

General

Forms of Primitivism have operated throughout the West's history. The earliest important study of the subject, A. O. Lovejoy and G. Boas, *Primitivism and Related Ideas in Antiquity* (New York, 1965) was first published in 1935. Although concerned with Classical Greek and Roman literature, it provides a useful general theoretical structure from which to explore Primitivism in the other arts and at other periods. Until recently studies of literary Primitivism have tended to provide a more useful view of the broader cultural implications inherent in ideas associated with Primitivism in general than art historical treatments of the subject. Notable examples are: J. Baird, *Ishmael* (Baltimore, 1956); M. Bell, *Primitivism* (London, 1972) and E. Dudley and M. Novak, eds, *The Wild Man Within: an Image in Western Thought from the Renaissance Romanticism* (London, 1972). The art historian E. H. Gombrich uses Lovejoy and Boas's ideas in his interesting overview of Primitivism in art from the late eighteenth century to the beginning of the twentieth century, 'The Primitive and its Value in Art', *The Listener* (15, 22 February and 1, 8 March 1979).

Any work that concerns itself with Primitivism and modern art cannot overlook R. Goldwater's seminal book *Primitivism in Modern Painting* (1938). The most recent edn of the book, *Primitivism in Modern Art* (enlarged edn, Cambridge, Mass., 1986) covers the period from the end of the nineteenth century to around the beginning of the Second World War, including a chapter on the rise of ethnographic museums in Europe. Also included are two important essays originally published elsewhere: 'Judgements of Primitive Art 1905-1965' (1969) and

'Art History and Anthropology: Some Comparisons of Methodology' (1973).

Only a few general works on artistic Primitivism succeeded Goldwater's pioneering book during the following half-century. These included: J. Laude, *La Peintre française (1905-1914) et l'art nègre* (Paris, 1968); C. Wentinck, *Modern and Primitive Art* (Oxford, 1979); Musée de l'Homme, *Arts primitifs dans les ateliers d'artistes* (exh. cat., Paris, 1967); L. Lippard, 'Heroic Years from Humble Treasures', *Art International* (September 1966).

The subject was brought to the fore again in 1984 via an ambitious exhibition and book created by W. Rubin (with the assistance of K. Varnedoe) for the Museum of Modern Art, New York, '*Primitivism*' in 20th-Century Art: *Affinity of the Tribal and Modern*. A number of specialists in particular areas of modern art were invited to contribute to the book. Important essays include, among others: Rubin, 'Modernist Primitivism: An Introduction'; Varnedoe, 'Gauguin' and 'Contemporary Explorations'; J. D. Flam, 'Matisse and the Fauves'; D. E. Gordon, 'German Expressionism'; R. Krauss, 'Giacometti' and essays on 'The Arrival of Tribal Objects in the West'. To a large extent Rubin's project was a conscious attempt to supersede Goldwater's work as the definitive text on artistic Primitivism, although in some ways it was less ambitious in its scope – among other things, Rubin's two volume catalogue reduced the 'primitive' to so-called tribal art, whereas Goldwater had also rightly considered other types of production, including children's drawings, Folk art and the art of the insane.

The 'Primitivism' show engendered a barrage of critical responses, most of which were more or less hostile, and in retrospect the sheer volume of criticism and its generally serious tone appears to have had the effect of

mythologizing the exhibition, rather than clarifying and correcting its premises. T. McEvilley's 'Doctor Lawyer Indian Chief', *Artforum* (November 1984), one of the earliest important reviews, prompted an angry exchange of letters between the author and exhibition organizers in the pages of *Artforum* (February and May 1985). Other relevant essays include: R. Araeen, 'From Primitivism to Ethnic Arts', *Third Text* (Autumn 1987); D. Ashton, 'On an Epoch of Paradox: "Primitivism" at the Museum of Modern Art', *Arts Magazine* (November 1984); Y.-A. Bois, 'La Pensée sauvage' and J. Clifford, 'Histories of the Tribal and Modern', *Art in America* (April 1985); A. C. Danto, "'Primitivism" in 20th-Century Art' in Danto, *The State of the Art* (New York, 1987); H. Foster, 'The "Primitive" Unconscious of Modern Art, or White Skin Black Masks' in Foster, *Recordings: Art, Spectacle, Cultural Politics* (Washington, D.C., 1985); J. Knapp, 'Primitivism and the Modern', *Boundary 2* (Fall/Winter 1986–87); H. Kramer, 'The "Primitivism" Conundrum', *New Criterion* (December 1984) and M. Torgovnick, 'William Rubin and the Dynamics of Primitivism' in Torgovnick, *Gone Primitive: Savage Intellectuals, Modern Lives* (Chicago and London, 1990).

More recent general works on Primitivism include: Varnedoe, *A Fine Disregard: What Makes Modern Art Modern* (London, 1990), especially Chapter 4, 'Primitivism'; S. Hiller, ed., *The Myth of Primitivism: Perspectives on Art* (London, 1991); S. Price, *Primitive Art in Civilized Places* (Chicago and London, 1991); J. Lloyd, *German Expressionism: Primitivism and Modernity* (New Haven and London, 1991); G. Perry, 'Primitivism and the "Modern"' in C. Harrison et al, *Primitivism, Cubism, Abstraction* (New Haven and London, 1993); F. S. Connelly, 'The Origins and Development of Primitivism in Eighteenth and Nineteenth-Century European Art and Aesthetics' (PhD thesis, University of Pittsburgh, 1987) and C. Rhodes, 'Primitivism Re-examined: Constructions of the "Primitive" in Modernist Visual Art' (unpublished PhD thesis, University of Essex, 1993).

Introduction

Goldwater, 1986, *op. cit.*; P. Klee, *The Thinking Eye: The Notebooks of Paul Klee* (London, 1961), p. 451.

Chapter 1

M. de Zayas, 'How, When, and Why Modern Art Came to New York', *Arts Magazine* (April 1980), pp. 96–126; C. Darwin, *On the Origin of Species* (London, 1859), p. 427; E. Haeckel, *The Riddle of the Universe*, trans. J. McCabe (London, 1929), pp. 66, 84; Darwin, *The Descent of Man* (London, 1871), pp. 618–19; Haeckel, *India and Ceylon* as quoted in D. Gasman, *The Scientific Origins of National Socialism: Ernst Haeckel and the German Monist League* (London, 1971), p. 19; for L. Lévy-Bruhl's ideas see, for example, his *How Natives Think*, trans. A. Clare (New Jersey, 1985); for C. Lévi-Strauss's ideas see, for example, his *La Pensée sauvage* (1962) – in English: *The Savage Mind* (London, 1989); L. Adam, *Primitive Art* (Harmondsworth, 1949), p. 79; Arthur Lovejoy and George Boas, 1965, *op. cit.* – on Cultural Primitivism see pp. 7–11; W. Kandinsky and F. Marc, eds, *Der Blaue Reiter* (Munich, 1912) – in English: *The Blaue Reiter Almanac* (documentary edn, London, 1974); Marc, 'Two Pictures' (in *ibid.*), p. 23.

Chapter 2

O. Mirbeau, as quoted in L. and E. Hanson, *The Noble Savage: A Life of Paul Gauguin* (London, 1954), p. 200; M. Denis, 'From Gauguin and van Gogh to Neo-Classicism' in C. Harrison and P. Wood, *Art in Theory 1900–1990* (Oxford, 1992), pp. 47–53. The most useful and accessible work in English on artists' colonies is M. Jacobs, *The Good and Simple Life* (Oxford, 1985); see also U. Linse, ed., *Zurück, o Mensch, zur Mutter Erde: Landkommunen in Deutschland, 1890–1933* (Munich, 1983); a number of texts on Gauguin pertinent to this discussion exist, including: F. Orton and G. Pollock, 'Les Données bretonnantes: La prairie de représentation', *Art History* (September 1980), pp. 314–44; A. Solomon-Godeau, 'Going Native', *Art in*

America (July 1989), pp. 118–29; the sources consulted for translations of Gauguin quotations were H. B. Chipp, *Theories of Modern Art* (Berkeley and Los Angeles, 1968), pp. 78–86 and D. Guérin, ed., *The Writings of a Savage: Paul Gauguin* (New York, 1990); see Perry, 1993, *op. cit.*, pp. 8–27; J. Langbehn, *Rembrandt as Educator* (Leipzig, 1890); for more on the ‘city versus nature’ debate in its German context see W. S. Bradley, *Emil Nolde and German Expressionism: A Prophet in his Own Land* (Ann Arbor, 1986); Lloyd, 1991, *op. cit.*, especially Chapters 6–9; G. Perry, ‘“The Ascent to Nature” – Some Metaphors of “Nature” in Early Expressionist Art’, in S. Behr *et al.*, *Expressionism Reassessed* (Manchester, 1993), pp. 53–64 and F. Stern, *The Politics of Cultural Despair* (Berkeley, 1974); on nudism and related activities in Germany see M. Andritzky and T. Rautenberg, eds, *Wir sind nackt und nennen uns Du: Von Lichtfreunden und Sonnenkämpfern: Ein Geschichte des Freikörperkultur* (Giessen, 1989); A. Macke, ‘Masks’ in *Der Blaue Reiter*; Kandinsky, ‘On the Question of Form’ in *Der Blaue Reiter*; A. Shevchenko, ‘Neoprimitivism: Its Theory, Its Potentials, Its Achievements’ as trans. in J. Bowlt, *Russian Art of the Avant Garde* (London, 1988), pp. 41–54; H. Prinzhorn, *Bildneri der Geisterkranken* (Berlin, 1922) – in English: *Artistry of the Mentally Ill* (New York, 1972); as trans. in Klee, *The Diaries of Paul Klee 1898–1918* (London and Berkeley, 1968); H. Read, *Art Now* (London, 1933), pp. 45–46; E. Dingwall, ed., H. Ploss and M. Bartels, *Woman: An Historical, Gynaecological and Anthropological Compendium* (London, 1935); H. Ellis, *Studies in the Psychology of Sex* (New York, 1975); on Western ideas about black sexuality see S. Gilman, *Difference and Pathology: Stereotypes of Sexuality, Race and Madness* (Ithaca, 1985), especially Chapter 3, ‘The Hottentot and the Prostitute: Toward an Iconography of Female Sexuality’.

Chapter 3

Montaigne, ‘On Cannibals’, 1580, as trans. in Montaigne, *Essays* (Harmondsworth, 1993);

L. A. de Bougainville as quoted in B. Smith, *European Vision and the South Pacific* (New Haven and London, 1988), p. 42; Gauguin, as quoted in Guérin, pp. 40, 42 and N. Wadley, *Paul Gauguin; Noa Noa* (Oxford, 1985); Wadley, ‘Maori Mythology: Tehamana and Moerenhout’ (in *ibid.*) – the book to which Gauguin referred was J. A. Moerenhout, *Voyages aux Iles du Grand Océan* (1837); M. Pechstein, *Erinnerungen* (Munich, 1963); Smith, 1988, *op. cit.*, p. 129; E. Said, *Orientalism* (Harmondsworth, 1991); L. Nochlin, ‘The Imaginary Orient’, *Art in America* (May 1983); useful surveys of Orientalist painting include: L. Thornton, *The Orientalists: Painter-Travellers, 1828–1908* (Paris, 1983) and Royal Academy of Arts, *The Orientalists: Delacroix to Matisse* (exh. cat., London, 1984); the Kokoschka quotations can be found in Tate Gallery, *Oskar Kokoschka 1886–1980* (exh. cat., London, 1986), pp. 114, 309; P. Leighton, ‘The White Peril and L’Art nègre: Picasso, Primitivism and Anticolonialism’, *The Art Bulletin* (vol. 72, no. 4, 1990) – see also F. Frascina, ‘Realism and Ideology: An Introduction to Semiotics and Cubism’ in Harrison, 1993, *op. cit.*; J. Berger, *The Success and Failure of Picasso* (London, 1980); A. Salmon, ‘Anecdotal History of Cubism’, 1912, as trans. in E. Fry, *Cubism* (London, 1978), p. 82; on World Fairs see P. Greenalgh, *Ephemeral Vistas* (Manchester, 1988); for a different discussion of *The Whites Visiting the Blacks* and its companion image see Lloyd, 1991, *op. cit.*; G. Grosz, *Ein kleines Ja und ein grosses Nein* (Hamburg, 1955), trans. as *A Small Yes and a Big No* (London, 1982) – on his visit to Karl May see pp. 60–63; quotations from pp. 74, 76; the first writer to consider the Ajanta source in Brücke art was Gordon, ‘Kirchner in Dresden’, *The Art Bulletin* (vol. 48, nos 3–4, 1966), pp. 335–66, see also Lloyd, 1991, *op. cit.*; J. Gage, *Goethe on Art* (London, 1980).

Chapter 4

Rubin, 1984, *op. cit.*; Goldwater, ‘Judgements of Primitive Art, 1905–1965’ in 1986, *op. cit.*, p. 275 and also pp. 147–54; for Picasso on his

experience at the Trocadéro museum see F. Gilot and C. Lake, *Life with Picasso* (London, 1966); D.-H. Kahnweiler, 'Negro Art and Cubism', *Horizon* (December 1948); W. Worringer, 1963, *op. cit.*, trans. M. Bullock (New York, 1963); Gordon, 1966, *op. cit.*; E. Nolde, as trans. in Chipp, 1968, *op. cit.*, pp. 150–51.

Chapter 5

Kandinsky, 'Reminiscences', as trans. in K. Lindsay and P. Vergo, ed., *Kandinsky: Complete Writings on Art* (Boston, Mass., 1982); F. T. Marinetti, 'The Founding and Manifesto of Futurism' in U. Apollonio, ed., *Futurist Manifestos* (London, 1973); A. von Jawlensky, as trans. in H. Roethel, *The Blue Rider* (New York, 1971), pp. 47, 44; on the Expressionist relationship with nature see A. K. Wiedmann, *Romantic Roots in Modern Art* (Surrey, 1979); Worringer, 1963, *op. cit.*; Kandinsky, *Über das Geistige in der Kunst* (Munich, 1912); Marc, as trans. in Roethel, p. 105; a good source for statements by all the major Dadaists is R. Motherwell, ed., *The Dada Painters and Poets: An Anthology* (Cambridge, Mass. and London, 1989); on Primitivism in Dada see C. Middleton, 'The Rise of Primitivism and Its Relevance to the Poetry of Expressionism and Dada' in *Bolshevism in Art (and Other Expository Writings)* (Manchester, 1978); also useful are H. Richter, *Dada: Art and Anti-Art* (London, 1978) and W. Verkauf, ed., *Dada, Monograph of a Movement* (London, 1975); H. Moore, 'Sculpture' in R. Lambert, *Art in England* (Harmondsworth, 1938), pp. 93–99; S. Freud, *Totem and Taboo* (Harmondsworth, 1940), *Interpretation of Dreams* (1900) and *Psychopathology of Everyday Life* (1901); Lévi-Strauss, 1989, *op. cit.*; A. Breton, 'The First Surrealist Manifesto' in Lippard, ed., *Surrealists on Art* (New York, 1970); Breton, 'Limits Not Frontiers of Surrealism' in F. Rosemont, ed., *André Breton: What is Surrealism?: Selected Writings* (London, 1989); on Surrealism and the body see, for example, B. Fer, 'Surrealism, Myth and Psychoanalysis' in B. Fer, D.

Batchelor, P. Wood, *Realism, Rationalism, Surrealism* (New Haven and London, 1993); on the Surrealists' interest in the 'primitive' see, for example, L. Cowling, 'An Other Culture' in D. Ades, *Dada and Surrealism Reviewed* (London, 1978); M. Ernst, 'Some Data on the Youth of M. E.' in Ernst, *Beyond Painting* (New York, 1948), p. 29; H. Read, *Modern Sculpture* (London, 1964); on Surrealism and anthropology see Clifford, *A Predicament of Culture: 20th-Century Ethnography, Literature and Art* (Cambridge, Mass., 1988); G. Bataille, 'L'Amérique disparue' in J. Babelon, *L'Art précolumbien* (Paris, 1930); Krauss, 'Giacometti' in Rubin, 1984, *op. cit.*; P. Weiss, 'Kandinsky and "Old Russia"' in G. Weisberg and L. Dixon, ed., *The Documented Image* (New York, 1987); on American Expressionism and the 'primitive' see, for example, W. J. Rushing, 'Ritual and Myth: Native American Culture and Abstract Expressionism' in M. Tuchman, *The Spiritual in Art: Abstract Painting 1890–1985* (exh. cat., Los Angeles, 1987); also, E. Langhorne, 'Pollock, Picasso and the Primitive', *Art History* (March 1989); Pollock, 'My Painting', *Possibilities I* (Winter 1947–48); on contemporary Primitivism see, for example, C. Ratcliffe, 'On Contemporary Primitivism', *Artforum* (November 1975); Varnedoe, 'Contemporary Explorations' in Rubin, 1984, *op. cit.* and D. Kuspit, 'Concerning the Spiritual in Contemporary Art' in Tuchman (1987); Beuys as quoted in G. Adriani et al, *Joseph Beuys: Life and Work* (New York, 1979), p. 132.

Epilogue

Hiller, ed., 1991, *op. cit.*; F. Fanon, *Black Skin, White Masks*, trans. C. Markmann (London, 1986); E. Paolozzi, *Lost Magic Kingdoms and Six Paper Moons from Nahuatl* (London, 1985); on *Magiciens de la terre* see, for example, B. Buchloh, 'The Whole Earth Show', *Art in America* (May 1989) and E. Heartney, 'The Whole Earth Show: Part II', *Art in America* (July 1989).