

We live in a world in which appearances seem to us absolute realities on account of the conventions that we create for ourselves. Nature and painting can be the expression of the same entity if the expression of painting resembles the ideas we have before concrete objects.

All desires, needs of projecting oneself, all subjective impulses can be expressed through hundreds of possible methods, but to express those desires, one must find an absolutely pure medium of form, and it is impossible for that form, from the point of view of painting, to have any resemblance to the abstract idea; it remains in a cosmic state with the secret significance that exists in us.

We create first an objectivity to put in it, afterward our subjective will; our work then becomes the mental and metaphysical expression of the outer world—that is to say, it becomes an object living by itself and with its own expression.

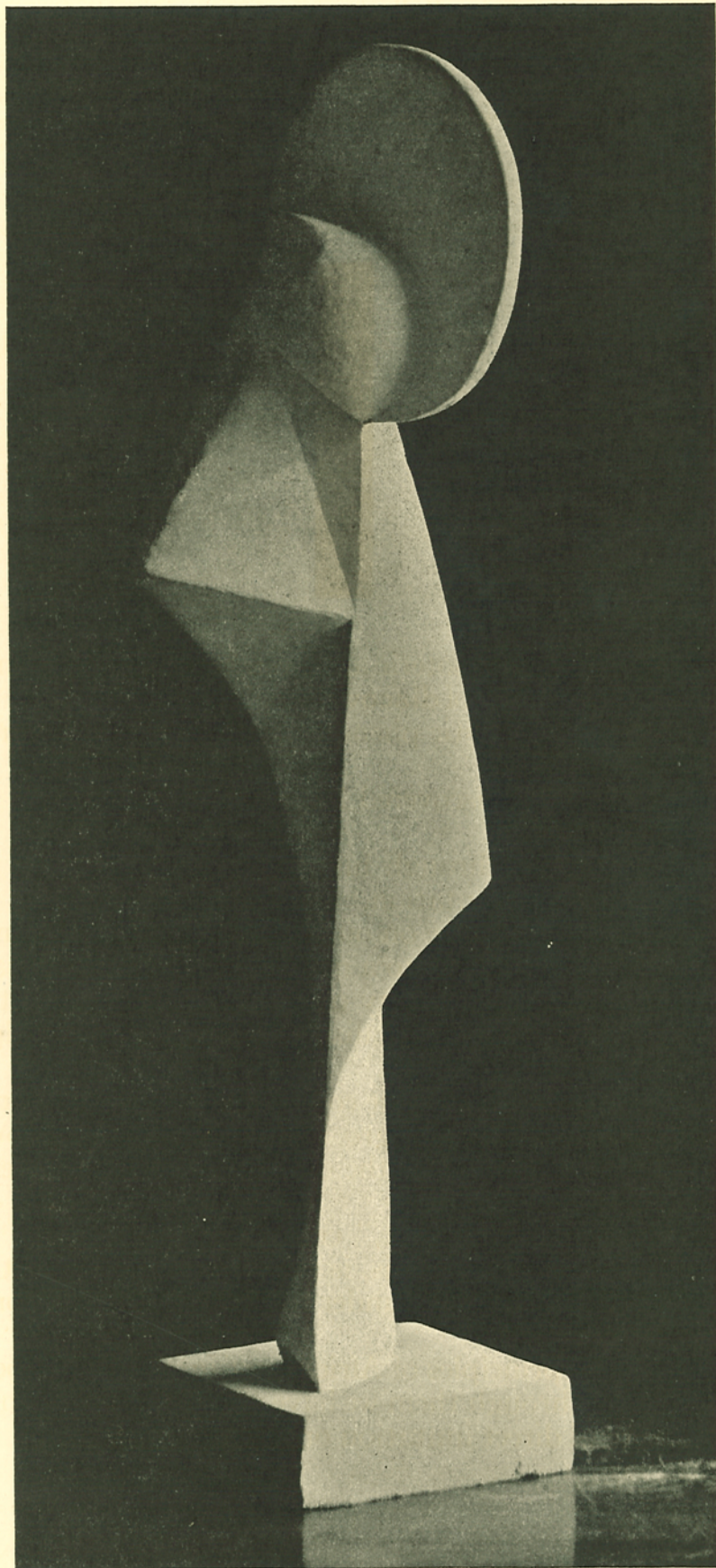
In my work the subjective expression is the title, the painting the object. But this object is nevertheless somewhat subjective, because it is the pantomime—the appearance of the title; it furnishes to a certain point the means of comprehending the potentiality—the very heart of man.

Our ideas are universal; painting must be an individual reality.

We immediately understand a painting if we know its conventions, but it is necessary to let our imagination give a form to the metaphysical and invisible world; we must endeavor to make our symbol analogous to the invisible symbol of the painter. Thus the object and the idea become a sublime and superior language.

I maintain, in conclusion, that the painting of today is the most truthful and the purest expression of our modern life.

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