

## **The Search for the Spirit of the Ecorche of Michelangelo; a Painter's Journey**

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**11/16/2007-2**

- 1) This lecture is based on a true story. The story begins standing in front of a painting at the Metropolitan Museum, with a pencil and sketchbook in my hand. It has continued ever since, in the form of a journey both intellectual and artistic. It has become a prolonged meditation on traditions, influence, kinds of influence, and *above all, on the* subject of movement, the movement of ideas, movements of form, and movements of the mind and, most importantly, how all these work together. It is not intended as Art history, but an attempt to follow ideas, in the studio tradition, artist to artist, as we do here this evening, both through the visual record of painting, drawing and sculpture and in the writings that artists have left us. It is an attempt to uncover kinds of influence that go beyond formal appearance. This evening. I would like to take you on my journey and would like to share some of my discoveries with you

The painting I was standing in front of, drawing was the Abduction *of Rebecca by Delacroix.*

**Slide - Abduction of Rebecca, Delacroix 1846**

As many of us know, to really see, to penetrate a painting, drawing from it is the best way. I have drawn from this painting many times, but this time, something different

happened, something new. While drawing the flames and smoke unfolding towards the top of the painting, suddenly another painting popped into my head.

The second painting was by Matisse. It was the:

**Slide-Still Life with Aubergines, Matisse 1911**

Once in my head, it would not leave, and the two pictures began to resonate. This of course got me thinking about the correspondences between Delacroix and Matisse. I went to see the Matisse, which, luckily for me is at the Museum of Modern Art.

**Slide-Slide of Both Previous Paintings**

The flames and smoke in the Delacroix had recalled to me pattern of the wallpaper that takes on a life of its own in the Matisse, unfolding and curling. As my eye followed the rhythms of the picture, the colors, the blue, the reds, the gold, recalled the Delacroix; the arabesque, the movements recalled the Delacroix. My eye was stopped by the image of the white plaster figure. I recognized it as the ecorche of Michelangelo. And I knew it from the sketchbook drawings of Cezanne.

**SLIDE - Slide of Cezanne Drawing, Ecorche 1879-82**

This was the point at which the journey really began: the moment when the mind is set in motion. What had been an accord between Delacroix and Matisse, suddenly expanded to Delacroix, Matisse, Cezanne and Michelangelo. There was clearly a conversation, but what was the dialogue, what was the significance of the small plaster figure? What do Delacroix, Cezanne, Matisse have to do with Michelangelo, and then, what ideas do all these artists share?

**Slide - The Ecorche, Plaster Cast, One**

First, let us take a look at the ecorche. An ecorche is an anatomical study, created by an artist, in order to understand the musculature of the human figure. The so-called ecorche of Michelangelo is a small plaster figure that was created from a wax modello in the Collection of the Kaiser Friedrich Museum in Germany. (1)

**Slide – Ecorche Two - Moving**

Attribution to Michelangelo is contested and it is now referred to as the work of a sixteenth century Florentine sculptor. The ecorche was however included in a popular French publication, “*Histoire de l’Anatomie Plastique*” of 1898, listed as the “ecorche dit de Michelange” (2) and was considered to be, and referred to in the time of Cezanne and Matisse as the Ecorche of Michelangelo.

**Slide-Ecorche, three**

The plaster figure was, and remains, available. It was mass produced for artists, and was a standard studio prop of the nineteenth century. What matters to us, is that when Matisse and Cézanne worked from it, they believed it to be by Michelangelo. And the early attribution makes some sense.

**Slide-Ecorche Four**

We know from Michelangelo’s biographers and from many drawings

**Slide - Michelangelo Drawing of Leg, One**

that Michelangelo was a devoted student of anatomy, of the musculature of the human figure, often making wax casts of the actual muscles to be used later for reference.

**Slide- Michelangelo Drawing of Leg. Two**

**Slide- Michelangelo, Arm over head. Twisting figures**

And in the pose of this drawing, the position of the arm in particular echoes the arm of the ecorche.

And it is the pose itself which is most suggestive of Michelangelo. The turning figure, often twisted in the extreme, is a constant in the work of Michelangelo.

**Slide- Michelangelo Turning Figure Drawings**

**Slide- Michelangelo Turning Figure Drawings**

And, We can see in these images of the *ignudi* on the Sistine ceiling resemblances to the ecorche pose.

**Slide-Ignudi One**

**Slide-Ignudi Two**

**Slide-Ignudi Three**

The human figure was the principal subject of Michelangelo, his whole output devoted to its representation. In the renaissance worldview, the human form is ,of course, created in the image of God- its representation is the symbol of god's greatest creation, and it was seen as the most worthy subject for the artist.

**Slide-Ignudi Four**

It was not, however enough, for Michelangelo to simply represent the figure. For Michelangelo the figure had to be in movement. But not any kind of movement, it must, as we have seen turn.

**Slide-Ignudi Five**

**Slide-Ecorche, Plaster**

Let us look for a moment at the Sistine ceiling:

**Slide- Whole Sistine Ceiling, 1509-1512**

It should be noted, importantly, that the Pope Julius II gave Michelangelo free reign in design of the Sistine ceiling program, all thematic, compositional and iconographic decisions were Michelangelo's. The theme that he chose is from the Book of Genesis, the **creation of the world**. It begins with the separation of Light and Dark. The choice of creation as a subject is meaningful - creation is the province of God, the creator, and also of the artist.

So, the first step in the journey is to try to understand something of Michelangelo. And the first step is, as they say, a doozy. I know of no other artist so profound, so moving, and who deals so intelligently with so many big ideas as Michelangelo.

What I want to propose this evening is that these artist I am presenting, who worked from the ecorche, were engaged not only in a formal exercise, but were also deeply involved with the ideas of Michelangelo. So, we want to tap into these ideas.

**Slide-Separation of Light and Dark. - Wide shot**

**Slide-Close up of God turning**

The image of the turning figure here is the image of god, separating the light and darkness out of the primordial chaos. It is seen as an elemental battle, Creation is a struggle. The turning is the image of, the symbol of, the struggle.

**Slide-Separation of Light and Dark. - Wide shot--Again**

On either side of the image of God are two figures. We can see the diagonal separation of light and dark,

**Slide- God for diagonal separation**

the light headed one way, the dark the other. On the light side he puts the figure of the

**Slide-Libyan Sybil.**

**Slide–Other Libyan Sybil, Chains**

The Sibyls are pagan figures who lived before the birth of Christ and announced his coming. The Libyan Sibyl was associated with the jubilation of light, the celebration of the holy light,

**Slide–Other Libyan Sybil – Light**

and was, also, often depicted with broken chains.

These are the chains that bind the soul to the body, and then, in turn, chain our bodies to the earth, preventing us from ascending to a union with the divine. This sybil, in her turning motions, has broken the chains. (3)

**Slide-Michelangelo Libyan Sybil**

So this figure also turns, in fact every part of her turns. According to Leon Battista Alberti, Renaissance artist and theoretician “**The painter who wants to express life in all thing will make every part in motion**” (4) Movement is equated with life.

**Slide - Michelangelo Drawing from Met, Libyan Sibyl**

The foot is twisting, the torso twisting, the hand twisting; it expresses, without doubt, life in every part. The first meaning of the moving figure was to represent life. What lived had a soul; to express movement was to make visible, the invisible, eternal essence of the divine soul.

The Sibyl’s movement, then, reveals her soul, as she turns, she expresses the souls’ yearning to reunite with the divine essence from which it came.

*She turns towards the light.*

The Ignudi closest to the Libyan Sibyl is the one that twists the most extremely and the one that most resembles the ecorche.

**Slide- Ignudi of the Sibyl**

The figure in movement, the turning figure was called the

“*figura serpentina*”, a term credited to Michelangelo himself.

The following is a quote, a rather long quote, from Giovanni Paolo Lomazzo. Lomazzo was an artist who wrote and published, twenty years after the death of Michelangelo, a treatise on painting. Here he recounts Michelangelo’s advice to a younger artist:

**Slide with Quote-**

**“It is said that Michelangelo once gave this advice to the Sieneſe painter Marco Pino, his diſciple, that he ought to make the figure pyramidal, ſepintinate and multiplied by one, two, and three. And in this precept it ſeems to me to conſiſt of the whole ſecret of painting, becauſe the greateſt grace and lovelineſſ that a figure may have is that *it ſeems to move itſelf*, painters call this the *furia* of the figure. And to repreſent this movement, no form is more ſuited than the flame of fire, which as Aristotle and all the philoſophers ſay is the moſt active of elements, and the form is the moſt apt of all forms of movement, becauſe it has a cone. And the ſharp point, with which it ſeems to want to rend the air, and to *ascend to its ſphere*. So that when the figure has this form it will be the moſt beautiful. One may go about it in two ways; one is that the point of the pyramid be located above. And the baſe be located in the lower part, as in a flame, it ought to grow finer after the faſhion of a pyramid ſhowing one ſhoulder and making the other recede and be *foreshortened*, ſo that the body is twisted- the painter muſt couple the pyramid form with the ſerpintinate form that repreſents the *tortuoſity* of a live ſerpent when it moves, which is the property of the flame of fire that undulates.”**

The second way is the cone with the point below.

The flame, the fire was the most spiritual of elements and linked with the human soul. (6

(6)

**Slide–Libyan Sybil-Pyramid with point on top**

**Slide–Haman-Pyramid point down**

One imaginatively turns the figure, which it is asking us to do, and visualize the arms outstretched, extended to describe the wide section of the cone.

**Slide – Michelangelo Drawing, Diagram for Marble block**

Here a drawing to plan a marble block, inscribing the serpentine line through the figure.

**To move up to its sphere- what does this mean?**

From his early youth, in the household of Lorenzo de Medici, and throughout later life, Michelangelo was in close contact and in conversation with the leading Neo-platonic philosophers of his day.

It is helpful to learn something about this philosophy. It helps us to understand Michelangelo, but is also the foundation of so many ideas that follow. Here the journey gets a little dense, but I want to try to give you some idea of the worldview of the time, and see if you can visualize the cosmological scheme of the Neo-Platonists and the those that followed. It is quite a beautiful vision. (6)

The renaissance Neo-Platonists sought a reconciliation of pagan philosophy with Christian doctrine. They revive ideas prominent in antiquity: ideas of Plato, but mainly, from later followers and interpreter of Platonic thought, in particular Plotinus, who lived in the third century CE, AD, and whose teachings are assembled in the Enneads.

For Plotinus there exists a hierarchy of realities, which extends from the supreme level- of the *divine* to its opposite, the level of *matter*. The human soul occupies an intermediate position between realities inferior to it - matter and the life of the body – and, realities superior to it: the purely intellectual life which is the characteristic of Divine Intelligence, and higher still, to the level of the pure existence of the *principle of all things*.

Within this scheme the human soul is seen as bound to the earth through the physicality of the body, yet it has the capacity to rise, to lift itself up to the level of divine intelligence, to its sphere, and of reuniting with its divine origin. A constant and continuous movement of the soul between levels is the human condition. (7)

The divine intelligence creates all things, and contains within itself, in the form of a spiritual world, all the eternal ideas, or immutable models, of which the things of the world are nothing but images – this is the familiar Platonic idea, and has been called, and simplified into- the doctrine of two worlds, the world down here, and the world up there. This is where the Christian worldview and the pagan intersect most readily. Down here, the earthly existence, and up there, the heavenly.

In the Neo-Platonic and in the Christian interpretation, however, more than two levels exist, and each level can only be explained only in reference to its superior level- the unity of the body is explained through the unity of the soul that animates it. The soul requires the life of the spirit, which partakes of the absolute a level above it. Everything

has its analog in every realm- every physical thing has its counterparts in the realms of the immaterial or spiritual spheres.

The spirit is therefore contained within the material. Our idea of symbolism, analogical symbols derives from this idea The symbol is the movement from one realm to another, from the physical to the spiritual, the actual and concrete to the abstract world ideas.

Metaphor is movement.

For Plotinus, and neo- Platonists, this movement between spheres is constant. One learns to see the world in such a way that if one part – or one sphere- presents itself, the presentation of all others will follow.

**Slide with Quote**

**“ Let us keep within ourselves”, Plotinus says, “ the luminous representation of this sphere, containing everything within itself. Keep this image within yourself, eliminate its mass, and then eliminate the presentation you have within yourself of its spatial extension and its matter “ (8)**

Once we eliminate the mass, then the physical extension, we move beyond the world of appearances to the world of pure forms, a world freed of its materiality This, for Plotinus is the sphere of beauty.

If we can achieve this, then we see:

**Slide with Quote Two**

**“All things are transparent there is nothing dark or resistant, but each form is clear for other right down to its innermost parts, light is clear to light. Indeed each has everything within it and again sees all things in any other, so that all things are**

**everywhere, everything is everything, each individual is all things, and the splendor is without end.” (9)**

So the invisible can be seen through the visible - this is the vision of the spirit, which is said to prolong the vision of the eye.

It is the constant movement between spheres that engenders the forms- and as Plotinus says, is it not forms that always move us”?

**Slide-Drawing of Libyan Sybil**

To represent the figure in movement is then to present the visible and the unseen reality, the world of the spirit – movement is life and the soul that animates. The turning is symbolic of the aspiration of soul to escape its earthly bonds and lift up to, as Lamazzo says to its sphere, the immaterial world of the divine spirit.

The experience of this mystical union is transitory, and decidedly rare. It is achieved through contemplation and intense preparation, long waiting, and from learning to illuminate daily life with the “ **clear light that comes from contemplation.**” (10) Or, we might say, in learning how to look at the world. Knowing how to look at the world is “ **to prolong the vision of the eye by means of the vision of the spirit, it is to pierce the material envelope of things by a powerful mental vision, and to go on and to read the formula, invisible to the naked eye that their materiality makes manifest**” (11)

To achieve this momentary revelation, this union with the eternal essence of the divine soul, we ascend, we join for a moment, and then , we come back down, and we are, according to Plotinus, never quite the same again. (12)

In the Renaissance Giovanni Pico Della Mirandola in his Oration on the Dignity of Man of 1496 recapitulates this hierarchy, and what has been called the “symphony of correspondences”<sup>(13)</sup> between the spheres. It was a familiar idea, and represented often, in diagrams such as this.

**Slide - Slide of Cosmos.**

The spheres are of course three dimensional, concentric, luminous and clear one to the other.

The practice of painting, sculpture and the ideas Neo-Platonism were linked. Matter, material, is without definition, without beauty, into matter, form is introduced, which is a beautiful and definite thing” Giving form to material is the practice of the artist. (14)The artist through their capacity to see beauty leads to he faithful to the spiritual world. The movement of forms stimulates the movements of the mind, or the Leonardo da Vinci called the *mote mentale*.

**Slide - Back to The Libyan Sibyl:**

So when Michelangelo paints the figure of the Sibyl turning he is representing the movements of the soul through the movement of the body.

The body as a prison is a

**Slide – The cross legged Slave. 1527-8**

frequent image in the poetry and sculpture of Michelangelo. For Michelangelo the torsion of the human form mirrors, or corresponds to the torment of the mind, as it struggles to free itself from its earthly prison , the body, and ascend *to its sphere*.

**Slide-SlaveTwo**

The ecorche, then seems to be very much representative of the ideas of Michelangelo.

**Slide Ecorche, Plaster****Slide – Still Life with Aubergines**

So what motivates Matisse to put this figure in his painting? What are the ideas if Michelangelo important to Matisse?

In an Interview with Clara Mac Chesney of 1912, Matisse says, “ I often make, *pour me nourrir*, to nourish myself- a copy of an anatomical figure in clay”<sup>(15)</sup>

**Slide- Matisse Ecorche, 1903****Slide - Matisse Ecorche, 1903**

One of these was important enough to Matisse to be made into Bronze-

Matisse made this copy of the ecorche in 1903, two years after his *Jaguar Devouring a Hare*,

**Slide- Matisse, Jaguar Dvourng Hare. 1901**

Which he made after a sculpture by Antoine-Louis Bayre.

**Slide- Barye, Jaguar Devouring a Hare, One****Slide- Bayre, two**

For this he borrowed a dissected cat from a medical student to study the musculature. He said, he sought “ **to identify himself with the passions of the beast as expressed in**

**rhythm and volume**". (16) The same sort of identification, we imagine, was sought with the *ecorche*- to arrive at an understanding of a *passion*, though *movement* and *form*.

**Slide- Matisse ecorche**

In 1906 -07 Matisse takes as a subject, the turning figure in both Painting and sculpture. He paints the *Blue Nude* in 1907 while simultaneously modeling Reclining nude #1.

**Slide – Matisse Blue Nude. 1907**

**Slide - Reclining Nude #1, 1907, Bronze**

It is sometimes subtitled *Aurore*, which means *Dawn* and recalls one of the figures from the Medici tombs of Michelangelo.

**Slide – Matisse Plaster Reclining Nude, Aurore**

**Slide – Dawn- Michelangelo 1519-34**

While living in Nice Matisse went to Ecole des Arts Decoratifs to draw and model from a cast of *Night*.

**Slide – Night – Michelangelo 1519-34**

In a letter to his friend the painter Charles Camoin dated April 10, 1918 he said that he hoped to instill into himself ‘ Michelangelo’s clear and complex method of construction’ (17)

Rodin, an important influence on Matisse at this time, had traveled to Florence to study Michelangelo first hand in the Medici chapel with the hope of understanding in the work what he referred to as “*that thing without a name*” (18).

**Slide – Matisse Large Seated Nude 1924-25 – 29, Bronze**

In 1924 and 25 Matisse worked on and completed the *Large Seated Nude*. The pose reflects the unease and unstable posture of the Michelangelo's figures. The pose reflects our restless, anxious, existence on earth; they are awkward and seem about to slide off their precarious perch.

**Slide – Michelangelo, Medici Chapel view Night- Dawn.1519-34**

Like the Michelangelo's, Matisse's nude holds herself up only with difficulty.

**Slide – Matisse, Large Seated nude**

**Slide –Study from Goldscheider- British Museum**

And has a cantilever like this modello of a river God from the British Museum.

**Slide –Slide Of Matisse in Studio, Photograph.**

And indeed in this photograph we see Matisse with the large seated figure, and on the door a picture of Night, and on top, by the way, Delacroix's *Bark of Dante*.

Matisse returns to the turning figure in the summer of 1938 in a series of drawings. The force of the movement recalls the sculpture *Reclining Nude #1*. They are powerful examples of the furia, of **the figure that seems to move itself**. I do not know the sequence, wish I knew, but they seem to have been done in close succession.

**Slide – Matisse Crawling, Reclining Nude Seen from the Back, 23 x31 Drawing with curves**

**Slide – Reclining Nude, 1938 from Bois Book**

We see the process - the changes, the shifting up and down the page until the movement is set.

**Slide –Reclining Nude, 1938, Charcoal 23 x31 MOMA**

The tension between the figure and the page, the two dimensions of the picture plane and three dimensions, the volume of the figure, so difficult, to achieve is perfectly realized.

This is mastery of drawing.

In this drawing Of Michelangelo we feel the same tension.

**Slide – Michelangelo Drawing, Seated Male Nude twisting around 1504-5**

The figure oriented to the picture plane, locked in two dimensions, yet it achieves a full three dimensional volume. Renaissance artists from Vasari to Pontormo were as aware of this paradox as much as their twentieth century counterparts, Pontormo said, “What I call *tropo ardito*- this is the most important thing if a painter is to surpass nature in wishing to give *spirit* to a figure, and to do it on a **flat surface**.” Vasari describes painting as “a plane covered with patches of color, if the painter treats the **flat surface** with right judgment everything stands out and appears round” (19).

The mysterious transformation from three to two dimensions is what gives spirit to the figure- for Michelangelo the marble block was the analog of the page.

**Slide-Michelangelo. St. Matthew-Marble,1560**

The art historian Irwin Panofsky says, “**Michelangelo’s figures are subjected to an almost Egyptian rigidity, but the fact that this volumetric system has been forced upon an organism of entirely un- Egyptian vitality, creates the impression of interminable interior conflict.**”

and that he never “**sacrifices volume for two dimensional design**”. (20) These words could describe either artist - he gets precisely the mastery and meaning of these works.

And here we can extend the doctrine of two worlds to the idea of the two and three dimensions- the turning takes us from one to the other- for Michelangelo, and I believe, Matisse - the movement and tension between two and three dimensions is, the analog of conflict of human existence caught between the material and spiritual.

**Slide -Reclining Nude, 1938, Charcoal 23 x31 MOMA**

And Matisse was tense- he understood this tension. He was described as madly anxious. His struggles are summed up in a response to the question posed to him in his seventieth birthday, what keeps you so young? **“ Everyday, Matisse replied, “ I’ve got to get a hold of something by the throat and strangle it. That keeps me young. (21) “** Further, in a different context, he says, speaking about himself in the third person, **“ if people knew what Matisse, supposedly the painter of happiness had gone through, the anguish, the tragedy he had overcome to manage to capture *the light* which has never left him, if people knew all that, they would also realize that this happiness, this light, this dispassionate wisdom which seems to be mine, are sometimes well deserved, given the severity of my trials. ( Flam, page11, Introduction- *From Verndet- Paris, 1978- Entretiens notes.... 257 )***

Here he expresses the difficulty of capturing the light, so like, the difficulty of turning toward the Light.

And in 1948 in a well known letter to Henry Clifford, **“I have always tried to hide my efforts and wanted my work to have the lightness and joyousness of springtime that never lets anyone suspect the labors it has cost. So I am afraid that the young, seeing**

**in my work only the appearance of facility and negligence in the drawing will use this as an excuse for dispensing with certain difficulties which I believe necessary.”**(22)

Very close to Michelangelo who says,

**“ Only those figures are well executed, from which the artist has eliminated all effort, that is, executed with such skill that they appear thing done naturally and not by artifice”** *Michelangelo-* (23)

For Matisse, as for Michelangelo, the human figure was the most meaningful subject.

**“What interests me most” Matisse says, “ Is neither still life nor landscape, but the human figure. It is that which best permits me to express my so to speak religious feeling toward life”** ( 24)

Matisse like Michelangelo equates the human figure with a religious sense. To create the figure that *seems to move itself*. He is well he is aware of the difficulty, what Plotinus would call the long preparation, one needs to pass through.

**Slide – Matisse Still Life with Aubergines. 1911**

Lets go back to our painting, *Still Life with Aubergines of 1911*. Nineteen eleven was a good year for Matisse. Two great still lives painted in Spain, the *Seville Still Life of 1910-11* and the *Spanish Still life* painted right after.

**Slide- Matisse, Seville Still Life, 1911**

**Slide- Matisse, Spanish Still Life, 1911**

He had visited an important exhibition of Islamic art in Munich in 1910 that had a profound effect on him. His proclivity toward pattern, already something he had experimented with in the *1909 Still life with Blue Table Cloth*, was strengthened.

**Slide – Matisse, Still life with Blue Cloth - 1909**

Pattern in Islamic art serves the symbolic function of representing the infinite extension of the divine presence. Its expansive and rhythmic qualities allow Matisse to link all objects and figures into just such a continuous and coextensive space. The Spanish Still lives were followed by the Four Symphonic interiors:

**Slide Matisse The Painters Studio Studio**

**Slide Matisse The Painters Family**

**Slide Matisse Interior with Aubergines**

**Slide Matisse Red Studio**

The *Painters Studio of 1911*, *The Painters Family, 1911*, *Interior with Aubergines*, and *the Red Studio*,

Also in this period he paints *The Blue Window* and *Flowers and Ceramic Plate*.

**Slide - Matisse, Blue Window 1911**

The dates given for these two pictures vary- with Alfred Barr and Lawrence Gowing, say 1911, and Elderfield saying 1913. I prefer 1911.

In these paintings everything takes on the character of symbol. Matisse is thinking symbolically. Color is released from a descriptive role. Color, as Baudelaire put it, begins to “**think for itself, independently of the objects it clothes**” [25-Salon of 1859] Objects become pure form and are connected through rhythm. They lose almost all-descriptive detail and move toward essence rather than appearance. The material envelope is pierced.

Objects are seen through, as in Plotinus' method- through a powerful effort of mental vision- the spiritual vision.

This idea of mental effort and seeing, and the task of learning how to see is echoed very closely in Matisse's essay "*Looking at Life with the Eyes of a Child*" in which he states, **'the effort needed to see things without distortion demands a kind of courage'**(26)

And that

**Slide- Matisse, Still Life with Ceramic Plate, 1911**

**"To see is itself a creative operation, which requires effort."** (27)

It is hard look at *Flowers with Ceramic Plate* and not see it as a Neo- Platonic statement.

What else explains the so- called plate becoming the ideal form, the circle - floating, ascending, angel like, above the terrestrial world, of plants and shadows.

**Slide- Matisse Still life with Aubergines, 1911**

Given this, Let's take another look. One sees in the center of *Interior with Aubergines* the setup for the StillLife painting.

**Slide- Interior with Aubergines**

Alfred Barr in his 1951 book accompanying his exhibition of that year, says it is "clearly a study or postscript to" *Interior with Aubergines*. (28)

John Elderfield says, in 1992, that it serves as a study (29-page 184). Given Matisse's sensitivity to proportions, and what he says about studies, this is a curious statement. In his Notes of a Painter, 1908, he says, "I would not repeat this drawing on another sheet of different proportions" (30) , and in 1913, "I always use a preliminary canvas the same size for a sketch as for a finished picture..." (31)

He certainly would not make a vertical study for a horizontal painting. Why the change of format?

**Slide - Matisse Still Life with Aubergines, 1911**

I prefer to see this as a postscript, and

I like to see it in relation to another painting, which has been described in the following way, “ **All is movement, but it is not matter from which movement unfolds by**

**extension: space itself is reinterpreted as a phenomena of motion**”( 32-Dagobert Frey,

Steinberg- Last Judgement as a Merciful Heresy) OR, “ **space as something that eludes measurement, recognized exclusively by the extension of masses and their movements.**”(33-Complete works of Michelangelo, Dvorack-p.230)

Outward moving, expansive, without frame, are all words and phrases that could apply to the Matisse, but were used to describe this well known work by Michelangelo.

**Slide – Last Judgment. 1535-41**

The Renaissance another adopted a concept from Plato known as, the *furor divinus*- in which, in an ideal state, the poet writes down immediately the first and final version-

**Slide – Matisse, Still Life with Aubergines 1911**

This picture certainly has this quality, one shot.

I like to think that Matisse was seized by the idea of the Ecorche, the Idea of Michelangelo and in the same format as the Last Judgment, in a Furor Divinus, knocked out this picture.

**Slide – Slide of Cezanne Ecorche Drawing**

In 1921 Joachim Gacquet published his book Cezanne-A Memoir with Conversations.

(34) It was not translated into English until 1991. The ecorche comes up twice in the book.

First:

**Slide – Slide of Cezanne Ecorche Drawing**

“To the last day of his life, every morning, as a priest reads his breviary, he spent an hour drawing Michelangelo’ plaster figure from every angle.” (35)

**Slide – Slide of Cezanne Ecorche Drawing**

And later,

“ In this period of his life he was regular as a monk. He arose with the day, went most mornings to first mass, returned and spent an hour copying some plaster cast, particularly Michelangelo’s anatomical figure from every aspect to make sure of all its movements’ (36)

**Slide - Slides of Ecorche- Sketchbook drawings, 14**

And if you visit his Studio in Aix en Provence-

**Slide of Cézannes Studio**

**Slide of Cézannes Studio, with ecorche**

You will find the ecorche, as I did about a year ago. I was nearly thrown out for taking these pictures.

In addition to the Ecorche drawings, we have numerous examples of drawings from the actual Michelangelo slaves in the Louvre from 1873-1884.

**Slide- Slave Drawing - Four**

In this painting from the Barnes Collections, all the figures have the feel of statues striking poses

**Slide- Cezanne, Bathers At Rest 1876-77, Barnes foundation**

Here I see a clear paraphrase of the Victory of Michelangelo.

**Slide – comparison with figure form above and the Victory 1527-28-Palazzo Vecchio, Florence**

Clearly Cezanne thought deeply about Michelangelo. But the influence for Cezanne, as it was for Matisse' is deeper than one of appearances.

**Slide - Back to Cezanne Ecorche**

He writes in a letter of December 1904 to Charles Camoin-

**“Michelangelo was a constructor, and Raphael, an artist who, great as he may be, is always tied to the model. When he tries to become a thinker he sinks below his great rival” (37)**

A constructor is exactly the same word that Matisse used to describe Michelangelo to, remarkably, the same artist,

**Slide- Charles Camoin, Ships at Harbor, 1905**

Matisse saying to Camoin 1918” I am trying understand the complex construction...”

A constructor is builder; someone who takes the process of creation as a principal- as a subject, as premise and a method.

**Slide- Cezanne Met, Madame Cezanne**

The idea of construction is related to the idea of realization, an idea that repeats itself throughout Cezanne's writing. Construction and realization are both processes, for both Michelangelo and Cezanne the forms emerge;

**Slide- Michelangelo, Slave 1527-28**

they come into being, through the process of their making.

**Slide-Michelangelo St. Mathew**

Stroke by stroke, of the chisel, or the brush the forms and images are *constructed*.

**Slide-Portrait of Gardener Valier 1904****Slide-Detail Head****Slide-Detail Hand****Slide-Detail foot****Slide-St. Victoire, Pushkin Museum, 1904-5**

They also share the anxiety that this process engenders, the anxiety that questions the process itself, and asks, how, when, and by whom is this process completed? They share the non- finito. And they share all its mysteries.

**Slide-Cezanne, Rooftops, 1898****Slide-Cezanne, Still Life with Water Jug, Tate**

If a constructor is one for whom the process of creation is a subject and premise, the non finito is what makes us aware of it.

**Slide-Michelangelo-Cross Legged Slave, Non - finito**

It lays the process bare, revealing its open secrets, and demands our involvement-

**Slide-Michelangelo- Michelangelo, Head of Pieta, Milan-1552 - Non finito****Slide-Cezanne-Mt. St. Victoire, 1904-5, Non- finito**

Detail -

**“I ask the intelligence to organize it into a work”** (38) says Cezanne. Both his intelligence and ours, the process extends from their minds to ours. It is a mental movement.

For Delacroix, the artist who began this journey of mine, the reverence for Michelangelo is perhaps the most apparent.

**Slide – Delacroix, Barque of Dante 1822**

**Slide – Barque of Michelangelo, Last Judgment detail**

In subject, and the shared love of Dante whom Michelangelo could recite by heart and whose poetry Delacroix had read to him in Italian in his studio while he painted.

The turning, the movements, always dominate in Delacroix.

**Slide-Delacroix, MuseeD'Orsay–Tiger Hunt, 1854**

**Slide-Delacroix, Triumph of Genius, 1849-51, Drawing-Met**

Delacroix writes essays on Michelangelo, two times. One essay for the *Revue de Deux Mondes* written in 1837 <sup>(39)</sup> is on the *Last Judgment*, a copy of which had just been completed in Paris. In this essay he calls Michelangelo the father of Modern Art, just as Matisse would call Cezanne the father of us all. He admires The Last Judgment as a work that addresses the most enthusiastic part of the mind and says that the style of Michelangelo alone is perfectly suited for the subject. A subject which he says is supernatural. Others artists insist too much on details, which because of their truth to imitation, cannot act on the soul and express the supernatural.

This idea is repeated in his journals Friday January 25-1850:

**“ I was thinking the artists who have sufficiently vigorous styles are the ones to be most excused form exact imitation, witness Michelangelo”**

And

Thursday July 18, 1850- **“I have told myself a hundred times that painting, that is to say that material thing called painting, was no more than a pretext, than a bridge between the mind of the painter and that of the spectator. Cold exactitude is not art...”**

How close to the title of an essay Matisse wrote in 1947 for an exhibition of his drawings, **“Exactitude is not Truth”** (40)

And, How close to Michelangelo saying- **“They paint in Flanders only to deceive the external eye. There painting is of stuffs, bricks, mortar, the grass of the fields, the shadows of trees, it is done without symmetry or proportion, without care in selecting or rejecting, and finally without any substance or nerve”** (41- page 37Clements)

This idea has come down to us through studio talk, as we can here in the following excerpt:

**Slide – Dekooning Clip (42)**

To paint things as they really is to *not* to penetrate the material envelope. It would be, as Plotinus says, only to make an inferior copy of that copy which is perceived by our senses.

**Slide-Last Judgment**

So we can find that all this artists have deep connections with Michelangelo, and we have only scratched the surface, any of these subjects offer more than enough for entire lectures on their own, but I want to keep going. and ask what do all these artists together share-

One thing all these artists, Michelangelo, Delacroix, Cezanne, Matisse have in common is an intimate relation to the written word, and written language. All were prodigious writers and readers. Writing was important for all in both the formulation and development of thought. Michelangelo, Cezanne, Matisse read Latin, Matisse could also read Greek. Michelangelo wrote poetry, as did Cezanne, though not quite as successfully. Delacroix wrote over the course of his entire career both essays on artists and art and his Journals. He seriously considered poetry as a profession in his youth. An entire volume of Matisse's words exists and this does not even include his letters on which he spent an estimated one and a half to two hours day writing.

All had close association with Poets. Michelangelo as mentioned, memorized and had a scholars knowledge of Dante. Delacroix close to, and greatly admired by Baudelaire. Cezanne kept a tattered dog-eared copy of Baudelaire's poetry in his studio and read the great Latin poets of Antiquity. Matisse illustrated many books of poetry, including Ronsard, Baudelaire, and most importantly Mallarme.

**Slide- Mallarme- Matisse. Poesies Book, 1930-32**

**Slide with Quote:**

In Gasquets Conversation with Cezanne he has Cezanne say a remarkable thing-

**“ But Painting well means that, in spite of yourself, you speak for your age in terms that register the most advanced awareness ...words, and colors too carry a meaning.**

**A painter who knows his grammar and pushes language to the limit without destroying it, who superimposes it on what he sees, inevitably translates on to his canvas whatever ideas the best-informed brain of his time has conceived or is in the process of conceiving. Giotto answers to Dante....” (43)**

This is a remarkable statement for a painter to make- what is it about the relation to the written word that is important to these artists?

First and foremost a passion for language itself. Knowledge of one language sharpens our knowledge of another; we know better, through comparison, the structures, the attributes, the capabilities and inner workings. All these artists possessed an intimate knowledge of the inner working of language, whether it is written or visual. They understood language as symbolic form. It was not confusion. All these artists write about the dangers of trying to say, in one form, what is better expressed in another. No one, is more articulate on this subject than Delacroix in his journals.

The interrelation of the arts has been a subject of debate since antiquity. Painting and poetry have been seen at times linked as sister arts, at other times opposed. The opposition centers on the question of time. Written language is seen as unfolding in time, as temporal, whereas the image is experience as timeless and simultaneous.

For the artists I am discussing, and the poets associated with them the two forms were sisters, the oppositions were intentionally negated in favor of an expressive borrowing of the very qualities seen as opposite. Dante, Baudelaire, Mallarme are all very visu-

Remember the image used by Lamazzo to visualize the *figura serpentina* of the come with the point up, or the point down, -

,

This visual structure of Dante's *Commedia* is based on just such an image, the cone pointing up in the Purgatorio, down in the inferno.

**Slide – Botticelli, Illustration of Divine Comedy, c.1490**

**Slide – Domenico di Michelino, Dante as the Poet of the Divine Comedy, 1465**

And the artists all bring to their art the quality most often associated with the written language, which is the temporal aspect, the idea of time.

Movement, as we have seen has been a premise, where there is movement there is time, and preceding both is language.

For Michelangelo the question of time was a preoccupation-

**Slide – Michelangelo, Medici Chapel, view of Night and Day, Giuliano**

Our time in earth is a frequent theme of his poetry, time as an allegorical theme is seen in the figures of the Medici chapel whose placement in the overall scheme – (three layers, the bottom, layer, the underworld, to be represented by River Gods, was never completed) of the chapel, is the middle realm, the earthly realm, the only sphere where we are subject to time. The times of day are, as we know, the names of the figures- Night, Dawn, Day and Dusk (non- finito head). Their anxiety and unease we spoke of earlier is produced by the acute awareness of our short time on earth.

**Slide – Figure, Night**

**Slide – Figure, Dawn**

**Slide – figures, Day**

Time enters as well, as we have seen, in the construction- the non-finito- the language and process revealed - and the time needed to complete the image in our minds.

**Slide – Head of Dusk -Non Finito**

For Cezanne the non-finito and his constructive method has the same quality- he asks our intelligence to complete the picture, and we **recreate the time of the creation of the painting,**

**Slide – Cezanne, Forest Path, 1902**

and through analogy, **we recreate time of the creation of the spectacle of “what Pater omnipotens aeterne Deus *unfolds* before our eyes” Cézannes words. (44)**

**Slide – Mt. Sainte Victoire. 1904-5**

Delacroix says “ **Success in painting is not an abbreviation but an amplification, the prolongation as far as possible of the sensation using all possible means” (45)**

So how do we prolong the sensation, how do we extend our experience and consciously insert time as an element into the work of art?

One way is through language, to “push it”, as Cezanne says, to the limit, without destroying it.”

To take it apart, to lay bare its open secrets, allowing the viewer into the process of creation, to become a constructor.

**Slide-Close up, Abduction of Rebecca, Delacroix**

For Delacroix, one way is to divide color. We can see, for instance, in a close up the *Abduction of Rebecca* that red is shown in all its parts- divided, rather than mixed; we see a step-by-step accumulation of redness-

**Slide-Close up, Still Life with Aubergines, Matisse**

The same is evident in the Matisse- we move through red, from cadmium, the warm, into alizarin, the cool side- a sequence of reds, a movement of redness.

Language is taken apart,

to expose its inner working, **we can penetrate,**

**Slide-Cezanne Still Life, 1895, Moma**

and we can recall the earlier quote about, about how Plotinus urge's one to know how to look at the world, **"To prolong the vision of the eye by means of a powerful vision of the spirit, to pierce the material envelope of things by a powerful mental effort of mental vision"**

The effort of seeing, that Matisse spoke of,

the mental vision of Plotinus, is a *prolongation of the sensation;*

the prolongation of sensation is translated into art through the sequential aspect of language.

Cezanne says further that when painting well, one speaks for their age, and translates on to the canvas whatever ideas the best informed brain of the time has conceived or is in the process of conceiving -who might these best minds of his generation be?

Certainly one was Stephane Mallarme who said, “ **To name an object is to suppress three quarters of the enjoyment of the poem, which derives its pleasure by step by step discovery, to suggest.. To evoke a object little by little, so s to bring to light a state of the soul, or inversely, to choose an object and bring out of a state of the soul through a series of unraveling”** (46),

Step by step- or stoke by stroke, whether of the chisel, or the brush- these artists construct, so that meanings can **unravel** or *unfold-* (*pater omnipotens aeterne deus*)

**Slide Baudelaire Quote:**

Baudelaire, another of the finest minds of the time says,

**“A fine painting, faithful and equal to the dream which gave it birth should be produced just like a world. Just as creation, as we see it, it is the result of several creations of which the predecessors are completed by the successor, so a harmoniously constructed picture consists in a series of paintings superimposed, one above the other, each layer heightening the reality of the dream and bringing it nearer to perfection”** (47)

**And “ it- the imagination – is both analysis and synthesis – in the beginning of the world it created analogy and metaphor- it decomposes all creation and with the raw materials accumulated and disposed in accordance with the rules whose origins one cannot find save in the depths of the soul, it creates a new world”** (48)

Here Baudelaire makes the analogy between the act of painting and the creation of a new worlds,

He takes us back to the beginning of time, and to the beginning of the lecture, when we saw Michelangelo taking as his subject the creation, and all creation- **a constructor is one who creates new worlds.**

**Slide-Cezanne. A bend in the Road, 1900-06**

**Slide-detail**

**Slide-detail**

The imagination composes and decomposes- these artists, all masters of language construct, compose, allow us into this process- we are privileged to be in on the creation of new worlds. We have a painting, but we also have a cosmology. We participate in the forms coming into existence, we participate in their becoming-

**Slide – Cezanne, Still Life with Curtain. 1898**

**Slide -Detail**

And the state of becoming moves in both directions, we compose and we decompose- which is to say we move constantly between two worlds, or between spheres.

**Slide - Michel Angelo. Late pieta, 1563-4**

the material world , the becoming of form, the and the immaterial, the decomposition, the dematerialization – which is *the becoming of spiritual form.*

**Slide –Cezanne – Mt. St. Victoire, Basel, 1904**

Through pushing language to its limits, without destroying it, we experience the constant movement between worlds or sphere that engenders form. We are right back to Plotinus.

**Slide – Cezanne, Mt. St. Victoire, 1904-5**

And how closely Cezanne’s late work seems to embody the quote from Plotinus earlier cited, -

**““All things are transparent there is nothing dark or resistant, but each form is clear for other right down to its innermost parts, light is clear to light. Indeed each**

has everything within it and again sees all things in any other, so that all things are everywhere, everything is everything, each individual is all things, and the splendor is without end.”

**Slide – Cezanne Watercolor- Still life with Blue Pot, 1902-6**

**Slide – Cezanne Watercolor**

**Slide – Cezanne Watercolor- Chateau Noir, 1904**

There is more, The journey does not end here.

Arshile Gorky, it turns out, also drew from the Ecorche

**Slide – Gorky Ecorche Drawing, 1932**

**Slide – Ecorche Ecorche Drawing, 2- 2932**

Gorky was an artist who always drew from the past, part of his legend is the long apprenticeship, the long period of preparation, he subjected himself to as an artist, identifying with Cezanne,

**Slide- Painting in the Style of Cezanne, date unknown**

then Picasso,

**Slide- Gorky – Composition with Head, 1934-36**

his love of Ingres, and his love for the Museum where he spent long hours drawing talking, taking picture apart to understand their inner workings.

**Slide Gorky, Ecorche Drawing 1932**

In Gorky’s ecorche -The forms are like flames. The musculature becomes shape, the shape of flame.

At the same time he is drawing the ecorche, he works also from an engravings of a flayed figure by Ame Bourdon , from the *Nouvelles Tables Anatomiques* of 1675, which were reproduced in the well known periodical Cahiers D'art . (49)

**Slide Gorky – Drawing, Hanging Ecorche, 1931-2**

**Slide- Ame Bourdon, Nouvelles Tables Anatomique, 1675**

**Slide Gorky – Second Hanging Ecorche Drawing, 1931-2**

The flayed skin of St. Bartholomew appears,

**Slide – Last Judgment Flayed Skin of. St. Bartholomew**

of course in The Last Judgment, (Though it was not until 19 25 the this was identified as a self portrait) *It stood as a Neo-platonic symbol* – the outer husk of the body removed to reveal the soul, or the torments of the soul. Certainly this had resonance for Gorky, for whom Agony was a subject.

**Slide - Arshile gorky, Agony 1947**

For Gorky, the agony of the body- reflects the agony of the mind.

For Gorky, like Michelangelo, the body is the mediator between the material and spiritual world.

In this case it is expressed very clearly as a movement between the figurative and the abstract. What begins as body, a figure ends up as pure shape.

**Slide – Gorky Drawing Objects with Ecorche – 1931**

**Slide – Gorky Nighttime, enigma, Nostlagia - 1932**

The body is dematerialized into shape. We move literally from the figurative to the abstract.

The movement between worlds is able to be felt as tension, as in Michelangelo and Matisse, by Gorky's equally complete awareness and ability to hold in tension the three and two dimensional.

The origin of abstraction for Gorky is this process, this movement between the physical world of the body, to the abstract realm of shape. The movement to abstraction has meaning.

As with our previous artists we gain insight into his ideas through letters to his family. In 1944, he writes to his sister:

**“ It is an organization of agitating points or places or locations. These points can exist in my concept of color; they can consist in taking a shape. Now try to allow you mind the freedom to think terms of constant motion or flux instead of paralysis. Replace stillness with movement, that is my goal, that is what I am achieving. I am breaking the static barrier, penetrating rigidity. I am destroying confinement of the inert wall to achieve fluidity, motion, warmth in expressing feelingness, the pulsation, of nature” (50)**

**Slide – Arshile Gorky How My Mother's Embroidered Apron Unfolds in My Life 1944**

In this late painting, whose title relates so nicely to Mallarmé's idea of unraveling, to Cézanne's use of the word unfold, indeed we feel “the spectacle that unfolds before us”, Everything is a symbol, one sphere presents another, and a new meaning is added to movement, movement becomes, among other things, memory.

**Slide – Gorky, One Year the Milkweed, 1944 NGA**

I said we would come back to DeKooning and would like to end with a quick look at his late work, which is to me the last great example of this tradition. DeKooning is close to Gorky, about whom said, “ I made it my point to be influenced by him” (48) , and close in spirit to all the artists discussed.

**Slide DeKooning - Pirate**

We began with the idea of turning, and of the figure turning in space, and that is I believe the subject of the late works. Works that we have been so fortunate to see so much of this fall.

In DeKooning the two, that is the figure and the space, are simultaneously present as subject, ambiguity, or the presence of two worlds at once, is as central to DeKooning as to Michelangelo. We are always *Moving between two worlds*.

**Slide - DeKooning, Charcoal onVellum, 1982**

In these vellums, which are tracings of painting in process, we can see how the figure, the armature the figure is used to orchestrate the space, sometime recognized as a figure sometimes it dissolves into pure movement.

**Slide- DeKooning, Charcoal onVellum, 1981**

**Slide- DeKooning, Charcoal onVellum, 1981**

Late in his life DeKooning said:

**Slide- Matisse- Pink Nude 1935 – DeKooning Untitled XIII, 1982**

“ I remember liking Picasso and Braque more than Matisse, Later as I get older, it is such a nice thing to see a nice Matisse. When people say my later painting is like Matisse, I say, “you don’t say. I’m very flattered”

What he responded to in Matisse, and what he emulated, late in his life, was what he called it a **floating quality**- (50) and it is an upward, rising, ascending sensation of movement.

**Slide- Matisse – Cut Out, Le Chevalure**

**Slide- DeKooning, Untitled XIII, 1985**

If we look again at this Matisse figure, created illustrate the poesies of Mallarme, we can see a likeness.

**Slide- DeKooning Vellum Drawing – Matisse Drawing for Poesis of Mallarme**

Not only in the figure, but in the whiteness, about which Matisse said, understanding meaning of whiteness to Mallarme, “ **is left almost as white as it was before printing.** **The drawing fill the entire page so that the page stays light, because the drawing is not massed toward the center as usual, but spreads over the whole page**” (51)

*Whiteness is light.*

**Slide- Late Dekooning – Untitled XIX 1983**

He might have been describing the late work of DeKooning.

The shapes in Late DeKooning recall the cut outs, and the drawings for them-

**Slides – Drawings for Cut outs, Blue Nudes, 1952-Four**

**Slide- Cut outs – Blue Nude 1**

In the cut outs, Matisse, at the end of his life, returns to the figure turning, and the idea of the ecorche.

**Slide- Blue Nude 2**

**Slide- Blue Nude 3**

**Slide- Blue Nude 4**

*IN these late works, of Matisse, DeKooning,  
and indeed in the final Pieta of Michelangelo we find transcendence.*

**Slide – Michelangelo Pieta, Milan Pieta 1563-4**

**Slide - Michelangelo Pieta, Milan Pieta**

*The transcendence is movement – but movement that leaves the toruosity behind-*

**Slide DeKooning Untitled III 1983**

**Slide DeKooning Untitled I 1983**

**Slide DeKooning Untitled II 1986**

**Slide DeKooning Untitled I 1988**

While doing research, some years after my encounter at the museum which began this journey, for another project on the Dial Magazine, I was flipping through its pages, when this drawing leaped out at me: Matisse copies the Abduction of Rebecca.

**Slide- Matisse, Drawing after the Abduction of Rebecca, Louvre – 1902-3**

I was excited, because it confirmed, perhaps, my original idea -or almost, any way.

Lovers of Delacroix will know that there are two versions of the Abduction, the one in the Met, from 1846.

and the second, which Matisse copied, of 1858 in the Louvre.

**Slide – Louvre Abduction of Rebecca, 1858**

**Slide- Matisse, Still Life with Aubergines 1911**

But , it is a confirmation of a continuation - artist to artist- of seeking the means to set forms , and thus the mind motion.

There is as we have seen a parallel tradition in poetry- Dante, Baudelaire, Mallame. It turns out that Henri Bergson, a philosopher whose ideas have been associated with Matisse, was influenced by Plotinus, so the philosopher of Michelangelo is linked to the philosopher of Matisse.

**Slide- DeKooning Pirate, 1981**

**Slide–Gorky How My Mother’s Embroidered Apron Unfolds in my Life, 1944**

Conclusion:

So what the sprit of the ecorche?

**Slide–Cezanne, Ecorche Drawing**

The spirit of the ecorche is the idea of Michelangelo.

It is the idea of movement.

**Slide-Delacroix Abduction of Rebecca**

Movement makes visible the unseen world, the immaterial world, the world of the mind and spirit.

**Slide-Cezanne- Blue Landscape 1904**

It is for artists the movement of tradition, the relationship we have with our predecessors, to be nourished, inspired, to learn from these ideas, but to make them our own.

**Slide-Michelangelo, Libyan Sybil**

It the movement between three and two dimensions- it is about learning how to draw,

**Slide-Ecorche Ecorche Drawing**

It is about construction, about acquiring language and pushing it to its limits without destroying it.

**Slide-DeKooning No Title 1987**

It is about turning, and turning toward the light.

**Slide-DeKooning Untitled VIII 1984**

When I see these painting of DeKooning, I have experience of being are picked up, turned around, revolved, I the experience a moment - the turning, the revolution precedes revelation, or, we might say , it precipitates revelation, we ascend, we come down, we are never quite the same again.

**Notes**

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  - 2) Tietze- Conrat, E *A Lost Michelangelo Reconstructed*, The Burlington Magazine, Vol. 68. No. 397 April 1936, pp. 163, 164 + 168-70
  - 3) Wind, Edgar. *The Religious Symbolism of Michelangelo: The Sistine Ceiling* (New York: Oxford University Press, 2000). All information on the symbolism of the ceiling, as well a images of sybils with chains and light are from Wind.
  - 4) Summers, David. *Michelangelo and the Language of Art* (Princeton: Princeton University Press, 1981). P.83
  - 5) Summers, David. *Michelangelo and the Language of Art* (Princeton: Princeton University Press, 1981). P.81
  - 6) Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993). A great debt is owed to this book, and its author. Having spent much time and effort reading a variety of publications of the subject of Neo-Platonism I came across this remarkable volume which is so clear and concise, so beautifully written that I quote or paraphrase it for my short explantationof the ideas of Plotinus. It is impossible to say it better.
  - 7) Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) p. 36
  - 8) Plotinus , *Enneads*, (V 8, 9, 1-12; cf II 9,17. 4) From Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) P.36
  - 9) *Enneads*, Plotinus (V8, 4, 4-8 ) from Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) p 37
  - 10) Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) p. 65
  - 11 )Bergson, Henri *La Vie et L'Oeuvre de Ravaisson*, 1946, Page 258 from Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) page 36 , note, "As we shall see later, there is a great similarity between the philosophy of Ravaisson and the thought of Plotinus", Hadot, footnote #1, page 36- My Note- from Plotinus to Bergson, Michelangelo to Matisse.
  - 12) Hadot, Pierre. *Plotinus of The Simplicity of Vision* (Chicago: The University of Chicago Press, 1993) p. 65
  - 13 Gombrich, E. H. *Symbolic Images: Studies in the art of the Renaissance* (Chicago: University of Chicago Press, 1972).
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  - 15) Flam, Jack. *Matisse On Art* (Berkeley: University of California Press, 1995). *Interview with Clara MacChesney* , page 67
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- Gowing, Lawrence *Matisse* (Thames and Hudson, 1979) 31-33

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- 30) Delacroix, Eugene *Le Jugement Dernier, 1831, Revue de Deux Mondes*
  
- 31) Flam, Jack. *Matisse On Art* (Berkeley: University of California Press, 1995). *Interview with Clara MacChesney*
- 32) Frey, Dagobert as found in Steinberg, Steinberg, Leo. "Michelangelo's Last Judgement as Merciful Heresy." *Art in America* 63 (November/December 1975): 49–60.
- 33) Various Authors, *The Complete Works of Michelangelo*, (Reynal and Company, Willaim Morrow), Quoting Dvorack p. 230. *Chapter- Paintng, Roberto Salvini*
- 34) Gasquet, Joachim *Cezanne: A Memoir with Conversations (Thames and Hudson, London, 1991)*
- 35) Gasquet, Joachim *Cezanne: A Memoir with Conversations (Thames and Hudson, London, 1991)* p. 55
- 36) Gasquet, Joachim *Cezanne: A Memoir with Conversations (Thames and Hudson, London, 1991)* p. 125

- 37) Cezanne, Paul *Letter to Camoin, December 9, 1904* Rewald, John (Editor) *Paul Cezanne Letters* (Da Capo Press, 1995- first Edition, 1941) p. 309
- 38) Bernard, Emile “Une Conversation avec Cezanne”. *Mercure de France* (Paris), CXLVIII, 551(1June 1921), 372-397 – from *Theories of Modern Art*, Herschel B. Chipp, *University of California Press, Berkeley*, 1968 p13
- 39) Delacroix, Eugene *Le Jugement Dernier, 1831*, *Revue de Deux Mondes*, Paris
- 40) Flam, Jack. *Matisse On Art* (Berkeley: University of California Press, 1995). “Exactitude is not Truth” 1947, p. 179
- 41) Clements, Robert J. *Michelangelo: A Self-Portrait* (Englewood Cliffs: Prentice-Hall, Inc.) p. 37
- 42) Willem de Kooning; *Strokes of Genius*. Director-Charlotte Zwerin, Producer - Courtney Sale, Distributed by Direct Cinema Limited Inc, PO Box 10003, Santa Monica, CA, 90410- DeKooning is talking about Michelangelo’s trip to Flanders and his response to the painting he saw, “ They are trying to paint things as they really are! “ DeKooning is amused, laughs at the idea of painting things as they really are, and at Michelangelo’s amazement that anyone would try to do so.
- 43) Gasquet, Joachim *Cezanne: A Memoir with Conversations (Thames and Hudson, London, 1991)-* p. 169
- 44) Gasquet, Joachim *Cezanne: A Memoir with Conversations (Thames and Hudson, London, 1991)* p. 163
- 45) *Painting/Literature: The Impact of Delacroix on Aesthetic Theory, Art Criticism, and Politics in Mid- Nineteenth Century France*, David Scott found in *The Cambridge Companion to Delacroix* (New York: Cambridge University Press, 2001), p.176, his citation is *Delacroix Journal*, 21 October, 1853, 373 – I cannot find this quote on this date in my copy of the *Journal*.
- 46) Dorra, Henri. *Symbolist Art Theories: A Critical Anthology (Berkeley: University of California Press, 1994)*. , Interview with Stephane Mallarme. P. 141
- 47) *Painting/Literature: The Impact of Delacroix on Aesthetic Theory, Art Criticism, and Politics in Mid- Nineteenth Century France*, David Scott found in *The Cambridge Companion to Delacroix* (New York: Cambridge University Press, 2001), p. 178, his Citation- *Oeuvre de Delacroix -OVD, BOCII, 749*
- 48) Baudelaire, Charles, *Salon of 1859*, found in *Redefining the Sister Arts: Baudelaire’s Response to the Art of Delacroix*, Elizabeth Abel, Mitchell, W. J. T. *The Language of Images* (Chicago: The University of Chicago Press, 1974).
- 49) Spender, Matthew, Barbara Rose. *Arshile Gorky and the Genesis of Abstraction: Drawings from the Early 1930’s* (Seattle: University of Washington Press, 1994).P. 40
- 50) Gorky, Arshile , *Letter to Vartoosh Mooradian*, November 24, 1940, in Aratat, as quoted by Dore Ashton, “*A Straggler’s View*”, (*Arshile Gorky :The Breakthrough Years*, Rizzoli, 1995)
- 51) DeKooning, Willem, from Wolfe, Judith, *Willem DeKooning: Works form 1951-1981*, exhibition cat. (East Hampton NY: Guild Hall of East Hampton, 1981, p. 16.  
Found in *Willem De Kooning: The Late Paintings, The 1980’s* (San Francisco: San Francisco Museum of Modern Art). , *At Last Light*, Robert Storr , p. 71- Note- on

- the same page Storr reproduces *Le Chevelure* by Matisse, a comparison I borrow in the slides.
- 52) *Willem De Kooning: The Late Paintings, The 1980's* (San Francisco: San Francisco Museum of Modern Art). , *At Last Light*, p, 71 Robert Storr, citation, conversation with Tom Ferrara.
- 53) Flam, Jack. *Matisse On Art* (Berkeley: University of California Press, 1995).  
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