Modernism: 1912-1950

'Simultaneous and Successive Depiction'

Modernism has been taken as a period that commences with the emergence of abstraction around 1912 and abstraction has been taken as the sampling of two-dimensionality *for* depiction rather than *by* depiction. Abstraction here makes patterns for pictures. But there is more to Modernism than abstraction. Competing styles of depiction start from similar concerns with novel picture planes but arrive at versions that defy abstraction and pattern. They sample conflicting objects and multiple picture planes. Can a picture have more than one object? Can a depicted object need more than one picture plane? Pictures of more than one object (as opposed to simply many unitary parts) are familiar in the form of the rabbit/duck ambiguous drawing, or in the compositions of Giuseppe Arcimboldo (c.1527-1593). Objects of more than one picture plane are less familiar, but still traditional in games with scale and perspective such as those devised by William Hogarth (1697-1764) for the etching *False Perspective* (1754) (Figure 10). In the first example the picture may be viewed successively but not simultaneously, offer more than one picture plane, but not at the same time, may be rabbit or duck, but not rabbit and duck. In the second, location and scale of object depend upon competing systems of perspective. The object belongs to any one system to the extent that the system is consistent throughout the picture, but since none are wholly consistent, the object properly belongs to conflicting and simultaneous picture planes.

'Simultaneous and successive depiction' arises in roughly three styles in Modernism. Firstly it arises in an overlay and overlap of objects through multiple picture planes and is here termed 'Overstyle'. This style commences with the experiments in collage by Picasso and Braque in 1912 and is pursued by artists such as Klee, Arp, Miro and Max Ernst (1891-1976), ultimately to a convergence with biomorphic abstraction. Secondly it leads more narrowly, to a play of styles within a single picture plane, to blends or hybrids, pastiche and parody. Here this is termed

'Interstyle'. This arises as a conservative and compromised tendency, but receives decisive support from Picasso in his games with neo-classicist figures and proportions, as part of his demonstrations of stylistic versatility.[193] The third style starts from works such as *Passage from Virgin to Bride* (1912) (Figure 11) by Marcel Duchamp, *I and the Village* (1911) (Figure 12) by Marc Chagall (1887-1985) and *The Uncertainty of the Poet* (1913) (Figure 13) by Giorgio de Chirico (1888-1978). It concerns conflicts within systems of perspective, and between objects and realism of style. This tendency culminates in the 'dream pictures' of Ernst, Salvador Dali (1904-1989), Yves Tanguy (1900-1955) and others, as well as the pictorial conundrums of Rene Magritte (1898-1967) and is here termed 'Rerealism'. The term is introduced since, while much 'Rerealism' is the product of Surrealists, (that is, members of the Paris-based organisation of that name) not all 'Rerealism' is Surrealist. Duchamp, Chagall and de Chirico for example were not members. Equally, not all Surrealists painted 'Rerealism'. Miro, Masson, Roberto Enchauren Matta (b.1911-2003) and Arshile Gorky (1904-1948) did not, for example. Nor is all 'Rerealism' necessarily dream-like or especially oneiric – Magritte's games with a caption in *The Treachery of Images* (1939) (Figure 14) or Duchamp's *Passage from Virgin to Bride* (1912) for example surely engage pictorial or stylistic issues before dreams. The Surrealists, while an important source of promotion and support for 'Rerealism' and 'Overstyle' are not exclusively the source of either. Finally, 'Rerealism' captures something of the multiple or circular nature of the picture plane friction in such works. The introduction of the styles here perhaps also frees works from more rigid interpretation.

'Overstyle and 'Rerealism' share with abstraction the promotion of the magical, mystical and musical and extend schemes of picture plane in more radical ways. Yet the three styles compete and conflict in means. Abstraction pursues the object to a

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[193] 'Interstyle' is recognised under other descriptions. For example, variants such as the Neue Sachlichkeit, Pittura Metafisica and Socialist Realism are similarly grouped in Benjamin H. D. Buchloh, 'Figures of Authority, Ciphers of Regression' *October* no 16 Spring, 1981, pp. 39-68. Although Buchloh argues not just for a conservatism to the style, but for links to dangerous political tendencies, for the style as a portent of these and for parallels with the rise of Neo-Expressionism in the late seventies and early eighties. More recently, the style is reviewed in relation to abstraction in Robert Storr, *Modern art despite modernism*, London/New York, 2000. Although Storr's grouping is somewhat wider, including 'Rerealism' (or much of Surrealism) but excluding 'Overstyle' (or much of Picasso, Klee, Mirō and similar). As the title indicates, Storr juggles a more general sense of modernism, as a concern with the avant-garde or forthright progress, (and a common noun) with a tentative concession to period style, or Modernism, in delineating its conservative tendency.

pattern of the picture plane, takes the shape or frame as outermost and its patterns as offering the requisite intangibility. 'Overstyle' and 'Rerealism' by contrast find where the centre does not hold. Conflicting picture planes may share the same object, up to a point. Conflicting objects may similarly share the same picture plane. Abstraction is not the issue unless coherence is maintained. While each starts from a distinct position, their courses soon converge, so that abstraction is outflanked by multiple picture planes and conflicting objects, but undermines objects and the concrete with new pattern. Pictures become patterns or patterns become pictures. While 'Rerealism' is usually to be distinguished from 'Overstyle' by its reliance on proportion and perspective, greater plays with and between other projections occasionally blur the difference. This chapter traces the course of 'Overstyle' and 'Rerealism up to the middle of the century and explains how Modernism absorbs and expands upon these competing projects.

The experiments with collage by Picasso and Braque are firstly to be understood as a decisive break with Cubism. In the discussion of Analytical Cubism in the preceding chapter, the disintegration of perspective and object is shown to involve isolation of tone and volume of parts, and further to planes, lines and facture of points. Integration and a whole are a matter of density and detail. Analysing the object into parts and simple volumes also allows for diversity of projection (something inherited directly from Cezanne) and as a consequence allows orthogonal or oblique projections for parts of the picture. Yet for certain objects, volume is a slender issue. Text or notation of various kinds, wallpaper, postage stamps, playing cards, faux marbling and wood grain, are all objects that conspicuously lack volume. They are also often prints, but like patterns, they may also be considered as two-dimensional objects. To depict such objects presents the same problem as depicting a circle or square. Such objects function as both presentation and representation, (when taken as an orthogonal projection of a sphere or cube, for example). Where orthogonal projection operates in only part of a picture or object, they strengthen the contrast from part to whole. These issues arise for Picasso and Braque in the work preceding collage, and surely prompt the exchange of painted text for actual or collaged text, for the introduction of other two-dimensional objects, and for the introduction of sand and other thickening agents to paint in parts of the picture, with which to strike contrasts with 'presented'

three-dimensional properties of the surface and their two-dimensional integration to the whole. These features are elsewhere seen as a reflection of African practices.[194] The argument here is for their inclusion as simply a more explicit demonstration of the two-dimensionality at issue.

An early example such as Picasso's *Guitar, Sheet Music and Wine Glass* (1912) (Figure 15) combines wallpaper, wood-graining, music and newspaper texts, as well as coloured paper and a charcoal drawing of a wineglass on a separate sheet. The vertical oblique projection of the wine glass casts the 'background' wallpaper as a tabletop or horizontal surface, and lays guitar, newspaper and music sheet upon them. The black saucer shape that overlaps the base of the wine glass may however function as either a shadow or base of the guitar, or, in a horizontal oblique projection, as a bowl, and contain or occlude the guitar. Such construction enables Picasso and Braque to forgo integration and perspective through tone and volume for alternation or oscillation between conflicting projections. The surface is successively and contiguously read, not quite as in the rabbit/duck ambiguous drawing, since objects do not fully coincide, but rather are partial and overlapping, simultaneous and successive. Confusion in the pictures is however, regrettably reflected in much commentary. The folly often lies in assuming changes of angle between object and picture plane always accommodate the same object, or that changes of angle are all that is involved.[195]

Collage offers not only an intriguing supplement to painting, but also a potential substitute. It begs many more questions of depiction than Picasso or Braque care to address. For example, what happens when pictures themselves are collaged or re-presented? Since pictures may also be prints and belong to the category of two-dimensional objects, their re-presentation ought to highlight their presentational status through contrast and integration in some greater whole and representation.

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[194] This point is particularly argued for in Yve-Alain Bois, *Painting as Model,* Cambridge, Mass and London, 1993, pp. 65-97. Following Kahnweiler, he argues that the practice derives from a Grebo mask, and results in similar structures amongst Picasso and Braque's paper sculptures. It cannot however explain the acquisition of literal text, wood graining, and of their notably two-dimensional character in paintings. Conversely however, such two-dimensionality does explain the planar and linear features of the sculptures.

[195] On Picasso and Cubism, to offer only a few eminent examples from a broad spectrum, John Golding, *Cubism: a history and analysis, 1907-1914*, London, 1959, Robert Rosenblum, *Cubism and Twentieth Century Art*, New York/London, 1960, Yves-Alain Bois, *Painting as Model*, Cambridge/ Mass./London, 1993, Neil Cox, *Cubism*, London, 2000.

Photographs and other forms of printed depiction however are rarely used in the collages of Picasso and Braque, but are eagerly taken up by Dada and Futurist groups, and allied groups in Russia and Germany. An example such as Malevich's *Composition with the Mona Lisa* (1914) (Figure 16) uses a colour photograph or postcard of Da Vinci's painting as a 'real' or presentational part to a whole picture of objects upon a blue triangular table, in a manner similar to Picasso and Braque. But since all other objects are reduced to single colours and black lines, certain of the photograph's qualities are heightened. Its small, torn, hand-tinted (and now faded) qualities become foremost, and modify our view of this icon, as do the reproving red crosses drawn upon it.[196] This exemplification of materials coincides with abstraction's growing attention to three-dimensionality, and may draw it back into depiction through the incorporation of such prints, or draw such depiction into abstraction through greater fragmentation, as in the works of Kurt Schwitters (1887-1948).

The use of only photographic prints, or photomontage, originates as a hobby in the nineteenth century, where parts are more smoothly integrated into a bigger picture. But where the structure of the whole is exchanged for a more abstract arrangement or theme, as in the works of Raoul Haussman (1886-1971), Hannah Hoch/Hoech (1889-1978), John Heartfield (1891-1968) and others, qualities of material as well as underlying themes of objects are highlighted. These uses of photomontage, with their conflicting objects and picture planes also reflect the influence of Chagall and de Chirico, although range of material and more satirical themes do not. The use of text on the other hand is certainly owed to Cubism, but their radically different relation to depicted objects argues against them being taken as simply another version of Cubism, as is sometimes claimed. As noted, Picasso and Braque generally resist photomontage.

Yet, for that matter, it is difficult to see why the changes that collage brings to the work of Picasso and Braque are generally labelled Synthetic Cubism. The prominence of cubes, or basic volumes and their tones disappears in such work with the growing emphasis upon flat or single colours and more complex curves

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[196]It also uncannily anticipates Duchamp's more celebrated use of the Mona Lisa in *L.H.O.O.Q.* (1919).

and textures. Nor does it make a great deal of difference to say that they are built up from, rather than broken down into basic volumes - cubes, so to speak. For surely whether an object is analysed in terms of cubes, or cubes are synthesised in terms of an object, all things being equal, must come to the same thing? In fact the difference rests not upon whether the pictures are built up from or broken down into cubes, but rather in the variety of the breaks and builds. In short, the works from Picasso and Braque's collage period onward are neither synthetic nor Cubist. Cubism in Picasso and Braque's work ends with the experiments in collage. 'Overstyle' and Modernism begin.

If one compares Picasso's *Woman in an Armchair* (1910) (Figure 17) with *Woman in an Armchair* (1913) (Figure 18) the difference is stark. It is not simply one of more but smaller breaks, contrasted with fewer but bigger breaks, but of other qualities to the breaks themselves. The breaks in the older work, with their use of straight lines to register shape, and then volume and tone, are almost Impressionist in their restrained resolution, a tonal equivalent of a late Monet. The breaks in the later work are less concerned with any single quality of the object than with a game or scheme of greater differences between parts. In the older work we have a complete but vague person, in the later work a partial but clear person. As Gombrich noted, such games with ambiguity only work where the objects are familiar, and one might add few and simple. But Picasso excels at these games with proportions and parts, and finds the familiar through contrasting and successive novelties, as much as gauges invention according to nature.

In the later example, whole/part relations still resolve from centre to frame (and later Picasso tends to sharpen this feature). Curves and texture to armchair are sometimes shared with the woman as in the 'horizontal' hair to the right of the inclined head, doubling as a headrest, the pink arms to the chair sharing the tucked treatment to the half-slip to the lower centre. Orientation may start from whole or parts. Surely the breasts in the centre of the picture alert us to the rib cage to the right and the raised arm and armpit above, for example. The temptation is to say that the ribs and armpit are more stylised, breasts more realistic, but this would be stretching a point, so to speak. More accurately, it is a two-way adjustment – the breasts gain resemblance given the stylistic games played by surrounding parts. But

also breasts, like faces and hands (which the picture notably treats more radically) hold a different priority from ribs and armpits. The game is hardly just an anatomy lesson. For this reason the games with style are not arbitrary either, as is sometimes concluded. The rule is not that anything goes, but rather that what goes depends on from where and how far. Plainly, style and realism are relative to object depicted. This relativity of style to object, of parts to whole, and the game of variations on picture plane, remains the focus of Picasso and Braque's later work.

But while the game of styles is not arbitrary, it nevertheless announces a daunting variety. Picasso's growing mastery and enthusiasm for such games quickly leads to a number of parallel styles within his work. His so-called neo-classical or conservative works such as *The Painter and His Model* (1914) (Figure 19) while starkly traditional in comparison with either example of *Woman in an Armchair,* is unmistakably a product of the twentieth century when compared with Ingres, for example.[197] More accurately, such works play with the proportions and modelling of the figure, with its canons and realism. Such games might result in Surreal or Rereal figures, if contrasted with other aspects, such as detail in figure or scale in surroundings. But no such contrasts arise here, and later, more concerted efforts in this direction are content with much less, and conflate rather than confront proportion and modelling with vigorous outline and bold brushwork. The result is a game of superficial rules or mannerisms when compared with 'Overstyle'.

'Overstyle' is gradually drawn to greater abstraction. The contrast of orthogonal and oblique projections with and without perspective, bring with them not just other versions of the object, but less concrete objects. The woman in an armchair becomes a creature of multiple picture planes, the reassuring subject of endless games as well as the ghostly, insubstantial vision of many styles. Artists such as Klee and Mirō take the game further in this direction. Klee's *The Tightrope Walker* or *The Equilibrist* (1923) (Figure 20) shuffles perspectives and projections to turn the circus performer into a metaphor for the Modernist, balancing styles and picture planes.

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[197] Comparisons with Ingres often arise in commentary on these works. The series of drawings, including portraits of Max Jacob and Ambrose Vollard from the same period, for example, where a smooth unbroken outline is maintained, and modelling and detail are centred on the face, are often taken as attributes of Ingres, although properly these are no more than academic staples, and can be traced back at least to Holbein and Botticelli, and more accurately reflect the use of tracing.

Mirō's *Head of a pipe-smoker* (1925) (Figure 21) all but indecipherable without the title, balances the simplest of profiles – through relation of eye to nose – against a line that doubles as the smoker's smile and its black leaf-like forms at the other end, which serve as a pipe. The yellow plume of smoke echoes this profile while its flame-like tip of red is in turn echoed in the lungs of the smoker. This comic reduction now finds a creature of warring lines and colour, as transparent and transient as smoke. Such figures in both artists work are often seen as aspiring to the condition of signs, as converging upon notation. As noted, abstraction is also drawn to notation, and both artists in turn are drawn to abstraction and text on occasion, and introduce unusual techniques and materials.[198] A final step in this convergence lies in 'Overstyle's' use of the 'biomorphic' object, the metamorphic core to this world of change. Klee's *The Twin's Place* (1929) (Figure 22) and Mirō's *Painting on Masonite* (1936) (Figure 23) each picture the biomorphic blob in all its whimsical fluidity. The biomorphic object of 'Overstyle' and the biomorphic curve of abstraction are of course, two sides to the same coin. And it is a coin that is flipped with a certain impatience throughout the forties, by New York-based artists such as Gorky, Matta, Motherwell, de Kooning and Pollock, as well as Copenhagen-based artists such as Carl-Henning Pederson, (1913-1993) Svarvar Gudnason (1909-1988) and Asger Jorn (1914-73).[199] Before pursuing the implications of this convergence, one must first look to the other competing style to abstraction, to the 'Rerealism' of conflicting objects.

Where the play of pictures advances only in so far as the object is abstracted, the play of objects advances only in so far as style accommodates certain of their standard attributes, or attains realism. 'Rerealism' seldom bothers with Cubism's studio-based tableaux, prefers more fictive, often literary themes but is distinctive for the spatial conflicts engineered between objects, and the resulting unease. Examples by Duchamp, Francis Picabia (1879-1953), Chagall and de Chirico all generate an equal confusion of scale, depth, movement and light. Duchamp does away with Cubism's broken facture and resolves lines and planes to volumes only to

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[198] On Mirō, see Roland Penrose, *Mirō,* London, 1985. On Klee, see Marcel Fransiscono, *Paul Klee – his work and thought*, Chicago, 1991, Gualtieri Di San Lazzaro, *Klee,* London, 1964.

[199] While these artists are more typically associated with the CoBrA publications and exhibitions of the late forties, their earlier work exhibits greater attention to biomorphic features from in their *Höst* exhibitions in Copenhagen from 1939. See *Cobra, 40 Years After* (catalogue) Chris van der Heyden (ed.) Amsterdam, 1988.

confront a daunting spatial and tonal complexity in *The Passage from Virgin to Bride* (1912). We have a realistic picture of a Cubist construction, or a Cubist picture of 'only' volumes and planes. According to the title it depicts a model or plan for sexual initiation and marriage, but comically, it can function as no more than an abstruse or failed metaphor.[200] The construction of a spatial model for an extended passage of movement is something pursued more cautiously by the Futurists. De Chirico also cultivates models and plans, but includes classical sculpture as well as less familiar constructions, and pictures within pictures to undermine the realism of objects and style, and to point to the metaphysics of depiction.[201] Yet the pictures are hardly a dry exercise in philosophy, for such confusion is as readily experienced as anxiety or disorientation. In *The Uncertainty of the Poet* (1913) it is felt in the conflicts of perspective, scale, depth, between torso, bananas and the strangely tilted colonnade. Nor are such experiences only the stuff of dreams, but may be just the equivalent of staring at the spelling of a word until overcome with a similar confusion. Stylistic integrity, like spelling, can sometimes be cut adrift. Chagall's equally dislocated composition in *I and the Village* (1911) is keyed to red and green and inverts, displaces, compounds and superimposes objects, and is sometimes thought to structure a narrative in this way, although more accurately, incidents and folklore evoke successive and conflicting aspects of a time and place. For Chagall, this is generally provincial life in Tsarist Russia.[202]

As noted, conflicts between depicted objects lend themselves to photomontage, but photomontage also heightens the conflicts, not simply through different qualities of paper and printing, but through greater realism associated with their various functions (as discussed in Chapter Nine). They also prompt different objects. Among the first artists to fully exploit these possibilities is Ernst. He not only transferred the technique back into painting with a new and potent approach to fiction, in works such as *The Elephant of Celebes* (1921) but also applied photomontage to the theme of models and plans, in works such as *Stratified rock nature's gift composed of gneiss lava Icelandic moss 2 varieties of bladderwort 2 varieties of perineal hernia cardiac vegetation (b) the same in polished casket, a little more expensive* (1920) (Figure

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[200] On Duchamp, again from a vast array, see Dawn Ades, Neil Cox and David Hopkins, *Marcel Duchamp*, London, 1999, for a concise overview.

[201] The style of these pictures is sometimes termed Metaphysical, although metaphysics are hardly confined to this style, of course.

[202] On Chagall, see Jean Cassou, *Chagall,* London, 1965.

24) As with the example by Duchamp, title and picture render an absurdity, but equally, offer a metaphor for scientific analysis, and model-making as an end in itself. Interestingly, such works plunder scientific and commercial sources curiously ignored by Duchamp and Picabia. Ernst's versatility of technique and materials also carry his work into 'Overstyle' and abstraction. However, Magritte, Tanguy and Dali, amongst others, take up the fictive potential of 'Comrealism' with greater dedication.

Magritte also maintains the play with models, with pictures within pictures, and the emphasis upon the role of reference or representation in the identity of objects. As with Duchamp, things are always caught standing for other things, as part of being themselves. For this reason Magritte's work is also as much metaphysical as dream-like or surreal. Yet Magritte also presses realism in a way that neither Duchamp nor de Chirico care for. Magritte's objects often assume a conflicting texture or shape, and offer for example birds made of stone, or stones shaped like birds, and each may hover before their surroundings and argue identities or circumstances. The greater the realism, the more concrete the object, the greater the conflict and resulting 'Rerealism'. In the case of Dali these conflicts of scale, texture and shape culminate in the celebrated limp wristwatches of *The Persistence of Memory* (1931) (Figure 25). Dali is equally noted for the use of successive picture planes, of the rabbit/duck variety - his 'paranoiac-critical' method. In *The Metamorphosis of Narcissus* (1937) (Figure 26) the repeated image of a hand holding an egg coincides on the left with the image of a crouching youth, head resting on a raised knee. But where 'Overstyle' resists the coincidence of whole objects and picture planes in favour of partial or overlapping versions, Dali's 'Rerealism' is drawn to the challenge of sustaining them. Unfortunately the pictures cannot sustain an endless kaleidoscope of objects, but typically present one or two as a set piece amid a landscape.[203] As a consequence, they seem as much hostages to ingenuity as features of the sublime or subliminal.[204]

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[203] Interestingly, it is during this period, in the late 1930s, that the prints of M.C. Escher attain their distinctive perspectival and projective structures that sustain just these kinds of multiplicities. See Escher, *M.C. Escher, The Graphic Work*, Cologne, 2001, p. 6.

[204] On Magritte and Dali see William Rubin, *Dada and Surrealist Art*, London, 1969, Rene Passeron, *The Concise Encyclopaedia of Surrealism*, London, 1984. Dawn Ades, *Dada and Surrealism*, London, 1974.

Yet two-dimensionality lurks behind such ambiguous objects as much as underlying myths or primal drives. Indeed, a problem for 'Rerealism' lies with the consolidation of its artist's styles and the emergence of a distinctive iconography throughout the forties. Neither Ernst's novel techniques nor Magritte or Dali's studied academicisms deliver a realism beyond their range of objects, nor a range of objects beyond their realism. There is no non-technique or neutral realism to which to appeal. Nor is there an object so wild, spontaneous and disturbing that it does not require a technique, or with repeated acquaintance, acquire one. In this light 'Rerealism' begins to acquire a default formalism, may even start to look a little like a kind of 'full abstraction', displaying only a style of picture plane. A point supported, if one returns for a moment to the project of abstraction and its appeal to basic geometry in exemplifying the picture plane. As shown, if geometry is pursued, it encounters three-dimensional geometry, and if one were an artist committed to abstraction and wondering how three-dimensional geometry might exemplify a picture plane, one might easily exploit just such paradoxes and conflicts through perspective and proportion, just such appeals to realism.

As shown, 'Overstyle' converges with abstraction with its biomorphic objects, and now one can see how 'Rerealism' is at least tentatively drawn to it. Conversely, when abstraction acquires biomorphic curves, it cannot then resist their mechanical or engineering counterparts in basic geometry. Even Mondrian's work of the forties uses titles like *Place de la Concorde* (1938-43) *Trafalgar Square* (1939-43) and *New York City 1* (1941-42) and while such titles offer at most a metaphor, abstraction nevertheless obtains such versions while creeping toward the concrete. Since all three styles emerge at the same time none can appeal to precedent of project or a greater entrenchment. Expanding pattern meets expanding picture on equal terms, and the result would seem to be a kind of stylistic stalemate.

But as with the convergence of painting and sculpture considered in the previous chapter, the deadlock of styles does not quite eventuate. Firstly, many unambiguous works continue to reinforce style identity, while intermediate works never command sufficient bulk to seriously undermine the distinctions. Secondly, because intermediate works can have no more than a foot in each camp, so to speak, their impact upon the respective camps is progressively weakened, so that further

integration becomes an exercise in diminishing returns. The stalemate thus never quite arises. Mondrian's architectural metaphors reinforce their distance from the literal and concrete. The generic props of 'Rerealism' and the biomorphic objects of 'Overstyle' cannot quite become patterns without patterns becoming pictures. Yet pressing the issue in this way has its uses, serves to direct and strengthen other lines of enquiry. For abstraction, consolidation enables the adoption of greater, more obvious pattern. For 'Overstyle and 'Rerealism', further versions move beyond 'simultaneous and successive' depiction. A crucial juncture for Modernism thus arises by the middle of the century and marks the start of a later phase. In the following chapter, Late Modernism is traced from this point along a path that departs from 'simultaneous and successive' depiction.