PICASSO/BOCCIONI IN PERSPECTIVE

Maria Elena Versari • Colloque Picasso Sculptures • 25 mars 2016

We are still not sure what compelled Boccioni to write the *Manifesto of Futurist Sculpture* following the *succès de scandale* of the Futurist Exhibition of Painting, held in Paris in February 1912. More than the direct influence of one artist or another, I am inclined to believe that the conception and subsequent launch of the *Manifesto* was Boccioni's and Marinetti's tactical response to the climate of expectations created by critics and the press around modern sculpture, and Picasso's sculpture in particular.

In January 1912, André Salmon, for example, had written in *Paris-Journal*: "Modern Sculpture: the painter Picasso, without in any way throwing away his brushes, is undoubtedly going to execute some important sculptural works." [1] One year later, Boccioni's *Manifesto of Futurist Sculpture* had radically altered the expectations surrounding modern sculpture — this in spite of the fact that its author had yet to exhibit any actual works derived from his theories. We can see it from the note that André Warnod published in *Comoedia* in February 1913, which reads: "This summer an exhibition will open, which will make people talk. It is a show of sculptures conceived along the theories expressed in a recent manifesto. These statues will be articulated and mobile; they will be activated by an engine installed for this specific purpose." [2]

One of the most difficult, but more interesting challenges for the study of modern sculpture is keeping track of the game of anticipations and delayed, or even indirect and misguided, influences. It is an analysis that takes into consideration the distance between theorization and realization, words and works, and the fact that each of the two might produce very different results.

The manifesto and its reverberation in the press catalyzed the activity of some artists working in Paris at that time. In his text, Boccioni had called for the use of different materials and even hypothesized the insertion of mechanical devices to impart movement to sculpture.[3] A year later, his exhibited works will not include any example of "mobile" sculptures. Still, some time after the manifesto's publication, Archipenko conceived and probably started working on the first version of *Medrano*, described as the first mobile sculptural assemblage. In a handwritten note found in his scrapbooks, Archipenko dated *Medrano I* to the fall of 1912.[4] He repeatedly insisted on this date, and on the fact that 1912 marked a decisive turn in his production. It was the moment when he started using a plurality of nontraditional materials in his sculpture.[5] Archipenko's retrospective self-narrative demonstrates the extent to which Boccioni's manifesto acted as a conceptual watershed for the definition of modern sculpture. In those same months of 1912, Picasso drew several studies for constructions. Toward the end of the year, probably mulling over Braque's paper maquettes and busy with a newfound interest in *papier collés*, he created his *Guitar*, made of paper, strings, and wires.[6] Soon after, in 1913, he also made one of the first examples of kinetic sculpture. The work, now destroyed, was conceived as a rudimentary propeller: a thin wooden arm was mounted on a central pin and attached with a hook to the top of the structure. When unfastened, the arm would swing down, with a rotating movement.[7]

Right at the beginning of 1912, that is four days after André Salmon announced Picasso's imminent involve-

ment — or better re-involvement — in sculpture, Ambroise Vollard sold the second bronze cast of *Head of a Woman* to Alfred Stieglitz.[8] Maybe it was the sale of the bronze that spurred Picasso to return to sculpture. Indeed the contract he signed with Daniel-Henry Kahnweiler in December of the same year explicitly mentions the possibility of providing the dealer with new sculptures, which was to be expected, given the fact that the artist had already successfully worked in that medium.[9] Picasso's *Head of a Woman* must have allowed Boccioni to visualize the three-dimensional materialization of some of Picasso's early formal exercises in painting, when, after publishing the manifesto, he started to transfer what had been the subject of so many his paintings into sculpture. The influence of Picasso's work is evident in the portraits of his mother that Boccioni realized in this period across a wide variety of materials and techniques.[10] In other terms, in 1912, Picasso's Cubist head had a more considerable impact on Boccioni's painting and on his first, hands-on experiments with sculpture than on his theorization of the innovations necessary for this medium.[11]

In the *Manifesto*, Boccioni had called for the use of a plurality of materials, such as "transparent planes, glass, [celluloid], sheets of metal, wires, external or internal electrical lights." [12] He had theorized the use of color to "increase the emotive force of the planes." [13] And he had rejected the idea of the statue as an isolated idol that "carves itself out of and delineates itself against the atmospheric background." [14] Instead, he proclaimed, "Let's open up the figure and enclose the environment within it." [15]

Several of the works that he conceived and created between the fall of 1912 and the spring of 1913 and exhibited in Paris in 1913 exploited the material quality of plaster to achieve these goals. Plaster allowed for the insertion of real objects such as a window, wig, glass eye, and a piece of railing in the sculptural mass. It allowed itself to be colored, stippled and textured ; to be inscribed over with words ; and, through the process of casting, it even allowed for an alternative view of the same work, colored or left white.[16] As Apollinaire remarked shortly after the exhibition's opening, the fragility of plaster decreased the sculptures' chances for survival. He even advised Boccioni to cast some of them "in bronze" in order to ensure their continued existence — a suggestion that amounted to a tacit dismissal of the artist's rejection of traditional materials in favor of colored surfaces and real objects.[17] The tepid reception of his assemblages in Paris pushed Boccioni to reconsider his original attitude toward the use of diverse materials. Writing to Soffici at the time, he stated : "This had given me doubts that I still haven't solved. What do you think ? Has everything that relies too much on materiality been extinguished in human sensibility ? [18]

The creation of plaster sculptures also allowed Boccioni to reflect once again on the relation between perception and form, an issue that had progressively distanced him from Cubism. It is through sculpture that he became even more critical of Picasso's analytical style. Working three-dimensionally, Boccioni struggled with the question of the gaze, and of how to transform the interaction between object and background from a two-dimensional depiction to a

three-dimensional construction. This is evident in the solutions that he found for the problem in *Antigrazioso* (1912 – 13) and *Head + House + Light* (1912 – 13). These two works present a motif that Boccioni had already addressed in his paintings. They show a frontal view of Boccioni's mother sitting at the balcony, facing the interior, her back turned to the urban landscape visible over her shoulders. Head and house form a single mass, a continuum. Similarly, in *Fusion of a Head and a Window* (1912 – 13) *(fig. 1)*, the frame of a real window is mounted on the plaster mass of a woman's head. The assemblage is dotted with the insertion of other real objects : part of a windowpane, a wig, a glass eye. It was in this way that Boccioni first tried to achieve the goal, outlined in the Manifesto, of fusing the object and its environment.[19]

In *Fusion of a Head and a Window,* however, we find an important metaphorical as well as literal deviation from this route. A rare photograph of Alexandre Mercereau posing next to Boccioni's sculpture allows us to see a side-view of the sculpture.[20] *(fig. 2)* The artist fashioned the profile of his mother with one single, metal wire, thus exploiting the traditional procedure of constructing a plaster sculpture with an armature. This wire should not be read simply as one of the new material additions designated by the *Manifesto* in order to renovate sculpture. Thinly jutting out into space, it has no real structural function and is almost invisible from the front. Its role is metaphorical ; it suggests the idea of the head's profile without depicting any realistic, visual impression of a face. It is a contrivance that establishes a conceptual alternative to the single frontal viewpoint.

This wire marks an important shift in Boccioni's attitude toward sculpture and vision. While the introductory text that he published in the catalogue of his 1913 sculpture exhibition presents multi-materiality and linear dynamism as two co-existing, equally valid procedures (and he could not do otherwise, lest he repudiate his manifesto), the manuscript of this same text shows that Boccioni had arrived at the second solution after struggling with the first. In the manuscript, in fact, he had written : "I thought that by decomposing this [material] unity into several materials… we could have already obtained a dynamic element. But through the process of working I realized that the problem of dynamism in sculpture is not contained in the diversity of materials but primarily in the interpretation of form… We have therefore a more abstracted sculpture in which the spectator constructs in his mind the forms that the sculptor suggests." [21]
And probably reflecting on his own experiments with the wire outline, Boccioni also wrote : "The sculptural ensemble becomes a volumetric space by offering the sense of depth from any profile, and not several fixed, immobile profiles, in silhouette." [22]
The solution of the wire was therefore a transitional step toward the conceptualization of the linear dynamism of *Unique Forms*. And it was felt by Boccioni as a problematic solution because of its cerebralism.
It was too close to what he considered to be Picasso's greatest limitation as an artist — his tendency to engage in "scientific analysis that examines life in the cadaver, dissects muscles, arteries, and veins in order to study their function,"[23] or his efforts "to re-invent human anatomy on the model of inanimate objects."

Boccioni's struggle with sculpture, perception, and form find an echo in his book *Futurist Painting Sculpture (Plastic Dynamism)*, where he wrote: "Picasso copies the object in his formal complexity, decomposing and enumerating its appearances. In this way, he makes it impossible for himself to experience the object in its action. And he cannot do it because his method — that is, the enumeration that I mentioned — stops the life of the object (its movement), detaches its constitutive elements, and distributes them in the painting according to an accidental harmony that's inherent to the object." [25]

Again, in Boccioni's archive, we find the doubling of a portrait in frontal and side views (perhaps the first idea for the wire profile), right under a scratched-out note on Cubism that reads: "the Cubists create an unreal environment." [26] Boccioni at this time was trying to create a sculpture that was not limited to a frontal gaze, as Medardo Rosso had done. But he was also trying to steer away from the "plurality of successive views" recently theorized by Jean Metzinger and celebrated by critics as a conceptual key to Cubism.[27] In *Futurist Painting Sculpture*, we read: "We are not concerned only about the object given in its integrality through Picasso's *higher-level analysis*, as I have called it. Rather, we also want to convey the simultaneous form that derives from the intense interaction developing between the object and its environment." [28]

It is interesting to note that Picasso himself might have seen Boccioni's wire profile and recognized it as something more congenial to his own work and to the "drawing in space" later codified by Gonzalez.[29]

Some of his collages of the spring-summer 1913 are devoted to the side view of a head. The *Head* now in Edinburgh, for example, consists of a human profile, encased in a pyramidal structure and positioned on a black pedestal — a configuration that calls to mind *Fusion of a Head and a Window*.[30] Many years later, talking about *Head of a Woman* with Roland Penrose, Picasso said: "I thought that the curves you see on the surface should continue into the interior. I had the idea of doing them in wire," but "it was too intellectual, too much like painting." [31]

Boccioni's and Picasso's paths diverged when the Italian abandoned the use of polymateriality in order to conceptualize *Unique Forms of Continuity through Space*. But a year later the Spanish artist offered an unexpected solution exactly to the problems raised by Boccioni's first engagement with polychromy and polymateriality.

Picasso's tin sculptures and the bronze series of the *Glass of Absinthe* (1914) *(fig. 3)*, in fact, furthered his research on collage aesthetics, but also distilled some of Boccioni's innovations into new formal and material choices. Compared with Boccioni's still life, *Development of a Bottle in Space*, Picasso's Glass avoids the challenge of plastically conflating three objects (bottle, glass, and plate), by focusing on one single item. The glass, however, is topped by a real spoon — a procedure that Boccioni had theorized and employed in some of his earlier sculptures. Moreover, seen from a side, *Glass of Absinthe* conjures up the profile a human face, a common feature in his collages but that in the case of this sculpture might also suggest an indirect reference to Boccioni's struggle with the wire silhouette.[32] The work also marks the moment

when Picasso embraced the Futurists' obsession with color and appropriated and applied to tin and bronze some of Boccioni's experiments with stippled, textured or colored plaster surfaces.[33] Indeed, Picasso's use of stippling in painting and sculpture surfaced soon after Boccioni's show. Finally, the surprising central opening of the glass, showing the level of the liquid contained in it as a solidified plane, recalls, without citing it explicitly, Boccioni's merger of interior and exterior in the *Bottle*. A more striking visual resemblance can be found with the upper neck of another sculpture that Boccioni exhibited in Paris : the later destroyed *Force-Forms of a Bottle (fig. 4)*. *Glass of Absinthe* seems to solve, therefore, many of the conceptual and technical quandaries raised by Boccioni's sculptures. It elegantly suggested a way to maintain artistic experimentalism within the requirements imposed by the art market. As Apollinaire had remarked, a sculpture should be durable, and reproducible — two characteristics that Boccioni's colored plasters ostensibly lacked.

It was not however the colored and textured glass that caught Boccioni's attention.

As in the case of Archipenko's experiments and Braque's three-dimensional studies in paper, Picasso's early constructions remained mostly a private affair, until their publication in *Les Soirées de Paris* in 1913, five months after Boccioni's exhibition of sculptures in Paris.[34] The unease with which, at that time, Kahnweiler described Picasso's new works to Vincent Kramàr is significant. He stressed that these were not finished works — he called them "études en papier pour des sculptures" — and he explicitly mentioned the fact that they were not for sale.[35] Indeed, it was only their publication under the title of "Nature morte" that sanctioned their status as autonomous works, creating a significant impact on the public identity of Picasso as a sculptor. This was particularly needed, since Boccioni's exhibition of sculptures in June had left the public wondering about how the Cubists would respond.

With the publication of these photographs, Picasso entered into the debate over polymateriality and sculpture, inaugurated by Boccioni's manifesto. It is probable however that Apollinaire's choice to make Picasso's sculptural constructions public was the result of a last-minute decision.

Les Soirées de Paris had stopped publication in June 1913. It returned to press in November under the direction of Apollinaire and Serge Férat who, along with his sister Hélène d'Œttingen, financed its re-launch. We know that Apollinaire and Férat had planned to illustrate the first issue of the new series with only one work by Picasso and some others from the Salon d'Automne.[36] In the end, the issue featured no works exhibited at the Salon. In addition to Picasso's *Violin, glass, pipe and anchor* (1912) it reproduced four of his sculptures. The reason for this is unclear but it might have resulted from the Apollinaire's disappointment with the Salon, which he judged as "plus que faible, cette année." [37] It is clear, however, that he was also concerned with the need to counter the impression generated by the exhibition of Boccioni's sculpture. The second installation of his review of the Salon, published in the following issue, is in fact an elaborate argumentation for the centrality of French art, and against the preeminence of Futurism.[38]

Boccioni certainly saw in Picasso's constructions an echo of his own ideas, if not of his exhibited works. But when, around 1915, he returned to sculpture, he cautiously selected and reconfigured only a limited amount of details. In particular, he engaged with the protruding lower-right section of the paper guitar, which, in the photographs from *Les Soirées*, extends toward the viewer. The journal's illustration probably also spurred Boccioni's interest in the tabletop underneath the *Guitar*, which, as Christine Poggi has suggested, has no real supportive value but extends into the viewer's space. The spatial instability and lateral dynamic tension created by this absurd tabletop, slanted leftward, is further enhanced by the white angled paper element underneath it. Boccioni reconfigured the visual disruptions of the frontal perception created by *Construction with Guitar* into a ploy to suggest movement itself. His *Dynamism of a Speeding Horse + Houses (fig. 5)*, completed in the spring of 1915 and now heavily restored, was originally conceived so that the body of the horse in the foreground protruded outward from the vertical plane of the mostly white cardboard houses in the back. The horse's head was positioned forward, suggesting the progressive detachment of the animal running away from the background. The fact that, two years after his 1913 exhibition, Boccioni decided to return to work on a multi-material assemblage in a style so different from that of his earlier works reveals the extent to which his ideas on sculpture had changed in the meantime. As we know, in the days following the show, he had written to Soffici that the reactions to his works had raised some doubts in him. Was it possible, he asked himself, that a new "architectural concept of the painting," "limited on the surface and developed in depth," had superseded and rendered obsolete the older concept of the monument, the statue in the round? [39] In other terms, was sculpture now conceivable only as a dialectical relationship between object and background? Three months later, Picasso's constructions allowed Boccioni to reflect anew not only on the relationship between object and material reality, but also on the idea of the gaze, which had defined so closely his earlier sculptures.

Compared to the works illustrated in *Les Soirées de Paris*, Boccioni's assemblage reinstated the centrality of movement, and of the "necessity to plastically conceive the world as continuity" [40] — two major Futurist ideas that Boccioni would not recant. Picasso's *Construction with Guitar*, however, allowed Boccioni to reformulate the idea of dynamism, which in *Dynamism of a Speeding Horse* does not originate from the clash of different materials or the multiplication of a body's visual outline, but is obtained by the contrasting interaction between the figure of the horse in the foreground and the angular projection of the houses in the background.

Two photographs taken in Marinetti's apartment in the 1930s have further complicated the issue, causing scholars to question whether Boccioni's Horse should be considered a self-standing sculpture or a wall-relief, in the style of Picasso's published *Construction*[41]. More research is needed to solve this issue (the hooks used to hang the work are not visible in some photographs from Boccioni's studio), but in any case,

whether Boccioni himself voiced the plan to hang the sculpture to the wall, or whether this was Marinetti's idea to further "enhance" his fellow Futurist's masterwork, *Dynamism of a Speeding Horse + Houses* was eventually reconfigured and updated according to Picasso's published constructions — works that Boccioni, in turn, surely felt originated from his own.

In conclusion, the relationship between Picasso's and Boccioni's sculpture, far from a simple set of direct influences, reveals a more complex game of anticipations and delayed responses. Sculpture did not become simply a field in which to test the validity of one's ideas in painting. It established a cautious dialogue that was held at a distance and was constantly redefined by public expectations and by the struggle to find a balance between radical innovation and artistic distinctiveness and coherence.

PABLO PICASSO
Verre d'absinthe, Paris, Printemps 1914
Bronze peint et sablé, 21,5 x 16,5 x 6,5 cm
Musée national d'art moderne, Paris. AM1984-629

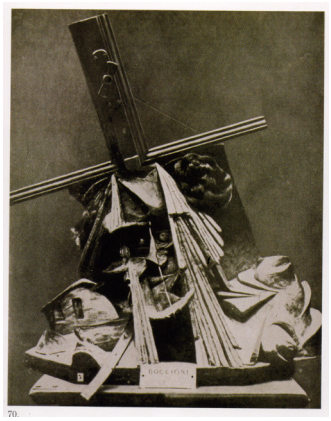

FIG. 1
Fusion of a Head and a Window, 1912-13, plaster, objects and mixed media. Work destroyed

FIG. 4 UMBERTO BOCCIONI
Force-Forms of a Bottle (detail), 1912-13
Plaster. Work destroyed.

FIG. 2
Alexandre Mercereau posing next to Umberto Boccioni's Fusion of a Head and a Windowat the artist's exhibition of sculptures at the Galerie La Boëtie (June-July 1913).
Image Courtesy of Skira, Milan

FIG. 5 UMBERTO BOCCIONI
Dynamism of a Speeding Horse + Houses, 1915
Gouache, oil, paper collage, wood, cardboard, copper, and iron, coated with tin or zinc
The Solomon R. Guggenheim Foundation Peggy Guggenheim Collection, Venice

NOTES

1. The text is cited in Pepe Karmel, *Picasso and the Invention of Cubism* (New Haven, CT : Yale University Press, 2003), p.168.

2. André Warnod, "Petites Nouvelles des Lettres et Arts," *Comoedia*, February 22, 1913, p.3.

3. Boccioni wrote : "Therefore, perceiving bodies and their parts as plastic zones, in a Futurist sculptural composition, we'll use wooden or metal planes, immobile or mechanically mobile, in order to depict an object." See Umberto Boccioni, *Futurist Painting Sculpture (Plastic Dynamism)*, ed. and trans. Maria Elena Versari, trans. Richard Shane Agin (Los Angeles : Getty Research Institute, 2016), p.182.

4. The note was written on a photograph of the work taken from a 1919 journal clipping. See M. E. Versari, "The Style and Status of the Modern Artist : Archipenko in the Eyes of the Italian Futurists," in *Alexander Archipenko Revisited : An International Perspective*, ed. Deborah Goldberg and Alexandra Keiser (Bearsville, NY : The Archipenko Foundation, 2008), pp.13–33. Archipenko stated that the work had been exhibited in Budapest in 1913, but the catalogue of the show does not list *Medrano* (*see Katalógus a Művészház nemzetközi posztimpresszionista kiállításához*, Művészház, Budapest 1913, p.13. I would like to thank Dr. Sándor Tibor of the Ervin Szabó Medtropolitan Library for providing me with a copy of this catalogue). Since we lack additional documentation on this now destroyed sculpture, Ilaria Cicali has suggested that Archipenko worked in the same period (second part of 1913 – early 1914) on *Medrano I* and *Medrano II*, as well as on *Carrousel-Pierrot*, another sculpture devoted to the theme of the circus. See Ilaria Cicali, "Archipenko e Boccioni," in *L'uomo nero. Materiali per una storia delle arti della modernità* 13, n. 26 (forthcoming, 2016. My thanks go to Ilaria Cicali for sharing this essay with me). However, it is also possible that Archipenko was not completely mistaken in his recollections and at least started to work on *Medrano I* at the end of 1912. In this case, *Medrano II* might constitute a reworking of the previous sculpture, damaged at some point between the end of 1912 and 1913. As for *Carrousel Pierrot*, while it is true that it, too, addresses the theme of the circus, its formal unity and rejection of multi-materiality point to an ulterior, subsequent turn in Archipenko's production.

5. See, for instance, his accounts reported in Erich Wiese, *Alexander Archipenko. Mit Einem Titelbild und 52 Abbildungen* (Leipzig : Klinkhardt und Biermann, 1923), p.5.

6. For the most recent discovery and critical reassessment of *Guitar*, see Christine Poggi, "Picasso's First Constructed Sculpture : A Tale of Two Guitars," *The Art Bulletin* 94, n. 2 (2012) : pp.274–298. See also Ileana Parvu, *La peinture en visite. Les constructions cubistes de Picasso* (Bern : Peter Lang, 2007) and *Picasso Guitars* 1912 – 1914, ed. Anne Umland (New York : The Museum of Modern Art, 2011).

7. See the illustration of the work, in which the hook is clearly distinguishable, in *Les Soirées de Paris*, n. 18, November 1913, plate p. 39. A photo of the work is also present in the archives of Kahnweiler's gallery under the title *Bouteille et guitare*, while the Musée Picasso houses a preliminary sketch for the work (MP 706), as indicated by Alexandra Parigoris, "Les constructions cubistes dans Les Soirées de Paris : Apollinaire, Picasso et le clichés Kahnweiler," *Revue de l'Art* (1988), pp.61 – 74.

8. See Dian Widmaier Picasso, "Vollard and the Sculptures of Picasso," in Cézanne to Picasso : Ambroise Vollard, Patron of the Avant-Garde, ed. by Rebecca A. Rabinow (New York : The Metropolitan Museum of Art, 2006), pp.182–188, particularly p. 185.

9. For the contract, dated December 18, 1912, see Parvu, *La peinture en visite*, p.54.

10. Apollinaire was the first to suggest a relationship between Picasso's *Head of a Woman* and Boccioni's sculpture. See Apollinaire, "First Exhibition of Futurist Sculpture," in *Apollinaire on Art, 320 as well as John Golding, Boccioni's Unique forms of Continuity in Space* (Newcastle upon Tyne : University of Newcastle upon Tyne, 1985), 16. Flavio Fergonzi suggests Picasso's 1909 paintings as a source for Boccioni's 1912 treatment of his mother's face in *Materia* (1912, reworked 1913). While it is important to consider the interchanges between sculpture and painting in Picasso's works of this period, I believe that we can also identify a direct influence of Picasso's sculpture on the contrast between the sunken left cheek and the protruding right eye and cheekbone of *Materia*. See Fergonzi's entry for *Materia* in *The Mattioli Collection*, ed. Flavio Fergonzi (Milan : Skira-The Solomon Guggenheim Foundation, 2003), p.168.

11. For Boccioni's painting and sculpture in this period, see L. Mattioli Rossi (ed.), "Dalla scultura d'ambiente alle forme uniche della continuità nello spazio," in *Boccioni Pittore Scultore Futurista* (Milan : Skira, 2006), pp.16 – 81 and Fergonzi, "The Question of 'Unique Forms': Theory and Works," in *Italian Futurism 1909 – 1944: Reconstructing the Universe*, ed. Vivien Greene (New York : Guggenheim Museum, 2014), pp.127 – 130. On the impact of the Cubist *Head of a Woman*, see also my "*Impressionism Solidified* — Umberto Boccioni's Works in Plaster and the Definition of Modernity in Sculpture," in *Plaster Casts : Making, Collecting and Displaying from Classical Antiquity to the Present*, ed. Rune Frederiksen and Eckart Marchand (Berlin : De Gruyter, 2010), pp.331 – 350.

12. Boccioni, *Futurist Painting Sculpture*, 182. The French version of the manifesto originally read "transparent planes of glass and celluloid," see ibid., 282 n. 23.

NOTES

13. *Ibid.*, p.182.

14. *Ibid.*, p.181.

15. *Ibid.*, p.182.

16. For the conceptual implications of these practices, and their impact on the reception and reproduction of Boccioni's works, see my "*Impressionism Solidified*" and the more recent "Recasting the Past: On the Posthumous Fortune of Futurist Sculpture," *Sculpture Journal* 23, Issue 3 (November 2014): pp.349 – 368.

17. For Apollinaire's comments, see *Umberto Boccioni. Lettere Futuriste*, ed. Federica Rovati (Rovereto: Egon-Mart, 2009), p.72.

18. *Ibid.*, p.74.

19. Laura Mattioli Rossi has recently suggested that since Boccioni abandoned the use of color and real objects in his later sculptures representing the human form in movement, we should date his sculptures individually, according their progressive detachment from the idea of polymateriality, She therefore identifies *Fusion of a Head and a Window* as Boccioni's first sculpture, followed by *Head + House + Light*, and *Antigrazioso*. While there is indeed a formal evolution in Boccioni's sculptural production, I believe that its roots lay not so much in a refusal of polymateriality per se, but in a deeper conceptual reconsideration of what he identified as the roots of visual dynamism and the limits of Analytic Cubism, the central themes of his theoretical reflections of the time. For more on this, see my "Impressionism Solidified." Boccioni himself dated both *Antigrazioso* and *Fusion of a Head and a Window* to 1913 in two notes attached to the photographs of these two works, referring to their date of completion. From his letters, we know however that, in November 1912, he was busy working on sculpture and that, in June 1913, he still planned to "retouch" his works in Paris, before the opening of the show (See *Umberto Boccioni. Lettere*, pp.58 – 59 and 72). From photographs of his studio from the spring of 1913, we know that at that date *Antigrazioso* and *Head + House + Light* were still unfinished. *Fusion of a Head and a Window* does not appear in these photographs. The lack of information surrounding the artist's technical procedures renders quite difficult any effort in dating with precision his works. It is clear however that, in May – June 1913, Boccioni still added to his earlier sculptures some of the details (real objects; colored surfaces; words) that he called for in the *Manifesto* and that he had originally envisioned for them, even if his conception of sculpture had changed in the meantime as exemplified by his later *Unique Forms of Continuity in Space* (1913). In any case, his letter to Soffici from July 1913 shows that the real turning point in Boccioni's attitude toward materiality came only after the tepid reception of his assemblages in Paris. See *Umberto Boccioni. Lettere futuriste*, p.74.

20. Until now, the identity of the man posing next to the sculpture was unknown.

21. Boccioni, untiled ms. ("Prefazione al Catalogo della Prima Esposizione di Scultura"), 4 handwritten pages, Umberto Boccioni Papers, acc. no 880380, box 3 folder 2, Getty Research Institute, Los Angeles.

22. *Ibid*.

23. Boccioni, *Futurist Painting Sculpture*, p.92.

24. Pepe Karmel, "Beyond the Guitar: Painting, Drawing, and Construction, 1912 – 14," in *Picasso: Sculptor/Painter, eds. Elizabeth Cowling and John Golding* (London: Tate Gallery, 1994), p.195.

25. *Ibid*.

26. Boccioni, loose sheet, Umberto Boccioni Papers, acc. no 880380, box 3 folder 28, Getty Research Institute, Los Angeles. The sheet is contained in a folder of notes used for the chapter of *Futurist Painting Sculpture* titled "What Divides us from Cubism."

27. Quoted in Maurice Verne, "Visages et Paysages: Un jour de pluie chez M. Bergson," in *L'Intransigeant*, November 26, 1911, 1. For Boccioni's reception of this concept, see my "Introduction," in Boccioni, *Futurist Painting Sculpture*, p.20.

28. Boccioni, *Futurist Painting Sculpture*, p.109.

29. We know that Picasso returned to Paris from Céret around the time of the opening of Boccioni's show. See his letter to Gertrude Stein dated June 19, 1913, in *Pablo Picasso - Gertrude Stein. Correspondence*, ed. Laurence Madeline (London: Seagull Books, 2008), p.93. While he was reported to be ill at the time, in a letter to Apollinaire dated June 24, he talks about visiting the writer, which would suggest that he was not bedridden. See Peter Read, *Picasso and Apollinaire: The Persistence of Memory* (Berkeley, CA: University of California Press, 2008), p.105.

30. This work (Tête, 1913, National Galleries of Scotland), formerly in André Breton's collection, in generally dated to the spring of 1913, but it might have been created in the early summer of the same year. Compare it with *Head of a Man with a Mustache* (Ink, charcoal, and pencil on newspaper, May 6, 1913 or later, private collection) and his sketchbook from the spring-summer 1913, particularly page 75R.

31. Roland Penrose, "Introduction," in *Picasso: Sculpture - Ceramic - Graphic Work* (London: Arts Council of Great Britain, 1967), p.10.

32. I am grateful to Christine Poggi for this suggestion. For the use of these visual puns, and specifically of the reference to human faces, in Picasso's work, see Poggi, *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage* (New Haven, CT: Yale University Press, 1992), pp.55 – 57.

NOTES

33. For Picasso's use of color and stippling, see Rebecca Rabinow, "Confetti Cubism," in *Cubism : The Leonard A. Lauder Collection*, eds. Emily Braun and Rabinow (New York : The Metropolitan Museum of Art, 2014), pp.156 – 163.

34. See Poggi, In *Defiance of Painting*, 3 ; Alex Danchev, *Georges Braque : A Life* (New York : Skyhorse Publishing Inc., 2012), pp.70 – 71. See also Read, *Picasso and Apollinaire*, p.87.

35. The letter is dated December 4, 1913. In it, Kahnweiler also refers to some "études en bois." See Parvu, *La peinture en visite*, p.54.

36. Se Férat's letter to Soffici, Paris, October 31, 1913, in Ardengo Soffici, Serge Férat, and Hélène d'Œttingen, *Correspondance 1903-1964*, ed. Barbara Meazzi (Lausanne : L'Âge d'Homme, 2013), p.339.

37. Guillaume Apollinaire, "Salon d'Automne," *Les Soirées de Paris*, n. 18, November 1913, p.6.

38. Guillaume Apollinaire, "Le Salon d'Automne (Suite)," *Les Soirées de Paris*, n. 19, December 1913, p.46.

39. Boccioni, *Lettere futuriste*, p.74.

40. Boccioni's letter to Emilio Cecchi, July 19, 1914, in Boccioni, *Lettere futuriste*, p.125.

41. See Federica Rovati, "Opere di Umberto Boccioni tra 1914 e 1915," *Prospettiva*, n°. 112 (2005) : pp.44 – 65.