

Lecture Notes

Syllabus 1/31 - ORIGINS OF MODERN FORMALISM: CUBISM & ITS INFLUENCE Part 1

PICASSO – from Spain

Leading into Cubism:



- **01_La Vie 1903 - Picasso**
 - From Blue Period. Picasso came to Paris as art student. Struggled to survive. Living on a few pennies a day. Friend Casagamus suffered heartbreak (lost love) and killed himself. This time was inspiration for Blue Period.
 - On L. is friend with woman who broke his heart. (xray reveals Picasso underneath!)
 - France Nationalistic now: Picasso being stubborn, uses Spanish influence to create. Lengthened forms inspired by El Greco – Spanish Nat'l Treasure)



- **02_Family of Saltimbanques 1905 - Picasso**
 - From Rose Period. Nomadic performers/circus acrobats living on margins of society.
 - Picasso identified with them and to the Harlequin, tragic/comic clown. See him on L.
 - **Difference in LaVie and Saltimbanques :**
Saltimbanques looking more classical (idealized/solid).



- **03_Gertrude Stein 1905-6 - Picasso**
 - Living in Paris, American wealthy family interested in the arts. Writer. Had an informal salon like re-enactment of famous Salons from Rococo period in townhomes in Paris.
 - Picasso began this portrait in 1905, then visited Spain and saw object resembling the ancient Iberian Mask below. (Iberia=Spain). Returned and re-painted her face from memory using this mask as inspiration.



- **04_Iberian Mask (prehistoric)**
 - Model Picasso used to re-paint Gertrude Stein portrait
 - IMPORTANT step in developing what becomes known as Cubism. Not cubism yet but getting there.



- **05_Two Nudes 1906 - Picasso**
 - Starting to apply simplification to human form.
 - Views bodies as massive simplified shapes (Cezanne! Cylinder, Sphere and Cone!)
 - Faces abstracted like Iberian mask
 - Solidity of forms is still classical

ANALYTIC CUBISM: analyzing and breaking form down



- **06_Les Desmoiselles D'Avignon 1907 - Picasso**
 - Picasso's answer to Matisse's 'Joie de Vivre' (see Fauvism #18)
 - **THE** famous, quintessential, breakthrough painting in France in the 20th century.
 - Most studied work of art in 20th century. **ACTUAL BEGINNING OF ANALYTIC CUBISM**
 - **ANALYTIC CUBISM: Analyzing / Breaking Down of the form**
 - Matisse called forms "bizarre cubiques" and coined the word
 - Forms are shattered into facets; shows several planes/angles/dimensions of a form simultaneously (ex: both ears seen even in profile). Cameras can only show you what's available 1 angle at a time.
 - See Optional Reading Apollinaire – writer/reviewer, early champion of cubism
 - Picasso says (**Chipp**) – "Art is a lie that makes us realize the truth" meaning Art is a depiction, not reality, but can reveal reality in a new way.
 - Subjects are prostitutes of Avignon Street in Barcelona

➤ **Influences:**

- Far R. - African/Iberian art. Two masklike faces on R. are related to African Art but they can't find any specific mask with those hash marks. Possibly, Picasso just used his characteristic doodle hatchmarks and synthesized them with masks.
- Picasso doesn't do research per se. He paid attention and would be inspired by what he saw.
- Far L. - Egyptian inspired
- Emotional component : he was terrified of prison women models giving him V.D. but propelled him to incorporate that emotion into women on Far R.



07_Sketch for ↑ above 1907 - Picasso

- Painting began as rather conventional scene (altho a racy subject) with sketch
- Scene is brothel
- Medical Student L; Sailor w phallic looking teapot Center; melons, vase w flowers



08_Watercolor ↑ next : 1907 - Picasso

- Moving into more final version

BRAQUE:



- **10_Landscape at LaCiotat - Braque** - right up until 1907 Braque was painting Fauve paintings (like this one).
 - **Braque said (Chipp): "I like the rule that corrects the emotion"**. Even tho Braque was an intellectual and not so interested in emotion, this is the Most misunderstood quote & responsible for misinterpretation of cubism for years.
 - Despite disinterest in emotion, Braque still admired Picasso, befriended him and they worked closely together to pioneer cubism



- **09_Large Nude – Braque**
 - Braque's direct response to Picasso's Desmoiselles.
 - Braque beginning to recognize the potential and investigate the new direction in art



- **11_Photo of L'Estaque –** photo by German dealer, Kahnweiler.



- **11_Braque's studio collection – just a reminder of the African Art they were using as inspiration**



- **12_Houses at L'Estaque – Braque**
 - Braque's translation of the scene
 - Can you see Cezanne in this? Braque, Picasso, Matisse all went back to Cezanne's idea of simplifying the components and then taking another direction with them

PICASSO



- **13_Head of a Woman - Picasso** (sculpture of ballerina Fernande)
 - Analyzing /breaking down form into essential 3-dimensional components

BRAQUE



- **14_Violin and Palette - Braque**
 - Analytic cubism – breaking form down



- **15_The Portugese - Braque**
 - Perfect Example of High Analytic Cubism (Compare w similar Portrait of Kahnweiler below)
 - Portugese fisherman. Insertion of TEXT is a new thing. Foretelling Synthetic Cubism

PICASSO



- **16_Portrait of D.H. Kahnweiler - Picasso**
 - Perfect Example of High Analytic Cubism (Compare with similar The Portugese above)



- **17_Girl with Mandolin (Fanny Tellier) - Picasso**
 - High Analytic – analyzing and breaking form down

SYNTHETIC CUBISM – analyzing and synthesizing – bringing things back together. Cubists were ones to elevate collage to status of fine art.

PICASSO



- **18_ Still Life with Chair Caning – Picasso –**
 - **collage**
 - **Picasso invented collage**
 - Using real, found things ie- rope, contact paper with chair caning design on it
 - Painting of still life at top is analytic part
 - “JOU” – 1st 3 letters of Le Journal (newspaper) but also 1st 3 letters of “jouer” = to play



- **19_ Glass and Bottle of Suze – Picasso –**
 - **papier colle (pasted papers)** –
 - **Braque originated papier colle and Picasso copied idea and took it even further**
 - Newspapers – actual content has political stuff about the day

Difference between collage and papier colle (pasted papers):

Collage: disparate elements in jarring juxtapositions

Papier colle: pasted papers only, in some kind of relationship



- **20_ Guitar (cardboard) – Picasso**



- **21_ Guitar (sheet metal and wire) - Picasso**
 - Picasso made these with scraps - cardboard, string, sheet metal, wire – a 3D representation of the 2D analytic cubist experimentations



- **22_Grebo Mask (African):**
IMPORTANT SOURCE OF INSPIRATION! Picasso saw how this defied rules of positive and negative space: normally concave stuff is now convex etc.



- **23_Mandolin and Clarinet – Picasso-**
 - scrap wood painted on, adding graphic marks (bull's eye). Now he's adding 2 dimensional features (graphical bull's eye) back on to the 3 dimensional piece

BRAQUE



- **24_Untitled (Paper Sculpture) – Braque**
 - Scrap pieces
 - Tremendously important when we get to Constructivism

PICASSO



- **25_Glass of Absinthe - Picasso**
 - Example of both synthetic and analytic cubism
 - Its parts are assembled, added together - synthesized
 - It breaks down/open the inside and the outside, showing both views simultaneously - analyzed
 - What truth is he revealing? -- the essential truth of space and fluid inside and outside the glass
 - Picasso says goal of painting is creation of pictorial fact

- Picasso says naturalism is oxymoron (like “good grief” – an impossibility). Art is the OPPOSITE of nature since nature is real and art is the DEPICTION of the reality