



Smithsonian Institution

Archives of American Art

Celebrating 175: Roy De Forest, Resume and Biography, 1972-2005

Extracted on Feb-05-2023 05:58:57

The Smithsonian Institution thanks all digital volunteers that transcribed and reviewed this material. Your work enriches Smithsonian collections, making them available to anyone with an interest in using them.

The Smithsonian Institution (the "Smithsonian") provides the content on this website (transcription.si.edu), other Smithsonian websites, and third-party sites on which it maintains a presence ("SI Websites") in support of its mission for the "increase and diffusion of knowledge." The Smithsonian invites visitors to use its online content for personal, educational and other non-commercial purposes. By using this website, you accept and agree to abide by the [following terms](#).

- If sharing the material in personal and educational contexts, please cite the Archives of American Art as source of the content and the project title as provided at the top of the document. Include the accession number or collection name; when possible, link to the Archives of American Art website.
- If you wish to use this material in a for-profit publication, exhibition, or online project, please contact Archives of American Art or transcribe@si.edu

For more information on this project and related material, contact the Archives of American Art. [See this project](#) and other collections in the Smithsonian Transcription Center.

DESK COPY
R Robie[?]

Roy De Forest has expressed the fantasy spirit of his art in a few words.

One day while talking to an obscure poet, I expressed my belief in the artificer as an eccentric individual creating fantasy art with the amazing intention of totally building a miniature cosmos into which the artful alchemist could retire with all his friends, animals and paraphernalia.

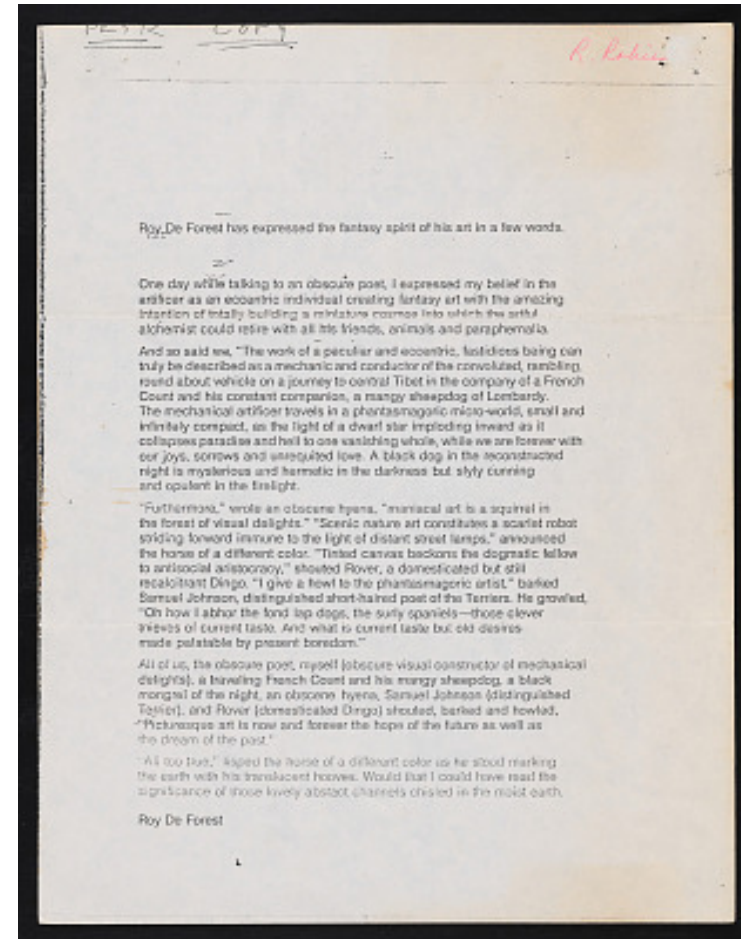
And so said we, "The work of a peculiar and eccentric, fastidious being can truly be described as a mechanic and conductor of the convoluted, rambling, round about vehicle on a journey to central Tibet in the company of a French Count and his constant companion, a mangy sheepdog of Lombardy. The mechanical artificer travels in a phantasmagoric micro-world, small and infinitely compact, as the light of a dwarf star imploded inward as it collapses paradise and hell into one vanishing whole, while we are forever with our joys, sorrows and unrequited love. A black dog in the reconstructed night is mysterious and hermetic in the darkness but slyly cunning and opulent in the firelight.

"Furthermore," wrote an obscene hyena, "maniacal art is a squirrel in the forest of visual delights." "Scenic nature art constitutes a scarlet robot striding forward immune to the light of distant street lamps," announced the horse of a different color. "Tinted canvas beckons the dogmatic fellow to antisocial aristocracy," shouted Rover, a domesticated but still recalcitrant Dingo. "I give a howl to the phantasmagoric artist," barked Samuel Johnson, distinguished short-haired poet of the Terriers. He growled, "Oh how I abhor the fond lap dogs, the surly spaniels - those clever thieves of current taste. And what is current taste but old desires made palatable by present boredom."

All of us, the obscure poet, myself (obscure visual constructor of mechanical delights), a traveling French Count and his mangy sheepdog, a black mongrel of the night, an obscene hyena, Samuel Johnson (distinguished Terrier), and Rover (domesticated Dingo) shouted, barked and howled, "Picturesque art is now and forever the hope of the future as well as the dream of the past."

"All too true," lisped the horse of a different color as he stood marking the earth with his translucent hooves. Would that I could have read the significance of those lovely abstract channels chisled in the moist earth.

Roy De Forest



Celebrating 175: Roy De Forest, Resume and Biography, 1972-2005
Transcribed and Reviewed by Digital Volunteers
Extracted Feb-05-2023 05:58:57



Smithsonian Institution

Archives of American Art

The mission of the Smithsonian is the increase and diffusion of knowledge - shaping the future by preserving our heritage, discovering new knowledge, and sharing our resources with the world. Founded in 1846, the Smithsonian is the world's largest museum and research complex, consisting of 19 museums and galleries, the National Zoological Park, and nine research facilities. Become an active part of our mission through the Transcription Center. Together, we are discovering secrets hidden deep inside our collections that illuminate our history and our world.

Join us!

The Transcription Center: <https://transcription.si.edu>

On Facebook: <https://www.facebook.com/SmithsonianTranscriptionCenter>

On Twitter: [@TranscribeSI](https://twitter.com/TranscribeSI)

Connect with the Smithsonian

Smithsonian Institution: www.si.edu

On Facebook: <https://www.facebook.com/Smithsonian>

On Twitter: [@smithsonian](https://twitter.com/smithsonian)