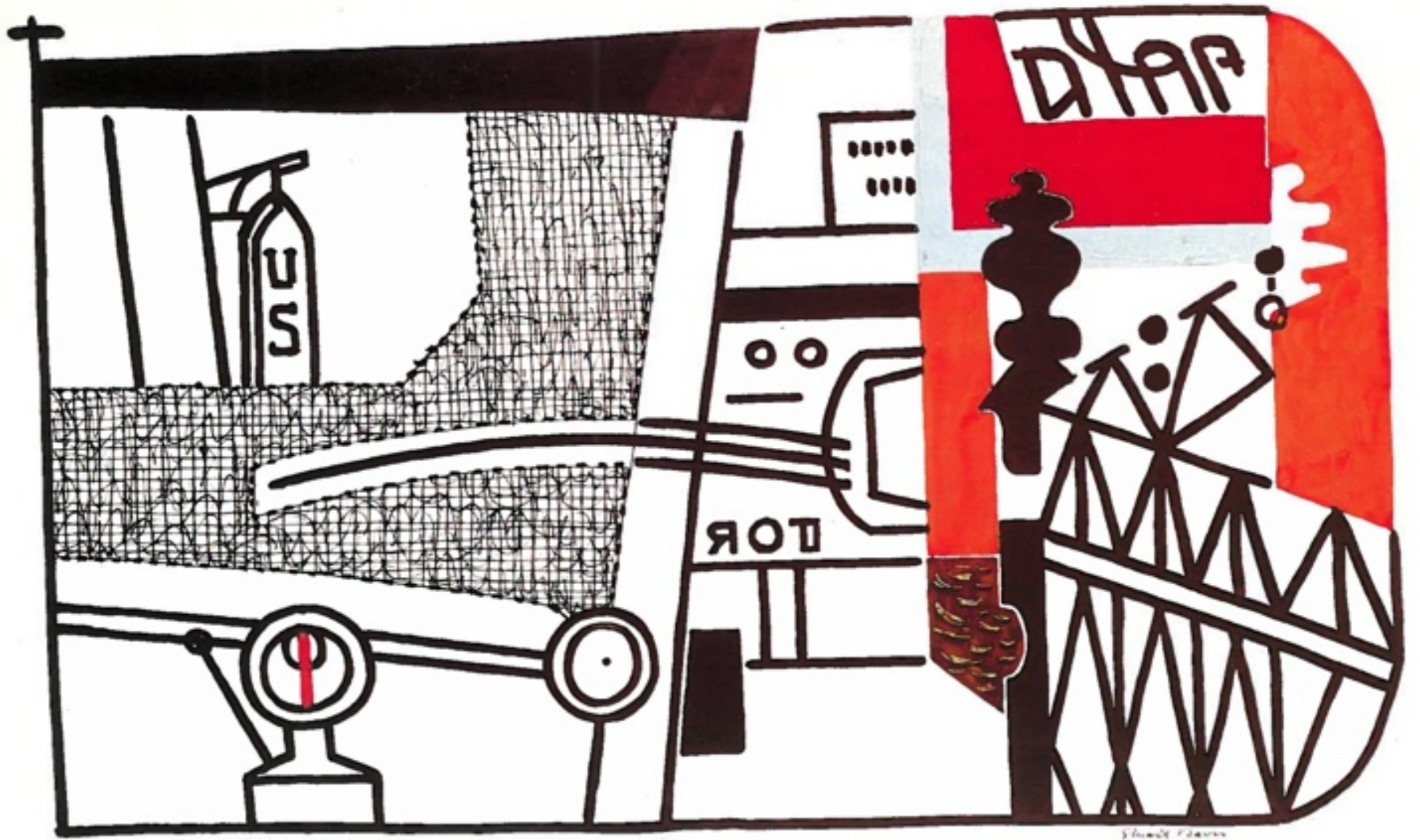


Riccardo Venturi

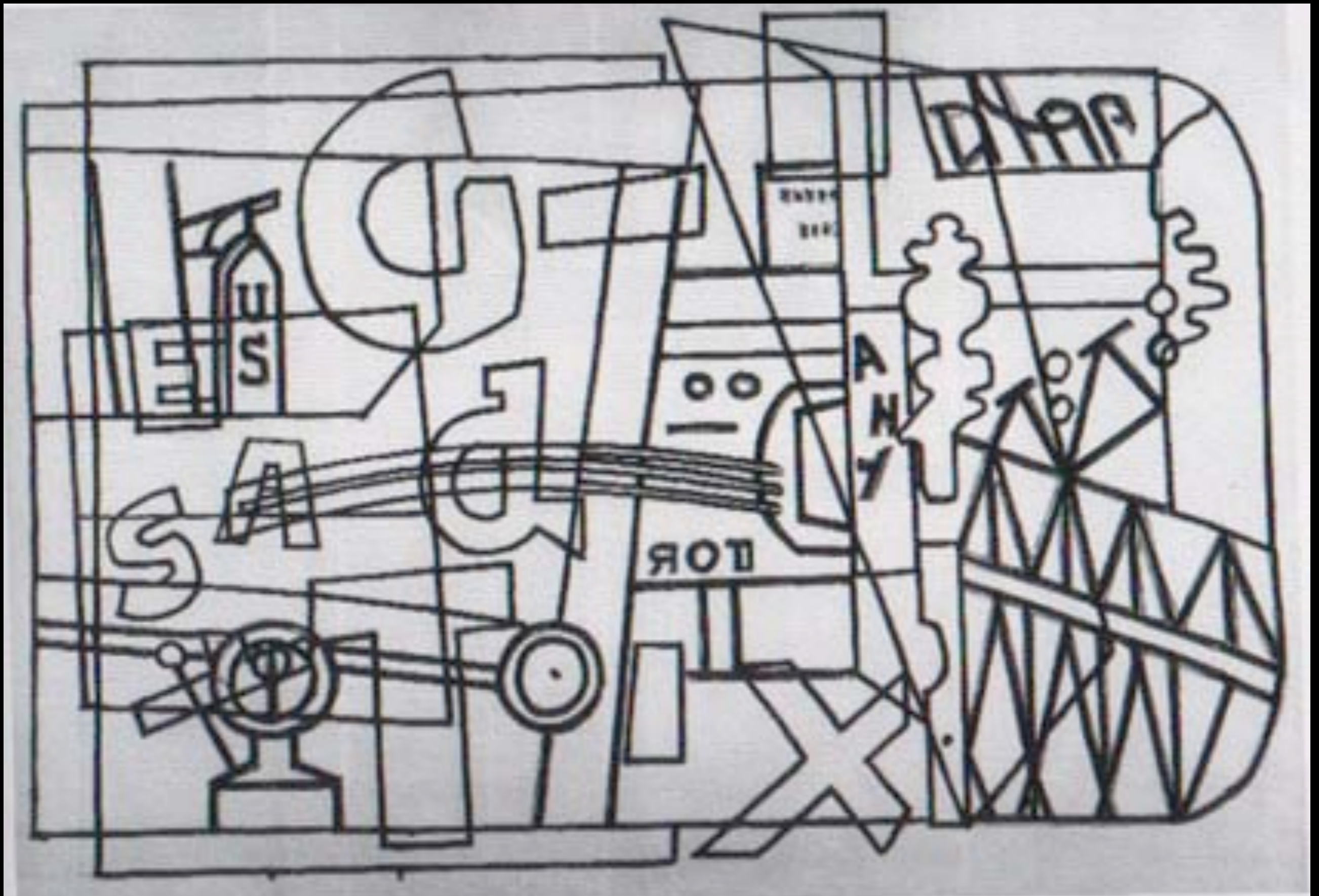
**Archéologie du pare-brise.
Sur un tableau d'Henri Matisse**



Henri Matisse, *Route de Villacoublay*, 1917, 58x75 cm, Cleveland Museum of Art



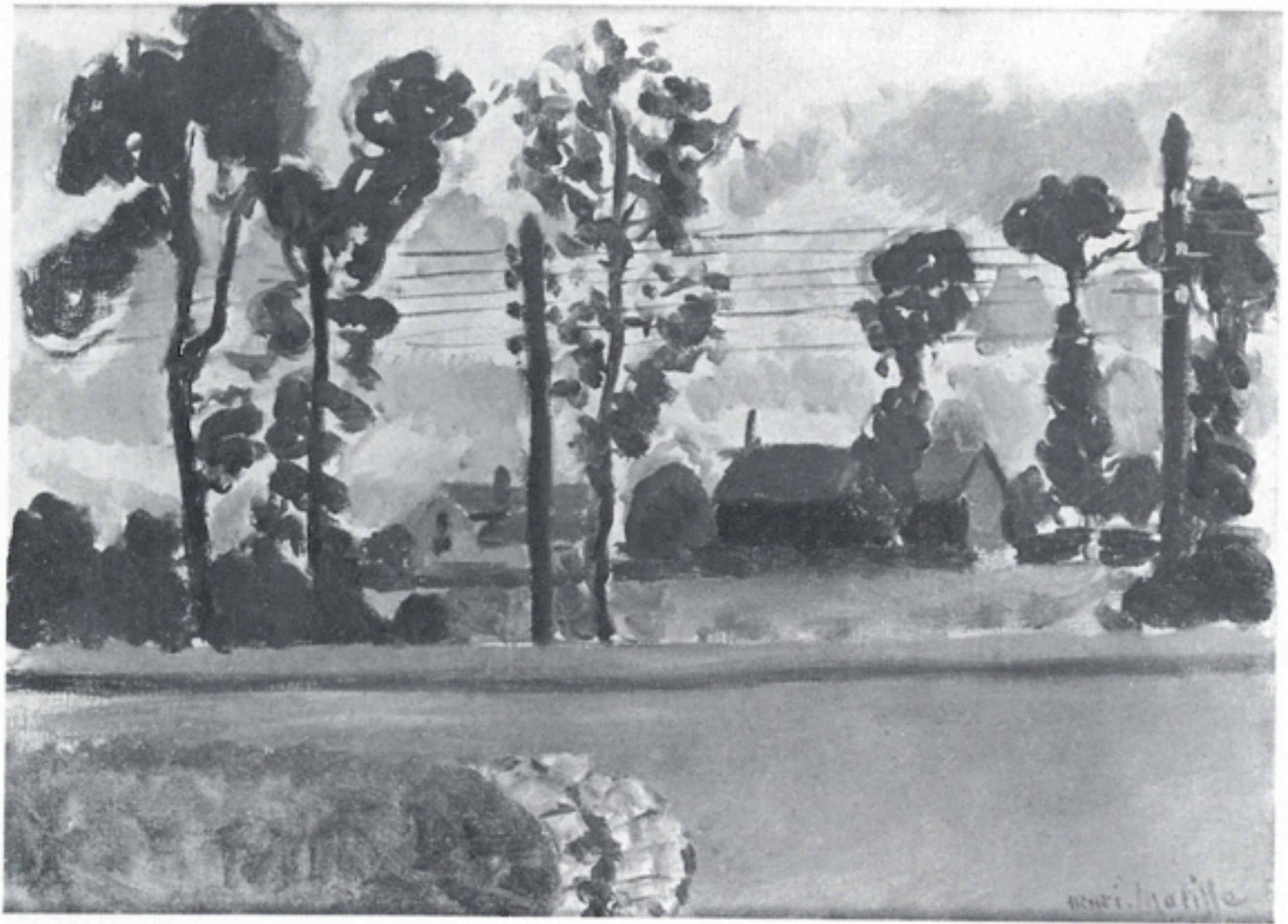
Stuart Davis, *Windshield Mirror*, c. 1932



Stuart Davis, *Untitled (Variations of Windshield Mirror)*, 1955-1956



Matisse, *Route de Villacoublay*

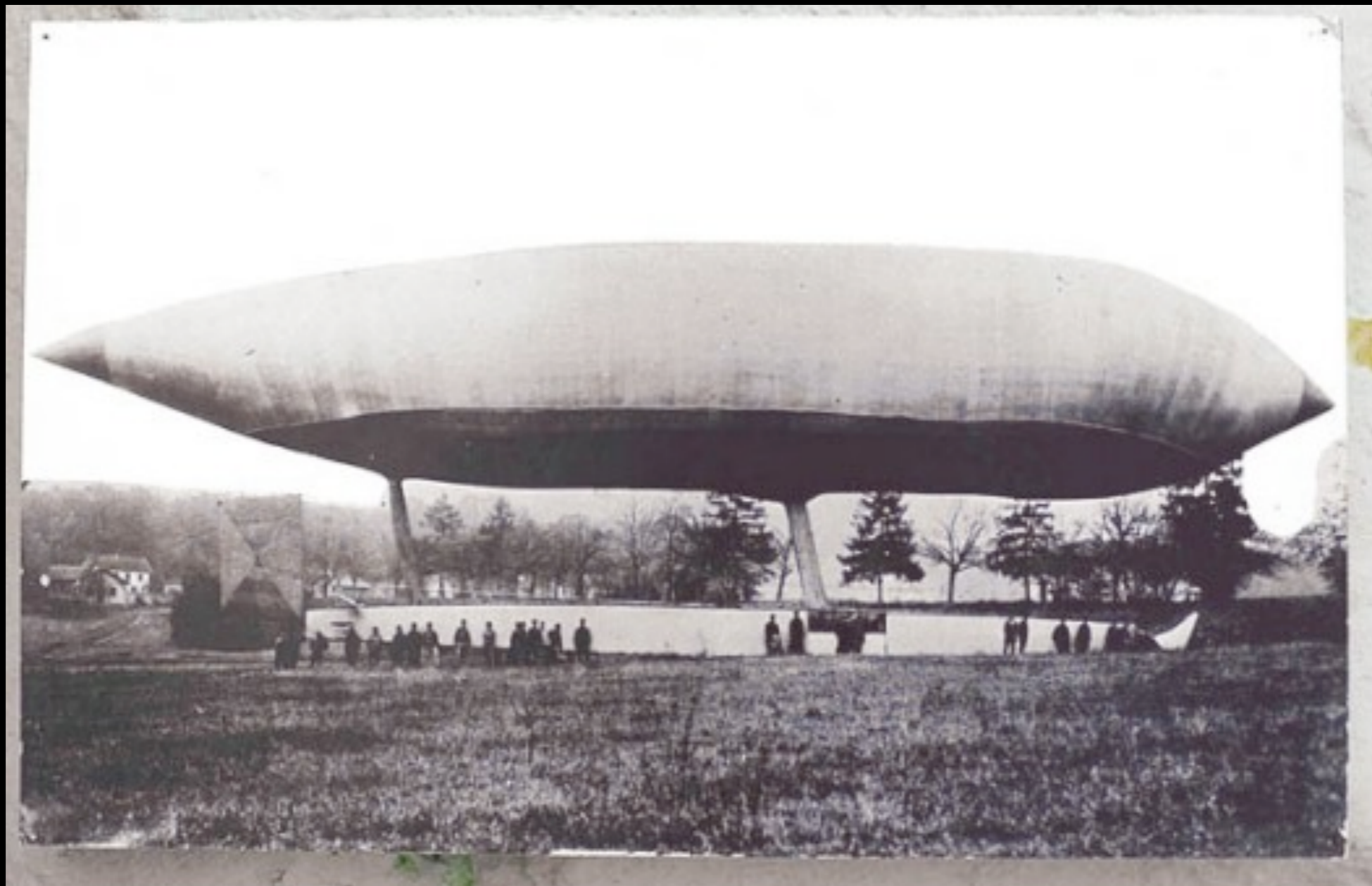


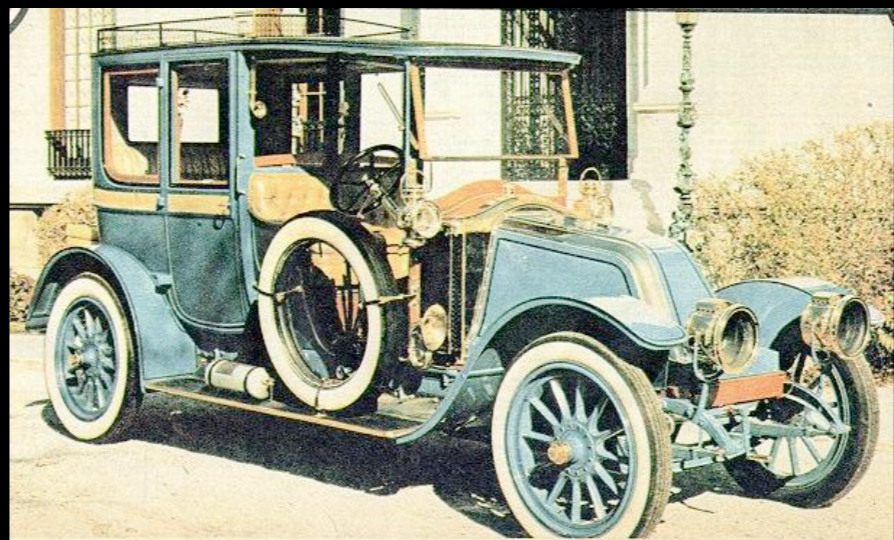
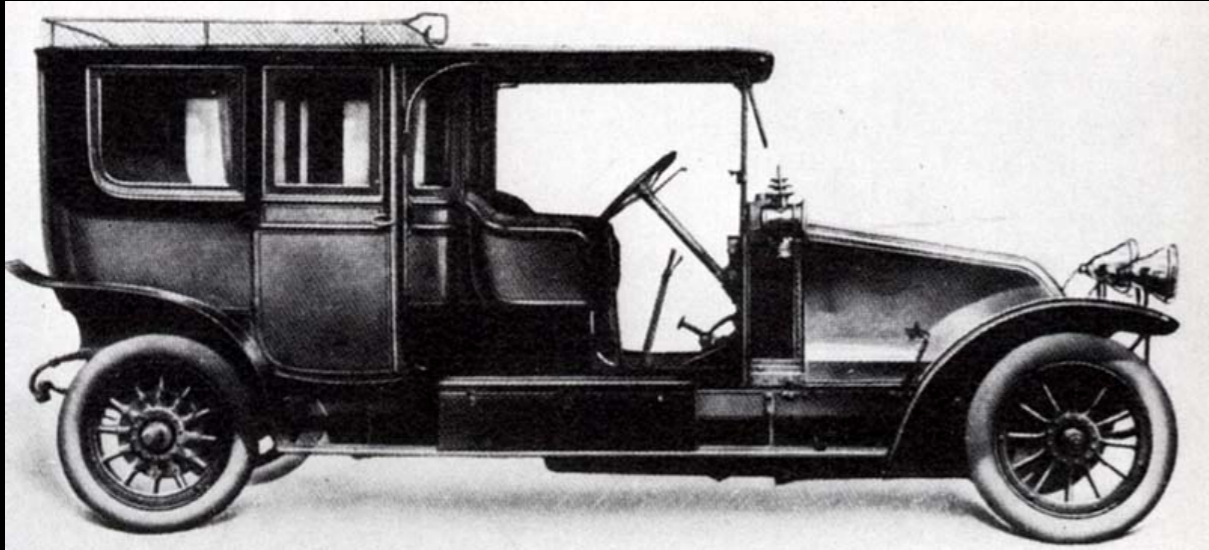
Matisse, *Route de Clamart*, 1917





Matisse, *Route de Villacoublay*







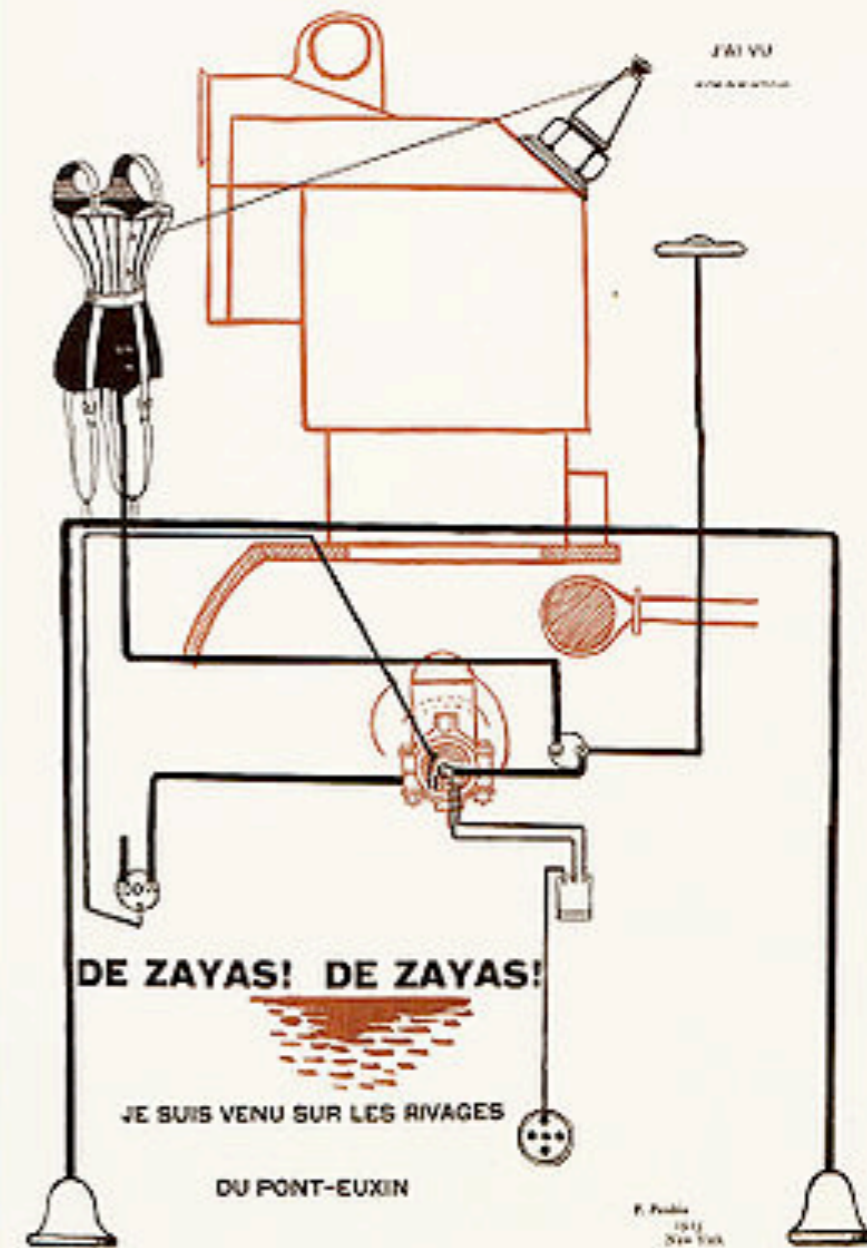
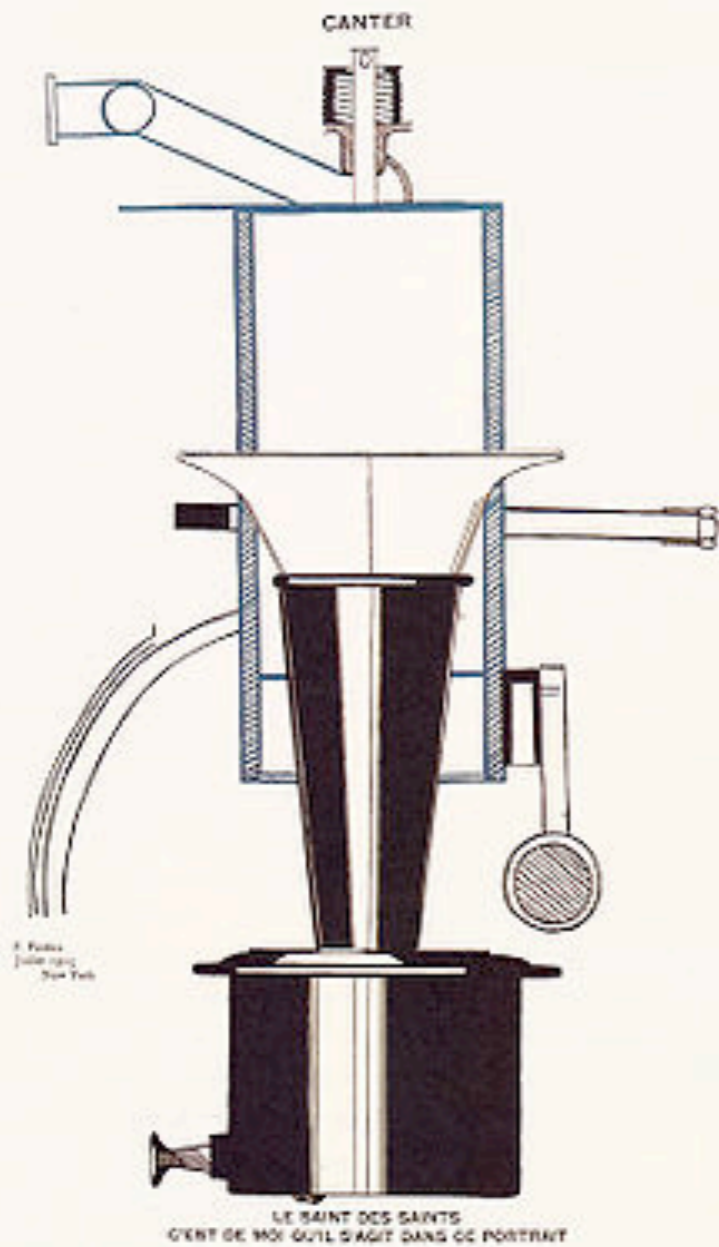
Mirò, *Portrait de Heriberto Casany (Le Chauffeur)*, 1918



Francis Picabia, Suzanne Duchamp, Germaine Everling, c. 1920

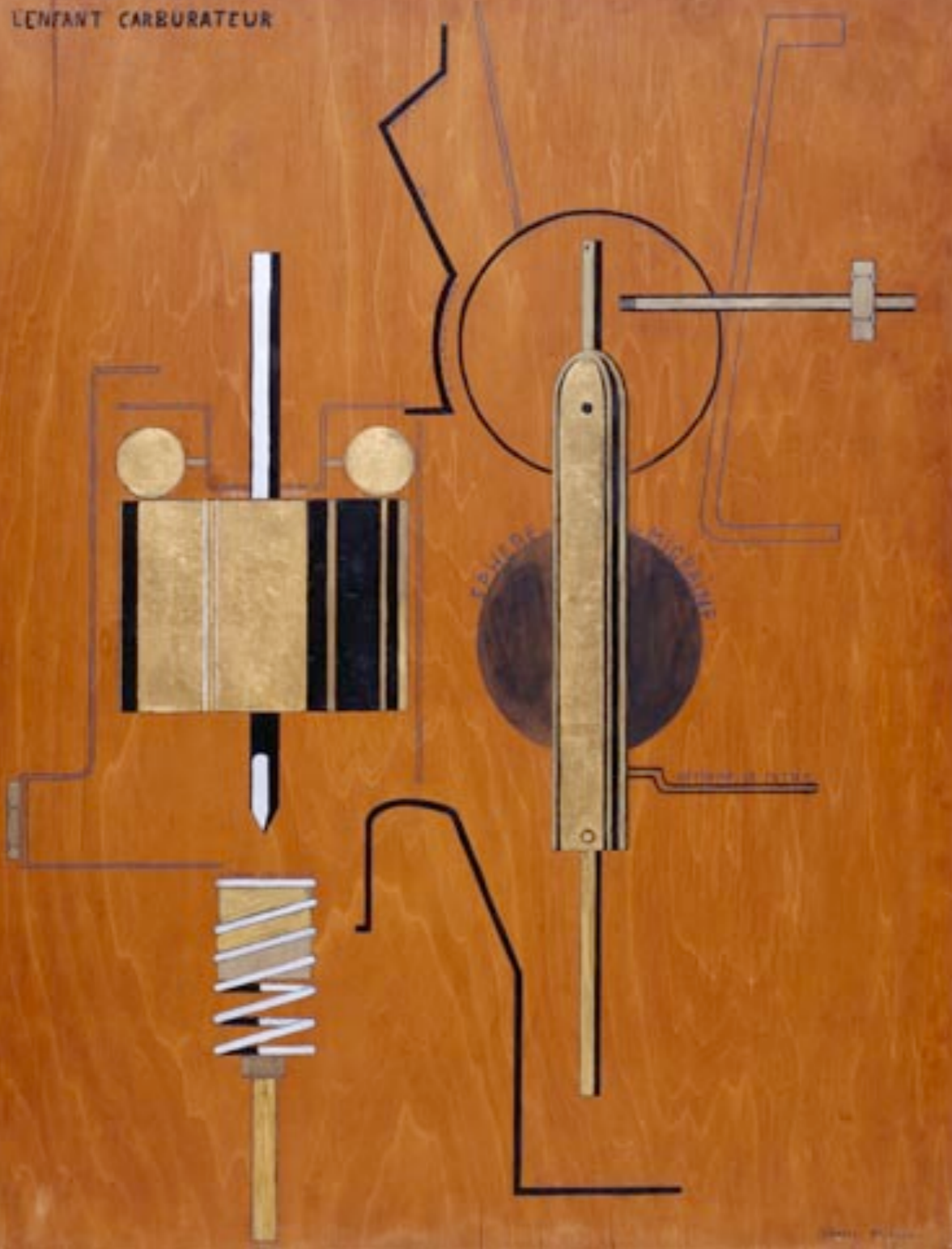


Francis Picabia, 1922



Picabia dans 291, Juillet-Août 1915

L'ENFANT CARBURATEUR



à Francis Picabia en grand vitesse avec Ray Cunningham 1924

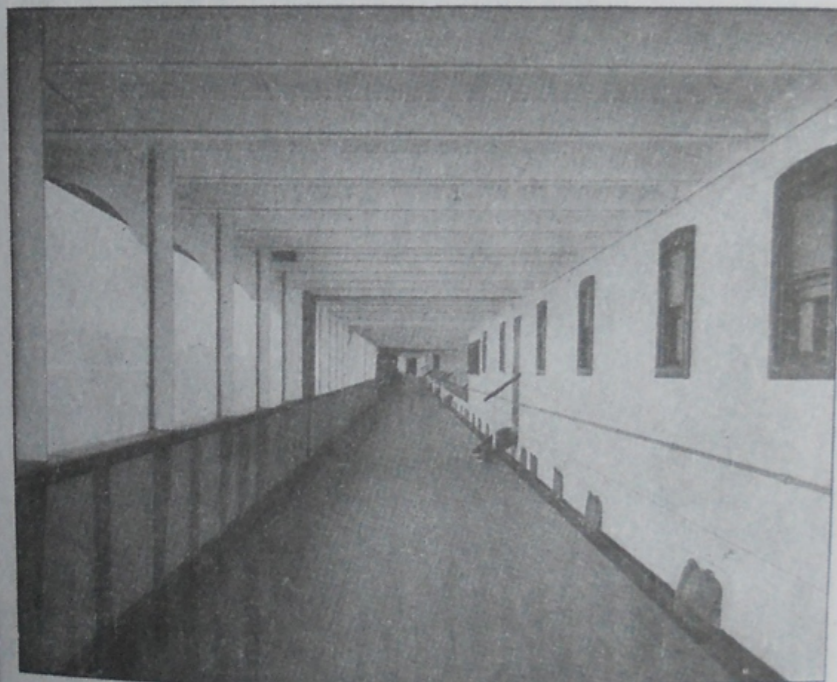
Picabia, *L'enfant carburateur*, 1919

COLLECTION DE "L'ESPRIT NOUVEAU"

LE CORBUSIER

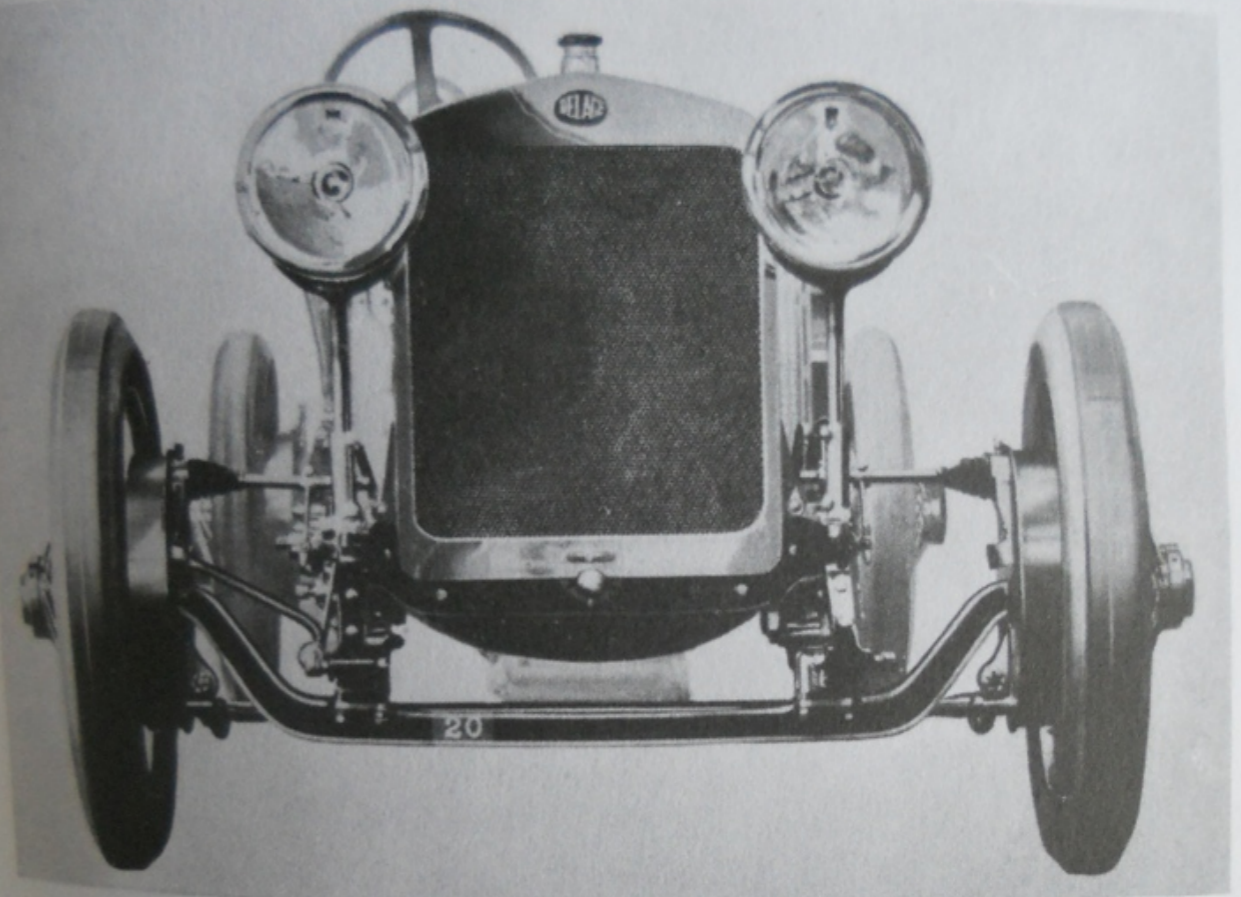
VERS UNE ARCHITECTURE

NOUVELLE ÉDITION REVUE ET AUGMENTÉE



LES ÉDITIONS G. CRÈS ET C^{ie}
11, RUE DE SÈVRES (VI^e)
PARIS

2^e ÉDITION



DELAGE, 1921.

If the problem of housing, of the apartment, were studied like a chassis, we would see our houses rapidly transformed and improved. If houses were built industrially, mass produced like chassis, we would soon see forms emerge that, while unexpected, were sound, tenable, and an aesthetic would be formulated with surprising precision.



PAESTUM, 600-550 B.C.

The Parthenon is a product of selection applied to an established standard. Already for a century, the Greek temple had been organized in all its elements.

When a standard has been established, direct and fierce competition comes into play. It's a "match"; to win, you must do better

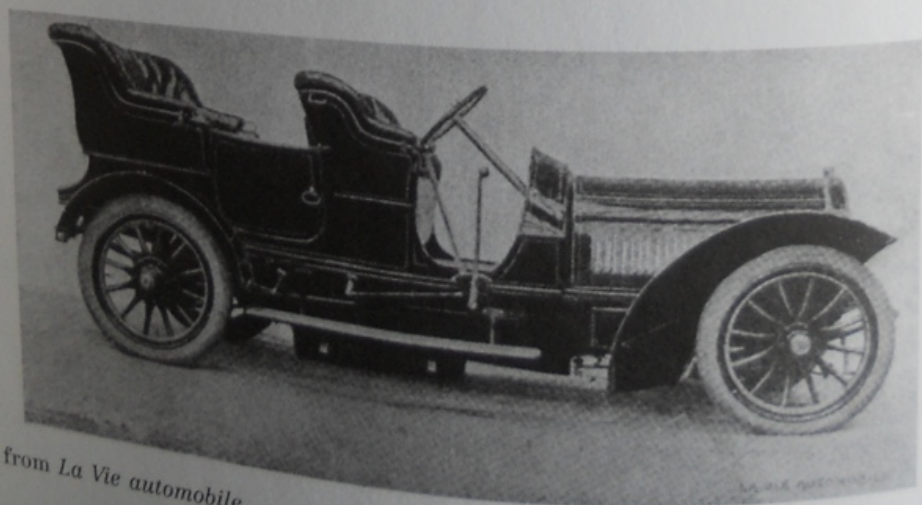


Photo from *La Vie automobile*.

HUMBERT, 1907.



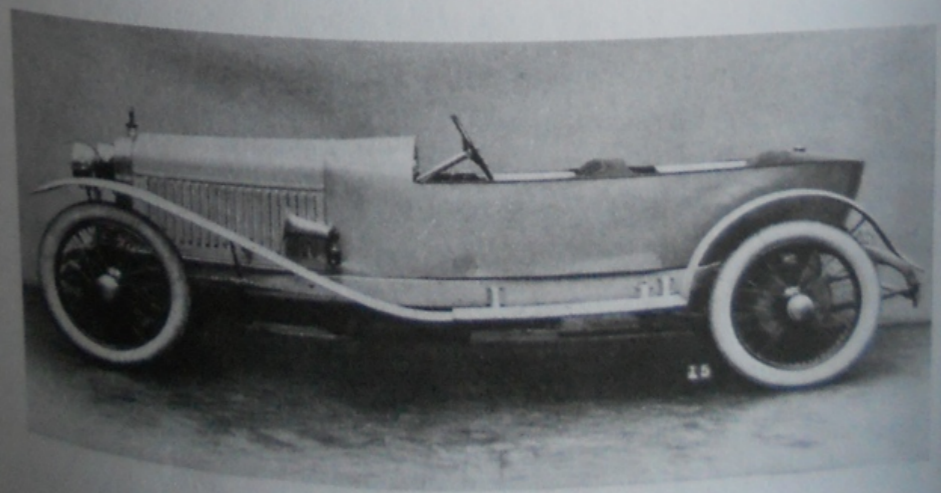
Photo Albert Morancé.

PARTHENON, 447-434 B.C.

than your adversary *in all the parts*, in the general lines and in all the details. Then there is intense study of the parts. Progress.

The standard is a necessity for order brought to bear on human labor.

The standard is established on sure foundations, not arbitrarily,



DELAGE Grand-Sport, 1921.

“Un paysage traversé ou rompu par une auto ou un rapide perd en valeur descriptive, mais gagne en valeur synthétique ; la portière des wagons ou la glace de l’auto, jointes à la vitesse acquise, ont changé l’aspect habituel des choses. L’homme moderne enregistre cent fois plus d’impressions que l’artiste du 18e siècle [...] La condensation du tableau moderne, sa variété, sa rupture des formes est la résultante de tout cela”

Fernand Léger en 1914, dans *Fonctions de la peinture*, Gallimard 1997, p. 20



