

Cubism

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I have thoroughly enjoyed completing my final practical based on cubism which was a culmination of my research and development into this influential visual art style. While I found cubism challenging to replicate as an artist, I also found it quite rewarding as I explored the technique of employing a variety of differing size geometric shapes into depicting other forms.

The whole thinking behind artists developing this new style of cubism such as Picasso and Braque's were to show the 'whole structure of objects' in their paintings without the usual techniques of 'perspective or graded shading' to make them look realistic. These early cubist artists were keen to see objects or scenes from a different viewpoint, more like they are, not just what they looked like.

While my research acknowledges the cubist movement was greatly influenced by Cezanne with the introduction of geometry to break down an image, and define shape, as well as develop a whole new take on perspective, I also discovered the history of less well known artists such as Metzinger who played an important role in the formation of the cubist style, using his concept of a 'mobile perspective'.

To clarify my own practical thoughts on cubism, I created a portrait with multiple views of the same face to create a cubist perspective, leading onto smaller examples which gave me a more practical understanding of how the distribution of colour, as well as shadow, effects the overall outcome. This became even more interesting when I used the computer, and a colour printer to create a variety of compositions that depicted the three phases of Cubism, namely Cezanian Cubism, Analytical Cubism and Synthetic Cubism.

I also produced numerous pencil drawings based on the mathematical cubism style of Metzinger which I was drawn to, as my own mind thinks in an analytical way, having always enjoyed the 'honesty' of Mathematics in its purest form. I liked the cylindrical shapes of both Metzinger and Leger and spent time in producing my own examples of Synthetic Cubism effects using computer and 'cut and paste' collages.

My final piece was based on a still life composition of a bowl of fruit, on a table with books and a pair of reading glasses in front of a window, taken from a photo, which I converted into a cubist style painting. My work employed a similar construction to Metzinger. as you can still see recognisable objects in my work using fractured geometric shapes with multiple perspectives. This required me to use monotone earth hues with accents of bright orange and yellow tones which has become a focal point of the painting.

The technique involved tonal shading to create a pattern accentuated by black lines and white highlights, which resulted in a distinctly cubist style painting that displays a working knowledge and theoretical understanding of this unique visual art style.

To use the words of Mondrian, I find my cubist painting gives 'concrete shape to (my) intimate vision of reality' and it brings me great joy.