

become more numerous, took place in 1911 at the Indépendants where Room 41, reserved for the Cubists, produced a profound impression. Here were seen the skillful and seductive works of Jean Metzinger; landscapes, *L'homme Nu* and the *La femme aux Phlox* by Albert Gleizes; the *portrait of Mme. Fernande X . . .* and *Les Jeunes Filles* by Mlle. Marie Laurencin; *La Tour* by Robert Delaunay, *L'Abondance* by Le Fauconnier, *Nus dans un Paysage* by Fernand Leger.

The first foreign exhibition of the Cubists was held in Brussels in the same year, and in the preface of the catalogue to this exhibition I accepted, in the name of the exhibitors, the appellation Cubism, and Cubist.

At the close of the year 1911, the exhibition of Cubists the Salon d'Automne made a considerable noise, ridicule was spared neither Gleizes (*La Chasse, Portrait of Jacques Nayral*) nor to Metzinger (*La Femme à la Cuiller*), nor Fernand Leger. A new painter, Marcel Duchamp, and a sculptor architect, Duchamp-Villon, were added to the group.

Other collective exhibitions took place in November, 1911, at the gallery of Contemporaneous Art, rue Tronchet, Paris; in 1912 the Salon des Indépendants was marked by the advent of Juan Gris. At Barcelona, in the month of May, Spain received the young Frenchman with enthusiasm. Finally in June, at Rouen, at an exhibition organized by the society of Norman Artists, the advent of Francis Picabia was hailed by the new school.



That which differentiates Cubism from the old schools of painting is that it is not an art of painting, but an art of conception which tends to rise to that of creation.

In representing the concept of reality, or the created reality, the painter can give the appearance of three dimensions, he can, so to speak, *cube it*. He cannot do this in rendering simply the reality as seen, unless he makes use of an illusion either in perspective or foreshortening which deforms the quality of the form conceived or created.