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Cubism can be a rather large subject to tackle, let alone to fully understand. The best place to start understanding the cubist art movement is with the cubism definition. For more, check out our index of art styles and our art history timeline covering more specific and noteworthy movements.Cubism is an influential art style defined by its revolutionary method of depicting three-dimensional reality through geometrical shapes on a two-dimensional canvas. Established around 1907 or 1908, cubist artists depict a subject by utilizing geometrical shapes and forms from varying perspectives of the subject. In practice, form, and observation, cubist art is a means of discovering the true essence of a subject, rather than a surface-level perspective. The term "Cubism" was coined by Louis Vauxcelles, a 20th-century art critic. When writing a critique of artist Georges Braque's landscape work, Vauxcelles identified geometric shapes and referred to them as "cubes." While the term was supposed to be used as a negative critique, by 1911 "Cubism" was a popular term used by the public to describe the revolutionary artistic style.Pablo Picasso,Georges Braque,Jean Metzinger,and C  zanne are seen as the fathers of cubism. It could be argued that Paul C  zanne is its grandfather. Prior to Louis Vauxcelles' critique that is attributed for coining the term "cubism," C  zanne was already creating cubist paintings that utilized varying perspectives as well as geometrical shapes.Below is an example of C  zanne's work from 1895,Picasso, Braque, and Metzinger have all noted that C  zanne's work profoundly influenced their own. While C  zanne provided a groundwork of inspiration, cubist artists took the style further by means of vast experimentation. Pablo Picasso, for instance, took influence from highly stylised African tribal masks. He applied the non-naturalistic, often fractured styles to his own art. This in addition to his modern, Paris lifestyle greatly influenced Picasso's cubist work.Although Picasso was the leading pioneer to the Cubism art movement, he was not alone. His friend Georges Braque was also experimenting with geometric forms and varying perspectives in his artwork. Picasso and Braque met in Paris in 1907. Braque was visiting Picasso in his studio and the two traded ideas which blossomed into a friendship and in many ways, an artistic collaboration. When discussing his relationship with Picasso later in his life, Braque would say, "The things that Picasso and I said to one another during those years will never be said again, and even if they were, no one would understand them anymore. It was like being roped together on a mountain."Braque and Picasso together developed the philosophy and artistic style behind the movement.Braque's *Mandora* (pictured above) is one of the more influential pieces to come out of the early days of the movement often referred to as the analytical cubism phase. What is analytical cubism? How does it differ from the later phase of synthetic cubism? Let's find out. Define Cubism Art StylesAnalytical and Synthetic CubismTo fully understand the cubist movement, it's important to understand the phases of the movement and the approach of creating a subject through geometric shapes and forms. Synthetic cubism often recognized a collage which utilizes other forms such as bits of a newspaper or other pieces to deepen the exploration and interpretation of a subject. The synthetic style utilizes words and even three-dimensional materials later known as assemblages (rather than sculptures). While synthetic cubism allowed artists to more deeply explore a subject, it was often associated with the lower artistic status of advertising due to its use of text in the image. Analytical cubism art is often described as the more rigid or austere form compared to synthetic cubism. However, it is important to understand the level of experimentation that occurred during the movement. Artists were less concerned with the appearance of a final work, but rather interested in the process of exploring a subject through cubism. Therefore, it is important to see synthetic cubism as an evolution of what came before through deeper experimentation.To better understand how these iconic cubist artworks were created, it's critical to understand the philosophical approach behind it. Cubism Meaning Understanding CubismThe cubist movement was an exciting and revolutionary approach to creating art because of the doors it opened for both artists and viewers. Rather than depicting a subject according to spatial logic, cubist artists explore a subject through varying perspectives and vantage points to fully understand it. Take a look at this video analysis of Pablo Picasso's *Night Fishing*. Take note of how the method of cubism allows more depth to be depicted of the subject. By exploring every possible angle of a subject, both the artist and the viewer can better discover that subject's essence rather than its surface-level appearance. Cubism opened the doors to how artists can create an experience through their work rather than simply depicting a realistic form.In creating and observing this type of artwork, artists and art lovers can better understand the world around them. Share -- copy and redistribute the material in any medium or format for any purpose, even commercially. Adapt -- remix, transform, and build upon the material for any purpose, even commercially. The licensor cannot revoke these freedoms as long as you follow the license terms. Attribution You must give appropriate credit, provide a link to the Creative Commons license, and indicate if you made any changes to the material. You may not use the material in a way that suggests the licensor endorses you or your use. ShareAlike If you remix, transform, or build upon the material, you must distribute your contributions under the same license as the original. No additional restrictions -- You may not apply legal terms or technological measures that legally restrict others from doing anything the license permits. You do not have to comply with the license for elements of the material in the public domain or where your use is permitted by an applicable exception or limitation . No warranties are given. The license may not give you all of the permissions necessary for your intended use. For example, other rights such as publicity, privacy, or moral rights may limit how you use the material. Joey Yu: Cubism is a type of art that shows people or objects from lots of different angles all at once.Cubism has been around for more than 100 years. It was made popular by artists such as Pablo Picasso and Marie Laurencin.Cubist pictures look like they're broken into fragments, or sometimes cubes.Why don't you make some Cubist art with you today?You will need: Paper, a pencil, a mirror, crayons, paints, felt tips anything to add some colour.I'm going to be doing a portrait of my own face - a self-portrait.I'll start with an oval for my face shape. Then I'll divide it in two with a curvy line.In Cubist portraits, parts of the face are different sizes than you might expect. The picture can end up looking a little unusual and abstract, the opposite of realistic.I'm going to have two different eyes, one from the side, one from the front!A long curly nose and each half of my mouth can be different.Now I'll have fun with the hair.This definitely isn't how I look in real life! But don't you just love the Cubist style? Cubism, Movement in the visual arts created by Pablo Picasso and Georges Braque in Paris between 1907 and 1914. They were later joined by Juan Gris, Fernand L  ger, Robert Delaunay, and others. The name derives from a review that described Braque's work as images composed of cubes. Picasso's *Demoiselles d'Avignon* (1907) signaled the new style, which was inspired by African sculpture and the later paintings of Paul C  zanne. Picasso and Braque collaborated on the Salon Cubists. This latter group began exhibiting in Paris from around the year 1911. From the art history of the former school (that of Braque and Picasso), two stages were held to define the evolution of the Cubist movement, the analytic stage and the synthetic stage. However, other means of form. Artists favoured right-angle and straight-line construction and colour schemes that were nearly monochromatic. After 1912 the phase known as Synthetic Cubism began. Works from this phase emphasize the combination, or synthesis, of forms in the picture. Colour assumes a strong role in the work; shapes, while remaining fragmented and flat, are larger and more decorative; and collage is often used. Many subsequent 20th-century avant-garde movements were influenced by the experimentation of the Cubists. At Hearst Networks EMEA, we share stories that matter. A global broadcaster since 1995, we reach audiences in over 100 countries, including the UK, Nordics, Benelux, Central & Eastern Europe, Spain, Italy, Germany, Africa and the Middle East. 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Whether our stories challenge and inspire intellectually or simply entertain, we know that we are making a positive contribution to our audiences across the many diverse regions and countries in the UK, Europe, The Middle East and Africa. Striving to always do so requires passion. And it's with that much passion that we strive to gain new audiences with our creativity and by using innovative technology, by partnering with leading and emerging local platforms. With our diverse line-up of original, high-quality content, we're not just a broadcaster, we're a storyteller. We're a team of innovators, creative and collaborative people who embrace change and want to continually try new things. With offices in London, Rome, Madrid, Warsaw, Munich and Johannesburg, we are a truly international company that celebrates difference and diversity. We offer a range of benefits such as a generous pension plan, life assurance and holiday allowance, and there are useful local perks in various offices, and summer Fridays across the whole company. But most of all, we will support you to develop and grow throughout your time with us. Learning is part of the journey at Hearst Networks EMEA and you'll be offered personal and professional development opportunities throughout your career with us. We'll do everything we can to see you thrive and grow. Cubism is an avant-garde art movement characterized by the breaking down of forms into geometric shapes to the point where representation confronts abstraction. Often this had an uneasy effect and had as a result of the establishment of multiple viewpoints within a single work. At first, this was done on the flat two-dimensional surface but later encompassed three dimensions. Pablo Picasso, *The Poet*, 1911, oil on linen, 51 5/8 x 35 1/4 inches, Guggenheim Collection, Venice The movement is typically held to have begun around the middle of the first decade of the 20th century in Paris in the studios of Georges Braque and Pablo Picasso, who also collaborated together. Depending on the art historian's interpretation, the movement lasted from around 1905 until at least the First World War, with some maintaining that it remained at the forefront of the avant-garde into the 1920s. Indeed, some Cubists persisted with the aesthetic of the movement much later, well into the 1930s. Broadly speaking, there were two schools within the movement of Cubism: those of the *Picasso/Braque* collaboration and the *Salon Cubists*. This latter group began exhibiting in Paris from around the year 1911. From the art history of the former school (that of Braque and Picasso), two stages were held to define the evolution of the Cubist movement, the analytic stage and the synthetic stage. However, other means of understanding the growth of Cubism have been suggested. Georges Braque, *Portrait of a Woman*, 1910, oil on canvas, 35.8 x 24 inches, private collection In the mid to late 19th century, innovations in art that we would now recognize as revolutionary were already underway with the advent of Impressionism, as well as other later movements, in France. The artist Paul C  zanne influence was by far the greatest modern influence on the entire Cubist movement, however. This impulse for pictorial novelty among artists persisted into the early 20th century. Yet, combined with this drive toward modernity, was the inspiration of the older artworks of cultures outside of Europe. Some of the major artists of the Cubist movement include its pioneers, Pablo Picasso and Georges Braque, Jean Metzinger, Albert Gleizes, Juan Gris, Robert Delaunay, and Fernand L  ger. A few of the major artworks associated with Cubism include *Les Femmes d'Alger*, *Guernica*, and *The Weeping Woman* by Pablo Picasso, *Cubist Self-Portrait* by Salvador Dal  , and *Portrait of Pablo Picasso* by Juan Gris. In the sections below we will outline the history of Cubism; the influence of Paul C  zanne on the Cubist artists; the characteristics of Cubist art; describe several leading artists of the movement as well as some of the primary artworks; compare the respective aesthetics of Cubism and art movements like Surrealism, Impressionism, and Futurism; and describe which art movements both influenced and were influenced by Cubist art. History of Cubism The exact dates of the first Cubist paintings are a matter of debate but what is certain is that around the years 1907 and 1908 they were being produced by Georges Braque and Pablo Picasso in Montmartre, Paris. Which of these two artists are to be called the sole originator is also uncertain, as they collaborated on their Cubist work together. Pablo Picasso, *Les Femmes d'Alger*, 1907, oil on canvas, 28 x 59 inches, Museum of Modern Art, New York The first Cubist pictures were those that allowed the *Proto-Cubist* work *Les Femmes d'Alger* by Pablo Picasso are part of what is termed analytic Cubism. Analytic Cubism was typified by the fragmentation of the picture space, or the fracturing of the objects depicted. In this sense, the objects and the pictorial space were broken down or "analyzed" in such a way as to furnish the viewer with a three-dimensional view or views of the two-dimensional surface. At the end of the analytic phase of Cubism in around 1911-2 came the so-called "synthetic" phase. This synthetic Cubism was marked by the use of paper coll   and collage elements. Papier coll   is a type of collage where pieces of paper were affixed to the flat surface as part of the composition. Collage includes this but also refers to materials other than paper being glued to the picture. Pablo Picasso, *Glass and a Bottle of Suze*, 1912, charcoal, gouache, collage and cardboard, 25 x 20 inches, Washington Gallery of Art, St. Louis Synthetic Cubism included works like Pablo Picasso's *Glass and a Bottle of Suze* of 1912, which uses glued paper, labels and cardboard; and George Braque's *Still Life on a Table* from 1913, which makes use of pasted paper as well as the more traditional pencil, gouache, charcoal, and ink. Synthetic Cubism brought the realm of high art in touch with the low, the seemingly worthless cast off materials of everyday life. Accordingly, it brought into question the status of the art object. The art movement of Cubism did not simply end at a convenient date for the art historian to show. But at its height of influence, its heyday could be dated from about 1910 or 1911 until the 1920s. However, Pablo Picasso, one of its originators, returned to this style time and time again long after the 1920s when its avant-garde status was superseded. New directions in art occurred in the 1920s, such as: Futurism and Surrealism. These movements took inspiration from Cubism but pursued their own aesthetic and became the torch-bearers for new innovation. C  zanne and Cubism Paul C  zanne, *Pyramid of Skulls*, c.1901, oil on canvas, 15 x 18 inches, private collection The works of Paul C  zanne (1839-1906), particularly his later works executed mostly in the environs of Aix-en-Provence in the south of France, had a profound influence on the early Cubists. Paintings like *Pyramid of Skulls* from c.1901 had a formative impact on Picasso and Braque, among other Cubists. Although usually C  zanne is called a Post-Impressionist, his oeuvre is uncategorizable. His work fused Impressionist elements with Romanticism but later on his obsessive concern with volumetric balance and "pure vision" separated him from any specific movement. The singular radicalism of his art, as well as his actual style, made a deep impression on the early Cubists. In terms of his style, C  zanne has been described as a bridge or transition from Impressionism to Cubism. The elements of C  zanne's style that are relevant to Cubism are: his subversion of rational single-point perspective, the reduction of objects to their basic geometric shapes, his exhaustive observation of nature and objects, and his simultaneous views of a single object. C  zanne rejected the mathematical receding perspective in place since the Renaissance and he reduced or cancelled illusionistic space. In place of this, he chose to concentrate on the possibilities of binocular vision, or the representation of objects from several visual perspectives at once. This equally would become a primary concern of Cubism and became known as simultaneity. The simultaneous viewpoints that C  zanne worked on chimed directly with the Cubists who aimed to portray all angles of a given object. Analytic Cubism Analytic Cubism is characterized by fragmented objects, multiple viewpoints, muted colors, and a strong sense of line. Georges Braque, *The Portuguese*, 1911, oil on canvas, 46 x 32 inches, Kunstmuseum, Basel By 1910-12, Analytic Cubism was at its height and this phase would last until about 1912. The collaboration of Pablo Picasso and Georges Braque was already bearing fruit with works like Braque's *Le Portugais* (1911) and Picasso's *Ma Jolie*: *Woman with a Guitar* or *Zither* (1911). These works are of similar style and use monochrome browns and greens, as well as both works' centralisation of the deconstructed objects on the vertical plane. In Pablo Picasso's picture *Ma Jolie* ("My Pretty") there are trace indications of the figure and objects: the hands playing the instrument, the instrument itself, and rounded shapes such as that of the body of the guitar and perhaps drinking glasses in the left middle all bordered in thick lines. The convex is a public cafe perhaps and, in the light, we can even sense that the lighter side of the picture to the right could suggest a window with its shifting pattern of reflection especially visible on the upper right. Synthetic Cubism Synthetic cubism has evolved by 1912 and was to last several years. By this time the circle of Cubists began to expand. Pablo Picasso and Georges Braque being joined by Juan Gris (1887-1927) in Paris. By then Cubism had become synthetic. Characteristics of synthetic Cubism include: the use of non-traditional materials like newspaper and cardboard, collage elements, the introduction of brighter colors, and a flattening of the picture space. The collage technique implied the gluing onto the canvas of the everyday materials hitherto not associated with visual art. Salon Cubism Juan Metzinger, *The Rider* (Woman with a Horse), 1911-2, oil on canvas, 64 x 51 inches, Statens Kunst museum, Copenhagen So-called Salon Cubism was a phenomenon within the movement that was established by 1910-1 and lasted until the First World War. The term 'Salon Cubists' was used after their exhibition at the Salon des Ind  pendants of 1911 in order to differentiate between their group and the 'gallery Cubists', or Pablo Picasso and Georges Braque. Picasso and Braque worked under the aegis of art dealer Daniel-Henry Kahnweiler, and this afforded them the luxury of developing their Cubist style in private without worrying about payment. Notable Salon Cubists working from 1910 through 1913 included Albert Gleizes, Jean Metzinger, Robert and Sonia Delaunay, Juan Gris, and Marcel Duchamp. It was the frequent exhibitions of the Salon Cubists from 1910 which first publicized the new art movement in Paris and beyond. The Salon Cubists built on the example set by Picasso and Braque but also expanded these pioneers' vision. Whereas Picasso and Braque painted and made works that were on a small scale, in monochrome largely, the Salon Cubists introduced vibrant colors in works that were on a more monumental scale. Also, their subject-matter - far from being still life and domestic or scenes from Parisian cafe culture - was more ambitious. Depicting scenes more epic or allegorical subjects, these Cubists performed a fusion of the traditional classicism and the resolutely modern. The Salon Cubists worked in the public sphere, and this is reflected in the titles of their pictures. However, Georges Braque was more dismissive of color than Pablo Picasso until much later, and this difference was also reflected in the titles of their works. The Salon Cubists were more concerned with the formal aspects of their work, and this was reflected in the titles of their pictures. However, Georges Braque was more dismissive of color than Pablo Picasso until much later, and this difference was also reflected in the titles of their works. The Salon Cubists were more concerned with the formal aspects of their work, and this was reflected in the titles of their pictures. However, Georges Braque was more dismissive of color than Pablo Picasso until much later, and this difference was also reflected in the titles of their works. 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