

NARCOSIS

Black spots
moving walking scattering
A million insistent centres at conflict
Countless forces and counter forces
walking..
walking..
endlessly walking..
Interminably dull yet irresistibly hypnotic
a narcotic
Dull monotonous thuds and endless motion of men.

Within—without—
Whirling antagonisms
dissipating
destroying
Perpetual motion
Light
Bulk
Lesion
Need
Cohesion?

Katharine N. Rhoades.

Modern art is not individualistic and esoteric and even less an expression of spontaneous generation. It shows itself more and more frankly an art of **discoveries**.

Modern art is not based on direct plastic phenomena, but on epiphenomena, on transpositions and on existing evolutions.

In its plastic researches modern art discovered Negro Art.

Picasso was its discoverer.

He introduced into European art, through his own work, the plastic principles of negro art—the point of departure for our abstract representation.

Negro art has had thus a direct influence on our comprehension of form, teaching us to see and feel its purely expressive side and opening our eyes to a new world of plastic sensations.

Negro art has re-awakened in us a sensibility obliterated by an education, which makes us always connect what we see with what we know—our visualization with our knowledge, and makes us, in regard to form, use our intellect more than our senses.

If through European art we have acquired the comprehension of form, from the naturalistic point of view, arriving at mechanical representation, Negro art has made us discover the possibility of giving plastic expression to the sensation produced by the outer life, and consequently, also, the possibility of finding new forms to express our inner life.

Negro art, product of the "Land of Fright," created by a mentality full of fear, and completely devoid of the faculties of observation and analysis, is the pure expression of the emotions of a slave race—victims of nature—who see the outer world only under its most intensely expressive aspect and not under its natural one.

The introduction of the plastic principles of African art into our European art does not constitute a retrogradation or a decadence, for through them we have realized the possibility of expressing ourselves plastically without the recurrence of direct imitation or fanciful symbolism.

M. DE ZAYAS.