

THE INFLUENCE OF PRIMITIVE ART
ON EARLY MODERN EUROPEAN PAINTERS

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INTRODUCTION

Any significant change in the direction of art cannot help but in some way change all art later created; even as each artist is changed by all he or she sees and experiences. As with the "discovery" of perspective during the Renaissance and the "discovery" of untraditional palettes by the Impressionists, the "discovery" of primitive art and a new-found interest in the way in which the primitive create, changed the direction of European art.

Looking at the influences of primitive art is difficult because primitivism is defined in many ways. When considering the influence on modern art, most commonly included in primitive art are: African art, Aboriginal art, the art of the South Seas and other tribal arts. The art of children and folk art are also considered primitive. Child art and folk art are similar to tribal arts in imagery and forms. To the artists who were influenced by primitive art, child and folk art appear to have been created with the same simplicity and naturalness as was the art of the primitive peoples. Formally, primitive art supplied new colors and shapes. Spiritually, it supplied a stimulus for those painters who were attempting to capture the essence of life in their paintings.

Artists working at the end of the 19th century and into the 20th century responded to newly "discovered" primitive art objects in several different ways. There was an emotional response, an

intellectual response, and a primitivism of the subconscious. The French artists of the Fauve group and the artist Gauguin, along with the German Expressionists, including the Brucke painters and the Blue Rider group, responded emotionally. Within emotional primitivism, the French and the Germans differed: The Germans became a part of the primitive spirit and theirs was a violent emotionalism. The French, however, responded in a more romantic way, striving for the primitive feeling, which they expressed apart from themselves, obtaining from primitivism a symbolic effect.¹

Intellectual primitivism was more a response to the formal elements of primitive art than to the feeling of the primitive objects. It was a return to the basics and a search for pure form. Painters, such as Picasso and other early cubist artists, who were influenced intellectually were not unaware or unconcerned about emotional response evoked from the primitive, or of the use of primitivism as a visual starting point for the search for a subconscious art, but they were more intent on the formal aspects of the primitive. In opposition to the intellectual response was the drawing on primitivism to help create an art based on the subconscious. Artists of the Child Cult, Surrealists and the Dada group all responded to the intuitive, nonintellectual way in which children, folk and primitive artists appeared to create. This art felt free and essential. In 1920, the artists Paul Klee wrote, "Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in

relation to the universe and that there are many more other, latent realities..."² This search for other realities, whether through emotion, intellect, or the subconscious is what modernism is all about. It was no longer good enough to illustrate and document the world. There needed to be a visual response to the feeling world, and a format whereby an artist could express feeling.

GAUGUIN AND THE FAUVES: THE FIRST PRIMITIVE INFLUENCES

In the last part of the seventeenth century, artists tended to express a dissatisfaction with the society they lived in. Many artists were unsatisfied with and stifled by the European tradition, "...one after another," were "heard to complain about the Greco-Renaissance tradition they had inherited."³ Artists were pulling away from traditional formal elements of art. The Impressionists were shocking the world with their use of free form and brave and untraditional use of color. One of the first, if not the first to also change subject matter as well was Paul Gauguin. He is thought to be the first European painter to be influenced and inspired by primitive cultures. He was not only influenced by the peoples of the South Seas in terms of subject matter, but also through them, showed his disapproval of European society. Gauguin wanted to rid himself of the "...stifling superfluities of the hothouse culture of Europe to return to a more natural way of life..."⁴ Gauguin worked in the late eighteenth hundreds and the early nineteenth hundreds, during the time of the Impressionists and into the Post-Impressionist period. He had, however, with his

painter friend, Emile Bernard, given up the forms and colors of the Impressionists to paint according to his new theory on art. His intention was to create an art like that of a child. His art of the period around 1889, "...has all the quality of naive, children's art: gay colors, dramatic patterns, and apparent disregard for the proportions or natural coloration, deliberate awkwardness, and the substitution of distorted shapes...in place of realistic appearances."⁵

During this time, Gauguin and other artists such as the Russian artist Wassily Kandinsky (involved in the Blue Rider group), were involved with a school of thought called Symbolism. They sought to "...return to the essential elements of art, to rid art of its anecdotal, documentary character and to make it a reflection of the important truths of the universe."⁶ Most of Gauguin's work was about the contrast between the "civilized" culture and the savage or "natural" people. The primitivism in his work was not only in terms of returning to childlikeness, he wanted to "...bring out the exotic and mysterious, and in connection with this he reveled in the personal freedom that was possible among these children of nature in contrast to the civilized restrictions of society, of the family, and of the church, institutionalized and hypocritical."⁷ One of Gauguin's most interesting paintings, in which he used the peoples of the South Seas as subject matter, is Where Do We Come From? What Are We? Where Are We Going?. In this work, he questioned the society he lived in even in the title. (illustration 1)

The group of artists of the Fauve group were less interested

in contrasting primitive culture with European society as Gauguin was. They were more interested in using primitivism to unite humanity with nature, to return to a more natural state. Whereas Gauguin was influenced mostly by the South Seas culture, the Fauves "discovered" African art. Until this time, in the early 20th century, the art of primitive cultures had been seen only as interesting artifacts. Artists of the Fauve group, may not have known what they were looking at, but they felt something in this newly found art. "If it isn't an interest in the primitive that defines modernism, it is a rejection of the Western tradition and an embrace on the new...If primitive art was not itself new, it was to European artists, and that's what counted. Modern artists could only guess at what primitive objects were, only of their novelty to Western eyes could they be sure."⁸ Not only were these artifacts new to European society, but also to such Fauve artists as Vlaminck, Matisse and Derain, who found them intriguing and beautiful.

The Fauve group lasted for only a few years around 1905. Of this group, the artist who personified the attribution "Fauves", which means "wild beast", was Maurice de Vlaminck. He was the least artistically progressive, but he had primitive spirit. "He was stubbornly anti-intellectual, he worked less from objective than from impulse and instinct."⁹ Vlaminck was not responding to primitive work on a formal level, nor was he using primitive people as a subject, but rather he was responding emotionally to what he felt in the primitive work. In his work, Vlaminck was not creating a world where nature is one element and

humans are another, he was searching for a world where humans become one with nature. He did this through simplified forms and color. The Symbolists believed "...color could act like words; that it held an exact counterpart for every emotion, every nuance of feeling."¹⁰ In an attempt to bring humanity back to earth, back to basics, the Fauves used color in a way in which it had not been used before. "Their effort to return to naked simplicity had induced the Fauves to reduce their methods of communication to one, namely that of color, to employ this as directly as possible."¹¹ To do this, they used intense colors. They made little distinction between the coloring of figures and nature. The figures are not separated from a landscape setting, but they are incorporated within the landscape in such a manner that they have become part of it.¹² The Fauves wanted the viewer to have an immediate emotional response to their paintings. They were aiming towards an unintellectual, unanalytical art. They were primitivists in the simplification of the painting into line, form and color, while looking for the essence of the subject. Vlaminck said, "I had to look for the interior character of things."¹³

PICASSO: INTELLECTUAL PRIMITIVISM

After the Fauves began collecting primitive art and using it for inspiration, Pablo Picasso and George Braque became interested in the exotic forms and imagery in primitive art. They were especially influenced by African sculpture. Vlaminck, thought to be the first to collect African sculpture, shared his sculptures with other artists; "...upon showing an African sculpture to

Derain, he remarked that it was "almost as beautiful" as the Venus de Milo, Derain answered that it was "as beautiful". They both went to Picasso and repeated their claims, to which Picasso responded that it was "even more beautiful".¹⁴

Picasso responded to the art of the primitive in a much more intellectual and formal way than the other artists of the early 20th century. Because of this, he is probably the artist that comes to mind when primitivism in modern art is discussed. This is because his work actually looks primitive in form. (illustration 2). Rather than borrowing primitive or childlike attributes and using them during the painting process, Picasso borrowed shapes. "What Picasso cared about was the formal vitality of African art, which was for him inseparately involved with its apparent freedom to distort."¹⁵

This distortion and the borrowing from primitive art, was the beginning of Cubism. Braque, Picasso and others in this movement, wanted to express the idea that an object is made up of all possible views of the object. "They wanted to compress this inspection, which takes time into one moment --one synthesized view."¹⁶ To do this they used the simple shapes from primitive art as design elements. Picasso, however, was not unaffected by the spirit of the African work. After seeing the Congolese masks in Paris's Trocadero Museum, Picasso said:

"The masks weren't just like any other pieces of sculpture. Not at all. They were magic things... the mediators. They were against everything--against unknown, threatening spirits. I always looked at fetishes. I understood; I too am against everything. I too believe that everything is unknown, that everything is an enemy! Everything!...I understood what Negroes use their sculpture for. They were weapons. To help people coming under the influence of spirits

again, to help them become independent. They're tools. If we give spirits a form, we become independents. Spirits, the unconscious, emotion--they're all the same thing. I understood why I was a painter. All alone in that awful museum, with masks, dolls, ... mannequins. Les Demoiselles d'Avignon must have come to me that day."¹⁷

Picasso was not void of an understanding of the spirit of the naturalness and formal simplicity of primitive work. What separated him from other artists who were influenced by primitive art was not an attempt to become primitive, but to find new forms. "The tradition of the human figure, which had been the very spine of Western art for two and a half millennia, had at last run out; and that in order to renew its vitality, one had to look to untapped cultural resources."¹⁸

GERMAN EXPRESSIONISM: AN EMOTIONAL RESPONSE

Within the first ten years of the 20th Century when Picasso and the Fauves were looking at primitive art, two other art groups in Germany were also tapping into the newly-discovered resource of the art of the primitive. The Brucke group and the Blue Riders were influenced by what the French were doing, but their response, although emotional, was different than the Fauve artists, in that they actually wanted to "become" primitive in thought. Their intent was to express a feeling rather than to tell a story. This is where the term Expressionism and the movement of German Expressionism came from.

The leader of the Brucke group was Ernst Ludwig Kirchner. Kirchner became aware of African and Oceania art by going to the Dresden Ethnological Museum in 1904. Rather than seeing it as a

group of curios, the Brucke group saw primitive work as true "art". The direct primitive influences on their work are African and Oceania sculpture, German wood-cuts, children's drawings and folk art. As with other pioneers of modern art, they turned to these arts to look for imagery and meaning. "The chief characteristic of the primitivism of these artists is a tendency to call all the refined and complicated aspects of the world about them superficial and unimportant and to attempt to get behind these to something basic and important."¹⁹

The Brucke responded emotionally and personally to primitivism, and their emotion was one of violence. They were most interested in basic human nature - peoples' character and conduct, which they saw as basically negative. "These (basic human characteristics), they conceived as violent and somewhat unpleasant, attempting to express them by simplifications of form and contrasts of color."²⁰ They were primitive also in their crudeness of technique, in the flattening of shapes, in creating solid areas of color and in the distortion of perspective and human forms. In the use of angular forms and complementary colors, they achieved the expression of anger and violence. (illustration 3). The Brucke group existed in the few years before the outbreak of World War I. Like other art movements that searched out primitivism in response to a discontentment with the authority, the German artists were protesting. "Socially, the young artists were publicly protesting the hypocrisy and materialistic decadence of those in power. The Bruckes wanted to unite with what they felt was the spirit of the primitive emotion. They wanted to be honest and direct. For them, potent decorative impact, heightened emotional

intensity, compelling abstract symbolism and brutally honest craftsmanship were the chief means to these new ends..."²¹

The other German group expressing emotional primitivism was called the Blue Rider. It was founded in 1912 by Wassily Kandinsky and Franz Marc. Like the Brucke group, these artists were influenced by the Fauve painters. Unlike the Brucke artists, they did not depend on emotional intensity achieved through the distortion of human forms, rather they took natural and abstract forms and used these to stress spiritualism through symbol.²² Kandinsky believed that the objective of art "was to prepare people to think and see in terms of immediate form, rather than perceive objects like apples or nudes."²³ He stressed making the physical world less important because it gets in the way of spiritualism. He said, "In art Man should Speak to Man about the Superhuman."²⁴ Kandinsky was known to enjoy and appreciate all kinds of art, from the art of children to folk art ranging from traditional Russian weaving to Asian floor tiles. He was attracted to the abstract patterning and the simple forms that the primitives used.

The Blue Rider artists were exposed to more primitive work than probably any other group previous to them. The first time children's art and even folk art were seen on the same level as other accepted art forms was in the Blue Rider Almanac published in Munich by Kandinsky and Marc in 1912. In this publication a great variety of art was shown:

"...figures from New Caledonia, the Malay Peninsula, Easter Island, and the Cameron; a Brazilian mask,

and a stone sculpture from Mexico; a Russian folk statuette and Russian folk prints; Egyptian puppets and an archaic Greek relief; Japanese wood-cuts, Bavarian glass painting; German 19th century folk pictures; a 13th century head of a stone cutter, 14th century tapestries...European and Arabian children's drawings and water-colors, and many popular votive pictures..."²⁵

With a list so long and varied, it is clear that the German artists were not simply interested in a visual style or a primitive technique, but that they were searching for whatever it is that primitives possessed inside. Kandinsky said, in regard to primitivism and especially the art of children, that the child, "looks at everything with fresh eyes...in each child's drawing the inner sound of the object is revealed automatically."²⁶ The German artists were searching for spirit and essence. This statement was published in the Blue Rider Almanac, "To hear the thunder is to feel its secret. To understand the speech of forms is to be nearer the secret, to live. To create forms is to live. Are not children who build directly from the secret of their perceptions, rather than the imitators of Greek form? Are not the Aborigines artists, who have their own form, strong as the form of the thunder?"²⁷

Generally, primitive art has been influential in the bold use of colors, in the use of distortion of the human figure, in the abstracting of forms into simple shapes and in the use of an all over composition of form and color. Franz Marc used these elements, but also added animal forms to express what is essential. Marc used animals not as a subject, but he used animal mysticism to comment on the primitive urges of man. He wanted to unite the beast with nature. He also wanted to, "...Paint the

world as it is felt by creatures other than himself."²⁸ It was his way of becoming primitive and of expressing the spirit of humanity. Marc wrote: "I can paint a picture, a rose; Pisanello has painted such. I can however also wish to paint a picture: 'The rose feels'. How infinitely sharper an intellect must a painter have, in order to paint this. The Egyptians have done it. The 'rose'. Manet has painted that. The rose 'flowers'. Who has painted the 'flowering' of the rose? The Indian."²⁹

The German Expressionist movement grew out of a need for a better world, a more basic, honest and human existence. Their challenge to themselves was to find symbols and forms that would make them feel as primitives feel and to express those feelings in their paintings. For them, "Modernism is thus presented as a search for "informing principles" that transcend culture, politics and history. Beneath this generous umbrella the tribal is modern and the modern more richly, diversely human."³⁰

PRIMITIVISM BASED ON THE SUBCONSCIOUS: THE CHILD CULT, DADAISM AND SURREALISM

Becoming more completely human, and transcending culture, politics and history, is a great part of the Surrealist movement. Surrealist artists, more than those of any other modern movement, were reaching inside themselves for the most innate, universal, human response. In the search for imagery, they were drawn to the art of primitive peoples for its naturalness and universality of images. They believed in the use of the subconscious mind as the place where true art comes from. Taking the belief that art should be natural, intuitive and done with a childlike simplicity,

they went further and believed the dream world was the most real and universal world. They were not looking for the beautiful, but for the fantastic and the marvelous. There are several different groups, all of whom used the subconscious, each having a different emphasis. There were the folk artists, who not belonging to any organized group, simply worked naturally from the subconscious; there were the members of the child cult; the artists of the Dada group and the Surrealists painters. The Surrealists, who were a highly organized group of writers, poets and artists, "Wished to give back to civilized man the face of his primitive instincts."³¹ The organizer of the group was the poet and writer Andre Breton. The movement began in 1924, and was, along with the movements of the French and German artists of a few years previous, a fight against the rational traditional society. "He (Breton), was fighting reason as the major obstacle in Western thought."³² By using the subconscious, and especially dream imagery, the Surrealists felt their work would be universal. In terms of formal imagery, they turned to primitive art, including children's art, and the art of the "mad". This art was the work of "self-taught men and women...and naifs whose compulsion to set down their experiences as directly as possible seemed more valuable to the Surrealists than any amount of professional or academic painting."³³

The Surrealists combined images of the horror and fantasy of life with sexual impulses, which they viewed as being at the very core of humanity. They had a belief in "le merveillex, that state of almost sexual excitement which Andre Breton called "convulsive beauty"... (was) available in everywhere, hidden just below the

skin of reality."³⁴ Working with the essentials of human nature, they were paralleling the work of Freud, that was being done in the early 20th century. Breton was interested in Freudian psychology and the work the psychologists were doing with the subconscious, dreams, and repressed desires.

Included in subconscious primitivism, is the Child Cult. Most of the artists who have been influenced by the art of the primitive have included the art of children as an influence. One of the artist who used children's art as his main source of inspiration was Paul Klee. He had great respect and enthusiasm for the work of children. It was the "Directness and innocence..." of the child and the "lack of intellectual filtering.." that most intrigued him.³⁵ Kandinsky, who shared Klee's interest in children's art felt that children intuitively express, "the inner essence of things."³⁶ Klee was not only affected by the philosophy of how children create, but he also borrowed formal aspects of their work.(illustration 4). He was not trying to reproduce their art. He wanted to, "engage the freedom of the child's world," and to create with that kind of spontaneity.³⁷

Children tend to fill the whole available space with an all over composition. "Children seem to start out with a nearly perfect sense of composition, which they often lose during adolescence and regain only through laborious study...Older children concentrate their perceptions on separate objects existing in an undifferentiated space, whereas young children construct a self-contained conceptual world bounded by the paper's edges."³⁸ This intuitive, all over composition is obvious in most of Klee's

work. Also similar to how children create, Klee exaggerated human features to show what was most important. The enlargement of eyes, mouth or whatever is important for the feeling being communicated, is common to all primitive artists. Klee used a concept of "intellectual realism" versus "visual realism", meaning he included in his paintings the objects that he wanted there and those that he knew were there, even if they were not visually present or in the correct context.³⁹ This is very common in pictures done by children. As was happening to all the artists who were turning to primitivism as a resource, Klee was trying to move away from traditional European formal structures. He wrote, "I want to be as though a newborn, knowing nothing, absolutely nothing about Europe, ignoring facts and fashion, to be almost primitive."⁴⁰ His desire to be "almost primitive" shows in his work. He used symbols and shapes taken from primitive peoples. Although his art is childlike and often playful, his life was a spiritual quest and a struggle against the society of "cultural" Europe, which he saw at the time saw as corrupt.

Yet another group of artists disillusioned by society were those involved with Dadaism. Dada was never really an art movement, and there is even disagreement over where the name Dada came from. True to its philosophy, the Dada group formed spontaneously in Zurich near the last few years of World War I. It was a group comprised of artists of all kinds; poets, writers, visual artists and musicians. The Dada movement, like many modern movements evolved in response to a need for a better world. Jean Arp, the most well known of the Dada visual artists said, "...repelled by the slaughterhouses of the world war, we turned to art...We

searched for an elementary art that would, we thought, save mankind from the furious madness of these times..."⁴¹ To the Dada artists, the most prized human activity, was that of play. The movement centered around spontaneity and experimentation. In pursuing an art of spontaneity, the Dadaists turned to child art and chance. It was inspired by the intuitiveness of primitive art and the naturalness of children's art. The artists were revolting against reason. Arp's work was considered a representation of the subconscious, mostly in terms of the technique he used. He would take collage pieces, torn spontaneously, and put them together however they landed. The poet Hugo Ball, who was involved in the Dada movement, wrote that the aim was towards, "everything childlike...and symbolic in opposition to the senilities of the world of grown-ups."⁴²

The Dada group was not influenced by child art visually as much as by its freedom. There was a struggle of reason against intuition. These artists believed that, "...it is the internal factor which alone counts (socially and artistically)...whereas the world has put its faith solely in the external."⁴³

This play between society and art, art and life, life and reality, and reality and the dream world, was the Surrealists' main concern. Some of the earliest influences on the art of the Surrealists came from the modern "primitivists" of the time, or the folk artists. These folk artists were gaining respect from the artists of the time, because of the way in which they created and the honesty of their work. Well-known artists were looking to folk artists for inspiration. Henri Rousseau was a popular folk

artist whose work Picasso greatly appreciated and whose work he owned. Kandinsky and other artists admired the folk artist for the "organic energy" he was able to capture.⁴⁴

Rousseau was consumed by the desire to show in the professional salons of Paris. He was considered too primitive by the officials of the professional salons. However, from 1886 on, he was able to show at the Salon des Independents along with other modern artists who were not welcomed in the official salons. We see Rousseau's work as highly stylized and beyond reality, but this was not how he saw it. He insisted that it was all done from life, and that he intended, "his visions to be absolutely real, each figure, face, leaf, flower and tree..."⁴⁵ This may have been his intent, but his paintings are not naturalistic. Rousseau was an inspiration to other artist, probably for reasons he would not have liked. For what was valued in his work was not the realism he strove for, but the real and pure symbolic nature of his work.(illustration 5). His "exaggeration of realistic detail,...(and) making rigid all the forms that it renders gives its scenes to the sophisticated eye a symbolic permanence that is not the conscious intention of the painter."⁴⁶The fact that this symbolism comes out so naturally, and is not Rousseau's intent, may be exactly why it is so captivating and also why he is considered a folk artist. Rousseau's appeal is in the effect of his paintings on the spectator's emotions, rather than on the formal qualities of his art. There is an aliveness and a simplicity there. His work truly appears to be a fantasy from his subconscious. He died in 1910. Had he lived longer, he may have been one of the finest Surrealists rather than simply an early folk influence.

Many artists have been associated with or influenced by Surrealism; including Klee, Ernst, Picasso, DuChamp, De Chirico, Tanguy, Masson, Miro, Magritte, and others. Surrealism has two separate emphases; automatism and illusionistic dream imagery. The most well-known of the automatism artists is Joan Miro. Although he was very involved visually in Surrealist ideas, he refused to officially join the organization and was not involved in political activities of these artists. Miro was, however, influenced by Surrealistic poetry. Miro wrote, "As a result of this reading, I began to work away from the realism I had practiced...until, in 1925, I was drawing almost entirely from hallucinations..."⁴⁷ His imagery was often derived from children's drawings and from primitive symbols.(illustration 6). His forms were not drawn from visible objects, but came from his memory. There is a childlike character in his art. Using automatism, he worked within the formal side of Surrealism using his subconscious to direct his work.

The other path, still linked to the subconscious, that Surrealism took was that of illusionistic dream imagery. As with automatism, this group of artist wanted to become primitive in the process of painting, so that the painting would have a sense of a deeper reality and so that it would be universal. Illusionistic dream imagery was a style which "fixed hallucinatory and fantastic subject matter in meticulously painted images of academic precision and clarity..."⁴⁸ This is a primitivism that appears to be the visual opposite of those forms and imagery the Fauves and the German Impressionists used. The master of this dream imagery

style was Salvador Dali. He joined the Surrealists group in 1929. Complete illusion was what he was striving for in his work. Around the time he joined the Surrealist movement, he discovered that realism, pressed to an extreme of detail, could subvert one's sense of reality."⁴⁹ This is what was happening in Rousseau's work. Dali painted sexual symbols that were shocking and considered by many to be inappropriate. These symbols were used as part of the fantastic quality of his work and also to stress the intensity of the subconscious. It was to "achieve the kind of absolute freedom that was part of the Surrealists program, to promote the revolutionary transformation of consciousness."⁵⁰ Whether Dali's work was indeed a product of the unconscious or not, is left unknown. His art has remained uncensored, due in part to his argument that it comes from the dream state, and censored dreams are no longer dreams, and no longer from the unconscious. In his art, he combined, moved, distorted and manipulated common visual images into fantastic scenes. Naturalistic colors are used to carry through the illusion. The work of the Surrealists, like primitive work, created a "world where things lose their names or keeping them, change their meaning."⁵¹ The Surrealists mixed life with art and they lie somewhere between reality and the unconscious.

CONCLUSION

Dissatisfied with the society in which they lived, and with a static European art tradition, artists of the late 19th century and early 20th century were searching for new meaning and vitality in their work. They "discovered" an art with a new spirit in the

art of primitive cultures, child and folk art. Early modern painters responded emotionally, intellectually and subconsciously to primitive objects.

The need for a change in European art existed before artists started looking at primitive art. However, primitivism was an important visual and emotional inspiration for a society looking for new means of communication. It was no longer good enough for an artists to illustrate the world. Out of the early modern painters came an art that attempted to talk about essences of life. It was the beginning of "...an autonomous art true to itself more than to the phenomenal world outside."⁵²



PAUL GAUGUIN

WHERE DO WE COME FROM? WHAT ARE WE? WHERE ARE WE GOING?
1897

OIL ON CONVAS

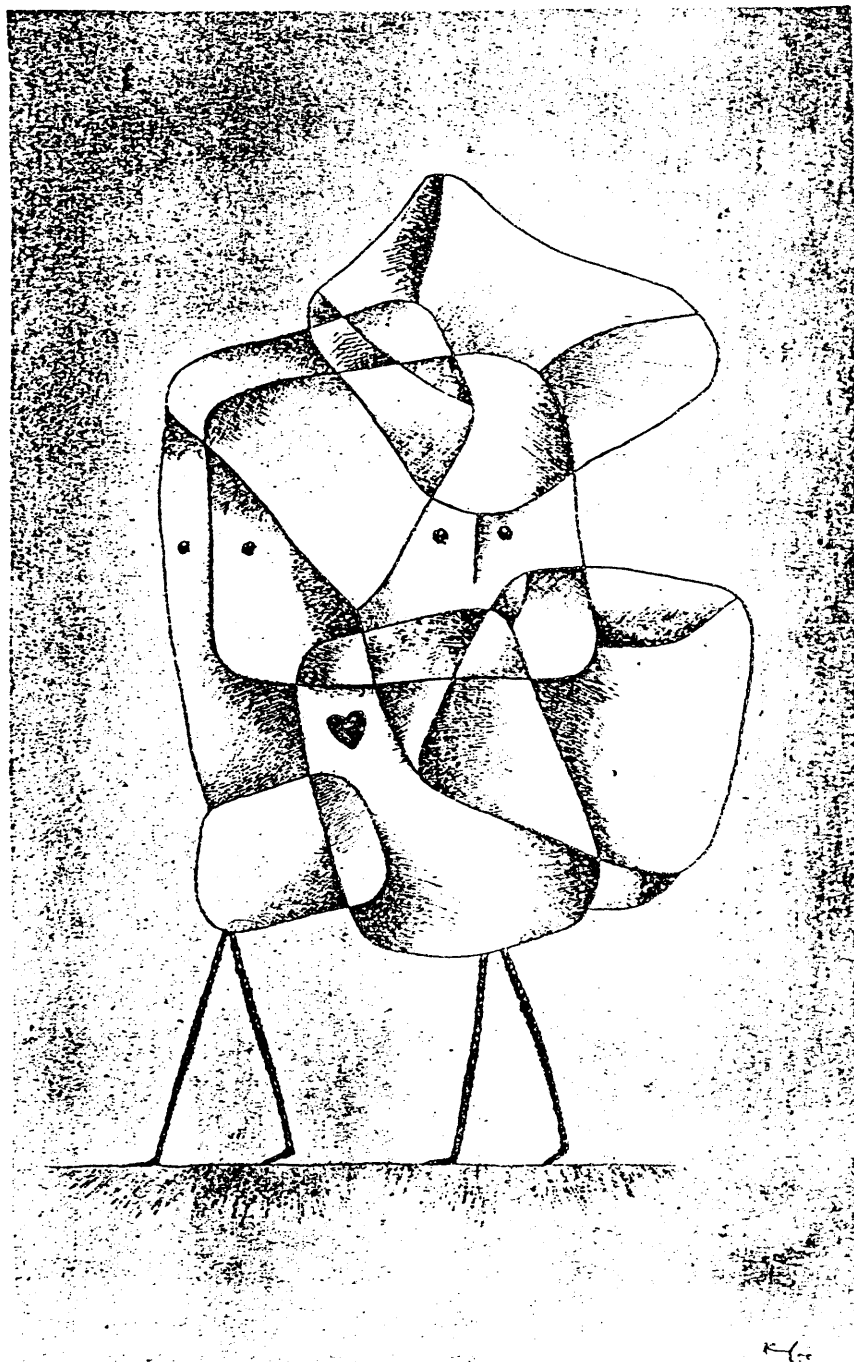
(illustration 1)



PABLO PICASSO
LES DEMOISELLES D'AVIGNON
1907
OIL ON CANVAS
(illustration 2)



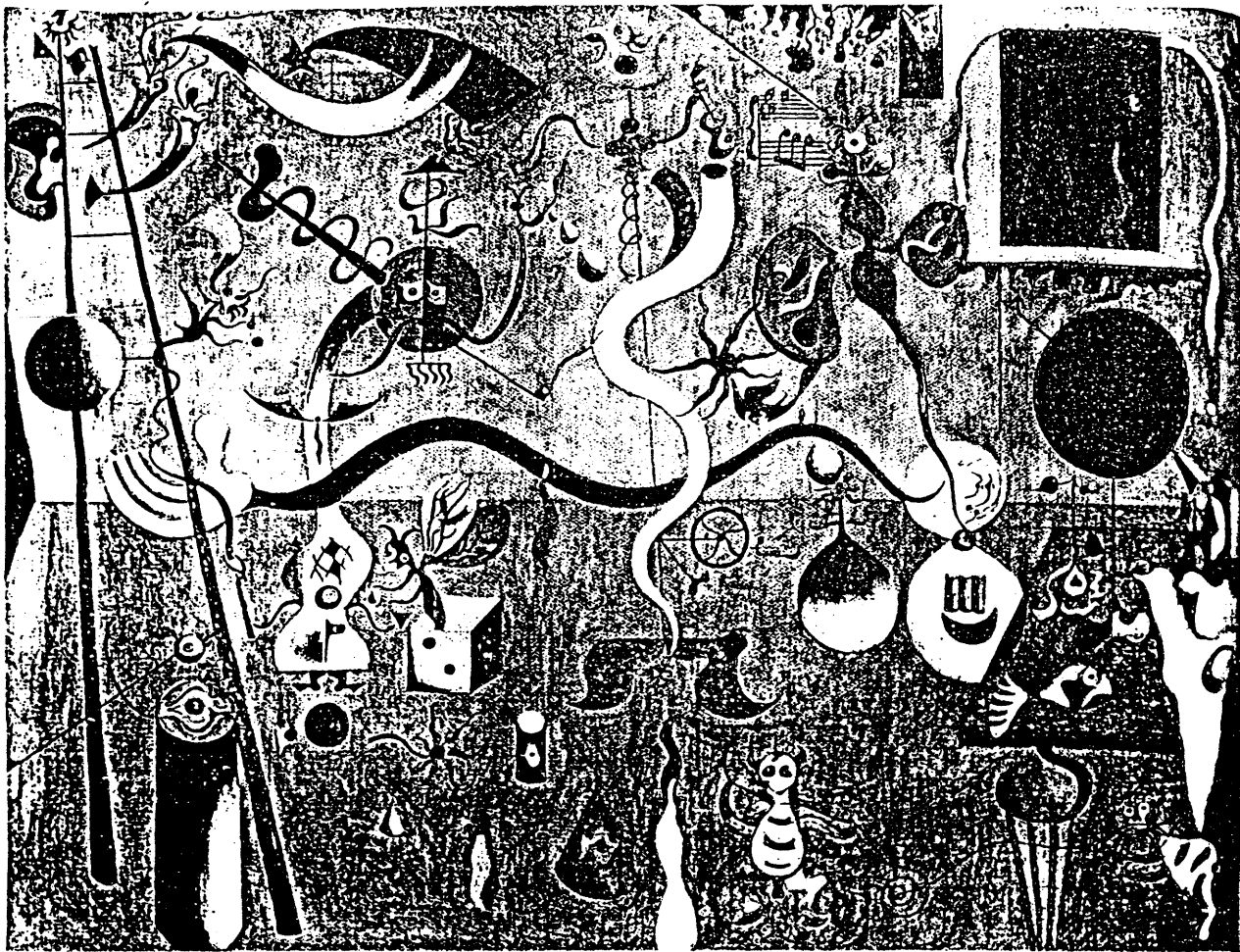
ERNST LUDWIG KIRCHNER
SELF-PORTRAIT WITH MODEL
1919
OIL ON CANVAS
(Illustration 3)



PAUL KLEE
SIBLINGS
1930
OIL ON CANVAS
(illustration 4)



HENRI ROUSSEAU
LE REVE
1910
OIL ON CANVAS
(illustration 5)



JOAN MIRO
THE HARLEQUIN'S CARNIVAL
1924-25
OIL ON CANVAS
(illustration 6)

FOOTNOTES

¹Robert J. Goldwater. Primitivism In Modern Art. Harper and Brothers Publishers, New York, N.Y., 1938, p. 87.

²Robert Hughes. The Shock Of The New. Alfred A. Knopf, New York, N.Y., 1981, p. 304.

³Cynthia Nadelman. "Broken Premises: 'Primitivism' At MoMA." Art News, 84 (February 1985) p. 90.

⁴Goldwater. Op.cit., p. 57.

⁵Sam Hunter and Jon Jacobus. Modern Art. Harry N. Abrams, Inc., 1985, p. 39.

⁶Goldwater. Op.cit., p. 69.

⁷Ibid., p. 60.

⁸Nadelman. Op.cit., p. 90.

⁹Hunter. Op.cit., p. 107.

¹⁰Hughes. Op.cit., p. 129.

¹¹Goldwater. Op.cit., p. 83.

¹²Ibid., p. 77.

¹³Ibid., p. 84.

¹⁴Nadelman. Op.cit., p. 90.

¹⁵Hughes. Op.cit., p. 21.

¹⁶Ibid., p. 20.

¹⁷Hunter. Op.cit., p. 136.

¹⁸Hughes. Op.cit., p. 21.

¹⁹Goldwater. Op.cit., p. 99.

²⁰Ibid.

²¹Hunter. Op.cit., p. 113.

²²Ibid., p. 117.

²³Hughes. Op.cit., p. 299.

²⁴Hans K. Roethel. Kandinsky. Hudson Hills Press, Inc., New York, N.Y., 1977, p. 7.

²⁵Goldwater. Op.cit., p. 102.

²⁶David Burnett. A Tribute To Paul Klee. The National Gallery of Canada, Ottawa Canada, 1979, p. 34.

²⁷Goldwater. Op.cit., p. 105.

²⁸Ibid., p. 117.

²⁹Ibid., p. 107.

³⁰Ibid., p. 105.

³¹Ibid., p. 163.

³²Hunter. Op.cit., p. 178.

³³Hughes. Op.cit., p. 227.

³⁴Ibid., p. 225.

³⁵Burnett. Op.cit., p. 33.

³⁶Goldwater. Op.cit., p. 154.

³⁷Burnett. Op.cit., p. 34.

³⁸Betty Edwards. Drawing On The Right Side Of The Brain. J. P. Tarcher, Los Angeles, Ca., 1979, p. 65.

³⁹Goldwater. Op.cit., p. 156.

⁴⁰Hunter. Op.cit., p. 124.

⁴¹Hughes. Op.cit., p. 61.

⁴²Hunter. Op.cit., p. 167.

⁴³Goldwater. Op.cit., p. 165.

⁴⁴Paul Overy. Kandinsky: The Language Of The Eye. Praeger Publishers, New York, N.Y., 1969, p. 47.

⁴⁵Hughes. Op.cit., p. 227.

⁴⁶Goldwater. Op.cit., p. 124.

⁴⁷Ibid., p. 180.

⁴⁸Ibid., p. 183.

⁴⁹Hughes. Op.cit., p. 237.

⁵⁰Hunter. Op.cit., p. 183.

⁵¹Hughes. Op.cit., p. 241.

⁵²Hunter. Op.cit., p. 9.

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