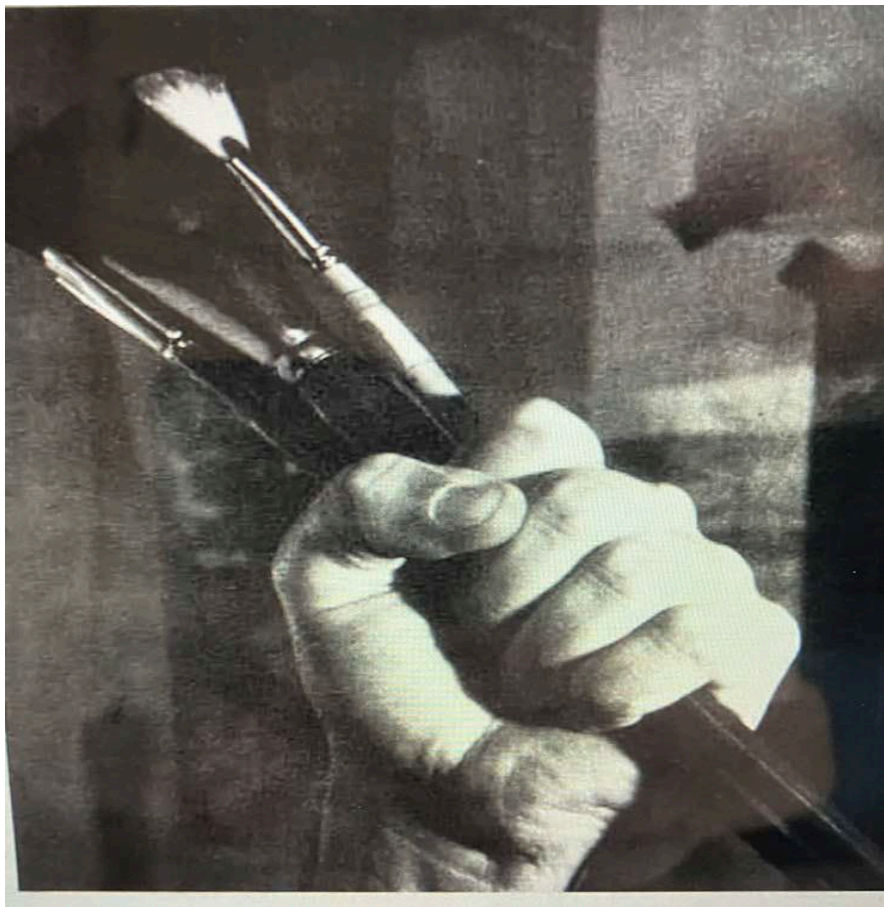


## Art and Revolution by Paul Ingbretson



Camp Constitution Press

[www.campconstitution.net](http://www.campconstitution.net)

## Art and Revolution *by Paul Ingbretson*

For hundreds of years, from Giotto in the 1200's until Monet in the 1800's, Western painting, and Eastern as well, had enjoyed an essentially unbroken continuity in both form and purpose. The Renaissance, the great rebirth in Western art, was a product of the perception of artists of the times of the aesthetic superiority of the best of the ancient works such as the sculpture of Phidias in the Parthenon as well as that of the early Romans. Beauty and truth became the common thread and the inspiration from the Renaissance Italian artists and right through.



Fast forward to the art of the early Twentieth century West's art education and be prepared for a jolt as virtually nothing of the driving inspiration that led to artistic and even social rebirth is even slightly in evidence. From Boston to New York to London replicas of the noble and ancient art, once the core of art education all over the West, were torn off their classroom stands and thrown in near unison from bridges and down elevator shafts as the ancient, or even the very recent, past was determined by some new cultural priesthood to be wholly unworthy of a young student's consideration. That aesthetic, the inspiration and calling of generations, would no longer be the point. Our great Western visual art, once organized around the elevation of the human soul and the praise of God, has been reduced to a swamp of narcissism, left-wing politics, and the promulgation of various and manifold deeds of darkness right up to, and including, anti-Christian viciousness. Some of the present defenders of the cultural establishment would have us naively believe that what has come forth is simply the invariably better product of random chance as man evolves. The evidence suggests that it is far more akin to Lenin's breaking of eggs to make his omelet. FDR is reputed to have said that in politics nothing happens by chance; if it happened you can bet it was

planned that way. What I am about to lay out here tells the same story culturally: it suggests strongly that we have been the victims of a radical and intentional cultural revolution. That it springs from a root that despises the great values of Western civilization and wants to wholly remake the world in its own dark image.

Claims have been made that the movement to Modern art was a consistent evolution from the greatest traditions of the West. While that was largely true before the nineteenth century the various 'manifestos' inevitably accompanying the various new isms in this supposed progression belie that since they insistently call for the damnation and destruction of their once honored and still popular parentage. The contorted cartoons of a Pablo Picasso to the incoherent insanities of a Francis Bacon, the 'designed discords' of a Wassily Kandinsky to the drunken dribblings of a Jackson Pollock, the mustachioed Mona Lisas of a Marcel Duchamp to the comic book copies of an Andy Warhol - all - bear the imprint of a very different DNA. (Modernism is defined appropriately in one dictionary as "A style or movement in the arts that aims to depart significantly from classical and traditional forms" - an adequate one for our use here.)

A kindred lineage would presume a respect for the craft of painting - the knowledge and skillful management of all aspects of the trade would be encouraged. Few of the early Modernists demonstrate even modest skill, however, with many of their canvases literally disintegrating off the walls of museums. Their incompetence as draughtsmen is all but universal and their meager decorative assets appear to have most often deliberately gone unused. Numerous of the characters on this stage have never even studied - never-mind mastered - the art they claim to supersede. A fellow student of his once said sarcastically that Jackson Pollock had learned everything he knew in the cafeteria of the Art Students' League.

If Modern art isn't the offspring of Michelangelo and Leonardo Da Vinci and isn't in sync with the great civilizing experience of the Renaissance whence does it come and to whose lineage does it belong? The evidence I have reviewed over decades supports at least four dominant realities about Modern art all of which are easily demonstrated by the work and the personal histories and conversation of their makers and patrons. The first is that it is revolutionary in almost every sense of that word and has nothing to do with evolving an art form - or returning it to its former greatness - as much as replacing it. The second is that it has a very strong and dark occult spiritualistic undercurrent if not underpinning that is decidedly non-Christian. The third is that it is dominated politically by the radical left and frequently, if not always, has an overt political mission or missions. Lastly, and crucially, although it has never been of any real interest to the general public - never mind popular - it has been nearly wholly funded and promulgated by the wealthy Establishment of the United States of America including the CIA.



Michelangelo's Pietà and Marcel Duchamp's Bicycle Wheel: Which represents the higher stage in the development of art?



Picasso's Guernica was painted as a reaction to the bombing of the town of Guernica during the Spanish Civil War

## THE SPIRITUAL

Lets begin with the second point regarding the spiritual element. Painting, like any other human expression, will reveal the beliefs and convictions of its makers and in this sense have certain spiritual content but the last thing suggested by a superficial acquaintance with the Moderns is any actual involvement in traditional spirituality. Yet, among the defenses of Modernism have been assertions that, for example, Picasso (reportedly an atheist Communist) and Braque have been advancing art, evolving it into something

higher, something that transcends the mere material. These and other artists are variously reported to be seeking the "living core" and rejecting the "mere husk" and getting to a "greater cause" that rejects the merely superficial world that artists heretofore have associated with reality. (The very idea that the works of Millet, Rembrandt, or Michelangelo are superficial or mere husk is simply nonsensical on the face of it but, additionally, much of Western art was, of course, literally created for religious or spiritual purposes.)

The tendency toward the spiritual or rather spiritualistic it turns out was so extremely widespread among the Modernists that it is now claimed to be central to the movement. In the words of Maurice Tuchman, the organizer of the Los Angeles exhibition called *The Spiritual in Art: Abstract Expressionism, 1890-1985*, "The genesis and development of abstract art was inextricably tied to spiritual ideas current in Europe in the late nineteenth and early twentieth centuries. An astonishingly high proportion of visual artists working in the past one hundred years have been involved with these ideas and belief systems, and their art reflects a desire to express spiritual, utopian, or metaphysical ideals that cannot be expressed in traditional terms." In the introduction to the *College Art Journal*, Linda Dalrymple Henderson adds, "The emergence in the late nineteenth century of new theories about the nature of reality and the nature of the self created an openness toward the mystical and occult ideas that increasingly can be identified as a major characteristic of Modernism itself."

What were these "mystical and occult ideas" these "belief systems" so close identified with Modernism? Robert Galbreath lists them in a glossary to *The Spiritual in Art* as Alchemy, Anthroposophy, the Cabala, Hermeticism, Mysticism, the Occult, Spiritualism, Swedenborgianism, Taoism, and Theosophy. The chief influences within these groups were Theosophists Madame Blavatsky - founder of the Theosophical Society, plus Annie Besant and Rudolf Steiner, as well as Jakob Boehme, Wolfgang Van Goethe, Immanuel Swedenborg, P. D. Ouspensky, and Edward Carpenter. These various systems might broadly be categorized as occultic meaning the belief in or study of supernatural powers with the possibility of subjecting them to human control. Theosophy, which may have inspired the Nazi theory of Aryan supremacy, has probably had as great an influence on Modern art as any other belief system. Kandinsky, Jean Arp, Piet Mondrian, Jackson Pollock, and even Gauguin, were among many artists who came under its spell. Some of Kandinsky's theosophical background came by way of Rudolf Steiner, who contributed his insights into the "paths to knowledge" in a periodical ominously titled *Luzifer-Gnosis*.

Occult scholar, James Webb, asserts that "the worldwide organization of the Theosophists (formed in 1875) has been responsible for the greatest diffusion of occult doctrines, and that these have been purveyed in peculiar forms. Astrology, alchemy, Gnosticism, endless forms of Eastern religion have all been grist to its mill." According to Galbreath, The Theosophical Society "is important for popularizing ideas of reincarnation and karma, secret masters, and Tibet as the land of ageless wisdom. For fostering the revival of Buddhism in Ceylon (Sri Lanka) and Hinduism in India; for encouraging the comparative study of religion and for persuading many that the

essential teachings of the great religions are one." He added, "The primary aim of Theosophical teaching is...to enable the individual to achieve direct intuitive knowledge (wisdom) and personal experience of the spiritual." Other objectives were, "To combat materialism in science and dogmatism in religion, to investigate scientifically the laws of the universe (including the spiritual realm and their inhabitants), to develop the latent powers of man, to make known the esoteric teachings of Eastern religions, and to promote the brotherhood of humanity." Their abhorrence of dogmatism, usually particularly directed at Christianity, was shared by the Dadaists, who felt that somehow their movement, instead, would lead to the regeneration of mankind.

This, then, would appear to be what was behind the incorporation of the primitive African art by Picasso and the imitation Navaho sand art by Pollock which was intended to bring about physical or psychic healing. Many Modernists attempted the occultic conjuring technique known as automatism. Automatism is writing or drawing done under the control of something other than the conscious mind. The ouija board is probably the best known example of this kind of thing. Believed by some to be the source of demonic influences, automatism has nonetheless been practiced by such well-known figures as Goethe, Victor Hugo, and William Yeats. Paul Klee declared in his diaries, "My hand is wholly the instrument of some remote power. It is not my intellect that runs the show, but something different, something higher, and more distant – somewhere else. I must have great friends there, bright ones, but sombre ones, too."



Outbreak of Fear III by Paul Klee who claimed to be guided by spirits

Irving Sandler observed in the *Triumph of American Expressionism* that all the American Abstract Expressionists of the forties and fifties, "except Motherwell, were attracted to ancient myths and primitive art and employed automatism to reveal what they believed to be universal symbols that inhabited the inner mind." Arshile Gorky "made a grand style of automatism." In the first *Surrealist Manifesto*, Andre Breton described the automatism he practiced as, "thought's dictation, in the absence of all control exercised by reason and outside all aesthetic or moral preoccupation." No reason? No aesthetic or moral direction? At least producers of this variant of Modernism, Dali's chosen one, unequivocally establishes its departure from the point of the great civilizing art of the West. (Particularly interesting in this light are the observations of George Orwell in *Dali, Dickens and Others*.) And on it goes, with



Kandinsky, the father of Modern abstract art and the author of *On the Spiritual in Art*, borrowing visual imagery from Theosophical texts; Mondrian inventing a visual language to represent Theosophical concepts, and the Surrealist, Max Ernst, producing a “collage novel” in tribute to the alchemical tradition. Is it any wonder that virtually no one on the street in what was then a dominantly Christian West bought into it?

Cubism which some take to be merely the superimposed images of an object seen from several sides at once (albeit poorly) was also a product of occultic thought. Its imagery was supposedly intended to show what one of its theorists, Guillaume Apollinaire, called the fourth dimension, the “dimension of the infinite.” Cubist spokesman, Jacques Lipschitz confessed that, “The artists made determined, if good humored, searches in the realm of practical magic and alchemy and tried to cultivate their spirit if not actually pursue their ends. Thus we had read *The Emerald Table* by Paracelsus [later attributed to the father of Hermeticism, Hermes Trismegistus]. The Cubists were also very much interested in the occult properties of images.” In *Du Cubisme*, the painters Albert Gleizes and Jean Metzinger compared the cubists with the great mystics.” Amidst all was an underlying bellicosity toward “dogmatic Christianity” and “religious tyranny.”



Lady in Moscow by Wassily Kandinski, circa 1912

## THE POLITICAL

A prominent American Theosophist was quoted to the effect that, “While [all] Socialists are not Theophists, I have a feeling that all Theophists ought to be Socialists.” Annie Besant, one of the leaders of the Theosophical movement, had herself become a British Fabian Socialist. So maybe it shouldn't really be a surprise to find a decided

predominance of socialists and their antecedents in a Theosophy-dominated Modern art.

Throughout history individuals and groups - often centered around artists like William Morris - have dreamed dreams fantasizing their version of the perfect society. Many people, not just artists, have unrealistic hopes and aspirations for mankind. Isn't that what the Communist empire is built on? In the midst of among the most brutal inhumanity ever seen on earth, Stalinism, many of the supporters of the Socialist International remained convinced that they were building utopia in Soviet Russia. The artists of Kandinsky's "epoch of the spiritual" shared the alchemist/humanist belief that man has the potential, as expressed by Arp's Marxist friend, Ernst Bloch, to "transmute the physical world into a future utopia."

The Weimar Bauhaus school of architecture, renowned for originating or at least taking into banal, unattractive directions the idea that form should follow function, was headed up by a man named Walter Gropius. Said to be overcharged with mystical and metaphysical ideas, he informed his students that they were to "desire, conceive and create the new structure of the future....which will one day ride toward heaven from the hands of a million workers like the chrystal symbol of a new faith." He also told them they were part of a "secret lodge" that would help work out a "great new world idea." The Surrealist movement, according to historian Sandler, "aimed to revolutionize man and society." In a book strangely titled, *The Politics of the Unpolitical*, Communist art writer, Herbert Read, confirmed that the Surrealists are "performing a very important revolutionary function. The particular method they adopt is to so mingle fact and fancy that the normal concept of reality no longer exists."

An art critic for the leftist *New Masses*, Samuel Putnam, asserted: "The Surrealists are avowed Communists." Read concurred: "Surrealism is an application of the same logic method (dialectical materialism) to the realm of art. By the dialectical method we can explain the development of art in the past and justify a revolutionary art at the present time." Kandinsky and Marc Chagall fought for the Bolshevik Revolution. Under Lenin Chagall became an art official in Vibetsk, while Kandinsky founded the Moscow Institute of Art and Culture.

Picasso made an attempt to conceal his membership in the French Communist Party but acknowledged that all his friends were members. He publicly stated that his art was Communist art. "No," he said, "painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy." Of the many documents shedding light on the Modernist mentality, one is rather symbolic. It is a thin volume presenting and analyzing Picasso's "anti-imperialist" propaganda gargantua, "Guernica." Its author was none other than British art-curator-turned-Communist-spy, Anthony Blunt.

Or look at the Dadaists. Besides openly declaring their enmity for the culture of the "bourgeois," a common foe of the Marxist and most of the Modern art isms, two of the group, George Grosz and John Heartfield, described their work as the "machine art of Tatlin." Tatlin was a Russian artist who unlike certain others, decided to stay in Russia



and devote his art solely to the Communist revolution. George Grosz's work is socialist propaganda art perhaps unequalled for the low crudeness of its ranting. The Futurists actually attempted to become the official artists of Italian Fascism through the close friendship of F. T. Marinetti with the socialist dictator, Mussolini.

The list of American artists affiliated with the radical left since the turn of the Twentieth Century – from the Ash Canners to the Abstract Expressionists and right up into today's art institutions – is long. "Almost all the originators of America's abstract art," reported art critic Harold Rosenberg, "had been steeped in the political art of the Depression. Pollock had been influenced by left-wing mural painting; Rothko had composed a tableaux of the city poor; de Kooning had executed constructions for [Communist inspired] Artists' Union demonstrations; Reinhardt and Motherwell had dabbled in Marxism – the latter was to cling to the Spanish Civil War as his major theme in the years that followed." In 1961 Rosenberg reported that he had been informed that Jackson Pollock was a member of the Communist Party.

The Ash Can school of painting derived its name from the lower class, back-alley subject matter its practitioners sometimes chose to paint as a form of social statement. Robert Henri, its nominal head, taught painting at the (anarchist) Ferrer Association's, Modern School, in New York, along with George Bellows, while associates John Sloan, William Gropper, and Art Young worked as artists for the left wing Masses and its descendent, New Masses (under the editorship of Max Eastman who was cited for sedition). Gropper painted a series of murals for the headquarters of the Communist Party's Daily Worker. The Eight (so named as a reaction against a show in Boston called, Ten American Painters but labelled by a critic as "The Ten," were responsible for putting together the Armory Show of 1913. This was the first major exhibition of Modernist painting in the United States and, though generally dissed by the public, did much to put Modernism on the map.



Max Ernst: Suggestive of animation from Monty Python's Flying Circus but not as humorous

## **THE FINANCIAL**

Which brings us to the next question: Who were its funders? Wikipedia reports that Mabel Dodge, a woman of a wealthy “establishment” family was involved in mounting the Armory Show of New European Modern Art in 1913. “In mid-1912, the Dodges... returned to America where [Mabel] Dodge set herself up as a patron of the arts, holding a weekly salon in her new apartment at 23 Fifth Avenue in Greenwich Village. Often in attendance were such luminaries as Carl Van Vechten, Margaret Sanger, Emma Goldman, Charles Demuth, “Big Bill” Haywood, Max Eastman, Lincoln Steffens, Hutchins Hapgood, Neith Boyce, Walter Lippman, and John Reed.” Luminaries indeed – a virtual who’s who in the halls of the radical and seditious left wing in America who organized aggressively in support of the Bolshevik revolution and for a Socialist America. Dodge was only one of many such supporters.

In his best selling salvo, *The Painted Word*, Tom Wolfe observed that “Modern Art arrived in the United States in the 1920’s not like a rebel commando force but like Standard Oil. By 1929 it had been established, institutionalized, in the most overwhelming way: in the form of the Museum of Modern Art. This cathedral of Culture was not exactly the brainchild of visionary bohemians. It was founded in John D. Rockefeller Jr’s living room, to be exact, with the Blisses, and Crowninshields in attendance.”

By the mid 1930’s, Modern Art was already so chic that corporations held it aloft like a flag to show they were both up-to-date and enlightened, a force in Culture as well as Commerce. The Dole Pineapple Company sent Georgia O’Keeffe and Isamu Noguchi to Hawaii to record their impressions, and the Continental Container Corporation of America was commissioning abstract work by Fernand Leger, Henry Moore, and others. Modern Art enjoyed all the glories [of success] after the First World War not because it was ‘finally understood’ but rather because a few fashionable people discovered their own uses for it.

Historian Sandler expressed the belief that Abstract Expressionism resulted directly from the “takeover of art by the establishment.” In addition to the Museum of Modern Art, there were two other exclusively Modernist showplaces, the Whitney, built with Vanderbilt money, and the Guggenheim (a president of which once actually declared that representational art is a sin). Guggenheim money was also instrumental in the establishment of London’s Institute of Contemporary Art. The ICA, which now has at least seven offspring across the U. S. was co-founded by Herbert Read and, according to the editor of *Apollo* (art) magazine “is largely dedicated to perpetual revolution in the arts...” In other words dedicated to cultural instability.

Read’s personal financial angel was Peggy Guggenheim, a philanderer - if that is appropriately applied to a woman - who hobnobbed with the artists themselves and was for a brief time married to Max Ernst. Her Art Of this Century Gallery was another significant contributor to the success of Modernism in America. In the forties it provided a showplace and meeting place for European Modernists (some of whom, like Andre Breton, were in the United States to avoid involvement in the Second World War) and

their American counterparts. It was Peggy, reports Wolfe, who “picked” the unknown Cubist Jackson Pollock and “create[d] his reputation.”

These patrons of the new, revolutionary art eventually created a school at Harvard's Fogg Art Museum to indoctrinate the curators necessary to staff their (and other) museums. Inaugurated in 1922 by international banker, Paul J. Sachs (Goldman, Sachs Co.) its well-trained “experts” were gradually insinuated into the nation's museums until, by the late thirties, there were more than 300 of them in museum positions across the nation. From these positions they were able to aid greatly in the transition to the Modern. (Among standard art museum policies soon discontinued were consultations with America's established and bona fide artists before the purchase of new works. Besides assuring quality and authenticity, as well as seeing to the proper display of work, this concession to the expertise of credible artists provided continuity with past artistic values. The Modernist bias of the curators led to such “intrigues” that even the well connected author, Booth Tarkington, could not resist commenting on them. Excellent examples of 19th Century pictures were often simply discarded, sometimes more or less secretly. Some of the de-accessioned work has reportedly never been accounted for.)

Modernism had already been marketed (propagandized?) so effectively that a rising young painter, the 22 year old Arshile Gorky, announced in 1926 that Picasso and Matisse “are greater artists than the old masters. Cezanne is the greatest artist, shall I say, that has ever lived.” Five years later Gorky asked rhetorically, “Has there in six centuries been better art than Cubism?”

Was it that the greedy lions of the marketplace had discovered an untouched carcass? Did they buy up a large amount of the work of an artist at 'pennies on the dollar,' create a reputation for him in their (it must be art) museums and their media, and just sit back and watch his prices escalate? Did they then cynically enhance the value of their holdings by having one of their tax-free-foundation funded museums ostentatiously purchase one of their artist's works at ten times its previous price? Isn't that precisely the Jackson Pollock story? Mark Rothko's looks strikingly similar. Was the dedication of a full edition of Life magazine to the life and work of Picasso just a way of enhancing the market value his work? That would be the simplistic version but since it would have been just as easy to create a young traditional artist's reputation it is hard not to accept that something else, more along the lines of cultural revolution, was involved. What about radical leftism and arcane religions, about the destruction of centuries of civilized cultural development, is so important to those with the power and money to thus dedicate themselves to such change?

It turns out conveniently that in 1973 John D. Rockefeller III had written a book entitled the Second American Revolution which was described on its cover as a “stimulating, eloquent analysis of humanistic changes we are experiencing now and must achieve in the future.” Inside Rockefeller expressly states that, while he does not consider himself a revolutionary, he is interested in ensuring that the revolution he perceives to be in progress is a “true revolution.” The definition he likes is that of the contemporary French

author of *Without Marx or Jesus*, Jean Francois Revel. Revel says a true revolution is a, "social, cultural, moral, and even artistic transformation where the values of the old world are rejected, where relations between social classes are reconsidered, where relations among individuals are modified, where the concept of family changes, where the value of work, the very goals of existence are reconsidered."

To the Dadaist, art was referred to as "a form of transition"; the Bauhaus worked for a "new world idea"; and Kandinsky, the father of Modern abstraction, was trying to "create an environment appropriate for change," to "shock his audience out of lethargy into involvement, to prepare them for the struggle for the great utopia." When the Rockefellers and their friends talk about the "new world order" is that what they mean: some kind of utopian dream they secretly share. Should we not reasonably presume that the patrons of the new world order truly want the "social, moral, cultural and artistic transformations" represented by Modern art? It is certain that without their financing, their marketing support, due to weak popular approbation the entire thing would have collapsed by now.

In February 1987 *Time* magazine's, Robert Hughes, reviewed the opening of the Lila Acheson Wallace wing of the Metropolitan Museum of Art in New York City. Named for the co-founder of *Reader's Digest*, this new wing represented yet another major space dedicated exclusively to the never-popular Modern art of the Twentieth Century. Hughes wrote, "If there is anyone out there who still imagines Modernism is not the official culture of our day, not the secular religion of the U.S., this project will dispel those last illusions."

At the turn of this century Frances Stonor Saunders (*The Cultural Cold War*), says that it is now confirmed that in the Fifties and Sixties: "The Central Intelligence Agency ... fostered and promoted American Abstract Expressionist painting around the world for more than 20 years." She goes on to say, "At this time the new agency, staffed mainly by Yale and Harvard graduates, many of whom collected art and wrote novels in their spare time, was a haven of liberalism...If any official institution was in a position to celebrate the collection of Leninists, Trotskyites and heavy drinkers that made up the New York School, it was the CIA." Of course they claimed they were doing it in the name of freedom and the American way as they do with all the wars they involve us in but if we know anything about the CIA we know it is far more about Establishment power than anything else. They already knew full well thanks to frequent U.N. polls that America despised the work they were marketing.

It may be "official" to the establishment but, rather than in any way reflecting today's society, the evidence is clear that it is being forced on us from 'above' for the purpose of breaking us away from the great ennobling values of the past and turning our society upside down and leftward. For example, most of the art history texts used at the college level have a curious tendency to leave out the dozens and dozens of traditional painters of the turn of the last century including some of America's greatest. In their place they put the ill trained and relatively incompetent socialist realists of the Ashcan school and thence proceed straight to Modernism. Typical of the dedication of these institutions to

the radical left wing values of the Ashcanners and their kind was the Massachusetts College of Art's organization of an entire show dedicated to works in black. Its purpose: to support the Nicaragua Sandinista Communists. The head of Mass Art actually referred to the staff of that institution as "agents of change."

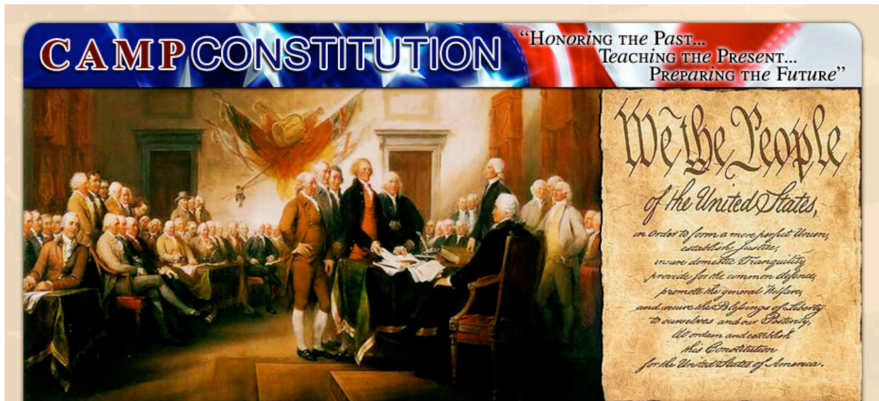
Universities across the country, ever the haven of intellectual fashion, have similarly sponsored more and more anti-intellectual, anti-rational, anti-Christian and an almost completely non-aesthetic art of revolution and chaos through their galleries as well as their art classes. Sue Coe in Art News magazine, 1987, said of her days at the Royal Academy of Art, "We shaved our heads and wore broaches of raw liver. We incorporated razor blades and blood into our paintings. The arts schools in England have always been hotbeds. The kids who go to the art schools are usually the misfits of society. They gravitate to art school because they are left alone there. The genius of the British art school system is that the kids are left on their own. If you want to talk to the professor you go 'round to the pub." The laws of beauty have been replaced in these places by the cult of originality, the elevating subject is condemned as banal, and dissenting young people there are browbeaten into conformity.

In summary, the evidence is abundant that Modern art is not a lineal descendent of the Renaissance, not the offspring of beauty and truth, and anything but an elevator of the human mind and soul. Today's visual art establishment would appear to be organized instead around the creation of chaos, confusion and ultimately revolution. The data says it is a political tool of the Establishment - and the radical left organized within our institutions - to continue the process of destroying all that the civilized West, the Christian West, values - to be replaced by others this coterie values more. Let the buyer beware!

### About the author



Paul Ingbertson is an accomplished professional artist and teacher and a leading modern day exponent of what became known as the "Boston School" of American art. His background includes several years at the Art Students League of New York with numerous of their top artists but who ultimately organized his artistic approach around the values associate with the "Boston School" as interpreted by the late R. H. Ives Gammell. Paul is equally adept and successful in painting portrait, interior, still life and landscape: teaches privately in Manchester and Haverhill, NH, and served as president of the prestigious Guild of Boston Artists from 2003-2014 initially formed by the artists responsible for the evolution of the "Boston School" at the beginning of the 20<sup>th</sup> Century. Paul has also serve as an instructor at Camp Constitution's annual family camp. His website is <http://studio.ingbertson.com/intro.htm>



Camp Constitution is an unincorporated association of Constitutionalist serving as volunteers to see that knowledge and blessings of liberty are passed on from generation to generation. Camp Constitution runs a week-long family summer camp program that is true to its motto “Honoring the Past...Teaching the Present...Preparing the Future...” The camp program includes classes on the U.S. Constitution, current events, and how to be a freedom activist.

Our instructors include authors, elected officials and experts in their fields. Camp attendees participate in field trips to historic sites like Lexington Battle Green and Concord Bridge and recreation activities which include swimming, hiking, volleyball, basketball, and rock climbing.

In addition to the summer camp program, Camp Constitution will be reprinting pamphlets and essays like “Republics and Democracies. The camp has channels on YouTube, Vimeo, Daily Motion and Metacafe that contain videos of classes, interviews, and other videos of importance. Please visit our web site [camconstitution.net](http://camconstitution.net)

Camp Constitution recommends visiting the camp book store [AmericanistBookStore.com](http://AmericanistBookStore.com) for many of the books we use at camp or written by our instructors.