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MATSUI, Hiromi. Impulsive Expression of the Human Body in the Works of Raymond Duchamp-Villon: The Dialogue between Abstract and Concrete, Motion and Emotion, Music and Dance, 1910–1913

The objective of this paper is to clarify the stylistic development of representations of the body-in-motion influenced by psychology and other resources in the works of sculptor Raymond Duchamp-Villon. It does this by analyzing the sculptor's philosophy as represented in his works, including drawings and manuscripts, and comparing them to the works of his brothers, Jacques Villon and Marcel Duchamp, and those of his neighbor, painter František Kupka.

Focusing on the works of Duchamp-Villon between 1910 and 1913, the period when the sculptor established his own geometric style, the paper clarifies four points. The first section discusses how Duchamp-Villon's works after 1910 are characterized not only by a geometrization of the human body, but also by his use of abstract line to trace the movements of models. The second section analyzes contemporary manuscripts and drawings that contain unpublished commentary to support the assertion that the abstract line used by Duchamp-Villon to describe movement was inspired by the physiology of Etienne-Jules Marey; in fact, the Duchamp brothers and Kupka all shared an interest in physiology, and it was probably through conversations with these artists that Duchamp-Villon was inspired to include physiological knowledge among his artistic objectives. The paper identifies two of his applications: the juxtaposition of different states of body in movement, and the description of the movement of a particular point as a "trace." The third section examines how Duchamp-Villon's *Lovers* (1913) uses abstract lines, not only to delineate the movement of two figures-one trying to embrace as the other attempts to escape—but also to represent psychological aspects of love and conflict. The fourth section shows how the rhythmic lines of *Lovers* are closely connected with Duchamp-Villon's interest in music, and how his volumetric representation of the figures are connected with his interest in images of dancers. The final section notes that, at the same time as Kupka's work brings together his interests in physiology, music, and dance, Kupka completely renders abstractly images of the body, whereas Duchamp-Villon conserves the body form in his *Lovers*. The sculptor's commentary in his manuscripts reveals that the abstract line representing "life" can be compared to music, giving motion and emotion to the expression of "nature"—that is, a body.

The paper points out that this tendency is based on an aspect of the sculptor's creativity, which harmonizes the rhythm of music and the body. The paper's summary combines these observations to show that, while some of the inspiration for *Lovers* may have come from conversations with fellow artists, the particularity of Duchamp-Villon's sculpture is ultimately the fruit of dialogue between abstract and concrete, picture and sculpture, motion and emotion, and music and dance.

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