

– On the left you can see, Sonia Delaunay in Old Age, at the time when I suppose she was best known as the widow of the artist Robert Delaunay. And on the right you can see John Golding. He was my favourite tutor, lovely man at the court hall in the early 1970s. And he told me that when he was a student, I suppose that must have been in the 1950s, he went to Paris and he knocked on the door of Sonia Delaunay. And she received him to obviously liked him, and she invited him to, help her fake paintings by her dead husband. So they got busy and they were producing all these Robert Delaunay's, and she would tell dealers, Oh, guess what? I found another canvas by Robert in the attic. So here she is in her youth. What a beautiful face she has, wearing of course, one of her own dresses. And on the right is a painting, by Sonia Delaunay, called Prism Electric Electric prisms, that it could easily be by Robert. For quite a long time. Their work was almost interchangeable. And you could say that after she met him, I suppose her most distinctive and original work was more in the applied arts, than it than it was in painting. All her paintings are terrific. I'd be every bit as happy to have one of hers as one of his.

Now, she was born in Odessa, in 1885, and her birth name was Zara Stern. Odessa a vibrant cultural capital, particularly musically produced enormous amount of talent in the beginning of the 20th century. They're just some of the musicians who came from Odessa, Emil Gilels, Sviatoslav Richter, Nathan Milstein, Antonina Nezhdanova and David Oistrakh. It's a pretty amazing galaxy of talent to come from one town. She was handed over by her biological parents to very wealthy childless relatives. This is Anna and Ari Tech, and they lived in St. Petersburg. So she went to live with them. They were, non-religious, highly similar assimilated Jews. She did not have religious upbringing. She had an incredibly privileged upbringing. In turn, she had governess English, French, and German governesses to make sure that she was fluent in these three languages. And they were very evidently, extremely enlightened people that they sent her to study at university. That was by no means a given in the late 19th century. And here she is as a student on the right hand side in St. Petersburg. She was very ambivalent. I think throughout her life about her Jewish identity. I don't think she did really identify very strongly as a Jew. And she, in in her diary, she, she, she writes about this, and it's interesting that she, she talks about the Jews, not as we, but as they. And she says that people, that I belong to, that I do not know at all, this universally despised people. By depriving them of equal rights. We are acting defensively as otherwise they would occupy all the prominent positions. I'm fully conscious of the flaws of the Jews. I'm from Idealising, but they cannot be denied that. So I mean, that's rather very complicated. Take that sentence apart what she's, what is she saying? It's really quite contradictory, feelings I think she has about being Jewish. A very important, inspiration for her was the

artist, Marie Bashkirtseff, a Ukrainian artist. But she lived all her life, a short life that she died, age 25 of tuberculosis. And she was a moderately talented artist. I was quite a conventional talent. What she became very famous for, and a huge, huge, feminist inspiration, a huge inspiration to a generation of women at the end of the 19th century, was for her journal, which was published shortly after she died. It was published in 1887. And young women read that all around the western world. And they were very inspired by it and her passionate ambition. Her intense sense of location. And many women artists, well not just in the visual arts, but women who wanted a, a creative career, they, they, they were inspired by Marie Bashkirtseff. And again, in her diary, Sonia Delaunay, she, she, she, she has this sense of restless ambition and vocation. And she says, Oh, she's talking about being in St. Petersburg. She says, Oh, to leave as quickly as possible to see as many people as possible, new interesting people, to have a vibrant life, to have a vocation. And I, this is a real echo, I think of the words of Marie Bashkirtseff. So she goes off to Karlsruhe. Initially to Germany, where there was, probably rather more open to the education of young, young women than, than even, than Paris was at this time. And here is, she is in a studio training with other young women, but inevitably Paris schools. And she arrives there in 1906. What a year to arrive in Paris. It's the year that Modigliani arrives. Exciting, exciting between 1906 and 1940. Such exciting, amazing things are happening in Paris. This is the print. She initially went to Paris. She enrolled to study graphic art printing techniques. And you can see this is the river Seine, Île de la Cité, and Île Saint-Louis So to arrive in Paris, while she was just, as she arrived in Paris, was Picasso was, embarking on the most radical work of his entire career. Les Femmes d'Alger (O. J.) Which was working on through 1907. I don't think it's likely she initially saw this, I think it would've been two or three years later that she would've first seen it because he didn't exhibit it publicly. It was in his studio. And it was a little while before she got to know. It was only his immediate circle who saw this revolutionary picture. But of course, what she would've seen and was definitely very influenced by, was the work of Matisse. And the previous year, 1905 was the year of the full revolution. The full group, the wild beast group who'd exploded on the Paris public in the Salon d'Automne of 1905. With vibrant colours, unmixed colours, straight from the Jew onto a white canvas with extraordinarily direct and powerful effect.

Here, here are two paintings of this date by Matisse. And we can see her responding. She, she's painting, 1907, 1908. Her, her work could be described as fauve. It has this directness, this deliberate crudeness, these vibrant colours. And she painted her first series of really remarkable pictures in, in 1907. In fact, she was on holiday with her family in Finland. And so this, this is a painting of two Finnish girls here again, from same series of paintings with these rather arbitrary exaggerated colours, flat, areas of colour, very powerful contours. Again, a painting of 1907 Sleeping girl. On the

painted on this Finnish trip. And portrait, of an artist in the same style, around the same date. And this very remarkable painting, I mean, this really is quite a cutting edge painting on the right hand side, it's called the yellow nude. And on the left is a painting by the, the, the, the most original at this point, German expressionist artists. Ernst Kirchner he's the probably the leading artist of the Brücke group, which had been set up in in 1904. And, and there's, there's such a strong similarity, I would say, between these two pictures, the sort of jazzy, abstracted background, these very powerful contours, vibrant colours. I, I feel that she must have been aware of the work of Brücke group and of Ernst Kirchner. But however, loving and enlightened her adopted parents may have been, she felt the cool of freedom. And she didn't really want to go back to, to St. Petersburg. She certainly didn't want to be married off into a nice bourgeois marriage. So she took matters into her own hands by marrying this man, Wilhelm Uhde, who is an important dealer of avant-garde art. And he would've certainly introduced her. He was showing her work, and he would've been able to introduce her to some of the most interesting avant-garde artists in Paris. It was a marriage of convenience. He was actually homosexual. And in fact, by coincidence, the very year that she married him, which is 1909, she met the man who would be the great love of her life and her long lasting husband. And that was Robert Delaunay. So she had to rather hastily then divorce Wilhelm Uhde so that she could marry Robert in 1909. And here she is with, and it was obviously a very happy and a very successful and a long lasting marriage. He sort of 1910, he's really getting going as an artist. Well, you can see the painting on the left hand side, but also, which in a style, which is not dissimilar, the one that she's been working in up to this point, it's really an expressionist or a fauve style with his very heightened exaggerated colours. But he soon, he picks up on Cubism, Cubism, nude thing, 1909, 1910. It spreads through Paris like wildfire, initially created of course by Picasso and Braque. But, other artists like Léger and Delaunay pick up on it, and they run with it and they turn it into something else. So this is a fairly early famous early Cubist picture, of 1913. It's called Lequipe De Cardiff, The Cardiff Team, and it's, Delaunay's version of Cubism. Which, is very different really from the Braque, Picasso type. Which at that point was still really more or less monochromatic. He's is, is a brightly coloured version of Cubism. And like Léger, and like, the Italian Futurists, he's very interested in the capacity of Cubist fragmentation to suggest movement and dynamism. Here's a family photograph of, they had one child. Charles Delaunay. So here is the Delaunay family. He was born in 1910. He had an interesting career. I mean like, like my friend John Golding. He was later sometimes dragooned into helping his mother paint pictures. But he became best known as the leading promoter of jazz in France. He wrote books on jazz and he promoted jazz concerts. He was also a very important resistant during the, the Second World War, interestingly, I mean, he, he was quite a prominent figure at all throughout the German occupation. And of course, nobody really seemed at the time seems to

have picked up on the fact that of course he was half Jewish, as his mother was Jewish. But of course, the Nazis had a very different take on this. It would've been more serious for him, I think, if his father had been Jewish and if he'd inherited a Jewish name. So obviously the Nazis and Jews have a very different definition of what it means to be a Jew. This is a cover, a patchwork cover, that, Sonya made for the cradle of her newborn son Charles. And this dates from 1911 and it's, it's really fascinating because, in effect, this is a collage. 1911, is the year, that Braque invented the technique of collage. It's one of the most momentous inventions and changes in history, what not, it really changes, changes the whole course of modern art. And it's picked up by so many people in so many different ways. It's picked up by the Dada movement and Surrealism. Practically every Avant-garde art movement of 20th century has picked up on the idea of collage, creating a work of art by sticking things together. And, and by extension assemblage. you could say even Tracey Emin's bed, you could say is a three dimensional collage. It's things that put together. So this is, so, this is exactly contemporary with the invention of collage. And, but it, it's, so, it's, but so in some ways it's, it's very radical, very revolutionary. Here is a Braque collage, of 1912. I think this is on the right hand side for comparison. So she's picking up also on, Russian tradition of, of patchwork fabrics and garments. And you could see it's a woman's take, it's a feminine take on the idea of collage and needle work too. It's a very important tradition in, in, in Russia. And there you can see here that there is some quite a strong connection. This is a painting by Sonia Delaunay on the left hand side and a piece of needle work by her on the right hand side. And I think you can see some kind of interaction between the two.

Now I said she arrived in Paris in a very exciting time in so many ways. So she's arrived in 1906. 1908. There is The Great Fashion Revolution introduced by Paul Poiret. The, we've got two images here of 1908. On the left is an image from Vienna. It's an opening of an art exhibition. The Kunstschau of 1908. And the women here you can see are all wearing the kind of clothing that was fashionable in the the Belle Époque from its 1890 up to 1908, where women are encased, in corsets and, and, padding, God! Can you imagine how, imagine having to wear clothes like that in a heat wave like the one we've had recently. How uncomfortable were they were, how unhygienic they were. Read Stefan Zweig, in The World of Yesterday, talking about the women's clothing or in Vienna in 1900. Well, almost overnight. So I mean, these two images are actually contemporary. And I'm quite sure that if this photograph was taken two years later in Vienna with fashionable women, they would look, look much more like the women you see on the right hand side. That you can see the corsets, and as I said, the corsets and the padding have been thrown away, no longer had that hourglass figure. You have, a much more svelte and, and streamlined was kind of an incredible liberation really for, for women. And then of course, the other big factor in the Fashion Revolution I talked about this last time, was the arrival of the Ballets Russes, in 1909.

And then above all 1910, the, Bakst designs for Scheherazade introducing these wild clashing Fauves colours and, and, and so, and a different ideal feminine ideal or that of the dancer, much more athletic, much more streamlined. And I pointed out last time the huge impact this had on fashion. These are dresses and the style of Bakst, created by the fashion house of Madam Paquin. And so I think, Sonia Delaunay is excited by all of this. And she right about this time, she gets into fashion and dress design. And this is a, a simultaneous dress. Simultaneity. This was a huge buzzword of the period. It's a buzzword for the Futurists and for Delaunay and many Cubists. This idea of dynamism, things happening simultaneously. And here is a, a, a photograph of Sonya herself wearing this, this simultaneous dress. And so, she's also at this stage, and then as we shall see later in the 1920s, interested in fitting out the fashionable woman with accessories, hats, shoes, handbags, all the bits and pieces necessary for a fashionable woman. And she's also interested in interior design. Here is a gathering of friends in the apartment of the Delaunay's in 1913. And you can see these wonderful Cubist, simultaneous Cubist, a lamp shade. She's of course wearing a, a cubist dress. And everything in the interior, like I could see a Cubist Kish cushion sitting on a chair. It's in 1913, that she comes across this man, this he called himself, Herwarth Walden. His real name was Georg Lewin. He was the most innovative, creative, open, dynamic dealer in modern art in Berlin from 1910 when he sets up his gallery Der Sturm. Der Sturm. And he launches his Avant-garde art magazine with the same name, Der Sturm. And he, his gallery, I would say around this time, just before, just after the First World War, is the most exciting modern art gallery in the world probably. And he wasn't committed to one particular movement. He was open to anything that was new and and exciting. He's showing, he gave Chagall his first show. He was showing the Italian futurists. He was showing the Munich Blue Rider group. He's showing Picasso and he's showing the Delaunay's. And here are two covers for, Der Sturm Magazine made by Sonia, for Georg Lewin. And as I said, he was, she, So she would certainly have gone to Berlin for to see her work, the exhibits there. And that would've given her a chance to see work by the, the Futurists. Well actually this is Duchamp on the left hand side and Balla on the right hand side. Both works, this Nude Descending A Staircase, very famous work by Duchamp on the left hand side. And The Car Passes by Balla. So it was, as a racing car speeds by both using these, this cubist fragmentation, of the first phase of fusion analytical Cubism to suggest movement and energy, which becomes great theme for the Delaunay's, here is a major work from 1913 by Sonia, called, Le Bal Bullier, Le Bal Bullier was, it still exists, I go past it on the way to the flea market every Saturday morning it's on, it's in more pile mass. That's, I, I don't know what goes on there these days. I suppose they're still dancing there. Act two of Puccini's. La rondine takes place at the Bal Bullier'.

So here is a Belle Époque image, the lower image of, in a rather Art

Nouveau Style of people dancing at the Bal Bullier' And you can see that Sonia's image is, is much more abstracted, sort of geometric sized. But she's trying to use the stylistic elements to give you an, an a sense of the movement and the energy of the dance floor at the Bal Bullier'. Here is the picture. Was it, there was a big Sonia Delaunay exhibition in London, was it, three years ago? And I, I took this image in that exhibition. And so she's very interested. Everybody's interested in dance at this time, not just the the ballet but popular dance and things like the tango which started to sweep Europe just before the first World War and American popular American dances, Foxtrot and all that kind of thing. On the left, a painting called Tango, inspired by the the Argentinian dance. And you can see that the patterns in the movement, actually reflect the, the movements of the dancers as demonstrated in this diagram on the right hand side telling you how to dance the Tango. I wish I could, I have two left feet. Wonderful thing. She's also simultaneity, as I said, it's a buzzword that's used in many different ways. And it can also be connected to the idea of the idea of synesthesia and the Gesamtkunstwerk, the total work of art. And here is an illustration of a, a poem describing a, a rail journey across Siberia, by the poet Blaise Cendrars. And you can see she's made something that looks like a a, I mean it's in colour, but it looks like a, a soundtrack or a visual series of images to go with to illustrate the poem. The idea that that colour really being a kind of universal language. And, so round about, just as we're going into the first World war, the whole art scene, it's strange how it become so international just as things are really going to break up in nations are going to rip each other apart and destroy each other. The art scene is becoming very international in the years leading up the first world war. That's partly through galleries like Der Sturm. International art exhibitions were being organised all over the world. The Armoury show in New York. The Blue Rider shows in in Munich and so on. So artists were exchanging ideas, and we see in, in several different places hesitate to use the word simultaneously to give you another meaning of that word, but moving into abstraction. So here we have two works by Sonia Delaunay from just before the First World War. Which, are in effect, abstract works even though they might represent movement or dance. The same year, 1914, this is Franz Marc in Munich. He's one of the Blue Rider artists and he is, this is called Struggling forms. We've got two artists back in Russia. There's a sudden flourishing Avant-garde in Russia inspired partly by the collections of of Morozov and Shchukin young artists going to see the work of Matisse and Picasso. Obviously these have a very Cubist look to them. So Larionov enough on the left hand side and Popova on the right hand side. And the two most famous pioneers of abstraction, this Malevich, well two of the three, Malevich on left hand side is Suprematism. And this is Composition with a red spot by Kandinsky on the right hand side. So very different works but approaching abstraction and of course Mondrian based in Paris at this point, also hovering on the brink of total abstraction.

And once again, Sonia. So in, when the first World War breaks out, the Delaunay's actually upstages and they move to across the Pyrenees to Portugal and Spain. They spend the whole period of the first World War immediately afterwards on the Iberian Peninsula. Here you can see Sonia painting market, in Portugal on the right hand side. And the, they once across the Pyrenees, they meet up Diaghilev Ballets Russes, after war broke out the Diaghilev took his company to Spain and they spent most of the first World War touring Spain in increasingly desperate economic circumstances. But this is a very interesting occasion. You can see Sonia in the middle. There is Diaghilev seems to have his arm around her as does Stravinsky. He's immediately to her right. You can see Robert on the, on the left hand side of the picture on the left edge of the picture. And you can see Manuel de Falla in the background. And so, Sonia is employed by Diaghilev and I mentioned last time, it's just around this time, 1914, that Diaghilev wants to move on from the sort of Ballet Époque Flash Art Nouveau style of Bakst and Benois. He wants a new younger generation of designers. Who are more sort of hard edged, more cubist, more primitive, more modern. So he, he, he commissions Goncharova to redesign the, the The Firebird, which was originally designed by Bakst. And he commissions, Sonia Delaunay to redesign the costumes for Cleopatra. So you got a comparison here between Sonia Delaunay's Orientalist design on the left and one by Bakst on the right. And two more designs for Cleopatra by Sonia Delaunay. And so she's, I think she's increasingly interested, as I said, in design and the applied arts. It must been a bit tricky, although all I think is a very happy marriage, a very successful marriage with Robert Delaunay. For a woman with her kind of talent and ambition, it must have been a little bit tricky to be totally subsumed into his greater reputation as an artist and as a designer maybe she could sort of branch out to something more personal. And she's very, very interested in fashion. And this is a period in Western art when there is, I would say quite a healthy symbiosis between Avant-garde art and fashion. And fashion magazines of the 1920s, it's the golden age really, the 1920s and into the early thirties of very beautiful illustrated fashion magazines. And here are two covers, design for covers for Vogue by Sonia. So they come back to Paris in the nearly 1920s. And this is, I don't know whether you see what's behind me on the wall. It, it's, I've got a small version of the sculpture that you can see on the screen on the facade of the Folies Bergere by an artist called Pico, P-I-C-O. And this is such a sort of iconic image really of what the French called Les Années folles. The crazy is what the Brits and the Americans call the Jazz Age. And you, you Sonya really throws herself into all this. And I see in the twenties she becomes very representative of Les Années folles. Here, she is in her apartment in Boulevard Malesherbes. Look at that fabulous dress she's wearing. And this is how they decorated their apartment. Isn't that wonderful? Like, move in tomorrow. And you have to imagine what this would look like with all the wonderful vibrant colours. And here is gives you some sense of what colours might look like this, what colour drawing for one of the interiors in her

apartment. There also, well she in particular becomes very involved in the performing arts. So she designs costumes for, for cabaret and theatrical spectacles. And she also designs costumes for fancy dress balls. These, are cabaret designs and into everything, new everything modern. Movies. Movies are really taking off in a big way in the 1920s. And, this is actually a movie set, for a film called *Le Vertige*. That came out I think in 1926. That film still exists.

So if you want to, you can, you could Google that or you could look it up on YouTube. And it's a set for a wild party is a still from the Party in the Le P'tit Parigot with the Delaunay designs in the background, and costumes designed for the movie. They're pretty valuable. 1925, is another key year. It's the year of the Great Exposition des Arts decoratifs. Which was meant to be a celebration. I think it was a celebration of putting the first World War behind everybody. It was meant to be a celebration of Parisian chic and French supremacy. In the decorative arts, particularly the luxury versions of the decorative arts. You can see that the ivory tower, Eiffel Tower not ivory, Eiffel Tower. I don't who actually designed, those, patents for lighting Eiffel tower in 1925. Was Citroën, a French company. Citroën who paid for it. I don't think it was actually Sonia and Robert who designed it, but it's very, very much in their style. This is what the whole exhibition looked like in 1925. A notable absence was Germany was any major European country that was not represented. And I think that may have been lingering resentment left over from the first World War. But also I think there was an element of fear there as well, because I think the French, I said they wanted to establish their supremacy and they, I think they realised that the German's Bauhaus kind of German design represented a serious threat to French supremacy. Another picture postcard of the, what Paris looked like at night during the 1925 show. And this was one of the most famous exhibits, by the Martel brothers. So it's a celebration of modernity. And this is a concrete Cubist forest. It was built as a Cubist forest and it was meant to show what you could do with reinforced concrete. There's one of these trees still exists, it's just outside the Museum of 1930s in Boulogne-Billancourt, one of my favourite museums in Paris to, to visit. And here you can see two models wearing costumes designed by Sonia Delaunay standing in front of the Cubist forest. The 1925 I mean she's really at a peak and she opens shop, which the, the title the shop was of course, *Simultane*, what else? *Simultaneous*. And you could, a fashionable woman could take herself to the shop and you could be decked out in *Simultaneous* Cubist socks, knickers, shoes, the lot you could be kitted out from head to toe in all the, the here is Sonia sitting on the right hand side with two of her models wearing her designs, pity that's in black and white. Can you imagine the riot of colour it would be? Here are some of her, her, her designs from at this period and models wearing them. And again, you have to imagine in the what, in the black and white photograph that the colours would be more like what you can see on the left hand side. So aren't they? They really are fabulous, and in a way

I think their timeless well, I reckon you could go out wearing this and, and still look terrific and you would turn heads. And a coat in, in a fabric designed by Sonia, more of the same. And as I said, you everything, shoes, handbags, hats, you could be fully Cubified, from head to toe. This night-wear pyjamas. This is this rather handsome looking man in these very elegant pyjamas, is actually the architect Ernő Goldfinger. Who came to England and really was one of the people introduced Modernist design and architecture to England later in the 1930s.

Now the revolution in fashion, which begins, in 1908, had very great consequences, for the lifestyle of women. When you still had corsets, you could really eat and drink and be merry as you liked and not take any exercise. All you had to do was pull the corsets in a bit tighter. Once you've got rid of the corsets, unfortunately women have to diet, and they have to exercise. If you read memoirs of actresses and singers, I've read a great many of them from this period. Quite a lot of them lament the fact that this, this new lifestyle, involves some hard work, at the gym. But there are nicer ways, of course it's taking what exercise. And you see this in the fashion magazines of the period in Vogue that there's now a big demand. But well, women are involving themselves in sport in a way that never had it before. And they need, appropriate clothing for their sporting activities of beach wear, for instance. Isn't that fabulous, that bathing costume. And more Sonia Delaunay and sun shades to protect your skin. So it's, this is a big thing in the 1920s, the roaring twenties and a Vogue cover. You can see the very sporty woman, in a racing car and the famous Tamara de Lempicka picture with of her in the, in the Green, Bugatti or in in reality. She actually only had a Reno. She didn't have a Bugatti. And, but ooh, Sonia had quite a smart car. You, I think you'd cause a stir driving up the Chalais' honking at your typical French klaxon to, to honk away that people who got in your way. And no doubt the colours on this were pretty spectacular. So driving it was a big thing for only of course a tiny, tiny proportion of women would've had a car. That was really a bold assertion of independence for women in the 1920s. So those that afforded to have a car. And again, you needed special clothing. So, open top cars in particular, so that your, your carefully permed hair would not get ruined. I, I do like this cause these are very early examples on the right hand side of the kind of protective clothing that women needed to wear if they're driving around in open top cars. Pretty scary stuff I would say on the right. So Sonia's hats are certainly much more elegant in and a great improvement on that. Now, how am I doing for time? I think I'm doing okay just to talk about the influence here of the Avant-garde, the, this interaction between Avant-garde, fine arts and decorative arts and design in the 1920s. On the right hand side is a Russian Suprematist, coffee pot. I think that's quite cool actually. I think that really succeeds on the left is if every one of these days I want to do, a talk on bad design. Bad design. And my, my, if anybody goes to the Wigmore Hall, take a look at the lamps on the wall. They are so

unbelievably appallingly, badly designed, and they date from the early 1900s. There would be one of my examples. Another example would be this cup on the left hand side, which I bought at the Camden market many years ago, probably 30 years ago. And you can see that the design of the cup is actually Rococo the handle. It's really an 18th century shape. And obviously somebody who at the manufacturing, where these things were made, the factory where these things were made. So, oh, well let's do something that's cool and modern and abstract and Cubist. And they've just applied this new, sort of misunderstood, Cubist design to a shape that is completely inappropriate and the result is a complete disaster. Rather more successful, populist attempt to appropriate modern design.

This is Clarice Cliff on the left hand side. And another very popular piece of popular design that incorporates Modernist or Cubist elements is the Savoy Cocktail Book. My grandparents houses were full of this kind of stuff. And it's very interesting. My grandparents think they're very, very lower middle class people. Very much of their time, of their class, if you'd offered them at Picasso, they would've had a fit. They didn't really understand modern arts at all, but they like this kind of thing. So it's interesting how modern art was impacting, invading the, the lives of ordinary people in this period through the decorative arts. These are, these are Italian Futurist waist coats, Italy. There's a, there's a, well I have done a talk on on that about a year ago I think, but maybe that will come round again of wonderful design in Italy, in this period influenced by the Futurists. These are again. Futurist ceramics furniture. Now onwards. Yeah, we talked about the 1925 Exhibition. This is the notorious, 1937 Exhibition. And this is the most famous image of that exhibition. It was the last of the great Paris World Exhibitions. And of course it's it with hindsight. We now see it as the, the dancing on the volcano on the edge of the volcano. The prelude to the disaster that was going to happen two years later with the outbreak of the Second World War. And it sort of left a very unpleasant after taste. I don't think the friendship after that have ever had the desire to put on another great World Exhibition like this. But the, the famous image here, of course is of the Nazi German pavilion on the left hand side facing up to the Soviet pavilion on the right hand side. And of course I think I've mentioned before that Hitler had his spies in Russia and they that managed to steal the plans for the Soviet, I think I mentioned it in a music lecture recently at the Sculpture Pavilion. So Albert Speer, who was in charge of designing the German pavilion, was ordered by Hitler to double the height of the German pavilion. So it would tower over the Soviet one. The, Delaunay's as a team were involved in the decoration of two great pavilions in the 1937 show. They were so associated with this idea of simultaneity modernity, speed, movement. So it was inevitable in a way that they would be chosen for the, this is the palais de l'Air, the the, the pavilion of the air, everything to do with flight. And there were also involved in the decoration of the of, Pavillon des Chemins de fer of the railways. Here is the interior, of the palais de l'Air.

Which was the huge murals. They still exist. And you can see them, they're now exhibited in the Museum of Modern Art of the city of Paris. Cause they had, they were on a huge scale. So it wasn't just the Dylan, they had to work with a team to actually create the, the murals. And here there is the team creating murals for the, Pavilion of the Railways. So they were on a high, I would say in 1937. It was probably the peak of their reputation and their success. But of course things go horribly wrong. Robert develops cancer, and he dies, in the beginning of the German occupation. Despite the fact that Sonya never particularly identified with Jews and didn't feel particularly Jewish, she was of course threatened. So she goes into hiding in the the French country side. And here we see her with the Hans Arp and Sophie Taeuber-Arp who are also hiding from the Nazis. And here again at the, towards the end of her life, she survives the war and she continues her, her her work. These, later, these are postwar examples of Sonia's work. And this was one of our last major commissions, to, to decorate a sports car. And this is in I think 1967. And this, I thought I'd just but end with these images of these glorious designs from her great years in the 1920s. So that's it. And let's see what questions and comments we have.

Q & A and Comments

That she's born in Hedrick in the Ukraine, right? Colour blocking. Yeah. 1900 society women outfit for the opera weighed 41lbs. First of all, that's a very interesting statistic. But I wonder where you got that from? That is very, very interesting.

Q: Any idea if Sonia and Edith Wharton knew each other? Do you know? Cause they could have done.

A: They certainly overlap, but I would be surp- you know, Paris, although it's very, very small city and so you could meet people, you could meet people in cafes. Not that I think that Edith Wharton would've spent much time in cafes or not the kind of cafes that Sonia, and Robert Delaunay- My guess is I that, it's not impossible that they could have meet but, I think moved in very, very different circles.

Yes, Goldfinger of course, a very notable figure for British Modernism in Hampstead. Gorgeous textile needle work, fashion design. I appreciate the thing of the back thinning of the boundary between what was and considered fine art. I absolutely agree with you. I and I love of that stuff.

Q: Would her use of colour and geometric design have influence the artist Agam?

A: And I don't know the answer to that, this question to that question.

Thank you Jennifer. And thank you Carol, Mary Quan definitely got some inspiration there, no doubt about it.

Q: What happened to the pavilions from the 1937 World Fair?

A: Well most of them, I'm just trying to think if there is anything that actually- yes there are, that the most of the pavilions were dismantled, but there there are two great building complexes. Palais de l'Air which and, Le Palais de Tokyo, no Trocadéro that were completely constructed or reconstructed for the 1937 fair. And they still exist. The wonderful Museum of Modern Art of the city of Paris, which is under visited, you know, it's not really on the tourist trail in the way that the the Orsay and the Pompidou are that is in a building that was created for the 1937 World's Fair.

Q: Did Sonia know Ava Zisel?

A: I don't know the answer to that. I'm sorry.

Q: Could I give a lecture of Claris Cliff?

A: I do love Claris Cliff and I've got quite a few pieces I have to think about that. I'm not sure I'd want to give a whole hour on Claris Cliff. I think it might end up being a bit monotonous, but maybe I could do a whole session on Art Deco ceramics. Thank you. Thank you.

Q: Did Sonia or Bakst venture into operatic sectors?

A: Yes, Bakst certainly did, for several operas. And he also designed, well he, some of the Ballets Russe things were, were actually given at the Paris Opera. So yes. And also some of the ballets that, there are several ballets that were first stage non Diaghilev ballets that were first stage at the Paris Opera, that Bakst designed. I'm not sure whether Sonia ever did anything at the palais de l'Air My favourite museum. Well it be a favourite. Let's not, I'm not going to say the favourite cause there are so many wonderful museums in Paris.

But can I please, please strongly recommend when you next come to Paris? All of you go to the museum of the 1930s at Boulogne-Billancourt. It's such a fabulous museum and it, you you, It's always empty of people. You go there, I've never been there when they had more visitors than guards and it's so, it's such a pity because it's, if you like that period, if you like the war period, it's the most wonderful museum. So that's the museum, the 1930s.

Will I be there in August? Not, I probably will actually because I think I'm going the theatre with Judy and Asher.

Q: Did you ever talk about the Italian designer Alessi?

A: No, I didn't, sadly. I Did the Delaunay's thing. Well, because Charles Delaunay, as I said, he was Mr. Jazz in France, so I'm sure he must have introduced his parents to jazz. And she certainly seemed to, she liked the Tango and she liked the Foxtrot.

The Cubist Tree is at that museum I've just mentioned. It's at the museum of the 1930s in Boulogne-Billancourt, on the west edge of Paris.

Now the Djuna Barnes crowd that strikes me as being more likely that she would've known that lot. There's, there's that whole sort of, although I don't think she was lesbian, but there's, you know, there is that very, Paris was so open to independent women and to lesbian women and they would've been, you know, more trendy and more young and more Sonia's kind of thing, I think than Edith Wharton. I Think Edith, she would probably found Edith Wharton a bit stuffy.

Yes, it's true that the gold, there was something, was some incident between Ian Fleming and Ernö Goldfinger. And that's why he took then used the name.

Oh, somebody's been to that wonderful museum. Good. I, do you know? I'm not terribly au fait with auction house prices, but my guess is now that, well, in the past as I said, she would've been worth a lot less. But now I think probably she, I would hope that a good Sonia would go for as much as a good Robert Delaunay.

Q: Would she have known Fitzgerald?

A: She could have done. There are all these sorts of, there are others, you know, there's so both of them. So much part of les Fauves. Again, I think it's more likely that she would've known Fitzgerald than she would've known and Hemingway as well than she would've known Edith Wharton.

Right. Thank you all very, very much. And just one more before I take a break and go off to Italy. So on, Sunday I'll be talking about an artist. You may not have heard of Michael Leonard. I've just written a book or a book that just been published that I wrote about in Famous. You'll know his portrait of the Queen. I suppose that's his most famous work. So see you again on Sunday. Bye-bye.