{This exhibition is not for you!}

and the latest European god, Stravinsky, do. He can illustrate on the piano with one stiff dramatic finger the themes of '*Sacre du Printemps,*' which that *enfant terrible* of the ballet, Nijinsky, is to bring to America this fall. This ballet is the only work that interests him in the whole modern theater repertory. The music, the *mise en scène* and dances, those emotions in gesture and posture made clear for the first time by Nijinsky, have no counterpart in his admiration. Stravinsky stands higher in his belief than does his favorite painter, Seurat, the forerunner of Cézanne. This radical of radicals, Duchamps, confesses his primal indebtedness to Cézanne, but acknowledges a greater love for Seurat, an artist little known in this country, whose work can be seen only at rare intervals even in France. Most of it is hidden in private collections.

"Duchamps expressed the reason of his preference for Seurat: 'I like Seurat better because he saw deeper and more prophetically into concrete objects and their nature than did Cézanne. Cézanne, as it were, tastes the fruit which Seurat slashes open with precision.' Stravinsky passed 'beyond Seurat'; because of the happy accident of living in a later and more enlightened age. The great Russian is influenced by 'cubism,' so-called, but he is not 'cubism.' Duchamps scorns the word; it is merely a convenience for designating a certain group of artists in point of time as opposed to other groups. He hates the word; it is a discordant note in any conversation with him. A man is a man; an artist is an artist; if you can catalog him under an ism he is no longer man or artist. Duchamps' rancor on this subject recalls the pernicious influence exerted by Roger Frye when he termed Cézanne the founder of 'Post-impressionism.' The word does not pass in French artists' vocabularies."

"Why do Americans make a god of Rodin?" asks Marcel Duchamps, severe in his criticism of "official" art, whic[illegible] diluv[illegible] in hi[illegible] ing [illegible] Thus[illegible] *tion:*

"Re[illegible]er could have expr[illegible] all th[illegible]found in his work. the r[illegible] he was the great gious [illegible]other epoch discov[illegible] in hi[illegible] psychologist, anoth[illegible] poet, [illegible] the last one, a ma[illegible] crafts[illegible] may prove that p[illegible] give [illegible]res than they take them. [illegible]no man can be [illegible] found[illegible] and a great [illegible] preach[illegible] pictur[illegible]

they are good, they are good despite that. . . .

"Velasquez, like Constantin Meunier, is the type of great man. You feel that he asks you to stand by and admire his greatness, his dexterity, his grandeur; and he is terrifically suave. That is not so true of Rodin, who is more subtile and thus better able to fool us. His drawings may last for twenty years; but next to those of Cézanne they are impossible. Rodin is always sensuous, a materialist, an animal, if you will. Cézanne reaches much higher.

"Sargent, Simon, Blanche, Cottet, Bernard are impossible. They trade upon antiquity. The prolific Besnard is an especially disgusting parasite. Maurice Denis is a little better. But he goes to

Photograph by Pach Bros. Courtesy of *Vanity Fair*

HE IS TRYING TO WAKE US UP

Marcel Duchamps, who painted that notorious nude coming downstairs, is of the opinion that America may conque[illegible] wo[illegible] of art [illegible] we must learn to forget the past and stop wor[illegible] artistic and[illegible] [illegible] brillia[illegible] you[illegible] create ne[illegible] va[illegible] in a[illegible] valu[illegible] scientific [illegible]

[illegible]ss and going feels that he must re[illegible] the fact in his work. And so in th[illegible] tieth century we have what may be [illegible] neo-Catholicism in art. I do no[illegible] that art should have anything in [illegible]on with definite theories t[illegible] are [illegible] from it. That is too mu[illegible] [illegible]anda. I like Bouguereau bet[illegible] [illegible]ny of these men, he is s[illegible] honestly an Academician. The [illegible] pose as revolutionary an[illegible] [illegible] little souls cannot know wha[illegible] [illegible] means. They must have tak[illegible] th[illegible] [illegible]nition out of the dictionary.

"Whistler has a living personality that

he could not fully conserve in his pictures. Remove all the evidence of the influence of traditions upon the work of Gustave Moreau and you will find that he is the most isolated figure of his epoch. There is a great sympathy between the work of Redon and Moreau in refinement of color and sensitiveness.

"Redon is one of the sources to which Matisse has gone consciously or not. Matisse's color has not the solidity of Cézanne's, but it cannot be viewed from the same angle. There is nothing that you can take hold of in Matisse's color, not in the old sense of quality in color. It is transparent, thin, perhaps, but when you have left his pictures you will see that they have taken hold of you."

Concerning Picasso and the so-called "cubists"—cubism is a word more familiar to America than to continental Europeans, evidently — M. Duchamps corrects several current fallacies.

"Greco is the root of Picasso. They call Picasso the leader of the cubists, but he is not a cubist strictly speaking. He is a cubist to-day—something else to-morrow. The only real cubists to-day are Gleizes and Metzinger.

"But that word cubism means nothing at all—it might just as well, for the sense it contains, have been policarpist. An ironical remark of Matisse's gave birth to it. Now we have a lot of little cubists—monkeys following the motion of the leader without comprehension of their significance. Their favorite word is discipline. It means everything to them and nothing.

"Daumier was good in a caricatural way, selected by himself to be sure; but his irony was not so profound as Goya's. The spirit of Daumier is revived in the Greek cartoonist Gallinis, who has lately done some very interesting themes in the manner of the cubists.

"Gauguin is an impressionist and a romanticist — a great force—Baudelairian exotic, a [illegible] tries."

M. Duchamps is not the only cham[illegible] the "modern" movement in art w[illegible] has chosen New York as the battlefield of revolutionary art. [illegible] and other ultra-mod[illegible] [illegible]erred their activities to A[illegible]erica.

[illegible] contrast to the stagnation in European galleries occasioned [illegible] war, t[illegible]tic of the New York [illegible] unexpected prosperity [illegible]nated the American art world.

D *is for* DUCHAMP *the* DEEP DYED DECEIVER

Sunday, May 10 – Sunday, November 22, 2026 · Tuesday – Sunday 11am - 6pm

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