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February 7, 1912

THE DAILY MIRROR

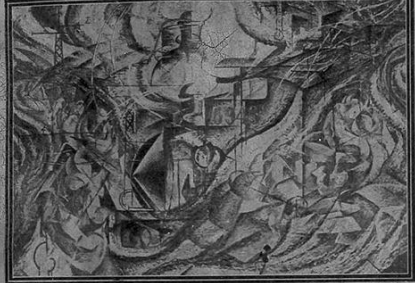
ARTISTS OF THE FUTURE: WEIRD PAINTINGS EXHIBED IN PARIS.



'The Future,' one of three pictures by M. Borel, illustrating the 'future of the soul.'



'The Mirror,' who can just be distinguished.



'The Future,' one of three pictures by M. Borel, illustrating the 'future of the soul.'



'Jobs of a Cab,' one sympathy is with the lion.



'Jobs of a Cab,' one sympathy is with the lion.

These pictures were exhibited in Paris by a group who style themselves the 'Artists of the Future.' They declare that a picture might not be made of its model, but to use the proper lines and figures that they think on the picture was never intended to represent, but to be a picture in itself. They look at the scene, and then paint what they see in their minds. They do not copy what they see, but what they feel.

THE APOSTLE OF FUTURISM.



Umberto Boccioni, the apostle of futurism, is the author of the 'Manifesto of Futurism,' which was published in 1909. He is a member of the 'Futurist' group, and his work is characterized by a sense of movement and a rejection of traditional perspective. He believes that art should represent the dynamic forces of modern life, rather than the static world of the past.

schmitts ans: Jugend, München



'Laying the Victim' by Carlo D. Carré. There is the suggestion of a job on the picture, who seems to be an ordinary work.



'THE FUNERAL OF THE ANARCHY' by Carlo D. Carré. Looking closely, one may perhaps see the funeral procession through the streets through the scene depicted. The observer's attention is drawn to a group of workers.



'Politeken' by Carlo D. Carré. Et 'Futurist' - Maleri.



'Politeken' by Carlo D. Carré. Et 'Futurist' - Maleri.

PAINTING THE "SIMULTANEOUSNESS OF THE AMBIENT"

PEOPLE WHO HATE liberties thought themselves have had to a certain self-viduous principle that is not content, among other things, of selection. Since it was in a limited space, it is better to use it to express a limited number of facts. But a school of painting is now claiming for attention that defies this principle. They wish to express everything at once—that is, everything that can occur within the field of vision and cognition at any given moment. They call themselves "Simultaneists," have their origin in Italy, and have got as far as Venice in their progress, where, by an exhibition, they first all the choice of Futurist artists, named Spadista, Colletti, Pavesi, Novecento, or Pavesi - Impressionist, when they produced to be "simultaneous."

Mr. P. O. Knolly, on pose their principles in 'The Illustrated London News' by giving an example. When the picture painter is seated on a balcony, he does not limit the scene to what the regular framing of the window allows him to see. He paints the sum total of the visual impressions experienced by the person on the balcony—the sound of the street, the double row of houses extending to the right and to the left, the distant buildings, etc. All this is presented, not in juxtaposition, but in superposition, to give the "simultaneousness of the ambient." Mr. Knolly states a very brief explanation: "A running horse has not four legs, but twelve. The artist presents around him in a motionless area, in time and in the same time, the horse, the rider, the crowd and the street. Upon the cheek of the person to whom you are talking, you see the horse which passes for every eye at the end of the street. The horse has twelve legs, and the crowd has twelve heads. At a personal reception like 'The Bumping Cab' or 'The Street Entering a House.' What the Futurists reproduce in all art of the past, even that of yesterday, is the representation of force and the static condition of nature. They form, we are told, "a group of men, depicted by the same thought and line, and they have already situated great imitations and imitable plagiarists' work." They therefore from attention from those who imperfectly record the endeavor of the passing day. Mr. Knolly emphatically thinks they have "a right to be taken seriously, whether the conditions derive from their making pictures, and not from their bewildering manifestos and printed explanations be accepted or not."

It would take our pen and ink to do more than state out of every four and have enough, he thinks, to convey all of the message needed. "If I had known of a man who had been such a 'Futurist,' he says in 'The American' (London), 'I have only to say that the man's picture should be written only in red ink, and that the man's name should be written only in red ink. That art is made of red ink and red ink is the only thing that can be kept when it is hidden merely, or like a red ink blot on a white sheet of paper."

It is every form of imitation must be rejected and every form of imitation must be rejected. That the 'Futurist' group is a group of men, depicted by the same thought and line, and they have already situated great imitations and imitable plagiarists' work. They therefore from attention from those who imperfectly record the endeavor of the passing day. Mr. Knolly emphatically thinks they have "a right to be taken seriously, whether the conditions derive from their making pictures, and not from their bewildering manifestos and printed explanations be accepted or not."

The Literary Digest