Student name: Group:

Art movement.....Cubism, s. XX
Time frame.....1907 - 1914
Topic Focus.....Form and space

Teaching material: The instructor will provide video materials for educational purposes. ~15'

Warm up: How would you render in a single 2D drawing an object of which you could see all the faces and all the details at once?
Debate questions: What new techniques can be detected in the cubist works? (10')
We will review the results after this activity and the new vocabulary 10'.

Background information: This lesson focuses on works of art related to the artistic concepts of space and form developed in the Cubist movement. As an artistic movement, Cubism was part of cultural forces that included industrialization; however, the primary artistic influence for the new artists of the new century was an older, recently deceased artist: Paul Cézanne. Cézanne challenged the five-hundred-year-old assumption established in the Renaissance that the role of art was to reproduce reality and that the role of the artist was to represent this reality as accurately and believably as possible. Renaissance and later painters established and developed a new visual vocabulary, a new language, that supposedly mimicked the real world. The space and depth of reality were represented in perspective, and volumes were depicted in chiaroscuro.

The result is a total uniformity that works against the scene, the object and the subject and toward a surface pattern.

Main activity: Analyze the three cubist phases and look for visual examples.

In Cubism, initially, one can observe an affirmation of volume, unity of perspective and three dimensions in a motionless object for a motionless viewer. A second stage shows that it begins to imitate the mobility of the photographic camera by articulating multiple angles. Finally, Cubism accepted and celebrated the static nature of the surface, its limits and its inability to be anything other than its own two-dimensionality. By embracing the flatness of painting, another form of movement was created: the movement of the eye established by what was available to the painter, the interplay of flat surfaces, line and color. Four important characteristics of Cubism are the application of multiple perspectives, the use of geometric shapes, a monochromatic color palette, and a flattened picture plane.

These are the phases of cubism

- Proto-Cubism: 1907-1910
- Analytical Cubism: 1910-1912 (also called "hermetic")
- Synthetic Cubism: 1912-August, 1914

Group activity: Find definition and characteristics of the phases of cubism and visual examples, 2 works by different artists from each of the phases of cubism. We will discuss these differences and should be careful to address both form and content in our response (i.e., what each image represents and how it does so).

Related reading: Albert Gleizes (1881-1953) and Jean Metzinger (1883-1957) published *On Cubism* in 1912. This text offers reflections and explanations on aspects and properties of the artistic movement of Cubism. The text offers a suitably multifaceted view of the movement as it evolved in 1912.

1. Notes on the artistic movement of CUBISM. General background

3. Key words on the subject. Artists and CUBISM.

2. Notes on the topic of Form and Espace in the context of CUBISM. Individual activity

4. Summary of group activities. General conclusions.