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EXCERPT FROM *THE WAY OF CUBISM*, 1920

Several times during the spring of 1910 Picasso attempted to endow the forms of his pictures with colour. That is, he tried to use colour not only as an expression of light, or *chiaroscuro*, for the creation of form, but rather as an equally important end in itself. Each time he was obliged to paint over the colour he had thus introduced; the single exception is a small nude of the period (about 18 x 23 centimeters in size) in which a piece of fabric is coloured in brilliant red.

At the same time Braque made an important discovery. In one of his pictures he painted a completely naturalistic nail casting its shadow on a wall. The usefulness of this innovation will be discussed later. The difficulty lay in the incorporation of this "real" object into the unity of the painting. From then on, both artists consistently limited the space in the background of the picture. In a landscape, for instance, instead of painting an illusionistic distant horizon in which the eye lost itself, the artists closed the three-dimensional space with a mountain. In still-life or nude painting, the wall of a room served the same purpose. This method of limiting space had already been used frequently by Cézanne.

During the summer, again spent in l'Estaque, Braque took a further step in the introduction of "real objects," that is, of realistically painted things introduced, undistorted in form and colour, into the picture. We find lettering for the first time in a *Guitar Player* of the period. Here again, lyrical painting uncovered a new world of beauty—this time in posters, display windows and commercial signs which play so important a role in our visual impressions.

Much more important, however, was the decisive advance which set cubism free from the language previously used by painting. This occurred in Cadaqués (in Spain, on the Mediterranean near the French border) where Picasso spent his summer. Little satisfied, even after weeks of arduous labour, he returned to Paris in the autumn with his unfinished works. But he had taken the great step; he had pierced the closed form. A new tool had been forged for the achievement of the new purpose.

Years of research had proved that closed form did not permit an expression sufficient for the two artists' aims. Closed form accepts objects as contained by their own surfaces, viz. the skin; it then endeavours to represent this closed body, and, since no object is visible without light, to paint this "skin" as the contact point between the body and light where both merge into colour. This *chiaroscuro* can provide only an illusion of the form of objects. In the actual three-dimensional world the object is there to be touched even after light is eliminated. Memory images of tactile perceptions can also be verified on visible bodies. The different accommodations of the retina of the eye enable us, as it were, to "touch" three-dimensional objects from a distance. Two-dimensional painting is not concerned with all this. Thus the painters of the Renaissance, using the closed form method, endeavoured to give the illusion of form by painting light as colour on the surface of objects. It was never more than "illusion."

Since it was the mission of colour to create the form as *chiaroscuro*, or light that had become perceptible, there was no possibility of rendering local colour or colour itself. It could only be painted as objectivated light.

In addition, Braque and Picasso were disturbed by the unavoidable distortion of form which worried many spectators initially. Picasso himself often repeated the ludicrous remark made by his friend, the sculptor Manolo, before one of his figure paintings: "What would you say if your parents were to meet you at the Barcelona station with such faces?" This is a drastic example of the relation between memory images and the figures represented in the painting. Comparison between the real object as articulated by the rhythm of forms in the painting and the same object as it exists in the spectator's memory inevitably results in "distortions" as long as even the slightest verisimilitude in the work of art creates this conflict in the spectator. Through the combined discoveries of Braque and Picasso during the summer of 1910 it became possible to avoid these difficulties by a new way of painting.

On the one hand, Picasso's new method made it possible to "represent" the form of objects and their position in space instead of attempting to imitate them through illusionistic means. With the representation of solid objects this could be effected by a process of representation that has a certain resemblance to geometrical drawing. This is a matter of course since the aim of both is to render the three-dimensional object on a two-dimensional plane. In addition, the painter no longer has to limit himself to depicting the object as it would appear from one given viewpoint, but, wherever necessary for fuller comprehension, he can show it from several sides, and from above and below.

Representation of the position of objects in space is done as follows: instead of beginning from a supposed foreground and going on from there to give an illusion of depth by means of perspective, the painter begins from a definite and clearly defined background. Starting from this background the painter now works

toward the front by a sort of scheme of forms in which each object's position is clearly indicated, both in relation to the definite background and to other objects. Such an arrangement thus gives a clear and plastic view. But if only this scheme of forms were to exist it would be impossible to see in the painting the "representation" of things from the outer world. One would only see an arrangement of planes, cylinders, squares, etc.

At this point Braque's introduction of undistorted real objects into the painting takes on its full significance. When "real" details are thus introduced the result is a stimulus which carries with it memory images. Combining the "real" stimulus and the scheme of forms, these images construct the finished object in the mind. Thus the desired physical representation comes into being in the spectator's mind.

Now the rhythmization necessary for the coordination of the individual parts into the unity of the work of art can take place without producing disturbing distortions, since the object in effect is no longer "present" in the painting, that is, since it does not yet have the least resemblance to actuality. Therefore, the stimulus cannot come into conflict with the product of the assimilation. In other words, there exist in the painting the scheme of forms and small real details as stimuli integrated into the unity of the work of art; there exists, as well, but only in the mind of the spectator, the finished product of the assimilation, the human head, for instance. There is no possibility of a conflict here, and yet the object "recognized" in the painting is now "seen" with an intensity of which no illusionistic art is capable.

As to colour, its utilization as *chiaroscuro* had been abolished. Thus, it could be freely employed, as colour, within the unity of the work of art. For the representation of local colour, its application on a small scale is sufficient to effect its incorporation into the finished representation in the mind of the spectator.

In the words of Locke, these painters distinguish between primary and secondary qualities. They endeavour to represent the primary, or most important qualities, as exactly as possible. In painting these are the object's form and its position in space. They merely suggest the secondary characteristics such as colour and tactile quality, leaving their incorporation into the object to the mind of the spectator.

This new language has given painting an unprecedented freedom. It is no longer bound to the more or less verisimilar optic image which describes the object from a single viewpoint. It can, in order to give a thorough representation of the object's primary characteristics, depict them as stereometric drawing on the plane surface, or, through several representations of the same object, it can provide an analytical study of that object which the spectator then reassembles in his mind. The representation does not necessarily have to be in the closed manner of the stereometric drawing; coloured planes, through their direction and relative position, can bring together the formal scheme without uniting in closed forms. This was the great advance made at Cadaqués. Instead of an analytical description, the painter can, if he prefers, also create in this way a synthesis of the object, or in the words of Kant, "put together the various conceptions and comprehend their variety in one perception."

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