



# The Writing of Cubism: The Construction of a Discourse, 1910-1914

*Dr. Jeanne S. M. Willette*

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Based upon primary sources and original documentation, *The Writing of Cubism* posits that when the art critical writings on Cubism are re-read within their original intellectual and political context, it becomes clear that the historical coincidence of the conception of Cubism on the eve of the Great War had an impact upon the verbal configuration of this new movement that was equal to, if not outweighing, the stylistic innovations and artistic experiments of the artists. Re-reading Cubism in this non-art context as a product of literary institutional practices and political events is a de-familiarizing experience. Rather than being described as art, Cubism, as a concept, was verbally deployed as a nationalist return to French history and tradition at a time when the nation and its art were in peril. To re-read Cubism within its field of critical production is to re-define Cubism from art to strategy. From this point of view, Cubism was an art critical idea tailored to a literary territory marked by intellectual and professional stances taken within the institution of art writing. This field of critical fabrication marked the texts on Cubism with traces of tactical thinking that determined which critical fortresses were held by the already dominant powers, which literary strongholds were entrenched, which positions could be assaulted, and which conceptual weapons could be most effectively employed in the struggle to make Cubism a viable and valid and respected art form that fit neatly into a lineage of classical art.

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