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evropský
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EVROPSKÁ UNIE



MINISTERSTVO ŠKOLSTVÍ,
MLÁDEŽE A TĚLOVÝCHOVY



OP Vzdělávání
pro konkurenceschopnost

INVESTICE DO ROZVOJE VZDĚLÁVÁNÍ

CUBISM (20th century)

Was a movement developed with the intension of being an intellectual game rather than an aesthetic manifesto. Cubist paintings show objects according to what is known about them and not as they appear from a particular point of view. In fact, they presented their subjects from every angle.

Forms do not receive light from any source, light and dark produce lighting variations of their own making. Artists developed a system for adapting the figurative image to the two-dimensional space of the picture. Colour is simplified and reduced to conventional tones, grey predominates.

PABLO PICASSO

(1881 – 1973)

gave freedom to his inventive imagination and technique.

[PABLO PICASSO Bottle of Vieux Marc, Glass and Newspaper](#)

To see the image, click here.

Charcoal, pastel and pinned paper on white paper, 63 x 49 cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

Bottle of Vieux Marc, Glass and Newspaper (1913)

The innovative introduction of unfamiliar materials into painting eliminates the subjective language of paintbrush and makes the object instantly identifiable. The geometrical lines complement the added pieces to produce a balanced composition and to emphasize the flatness of the support. The objectively represented reality (the simplified bottle appears opened out and its neck is seen from above) has a poetic quality. The table is covered in a tablecloth made from a scrap of wallpaper and a printed image of moulding serves as a decorative edging.

GEORGES BRAQUE

(1882 – 1963)

was the first to use lettering, to imitate the veins of wood and marble and to discover the technique of *papier collé* (*pasted paper*).

[GEORGES BRAQUE, The Pedestal Table or Still Life with Violin](#)

To see the image, click here.

Oil on canvas, 116 x 81 cm, Musée National d'Art Moderne, Centre Georges Pompidou, Paris

The Pedestal Table *or* Still Life with Violin (1911)

The wish for a flat pictorial space led to figurative representations which were difficult to decipher. The neck of the violin can be made out on the right, and its curved outline appears twice in the painting. The table, the steady support on which the composition rests, slides towards us. The artist has suggested a gradual shifting of the objects in space by using interrupted diagonal planes and geometrical fragmentation, emphasized by small brushstrokes. The viewer's eye climbs up and down the lines before fixing on the dark crescent at the bottom, the picture's only point of harmony.

Other representatives:

Piet Mondrian (1872 – 1944)

Fernand Léger (1881 – 1955)

Albert Gleizes (1881 – 1953)

André Lhote (1885 – 1962)