AMERICA WAKE UP, Broadcast No.19

ART AS A COMMUNIST WEAPON

ANNOUNCER: AMERICA WAKE UP, in cooperation with the Daughters of the American Revolution, State of Illinois, presents Phyllis Schlafly:

MRS. SCHLAFLY: On January 26 a $1,900 art prize was awarded to a half dozen broken boards nailed together by two uprights and the broken frame of a screen door. Second prize in the same competition went to a "painting" that looks alternately like inkblots and insect stains. Last month a $1,000 art prize was awarded to a plain solid black canvas with nothing on it. Like "The Emperor's New Clothes" in the famous Andersen fairy tale, such "modern art" is a swindle which has persuaded gullible people they are "behind the times" if they do not pretend to see what isn't there.

The painter who is widely acclaimed as "the greatest artist of modern times" and whose paintings at a one-man show in London in 1960 were insured for $30,000,000, is Pablo Picasso, a hero of the Communists who once boasted: "Art is a weapon of revolution, and my art is revolutionary art." Picasso's "Peace Dove" has been adopted as a Communist symbol, and on April 30, 1961 he was awarded the Lenin Peace Prize.

Picasso himself, in a rare moment of public confession, revealed his scorn of the rich and the "professional do-nothings" who "desire only the peculiar, the sensational, the eccentric, the scandalous in today's art." Picasso added: "I myself, since the advent of cubism, have fed these fellows what they wanted and satisfied these critics with all the ridiculous ideas that have passed through my head. The less they understood, the more they admired me! Through amusing myself with all these farces, I became a celebrity, and very rapidly."

The famous cartoonist Al Capp summarized the views of many Americans when he commented: "We live in an age in which art has become a grotesque hoax on the public. Art standards are now largely dictated by critics who jeer at the understandable, by galleries which exhibit the messers and reject the masters. They have bulldozed the public into fearing to admit that they are puzzled and revolted by their newly-elevated demi-gods of art, from Picasso on down."

The particular phase of contemporary painting and sculpture which is called "modern art" has provided a vehicle favorable to the spread of Communism. The Communists have used "modern art" as a weapon to destroy faith, belief in traditions and the canons of beauty, and to promote the class struggle. The Communists have used "modern art" to turn the mind from what is true, good and beautiful to the ugly, sordid and distorted. The Communists have used "modern art" to ban spirituality and the beauties of nature and concentrate instead on what is called "social realism", but which was well defined by the famous sculptor Wheeler Williams as "Painting dirty linen and garbage on fire escapes and rubbing that in our eyes all the time." "Modern art" usually portrays capitalism as evil and fosters conflicts between groups of every kind.

In "modern art" natural objects are seldom painted realistically unless for propaganda purposes. The "UNESCO brown man" -- faceless, raceless, nameless, sexless, wholly lacking in muscles or features, is the typical robot man of "modern art." "Modern art" decrees that there be no standards of judging. This edict, which is a byproduct of the Atheistic and Communist tenets that there is no God and there is no right or wrong, has destroyed artistic values and brought chaos

to the art world.

"Modern art" has been used to advance the Communist goal of destruction of Christianity andthe ideals of Judeo-Christian civilization. Vulgarity and distortion of religious motifs are recurrent themes in "modern art." Sir Jacob Epstein's stone statue of Christ is a typical propagandist work and an insult to Christianity. It is no accident that every feature portrays the opposite of the Christian ideal, such as the low animal-like forehead, the bestial mouth and the belligerent chin. Bernard Rosenthal's figure of Christ on the Cross resembles a huge insect.

The research of Congressman George A. Dondero proves that Communists have been significantly successful in infiltrating art faculties of schools and colleges, museums, art associations, art juries and judges of exhibitions, and art critics on newspapers and magazines. From these positions of influence, they are able to deny praise and prizes to the many talented artists who do not belong to the "modern art" cult. "Modern art" offers individual Communists a quick route to fame and income. No longer is it necessary to have talent or years of training. A few daubs of paint on a canvas can be boosted as great art. The chief talent of Communist artists is their ability to promote each other's products in an "orchestration" of extravagant acclaim.

William Z. Foster, former head of the Communist Party, U.S.A./who died in Russia and was given an impressive memorial ceremony in Moscow's Red Square, wrote in the NEW MASSES in 1946: "Art is a weapon in the class struggle. Not only is art a weapon, but a very potent weapon as well." Khrushchev defined the role of art as a weapon in this statement in the NEW TIMES of February 1956: "In the battle which our Party is waging against the moribund ideas

and conceptions of the old world, for the dissemination and affirmation of Communist ideology, a major role belongs to the press, literature and art." Addressing the 21st Congress of the Communist Party on January 27, 1959, Khrushchev gave this command: "It is the duty of ... painters ... to continue as energetic assistants of the Party and the state in the Communist education of the working people."

Mao Tse-tung wrote: "There are two criteria in art and literary criticism: political and artistic." It is no accident that the Communist places first emphasis on the political value of art. Diego Rivera, a top Mexican Communist whose murals are anti-Catholic and anti-capitalist, wrote: "The role of the artist in the revolution is not that of the fellow traveler, it is not that of the sympathizer, it is not that of the servant of the revolution. The role of the artist is that of the soldier of the revolution."

Communist infiltration of the arts in the United States began in earnest in October 1929 with the formation of the John Reed Club, an association of revolutionary writers and artists. In 1930 delegates from the John Reed Club and 21 other countries on five continents attended a conference of revolutionary writers and artists at Kharkov in the Soviet Union and planned the worldwide infiltration of art and literature to forge them into weapons in the class struggle. The American delegates who attended figured prominently in the pro-Communist cultural groups established in the U.S. in the 1930's. Wheeler Williams, President of the American Artists Professional League, Inc., testified that the Federal Arts Project of the WPA of the 1930's was widely infiltrated by Communists.

In 1959 the United States and the Soviet Union held reciprocal art exhibitions in New York and Moscow as part of the "cultural ex-

change"program. Of course it was to be expected that the Soviet exhibit in New York would be a Communist propaganda vehicle. But the House Committee on Un-American Activities discovered that one-third of the United States artists whose works were displayed at the American Exhibit in Moscow were "either Communists, conscious and deliberate fellow-travelers, or dupes of the Communist conspiracy." The President of the American Artists Professional League supported Congressman Francis E. Walter in his protest and said: "Art has been used and openly advocated as a weapon by the Communist Party.... Since the great majority of American artists...are loyal and patriotic, it is inconceivable that such a selection could have been arrived at without plan and intent somewhere along the line."

Communist propaganda to downgrade and eliminate patriotism includes the ridicule of our armed forces. One of the paintings in this American art exhibit in Moscow showed a United States general as a fat, overstuffed caricature. The artist, who has been affiliated with 21 Communist fronts, wrote that he deliberately portrayed the general and his friends "chewing, as a gesture of kinship with the lower orders of mankind." President Eisenhower expressed the disgust of most citizens when he described it in these words: "It looks more like lampoon than art."

The Ukrainian writer and artist Ivan P. Bahriany testified on June 3, 1959 before the House Committee on Un-American Activities that "The Soviet Government considers that art should not be left for art's sake. Every art should be subordinate to political objectives...If an artist or painter writes or paints or composes music individually and not according to the party, he is considered a dangerous enemy of the party." Commenting on the American Art Exhibition in Moscow,

Mr. Bahriany stated: "The Soviet Government will certainly exploit to the fullest extent the very fact that the United States Government is sending exhibits by pro-Communist artists. They will say: 'You see, even the greatest capitalist country, America, has no one but Communist artists.'"

In 1960 several reliable publications including THE WANDERER published a startling document containing the minutes of a Communist art cell of which the following are typical excerpts: "We merely need make this hideous art fashionable -- and we're in, all the way. They'll lap it up like hungry pigs....Remove all inspiring and beautiful art from all exhibits and substitute degenerate art in its place.... Keep rational art out of all public exhibits -- allow only empty or distorted art....Try for meaningless emptiness....Call all good and competent art 'dated.' The one thing the shallow-minded American is most afraid of is being 'out of style', not 'up-to-date'."

Art is the mirror of the civilization that produces it. Even if you do not like or patronize so-called "modern art," it is important for all Americans to realize that it reflects the decay of our values and standards, a loss of faith in God and the dignity of man, and the Communist infiltration of our cultural life.

ANNOUNCER: In addition to the hundreds of pins and medals awarded each year among high school boys and girls, and for excellence in history in grade and high schools, the DAR makes special gifts to the outstanding cadets in the Army, the Navy and the Air Force at the University of Illinois. At the Annual Honors Day ceremony in Champaign, the Illinois DAR State Regent personally presents a camera to the Cadet Colonel of the Army ROTC, a sword to the Midshipman of the graduating class of the Navy ROTC, and a ring to the most active member

of the Air Force Rifle Team. In addition, two ROTC Medals are presented to ranking students at the Illinois Institute of Technology. These handsome gifts are some of the many activities in the field of youth work made possible by the dues of the 10,000 Daughters of the American Revolution in Illinois.

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