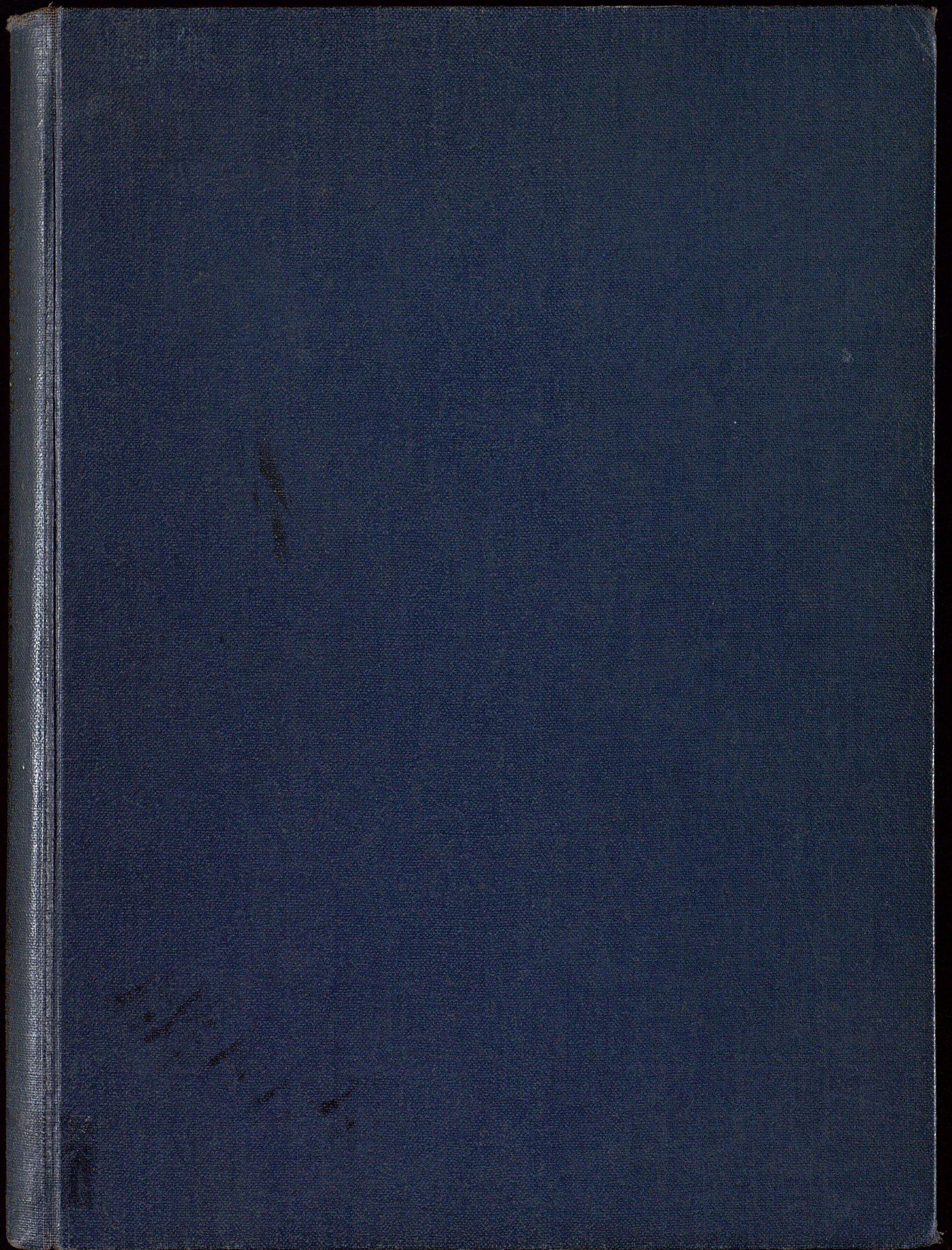
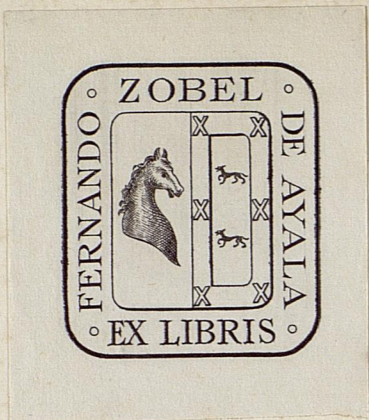


ANDRÉ LICHTÉ

FIGURE PRINTING

ZWEMMER





Fernando Zobel de Ayala
1959

750

**FIGURE
PAINTING**

ANDRÉ LHOTE

TRANSLATED BY W. J. STRACHAN

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100. DELAUNAY. The Cardiff Rugby Team
Petit Palais, Paris

The most curious, most talented of inventors of coloured speculations on luminous space is perhaps Delaunay. I think I am right in stating that he was the first of us¹ to state, as it should be stated, the problem of plastic and coloured expression of objects in three dimensions at a time, when Braque and Picasso were still faithful to the austere range of colours that they had invented. The few survivors of the young group: Léger, Gleizes, Metzinger, Jacques Villon and myself can testify to it. His memory cannot be honoured enough. And this is perhaps because he plunged so unhesitatingly into other speculations and hastily reduced, in accordance with the law of simultaneous contrasts, the problem of the dynamic construction of the picture as we have seen it practised (and with what care and delicacy of detail) by a Tintoretto, a Veronese or an El Greco, into combinations of differently coloured concentric circles. Yet this very haste enabled him to break new ground, for instance, in that of ornamental bas-relief in which the traditional scrolls were replaced by linked-up or broken circles in a very fine decorative effect. The architects of the time did wrong to neglect this attempt, almost unique in modern times, at exterior decoration of buildings. He is the author among other things of lithographs representing the landscapes of Paris and unpretentious landscapes painted as a homage to Corot which are very fine pieces of painting. When the museum of the City of Paris is finally open to the public, you will have an opportunity of admiring this noble canvas in which the problem of atmospheric modellings is treated for the first time—and splendidly too—in terms of pure colour.

¹ M. André Lhote was, of course, one of the pioneers of the early Cubist movement of 1913-14.—w.j.s.



101. MARIA BLANCHARD. The Girl Friends
Collection Jean Grimar, Brussels

Two young girls solemnly placed in a sparkling setting, which is mere accompaniment, have been waiting since they came to life under the brush for recognition by the critics. No one, or practically no one, has come forward. It is not difficult to guess the cause of this silence: everything is painted in a precise manner. And nowadays the sole excess not tolerated is exactitude. Many artists, Picasso, Braque, Juan Gris, Lipchitz, liked this very unfeminine picture. Nothing happened, for femininity is precisely what is most prized today in pictures by men. The colour, however, was exquisite, the expressions, as they say, moving. As long as slovenly work is fashionable there will be no room for masterpieces which are drawn and composed. Listen to the venomous critic: 'If a painter bungles a picture, he claims it is well composed'; the critic preens himself on having thus summed up the situation.