

When Ingres painted, he had within reach one hundred paintbrushes of the finest quality, perfectly washed and dried and ready for use the moment the artist needed them. Today our avant-garde boasts of using a couple of rough decorator's brushes, clogged with dried paint, hard and never washed. [...]

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As far as material and craft are concerned, futurism dealt the final blow to Italian painting. Even before the advent of futurism it was navigating murky waters, but the futurist revels made the bucket overflow.

Now night falls on everything. We have reached the second half of the parabola. Hysteria and roguery are condemned. I think that by now we are all satiated with roguery, whether it be political, literary, or painterly. With the sunset of hysteria more than one painter will return to the craft, and those who have already done so can work with freer hands, and their work will be more adequately recognized and recompensed.

As for me, I am calm, and I decorate myself with three words that I wish to be the seal of all my work: *Pictor classicus sum*.

7 Charles Edouard Jeanneret (Le Corbusier) (1887–1965) and Amédée Ozenfant (1886–1966) 'Purism'

The authors met in late 1917 whereupon Jeanneret, trained as an architect and draughtsman, also took up painting. In November 1918 they jointly published *After Cubism (Après le Cubisme)*, developing the ideas broached in Ozenfant's 'Notes on Cubism' of 1916. In 1920 they founded the review *L'Esprit Nouveau* to promote a return, within the avant-garde, to principles of classical order. 'Purism', a comprehensive statement of these principles, was published in the fourth issue of 1920, pp. 369–86. The present extracts are taken from the first English translation in R. L. Herbert, *Modern Artists on Art*, New York, 1964.

Introduction

Logic, born of human constants and without which nothing is human, is an instrument of control and, for he who is inventive, a guide toward discovery; it controls and corrects the sometimes capricious march of intuition and permits one to go ahead with certainty.

It is the guide that sometimes precedes and sometimes follows the explorer; but without intuition it is a sterile device; nourished by intuition, it allows one 'to dance in his fetters.'

Nothing is worthwhile which is not general, nothing is worthwhile which is not transmittable. We have attempted to establish an esthetic that is rational, and therefore human. [...]

The Work of Art

The work of art is an artificial object which permits the creator to place the

spectator in the state he wishes; later we will study the means the creator has at his disposal to attain this result.

With regard to man, esthetic sensations are not all of the same degree of intensity or quality; we might say that there is a hierarchy.

The highest level of this hierarchy seems to us to be that special state of a mathematical sort to which we are raised, for example, by the clear perception of a great general law (the state of mathematical lyricism, one might say); it is superior to the brute pleasure of the senses; the senses are involved, however, because every being in this state is as if in a state of beatitude.

The goal of art is not simple pleasure, rather it partakes of *the nature of happiness*.

It is true that plastic art has to address itself more directly to the senses than pure mathematics which only acts by symbols, these symbols sufficing to trigger in the mind consequences of a superior order; in plastic art, the senses should be strongly moved in order to predispose the mind to the release into play of subjective reactions without which there is no work of art. But there is no art worth having without this excitement of an intellectual order, of a mathematical order; architecture is the art which up until now has most strongly induced the states of this category. The reason is that everything in architecture is expressed by order and economy.

The means of executing a work of art is a transmittable and universal language.

One of the highest delights of the human mind is to perceive the order of nature and to measure its own participation in the scheme of things; the work of art seems to us to be a labor of putting into order, a masterpiece of human order.

Now the world only appears to man from the human vantage point, that is, the world seems to obey the laws man has been able to assign to it; when man creates a work of art, he has the feeling of acting as a 'god'

Now a law is nothing other than the verification of an order.

In summary, a work of art should induce a sensation of a mathematical order, and the means of inducing this mathematical order should be sought among universal means.

System

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Man and organized beings are products of *natural selection*. In every evolution on earth, the organs of beings are more and more adapted and purified, and the entire forward march of evolution is a function of purification. The human body seems to be the highest product of natural selection.

When examining these selected forms, one finds a tendency toward certain identical aspects, corresponding to constant functions, functions which are of maximum efficiency, maximum strength, maximum capacity, etc., that is, maximum economy. ECONOMY is the law of natural selection.

It is easy to calculate that it is also the great law which governs what we will call 'mechanical selection.'

Mechanical selection began with the earliest times and from those times provided objects whose general laws have endured; only the means of making them changed, the rules endured.

In all ages and with all people, man has created for his use objects of prime necessity which responded to his imperative needs; these objects were associated with his organism and helped complete it. In all ages, for example, man has created containers: vases, glasses, bottles, plates, which were built to suit the needs of maximum capacity, maximum strength, maximum economy of materials, maximum economy of effort. In all ages, man has created objects of transport: boats, cars; objects of defense: arms; objects of pleasure: musical instruments, etc., all of which have always obeyed the law of selection: economy.

One discovers that all these objects are true extensions of human limbs and are, for this reason, of human scale, harmonizing both among themselves and with man.

The machine was born in the last century. The problem of selection was posed more imperatively than ever (commercial rivalry, cost price); one might say that the machine has led fatally to the strictest respect for, and application of, the laws of economy. [. . .]

Modern mechanization would appear to have created objects decidedly remote from what man had hitherto known and practiced. It was believed that he had thus retreated from natural products and entered into an arbitrary order; our epoch decries the misdeeds of mechanization. We must not be mistaken, this is a complete error: the machine has applied with a rigor greater than ever the physical laws of the world's structure. [. . .]

From all this comes a fundamental conclusion: that respect for the laws of physics and of economy has in every age created highly selected objects; that these objects contain analogous mathematical curves with deep resonances; that these artificial objects obey the same laws as the products of natural selection and that, consequently, there thus reigns a total harmony, bringing together the only two things that interest the human being: himself and what he makes.

Both natural selection and mechanical selection are manifestations of purification.

From this it would be easy to conclude that the artist will again find elitist themes in the objects of natural and mechanical selection. As it happens, artists of our period have taken pleasure in ornamental art and have chosen ornamented objects.

A work of art is an association, a symphony of consonant and architected forms, in architecture and sculpture as well as in painting.

To use as theme anything other than the objects of selection, for example, objects of decorative art, is to introduce a second symphony into the first; it would be redundant, surcharged, it would diminish the intensity and adulterate the quality of the emotion.

Of all recent schools of painting, only Cubism foresaw the advantages of choosing selected objects, and of their inevitable associations. But, by a paradoxical error, instead of sifting out the general laws of these objects, Cubism only showed their accidental aspects, to such an extent that on the basis of this

erroneous idea it even re-created arbitrary and fantastic forms. Cubism made square pipes to associate with matchboxes, and triangular bottles to associate with conical glasses.

From this critique and all the foregoing analyses, one comes logically to the necessity of a reform, the necessity of a logical choice of themes, and the necessity of their association not by deformation, but *by formation*.

If the Cubists were mistaken, it is because they did not seek out the invariable constituents of their chosen themes, which could have formed a universal, transmittable language.

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Purism

The highest delectation of the human mind is the perception of order, and the greatest human satisfaction is the feeling of collaboration or participation in this order. The work of art is an artificial object which lets the spectator be placed in the state desired by the creator. The sensation of order is of a mathematical quality. The creation of a work of art should utilize means for specified results. Here is how we have tried to create a language possessing these means:

Primary forms and colors have standard properties (universal properties which permit the creation of a transmittable plastic language). But the utilization of primary forms does not suffice to place the spectator in the sought-for state of mathematical order. For that one must bring to bear the associations of natural or artificial forms, and the criterion for their choice is the degree of selection at which certain elements have arrived (natural selection and mechanical selection). The Purist element issued from the purification of standard forms is not a copy, but a creation whose end is to materialize the object in all its generality and its invariability. Purist elements are thus comparable to words of carefully defined meaning; Purist syntax is the application of constructive and modular means; it is the application of the laws which control pictorial space. A painting is a whole (unity); a painting is an artificial formation which, by appropriate means, should lead to the objectification of an entire 'world.' One could make an art of allusions, an art of fashion, based upon surprise and the conventions of the initiated. Purism strives for an art free of conventions which will utilize plastic constants and address itself above all to the universal properties of the senses and the mind.

8 Albert Gleizes (1881–1953) 'The Dada Case'

The author's pre-war Cubism was affected by the post-war 'call to order'. He represents here a response to the criticism mounted by Dada of the classical principles and the bourgeois social order from which they were held to derive. Notably, however, his response is made as a defence, not of that social order, but of eternal principles. To its adherents it was 'L'esprit nouveau' that was progressive, Dada a manifestation of the decay of bourgeois society. Originally published in *Action*, no. 3, Paris, April 1920.