

# The Story of Experimental Art

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## THE STORY OF EXPERIMENTAL ART

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THE STORY OF ART by E.H. Gombrich

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## ◎20世紀初頭美術・略年譜

1900・ピカソ、パリに出る ・スーラ回顧展

01・ゴッホ回顧展 ・ピカソ、「青の時代」にはいる ・この頃、ニグロ彫刻再発見の気運高まる

02・ムンク《生命のフリーズ》 ・カンディンスキー、ミュンヘンに美術学校を開く

03・サロン・ドートンヌ（秋のサロン）設立 ・ゴーギャン、ホイッスラー没

04・ピカソ、モンマルトルの「洗濯船」に住む

05・サロン・ドートンヌでフォーヴの展覧会（フォーヴィズムの誕生） ・ピカソ、「桃色の時代」にはいる ・キルヒナーら、ドレスデンに「橋（ブリュッケ）」設立（ドイツ表現主義の成立）

06・セザンヌ没 ・ピカソ、G.スタインを介し、マチスを知る

07・セザンヌ回顧展 ・ピカソ、ブラックを知る ・ピカソ、《アヴィニョンの娘たち》を完成（キュビズムの名称起る）

08・ピカソ、ブラック、キュビズムの作品を発表

09・マリネッティ「未来主義宣言」 ・分析的キュビズム時代にはいる ・ココシュカ、最初の個展（ウィーン）

10・アンリ・ルソー没 ・カンディンスキー「芸術における精神的なものについて」 ・モンドリアン、シャガール、パリに出る

11・カンディンスキー、マルクら「青騎士」結成、その第1回展をミュンヘンで開く ・サロン・ドートンヌにキュビズム室設置

12・ベルリンで「嵐」展 ・ピカソ、ブラック、コラージュ作品を創始し、総合的キュビズムへはいつていく ・クレイ、ファイニンガー、パリに出る

13・アポリネール「キュビズムの画家たち」 ・マチス、モロッコへ行く

14・カンディンスキー、ロシアへ帰国

15・モンドリアン、抽象的なデッサンを試みる

16・チューリッヒにダダイズム起る ・マルク戦死 ・F.L.ライト来日する（帝国ホテルの建設はじまる）

17・ピカソ、バレエの舞台装置を設計し、ストラヴィンスキーを知る ・モンドリアンら「デ・スティール」創刊

18・ホドラー没

・ニーチェ没  
・フロイト『夢判断』

・W.ジェイムズ  
『プラグマチズム』

・アインシュタイン  
「相対性理論」

・ベルグソン『創造的進化』

・G.スタイン『三人の女性』

・アメリカにイマジズム運動起る

・ストラヴィンスキー  
《春の祭典》初演  
・第一次世界大戦勃発

・フロイト  
『精神分析入門講義』

・ロシア革命

- 1919・カンディンスキー、モスクワ・アカデミー教授に就任 • **グロピウス、ワイマールにバウハウスを創立**、ファイニンガー招聘される • ココシュカ、ドレスデン美術学校教授に就任
- 20・ピカソ、新古典主義時代にはいる • モンドリアン「新造型主義」宣言 • クレー、バウハウス教授となる • クレー回顧展（ミュンヘン）
- 21・カンディンスキー、全ロシア芸術科学アカデミー創設
- 22・ダダ国際展（パリ） • カンディンスキー、バウハウス教授に就任 • ジャコメッティ、パリに出る
- 23・第1回バウハウス展覧会
- 24・ブルトン「シュールレアリスム宣言」 • 「デ・スティール」展（ワイマール） • 青の4人（blue four）結成
- 25・パリで第1回シュールレアリスム展 • バウハウス、デッサウへ移転 • モンドリアン『新造型』出版 • この頃、新即物主義ドイツで隆盛
- 26・カルダー、パリに遊学 • グロピウス、バウハウスの新校舎を建設
- 27・フォーヴ、25年回顧展
- 28
- 29・ブルトン「シュールレアリスム第2宣言」 • ピカソ、メタモルフォーズの時代にはいる • ダリ、カンディンスキー第1回展
- 30・ブルトン「革命に奉仕するシュールレアリスム」 • 国際抽象美術展（パリ）
- 31・ココシュカ展（パリ） • シャガール「聖書」の挿絵
- 32・「抽象・創造」パリに結成 • **デッサウのバウハウス閉鎖** • カルダー、最初のモビールを作る
- 33・クレー、スイスへ帰国
- 34・ピカソ、闘牛図を描く
- 35・ダリ「非合理の征服」
- 36・ニューヨークに「アメリカ抽象芸術家協会」設立
- 37・ピカソ《ゲルニカ》 • ココシュカ、ウィーンで回顧展 • **現代芸術へのナチスの弾圧強まる**（ベルリンでナチス主催の“頹廢芸術”展）
- 38・シュールレアリスム国際展（パリ）
- 39・ニューヨーク近代美術館でピカソ展 • F.L. ライト「有機的建築術」

- 第一次世界大戦終結
- モーム「月と六ペンス」

- 国際ペンクラブ結成
- ソヴィエト連邦成立
- エリオット『荒地』
- ジョイス『ユリシーズ』

- ブレヒト『三文オペラ』
- ブニュエル『アンダルシアの犬』

- ナチス台頭
- ヒンデミット、歌劇《画家マチス》

- スペインに人民戦線結成

- 第二次世界大戦勃発
- フロイト没

## は し が き

本書は現代イギリスの代表的美術史家E.H. Gombrichの名著 *The Story of Art* (1950, enlarged & revised edition 1972)の中から、その最終章 'Experimental Art: The First Half of the Twentieth Century' を選んで収録したものである。著者 Gombrich は1909年ウィーンに生れ、ウィーン大学で美術史学及び古典建築学を修めた碩学であるが、ナチス台頭とともに難を逃れて1939年イギリスに渡り、以来主としてイギリス及びアメリカで研究・教育活動が続けてきた人物である。現在はロンドン大学のウォーバーク研究所所長という要職にあって、イギリスのみならず世界の美術界において指導的役割を果たしている。*The Story of Art* の外に多数の著作・論文を発表しているが、主なものだけ挙げれば次の通りである。

*Weltgeschichte für Kinder* (1936)

*Caricature* (共著: 1940)

*Art and Illusion* (1960)

*Meditation on a Hobby Horse* (1963)

*Norm and Form* (1966)

*The Story of Art* は彼の著書の中でも特に有名なもので、原始時代から現代に至るまでの美術の流れを辿った壮大なものである。本書ではその最終章を収録したわけだが、その内容となっているのは、章の表題に示されている通り、20世紀前半期における西欧の建築・絵画・彫刻の動向である。絵画を例にとって具体的に言えば、ピカソをその頂点として、大体セザンヌ、ゴッホ、ゴーギャンからダリに至るまでの西欧のいわゆる現代美術の流れを巨視的に捕えたものである。

美術、それも現代美術などと言うと、何か極めて専門的で特殊なもの、一般の人々には難解で近づきたいものとして、とかく敬遠されがちであるが、本書の場合はそのような心配は全くないと言ってよいであろう。というのは本書の原著になっている *The Story of Art* は正に人々の美術に対するそのような構えた態度を解きほぐし、誤った先入観を取除くために書かれた啓蒙の書だからである。実際のこの *The Story of Art* には、我々がこの種の

本を読む際にしばしば悩まされる専門用語の氾濫や独断的で晦渋な批評などは全く見当らない。美術に関する予備知識を何を持ち合せていない人でも抵抗感なく読めるように、極めて平易でわかりやすい文章で書かれている。内容もまた非常に立派である。やさしい言葉で書かれているからといって、決して程度を下げた通り一ぺんのおざなりな入門書のたぐいに堕してはいない。また従来の美術史においてしばしば見受けられるように、徒に枝葉末節の術学的知識を連ねた無味乾燥なものにもなっていない。著者 Gombrich の目が常に美術におけるより本質的な部分に向けられているからであろう。彼は何よりもまず美術は人間の基本的な営みのひとつだという大前提に立ち、芸術家をひとつの時代、またひとつの社会の中で現実に生きた人間として捕え、そうした生きた人間としての彼等の内面に入り込み、彼等の創造活動の根元にあった意識を再現していく。美術史というものを過去の芸術家や作品の単なる羅列ではなく、そうしたひとつの人間ドラマとして語ることによって万人の共感を呼ぶものになっているのである。彼の手になるとヘレニズム時代もルネッサンスも死せる過去から生々とした現実感を帯びて甦り、一見日常的世界とは無縁に見える現代美術も極めて身近なものに感じられてくる。見事という外はない。必ずや学生諸君の期待にも応えるものと確信してここに教科書として編集した次第である。

注の作成に当っては、主として次のような辞典類を参考にした。

*The Oxford Companion to Art* (Oxford U.P., 1970)

『西洋美術辞典』（東京堂 1954年）

『西洋美術辞典』（美術出版社 1968年）

『岩波小辞典：西洋美術』（岩波書店 1956年）

『美学事典』（弘文堂 1961年）

尚、人名の発音については『固有名詞英語発音辞典』（三省堂）に拠った。

注作成には全力を尽したつもりではあるが、なお不備な点も多いのではないと思われる。大方の御叱正を乞う次第である。

1978年12月

編 者

# **The Story of Experimental Art**



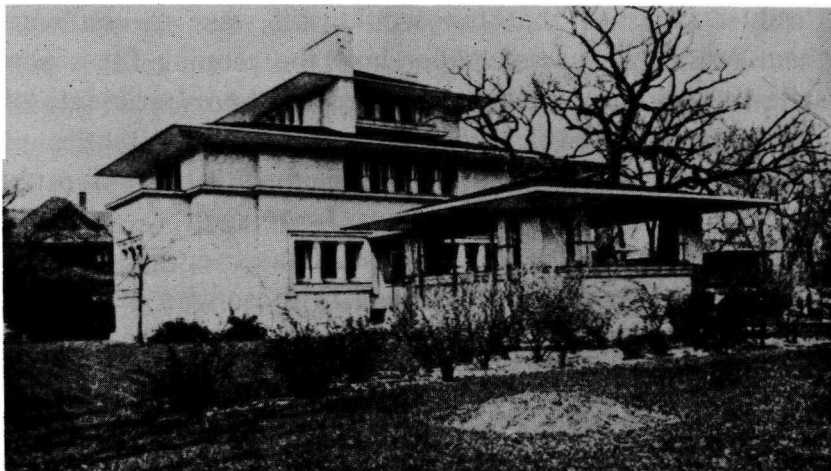
When people talk about 'Modern Art', they usually think of a type of art which has completely broken with the traditions of the past and tries to do things no artist would have dreamed of before. Some like the idea of progress and believe that art, too, must keep in step with the times. Others prefer the slogan of 'the good old days', and think that modern art is all wrong. But we have seen that the situation is really more complex, and that modern art no less than old art came into existence in response to certain definite problems. Those who deplore the break in tradition would have to go back beyond the French Revolution of 1789, and few would think this possible. It was then, as we know, that artists had become self-conscious about style, and had begun to experiment and to launch new movements which usually raised a new 'ism' as a battle-cry. Strangely enough, it was that branch of art which had suffered most from the general confusion of tongues that succeeded best in creating a new and lasting style; modern architecture was slow in coming, but its principles are now so



1. VICTOR HORTA :  
Staircase in Rue de  
Turin, Brussels. 1893

firmly established that few would still want to challenge them seriously. We remember how the groping for a new style in building and ornament led to the experiments of *Art Nouveau* in which the new technical possibilities of iron construction were still combined with playful ornaments (Fig. 1). But it was not from such exercises in inventiveness that the architecture of the twentieth century was to arise. The future belonged to those who decided to begin afresh and to rid themselves of this preoccupation with style or ornament, were it old or new. Instead of clinging to the idea of architecture as a 'fine art' the youngest architects rejected decoration altogether and proposed to look at their task afresh in the light of its purpose.

This fresh approach made itself felt in several parts of the world, but nowhere more consistently than in America, where technological progress was much less hampered by the weight of traditions. The incongruity of building skyscrapers in Chicago and covering them with decorations from European pattern books was apparent. But it needed a forceful mind and a clear conviction for an architect to persuade his clients to accept an entirely unorthodox house. The most successful of these was the American Frank Lloyd Wright (1869-1959). He saw that what mattered in a house was the rooms, and not the façade. If it was commodious and well planned inside, and suited to the requirements of the owners, it was sure also to present an acceptable view from the outside. To us this may not seem a very revolutionary point of view, but in fact it was, for it led Wright to discard all the old shibboleths of building, especially



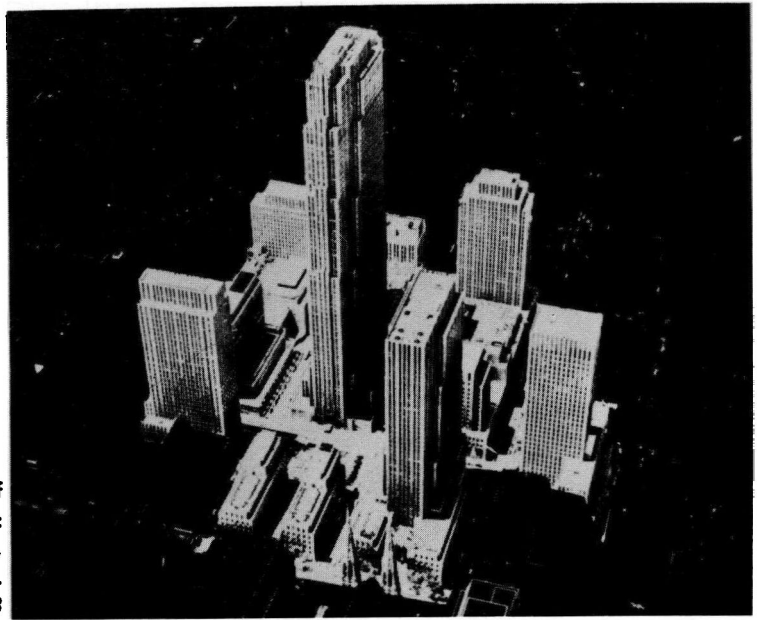
2. A house without a 'style': Oak Park, Illinois. Designed by F.L.WRIGHT in 1902

the traditional demand for strict symmetry. Fig. 2 shows one of Wright's first houses in a wealthy suburb of Chicago. He has swept away all the usual trimmings, the mouldings and cornices, and built the house entirely to suit the plan.

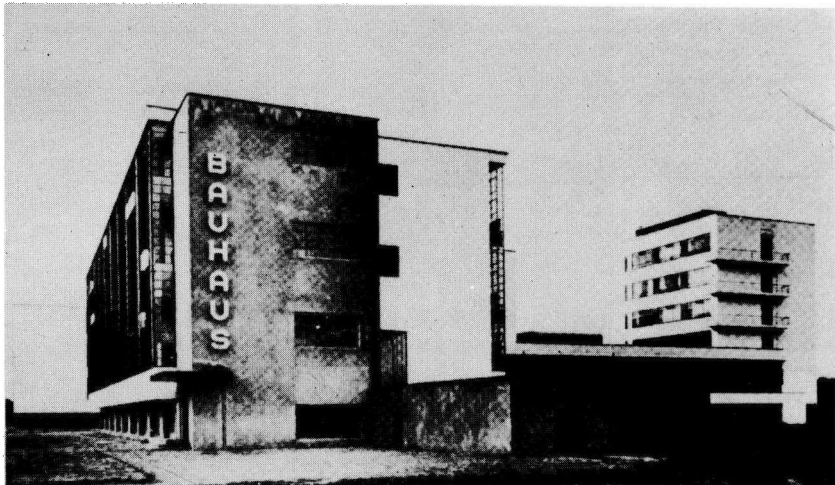
5 Yet Wright did not look upon himself as an engineer. He believed in what he called 'Organic Architecture', by which he meant that a house must grow out of the needs of the people and the character of the country like a living organism.

10 One can appreciate Wright's reluctance to accept the claims of the engineer all the more as these claims began to be advanced at that moment with great force and persuasiveness. For, if Morris had been right in thinking that the machine could never successfully emulate the work of  
15 human hands, the solution was obviously to find out what the machine could do and to regulate our designs accordingly.

3. The style of  
modern engineering :  
The Rockefeller Center,  
New York City.  
Completed in 1933



To some, this principle seemed to be an outrage against taste and decency. In doing away with all ornaments, the modern architects did, in fact, break with the tradition of many centuries. The whole system of fictitious 'orders', developed since the time of Brunelleschi, was swept aside and all the cobwebs of false mouldings, scrolls and pilasters brushed away. When people first saw these houses they looked to them intolerably bare and naked. But we have all become accustomed to their appearance and have learned to enjoy the clean outlines and simple forms of modern engineering styles (Fig. 3). We owe this revolution in taste to a few pioneers whose first experiments in the use of modern building materials were often greeted with ridicule and hostility. Fig. 4 shows one of the experimental buildings which became a storm-centre of propaganda for and against modern architecture. It is the Bauhaus in Dessau, a school of architecture founded by the German Walter Gropius



4. The Bauhaus, Dessau (Germany). Designed by WALTER GROPIUS in 1923

(1883–1969), which was closed and abolished by the National Socialists. It was built to prove that art and engineering need not remain estranged from each other as they had been in the nineteenth century; that, on the contrary, each  
5 could benefit the other. The students at the school took part in the designing of buildings and fittings. They were encouraged to use their imagination and to experiment boldly yet never to lose sight of the purpose which their design should serve. It was at this school that tubular steel  
10 chairs and similar furnishings of our daily use were first invented. The theories for which the Bauhaus stood are sometimes condensed in the slogan of ‘functionalism’—the belief that if something is only designed to fit its purpose we can let beauty look after itself. There is certainly much  
15 truth in this belief. At any rate it has helped us to get rid of much unnecessary and tasteless knick-knackery with which the nineteenth-century ideas of Art had cluttered up

our cities and our rooms. But like all slogans it really rests on an oversimplification. Surely there are things which are functionally correct and yet rather ugly, or at least indifferent. The best works of this style are beautiful not only because they happen to fit the function for which they are built, but because they were designed by men of tact and taste who knew how to make a building fit for its purpose and yet 'right' for the eye. To discover these secret harmonies a great deal of trial and error is needed. Architects must be free to experiment with different proportions and different materials. Some of these experiments may lead them into a blind alley, but the experience gained need not be in vain for all that. No artist can always 'play safe', and nothing is more important than to recognize the rôle that even apparently extravagant or eccentric experiments have played in the development of new designs which we have now come to take almost for granted. 5 10 15

In architecture, the value of bold inventions and innovations is fairly widely recognized, but few people realize that the situation is similar in painting and sculpture. Many who have no use for what they call 'this ultra-modern stuff' would be surprised to learn how much of it has entered their lives already, and has helped to mould their taste and their preferences. Forms and colour schemes which were developed by ultra-modern rebels in painting have become the common stock-in-trade of commercial art; and when we meet them on posters, magazine covers or fabrics, they look quite normal to us. It might even be said that modern art has found a new function in serving as testing-ground for new ways of combining shapes and 20 25 30

patterns.

But what should a painter experiment with and why can he not be content to sit down before nature and paint it to the best of his abilities? The answer seems to  
5 be that art has lost its bearings because artists have discovered that the simple demand that they should 'paint what they see' is self-contradictory. This sounds like one of the paradoxes with which modern artists and critics like to tease the long-suffering public; but to those who have  
10 followed this book from the beginning it should not be difficult to understand. We remember how the primitive artist used to build up, say, a face out of simple forms rather than copy a real face; we have often looked back to the Egyptians and their methods of representing in a picture  
15 what they knew rather than what they saw. Greek and Roman art breathed life into these schematic forms; medieval art used them in turn for telling the sacred story; Chinese art for contemplation. Neither was urging the artist to 'paint what he saw'. This idea dawned only during  
20 the age of the Renaissance. At first all seemed to go well. Scientific perspective, '*sfumato*', Venetian colours, movement and expression, were added to the artist's means of representing the world around him; but every generation discovered that there were still unsuspected 'pockets of  
25 resistance', strongholds of conventions which made artists apply forms they had learned rather than paint what they really saw. The nineteenth-century rebels proposed to make a clean sweep of all these conventions; one after another was tackled, till the Impressionists proclaimed that their  
30 methods allowed them to render on the canvas the act of

vision with 'scientific accuracy'.

The paintings that resulted from this theory were very fascinating works of art, but this should not blind us to the fact that the idea on which they were based was only half true. We have come to realize more and more, since those days, that we can never neatly separate what we see from what we know. A person who is born blind, and who gains eyesight later on, must *learn* to see. With some self-discipline and self-observation we can all find out for ourselves that what we call seeing is invariably coloured and shaped by our knowledge (or belief) of what we see. This becomes clear enough whenever the two are at variance. It happens that we make mistakes in seeing. For example, we sometimes see a small object which is close to our eyes as if it were a big mountain on the horizon, or a fluttering paper as if it were a bird. Once we know we have made a mistake, we can no longer see it as we did before. If we had to paint the objects concerned, we should certainly use different shapes and colours to represent them before and after our discovery. In fact, as soon as we start to take a pencil and draw, the whole idea of surrendering passively to what is called our sense impressions becomes really an absurdity. If we look out of the window we can see the view in a thousand different ways. Which of them is our sense impression? But we must choose; we must start somewhere; we must build up some picture of the house across the road and of the trees in front of it. Do what we may, we shall always have to make a beginning with something like 'conventional' lines or forms. The 'Egyptian' in us can be suppressed, but he can never be





5. Mask of the Dan tribe,  
West Africa

quite defeated.

This, I think, is the difficulty which was dimly felt by the generation that wanted to follow and surpass the Impressionists and which ultimately led them to a rejection of the whole Western tradition. For if the 'Egyptian' or the  
5 child in us remains stubbornly there, why not face the basic facts of image-making honestly? The experiments of *Art Nouveau* had called in the Japanese prints to help solve the crisis. But why only such late and sophisticated  
10 products? Was it not better to begin again at the beginning and search out the art of the truly 'primitives', the fetishes of cannibals and the masks of savage tribes? During the revolution in art that mounted to its climax before the First World War an admiration of Negro  
15 sculpture was indeed one of the enthusiasms that bound