



## Newsletter

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*Dear All,*

*At the beginning of the last century, advanced societies of that time believed in the progress of science and its benefits for the good of mankind. Most artists knew the elementary mathematics of that time, including perspective theory and the fundamental 3-D objects like spheres, cylinders and cones. Following the recent progress in theoretical physics, they became fascinated by the idea of the fourth dimension, but of course could not indeed enter into 4-D world.*

*We may have an idea of the intellectual atmosphere among the artists of that time by reading some writings by the well-known poet, Guillaume Apollinaire, who was also a very pertinent art critic. ([http://en.wikipedia.org/wiki/Guillaume\\_Apollinaire](http://en.wikipedia.org/wiki/Guillaume_Apollinaire)).*

*Apollinaire promoted the new artistic movements at the beginning of that century. He was a defender of what are now called cubist painters. We can learn from him who first introduced the term of cubism in a short article published in the French newspaper *Le Temps* in 1912: «The cubist paintings by Picasso, Braque, Metzinger, Geizes, Léger, Juan Gris, etc., provoked Henri Matisse's verve : deeply moved by the geometrical aspect of these paintings where the artists had wanted to render essential reality with great purity, he pronounced this burlesque word, "cubism" , that was due to remain in the world.»*

*One of Apollinaire's best texts on the cubist period was published exactly one century ago, in 1913. It is titled *Méditations esthétiques. Les peintres cubistes*. There again he pointed out that the name of cubism «was mockingly given in autumn 1908 by Henri Matisse who had just looked at a painting representing houses whose cubic look made a profound impression on him». Apollinaire made a distinction between four types of cubism: scientific (Picasso, Georges Braque, Metzinger, Albert Gleizes, Mlle Laurencin, Juan Gris), physical (*Le Fauconnier*), orphic (Picasso, Robert Delaunay, Fernand Léger, Francis Picabia, Marcel Duchamp), and instinctive.*

*He remarked, «One has greatly reproached the new painters for having geometrical concerns.» He answers, « At all times geometry ... has been the very rule of painting. ...*





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*geometry is to plastic arts what grammar is to the art of the writer.» He continues, «The art of the new painters takes the infinite universe as the ideal. It is to that ideal that one owes a new measure of perfection, allowing the artist to give the object its proportions in accordance with the degree of plasticity desired.»*

*I shall end this review by citing this quotation, published in the German journal Der Sturm in 1913: «Authentic cubism - if one wants to express himself in an absolute manner - would be the art of painting new compositions with formal elements borrowed not from visual reality but rather from conceptual reality.»*

*One century after Picasso and Apollinaire, we can observe a great renewal of the art of painting in connection with the creation of computer science and the important expansion of the geometrical world. But curiously, until now, there has not emerged a great writer, poet or art critic involved in the appreciation of the many present significant creations which use the wonderful infinite possibilities opening onto the mathematical universe.*

*We are waiting for a new Apollinaire.*

*Best wishes,  
Claude P. Bruter*

P.S. Last new : [http://etopia.sintlucas.be/3.14/Leonardo%20meeting/Leonardo\\_meeting.htm](http://etopia.sintlucas.be/3.14/Leonardo%20meeting/Leonardo_meeting.htm)

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