

connection must therefore exist between primitive culture and the highest, purest regular art-form. And the further proposition may be stated: The less mankind has succeeded, by virtue of its spiritual cognition, in entering into a relation of friendly confidence with the appearance of the outer world, the more forceful is the dynamic that leads to the striving after this highest abstract beauty.

Not that primitive man sought more urgently for regularity in nature, or experienced regularity in it more intensely; just the reverse: it is because he stands so lost and spiritually helpless amidst the things of the external world, because he experiences only obscurity and caprice in the inter-connection and flux of the phenomena of the external world, that the urge is so strong in him to divest the things of the external world of their caprice and obscurity in the world-picture and to impart to them a value of necessity and a value of regularity. To employ an audacious comparison: it is as though the instinct for the 'thing in itself' were most powerful in primitive man. Increasing spiritual mastery of the outside world and habituation to it mean a blunting and dimming of this instinct. Only after the human spirit has passed, in thousands of years of its evolution, along the whole course of rationalistic cognition, does the feeling for the 'thing in itself' re-awaken in it as the final resignation of knowledge. That which was previously instinct is now the ultimate product of cognition. Having slipped down from the pride of knowledge, man is now just as lost and helpless *vis-à-vis* the world-picture as primitive man, once he has recognized that 'this visible world in which we are is the work of Maya, brought forth by magic, a transitory and in itself unsubstantial semblance, comparable to the optical illusion and the dream, of which it is equally false and equally true to say that it is, as that it is not' (Schopenhauer, *Kritik der Kantischen Philosophie*).

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In the urge to abstraction the intensity of the self-alienative impulse is... not characterized, as in the need for empathy, by an urge to alienate oneself from individual being, but as an urge to seek deliverance from the fortuitousness of humanity as a whole, from the seeming arbitrariness of organic existence in general, in the contemplation of something necessary and irrefragable. Life as such is felt to be a disturbance of aesthetic enjoyment. [...] Popular usage speaks with striking accuracy of 'losing oneself' in the contemplation of a work of art.

In this sense, therefore, it cannot appear over-bold to attribute all aesthetic enjoyment – and perhaps even every aspect of the human sensation of happiness – to the impulse of self-alienation as its most profound and ultimate essence. [...]

6 Henri Matisse (1869–1954) 'Notes of a Painter'

A major statement of Matisse's principles as a painter, composed soon after he was established as the leader of the 'Fauve' tendency in French painting. The artist took the opportunity to defend himself against criticism from the self-styled Sâr Péladan, a Symbolist painter and Rosicrucian (see *Art in Theory 1815–1900* VIC17). The 'Notes' provide an important reference for modern concepts of artistic expression. Originally published as 'Notes d'un peintre' in *La Grande Revue*, Paris, 25 December 1908. First English translation published in *Henri Matisse*, New York (Museum of Modern Art), 1931. The present translation is taken from J. D. Flam, *Matisse on Art*, London and New York, 1973, pp. 32–40. (See also IVA8.)

A painter who addresses the public not just in order to present his works, but to reveal some of his ideas on the art of painting, exposes himself to several dangers.

In the first place, knowing that many people like to think of painting as an appendage of literature and therefore want it to express not general ideas suited to pictorial means, but specifically literary ideas, I fear that one will look with astonishment upon the painter who ventures to invade the domain of the literary man. As a matter of fact, I am fully aware that a painter's best spokesman is his work.

However, such painters as Signac, Desvallières, Denis, Blanche, Guérin and Bernard have written on such matters and been well received by various periodicals. Personally, I shall simply try to state my feelings and aspirations as a painter without worrying about the writing.

But now I foresee the danger of appearing to contradict myself. I feel very strongly the tie between my earlier and my recent works, but I do not think exactly the way I thought yesterday. Or rather, my basic idea has not changed, but my thought has evolved, and my modes of expression have followed my thoughts. I do not repudiate any of my paintings but there is not one of them that I would not redo differently, if I had it to redo. My destination is always the same but I work out a different route to get there.

Finally, if I mention the name of this or that artist it will be to point out how our manners differ, and it may seem that I am belittling his work. Thus I risk being accused of injustice towards painters whose aims and results I best understand, or whose accomplishments I most appreciate, whereas I will have used them as examples, not to establish my superiority over them, but to show more clearly, through what they have done, what I am attempting to do. What I am after, above all, is expression. Sometimes it has been conceded that I have a certain technical ability but that all the same my ambition is limited, and does not go beyond the purely visual satisfaction such as can be obtained from looking at a picture. But the thought of a painter must not be considered as separate from his pictorial means, for the thought is worth no more than its expression by the means, which must be more complete (and by complete I do not mean complicated) the deeper is his thought. I am unable to distinguish between the feeling I have about life and my way of translating it.

Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement. The entire arrangement of my picture is expressive: the place occupied by the figures, the empty spaces around them, the proportions, everything has its share. Composition is the art of arranging in a decorative manner the diverse elements at the painter's command to express his feelings. In a picture every part will be visible and will play its appointed role, whether it be principal or secondary. Everything that is not useful in the picture is, it follows, harmful. A work of art must be harmonious in its entirety: any superfluous detail would replace some other essential detail in the mind of the spectator.

Composition, the aim of which should be expression, is modified according to the surface to be covered. If I take a sheet of paper of a given size, my drawing will have a necessary relationship to its format. I would not repeat this drawing on another sheet of different proportions, for example, rectangular instead of square. Nor should I be satisfied with a mere enlargement, had I to transfer the drawing to a sheet the same shape, but ten times larger. A drawing must have an expansive force which gives life to the things around it. An artist who wants to transpose a composition from one canvas to

another larger one must conceive it anew in order to preserve its expression; he must alter its character and not just square it up onto the larger canvas.

Both harmonies and dissonances of colour can produce agreeable effects. Often when I start to work I record fresh and superficial sensations during the first session. A few years ago I was sometimes satisfied with the result. But today if I were satisfied with this, now that I think I can see further, my picture would have a vagueness in it: I should have recorded the fugitive sensations of a moment which could not completely define my feelings and which I should barely recognize the next day.

I want to reach that state of condensation of sensations which makes a painting. I might be satisfied with a work done at one sitting, but I would soon tire of it; therefore, I prefer to rework it so that later I may recognize it as representative of my state of mind. There was a time when I never left my paintings hanging on the wall because they reminded me of moments of over-excitement and I did not like to see them again when I was calm. Nowadays I try to put serenity into my pictures and rework them as long as I have not succeeded.

Suppose I want to paint a woman's body: first of all I imbue it with grace and charm, but I know that I must give something more. I will condense the meaning of this body by seeking its essential lines. The charm will be less apparent at first glance, but it must eventually emerge from the new image which will have a broader meaning, one more fully human. The charm will be less striking since it will not be the sole quality of the painting, but it will not exist less for its being contained within the general conception of the figure.

Charm, lightness, freshness – such fleeting sensations. I have a canvas on which the colours are still fresh and I begin to work on it again. The tone will no doubt become duller. I will replace my original tone with one of greater density, an improvement, but less seductive to the eye.

The Impressionist painters, especially Monet and Sisley, had delicate sensations, quite close to each other: as a result their canvases all look alike. The word 'impressionism' perfectly characterizes their style, for they register fleeting impressions. It is not an appropriate designation for certain more recent painters who avoid the first impression, and consider it almost dishonest. A rapid rendering of a landscape represents only one moment of its existence [*durée*]. I prefer, by insisting upon its essential character, to risk losing charm in order to obtain greater stability.

Underlying this succession of moments which constitutes the superficial existence of beings and things, and which is continually modifying and transforming them, one can search for a truer, more essential character, which the artist will seize so that he may give to reality a more lasting interpretation. When we go into the seventeenth- and eighteenth-century sculpture rooms in the Louvre and look, for example, at a Puget, we can see that the expression is forced and exaggerated to the point of being disquieting. It is quite a different matter if we go to the Luxembourg; the attitude in which the sculptors catch their models is always the one in which the development of the members and tensions of the muscles will be shown to greatest advantage. And yet movement thus understood corresponds to nothing in nature: when we capture it by surprise in a snapshot, the resulting image reminds us of nothing that we have seen.

Movement seized while it is going on is meaningful to us only if we do not isolate the present sensation either from that which precedes it or that which follows it.

There are two ways of expressing things; one is to show them crudely, the other is to evoke them through art. By removing oneself from the literal *representation* of movement one attains greater beauty and grandeur. Look at an Egyptian statue: it looks rigid to us, yet we sense in it the image of a body capable of movement and which, despite its rigidity, is animated. The Greeks too are calm: a man hurling a discus will be caught at the moment in which he gathers his strength, or at least, if he is shown in the most strained and precarious position implied by his action, the sculptor will have epitomized and condensed it so that equilibrium is re-established, thereby suggesting the idea of duration. Movement is in itself unstable and is not suited to something durable like a statue, unless the artist is aware of the entire action of which he represents only a moment.

I must precisely define the character of the object or of the body that I wish to paint. To do so, I study my method very closely: If I put a black dot on a sheet of white paper, the dot will be visible no matter how far away I hold it: it is a clear notation. But beside this dot I place another one, and then a third, and already there is confusion. In order for the first dot to maintain its value I must enlarge it as I put other marks on the paper.

If upon a white canvas I set down some sensations of blue, of green, of red, each new stroke diminishes the importance of the preceding ones. Suppose I have to paint an interior: I have before me a cupboard; it gives me a sensation of vivid red, and I put down a red which satisfies me. A relation is established between this red and the white of the canvas. Let me put a green near the red, and make the floor yellow; and again there will be relationships between the green or yellow and the white of the canvas which will satisfy me. But these different tones mutually weaken one another. It is necessary that the various marks I use be balanced so that they do not destroy each other. To do this I must organize my ideas; the relationships between the tones must be such that it will sustain and not destroy them. A new combination of colours will succeed the first and render the totality of my representation. I am forced to transpose until finally my picture may seem completely changed when, after successive modifications, the red has succeeded the green as the dominant colour. I cannot copy nature in a servile way; I am forced to interpret nature and submit it to the spirit of the picture. From the relationship I have found in all the tones there must result a living harmony of colours, a harmony analogous to that of a musical composition.

For me all is in the conception. I must therefore have a clear vision of the whole from the beginning. I could mention a great sculptor who gives us some admirable pieces: but for him a composition is merely a grouping of fragments, which results in a confusion of expression. Look instead at one of Cézanne's pictures: all is so well arranged that no matter at what distance you stand or how many figures are represented you will always be able to distinguish each figure clearly and to know which limb belongs to which body. If there is order and clarity in the picture, it means that from the outset this same order and clarity existed in the mind of the painter, or that the painter was conscious of their necessity. Limbs may cross and intertwine, but in the eyes of the spectator they will nevertheless remain attached to and help to articulate the right body: all confusion has disappeared.

The chief function of colour should be to serve expression as well as possible. I put down my tones without a preconceived plan. If at first, and perhaps without my having been conscious of it, one tone has particularly seduced or caught me, more often than not once the picture is finished I will notice that I have respected this tone while I progressively altered and transformed all the others. The expressive aspect of colours imposes itself on me in a purely instinctive way. To paint an autumn landscape I will not try to remember what colours suit this season, I will be inspired only by the sensation that the season arouses in me: the icy purity of the sour blue sky will express the season just as well as the nuances of foliage. My sensation itself may vary, the autumn may be soft and warm like a continuation of summer, or quite cool with a cold sky and lemon-yellow trees that give a chilly impression and already announce winter.

My choice of colours does not rest on any scientific theory; it is based on observation, on sensitivity, on felt experiences. Inspired by certain pages of Delacroix, an artist like Signac is preoccupied with complementary colours, and the theoretical knowledge of them will lead him to use a certain tone in a certain place. But I simply try to put down colours which render my sensation. There is an impelling proportion of tones that may lead me to change the shape of a figure or to transform my composition. Until I have achieved this proportion in all the parts of the composition I strive towards it and keep on working. Then a moment comes when all the parts have found their definite relationships, and from then on it would be impossible for me to add a stroke to my picture without having to repaint it entirely.

In reality, I think that the very theory of complementary colours is not absolute. In studying the paintings of artists whose knowledge of colours depends upon instinct and feeling, and on a constant analogy with their sensations, one could define certain laws of colour and so broaden the limits of colour theory as it is now defined.

What interests me most is neither still life nor landscape, but the human figure. It is that which best permits me to express my almost religious awe towards life. I do not insist upon all the details of the face, on setting them down one-by-one with anatomical exactitude. If I have an Italian model who at first appearance suggests nothing but a purely animal existence, I nevertheless discover his essential qualities, I penetrate amid the lines of the face those which suggest the deep gravity which persists in every human being. A work of art must carry within itself its complete significance and impose that upon the beholder even before he recognizes the subject matter. When I see the Giotto frescoes at Padua I do not trouble myself to recognize which scene of the life of Christ I have before me, but I immediately understand the sentiment which emerges from it, for it is in the lines, the composition, the colour. The title will only serve to confirm my impression.

What I dream of is an art of balance, of purity and serenity, devoid of troubling or depressing subject-matter, an art which could be for every mental worker, for the businessman as well as the man of letters, for example, a soothing, calming influence on the mind, something like a good armchair which provides relaxation from physical fatigue.

Often a discussion arises as to the value of different processes, and their relationship to different temperaments. A distinction is made between painters who work directly from nature and those who work purely from imagination. Personally, I think neither of these methods must be preferred to the exclusion of the other. Both may be used in

turn by the same individual, either because he needs contact with objects in order to receive sensations that will excite his creative faculty, or his sensations are already organized. In either case he will be able to arrive at that totality which constitutes a picture. In any event I think that one can judge the vitality and power of an artist who, after having received impressions directly from the spectacle of nature, is able to organize his sensations to continue his work in the same frame of mind on different days, and to develop these sensations; this power proves he is sufficiently master of himself to subject himself to discipline.

The simplest means are those which best enable an artist to express himself. If he fears the banal he cannot avoid it by appearing strange, or going in for bizarre drawing and eccentric colour. His means of expression must derive almost of necessity from his temperament. He must have the humility of mind to believe that he has painted only what he has seen. I like Chardin's way of expressing it: 'I apply colour until there is a resemblance.' Or Cézanne's: 'I want to secure a likeness', or Rodin's: 'Copy nature!' Leonardo said: 'He who can copy can create.' Those who work in a preconceived style, deliberately turning their backs on nature, miss the truth. An artist must recognize, when he is reasoning, that his picture is an artifice; but when he is painting, he should feel that he has copied nature. And even when he departs from nature, he must do it with the conviction that it is only to interpret her more fully.

Some may say that other views on painting were expected from a painter, and that I have only come out with platitudes. To this I shall reply that there are no new truths. The role of the artist, like that of the scholar, consists of seizing current truths often repeated to him, but which will take on new meaning for him and which he will make his own when he has grasped their deepest significance. If aviators had to explain to us the research which led to their leaving earth and rising in the air, they would merely confirm very elementary principles of physics neglected by less successful inventors.

An artist always profits from information about himself, and I am glad to have learned what is my weak point. M. Péladan in the *Revue Hebdomadaire* reproaches a certain number of painters, amongst whom I think I should place myself, for calling themselves 'Fauves', and yet dressing like everyone else, so that they are no more noticeable than the floor-walkers in a department store. Does genius count for so little? If it were only a question of myself that would set M. Péladan's mind at ease, tomorrow I would call myself Sar and dress like a necromancer.

In the same article this excellent writer claims that I do not paint honestly, and I would be justifiably angry if he had not qualified his statement by saying, 'I mean honestly with respect to the ideal and the rules.' The trouble is that he does not mention where these rules are. I am willing to have them exist, but were it possible to learn them what sublime artists we would have!

Rules have no existence outside of individuals: otherwise a good professor would be as great a genius as Racine. Any one of us is capable of repeating fine maxims, but few can also penetrate their meaning. I am ready to admit that from a study of the works of Raphael or Titian a more complete set of rules can be drawn than from the works of Manet or Renoir, but the rules followed by Manet and Renoir were those which suited their temperaments and I prefer the most minor of their paintings to all the work of those who are content to imitate the *Venus of Urbino* or the *Madonna of the Goldfinch*. These latter are of no value to anyone, for whether we want to or not, we belong to our time and we share in its opinions, its feelings, even its delusions. All artists bear the

imprint of their time, but the great artists are those in whom this is most profoundly marked. Our epoch for instance is better represented by Courbet than by Flandrin, by Rodin better than by Frémiet. Whether we like it or not, however insistently we call ourselves exiles, between our period and ourselves an indissoluble bond is established, and M. Péladan himself cannot escape it. The aestheticians of the future may perhaps use his books as evidence if they get it in their heads to prove that no one of our time understood anything about the art of Leonardo da Vinci.

7 Roger Fry (1866–1934) 'An Essay in Aesthetics'

An important statement of Modernist aesthetic principles, providing a form of theoretical platform for Fry's two 'Post-Impressionist' exhibitions, held in London in 1910 and 1912. These exhibitions and Fry's own writings did much to establish the prevailing pattern of English and English-language interpretation of French modern art. First published in *New Quarterly*, London, 1909; reprinted in Fry's collected essays, *Vision and Design*, London, 1920, pp. 16–38, from which the present text is taken.

A certain painter, not without some reputation at the present day, once wrote a little book on the art he practises, in which he gave a definition of that art so succinct that I take it as a point of departure for this essay.

'The art of painting,' says that eminent authority, 'is the art of imitating solid objects upon a flat surface by means of pigments.' It is delightfully simple, but prompts the question – is that all? And, if so, what a deal of unnecessary fuss has been made about it. Now, it is useless to deny that our modern writer has some very respectable authorities behind him. Plato, indeed, gave a very similar account of the affair, and himself put the question – is it then worth while? And, being scrupulously and relentlessly logical, he decided that it was not worth while, and proceeded to turn the artists out of his ideal republic. For all that, the world has continued obstinately to consider that painting was worth while, and though, indeed, it has never quite made up its mind as to what, exactly, the graphic arts did for it, it has persisted in honouring and admiring its painters.

Can we arrive at any conclusions as to the nature of the graphic arts, which will at all explain our feelings about them, which will at least put them into some kind of relation with the other arts, and not leave us in the extreme perplexity, engendered by any theory of mere imitation? For, I suppose, it must be admitted that if imitation is the sole purpose of the graphic arts, it is surprising that the works of such arts are ever looked upon as more than curiosities, or ingenious toys, are ever taken seriously by grown-up people. Moreover, it will be surprising that they have any recognizable affinity with other arts, such as music or architecture, in which the imitation of actual objects is a negligible quantity.

To form such conclusions is the aim I have put before myself in this essay. Even if the results are not decisive, the inquiry may lead us to a view of the graphic arts that will not be altogether unfruitful.

I must begin with some elementary psychology, with a consideration of the nature of instincts. A great many objects in the world, when presented to our senses, put in motion a complex nervous machinery, which ends in some instinctive appropriate action. We see a wild bull in a field; quite without our conscious interference a nervous