



The Poetic-Pictorial Interplay in Wallace Stevens's "Credences of Summer"

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Abstract— Wallace Stevens, a stylist master and aesthetic philosopher, has dedicated his poetic career to grasping the essence of reality and imagination, especially the dynamic mechanism of their integration. In "Credences of Summer," Stevens articulates his twin pillars of poetic system, reality and imagination, through a dialogue with modern painting. Drawing on the techniques and aesthetic principles of both Impressionist and Cubist art, he creates an interplay of poetry and painting. Using Impressionist brushstrokes, Stevens explores the limitations and contradictions of independent reality; through Cubist forms and multiple perspectives, he delves into imagination's constructive and deconstructive power, while showcasing the dynamic union of reality and imagination.



Keywords— Credences of Summer, Intermediality, Poetics, Wallace Stevens

I. INTRODUCTION

As one of America's most respected 20th-century poets, Wallace Stevens is both a master stylist and a philosopher of aesthetics. According to J. Hillis Miller, Stevens's poems "are poems about poetry. They contain within themselves discussions of what they are and of what they mean." (Miller, 2000, p. 4) [1] Stevens's poetic philosophy undergoes a process of germination, experimentation, and formation, spanning his entire creative career. Reality and imagination stand as two foundational concepts in his poetic system. In "Credences of Summer," which he wrote nine years before his death, he constantly explores the essence of reality and imagination and their intricate relationship.

Scholars have long been captivated by the concepts of imagination and reality in Wallace Stevens's poetry. However, the majority have reduced this pair of concepts to a binary opposition, thereby examining the waxing and waning of these two opposing concepts throughout Stevens's poetic development. Helen Vendler notices this binary distinction in Stevens criticism, and she chooses to replace it with the term "magnitude," (Vendler, 1984, p. 62) [2] which also derived from Stevens. Indeed, Stevens's views on imagination and reality have undergone a lengthy

developmental process, culminating in a systematic perspective in "Notes Toward a Supreme Fiction," written in 1947: the fusion of reality and imagination, that is, "the First Idea" and symbol's alignment, achieving poetic ideals in a moment of transparency, providing ultimate satisfaction and pleasure, which is the supreme fiction.

Critics at home and abroad have focused on analyzing the formation process of Stevens's poetic philosophy. In addition to examining his direct statements in diaries, letters, and essays, some critics have investigated his reception and critique of poetic philosophies from predecessors such as Plato, William Wordsworth, Samuel Taylor Coleridge, Walt Whitman, and Paul Valéry as reflected in these texts. There are also some scholars paying attention to Wallace Stevens's engagement with and response to art aesthetics as an integrated whole. For instance, through a meticulous analysis of "Stevens's interactive relationship with the 'expressive theory' literary tradition," (Cheng, 2012, p. 1) [3] Cheng has elucidated the origin and evolutionary trajectory of Stevens's view of abstract within his poetic philosophy.

Apparently, the development of Wallace Stevens's poetic thought is not limited to influences from poets and

philosophers; it is also profoundly nourished by ideas from other modern art disciplines, most notably the impact of modern painting. Stevens repeatedly acknowledged his debt to painters, and his poetry has grown richer through these artistic engagements. In the paper "The Relations Between Poetry and Painting," which Stevens read at the Museum of Modern Art in 1951, he expounded on the intrinsic connections between the two art forms, asserting that in our time, from literature to painting, there is a shared pursuit of "the greatest truth" (Stevens, 1997, p. 750) ^[4]¹ through reality or fiction. Furthermore, his renowned poem "The Man with the Blue Guitar" is widely regarded as "bearing a striking intermedial resemblance to Picasso's Cubist paintings" (MacLeod, 1987, p. 359) ^[5], serving as a compelling testament to Stevens's practice of poetic-pictorial resonance. The relationship between Wallace Stevens and avant-garde art is profound and complex. Though he "positioned himself on the periphery of modernism as an overall movement," (Taylor, 2009, p. 103) ^[6] he never hid his appreciation for and borrowing from avant-garde art. According to the mainstream view in Stevens criticism, his formal innovations influenced by avant-garde art are widely acknowledged, yet he always maintained a distance from the mainstream avant-garde. As Lee Margaret Jenkins notes, "Stevens himself was never an avant-garde in terms of politics or art." (Jenkins, 2000, p. 18) ^[7] Owing to his friend "Walter Conrad Arensberg, who was a participant in the 1913 Armory Show and a collector of avant-garde art," (MacLeod, 1993, p. 4) ^[8] Stevens had the opportunity to enter the core arena of New York's modern art activities and interact closely with avant-garde artists such as Marcel Duchamp and Albert Gleizes. "I have taste for Braque and a purse for Bombis," (Benamou, 1959, p. 48)^[9] a letter to his Paris art dealer demonstrated Stevens's attraction to impressionism and cubism.

On this basis, it is possible and practical to analyze Stevens's poems through an inter-media lens, especially by focusing on the pictorial elements of the poems. This kind of intermedial analysis will not only decode the obscurity and abstraction of the poems but also challenge the disciplinary boundaries between literature and visual arts, thereby enhancing readers' understanding of Stevens's poetic philosophy. "Credences of Summer," written by Wallace Stevens in 1947, emerged during a period when he had almost established a mature poetic framework. Yet

his philosophical inquiry into the essence and interplay of reality and imagination remained ceaseless. The poem's rich natural imagery embodies profound visual elements like color, line, and cubist structures to reflect a dialogue with modern painting, particularly Impressionist and Cubist traditions. This paper, therefore, analyzes the poetic-pictorial interplay in "Credences of Summer," revealing Stevens's view of reality and imagination through his interaction with modern visual arts.

II. IMPRESSIONIST DEPICTION: THE HEALING YET UNATTAINABLE INDEPENDENT REALITY

In the essay "The Relations Between Poetry and Painting," Stevens mentions two important areas in which painting has had an impact on poetry: technique and aesthetics. Though he does not cite his own creative work as an example, it is still acceptable to regard this essay as a self-analysis. This judgment points in part to the analytical direction of an inter-media study of Stevens's poetry, which is to focus on the pictorial techniques that Stevens migrates through his poems and the aesthetic philosophies that he holds similar to those of modern painters.

Michel Benamou holds that "Stevens's poems tell even more about his independence on art than his lectures and pictures do," (Benamou, 1959, p. 48) and "Credences of Summer" is a convincing example. As a ten-canto nature poem, it vividly portrays vibrant natural scenes while conveying Stevens's philosophical meditations. Stevens's exploration of the essence of reality and imagination unfolds through this sequence: he begins by presenting reality as an independent entity, then exposes its inherent limitations and contradictions, and ultimately envisions a constructed complex where imagination and reality merge and fuse seamlessly. Notably, when depicting landscapes as symbols of independent reality, Stevens adopts an impressionistic approach through his selection of imagery to capture fleeting sensory impressions and atmospheric nuances akin to the brushstrokes of Monet or Renoir, yet translated into poetic texture.

In the first three cantos, Stevens intends to depict the objective external environment, which exists independently of consciousness. And it is referred to in this analysis as the independent reality². In the first canto,

¹ All prose and poetry by Stevens cited in this paper are taken from Stevens, W. (1997). *Collected Poetry and Prose* (F. Kermode & J. Richardson, Eds.). New York: Library of America, so repeated citations are omitted.

² The term "independent reality" actually refers to reality in Stevens's poetic system, and it is used in this paper to emphasize the characteristic of reality being independent of consciousness.

this external environment is portrayed as beautiful nature: summer arrives with lush green grass, birds singing, and vibrant roses bringing "a weight of fragrance." The verses present a vivid, dynamic summer landscape, immersing readers in a triple sensory experience of sight, sound, and smell. "The roses are heavy with a weight / Of fragrance and the mind lays by its trouble." (p. 322) Here, Stevens employs synesthesia, imbuing the intangible scent with a physical sense of weight to emphasize its intensity. Simultaneously, the "weight" of the fragrance counterbalances the "weight" of mental burdens, allowing the mind to relax. This prepares the psyche to approach nature's fullness and attain the timeless essence of summer. Nature guides the mind to relinquish troubles and arrive at a symbolic, abstract threshold: "This is the last day of a certain year / Beyond which there is nothing left of time [...] There is nothing more inscribed nor thought nor felt." (p. 322) This threshold marks the end of a specific time, no longer shaped by inscription, thought, or feeling. Instead, it symbolizes existence itself, unmediated by consciousness, thereby forming the independent reality. At this moment, the mind merges with the external world. This union "must comfort the heart's core against / Its false disasters," (p. 322) where "false disasters" correspond to the earlier "trouble." They are burdens rendered illusory because they are products of memory, which is inherently imaginative and excluded from independent reality. Merging with reality seems to evade the debilitating consequences of both time and imagination. Within this independent reality, the poet envisions "fathers," "mothers," and "lovers." (p. 322) The plural forms universalize the scene: "fathers" standing protectively, "mothers" touching and speaking to symbolize emotional support, and "lovers waiting in the soft dry grass" evoking warmth, sincerity, and non-erotic love. Together, these figures embody an idealized harmony, free from the distortions of subjective perception, anchoring the poem's vision of a transcendent, unmediated reality.

After depicting the beauty and purity of independent reality, Stevens reaffirms his ultimate pursuit of it in the following two cantos, elevating it to a metaphysical concept: "Let's see the very thing and nothing else. [...] Trace the gold sun about the whitened sky / Without evasion by a simple metaphor." (p. 322) In his poem "Gubbinal," Stevens once compared the sun to a "strange flower," "jungle feathers," "animal eye" (p. 69) and so on to emphasize the importance of imagination. Here, however, he rejects metaphors as tools to comprehend the world, because metaphors describe reality through resemblance, mediated by imagination. Stevens instead desires to see and know the world directly, bypassing the

mind's embellishments. This aligns with his recurring symbol of the "man of glass" in his poem, symbolizing a phenomenologically epistemological quest for transparency, where perception is unmediated by subjective filters. In these two cantos, Stevens unveils the essential nature of independent reality: it is an experiential world constructed by humans through their perception of the objective physical world, yet fundamentally, it remains a metaphysical concept about reality itself.

In Canto III, Stevens employs two metaphors to refine the independent reality: the mountain and the old man. These are two symbols of extremity: the mountain representing the pinnacle of geographical height, and the old man embodying the zenith of human life. By drawing parallels between these two images, Stevens emphasizes the extremity of independent reality: it is a peak that demands arduous effort to reach, and it signifies an endpoint in both spatial and temporal terms. This endpoint is the refuge. Considering the earlier references to "arrested peace" in the foliage and "right ignorance," which directly evoke Adam and Eve's time in Eden, the term "refuge" here carries religious undertones: since humanity's expulsion from Eden for eating the forbidden fruit, people have been cast into a state of perpetual spiritual exile, with no place to rest. Stevens positions independent reality as a secular alternative to religious faith, arguing that it not only evades the debilitating consequences of both time and imagination but also serves as a permanent spiritual sanctuary.

It is evident that Stevens consciously emulated the brushstrokes of Impressionist painting in his depiction of independent reality, particularly through his use of color and shared aesthetic principles. With concise language, he paints an impressionistic colorful scene: lush green grass, vibrant red roses, a golden sun, and a cerulean sky. Though sunlight is never explicitly mentioned, its presence is felt as a luminous veil cast over all things, mirroring the Impressionists' preoccupation with light. Just as Impressionist painters rejected traditional dark tones in favor of vivid, unmixed colors to subvert convention, Stevens's palette aligns with the brilliance of summer. Impressionists often use complementary color contrasts to heighten dynamism. For example, in Monet's *The Water Lily Pond* (1900), crimson water lilies mingle with their tea-green reflections in the water. Similarly, in the first canto, Stevens juxtaposes green grass and red roses, establishing a radiant, crystalline tone for the summer landscape.

Stevens's affinity for an Impressionistic color palette is no coincidence. Many scholars have noted his use of Impressionistic colors in his early poetry, especially in *Harmonium*, where vivid hues and light-suffused imagery

dominate. In this poem, "dry grass (mows)" serves as a pivotal image, which can be interpreted as Stevens's subtle allusion to Monet's renowned painting series *Les Meules* (dry grass). This group of oil paintings elevates the mundane subject of haymows into a poetic expression of the interplay between light, color, and time. In an unpublished letter to a Paris art dealer, Stevens wrote: "I share your pleasure in the Impressionistic school. In the pictures of this school, so light in tone, so bright in color, one is conscious of the medium. The pictures are like nature." (Benamou, 1959, p. 50) For Stevens, Impressionist painting could directly capture sensory experience through color and light to depict nature, without mediation by abstraction or metaphor. The Impressionists' intuitive pursuit of light and shadow is, in essence, a longing for translucent vision. Monet even wished to temporarily lose his eyesight to re-experience the primal sensation of "seeing" the world. They yearn to infinitely approach and reflect reality, a quest for transparency that deeply resonated with Stevens's own pursuit of independent reality. Thus, by adopting the Impressionists' brushstrokes to render the beauty, purity, and healing power of independent reality, Stevens achieved a natural unity of form and purpose in his poetry.

However, Stevens does not stop at a wholesale embrace of Impressionism. As Dean Rader notes, unlike his contemporary William Carlos Williams, who pursues formal equivalences between poetry and painting, Stevens focuses more on "the poetic reconstruction of abstract concepts." (Rader, 1996, p. 267) ^[10] Stevens's nuanced stance toward independent reality remains a key point of scholarly debate. His attitude toward independent reality is deeply ambivalent: on the one hand, he views it as a pure form of truth, capable of soothing human anxieties and unrest by grounding perception in the tangible world; on the other hand, he recognizes its inherent contradictions, which are rooted in its very nature as an unattainable ideal, a state perpetually out of reach.

In Cantos II and III, Stevens employs oxymoron three times. The independent reality brings "right ignorance" and "the barrenness of the fertile thing." The old man, who symbolizes independent reality, possesses "an understanding that fulfills his age" yet is also "a feeling capable of nothing more." (p. 323) Through these three paradoxes, Stevens constructs a self-negating logical chain: independent reality claims to offer pure objectivity, yet by rejecting subjective engagement, it devolves into a cognitive wasteland; it pursues eternal stability, yet by resisting time and change, it becomes a metaphor for death. At the beginning of Canto IV, Stevens points out directly "one of the limits of reality / Presents itself in Oley [...] It is/ A land too ripe for enigmas, too serene.

There the distant fails the clairvoyant eye." (p. 323) When independent reality fully arrives, its mystery dissipates, stripped of the power to ignite imagination. The surface serenity masks a stagnation of intellectual vitality, which is a metaphor for death itself. "Clairvoyant" here means "having or exercising the faculty of clairvoyance,"³ while "clairvoyance" denotes "prevision or the power... of predicting future events." The future, as a temporal concept, inherently implies the unknown. Yet independent reality resides at the end of time, where all that follows is predetermined. In this state, prevision becomes superfluous, and imagination finds no ground to alight. More ironically, in conceiving and presenting the metaphysical concept of independent reality, the poet has inevitably employed imagination, just as the "translucent" sensations evoked by Impressionist paintings are themselves products of technique, a technique whose very selection is mediated by human imagination. Thus, independent reality cannot be apprehended directly, without a medium. The poet's desire to apprehend an independent reality grows increasingly ambivalent.

III. CUBIST STRUCTURES: THE CONSTRUCTIVE IMAGINATION AND ITS FUSION WITH REALITY

Stevens highlights the inherent ambivalence of independent reality, emphasizing how its refusal to change renders it barren. This is a notion that readily evokes his famous dictum in "Notes Toward a Supreme Fiction": "it must change." (p. 336) He rejects the idea of poetry as a vessel for fixed truths, arguing instead that poetry must rupture rigid forms and meanings through change. Yet this change does not imply detachment from reality; rather, it must engage forces of what is real, harnessing imagination to capture reality's fluidity. In "Credences of Summer," Stevens draws from Cubist painting, employing Cubist techniques like geometric imagery and multiple perspectives to distort and re-imagine reality. More crucially, he shares with Cubism a commitment to poetic imagination as a tool for dismantling and reassembling the visible world. In the 1910s, Stevens established friendships with modernist artists and critics, including William Carlos Williams, Marcel Duchamp, and Walter Conrad Arensberg, and Arensberg exposed Stevens to cubism and profoundly impacted him. In the essay "The Relations Between Poetry and Painting," Stevens invokes the perspectives of two pivotal cubists, Pablo Picasso and

³ The definitions are sourced from the Oxford English Dictionary (OED).

Georges Braque. He himself repeatedly engages in Cubist experimentation within his poetry. Beyond the previously mentioned "The Man with the Blue Guitar," his "Thirteen Ways of Looking at a Blackbird" employs multiple perspectives to refract a single theme, exemplifying the influence of Cubism.

In "Credences of Summer," the Cubist influence is most pronounced in Canto V and VI. In Canto V, Stevens employs imaginative distortion to manifest the power of time, and with remarkable subtlety, this canto achieves a closed circularity in theme, structure, and philosophical inquiry. Just as Cubist painting strives to sculpt three-dimensional space within two dimensions, Stevens here creates parallel circles in multiple layers, abstracting reality into poetic lines through geometric imagery.

"One day enriches a year. One woman makes / The rest look down. One man becomes a race, / Lofty like him, like him perpetual." (p. 324) The opening verses establish a thematic framework where singularity expands into universality, and the ephemeral ascends into the eternal. The individual composes the collective, while "the one" and "the many" mutually define one another: the collective's essence is revealed through the individual, and the individual is subsumed by the collective, forming an abstract circular structure. This reflects Stevens's fascination with the generative tension between fragmentation and wholeness. Stevens repeatedly uses "one," a word that evokes circularity both phonetically and visually, to resonate with this theme. The repetition of "l" and "p" sounds in "Lofty like him, like him perpetual," alongside the anaphoric "like him," creates a phonetic circularity, mirroring the poem's conceptual recursion. This interplay of sound and structure mimics Cubism's fracturing and reassembly of form.

More importantly, this transformation from the one to the many is wrought by time. Stevens celebrates time's generative force with fervor: "it displays its strength / The youth, the vital son, the heroic power." (p. 324) Within time's continuum, imagination furnishes myriad ways to layer and reconfigure reality, whether through a day composing a year, a man engendering a race, or a woman rising above kinship to become a queen. The relationship between the one and the many undergoes imaginative distortions, creating a sense of metamorphosis. Imagination distorts and fuses reality to forge new realities, ensuring that at every temporal juncture, imagination and reality remain inextricably intertwined. Each moment becomes a palimpsest where the old is overwritten by the new, yet traces of the original persist, much like the Cubist canvas that fractures and reassembles form while retaining its material history.

In structuring the sequence of cantos, Stevens adheres to a subtle yet deliberate pattern: transitioning from singular depictions of independent reality toward revelations of imagination's power and representations of their fused totality. In Canto V, the presence of imagination lingers as a latent force, while in Canto VI, it bursts forth unabashedly before the reader. Here, the "rock," a symbol of truth, is split into halves: one half a "green mountain" (evoking independent reality as established in Canto III), the other half "placid air" (symbolizing imagination). The rock and its surrounding air are mutually defined yet distinct in both visual and spatial terms, mirroring the dialectic Stevens articulates: "It is not only that imagination adheres to reality, but, also, that reality adheres to the imagination and that the interdependence is essential." (p. 663) Stevens takes evident pride in this metaphor of the rock, further elaborating its implications in his 1954 collection *The Rock*. The "green mountain" explicitly anchors truth in the tangible world of independent reality, while the "invisible air" represents imagination's intangible yet indispensable role. Through a Cubist physical juxtaposition, their coexistence directly materializes the fusion of reality and imagination. Stevens's method here is both literal and metaphysical: by rendering the abstract interdependence of these forces as a concrete formation, he insists that truth emerges not from either pole alone but from their combination.

That is a mountain of horizontal structure. Stevens shifts his metaphor into a vertical structure, re-configuring the mountain as a stratified interplay of planes: "A mountain luminous half-way in bloom / And then half way in the extreme light / Of sapphires flashing from the central sky, / As if twelve princes sat before a king." (p. 325) The horizontal axis initially juxtaposes reality (blossoms rooted in earth) and imagination (sapphires descending from the sky). This is also a Cubist-inspired duality. By pivoting to the vertical, Stevens layers these elements into a dynamic continuum in which the earthly and celestial interpenetrate. The mountain's base anchors in tangible immediacy in "bloom" while its summit dissolves into the abstract radiance of "extreme light." This structural metamorphosis mirrors his philosophical conviction: truth resides not in fixed binaries but in the dynamic fusion. The blossoms, with their beauty and refreshing vitality, evoke visceral delight. The sapphires' fleeting brilliance captures the paradox of imagination's eternal dynamism, that is, simultaneously transient and timeless. This image, which symbolizes imagination, itself embodies Stevens's poetic imagination. The sapphire is deeply rooted in religious tradition, and the scene of "twelve princes sat before a king" readily conjures the

image of the Twelve Apostles surrounding Christ. By transforming these religious allusions, Stevens elevates his discourse on truth to the level of faith. The mountain, half-embraced by earthly blossoms and half-illuminated by celestial sapphires, becomes a sacred site where reality and imagination converge.

The constructive power of imagination is dual-edged: its transformative re-imagining of reality can also deconstruct it. The line "The trumpet of morning blows in the clouds and through / The sky" (p. 325) in Canto VIII heralds the arrival of a new day, marking the passing of the previously depicted independent reality and the full emergence of imagination. Thus, in Canto IX, Stevens deconstructs the idealized independent reality through the cock's perspective. He adapts Picasso's assertion that "a picture is a horde of destructions" to "a poem is a horde of destructions" (p. 767), affirming the use of deconstruction to rupture conventional poetic forms, thereby revealing the flux of reality and approaching truth. Stevens executes a perspectival shift from human to cock in this canto. The altered vantage point naturally transforms the observed landscape, generating a sense of deconstruction. This maneuver constitutes his appropriation of Cubist techniques, particularly multiple perspectives, where fractured viewpoints destabilize monolithic interpretations. The cock's perch on the "bean pole" becomes a geometric axis, reordering spatial and symbolic hierarchies. While it makes "a sound / Which is not part of the listener's own sense," (p. 326) alien to human sensibilities, it embodies the dissonance central to Cubism's aesthetic of simultaneity and rupture.

The cock symbolizes religious rebirth and resurrection, while its sound likewise heralds the arrival of imagination. The cock chooses to "watch the willow with one eye." This monocular gaze represents the extreme expression of fragmented vision, rejecting humanity's reliance on "complete and coherent" perception and using the "one-sidedness" of a single eye as a deconstructive tool. From the cock's perspective, the garden, originally pure, beautiful, and evoking warmth and joy, transforms into "an abandoned spot," a scene of "decay." "And fill the foliage with arrested peace, / Joy of such permanence, right ignorance." (p. 323) This peace, eternal joy, and "right ignorance" allude to the idyllic life of Adam and Eve in Eden before the Fall. Yet now, seen through the cock's eyes: "The gardener's cat is dead, the gardener gone / And last year's garden grows salacious weeds." (p. 326) The garden is shrouded in death; roses, once symbols of non-erotic love, mutate into "salacious weeds" emblematic of desire. The garden's masters, Adam and Eve, have fallen, and the once-sacred space succumbs to decay, leaving only "Tristesses." Through the intervention

of French, a foreign language, Stevens compels readers to re-examine the narrative from this cock's perspective, demonstrating imagination's formidable power to deconstruct reality.

Thus, Stevens successfully employs Cubist techniques in this poem to manifest both the constructive and deconstructive power of imagination and its fusion with independent reality. To write poetry that approaches truth, one must integrate independent reality and imagination. The poet first internalizes reality through processes of simplification, reduction, generalization, and conceptualization of the external physical world, thereby forming an idea. Concurrently, he abstracts imagination through acts of combination, distortion, fusion, and deconstruction, crafting symbols of profound universality. According to Stevens's later elaborations on his poetics, the fusion of reality and imagination, the alignment of "the First Idea" with symbol, achieves the poetic ideal in moments of lucidity, offering epiphanic insight. This is what he terms the supreme fiction. Importantly, the fusion of reality and imagination is not static, and it does not signify an endpoint; this process remains dynamic and ongoing. As Stevens states, "the relation between the imagination and reality is a question, more or less, of precise equilibrium." (p. 647) Achieving this "precise equilibrium" requires a process of dynamic balance, where the forces of reality and imagination continuously contend, and meaning remains perpetually in a state of becoming, awaiting each new instance of dynamic equilibrium.

IV. CONCLUSION

Focusing on the intermediality of poetry can offer researchers a more open perspective: viewing Stevens's poetry as a component of the grand artistic movements of the 20th century and observing the formation of his personal poetic system under the influence of his interactions with other contemporary artistic ideas. In "Credences of Summer," Stevens articulates his twin pillars of poetic system, reality and imagination, through a dialogue with modern painting. Using Impressionist brushstrokes, Stevens explores the limitations and contradictions of independent reality; through Cubist forms and multiple perspectives, he delves into imagination's constructive and deconstructive power, while showcasing the dynamic union of reality and imagination.

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