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CUBISM:

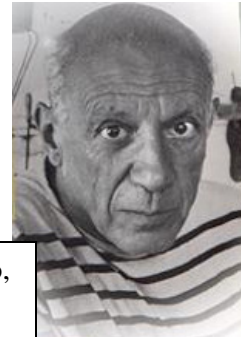
Camouflage Drawing and Sculptural Portrait



Georges Braque,
1882-1963

Cubism is often viewed as one of the most influential art movements of the 20th century. **Georges Braque** and **Pablo Picasso** are the two artists credited with starting cubism in 1906. The artists lived in Paris and worked closely with one another until the onset of WWI in 1914.

Their work is frequently divided into two categories: **analytical** and **synthetic cubism**.



Pablo Picasso,
1882-1973



Braque painted **Violin and Candlestick** in 1910.

In **Analytical Cubism**, artists **fragment** the picture plane so **multiple perspectives** of the subject matter can be shown at one time. This creates the illusion of **movement** because we can see several angles of the same subject. The artist achieves this kaleidoscope-like effect by using lines to divide the artwork into **geometric shapes**. The colors in analytical cubism are usually **neutral** and muted. Changes in **value**, or shading, within the many angles help create interest and a sense of density. Subject matter is often **ambiguous**, or hard to determine.



Picasso painted **Portrait of Kahnweiler**, a well-known art dealer, in 1910.

Vocabulary

Contour Line: line that defines and describes the edges of a shape/form

Geometric Shapes: "Man-made shapes; usually have straight lines and corners

Unity: overall quality of wholeness in an artwork

Balance: equally distributed details in an artwork (can be symmetrical or asymmetrical)

Value: degree of lightness or darkness of a color

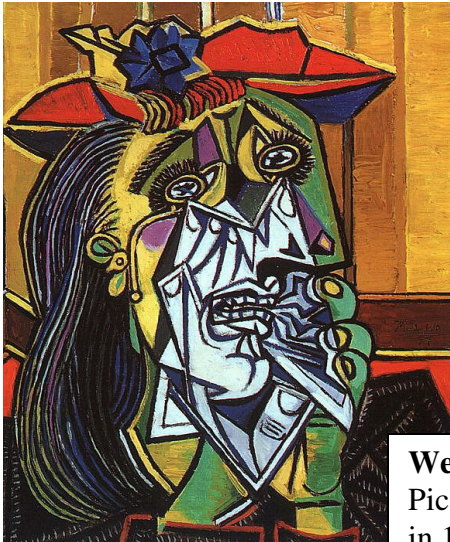
Contrast: degree of difference

Freestanding Sculpture: 3-D artwork that can be viewed from all angles or sides



Still Life with Violin and Flute, Picasso, 1912

Synthetic Cubism was the second phase of the cubist movement. In synthetic cubism, artists began to **collage** found elements into their work. **Color** starts to return to the work of Braque and Picasso. The picture plane continues to be fractured, but not necessarily as much as in analytic cubism. When Braque enlisted in the armed forces during WWI, Picasso continued to develop cubism on his own. Even though the cubist movement came to an end in the 1920's, elements of cubism can be found in many of the **portraits** Picasso painted later in his career.



Weeping Woman, by Picasso, was painted in 1937

Picasso created the **Portrait of Marie-Therese** in 1937



Project #1:
Cubist Camouflage Drawing

The first cubist inspired project is a drawing that reflects the characteristics of analytical cubism.

1. You will begin by creating a **contour line drawing** of an object. It will be important to fill the page and keep your drawing simple.
2. Next, use a ruler to break up the space with crisscrossed lines and **geometric shapes**. Be sure to use lines that pass through your contour drawing and go from edge to edge.

3. Select a **color scheme** for your artwork. You may choose your color scheme from the box to the right. Limit yourself to 4 colors.
4. Using oil pastels, start to color your drawing. Within each geometric shape use **blending** to create a range of **values**. Think about how you will create **contrast** in the areas adjacent to each shape. (Should blending be worked in opposite directions? Will you choose different colors?)

Color Schemes

Analogous: 3-4 colors that are neighbors on the wheel
Triad: 3 colors that are equally spaced on the wheel
Warm: reds, oranges, and yellows
Cool: blue, green, and violet colors
Complimentary: colors opposite one another on the wheel
Neutral: mixing complementary colors lowers their intensity (grays and browns)

Project #2: Sculptural Portrait

The second cubist inspired project is a **sculpture** that resembles portraits created by Picasso in the years that followed his work with Georges Braque. You will manipulate a 3-D surface to create a portrait that reveals several views, or perspectives, of the face. The finished result will be distorted and interesting!

1. Secure a wire hanger into a wood base. Carefully **bend the wire** into an interesting shape. Your sculpture will be **freestanding** so be sure to examine it from all sides!
2. Next, carefully **stretch a knee-hi stocking** over the wire, all of the way down to the base. You want to avoid getting “runs” in the stocking, so watch for fingernails and jewelry that might snag your artwork!! When you have finished, check your sculpture again and make any desired **form** changes.
3. Apply several **layers of diluted glue** onto your sculpture. This will help strengthen the artwork as well as provide a base for the paint. Be sure to cover the entire sculpture, including the base!
4. While you are waiting for the glue to dry, make several **contour drawings** of your sculpture. Begin to plan where you will place the facial features. Think about how your artwork will resemble Picasso’s portraits!
5. Using your preliminary sketches as a guide, paint your 3-D portrait!



This sculpture, designed by Picasso, is in Chicago.