Morgan Russell’s Notebooks:
an American Avant-Garde Painter in Paris

Synchronism, the first avant-garde American style of painting to attract attention in Europe, was founded in Paris in 1913 by Morgan Russell and Stanton Macdonald-Wright, both of whom had moved there from the United States a few years earlier. Synchronism began with exhibitions in June, 1913, at the Neue Kunstsalon in Munich and the following October at the Bernheim-Jeune Gallery in Paris. In their exhibition catalogues, these two young artists adamantly stressed the distinction between their art and Orphism.¹

Noting superficial similarities in their colorful abstractions, critics have persisted in dismissing Russell and Macdonald-Wright as followers of Robert Delaunay. Macdonald-Wright and Russell did share with Delaunay a deep interest in light, color, and the theories of Michel Eugène Chevreul.² Yet, extensive documentary evidence exists indicating that Morgan Russell developed his synchronies from a broader variety of sources.

The purpose of this paper is to examine a selection of the wealth of significant material found in Russell’s unpublished notebooks.³ These notebooks record Russell’s dramatic breakthrough toward the realization of totally abstract compositions as early as the late spring and summer of 1912. This previously unknown evidence indicates both Russell’s originality and his independence from any single influence.⁴ Russell’s notebooks illuminate the development of Synchronism with remarkable clarity. They reveal that the emergent Synchronist style evolved for Russell in a logical and personal manner.

In the Spring, 1909, Russell moved permanently from New York to Paris in order to study sculpture with Henri Matisse. Russell enthusiastically visited the Louvre, commercial art galleries and private collections (such as that of Leo and Gertrude Stein) of Paris. His enthusiasms, apparent both in his sketches and in the letters he wrote, included the art of Monet, Cézanne, Michelangelo and Picasso.⁵


3. The notebooks discussed in this article are in the collection of Mr. and Mrs. Henry M. Reed, Caldwell, New Jersey. They are quoted with the kind permission of the owners and Mme Morgan Russell. Most of the notebooks were dated on the cover. Some notebooks extended for several months. Occasionally the individual entries were dated as well.

4. Published here for the first time, Russell’s notebooks and other studies were shown at the Museum of Modern Art, New York from March 16 to May 25, 1976 in the exhibition “Morgan Russell: Synchronist Studies, 1910–1922,” organized by the author.

5. Morgan Russell to Andrew Dasburg, unpublished letter of August 1908 expresses his enthusiasm for Monet’s paintings. Morgan Russell to Andrew Dasburg, unpublished letter of October 17, 1910 elaborates his great admiration of Cézanne’s work. Both letters are in a private collection.
By 1912, Russell's studies had begun to point in a new direction. He expected this development to lead to "a new vision in painting." At this time, Russell regularly kept a pocket-sized notebook with him and made copious written observations and sketches whenever an idea struck him. These notebooks include notes and sketches made in Paris cafes, the Louvre and the Durand Ruel Gallery. There are remarks on ancient art, color theory, music, philosophy and even health tips.

It is well-known that Morgan Russell did not exhibit his first purely abstract painting until the Bernheim-Jeune exhibition of October, 1913. Yet, his notebook dated May, 1912, contains a tiny pencil sketch (Fig. 1) for this first abstract painting.

**Synchromie en bleu violacé.** Russell's notes added adjacent to this sketch confirm that it was executed preparatory to the painting he dedicated to his patron, Mrs. Gertrude Vanderbilt Whitney, and subtitled a "Synchromie to light." Referring to the quotation which he chose from *Genesis* to illuminate the *Synchromie en bleu violacé* in the Bernheim-Jeune catalogue, Russell has noted next to a larger, roughly executed sketch of an unidentifiable subject on this same page: "light pushing back the dark." Russell wrote in the marginal areas in New York. Russell sketched many of Michelangelo's sculptures as indicated below. He sketched Picasso's *Three Women* of 1908 which he saw at the home of Gertrude and Leo Stein (before they sold it to Daniel Henry Kahnweiler who sold it to the Russian collector Sergei Shchukin).

6. Morgan Russell, unpublished notebook dated July 1912. In notes for a letter he planned to send his patron Mrs. Gertrude Vanderbilt Whitney, Russell mentions that he intends to realize "a new vision in painting."

7. Lost for many years, *Synchromie en bleu violacé* was recovered after Russell's death by Stanton Macdonald-Wright who repainted the damaged canvas before his own death in 1973.
Figure 4. Morgan Russell, *Synchromie en bleu violacé*, 1913, oil on canvas, 10 4/" × 7 6/". collection of Mrs. Stanton Macdonald-Wright.
Figure 5. Morgan Russell, Sketch for Synchromie en bleu violacé (Synchromy to Light), 1913, oil on canvas, 13" × 9½". Los Angeles, County Museum of Art, gift of Mr. and Mrs. David E. Bright.

around the tiny sketch for the Synchromie en bleu violacé: "This felt as profondeur and not surface seen — more and more as you develop it spectrally and as idea — have it mean depth, projection and movement and thus all form."

Russell worked further on his design for the Synchromie en bleu violacé by adding color in two crayon sketches (Fig. 2 & 3) found in his notebook dated July, 1912. The colors he chose were those of the spectrum as he had noted on the sketch of May, 1912. The final version of Synchromie en bleu violacé (Fig. 4), which measures 10'4" × 7'6" and is composed mainly of pure spectral colors, was conceived in a pencil sketch no bigger than a postage stamp. An oil study for the final composition (Fig. 5) and Synchrony No. 2, To Light, a smaller, perhaps later version of Synchromie en bleu violacé, also remain. A reading of his notebook dated April, 1913, leaves no doubt that Morgan Russell was seeking a new and personal style of art. He noted:

The necessity of being strongly of one's own time — your work to reflect intensely le rythm [sic] of our time and not be retrospective, or neo-this and that — and the influences must be completely assimilated to this end — one does art but this art must be isolated from life — even tho it may not be understood by the masses of one's own time it can still have quality to the greatest degree and will always be appreciated by the leading spirits of the time.

Russell experimented with the idea that he could begin a painting by interpreting the forms of a great work of sculpture. He wrote in his notebook dated July, 1912, (Fig. 6):
Light is projection and depth — not a balancing of forms around a center as sculpture. And yet so in sculpture projecting and receding forms. Perhaps a translation of a great work of sculpture, as color and shade, placed in a hollow would give the basis of the problem.

Russell may have followed this plan in a watercolor sketch which until the present has remained untitled (Fig. 7). On first glance, this work does not appear to represent a natural subject. However, such a subject is detectable if one looks at a Pencil Sketch after Michelangelo’s Florence Pietà (Fig. 8) found in his notebook dated August, 1912, and thus executed just a month after he had recorded this idea in the quotation cited above. Russell recorded some of the projecting and receding forms of the model Pietà in his sketch, yet he omitted as much detail as he included. He emphasized the ‘V’ shaped cowl and collar, and the shoulders of Joseph at the top; below he barely indicated the limp body of Christ with the right leg projecting. He has included little more than the supporting arm of either the Magdelene on the left or the Madonna on the right. From this sketch, it appears that Russell was interested only in the rhythmic flow of the three-dimensional forms and in their projections and recessions. In this same notebook he wrote:

> Place in mind or vision clearly the subject as form — the points nearest you in projection — those furthest and the side projections and siege [sic] the order of this... the sentiments of the whole as color and as line. And in the working ignore, forget the linear outlines of objects — never will you arrive at complete expression in painting until this habit is lost...

In the Watercolor Sketch after Michelangelo’s Florence Pietà (i.e. Fig. 7), Russell also emphasized a double ‘V’ shape at the top of the composition.

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8. For an illustration of this Pietà, see Charles De Tolnay, Michelangelo (Princeton, 1960), V, Fig. 77.
which corresponds to the cowl and collar of Joseph in his pencil sketch based on the same monument. A red, orange, and yellow projecting curve approximates the form of Christ’s limp left arm in the original Pietà. Below Russell has painted forms which might relate to legs; however, only Christ’s right leg was visible in the sculpture itself. Russell’s unusual means of creating an abstract composition of color and light by extracting his composition from a three-dimensional model perhaps owes something to his conception of himself as a “sculpteur manqué.”

In a notebook dated August, 1912, Russell confidently wrote:

There is a need for form that has not existed since the Renaissance. One point of real departure in color like the manifestation of light — by consequence the kind of light which has never been done — of a sublime beauty...

He followed this thought with notations remarking on: “the struggle of life against materiality — straight lines and curved lines — colors and grayness. The struggle of light against obscurity and shadow.” Russell exorted himself to “make the form and the space with waves of color — as Michelangelo does with waves of form.” On
the following page (Fig. 9), Russell executed various pencil sketches which develop further the concept of rhythmic color that eventually was to result in his first abstract synchronies. He noted: “the lines being the rythm [sic] on circular movements of the whole.” As he pointed out that “The color is influenced by overlapping of other colors,” Russell was beginning to consider color theory. The pages of crayon sketches (Fig. 10) which follow directly are the undulating “waves of color” he sought, while on the following two pages (Fig. 11), Russell experimented with a central whirlwind and intersecting waves of spectral colors.

Russell, who had been studying color theories

and their application in the Paris classes of the Canadian theorist Ernest Percyval Tudor-Hart, summed up his own aims and methods of using color in his notebook dated August, 1912:

The thing that led me to this discovery and this method was the search after a rationale of color — above the servile copying of local color — reflected light and the illusion of the complementaire. A rationale that would satisfy my longing for a vision of color that would enable me to render form by

10. In addition to Chevreul, Russell knew about the color theories of Hermann von Helmholtz and Ogden Rood. He may have first learned of their theories in the Paris classes of Ernest Percyval Tudor-Hart (1873–1954), rather than by reading such theories in the original.

composing the force of the light as naturally and as clearly as when painting in monochrome —

The search for a rhythmic [sic] basis to color — the struggle of warm and colds — ups and downs — ins and outs — and by the means giving the full power and richness possible with paint to expression of color emotions...

What Russell wrote in August, 1912, of his aims in painting thus places him securely among the avant-garde. He reminded himself to:

Make lines colors... never paint "the thing" or the subject. Paint the emotion not illustration... a few curly lines and to depth, rhythm [sic] light... a few little spectrums, dark violets and lights...

Russell’s attempts in this direction are represented by his simple, yet rhythmic crayon study (Fig. 12) composed of two overlapping spirals of spectral hues, a work presumably also dating from summer, 1912.

Russell continued to study the forms of Michelangelo’s sculpture. His notebook dated September, 1912, begins with sketches after Michelangelo’s Pietà in the Vatican and Lorenzo de’ Medici from the Medici Tombs in Florence. However, his belief is now even stronger that significant artistic expression would focus not on objective reality, but on formal considerations. He wrote in this notebook of the following necessity:

... to forget the object entirely, yes to forget it — to put it out of our mind entirely and think only of planes, lines colors, rhythms [sic] etc. emotional visual quality... Some artists sacrifice or ignore these qualities and accent the fact — but one must do the contrary, accent the rhythm [sic] the rapport and let the object suffer. Keep the “music” at all costs — the palpitation or undulation — sacrifice the fact. [italics mine]
In a watercolor representing a Pot of Geraniums (Fig. 13), Russell has allowed the forms of the top of the plant to blend with their surroundings while leaving the pot and stem more distinct. This work shows a departure from Russell’s previously more traditional attempts at still life. He is beginning to “let the object suffer,” as he indicated in the quotation above. While other watercolor studies (Fig. 14) still appear to have evolved out of nature, the specific subject forms are no longer recognizable. In August, 1912, with the idea of an abstract synchromy firmly in mind, Russell wrote of his plans:

I propose to exhibit to the interested public certain things, which I have believed to be of paramount importance and which until now have been ignored in painting... at the same time opening a field of richness unknown until now in this art... I address myself to the intuitive appreciation of the public in an artist capable of feeling more profoundly than the paintings of the two great salons and I believe to give them that which they have awaited for many years...

With this mission in mind Russell strove to achieve rhythmic effects of color and light in his abstract synchromies. Among the several watercolor sketches in his notebook dated August, 1913, one finds a colored spiral rhythm (Fig. 15) similar to that which flows along the right side of his large painting Synchromy in Orange: To Form (Fig. 16) of 1913–1914.12 Comparing Russell’s attempt to

12. Synchromy in Orange: To Form, in the collection of the Albright-Knox Art Gallery, Buffalo, New York, is perhaps Russell’s best known work. It was first exhibited as Synchromie à la forme: Orange in Paris in the Spring, 1914 in the Salon des Indépendants. For a detailed examination of this painting, cf. “Morgan Russell’s Synchromy in Orange: To Form” by the author in the forthcoming bulletin of the Albright-Knox Art Gallery.
convey rhythm with line and shading alone in the adjacent pencil sketch, one grasps the importance to Russell of color as a vehicle for the expression of dynamism. By now Russell’s waves of color have evolved into more complex interwoven spirals. He also utilized color principles by suggesting the projection of the warm colored shapes and by juxtaposing complementary colors for greater contrast.

On November 5, 1912, Russell noted: “Color and light must be entirely melted into one and felt as such — and light must be expressed as it is felt in us as color.” He wrote here of seeking to create “painting capable of moving people to the degree that music does.” At this time, he proposed to achieve this effect in painting by the: “Division of canvas in the sense of the movement of the light in measures of equal distance but broken up variously with a certain rhythmic [sic] character.”
As Russell sought a means to merge color with light, he began to conceive of a new medium beyond traditional painting. As early as September, 1912, he had dreamed in a notebook annotation of "something that is entirely in character with modern development" in order to express his "new vision." His idea for a light machine was first expressed in this notebook. He reminded himself:

Have but one but [i.e. goal] — that of (as result of confidence in new vision) bringing it forth, or perfecting it — of making it take form. It is so closely connected with modern tendency, as for instance, even if art should take a form other than canvases [sic], it would give in part the solution. Imagine waves of light — color — divided in measure for the composer and executant and given in time as well as space...

Then, as if writing a manifesto for an upcoming exhibition, Russell explained:

What gave birth to this idea — first — simply a vague image of that which I felt a painting should or at least might be — Next the search for a solution of the problem of color and light or a "rationale" to color.

Russell concentrated, however, on his Synchromist canvases until the spring of 1914. He then made further plans for the light machine. Russell intended to combine music with color and light. He adored music, particularly Beethoven's symphonies, which he often listened to while working out color harmonies. He composed

music and used musical principles in arranging chords of colors. Even the name Synchromism, meaning "color synthesis" was suggested to him by the word symphony.

Russell's main problem in developing his light machine was a lack of financial support. In Fall, 1913, he optimistically wrote of inviting financial collaboration and of exhibiting the machine "in the principle cities of Europe and America." He intended to request backing in Paris, London, St. Petersburg and Moscow. He noted the necessity to "explain clearly about the aim which will give birth to a new art but at the same time renew and deepen an enjoyment of the old."

Russell’s project for the light machine never progressed much beyond his extensive notes and related paintings. He conceived of "an apparatus that by reducing the luminosity of the screen, or of the lamps... will reduce that of the colors..." He also made a number of studies of oil paint on tissue paper (Fig. 17). These are meant to be viewed with a light shining from behind the abstract images as if projected on an illuminated screen. The effect, in a properly darkened room, is dramatic. Some of the

![Figure 16. Photograph (c. 1951) of Morgan Russell and his wife in front of Synchromy in Orange: To Form, 1913-1914.](image-url)
small colored squares may have been meant to have been projected in series, resembling motion pictures.  

Russell’s last series of abstract synchronies, painted during 1922, known as Eidos after the Greek word for “form” or “shape”, marked his return to abstract canvases for the first time since 1915. These were, however, only a substitute for the light machine that he envisioned but could not afford to produce. He actually imagined the Eidos pictures projected with a musical accompaniment. In the 1920’s, Russell and Macdonald-Wright, the latter then living in California, discussed their plans for such a machine in correspondence. 

Russell may have dreamed up his idea for a light machine before he knew of similar theories. Colour-music, The Art of Mobile Color by A. Wallace Rimington, was published in London in 1912, for example. Yet, Russell probably first learned of this book in an article of August 22, 1913, published in a Paris newspaper, since he saved this article among the clippings referring to his own works. In any case he obviously considered Rimington’s theories important and was interested in the latter’s attempt to define exact ratios between colors and musical notes.

Russell’s plans to combine light, color and music were pre-empted in New York in 1915, with the performance of Alexander Nicolaivich Scriabin’s Poem of Fire. Colored lights were projected on a screen to the sound of Scriabin’s music. By 1919, Thomas Wilfred had invented the Clavilux which projected color and light (without music) on a translucent screen by the use of a keyboard controlling projectors behind the screen.

Russell’s interest in music also led to his plans to collaborate with the poet Blaise Cendrars on a Synchronist ballet in 1925. Cendrars, who had earlier enthusiastically championed the art of Sonia and Robert Delaunay, also saw promise in Russell’s art. Unfortunately, like the debut of the light machine, the Synchronist ballet never took place. Tantalizing hints in Cendrars’ letters to Russell are all that remain of this project.

Although Russell did not succeed in executing all of his innovative ideas, he was an original thinker. His abstract synchronies attest to his talent as a painter, as do his notebook comments which remain to explain their conception.

Russell focused on the spectrum as the basis for his color scheme in his first purely abstract oil painting Synchronie en bleu violace. He chose the spectral sequence from which he soon departed because he believed light, as perceived by humans, to have as its basis, “the spectrum and not the yellow white disk of the sun.” One wonders if Russell may have been referring here to Robert Delaunay’s various Formes circulaires or Sun Discs of 1912-1913.

Russell’s intention was quite different from that of Delaunay in his use of a submerged sculptural motif as a basis for his composition. Russell was primarily concerned with creating a rhythmic

\[14.\text{ Stantun Macdonald-Wright actually experimented with color film and motion pictures in California in 1919 and the following few years.}

\[15.\text{ These Eidos pictures were exhibited in Paris at the Galerie La Licorne from May 4-17, 1923. The catalogue contains Russell’s explanation of these works linking them to his project for a light machine.}


\[17.\text{ Focus on Light, The New Jersey State Museum Cultural Center, Trenton, May 20 – September 10, 1967.}


\[19.\text{ Blaise Cendrars to Morgan Russell, unpublished letter of January 10, 1925 and other undated letters, private collection, New York.}

\[20.\text{ Morgan Russell to Gertrude Vanderbilt Whitney, unpublished letter of December 1913, Private Collection, New York.}
ensemble to indicate both rhythmic movement and spatial depth. Delaunay’s flatness, such as that in his *Le Premier Disque* of 1912, did not appeal to Russell at this time although he shared the Frenchman’s preoccupation with a central vortex. It was, in fact, Russell’s desire to transcend the limitation of the canvas, that led him to experiment with creating rhythmic color with actual lights combined with music.

The early interest Russell had in Michelangelo’s sculpture and the use he made of these forms as the basis of abstract color paintings are evidence of the independent development of his Synchromist style. Although the figurative basis of Russell’s Synchromist paintings has not been sufficiently appreciated, their sculptural solidity has been recognized. Russell’s interest in sculptural and figural forms as a basis for abstract painting was first shared by Stanton Macdonald-Wright. This idea was later communicated to Thomas Hart Benton who experimented briefly with Synchromism around the time of the Forum exhibition in 1916. Benton then went on to develop his own style of heroic figurative painting. The notebooks also indicate that by May 1912, Russell’s important stylistic development had progressed considerably further than those who have previously placed the artist as a mere footnote to Delaunay have ever realized. Now that this evidence has become available, one must acknowledge the originality of Russell’s Synchromist style. Russell was by 1913, not just another young American artist in Paris, but among the forefront of the abstract avant-garde.

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22. For example, Barbara Rose, *American Art Since 1900: A Critical History*, New York, 1967, 93, states: “Although they were partners in their enterprise, Russell and Macdonald-Wright had different interpretations of Synchromism. Russell’s work was more clearly abstract; behind Macdonald-Wright’s forms there is usually some structure in nature that has been idealized in the rhythmic coordination of the muscular organization of the human body... In place of Russell’s opaque planes and sculptural forms — Russell had worked on sculpture with his friend Matisse — Macdonald-Wright preferred the diaphanous quality of intersecting transparent planes.”