

Metzinger originally exhibited the painting (right), at the time untitled, in the 1904 Salon des Independents in Paris, along with his *Fields of Poppies* (below, right) of 1903. Later the painting was called *Champs de Fleur*. Now called *Fields of Flowers in Bloom, near Caen*, the foreground and middle ground are filled with the field of lilac, pink and red flowers. In the distant lavender skyline are the towers of Caen's two famous cathedrals, dating back to Richard the Lionhearted. It's an important example from the second generation of Neo-Impressionists.



excerpts from https://en.wikipedia.org/wiki/Jean_Metzinger:

From the age of 20, Metzinger supported himself as a professional painter. He exhibited regularly in Paris from 1903, participating in the first Salon d'Automne^[14] the same year and taking part in a group show with Raoul Dufy, Lejeune and Torent at the gallery run by Berthe Weill (1865–1951), with another show November 1903.



By 1903, Metzinger was a keen participant in the Neo-Impressionist revival led by Henri-Edmond Cross. By 1904-05, Metzinger began to favor the abstract qualities of larger brushstrokes and vivid colors. Following the lead of Seurat and Cross, he began incorporating a new geometry into his works that would free him from the confines of nature as any artwork executed in Europe to date.^[27]

Metzinger, along with Derain, Delaunay, Matisse, between 1905 and 1910, helped revivify Neo-Impressionism, albeit in a highly altered form.

Jean Metzinger, c.1905, *Baigneuse, Deux nus dans un jardin exotique* (*Two Nudes in an Exotic Landscape*), oil on canvas, 116 x 88.8 cm, Colección Carmen Thyssen-Bornemisza^{[19][20]}



In 1906 Metzinger had acquired enough prestige to be elected to the hanging committee of the Salon des Indépendants. He formed a close friendship at this time with Robert Delaunay, with whom he shared an exhibition at Berthe Weill early in 1907.

In 1907 Metzinger and Delaunay were singled out by the critic Louis Vauxcelles as Divisionists who used large, mosaic-like 'cubes' to construct small but highly symbolic compositions.^[17] Both artists had developed a new sub-style that had great significance shortly thereafter within the context of their Cubist works.

[To Metzinger] "each little tile of pigment has two lives: it exists as a plane whose mere size and direction are fundamental to the rhythm of the painting and, secondly, it also has color which can vary independently of size and placement. This is only a degree beyond the preoccupations of Signac and Cross, but an important one. "M. Metzinger is a mosaicist like M. Signac but he brings more precision to the cutting of his cubes of color which appear to have been made mechanically". (Robert Herbert, 1968)

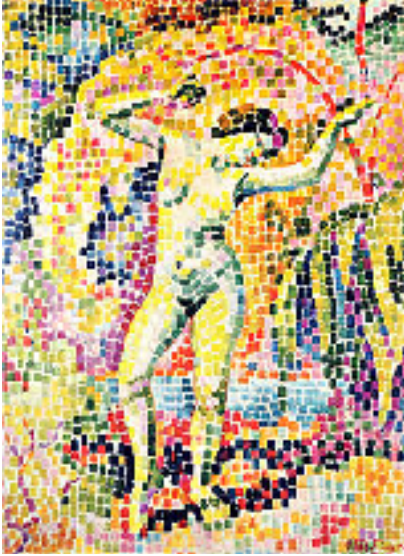
By 1907 several avant-garde artists in Paris were reevaluating their own work in relation to that of Paul Cézanne. A retrospective of Cézanne's paintings had been held at the Salon d'Automne of 1904. Current works were displayed at the 1905 and 1906 Salon d'Automne, followed by two commemorative retrospectives after his death in 1907. Metzinger's interest in the work of Cézanne suggests a means by which Metzinger made the transformation from Divisionism to Cubism. In 1908 Metzinger frequented the Bateau Lavoir and exhibited with Georges Braque at Berthe Weill's gallery.^[36] By 1908 Metzinger experimented with the fracturing of form, and soon thereafter with complex multiple views of the same subject.

In 1910 Gelett Burgess writes in *The Wild Men of Paris*: "Metzinger once did gorgeous mosaics of pure pigment, each little square of color not quite touching the next, so that an effect of vibrant light should result. He painted exquisite compositions of cloud and cliff and sea; he painted women and made them fair, even as the women upon the boulevards fair. But now, translated into the idiom of subjective beauty, into this strange Neo-Classic language, those same women, redrawn, appear in stiff, crude, nervous lines in patches of fierce color."^[35]



Jean Metzinger, ca. 1906, *Coucher de Soleil No. 1 (Landscape)*, oil on canvas, 72.5 x 100 cm, Rijksmuseum Kröller-Müller, Otterlo, Netherlands

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Jean Metzinger, 1906, *La danse (Bacchante)*, oil on canvas, 73 x 54 cm.



Jean Metzinger, 1911-12, *La Femme au Cheval (Woman with a horse, The Rider)*, oil on canvas, 162 x 130 cm, Statens Museum for Kunst, National Gallery of Denmark. Exhibited at the 1912 Salon des

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Indépendants, Paris. Published in Guillaume Apollinaire, 1913, *Les Peintres Cubistes*. Formerly in the collection of Jacques Nayral and [Niels Bohr](#)



Jean Metzinger, 1912, *Landscape (Marine, Composition Cubiste)*, oil on canvas, 51.4 x 68.6 cm, [Fogg Art Museum, Harvard University](#). Published in [Herwarth Walden, *Einblick in Kunst: Expressionismus, Futurismus, Kubismus* \(1917\)](#), [Der Sturm, 1912 - 1917](#)



Jean Metzinger, 1912, *At the Cycle-Race Track (Au Vélodrome)*, oil and sand on canvas, 130.4 x 97.1 cm (51.4 x 38.25 in.) [The Solomon R. Guggenheim Foundation, Peggy Guggenheim Collection, Venice](#)

<http://jean-metzinger.blogspot.com>

While Pablo Picasso and Georges Braque are generally acknowledged as the founders of the twentieth-century movement that became known as Cubism, it was Jean Metzinger, together with Albert Gleizes, that wrote the first major treatise on the new art-form, *Du "Cubisme"*, in preparation for the Salon de la Section d'Or held in October 1912.

Du "Cubisme", published in Paris the same year, represented the first theoretical interpretation, elucidation and justification of Cubism, and was initially endorsed by both Picasso and Braque. Written 100 years ago, *Du "Cubisme"* (a 6,000-word manifesto) was a comprehensive, programmatic and combative declaration of the Cubist stance that immediately became a work of reference on contemporary art for critics, collectors and artists across Europe. (David Cottington, *Cubism and its Histories*, 2004, p.5).

Eventually all the Cubists (except for Gleizes, Delaunay and a handful of others) would return to some form of classicism (dubbed Neo-Classicism) at the end of World War I. Even so, the lessons of Cubism would not be forgotten.

Metzinger's departure from Cubism circa 1922 would leave open the 'spatial' susceptibility to classical observation, but the 'form' could only be grasped by the 'intelligence' of the observer, something that escaped classical observation.

His exhibition at Léonce Rosenberg's Galerie l'Effort Moderne at the outset of 1921 was exclusively of landscapes: his formal vocabulary remained rhythmic, linear perspective was avoided. There was a motivation to unite the pictorial and the natural. Symmetry in one form or another remained a principle device throughout.

Jean Metzinger, ca.1923, *Jeune Femme à la Mandoline*, oil on canvas, 100 x 73 cm, private collection Africa

See also

<http://www.metmuseum.org/toah/works-of-art/59.86>

<http://www.philamuseum.org/collections/permanent/51059.html>

<http://www.tate.org.uk/art/artists/jean-metzinger-1627>

<http://www.artic.edu/aic/collections/artwork/artist/Metzinger,+Jean>

<http://rouleurmagazine.wordpress.com/tag/jean-metzinger/>



Africa

Mask, Eket, 1968, 93.13

Europe

Rimmonim (Torah finial) (one of a pair), c. 1867-72, Austria, 98.206.1

Decorative Arts and Utilitarian Objects, Judaica | Silver

Size: 14 1/4 x 6 1/16 x 4 13/16 in. (36.2 x 15.4 x 12.22 cm)

Creation Place: Europe, Austria, Vienna

Culture: Europe, Austria

Style: 19th century

Inscriptions: Stamps On stamp, on top of lowest floral row: [GS]; Dianakopf (head of Diana), to left of first stamp

Physical Description: floral repose design in 4 horizontal bands; openwork floral design at largest point; 2 rows of bells; crownlike openwork finial

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund



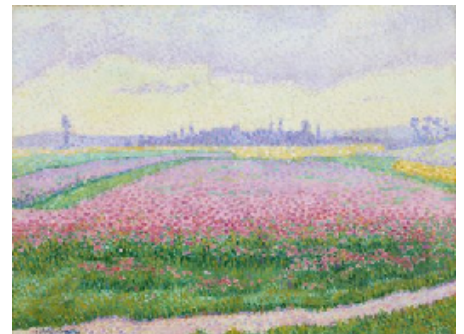
Stoke-by-Nayland, Suffolk, John Constable: David Lucas, England, 1829-1830, P.96.1

Evening, Storm Clearing Off, John Linnell, 1818-1819, England, 2010.36, [G321](#)

John Linnell was one of the most successful and influential landscape painters active in Great Britain during the first half of the 19th century. Along with John Varley, he pioneered the regular practice of plein-air painting along the Thames and in the suburbs of London. The intensity and the poetic sublimity of this representation of naturalistic phenomena are typical of Linnell's most accomplished works. It is a view of nature that would resonate through the 19th century not only in the works of many British imitators but also in those of many American painters, in particular those affiliated with the British-born artist Thomas Cole, his protégé Frederic Church, and their circle of Transcendentalists.

Fields of Flowers in Bloom, near Caen, 1904, Jean Metzinger, French, 2012.83
(“Pointilist” Landscape)

(See above)



Japan

Large Platter, Inoue Yasunori, Japan, 2003, 2003.170.1

Even though Inoue Yasunori is the son of potter Inoue Manji, who was designated Living National Treasure in 1995, he was not inclined, at first, to pursue a career in the arts. Only after he completed his degree as a structural engineer in 1981 did he begin to study with his father. Since that time he has enjoyed considerable success in juried pottery competitions. Like his father, he works primarily in white porcelain, to which he applies pale or transparent glazes. Unlike his father, who often embellishes his wares with traditional floral motifs, Yasunori's approach is more abstract. For this large platter, he carved the surface of the porcelain in irregular concentric circles. As the glaze liquefied in the heat of the kiln, it flowed towards the center, becoming progressively darker where it is thickest.

Decorative Arts and Utilitarian Objects, Ceramics | Porcelain with celadon glaze

Size: 4 7/8 x 21 3/4 x 21 3/4 in. (12.38 x 55.25 x 55.25 cm)

Creation Place: Asia, Japan

Culture: Asia, Japan

Style: 21st century

Inscriptions: Inscription on bottom, incised: untranslated inscription

Physical Description: variegated light green/ white; large shallow dish with wavy radiating concentric circles; darker at center

Credit: Collection Minneapolis Institute of Arts; The Louis W. Hill, Jr. Fund and The Anne and Hadlai Hull Fund

Native American — Northwest Coast Region

Transformation Mask, Richard Hunt, (Kwakwiltl), 1993, 93.42, G259

Many Northwest Coast masks embody the spiritual link between animals and humans. When used at the beginning of a dance, this mask represents a raven, but later as it opens the bird transforms to a human.



According to Kwakiutl creation stories, there once was a time when the only difference between birds, fish, animals and humans was their skin covering, and they all could transform themselves into other forms at will. Animals could become human and humans could become animals. These ideas still guide Kwakiutl religious traditions and make up the meaning of this Transformation mask. As part of a dance ([view video of dance](#)) the mask is opened and closed, showing the trans of humans and animals.

Sculpture, Mask (Do Not Use) | Cedar, pigment, cloth, string, wood

Size: 13 x 12 1/4 x 20 1/2 in. (33.0 x 31.1 x 52.1 cm)

Creation Place: North America, Canada, Northwest Coast region

Culture: Kwakwaka'wakw (Kwakiutl), North America, Canada, Northwest Coast region

Style: 20th century

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull

Oceania

Dhalwangu and Mangulili Tribal Stories, 2004.30.8

Yinitjuwa

c. 1965

Paintings | Bark, pigment

Size: 55 3/16 x 22 x 3 in. (140.18 x 55.88 x 7.62 cm)

Creation Place: Oceania, Australia, Eastern Arnhem Land

Culture: Aborigine, Yolngu, Yirritja moiety, Oceania, Australia, Eastern Arnhem Land

Style: 20th century

Inscriptions: Label on back: old info label, partially lost

Physical Description: top panel shows abstracted possums and birds; central panel shows two men with staffs flanking a plant; bottom panel shows two wormlike figures and bird; wavy lines in background, with dots and dashes; orange, red, white and black

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund

Feather Box, Maori, 19th century, 2001.130.1a,b

Decorative Arts and Utilitarian Objects, Woodwork | Wood, shell

Size: 4-1/2 x 4-1/4 x 17 in. (11.4 x 10.8 x 43.2 cm)

Creation Place: Oceania, Polynesia, Aotearoa (New Zealand)

Culture: Maori, Oceania, Polynesia, Aotearoa (New Zealand)

Style: 19th century

Inscriptions: "L.62/MAORI FEATHER BOX", in black, at inner edge of box

Physical Description: ovoid in shape with tiki head at each end and body carved below; deeply carved geometric design overall

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund



Hunter and Emu, Nguleingulei Murumura, c. 1965, 2004.30.5

Paintings | Eucalyptus bark, pigment, twigs, rope

Size: 16 9/16 x 13 1/16 x 1 in. (42.07 x 33.18 x 2.54 cm)

Creation Place: Oceania, Australia, Western Arnhem Land

Culture: Aborigine, Oceania, Australia, Western Arnhem Land

Style: 20th century

Inscriptions: Inscription on back, in black: [CSOS]

Physical Description: standing man at R with two spears and another long, thin object; very large bird at L; hatched lines and dashes throughout figures; red-brown

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund

Pakistan

Wedding tunics, Pakistan, 20th C., 99.16.2 and 99.16.3

Textiles, Textiles-Surface Ornamentation (Do Not U | Silk, sequins, metallic thread, metal; embroidered

Size: 34 5/8 x 37 7/16 in. (87.94 x 95.1 cm)

Creation Place: Asia, Pakistan, Sind

Culture: Asia, Pakistan

Style: 20th century

Inscriptions: Tag [# 3/DC-CON-1/\$850], on front, and [SIND/
WEDDING/DRESS/ PAKISTAN], on back, on

tag, at PL side slit

Physical Description: Shirt with long neck opening with multicolored braided tassels with buttons on ends; allover multicolored embroidery with six bordered blocks with geometric motif on front and allover organic and geometric designs on back; sequins and shiny metal disks en

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund



Peru

Double spout vessel, Paracas, 900-200 B.C.E., 2002.58.2, G260

This vessel features a dual-image of a jaguar and an eagle, two of the most important animals in ancient Andean beliefs. Shamans could shift into various animals during religious ceremonies. This object was likely for ceremonial use, and may feature this event. The feline image that covers the front half of the vessel represents the jaguar. The circles below the eyes are a reference to the jaguar's pelt markings, and below this area are the feline's flared nostrils and snout. The front spout of the vessel is modeled in the form of an eagle's neck and head which face to the rear. The eagle's extended, curved wings can be seen in a white outline around the jaguar image.



Decorative Arts and Utilitarian Objects, Ceramics | Ceramic, pigment

Size: 5 5/8 x 6 5/16 x 6 3/8 in. (14.29 x 16.03 x 16.19 cm)

Creation Place: South America, Peru, Central Andes region

Culture: Paracas, South America, Peru, Central Andes region

Style: 9th-2nd century B.C.

Physical Description: round bodied vessel with rounded bottom; handle with spout; decorated with incised stylized face made of geometric shapes, in black, yellow, red and white

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund

United States

Box, Warren MacKenzie, American, 1998, 98.207.2a,b, G304

Decorative Arts and Utilitarian Objects, Ceramics | Glazed stoneware

Size: 5 9/16 x 6 3/8 x 6 1/2 in. (14.13 x 16.19 x 16.51 cm)

Creation Place: North America, United States, Minnesota, Stillwater

Culture: North America, United States, Minnesota

Style: 20th century

Physical Description: hexagonal shaped box with rounded corners; 2 small button-like seals, on lid and base, on one side; brown and tan slightly dripped glaze

Credit: Collection Minneapolis Institute of Arts; The Anne and Hadlai Hull Fund



Earrings, U.S., mid 20th C., 2004.31.7a,b

Pins, United States, mid 20th C., 2004.31.2, 2004.31.3, 2004.31.4, 2004.31.5, 2004.31.6

Pleas and Thank Yous: 100 True Stories, Gwendolyn Knight, American, 1991, 98.35



Tie, from a church roadman's costume, U.S., mid 20th C., 2004.31.1