



35
アメデ・オザンファン
調和
1922年
油彩、カンヴァス
131.4×99.1cm

Amédée Ozenfant
Accords
1922
Oil on canvas
131.4×99.1 cm
Gift of John Gregg Allerton, 1967 (3478.1)

AMÉDÉE OZENFANT
France, 1886–1966

***Accords*, 1922**
Oil on canvas

Gift of John Gregg Allerton, 1967 (3478.1)

A man of far-ranging interests, Amédée Ozenfant was a noted editor, prolific author and teacher, as well as a painter. A milestone in Ozenfant's career came at the close of World War I when he met the Swiss painter and architect Charles-Édouard Jeanneret (known later as Le Corbusier). Together they conceived a new art form that they called "purism." The two had become disenchanted with the prevailing style of art at the moment—synthetic cubism—which they felt had degenerated into paintings that were overly decorative and excessively patterned. The men founded their new aesthetic on classical forms and an underlying geometric order. Still-life subjects lend themselves perfectly to the purist format. Ozenfant's works, including *Accords*, are composed of ordinary objects arranged frontally, painted in a subdued and limited palette and devoid of unnecessary detail. This work is an arrangement of interlocking shapes—carafes, wine glasses, a guitar, and jug—painted in gray, white, black, blue, green, beige, and brown. The result is a sense of order and balance that reflects the cool and impersonal simplicity of machinery. It is interesting to note that the painting is also known by the title *Fugue*, as the harmony of the composition has been likened to music.

Amédée Ozenfant (French, 1886–1966)

Accords, 1922

Oil on canvas

Gift of John Gregg Allerton, 1967 (3478.1)

At the close of World War I, Amédée Ozenfant met the Swiss painter and architect Charles-Edouard Jeanneret (later known as Le Corbusier), and together they developed Purism. Conceived as an ordering system based on classical proportion and modeled after technological standardization, this new art form was designed to give structure to synthetic Cubism, then perceived as a scattershot style with no clear trajectory or focus. It was also devised in direct opposition to Dada, whose use of humor and chance as powerful strategies of subversion was denounced by the Purists as a destructive obstacle to their agenda.

In *Accords*, Ozenfant has siphoned all individualizing flourishes from the bottles, glasses, guitars, and pitchers associated with the Cubist visual vocabulary, and he has rendered these objects in terms of the circles, cylinders, spheres, and cones on which they are fundamentally based. Interpreting ordinary things as multiple iterations of essential geometric forms, Ozenfant has subordinated a complex interlace of vessels and volumes to its Platonic ideal.

Amédée Ozenfant

1886–1966, France

35

Accords

1922

Oil on canvas

51-3/4 × 39 in. (131.4 × 99.1 cm)

Gift of John Gregg Allerton, 1967 (3478.1)

A man of far-ranging interests, Amédée Ozenfant was a noted editor, prolific author and teacher, as well as a painter. He began his formal training in art at Saint-Quentin, the city northeast of Paris where he was born. In 1904 he moved to Paris to study at the Académie de la Palette. His works were exhibited in the Salon de la National, Salon d'Automne, and the Salon des Indépendants from 1908 to 1911. Around that time he became acquainted with cubism and its advocates, but he was never a member of the group. Ozenfant's interests in music, literature, philosophy, and science were stimulated by travel abroad. In 1915 he founded *L'Elan*, a publication of art reviews, theoretical writings, and art criticism. His stated purpose was to provide a link between writers and painters.

A milestone in Ozenfant's career came at the close of World War I when he met the Swiss painter and

architect Charles-Édouard Jeanneret (known later as Le Corbusier). Together they conceived a new art form that they called "purism." The two had become disenchanted with the prevailing style of art at the moment—synthetic cubism—which they felt had degenerated into paintings that were overly decorative and excessively patterned. *Après le cubisme*, a manifesto published by Ozenfant and Jeanneret, put forth their new aesthetic based on classical forms and an underlying geometric order.

Still-life subjects lend themselves perfectly to the purist aesthetic. Ozenfant's and Jeanneret's works are composed of ordinary objects arranged frontally, painted in subdued colors of grays, blues, and soft rusts and devoid of unnecessary detail. The result is a sense of order and balance that reflects the cool and impersonal simplicity of machinery.

Accords is an arrangement of interlocking shapes—cups, wine glasses, a guitar, and jug—some with fluting suggestive of Greek columns. In some instances the contour of one shape defines another adjacent to it. Ozenfant limited his palette to gray, white, black, blue, green, beige, and brown. Light intersects with dark, transparency with opacity. It is interesting to note that the painting is also known by the title *Fugue*, as the harmony of the composition has been likened to music.

In the later 1920s Ozenfant had his first one-person show, turned to mural painting, and began to teach at the Académie de l'Art Moderne, founded by Fernand Léger. Ozenfant opened the Académie Ozenfant in Paris in 1932, the year he was awarded the Chevalier de la Légion d'Honneur. Four years later he moved to London, where he established another school, before instituting in 1939 the Ozenfant School of Fine Arts in New York, where he lived for the remainder of his life. Ozenfant's contribution to the art world includes his most important book, *The Foundations of Modern Art* (New York, 1952).