

notes - 31 Oct. '97 - telephone int. w/ Stuart Gentling

[question concerning the Gentlings' work for the hall as expression of their relationship to this place (community, region) as well as to the larger world, the universal and the local]

Part of it really stems from our background and our interests

My brother and I have a lifelong love of history and European music, from Monteverdi to contemporary, and art history is an important study of ours

and a history background -

and a wonderful collection of 18th-cent. clothing, harpsichord [s?]

. . . who could do a visual program for the theatre walls



our own [?]

working very closely with Ed Bass and David Schwarz, who gave us a [range?]

style -

in keeping with the kind of building one would find in Eastern Europe 1890 to 1910 or 1900-1910

Viennese Secessionist - buildings you might see in Vienna -

Wiener Werkstadt - part of the Art Nouveau movement sweeping Europe - precursor of Art Deco - Art Deco I like selectively.

We never really deviated from the [early plan for the program]

to show in that setting the two main aspects

[of the Apollonian-Dionysian relationship]:

thought - logic - order - harmony,

basically the Apollonian aspect of art

and

Dionysian - intuition - feeling - passion

Scott and I believe that art leaning too much toward the

Apollonian is arid and dry, too intellectual -

too far toward the Dionysian, like a crazy rock-and-roll band.

A good example of one able to balance both would be Mozart, a perfect combination of passion and intellect. [just one example]

with this idea of expressing symbolically the Dionysian and Apollonian, achieving a harmony, that our program . . . expresses in spiritual unity - in great wings

in the Ninth Symphony Choral [?] by Schiller, "under the ~~heaven~~ ^{4th movement} of thy wings" - referring to brotherhood - wings also traditional symbol of coming together of thought, spirit, and imagination - the audience - in a symbolic [?] chamber

WHERE, IN NON-MUSIC, BOOK SOURCE, WOULD I FIND SCHILLER's PASSAGE?

each a sacred area in which the imagination literally takes flight

the three other paintings [proscenium]

the east dome, when looking from Angeluna

on the left, the dome of Apollo - we like to call it the Salon of Apollo - laurel leaves

the small dome - early morning sky, lights well show golden light - symbol
grapes - Dionysus

from right or left, and in the mezzanine area, you are getting the [?] of Apollo and Dionysus

at the top of the stairs, from the corner domes, we hope to have two panels of closed wings

almost abstract
where wings divide, the stairs divide

in Apollonian dome -
sensuous, spiritual wings - the snow goose

in Dionysian dome -
the wings are of the roseate spoonbill
Texas red by laurel

as you enter the great chamber, over the stage,
a 52-foot-long mural over the stage
sanguine or terra cotta color
not meant to be realistic
a close-up
shoulders and arms

Apollo in a sun-draped cape has touched Daphne draped in a
grape-leaf tunic
no faces, just shoulders and arms and a sense of the wind

Daphne, the eastern goddess - Dionysus
Apollo the strong god

she called to her father, the river god, to save her
she turned into a laurel tree
Apollo said I'll make you evergreen from leaves of green -
branches - crowns and leaves for immortality in art and literature

the two circles
will have Bass Performance Hall initials within two laurel wreaths

the wreath also echoes the same shape as the wings in the dome

winged wreaths were common, too. - usually also means he [who
is given such a wreath] has the powers of heaven residing within
him.

so - flights of imagination in a chamber specifically created for the
best of art

[?]

harmonies

and where heaven and earth come together
and Texas mustang grapes

images of theatres back to the Greek [period] held in open groves,
in woods,

and to further reference - the two-sided murals, 70-foot blank
walls up under the dome, 11 feet high by 70 feet long

deer in the woods

white-tailed deer (Texas)

and on left side

a beautiful white-tailed buck

all symbols of Texas fauna - oak, Texas red oak, from European
tradition, oak associated with male

sun king - Apollo - also a god of the sea

cactus

a bluish-green [?]

as male calls out, on the other side: four beautiful white-tailed
does, as if running away, surrounded by grape leaves, sumac
leaves, last one looking back over her shoulder

the urge to mate of Apollo and Daphne

Greeks,
later
conjunction of opposites into unity

It is that spiritual unity expressed in the dome.

➞ in the midst of a sacred grove, a Texas [?]
in rich, passionate terra cotta color

the dance of life
and the deer, a traditional ancient, European symbol of heaven
and earth

antlers [and as tree forms]

the Tree of Life
middle eastern
cross
Christian symbolism
axis mundi
the pivot
the sacred ~~spot~~ ^{CENTER}
descends from heaven
the world axis
heaven

unfortunately, Christian writers have so distorted these myths and
legends

these are what my brother and I try to describe in our art

two French designers
[names, please, again: Jean-Louis Reneau? sp? the other
designer?]

[WOULD HE BE WILLING TO GIVE ME A COMMENT?]
very snobby
I expected [negative reaction]
they loved the paintings
something so healing and pleasant about the images

all of it is imaginary
the laurels, done in a very light [tone?]
almost like a dreamy style, not real
and it goes with the [?] ways

another thing - too much to go into
Fibonacci
ornamental design of the main lamp
derived from ancient Greek
golden - section
every feather is laid off in harmony
musical allusion there, too
and the golden section, from which the octave is designed -
Pythagorus

Fibonacci

Islamic art

[questions regarding the tribute to their mother, their envisioning
themselves as eagles - when did they first see this?]

[Their mother died in February.]

She saw all the sketches
at Muse Hall

[the brothers-as-eagles came to them shortly before incorporating
them into the dome ... some of the images now in the theatre grew
from quick sketches]

the deer murals are dedicated, on one side, to Fort Worth artists;
on the other, to early patrons of art in Fort Worth.

[question regarding the mural team]

we interviewed the team: Evergreen Productions in New York.

[question regarding collab. w/ Varo]

Irony - I was not in favor of angels
but Schwarz was adamant
If I had any influence, it was seeking another solution to the angel
problem

original ones looked like giant cookies.

finally, I think because we went around and around with it, a sculptor with a more sensuous, Donatellan [vision?] was [selected]

He's exactly right.

or



He's extremely [?]

under Communism, he didn't have anything to do but read books.

[question - where born?]

Rochester, Minnesota

father a doctor at the Mayo Clinic. He was born in Rochester.