THE DIMENSIONIST MANIFESTO

Dimensionism is a general movement of the arts. Its unconscious origins reaching back to Cubism and Futurism, it has been continuously elaborated and developed since then by all the peoples of Western civilization.

Today the essence and theory of this great movement bursts with absolute self-evidence.

Equally at the origin of Dimensionism are the European spirit’s new conceptions of space-time (promulgated most particularly by Einstein’s theories) and the recent technical givens of our age.

The absolute need to evolve, an irreducible instinct, has sent the avant-garde on their way toward the unknown, leaving dead forms and exhausted essences as prey for less demanding artists.

We must accept—contrary to the classical conception—that Space and Time are no longer separate categories, but rather that they are related dimensions in the sense of the non-Euclidean conception, and thus all the old limits and boundaries of the arts disappear.

This new ideology has elicited a veritable earthquake and subsequent landslide in the conventional artistic system. We designate the totality of relevant artistic phenomena by the term “DIMENSIONISM.” / Tendency or Principle of Dimensionism. Its formula: “N + 1.” (A formula discovered in Planist theory and then generalized, reducing to a common law the seemingly chaotic and inexplicable artistic phenomena of our age.)

ANIMATED BY A NEW CONCEPTION OF THE WORLD, THE ARTS, IN COLLECTIVE FERMENTATION (their interpenetration)

HAVE BEEN SET INTO MOTION
AND EACH HAS ABSORBED A NEW DIMENSION.
EACH HAS FOUND A NEW FORM OF EXPRESSION INHERENT TO THE NEXT DIMENSION, OBJECTIFYING THE WEIGHTY INTELLECTUAL CONSEQUENCES OF THIS FUNDAMENTAL CHANGE.

Thus, the Dimensionist tendency has led to:

I. …Literature leaving the line and entering the plane.
   Calligrammes. Typograms. Planism.
   (preplanism) Electric Poems.

II. …Painting quitting the plane and entering space.
   Painting in space “Constructivism”
   Spatial Constructions.
   Poly-Material Constructions.

III. …Sculpture stepping out of closed, immobile, dead forms, that is, out of forms conceived of in three-dimensional Euclidean space—in order to appropriate for artistic expression Minkowski’s four-dimensional space.

It has been, above all, “solid” sculpture (classical sculpture) that has opened itself up, first to inner space, then to movement, and is transformed into:

Perforated Sculpture.
Open Sculpture.
Mobile Sculpture.
Motorized Objects.

And after this a completely new art form will develop:
Cosmic Art
(TheVaporization of Sculpture,
Synos-Sense Theater, provisional denominations.) The artistic conquest of four-dimensional space / to date an artistic vacuum /. Rigid matter is abolished and replaced by vaporized materials. Instead of looking at objects of art, the person becomes the center and the subject of creation, and creation consists of sensorial effects operating in a closed cosmic space.

This is how one would most concisely summarize the essence of Dimensionism: Deductive with respect to the past. Inductive with respect to the future. Alive in the present.

[The following artists endorsed the DIMENSIONIST MANIFESTO in Paris in 1936:]

Hans Arp Enrico Prampolini Ervand Kochar Nina Negri
Francis Picabia César Domela Pierre Albert-Birot Siri Rathsmann
Wassily Kandinsky Camille Bryen Frederick Kann Charles Siratto
Robert Delaunay Sonia Delaunay Anton Prinner
Marcel Duchamp Sophie Taeuber-Arp Mario Nissim

[The following foreign endorsements appeared in the first (movemental) edition of the Manifesto:]

Ben Nicholson (London) Katarzyna Kobro (Warsaw)
Alexander Calder (New York) Joan Miró (Barcelona)
Vincente Huidobro (Santiago de Chile) László Moholy-Nagy (London)
David Kakabadze (Tbilisi) Antonio Pedro (Lisbon)
The fundamental change in our worldview, the profound transmutation which results in the great formal revolution of the arts, resides in the absolute negation of materialism and of pure spiritualism. The result of this change is the advent of the synthetic idea in which spirit and matter constitute a single process.

In art, spirit is the source, while matter (form) is the expression.

—Kandinsky.

The pedestrian’s shuffling gait: letters = linear literature. Cars on the roads, fast trains: accelerated lines = literature in two dimensions.

Why do I practice superposition in painting? Because it has not been done so up until now.

—Picabia.

The longitudinal contraction of pictorial space.

—Louis Fernandez.

Polymaterial Compositions—the contemporary joy in the creation of the world.

—Prampolini.

The winged man: Painting in Space.

It is my greatest satisfaction to have ventilated Euclid’s brain: Sculpture-Ouverte.

—Kochar.

The fact that a new mode of expression exists in the plastic arts which differs from the traditional one is in my opinion sufficient proof to justify it. Life evolves unceasingly, obeying only its own mysterious fundamental law, according to which it results in itself perpetually.

—Kann.

The forms of art are materializations of a spiritual state. The great Revolution of form, which has been developing since the start of our century, is the organic result of a fundamental change in our conception of the world.

The Manifesto allows for the possibility of developing in a more detailed way all of the problems it raises; in our Revue by the artists themselves, and by Charles Sirato in his book Les Arts et les Artistes non-euclidiens.

—The Signatories

DIMENSIONISM

is not a willed movement, created or directed; it is an evolution which has existed in latent form for a long time. The Manifesto is in reality a general ascertainment deduced from the works of certain advanced artists, and, at the same time, an enlargement of the initial ideas derived from two-dimensional literature.

This is the first time that a Statement of 60 lines has been able to assemble in such a short time (around two months) the unanimous and spontaneous approbation of 25 artists, the most remarkable of all the countries.

This proves that our Statement is an awakening of consciousness. It requires for its understanding a certain knowledge of Dimensionism. The work wherein the principle of Dimensionism was discovered, which brought about the first bases of the non-Euclidean theory of the arts: ch. sirato

PLANISM

(two-dimensional literature)


(We draw particular attention to Chapter V. The Decomposition of Literature. Introduction of Planism according to the new conceptions of space-time of Einstein and Minkowski.)

PLAN-POEMS.

Entirely new materializations of poetic thought. / Musical Device. Novelistic Elements etc. /

Electro-plan-poems.

New Reality Edition. The synopsis can be requested at the TSCHANN books, 84, Bd. Montparnasse Paris

OUR WORKS IN PROGRESS:

Ch. Sirato “Non-Euclidian Arts and Artists”, A new concept explaining the most advanced artists, with documents and analysis of their works.

Ch. Sirato: “The Vaporization of Sculpture”, Creation of a future art, which is born before our eyes, the goal of evolution, the synthetic supreme result of a heroic age.

Dimensionist Album photographic anthology of works by dimensionist artists.

C. Bryen: “Poetic objects” photographed by Raoul Micheler.

E. Kotchar: Painting in Space.

J. Van Heeckeren: Gothic Novel.

Madame Jeanne Bucher and Madame Cécile displayed in their gallery, 9 ter boulevard du Montparnasse, from March 4 to 14, some Rotoreliefs by Francis Picabia.

The exhibition of Arp, Kandinsky, Taeuber-Arp, took place at the Galerie Pierre, 2, rue des Beaux-Arts, from May 2nd to 6th.

At Quatre-Chemin, 99, boulevard Raspail, to Ferren, Mead, Negri, Primmer and Rathsman were exhibited from March 16th to 25th.

“Regain”, center of information for new trends in contemporary arts. President: Gaston Diehl, 8, rue Monge.


Dadaism at the Sorbonne. The conference of J.-H. Lévesque on Dadaism was held on May 6 at the Guizot Amphitheater.

On your programme, turn the “Rotoreliefs”.

- On sale at all booksellers.

The Imprimerie des 2 Artsiens, 18, rue Ernest-Cresson, Paris-14 is the printing press of the Artists.

ACTIVITÉ

After the appearance of the first French edition, our manifesto will appear simultaneously in several foreign languages. Each of these editions will include a photograph of the artist representing the Dimensionist Movement in their country. For example the South American edition will include Huidobro’s portrait; that of Russia the portrait of Kabakaba; that of Portugal the portrait of Pedro, etc. These special editions will be identical to the original French edition with the exception of the second page in which the text at center will be replaced by one of these photographs.

In proceeding this way, we wish to accentuate the international tendency of our movement. Ever composite, the works of our artists, we have wished that our theories should reach the largest number of artists, that our ideas should become living factors everywhere that there is the possibility of evolution.

The first issue of Le Revue N+1 appears in October. Our announced books will appear every four months. Our First Exhibition will take place in the fall.

WE INVITE ALL THE ARTISTS IN Accord WITH OUR Ideas expressed in the manifest TO collaborate WITH US.

THAT THEY JOIN US, THAT THEY send PHOTOS OF THEIR WORKS, WHICH WE would BE able TO PUBLISH in our journal.

THAT THEY PARTICIPATE IN our EXHIBITION. THAT THEY PROPAGATE—OUTSIDE OF OUR INTERNATIONAL ORGANIZATION—our MANIFESTOS, our IDEAS, our WORKS.

POETRY HAS TWO DIMENSIONS. - PAINTING IN THE SPACE OF “KONSTRUKTIVISMUS”. SPACIAL STRUCTURES. MULTIMEDIA COMPOSITIONS. - PERFORATED SCULPTURE. OPEN SCULPTURE. MOBILE SCULPTURE. MOTORIZED OBJECTS.

THE FIRST INTERNATIONAL EXHIBITION OF DIMENSIONISM

Paris - Autumn - 1936

Will be the most modern Exhibition of recent years.

It will bring together the works of the dimensionists and those of artists with dimensionist tendencies.


Bollinger — A. Birot — Bryen — Huidobro — Lévesque — Van Heeckeren — Pedro — Sirato.

For further details, contact the Editorial Board, 25, rue Vavin.

IMPR. DES 2 ARTISIENS, 18, rue Ernest-Cresson, Paris (XIV)

MOSAIC