BULLETIN

MASTERS OF CUBISM

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INTRODUCTION

THE ORIGINS OF CUBISM

LÉONCE ROSENBERG
AND THE GALERIE DE L’EFFORT MODERNE

ARTISTS

DICKINSON

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INTRODUCTION

“CUBISM IS LIKE STANDING AT A CERTAIN POINT ON A MOUNTAIN AND LOOKING AROUND. IF YOU GO HIGHER, THINGS WILL LOOK DIFFERENT; IF YOU GO LOWER, AGAIN THEY WILL LOOK DIFFERENT. IT IS A POINT OF VIEW.”

(JACQUES LIPCHITZ)

Dickinson is delighted to present ‘Masters of Cubism’, a survey of Léonce Rosenberg’s Galerie de L’Effort Moderne, for Frieze Masters 2015. Léonce and his brother Paul were two of the most important Parisian gallerists supporting artists during the early decades of the 20th century. The significant influence of Cézanne and the popularity of African sculptures in France led Cubism to become an established school of painting in Paris prior to the outbreak of the First World War. After the forced exile of Daniel-Henry Kahnweiler, the promotion and financial backing of the Cubists was eagerly taken up by Léonce Rosenberg; he was an early advocate, convinced that as an artistic movement Cubism still had a long way to develop. During each leave from the Front, Léonce returned to Paris, keen to buy works from the Cubists, discuss theories and secure future contracts with them. Later on, during the 1920s, Léonce promoted Cubism and the Cubists’ work in his periodical Bulletin de L’Effort Moderne. With the support of Léonce Rosenberg, Cubism re-emerged as a central issue, and it is often overlooked how indebted most of the important Cubist artists were to the efforts of the lesser known Rosenberg brother during the First World War and the decade that followed.

Researching and bringing into fruition our ‘Masters of Cubism’ project in tribute to Léonce Rosenberg for Frieze Masters has been an exciting and rewarding experience. We trust you will enjoy the presentation and our accompanying publication – Bulletin: Masters of Cubism.

Emma Ward
Managing Director, Dickinson
The origins of Cubism are tied to some of art history’s most celebrated names, including Picasso, Braque, Gris and Léger. Cubist masterpieces fetch the most dizzying prices in the market, while exhibitions of Cubist works draw sizeable crowds to museums worldwide. Even now, a century after cubism first shocked the Parisian bourgeoisie, it still looks intensely “modern” to the 21st-century viewer. This is because Cubism was nothing less than a complete revision of the way we look at the world, and a redrawing of the artistic rules dating from the Renaissance. Cubism created its own world, a “new reality”, with new rules to obey.

Cubism owes its origins to Paul Cézanne, often called “the father of Cubism”, and specifically to the retrospective held at the September 1907 Salon d’Automne (fig. 1). Picasso, Braque and many of the other names associated with the rise of Cubism were struck by this exhibition, and by the way in which Cézanne’s chosen subjects – whether houses and trees in a landscape, or a bowl of fruit on a tabletop – appeared to be broken into multifaceted geometric forms. Several years later, Albert Gleizes and Jean Metzinger acknowledged their immense debt to Cézanne: “Cézanne is one of the greatest of those who changed the course of art history... From him we have learned that to alter the colouring of an object is to alter its structure. His work proves without doubt that painting is not – or not any longer – the art of imitating an object by lines and colours, but of giving plastic [solid] form to our nature.” (Gleizes and Metzinger, Du Cubisme, 1912). And much later, Picasso declared “[Cézanne] was my one and only master” – a statement that, however hyperbolic, demonstrates how highly Cézanne was regarded (quoted in Brassai, Picasso and Company, New York, 1996, p. 79).

By 1907, Picasso had fallen under the influence of African and Iberian sculpture and its conceptual treatment of the object or figure (fig. 2). This was the year he painted his notorious Les Demoiselles d’Avignon, a so-called “Proto-cubist” piece that revealed his increasing reliance on planes and geometry (fig. 5). At the same time, Braque was working on a series of landscape views of L’Estaque in which the houses were similarly reduced to geometric planes. Picasso and Braque met in October or November of 1907, and by 1908 both artists, each aware of the other’s experiments, had created the style ultimately known as Analytical Cubism. Its defining features included a monochrome palette and forms that were faceted and broken down into complex geometric patterns, in order to describe the experience of viewing an object or figure from multiple simultaneous vantage points rather than from a single viewpoint. This jettisoning of single-point perspective – a rule artists had held inviolable since its discovery in the Renaissance – was early Cubism’s most radical innovation. As Braque later explained, “Fragmentation gave me a way to establish space, and movement in space, and I could only introduce the object after making the space for it” (quoted in D Vallen, “Braque, la peinture et nous”, in Cahiers d’Art, no. 29, 1954, p. 163).

Moreover, Cubism made the viewer work harder than he was accustomed to working in order to see the objects depicted. For this reason, as Maurice Raynal later observed, Cubism never pretended to be for everyone.

The early experiments of Picasso and Braque did not go unnoticed by the establishment. Some dealers were sceptical of the new movement – Ambroise Vollard, for instance, who had supported Picasso since 1901, stopped buying his work in 1910. Others such as Clovis Sagot remained intrigued, but could no longer afford Picasso, who had become a recognised name. (Sagot did, however, become the first supporter of the young Juan Gris in 1911.) The most significant dealer in early Cubism was the German Daniel-Henry Kahnweiler, who opened his first gallery in 1907 at 28 rue Vignon. Kahnweiler simply bought what he liked, and after some early Fauvist purchases became intrigued by Cubism. In 1908, he staged a one-man show of Braque’s L’Estaque landscapes. In his review of the show, critic Louis Vauxcelles denounced the “terrible simplification” in Braque’s paintings, complaining “he misunderstanding form and reduces everything – sites and figures and houses, to geometric...
schemas, to cubes” (L. Vauxcelles, “Exposition Braque”, Gil Blas, 14 Nov. 1908, p. 6). A year later, Charles Morice became the first to employ the term “Cubism” to describe this new artistic movement, in his April 1909 review of the showing at the Salon des Indépendants (C. Morice, “La vingt-cinquième exposition des Indépendants”, Mercure de France, 16 April 1909, p. 726). The term did not catch on in widespread parlance until the autumn of 1910.

The first organised group exhibition by Cubist artists took place at the Salon des Indépendants in spring of 1911. Their works were shown in the infamous “Salle 41”, and the artists who exhibited there – Metzinger, Gleizes, Fernand Léger and Robert Delaunay, among others – were thereafter referred to as the Salle 41 group. (Both Picasso and Braque were conspicuously absent.) This exhibition merited a headline banner on the front page of the New York Times, “The Cubists’ Dominate Paris’ Fall Salon”, and an associated article that demanded: “What do they mean? Have those responsible for them taken leave of their senses? Is it art or madness? Who knows?” (8 Oct. 1911; fig. 4).

1911 was also the year in which Braque and Picasso began using words, or fragments of words, in their compositions (fig. 6). It seems likely that they adopted elements of wordplay from their many author and poet friends among the Parisian avant-garde, as well as borrowing from popular print media and advertisements. Certain groups of letters offered multiple meanings: “Jou” for instance, could be the beginning of JOURNAL (newspaper), or JOUEUR (to play), or even be lifted from a MENUS DU JOUR at a favourite café. Braque appreciated that words and letters “were forms which could not be deformed”, and both artists enjoyed the contrast between their mysterious images and the relative clarity of textual elements (quoted in E. Mullins, The Art of Georges Braque, New York, 1968, p. 68). The next logical development was papier collé, or collage, which first appeared in Braque’s work probably in late summer or early autumn 1912, and was taken up by Picasso shortly thereafter.

Meanwhile, many of the artists associated with Cubism banded together to form the Section d’Or group (also called the Groupe de Puteaux, after the Parisian suburb in which they held their meetings, at the home of the Duchamp brothers). They staged the Salon de la Section d’Or in October of 1912, the largest and most significant public showing of Cubist sculpture and painting before World War I (fig. 7). In preparation for the event, Metzinger and Gleizes co-authored Du Cubisme (1912), the first theoretical treatise on Cubism, in which they explain the concepts of multiple viewpoints and simultaneity using a series of diagrams (figs. 8-9). This was followed in 1913 by Guillaume Apollinaire’s Les Peintres
Cubistes. Kahnweiler continued to purchase from the Cubists, and began signing his favourites to exclusive contracts – Picasso and Braque in December 1912, followed by Gris, and then Léger. He also actively promoted Cubism in the United States with his participation in the landmark 1913 Armory Show in New York (fig. 10). Everything changed with the declaration of war in Europe on 28 July 1914. Kahnweiler, who had travelled to Switzerland for the summer, was declared an alien and obliged to remain in exile while his stock was confiscated by the French authorities. As a result, the artists in his stable were suddenly deprived of a reliable income, and a vacancy was created into which Léonce Rosenberg prudently stepped. Using every moment of military leave to visit artists and purchase stock, Léonce made a name for himself as the foremost dealer of Cubism in Paris laying the groundwork for the foundation of his Galerie de l’Effort Moderne after hostilities ended in 1918 (fig. 11).

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**Fig. 7: Catalogue, Section d’Or exhibition No. 1, 9 Oct. 1912**

**Fig. 8: Albert Gleizes, Diagram of Cubism, in Bulletin de l’Effort Moderne, no. 13, March 1925, p. 2**

**Fig. 9: Albert Gleizes, Diagram of Cubism, in Bulletin de l’Effort Moderne, no. 13, March 1925, p. 3**

**Fig. 10: The World, 17 Feb. 1913**

**Fig. 11: Les Maîtres du Cubisme, Galerie de l’Effort Moderne, 2 – 25 May 1921**
Even before the outbreak of war, new developments had been fermenting within the Cubist movement, which was never a unified movement so much as a collective of associated artists seeking to break from Academic orthodoxy. During the war period, Picasso, Laurens and others were constructing their compositions — whether in painting or in sculpture — in a new, “synthetic” way: rather than breaking down an object into its observed components, as they had done in Analytical Cubism, they began with abstract, geometric shapes and flat planes, which were then combined and layered into forms that gradually took on a representative identity. In these compositions, all three-dimensional space was eliminated, as were shading and chiaroscuro. There was often an integration of different materials and textures (such as sand), probably ultimately derived from collage. This new direction later became known as Synthetic Cubism.

A similar trend could be observed in the work of Gris, Metzinger and Lipchitz. These three artists spent a great deal of time together during the war, having fled to the countryside to escape the German bombardment of Paris. They too, began with abstract shapes which were combined in ordered compositions that stressed clarity, organization, and invention rather than a reliance on observed reality. This became part of a larger, post-war return to classical traditions and ideals, often called the “rappel à l’ordre” (fig. 12). Maurice Raynal coined the term “Crystal Cubism” specifically to refer to Gris’ work during this period, although it was adopted to refer to the movement in general. A contemporary offshoot known as De Stijl (“The Style”), promoted by Theo Van Doesburg and Piet Mondrian, rose to prominence in the Netherlands: this movement advocated pure abstraction and the extreme simplification of form to essentials of line and colour. The post-war period also witnessed some challenges to Cubism’s dominance. In June 1918, Vauxcelles — the same critic who had disparaged Braque’s L’Estaque series in 1908 — wrote “Integral Cubism is becoming exhausted; vanishing; evaporating.” There were internal divisions as well. In 1917, Amedée Ozenfant and Edouard Jeanneret (better known as Le Corbusier) published Après le Cubisme, which espoused the doctrine of Purism. More a variation than an outright rejection of Cubism, the Purist Manifesto judged traditional Cubism too decorative and superficial, and advocated a return to the pure elements of artistic construction. It was thanks to Léonce Rosenberg that Cubism was returned, reinvigorated, to the spotlight. With his reopened gallery, called Galerie de l’Effort Moderne, and the accompanying monthly Bulletin, Léonce championed Cubism and particularly its Crystal form, staging a series of solo exhibitions for the artists in his roster. Léonce was also able to get himself named as an expert to advise on the series of four auctions of Kahnweiler’s appropriated stock, held at Hôtel Drouot between 1921 and 1923, and to enrich his stock holdings through timely acquisitions (fig. 13). He was plagued by some financial difficulties in the 1920s, which led to the defection of artists such as Picasso and Braque, who were subsequently represented by his brother Paul.

As Christopher Green has convincingly argued in Cubism and its Enemies, “it is actually Cubism after 1914 that emerges as most important to a history of Modernism, and especially…Cubism between around 1916 and around 1924….only after 1914 did Cubism come almost exclusively to be identified with a single-minded insistence on the isolation of the art-object in a special category with its own laws and its own experiences to offer, a category considered above life” (C. Green, op. cit., p. 1). Far from becoming exhausted or vanishing, as Vauxcelles alleged, Cubism continued to reinvent itself, remaining central to trends in Modernism at least until the middle of the 1920s.
Fig. 14: Alfred H. Barr, The Evolution of Modern Art, hand-drawn diagram, 1936

Fig. 15: Alfred H. Barr, cover of Cubism and Abstract Art, 1936
“At Léonce Rosenberg’s rue de la Baume. A quite little house harbours the revelation. An unobtrusive plate on the door: L’Effort Moderne. I rang the bell and was shown upstairs to a large, long room forming a gallery. Here he has displayed cubes of canvases, canvases of cubes, marble cubes, cubic marbles, cubes of colour, cubic colourings, incomprehensible cubes and the incomprehensible divided cubically. What is on these canvases? Puzzles composed of patches of flat colours, interwoven and yet sharply differentiated. Léonce Rosenberg does splendidly: he keeps his gravity.”

(René Gimpel, 15th July 1919)

“he who cannot invent does not deserve to be called an artist” (Léonce Rosenberg, in Bulletin de l’Effort Moderne, no. 30, Dec. 1926)

The elder son of the antiquarian Alexandre Rosenberg, Léonce has historically been overshadowed by his younger brother Paul, who became a well-known dealer in Impressionist and Post-Impressionist art (fig. 1). Paul and Léonce became partners in their father’s gallery in 1906 before establishing their own galleries in 1910, Paul at no. 21 rue de la Boétie and Léonce not far away, at 39 Rue de la Baume. Léonce’s gallery, Haute Epoque, became an early promoter of Cubism after Léonce discovered the work of avant-garde painters such as Picasso and Metzinger at the 1911 Salon des Indépendants, and saw further examples at the gallery of Daniel-Henry Kahnweiler. When in 1914 at the outbreak of the First World War, Kahnweiler, a German national, was exiled to Switzerland, Léonce seized his chance. He began offering support to Kahnweiler’s artists, continuing to buy their work throughout the war, even after volunteering for military service in 1915 (fig. 2). Later, Rosenberg recalled this decision: “In 1915, while I was in Paris on a day of leave, Picasso and a mutual friend revealed to me the deprivation that many Cubists found themselves in – abandoned by their dealer, a German – and the hostility and general indifference amid which they lived, and they fired my interest in taking in hand the destinies of a school of painting that deserved all my efforts. I promised to found, immediately after my demobilisation, ‘L’Effort Moderne’. In the meantime, during the entire duration of the war and even while mobilised, I subsidised, by continuous purchase, the entire Cubist movement.” (Quoted in M. Fritzgerald, Making Modernism: Picasso and the Creation of the Market for Twentieth-Century Art, Oakland, 1996, p. 58).

This reference to the ‘Cubist movement’ is significant, as it demonstrates Léonce’s perceptive view of his artists as a collective. Prior to his involvement, dealers like Kahnweiler had supported individual artists, but had failed to consider how the work of each artist of them fit into broader developments in modern art. Towards the end of the war, in January 1918, Léonce reopened his gallery, now called Galerie de l’Effort Moderne. In an effort to return Cubism and Abstraction to the spotlight – and to combat allegations from critics such as Louis Vauxcelles that ‘Integral Cubism [was] becoming exhausted; vanishing; evaporating’ (June 1918) – Léonce staged a series of dedicated single-artist shows. These exhibitions, which were designed as retrospectives of each artist’s Cubist oeuvre, served, as Christopher Green observes, as ‘an astonishingly complex demonstration that Cubism had not only continued between 1914 and 1917, having survived the war, but was still developing in 1918 and 1919 in its new collective form’ marked by ‘intellectual rigour’. In the face of such a display of vigour, it really was difficult to maintain convincingly that Cubism was even close to extinction.” Léonce’s efforts paid off, and by the end of 1918 he was in a position to buy from all the leading Cubist artists working in Paris. In June 1921, when Kahnweiler’s stock was sold by the French authorities in the first of four auctions at the Hôtel Drouot, Rosenberg was able to enrich his stock further still.
Between 1924 and 1927, Léonce chronicled his gallery’s activities in the *Bulletin de l’Effort Moderne*, a monthly publication that also included contributions from Cubist painters and theorists (fig. 5). Albert Gleizes published extracts from “La peinture et ses lois” (“Painting and its laws”), Maurice Raynal wrote about “Quelques intentions de Cubisme” (“Some goals of Cubism”), and Fernand Léger promoted “L’Esthétique de la Machine” (“The Machine Aesthetic”). Other artists answered questions such as “Where is modern painting headed?” and each issue ended with a series of illustrations of works by the artists Léonce championed. In this way, Léonce was able to keep Cubism in the public eye, as well as to respond to those critical of the movement. Certain major themes can be traced, such as the role of Cubism within the greater chronology of art history, and the need to celebrate the achievements of past masters while yet pushing the boundaries and continuing to experiment. As Marcel Baugniet explained, “One does not honour a genius by imitating him, but by continuing his work” (*Bulletin* no. 14, April 1925). Or, as Léonce himself wrote succinctly in the inaugural issue, “Merci les morts, vivent les vivants!”

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Fig. 2: Jean Metzinger, *Portrait de Léonce Rosenberg*, 1924, pencil on paper, 50 x 36.5 cm., Musée National d’Art Moderne, Paris

Fig. 3: Picasso, *Portrait of Léonce Rosenberg*, 1915, pencil on paper, 46 x 33.5 cm., Private Collection, Switzerland

Fig. 4: *Les Maîtres du Cubisme*, Galerie de l’Effort Moderne, 2 – 25 May 1921

Fig. 5: *Bulletin de l’Effort Moderne*, no. 1, Jan. 1924
ARCHIPELKO

1887 - 1964

Born in Kiev, Alexander Archipenko moved to Paris in 1908, where he befriended other Russian émigrés including Sonia Delaunay-Terk. He participated in the first public exhibitions of Cubism at the Salon des Indépendants and the Salon d’Automne in 1910 and 1911. Along with Joseph Csaky, Archipenko was the first artist after Picasso to explore Cubism in three dimensions.

“I DID NOT TAKE FROM CUBISM, BUT ADDED TO IT.”

SITZENDE FRAU, 1915
Signed and dated lower right: Archipenko 1915
Black ink and wash on paper
40.5 x 25.5 cm. (16 x 10 in.)

SEATED BLACK TORSO, 1910
Conceived in 1909 and cast at a later date.
Inscribed Archipenko, dated 1909 and numbered 6/8
Bronze with black patina
39 cm. (15 3/8 in.) high.

Alexander Archipenko in his New York studio, 1944
“[Blanchard and Gris] sometimes worked on the same paintings, discussing them together, seemingly part of the same universe...”

**Blanchard**

**1881 – 1932**

María Blanchard was the adopted name of the Spanish painter María Gutiérrez Cueto. Blanchard discovered Cubism in Paris after moving to the Bateau Lavoir in 1909, and she was particularly influenced by fellow Spaniard Juan Gris (a close friend) and the sculpture of Jacques Lipchitz. After 1916 Blanchard became associated with the Section d'Or, and she exhibited at Rosenberg’s Galerie de l’Effort Moderne in 1918, having been introduced while living with Gris in Loches.

**Nature morte à la roste d’allumettes, c. 1924**

signed lower right M.G.-Blanchard
mixed media and oil on canvas
74 x 50 cm. (29 ⅜ x 19 ⅔ in.)

**María Blanchard, 1909**

**“Fragmentation gave me a way to establish space, and movement in space, and I could only introduce the object after making the space for it.”**

**Braque**

**1882 – 1953**

A radical innovator, Georges Braque can be credited, alongside Picasso, as the founder of the Cubist movement; indeed, it was in response to a picture by Braque that the critic Louis Vauxcelles commented disparagingly: “he misunderstands form and reduces everything – sites and figures and houses, to geometric schemas, to cubes”. Beginning in 1908, Braque and Picasso began exploring questions of simultaneous perspective, and by 1911 both had begun incorporating words, or fragments of words, in their compositions. The following year, Braque invented the *papier collé* technique. (For a time, Braque and Picasso lived two doors apart, in the Bateau Lavoir in Montmartre.) Braque was signed by Léonce Rosenberg in 1918, after the war, and given a solo show in March 1919.

**Corbille de poires, 1926**

signed and dated lower left G. Braque 26
oil and sand on canvas
26 x 65 cm. (10 ¼ x 25 ½ in.)

**George Braque in his studio, Hôtel Roma, Rue Caulaincourt, c. 1911**

**“Painting is a nail to which I fasten my ideas.”**

**“There is only one valuable thing in art: the thing you cannot explain.”**
Traditionally classified among the Post-Impressionists, Paul Cézanne was instrumental in laying the foundations for the transition from 19th century painting to Abstraction and Modern art. Throughout his career he was interested in reducing the forms found in nature to their essential geometric components, something that also resonated with the early Cubists. His small, layered planes of colour and the repeated gestures of his brushstrokes are instantly recognisable. The year after Cézanne’s death in 1906, his paintings were exhibited in Paris in a retrospective at the Salon d’Automne, where they left a lasting impression on an entire generation of painters.

“I WANT TO MAKE OF IMPRESSIONISM SOMETHING SOLID AND LASTING LIKE THE ART IN THE MUSEUMS”

“[CÉZANNE] IS THE FATHER OF US ALL”

(PABLO PICASSO)

“SPACE AND LIGHT AND ORDER. THOSE ARE THE THINGS THAT MEN NEED JUST AS MUCH AS THEY NEED BREAD OR A PLACE TO SLEEP.”

Le Corbusier was the pseudonym of the Swiss artist and architect Charles-Édouard Jeanneret-Gris, who first travelled to Paris in 1908. In 1917, Le Corbusier met the French painter Amédée Ozenfant, and together they wrote and published the Purist manifesto Après le cubisme. Purism is governed by a strict set of rules, prioritising form over colour, and denouncing the purely decorative and ornamental qualities of Cubism. Between 1923 and 1925, Ozenfant and Le Corbusier also published a magazine L’Esprit Nouveau, and contributed to Léonce Rosenberg’s Bulletin de l’Effort Moderne.
Joseph Csáky left his native Hungary for Paris in 1908, where he soon aligned himself with the nascent Cubist movement. Together with Alexander Archipenko, Csáky was the first artist after Picasso to explore Cubism in three dimensions. After World War I, Csáky began to exhibit at Léonce Rosenberg’s Galerie de l’Effort Moderne, and he participated in a number of group shows during the 1920s. Csáky had a solo exhibition at the gallery in December 1920.

Together with her husband, Robert, Russian-born Sonia Delaunay (née Terk) is celebrated as one of the founders of Orphism, an offshoot of Cubism. A talented artist and designer in her own right, Sonia produced striking and original fabrics based on the aesthetics of the movement, and she dressed Surrealists, socialites and film stars. She also designed interiors, sometimes in collaboration with Robert.

“I always changed everything around me…I made my first white walls so our paintings would look better. I designed my furniture; I have done everything. I have lived my art.”

Joseph Csáky

1888 – 1971

Sonia Delaunay

1885 – 1979

L’Envol, 1914

Signed Csáky

Bronze; a lifetime cast with a medium brown patina and darker undertones

50 x 75 cm. (20 x 30 in.)

Composition en colonne, c. 1919

Signed lower right Csáky

Gouache on brown paper

35.7 x 22.5 cm. (13 ½ x 8 ¾ in.)

Rochers de Montreux, 1914

Numbered verso F796; with a label, verso, Rochers de Montreux, 1914

Oil on paper

51.0 x 29.2 cm. (19 ½ x 11¾ in.)

Projet de couverture pour l’album N°1, 1916

Encaustic on paper

24 x 23.5 cm. (9 ½ x 9 ¼ in.)

Chez Léonce Rosenberg

Galerie de l’Effort Moderne

1908

Joseph Csáky invitation card

Signed Csaky

Bronze; a lifetime cast with a medium brown patina and darker undertones

50 x 75 cm. (20 x 30 in.)

Joseph Csáky in his studio, photographed by Ervin Marton, c. 1930

Sonia Delaunay in her studio

Sonia and Robert Delaunay, 1923

“I always changed everything around me…I made my first white walls so our paintings would look better. I designed my furniture; I have done everything. I have lived my art.”
Roger de la Fresnaye began exhibiting yearly at both the Salon des Indépendants and the Salon d’Automne in 1910. Shortly thereafter he began to be associated with a group of artists known as the Puteaux group, later known as the Section d’Or, which also included Villon, Metzinger and Léger. He showed with them at the historic 1911 and 1912 exhibitions, which were responsible for introducing Cubism to the attention of the wider public.

Albert Gleizes contributed to the rise of Cubism as both an artist and a theorist. In 1912 Gleizes and Jean Metzinger co-authored the treatise *Du Cubisme*, the first major text on the Cubist movement, in which they emphasised the concept of “simultaneity”, or the experience of movement, space and sensation. Gleizes exhibited regularly at the Galerie de l’Effort Moderne and was a frequent contributor to the accompanying *Bulletin* with articles such as “La peinture et ses lois.”

"Unless we are to condemn all modern painting, we must regard Cubism as legitimate, for it continues modern methods, and we should see in it the only conception of pictorial art now possible. In other words, at this moment Cubism is painting.”
Julio González is best known for his collaborations in sculpture with Picasso (1928–31), whom he first met in Barcelona in the late 1890s. González joined the circle of Spanish artists in Montmartre in 1899 and experimented with decorative metalwork before turning to iron sculpture in 1927. Picasso’s influence, and particularly that of Synthetic Cubism, can be seen in González’s abstract works from this period.

José González-Pérez, better known as Juan Gris, was among the pioneers of Cubism. After Gris’s arrival in Paris in 1906, fellow Spaniard Picasso found him a room at the Bateau-Lavoir artist’s colony in Montmartre, where he began to paint seriously in the Cubist style in 1911. The structure and geometry in Gris’ work reflects his training in mechanical drawing and engineering, and his preference for order and clarity subsequently influenced both the Purist movement and “Crystal Cubism”. In 1912, Gris showed at both the Salon des Indépendants and the Section d’Or, at which point he signed a contract with the German dealer Daniel-Henry Kahnweiler. During the war, with Kahnweiler exiled to Switzerland, Léonce Rosenberg stepped in. He offered Gris his first solo show in April 1919, with a second one the following spring.

“I THINK I HAVE REALLY MADE PROGRESS RECENTLY AND THAT MY PICTURES BEGIN TO HAVE A UNITY WHICH THEY HAVE LACKED TILL NOW. THEY ARE NO LONGER THOSE INVENTORIES OF OBJECTS WHICH USED TO DEPRESS ME SO MUCH.”

“CÉZANNE TURNS A BOTTLE INTO A CYLINDER…I MAKE A BOTTLE – A PARTICULAR BOTTLE – OUT OF A CYLINDER.”
Henri Hayden moved from Warsaw to Paris in 1907, and began painting in a Cubist style around 1916. He met Gris through Lipchitz, and Gris in turn introduced Hayden to Léonce Rosenberg, who quickly offered him a contract. This was followed in December 1919 by a high-profile solo exhibition. After 1921, Hayden gradually moved away from the Cubist aesthetic.

Auguste Herbin became increasingly interested in Cubism following his move to the Bateau-Lavoir studios in Montmartre in 1909. It was there that he met Picasso, Braque and Gris, whose work prompted Herbin to explore a more abstract style. Herbin participated in the influential 1912 Section d’Or exhibition and was signed to Léonce Rosenberg’s Galerie de l’Effort Moderne in 1917, where he was offered the first solo show to be held at the gallery, in March 1918. Herbin had a second solo exhibition in March 1921.

“The Cubist painter must reject all imitation.”
František Kupka was born in Opocno, Bohemia and settled in Paris in 1899, but it was not until circa 1909-10 that his work began reflecting elements of the nascent Orphist and Futurist movements. Even while living in Puteaux, home of the Section d’Or group, Kupka remained somewhat apart from the others early Cubists, preferring to work in isolation. Nevertheless, Kupka may be regarded as one of the pioneers of abstraction: at the 1912 Salon d’Automne, he exhibited two of the first purely abstract paintings to be seen in Paris.
Laurens 1885 – 1954

After producing a series of early works influenced by Academism and Rodin, Henri Laurens met Braque in 1911, and through him was introduced to other members of the Cubist circle in Montmartre. Laurens began experimenting with Cubism in 1915, and was offered a contract by Léonce Rosenberg, whom he had met through Picasso. Laurens was offered the second solo show held at the Galerie de l’Effort Moderne, in December 1918. He later transferred to Kahnweiler’s gallery in 1920.

In 1924, Léger and Amedée Ozenfant established a free art school known as the Académie Moderne in Paris. It attracted a number of Scandinavian pupils, including Franciska Clausen and Otto G. Carlsund. Several of them exhibited alongside Léger in the great post-Cubist exhibition L’Art d’Aujourd’hui (Nov.–Dec. 1925).

This sophisticated composition, by a talented yet still anonymous painter, dates from roughly that time.

A Cubist Composition dating from the 1920s and the time of Léonce Rosenberg’s Galerie de l’Effort Moderne, the mystery picture is linked to Léger, Ozenfant and the Académie Moderne in Montparnasse, but our team of researchers has been unable to identify the artist who painted this canvas. We need your help; can you identify the artist?
Fernand Léger’s early training as an architectural draughtsman left him with a fundamental understanding of mathematics and an enduring love of industrialism and technology. By 1909 he was struck by the early Cubist experimentations of Picasso and Braque. Yet while the Analytical Cubists were making efforts to break down an object into its individual components, Léger seemingly worked in the opposite direction, beginning with the unique pieces and assembling them into a coherent whole. Léger exhibited with the Section d’Or group in 1912 and signed a contract with Daniel-Henry Kahnweiler in 1913, later transferring to Léonce Rosenberg’s Galerie de l’Effort Moderne in 1918, where he had his first solo show the following year. Léger was a regular contributor to the Bulletin de l’Effort Moderne. In 1924, together with Ozenfant, Léger established and taught at a free academy for the instruction of young painters.

LÉGER
1881 – 1955

Fernand Léger and Maurice Raynal in Léger’s studio, Paris

Fernand Léger invitation card, Galerie de l’Effort Moderne, 5 – 28 Feb. 1919

“I DON’T KNOW ANYTHING AT ALL. AND IF I DID KNOW, I PROBABLY WOULDN’T DO IT [PAINT] ANYMORE.”

“FERNAND LÉGER IS THE FIRST WHO HAS SUCCEEDED IN HIS STUDY OF THE MECHANICS OF COLOUR TO ACHIEVE A LOCAL TONALITY, NO LONGER A HINT AT THE DYNAMISM OF NATURE BUT A TRUE RECORD OF ACTIVITY IN THE WORLD.”
(Maurice Raynal)

COMPOSITION, also called NATURE MORTE, 1925
signed and dated lower right F. LÉGER 25
oil on canvas
55.8 x 64.8 cm. (21 3/4 x 25 3/4 in.)

ETLÉMËNT DE FÀUTEUIL, c. 1931
Inscribed lower right élément de fauteuil
pen and India ink on paper
56.8 x 31.1 cm. (14 1/2 x 12 1/2 in.)

CONTRASTE DE FORMES, CARRIÈRE / CUISINE ROULANTE, c. 1914
signed and inscribed upper left À Larionov à Goncharova une des grands artistes vers leur admiration et ami F Léger
ink and gouache on paper
22 x 14.5 cm. (8 2/3 x 5 3/4 in.)

ÉLÉMÉNT DE FAUTEUIL, c. 1931
Inscribed lower right élément de fauteuil
pen and India ink on paper
56.8 x 31.1 cm. (14 1/2 x 12 1/2 in.)

CONTRASTE DE FORMES; CARRIÈRE / CUISINE ROULANTE, c. 1914
signed and inscribed upper left À Larionov à Goncharova une des grands artistes vers leur admiration et ami F Léger
ink and gouache on paper
22 x 14.5 cm. (8 2/3 x 5 3/4 in.)

“LA VOITURE D’ENFANT, 1928
signed with the initials and dated lower right FL 28
pencil on paper
36.5 x 27 cm. (14 9/16 x 10 1/2 in.)

TROIS SOLDATS AU REPOS DANS UN BARAQUITEMENT, c. 1915
signed with the initials lower left FL
pencil on paper
25 x 19 cm. (9 7/8 x 7 1/2 in.)

LA VOITURE D’ENFANT, 1928
signed with the initials and dated lower right FL 28
pencil on paper
36.5 x 27 cm. (14 9/16 x 10 1/2 in.)

TROIS SOLDATS AU REPOS DANS UN BARAQUITEMENT, c. 1915
signed with the initials lower left FL
pencil on paper
25 x 19 cm. (9 7/8 x 7 1/2 in.)

COMPOSITION A LA CHAISE, c. 1916
Signed with initials lower right FL
pen and ink over pencil on paper
42 x 35 cm. (17 x 13 in.)
LIPCHITZ
1891 – 1973

The sculptor Jacques Lipchitz arrived in Paris in 1909 and was struck by the new Cubist style being pioneered by Pablo Picasso, Georges Braque and Juan Gris, his close neighbours in the Bateau Lavoir studios in Montmartre. In 1912 he exhibited at both the Salon de la Société Nationale des Beaux-Arts and the Salon d’Automne, but it was not until 1920 that Lipchitz was offered his first solo show, at Léonce Rosenberg’s Galerie L’Effort Moderne; Rosenberg had represented Lipchitz since 1916.

“IN CUBIST SCULPTURE I ALWAYS WANTED TO RETAIN THE SENSE OF ORGANIC LIFE, OF HUMANITY”

MARCOUSSIS
1883 – 1941

The Polish artist Ludwik Markus adopted the name Marcoussis after a village near Paris following his move to the French capital in 1903. Although initially influenced by Impressionism, after 1911 he allied himself with the Cubist movement, and among his works from the period 1919-28 are a number of paintings in oil on glass, which Marcoussis hoped would allow him a purer form of expression. Like many of the Cubists, he spent a period of time living and working in the Bateau Lavoir studios.

COMPOSITION CUBISTE, C. 1918
signed lower left, Lipchitz
pencil on paper
22 x 17.5 cm. (8 ⅜ x 6 ⅛ in.)

OBJET I
signed upper right, Marcoussis
watercolour and collage on cardboard
57 x 30 cm. (22 ¼ x 11 ⅞ in.)

Jacques Lipchitz exhibition, Galerie de l’Effort Moderne, 1920
Jacques Lipchitz, 1935
Louis Marcoussis, photographed by May Ray, 1934
M E T Z I N G E R  
1 8 8 3 - 1 9 5 6

Jean Metzinger was not only a member of the first generation of Cubist painters living and working in Montmartre, but he was also responsible, along with Albert Gleizes, for developing and publishing the theoretical foundations of the Cubist movement in their 1912 treatise *Du Cubisme*. Much of this early writing on Cubism was published in Léonce Rosenberg’s *Journal de L’Effort Moderne*. Metzinger was also a founding member of the *Section d’Or*, and exhibited with the notorious “Salle 41” group at the 1911 *Salon des Indépendants*, as well as at the *Section d’Or* show the following year. Metzinger met Rosenberg in 1913 and his early experimentations in “Crystal” Cubism appealed to the dealer, who offered Gris a solo show in January 1919. As he drifted away from pure abstraction in the 1920s and began re-introducing pictorial elements, Metzinger received criticism for becoming “conventional”, but he maintained to Rosenberg that he was not renouncing Cubism, but rather adapting it to incorporate themes derived from nature. Metzinger had additional solo exhibitions in 1921 and again in 1928.

"THE NEW STRUCTURES (METZINGER) IS COMPOSING ARE STRIPPED OF EVERYTHING THAT WAS KNOWN BEFORE HIM....EACH OF HIS PAINTINGS CONTAINS A JUDGEMENT OF THE UNIVERSE, AND HIS WORK IS LIKE THE SKY AT NIGHT: WHEN, CLEARED OF THE CLOUDS, IT TREMBLES WITH LOVELY LIGHTS. THERE IS NOTHING UNREALISED IN METZINGER’S WORKS: POETRY ENNOBLES THEIR SLIGHTEST DETAILS." (Guillaume Apollinaire)

“ART BELONGS TO THE DOMAIN OF THE UNREAL AND IT IS ONLY WHEN PEOPLE TRY TO MAKE A REALITY OF IT THAT IT FALLS APART.”

“For the artist, the appeal of art is the attraction of the unknown.”

M O N D R I A N  
1 8 7 2 - 1 9 4 4

Piet Mondrian arrived in Paris from Holland in 1911, and almost immediately fell under the influence of Cubism after encountering the work of Picasso and Braque. While in the Netherlands during the First World War, Mondrian and fellow Dutchman Theo van Doesburg founded the *De Stijl* group, which promoted Mondrian’s theories of Neoplasticism; this movement advocated pure abstraction and a reduction to essential form and colour. Mondrian also published essays on Neoplasticism in Léonce Rosenberg’s *Bulletin de l’Effort Moderne*. He began producing the grid-based paintings for which he is most celebrated in late 1919. Works by Mondrian were included in the group show *Maîtres du Cubisme*, held at the galerie de l’Effort Moderne in May 1921.


Piet Mondrian and Pétro (Nelly) van Doesburg in Mondrian’s studio, Paris, 1925

Piet Mondrian, cover of *Le Néo-Plasticisme*, 1920

"FOR THE ARTIST, THE APPEAL OF ART IS THE ATTRACTION OF THE UNKNOWN.”

"THE NEW STRUCTURES (METZINGER) IS COMPOSING ARE STRIPPED OF EVERYTHING THAT WAS KNOWN BEFORE HIM....EACH OF HIS PAINTINGS CONTAINS A JUDGEMENT OF THE UNIVERSE, AND HIS WORK IS LIKE THE SKY AT NIGHT: WHEN, CLEARED OF THE CLOUDS, IT TREMBLES WITH LOVELY LIGHTS. THERE IS NOTHING UNREALISED IN METZINGER’S WORKS: POETRY ENNOBLES THEIR SLIGHTEST DETAILS.“ (Guillaume Apollinaire)

“ART BELONGS TO THE DOMAIN OF THE UNREAL AND IT IS ONLY WHEN PEOPLE TRY TO MAKE A REALITY OF IT THAT IT FALLS APART.”

“For the artist, the appeal of art is the attraction of the unknown.”
Thanks to his extraordinary genius, bold experimentation across media, and seven-decade career, Pablo Picasso is celebrated as the most important and influential name in modern art. By 1907, he had already experimented with his Blue and Rose periods, and explored the influences of Iberian and African art, but it was his meeting with Georges Braque that acted as the catalyst for the development of Analytical Cubism. Over the course of five years between 1908 and 1912, Picasso and Braque experimented with fragmented compositions that combined multiple, simultaneous perspectives; this evolved into Synthetic and “Crystal” Cubism, incorporated text into visual imagery, advanced collage techniques, and paved the way for artists like Gris and Metzinger. Picasso met Léonce Rosenberg in 1918, and was signed to an exclusive contract. His first solo show at the Galerie de l’Effort Moderne took place in June 1919.

“I am always doing that which I cannot do, in order that I may learn how to do it.”

“EVERY ACT OF CREATION IS FIRST AN ACT OF DESTRUCTION.”
The Italian artist Gino Severini settled in Paris in 1906, quickly joining the avant-garde circles in Montmartre. In February 1910, Severini was one of the authors of the Manifesto of the Futurist Painters, and he functioned as a link between the artistic developments in France and Italy, and he was one of the first futurists to encounter Cubism. In 1916 Severini moved towards Synthetic Cubism, and in 1921 he published Du cubisme au classicisme, which promoted his mathematical theories relating to art. Severini also contributed to the Bulletin de l’Effort Moderne, and his work was shown at Léonce Rosenberg’s gallery, in several group exhibitions as well as a solo show in May 1919.

Kurt Schwitters worked in a variety of media across a number of artistic genres, including Surrealism, Expressionism and Cubism. He began experimenting with collage in 1918, and met Theo van Doesburg in 1922, at which point elements of Neoplasticism began influencing his work. Schwitters’ employment as a technical draughtsman in a factory during World War I left him with an enduring interest in machinery.

**Gino Severini, Nature morte, 1918** (detail of dedication to Léonce Rosenberg)

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**Futurism and Cubism are comparable in importance to the invention of perspective, for which they substituted a new concept of space. All subsequent movements were latent in them or brought about by them.**

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**A painting is an autonomous reality that should not be compared to nature, lest it be completely misunderstood.**
**SURVAGE**

**1879 – 1968**

Léopold Survage was born in Finland, and at the beginning of his artistic career was a member of the Russian avant-garde. He first exhibited in Paris at the 1911 Salon d’Automne at the encouragement of Alexander Archipenko, and was offered a solo show at Léonce Rosenberg’s Galerie de l’Effort Moderne in November 1920.

**VALMIER**

**1885 – 1937**

Georges Valmier was raised in Montmartre but did not meet Léonce Rosenberg until after the war, in 1918, at which point Rosenberg was quick to offer him a contract. Valmier was offered a solo show in 1921 and became a regular contributor to the Bulletin de l’Effort Moderne.

"Where is modern painting headed? I think that for an artist, there is only one way to respond to that question! It is to paint."
**V I L L O N**

1875 – 1963

Born Émile Méry Frédéric Gaston Duchamp, Jacques Villon adopted his name to distinguish himself from his younger brothers, the sculptor Raymond Duchamp-Villon and the painter Marcel Duchamp, as well as his sister Suzanne Duchamp, also a painter. In 1906 Villon began working full time as an artist, and in 1911 he became a founding member of the Puteaux Group—better known as the *Section d’Or*—which held its inaugural exhibition in 1912.

**Z A D K I N E**

1890 – 1967

Born in Vitebsk (now Belarus), Osip Zadkine settled in Paris in 1910 after attending art school in London. In Paris he became associated with the emerging Cubist movement, which is reflected in his style between roughly 1914 and 1925. Zadkine’s late manner drew influences from African and Greek art, and his compositions became more complex, often representing multiple figures.

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**BOÎTE À LAIT (MILK BOTTLE), 1912**

Signed and dated lower left: Jacques Villon

Oil on cradled panel

22.3 x 16.9 cm. (8 ¾ x 6 ⅝ in.)

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**THE BIRTH OF LOVE**

Conceived in 1930 and cast c. 1971

Signed O. Zadkine and numbered 6/8; stamped Susse Fondeur, Paris

Bronze with a black patination

114 cm. (44 ⅞ in.) high
ACKNOWLEDGEMENTS

Dickinson would like to express our sincere gratitude to all the owners of the works of art and furniture, without whose co-operation this project could not have been realised.

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Design: Lara Pilkington

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