

contemporary events. Marc was killed in action at Verdun in 1916. The present translation is taken from K. Lankheit (ed.), *Blaue Reiter Almanac*, London, 1974, p. 260.

Once more and *many times more* we are trying to divert the attention of ardent men from the nice and pretty illusion inherited from the olden days toward existence, horrible and resounding.

Whenever the leaders of the crowds turn right, we turn left; when they point to a goal, we turn our backs; whatever they warn us against we hurry toward.

The world is crammed to suffocation. On every stone man has put the brand of his cleverness. Every word is leased or invested. What can man do for salvation but give up everything and flee? What but draw a dividing line between yesterday and today?

This is the great task of our time – the only one worth living and dying for. Not the slightest contempt for the great past is involved in this. We want something else. We do not want to live as carefree heirs or to live on the past. Even if we wanted to live like that, we could not. The inheritance is used up, and substitutes are making the world base.

Therefore we venture forth into new fields, and we are shocked to find that everything is still untrodden, unspoken, uncultivated, unexplored. The world lies virginal before us; our steps are shaky. If we dare to walk, we must cut the umbilical cord that ties us to our maternal past.

The world is giving birth to a new time; there is only one question: has the time now come to separate ourselves from the old world? Are we ready for the *vita nuova*? This is the terrifying question of our age. It is the question that will dominate this book. Everything in this volume is related to this question and to nothing else. By it alone should we measure its form and its value.

11 Fernand Léger (1881–1955) ‘Contemporary Achievements in Painting’

Léger's Cubism was oriented towards modern life and the achievement of a modern form of painting adequate to the experience of such a life. Paradoxically, it was the freeing of painting from the necessity to *depict* modernity that was seen to underwrite the promise of modernity's being properly *represented*. First published in the journal *Soirées de Paris* in 1914. The present translation, by Alexander Anderson, is taken from F. Léger, *The Function of Painting*, New York, 1973, pp. 11–12, 13–15, 16–17.

Contemporary achievements in painting are the result of the modern mentality and are closely bound up with the visual aspect of external things that are creative and necessary for the painter.

Before tackling the purely technical questions, I am going to try to explain why contemporary painting is representative, in the modern sense of the word, of the new visual state imposed by the evolution of the new means of production.

A work of art must be significant in its own time, like any other intellectual manifestation. Because painting is visual, it is necessarily the reflection of external

rather than psychological conditions. Every pictorial work must possess this momentary and eternal value that enables it to endure beyond the epoch of its creation.

If pictorial expression has changed, it is because modern life has necessitated it. The existence of modern creative people is much more intense and more complex than that of people in earlier centuries. The thing that is imagined is less fixed, the object exposes itself less than it did formerly. When one crosses a landscape by automobile or express train, it becomes fragmented; it loses in descriptive value but gains in synthetic value. The view through the door of the railroad car or the automobile windshield, in combination with the speed, has altered the habitual look of things. A modern man registers a hundred times more sensory impressions than an eighteenth-century artist; so much so that our language, for example, is full of diminutives and abbreviations. The compression of the modern picture, its variety, its breaking up of forms, are the result of all this. It is certain that the evolution of the means of locomotion and their speed have a great deal to do with the new way of seeing. Many superficial people raise the cry 'anarchy' in front of these pictures because they cannot follow the whole evolution of contemporary life that painting records. They believe that painting has abruptly broken the chain of continuity, when, on the contrary, it has never been so truly realistic, so firmly attached to its own period as it is today. A kind of painting that is realistic in the highest sense is beginning to appear, and it is here to stay.

A new criterion has appeared in response to a new state of things. Innumerable examples of rupture and change crop up unexpectedly in our visual awareness. I will choose the most striking examples. The advertising billboard, dictated by modern commercial needs, that brutally cuts across a landscape is one of the things that has most infuriated so-called men of . . . good taste. [. . .]

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In spite of this resistance, the old-fashioned costume of the towns has had to evolve with everything else. The black suit, which contrasts with the bright feminine outfits at fashionable gatherings, is a clear manifestation of an evolution in taste. Black and white resound and clash, and the visual effect of present-day fashionable parties is the exact opposite of the effect that similar social gatherings in the eighteenth century, for example, would have produced. The dress of that period was all in the same tones, the whole aspect was more decorative, less strongly contrasted, and more uniform.

Evolution notwithstanding, the average bourgeois has retained his ideas of tone on tone, the decorative concept. The red parlor, the yellow bedroom, will, especially in the provinces, continue to be the last word in good form for a long time. Contrast has always frightened peaceful and satisfied people; they eliminate it from their lives as much as possible, and as they are disagreeably startled by the dissonances of some billboard or other, so their lives are organized to avoid all such uncouth contact. This milieu is the last one an artist should frequent; truth is shrouded and feared; all that remains is manners, from which an artist can seek in vain to learn something.

In earlier periods, the utilization of contrasts could never be fully exploited for several reasons. First, the necessity for strict subservience to a subject that had to have a sentimental value.

Never, until the impressionists, had painting been able to shake off the spell of literature. Consequently, the utilization of plastic contrasts had to be diluted by the need to tell a story, which painters have now recognized as completely unnecessary.

From the day the impressionists liberated painting, the modern picture set out at once to structure itself on contrasts; instead of submitting to a subject, the painter makes an insertion and uses a subject in the service of purely plastic means. All the artists who have shocked public opinion in the last few years have always sacrificed the subject to the pictorial effect. [. . .]

This liberation enables the contemporary painter to use these means in dealing with the new visual state that I have just described. He must prepare himself in order to confer a maximum of plastic effect on means that have not yet been so used. He must not become an imitator of the new visual objectivity, but be a sensibility completely subject to the new state of things.

He will not be original just because he will have broken up an object or placed a red or yellow square in the middle of his canvas; he will be original by virtue of the fact that he has caught the creative spirit of these external manifestations.

As soon as one admits that only realism in conception is capable of realizing, in the most plastic sense of the word, these new effects of contrast, one must abandon visual realism and concentrate all the plastic means toward a specific goal.

Composition takes precedence over all else; to obtain their maximum expressiveness, lines, forms, and colors must be employed with the utmost possible logic. It is the logical spirit that will achieve the greatest result, and by the logical spirit in art, I mean the power to order one's sensibility and to concentrate one's means in order to yield the maximum effect in the result.

It is true that if I look at objects in their surroundings, in the real atmosphere, I do not perceive any line bounding the zones of color, of course; but this belongs to the realm of visual realism and not to the wholly modern one of realism in conception. To try deliberately to eliminate specific means of expression such as outlines and forms except for their significance in terms of color is childish and retrograde. The modern picture can have lasting value and escape death not by excluding some means of expression because of a prejudice for one alone but, on the contrary, by concentrating all the possible means of plastic expression on a specific goal. Modern painters have understood that; before them, a drawing had one special value, and a painting had another. From now on, everything is brought together, in order to attain essential variety along with maximum realism. A painter who calls himself modern, and who rightly considers perspective and sentimental value to be negative methods, must be able to replace them in his pictures with something other than, for instance, an unending harmony of pure tones.

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By employing all the pictorial means of expression, composition through multiplicative contrast not only allows a greater range of realistic experience, but also ensures variety; in fact, instead of opposing two means of expression in an immediate cumulative relationship, you compose a picture so that groups of similar forms are opposed by other contrary groupings. If you distribute your color in the same way, that is, by adding similar tones, coloring each of these groupings of forms in contrast with the tones of an equivalent addition, you obtain collective sources of tones, lines, and colors acting against other contrary and dissonant sources. Contrast = dissonance, and hence a maximum expressive effect. I will take as an example a commonplace subject: the visual effect of curled and round puffs of smoke rising between houses. You want to convey their plastic value. Here you have the best example on which to apply research

into multiplicative intensities. Concentrate your curves with the greatest possible variety without breaking up their mass; frame them by means of the hard, dry relationship of the surfaces of the houses, dead surfaces that will acquire movement by being colored in contrast to the central mass and being opposed by live forms; you will obtain a maximum effect.

This theory is not an abstraction but is formulated according to observations of natural effects that are verified every day. I purposely did not take a so-called modern subject because I do not know what is an ancient or modern subject; all I know is what is a new interpretation. But locomotives, automobiles, if you insist, advertising billboards, are all good for the application of a form of movements; all this research comes, as I have said, from the modern environment. But you can advantageously substitute the most banal, worn-out subject, like a nude in a studio and a thousand others, for locomotives and other modern engines that are difficult to pose in one's studio. All that is method; the only interesting thing is how it is used.

12 Percy Wyndham Lewis (1882–1957) 'Our Vortex'

Wyndham Lewis led the radical, 'Vorticist' wing of the English avant-garde before the First World War, in opposition to the more traditionally oriented Bloomsbury group around Roger Fry and Clive Bell (see 1B7 and 16). He was the co-founder and editor of *Blast*, the journal of the Vorticist group, published both in emulation of and in competition with Futurist manifestations. The present text was originally published in the first issue of *Blast*, London, June 1914.

I Our vortex is not afraid of the Past: it has forgotten its existence.

Our vortex regards the Future as as sentimental as the Past.

The Future is distant, like the Past, and therefore sentimental.

The mere element 'Past' must be retained to sponge up and absorb our melancholy.

Everything absent, remote, requiring projection in the veiled weakness of the mind, is sentimental.

The Present can be intensely sentimental – especially if you exclude the mere element 'Past'.

Our vortex does not deal in reactive Action only, nor identify the Present with numbing displays of vitality.

The new vortex plunges to the heart of the Present.

The chemistry of the Present is different to that of the Past. With this different chemistry we produce a New Living Abstraction.

The Rembrandt Vortex swamped the Netherlands with a flood of dreaming.

The Turner Vortex rushed at Europe with a wave of light.

We wish the Past and Future with us, the Past to mop up our melancholy, the Future to absorb our troublesome optimism.

With our Vortex the Present is the only active thing.

Life is the Past and the Future.

The Present is Art.