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THE NATIONAL COLLEGE OF ART AND DESIGN

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LOOKING BACK ON THE EMERGENCE
OF CUBIST IDEAS

A THESIS SUBMITTED TO:

THE FACULTY OF HISTORY OF ART AND DESIGN & COMPLEMENTARY STUDIES

AND

IN CANDIDACY FOR THE DEGREE

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FACULTY OF FINE ART
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BY

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INTRODUCTION

Cubism was only known as "Cubism" from 1908 on, after Georges Braque had exhibited some landscape and still-life paintings in a small gallery owned by Henry Kahweiler in Paris. Louis Vauxcelles, writing in *GIL BLAS* described these paintings as reducing "everything, sites and houses to geometric outlines, to cubes"¹, a year later he referred to Braque's "Bizarreries Cubiques". A new style of painting became popularly known as Cubism.

What is meant by Cubism? Surely it did not just appear out of the woodwork. Should I use the word "Cubism", or is it just a generic term that easily describes a movement? A few painters in particular, or just a state of mind?

Some accounts put this "state of mind" as beginning with Picasso's *LES DEMOISELLES D'AVIGNON* or with Braque's *l'Estaque* landscapes; others would infer that Paul Cézanne was the common denominator of all Cubist enterprise, and yet another is of the opinion that African sculpture and primitive art are more a source for Cubist thinking. All of these may have been equally as relevant in arriving at a Cubist language. One can quite understand why artists may have admired a naive and primitive art. At the turn of the century there was a great interest in primitivism and many people collected African and Oceanic sculpture. For artists who knew of every way and means for making everything that one sees, appear real in terms of an illusion in

a frame, this naivety was a revelation that what one sees is not necessarily what actually is; what is a picture anyway, but the medium that one is using, it is not real. What I see is in my mind; when I close my eyes it is gone, then I can think of what it is, rather than seeing it. The details are gone and I am left with the idea, the concept. Is this what Cubism is about?

The term "CUBISM" is just an overall 'generic' term used to describe loosely what certain artists were doing. In fact it does not even describe paintings; most work done after Braque's Cubist l'Estaque landscapes were not so (cubes); they were more a disintegration, yet a structuring of forms on a two-dimensional surface with int. In order to reach an understanding of the Cubist movement, I found that I had to narrow my interests to the most basic components that started a machine that moved art in the twentieth century. Pablo Picasso and Georges Braque were at the centre of Cubist thinking in it's emergence from 1906 until 1909, and on to 1914 or so, after which they evolved a 'synthetic' style of Cubism in which their own individual ways of working and ideas came into fruition. They were joined by many others from 1909 who were attracted to their new art.

History, in the nature of looking back on an era, assesses Cubism in historical terms, tending to package and label certain aspects into neat boxes. This makes it easier for us to understand what was happening at the time, of course, but it does put a "false" air of deliberate intention behind what Picasso and Braque were doing.

I would not be in a position to put forward any theories on the subject, but I can only try and understand the nature of what may be called "true" Cubism; "That is to say, the pictorial idiom created by Braque, Picasso, Gris and Leger" ². I have narrowed this even more to just Braque and Picasso, purely in terms of historical origins. Juan Gris and Fernand Léger were accepted later by the other two artists as true exponents of the "style"; they were younger and did not work along Cubist lines until 1909 (Leger) and 1911 (Gris).

I will try and determine the essential features which gave it (Cubism) an independent recognisable style (if it can be called a 'style'), and be able to identify what these artists, Picasso and Braque, were actually basing their work on. Was Cubism a concept? Or was it just a series of exercises in landscape, still-life or figure painting? When did Cubism become a recognisable movement or idea? And, which were the first true Cubist paintings? We can determine this through an assessment of the actual work in relation to writings of the time, and of many critical essays written on the subject. Juan Gris made a statement that "Cubism is not a manner but an aesthetic; it is a state of mind" ³. I am concerned, not so much with a theory as this state of mind that induced Picasso and Braque to find things that suited them, to find form and break it up.

I have concentrated on a short period in time, but long terms of work produced from 1906 until 1909. This "state of mind" and of the details surrounding Picasso's

and Braque's tentative, yet somewhat wavering discoveries after 1906, are what I am looking for.

One of the most relevant accounts of this period, I believe, is that of William Rubin. In his essay, **CÉZANNISM AND THE BEGINNINGS OF CUBISM**, he stresses the importance of Cézanne in the emergence of certain Cubist ideas. He finds Braque's role in this period to be probably more important than Picasso's. I will assess how both artists came to identify with Cézanne. I believe their earlier work between 1906 to 1909, which has been called "pre-Cubist" or "Cézannian", to be almost a summing up of what Cézanne was trying to achieve himself, bringing his ideas to a higher level. I will try and gain a clearer understanding of the various levels of influences and cross-fertilization of ideas and concepts that took place at this time.

I am not solely interested in Cézanne's contribution to Cubism, but also in what he began as a search for form in nature. From today's vantage point this might be called a conceptualising; this is in fact what both Picasso and Braque were doing. What I find to be of particular interest is the use of specific subject matter, i.e. still-life and landscape in their paintings. I will explore this aspect further; their use of this subject matter and how it was used to realise a new language, as opposed to the use of the figure as a starting point for a Cubist process.

The Cubists were able to use the narrowness of still-life to explore the problems of space, and the fundamental structure of a picture as being separate from reality; and determined that it was the tactile reality of the picture that was important rather than the subject that was depicted.



Fig. 1. Pablo Picasso. LES DEMOISELLES D'AVIGNON. May - June 1907.
(Oil on canvas, 243.9 x 233.7 cm).

CÉZANNE - THE FATHER OF CUBISMINFLUENCE AFTER 1900

Cubism could be called the beginnings of twentieth century art, then what grounds are there for calling Cézanne the father of Cubism? He can be cited as being influential in the transition from nineteenth century traditionalism, through Cubism to what we have come to know as modern art.

The greatest impact of Cézanne came at the beginning of this century with several large exhibitions of his work in Paris, notably from 1904 to 1907, when most of his late works were shown at the Salon d'Automne. Younger artists were suddenly made aware of his ideas and innovations, his search for form in nature and concern for surface and space representation.

From our viewpoint in looking back on a point in time we can see Cézanne as being assential in a development which began with him rejecting Impressionism, seeing it as a theoretical "cul-de-sac" and needing something to replace "the bad science of Claude Monet"¹.

The task he set himself from 1880, after he had been painting in an Impressionist manner, was to create forms that would express an emotion that he felt for what he had seen, science becoming as irrelevant as the subject. His subjects were important, but only as a

conveyance of his feeling for form. Cézanne was able to understand the landscape of Aix-en-Provence, where he did most of his later paintings, not in terms of light or any deeper symbolic understanding, but in terms of actual form - as an end in itself.

It is at this point that Cézanne is able to tackle what was to become the cornerstone of Cubism. In nature he looked for abstraction. This revelation he pushed further and further but still he needed a point of departure in nature, coming to reality from what he saw and never inventing purely abstract forms. The Cubists, no matter how distant their work became from reality, still firmly based it in nature.

In a letter to Emile Bernard, from Cézanne, which was to make a big impact on Braque and Picasso, was this sentence:

"You must see in nature the cylinder, the sphere, the cone" 2.

Exaggerations may have been made as to the importance put by these artists on the message in this statement, but on seeing the progression of their work, especially that of Braque, some synthesis did take place. They were led to geometrize and "reduce to fundamental geometric forms, the disorder of nature" 3.

To see painting done at this time, before 1910, is to see work by artists experiencing Cézanne in Cézanne's own terms. Derain, Léger, Matisse, Picasso and Braque were able to adopt and mould his inspiration to suit their own needs. This direct influence can be noted as having

taken place from Matisse's 1900 MALE NUDE (Fig.2) to Léger's early Cubist paintings.

After this time, Cézanne's influence became somewhat diluted with that of artists already influenced and affected by him. This may apply to my own experience of Cézanne, I cannot see his work as it must have seemed at that time - I see it through history and how the Cubists, artists following them, critics and historians saw his work.

This early form of Cubism, Cézanne's inception of Cubism, is an important aspect to take into consideration when studying Cubist works. Some critics would argue this has been inadequately researched or clarified. It is a very short span in years but involves artists that were not necessarily part of the "Cubist" movement proper. The Fauves took certain aspects of Cézanne - more his flattening of forms, and adopted it to a design in their paintings. Rubin would stress the importance of Derain and Braque in this transition from Cézanne. Derain is not remembered as a Cubist painter, he was primarily involved with Fauvism, but Rubin writes that his part in the formation of early Cubist painting has been written out of history by the weakness of his later work. Guillaume Appollinaire has been a catalyst to this opinion also, through his writings⁴.

Guillaume Appollinaire was a somewhat controversial historian and writer of early Cubism. Fry writes that he has overestimated Derain's art and Derain's influence on

Picasso. Though he was reacting to Cézanne and African and oceanic sculpture at the same time as Picasso; Derain was soon surpassed by Picasso in his use of both these sources⁶.

Picasso, in his ability to use what he could find, in his painting, has taken over the early history of Cubism with the vitality and impact of his *DEMOISELLES D'AVIGNON*, but this position needs to be reassessed.

FAUVISM AND CUBISM

FAUVISM was a term coined by the same critic, Louis Vauxcelles, who later christened Cubism. The works of Matisse, Manguin, Derain, Vlaminck, Valtat and Puy were shown at the Salon d'Automne in 1905 and were more expressive and more ruthlessly intense than anything that had gone before, from Impressionism to Post-Impressionism in terms of the use of colour which was more raw and free.

The position of Fauvism in relation to Cubism is fairly questionable, some artists did paint in a Fauve manner, flattening planes of colour and using highly simplified forms, but later they moved on to Cubist explorations of space and structure. Cubism did not grow out of Fauvism. The two movements were as far apart as possible from each other,

"One being concerned with light and pleasurable sensations, the other with solid tangible reality of things" ⁶.

Braque saw in this manner, Fauvism, a vitality and freshness and was involved with it for a year or so, but what this painting lacked was something more substantial, something that went beyond an expression of colours.

Matisse, the main protagonist of the style, and Derain, were influenced by the Post-Impressionists. Van Gogh, Signac, Seurat, Cézanne and Gauguin, also they had made some discoveries of African and oceanic art. Fauvism was;

"a recapitalation and intensification of such previous developments as the modified pointillism of Signac and the brilliant colouristic achievements and expressive brushwork of Van Gogh," ⁷.

But why didn't the movement last? Was it just a culmination of nineteenth century painting?

Matisse painted some of the most notable work of that time. He used colour as a tool for drawing with paint, and developed and moulded it for his own use. **LE LUXE CALME ET VOLUPTUE** (Fig.3) is one in a series of a similar theme, in which the nude is treated in a stylised way; flat planes in a compressed space. We can compare this painting with Cézanne's **5 BATHERS** (Fig.4) to see how Matisse brought the forms of the figures nearer to the picture plane. At this stage even in 1906, Fauvism is wearing thin.

Fauvism does not last because Braque and Picasso began to draw on a new pictorial language that stemmed from a renewed interest in Cézanne.

Cooper would disassociate Derain as well as Valmick with the beginnings of Cubism, because they never transcended nineteenth century ideas, nor did they develop their work beyond some crude imitations of early Cubist painting; of Derain, he acknowledges his skill as a painter, but states that he never "developed the primitivizing devices beyond the stage of superficial mannerisms and also relapsed quite soon into an uncreative, post Cézannian Cubification"⁸. The confusion of where Fauvism, or indeed a nineteenth century idiom ends is centred around the Fauves' break from Matisse as mentor, to younger artists turning to Picasso as the guiding light of a revolution. But this importance of Picasso too, has to be questioned and reassessed in the context of his Cubist paintings.

The new era, the ending of the nineteenth century and the beginning of the twentieth, can be marked as being early Summer of 1907 until November 1908 by which time Picasso had completed his *DEMOISELLES D'AVIGNON*, Matisse had developed his own Post-Fauvian style, and Braque had explored an early form of Cubism⁹.

As Braque was becoming increasingly dissatisfied with the findings of Fauvism he renewed an interest in Cézanne and went to l'Estaque to paint landscapes - following the path of the Master of Aix. It is important then to look at Braque's involvement from early tentative explorations following from Fauvism, to Cézanne influenced paintings and a steady assessment of structure and form. I will deal with other aspects of Fauvism,

how these figurative paintings of Matisse and Derain were to have an influence on Picasso's **DEMOISELLES D'AVIGNON**: and will assess the place of Picasso's figures and primitive sculpture in the conception of Cubism.



Fig. 2. Henri Matisse. MALE NUDE. 1900.
(Oil on canvas, 99.3 x 72.7 cm).

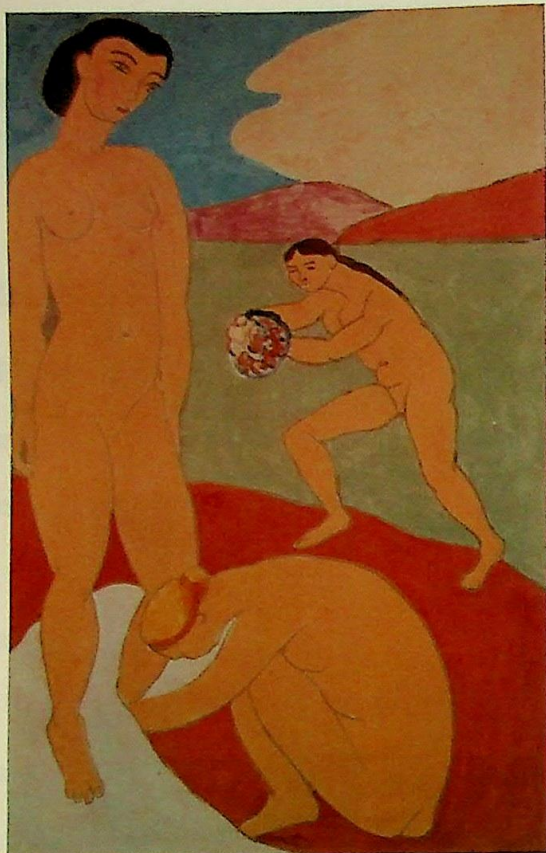


Fig. 3. Henri Matisse. LE LUXE II. 1907 - 8.
(LE LUXE CALME ET VOLUPTUE.)
 (Oil on canvas, 210 x 138 cm).



Fig. 4. Paul Cézanne. FIVE BATHERS. 1885 - 1887.
 (Oil on canvas, 55 x 55 cm).

PICASSO - FIGURE PAINTINGS 1906-8

LES DEMOISELLES D'AVIGNON

Braque and Picasso did not meet until late 1907. Both had been arriving at their own version of "Cubism" or at least an earlier form of a language that was other than Fauvist, or indeed anything that had gone before. While Braque was painting at l'Estaque in the Summer of 1907, Picasso had finished LES DEMOISELLES D'AVIGNON (Fig.1) six months and was exploring further the formal simplifications of primitive idioms.

In a chronological assessment of the development of Cubism, DEMOISELLES has been called the first Cubist picture, but Picasso was not to investigate fully the stylistic innovations of Cézanne until 1908. DEMOISELLES was begun in 1906 and worked on over a period of a year or so until Spring 1907. This painting's place in a pivotal role in the history of Cubism is probably on the basis of it being anti-traditional and innovatory in relation to anything else that was being done at the time.

My first introduction to DEMOISELLES was in an account of PICASSO AND HIS ART by Denis Thomas, which describes it as being:

"seen as a work of heroic originality, which announced the arrival of a new form, Cubism, and redirected the mainstream of European art." ¹

Another view by Fry in **CUBISM** writes:

"it is not difficult to imagine that twentieth century art as we know it today might have developed along far different lines without this revelation of Picasso's genius"².

I will not dispute Picasso's genius, it is evident from his preceding and his following work. But was **DEMOISELLES** Cubist? Or is it because Picasso followed it with Cubist researches that this painting is seen in the context of being

"the first application of researches (Picasso's) which would 'provoke' Cubism"³.

This painting in other words, may not necessarily be essential for the beginnings of Cubism.

This painting was even more unconventional than what had been achieved by Fauvism, in its "crudely applied paint, angular planes and highly conceptualised, wholly unclassical figures"⁴. It broke all moulds of European painting, but was it Cubist? Surely there is more evidence of an influence from negro or Iberian art, or a culmination of nineteenth century tradition of nude studies? Or was it Picasso's experimental juggling with ideas which he was unsure of? Who saw **DEMOISELLES** in Picasso's studio before he rolled it up and put it away until 1914?

A painting made very late in 1906, before **DEMOISELLES**, indicates an interest that Picasso had in the figure studies of Cézanne. **TWO NUDES** (Fig.5) is possibly a study of the same woman seen at different angles. They have a seemingly immovable bulk, a new physicality

stressed in a plasticity and a sculptural quality.

A portrait of GERTRUDE STEIN (Fig.6) 1906 and SELF PORTRAIT (Fig.7) of the same year have a similar sculptural solidity and mask-like features. These paintings are modelled and set somewhere behind the picture plane as in Cézanne's figure compositions. There is some influence of Iberian sculpture.

Cézanne's influence is seen in Picasso's treatment of space in DEMOISELLES. In his alternatives to Renaissance perspectival space, Picasso, according to Fry, found his solutions in the use of the faceting of planes, linking foreground and background to be of greatest interest in creating an almost "sculptural" painting. He puts particular relevance on Picasso's influence taken from Cézanne's BATHERS (Fig.8) ⁵. This has not been disputed by Rubin who sees Picasso as influenced by Cézanne's figure compositions, but he also points out that part of the Fauves had in the importance of DEMOISELLES, particularly Derain ⁶. I have already mentioned that Derain had an important role in the formation of early Cubism. BATHERS by Derain 1907 has more sculptural qualities than his early Fauve work and possibly stems from a series of Cézanne influenced work that both Matisse and he did in early 1907. Matisse's BLUE NUDE (Fig.9) and Derain's BATHERS were exhibited at Independants that year and according to early criticism, were quite controversial in their "barbaric simplifications" and "revolutionary tendencies" ⁷.

Picasso was made aware of Derain's combined interest in

both African sculpture and Cézanne, the latter having a large framed reproduction of Cézanne's FIVE BATHERS (Fig.4) in his studio which Picasso must have seen frequently. Matisse had another BATHERS by Cézanne in his collection. Both Matisse and Derain collected African sculpture and were responsible for introducing Picasso to it. This must have given Picasso a rather "diffused influence of Cézanne's Bather pictures on the formulation of DEMOISELLES" ⁸ along with some influence from African and oceanic art.

INFLUENCE OF AFRICAN AND PRIMITIVE ART

DEMOISELLES has opposing influences in it:

"the figures at the left are the earlier and are still reminiscent of the robust sculptural classical nudes which in 1906 followed the delicacy and sentiment of the artist's 'rose' period, but the angularity of the figures at the right, their grotesque masks with concave profiles and staring eyes are already - Negro" ⁹.

This brings forward another controversial and probably essential element in discussing the evolution of Cubism and that of the influence of African negro primitive art. These figures on the right are obviously overpainted and this poses varying views on whether it was abandoned or not.

Hilton would say that it just looks that way because it was over used. Picasso had worked on many preliminary sketches and was indecisive in it's working. DEMOISELLES changed through various stages. ¹⁰ An early STUDY FOR

LES DEMOISELLES (Fig.10) indicates that there were two male figures but they were later worked over. Was the African mask-like modelling of the right-hand figures to be painted over the rest of the painting? Perhaps Picasso just got fed up and left it alone hoping to come back at a later date and finish it off. Any artist can identify with such a crisis. To me DEMOISELLES is unresolved - this is on it's own, in a formal context - but in relation to what Picasso might have learned from it's working, it has historical significance.

This overpainting in DEMOISELLES has been attributed to Picasso's new found interest in African art from Autumn 1907. This is an overblown aspect; a series of nudes painted from 1907 to 1908 illustrate this.¹¹

STANDING NUDE (Fig.11) which was exhibited at the essential Cubist exhibition in the Tate Gallery in 1983, has the same use of certain elements of African sculpture as DEMOISELLES, but is more resolved - i.e. the whole painting is treated in that way. THREE FIGURES UNDER A TREE (Fig.12) at the same exhibition has been painted with a similarly crude technique, though the colours are darker and more subdued. What is noticeable in both paintings is a straited shading which is very disturbing. The unfinishedness, in terms of Picasso's dealing with the actual painted surface is the most interesting quality of these paintings. On the lower left-hand side you can actually see the raw canvas showing through drips of turpentine, this has a truly 'modern' feeling of spontaniety. I cannot help but

believe that in there 'primitive' paintings Picasso, in dealing with purely surface tensions was not able to come to terms with other formal elements of the picture. Bold, seperated, stick-like lines of paint were not a substitute for modelling. These paintings become just over-indulgent. The last painting to be treated in this 'style' was **NUDE WITH DRAPERIES** (Fig.13) 1907, and

"this alone might remind us what Picasso soon came to realise, that it had to live at extremes. It was strident and inflexible" ¹².

At this stage Picasso was to change his painting style from that influenced by African and oceanic carving to a renewed interest in Cézanne. We can see how Picasso might have changed by looking at a figure painting begun in 1907, but not completed until Autumn 1908.

THREE WOMEN (Fig.14) has similarities to **DEMOISELLES** but the crude, striations seen in **THREE FIGURES UNDER A TREE** have disappeared. A gouache, **THREE WOMEN** (Fig.15), Spring 1908, was probably a study for the large oil painting. Picasso's largest and most important work of 1908, **THREE WOMEN** has been absent from Cubist literature for many years yet it could be as important as **DEMOISELLES** in marking a change from an African primitive influence to that of a Cézannian one.

There is evidence from two photographs - one of the critic André Salmon in Picasso's studio in front of **THREE WOMEN** early Summer 1908 (Fig.16) and another of

Fernande Oliver, Picasso's mistress, and a child in front of the same picture, Autumn 1908 (Fig.17).

What clearly shows is a reworking of the picture, from resembling the African style studies, with its strong striating and crude marks, to a more highly developed consistently worked piece. Rubin writes:

"I cannot escape the conclusion that what intervened here, what influenced the change in style that followed from Picasso's decision to rework **THREE WOMEN** in the Fall of 1908 was the experience of seeing the l'Estaque Braques" 13.

LARGE DRYAD, 1908, **BATHER**, 1908 and **HEAD AND SHOULDERS OF A WOMAN** (Fig.18) were all painted after Picasso had dropped the "African" style; though the later picture still has an influence of his previous work, but without the striating, gashing lines. It was probably a more decorative quality of that style that Picasso had concerned himself with now in conveying a two-dimensional surface, a sculptural mass perceived in three-dimensions. He again takes up problems that had been facing his work two years before.

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Fig. 5. Pablo Picasso. TWO NUDES. 1906.
(Oil on canvas, 151.3 x 93 cm).



Fig. 6. Pablo Picasso. GERTRUDE STEIN. 1906.
(Oil on canvas, 100 x 81.3 cm).



Fig. 7. Pablo Picasso. SELF PORTRAIT. 1906.
(Oil on canvas, 92 x 73 cm).



Fig. 8. Paul Cezanne. LARGE BATHERS. 1906.
(Oil on canvas, 170 x 200 cm).

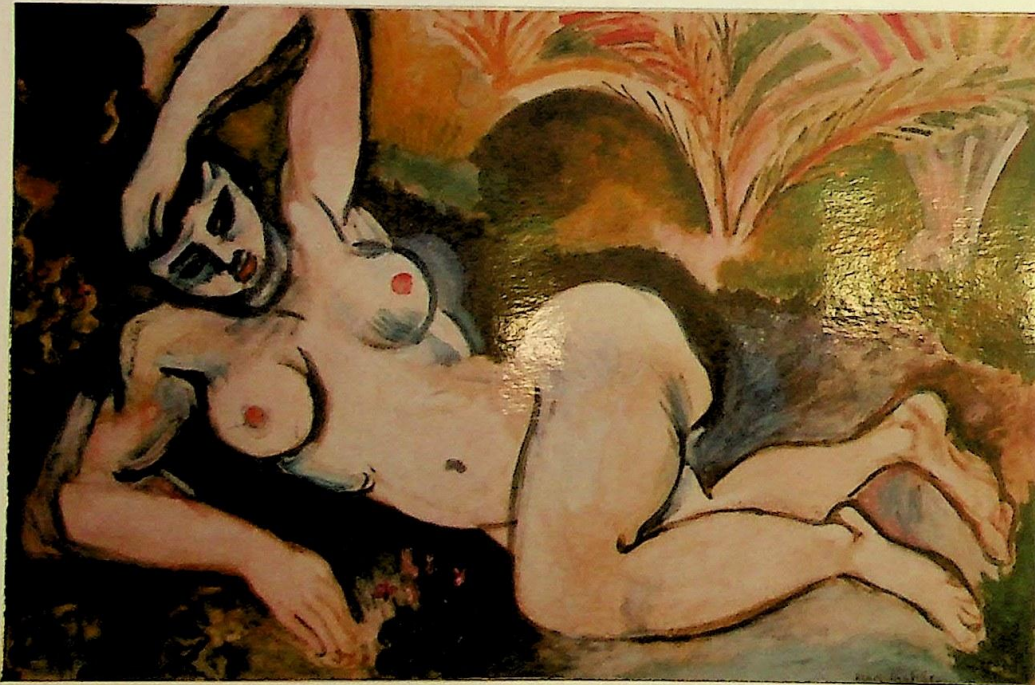


Fig. 9. Henri Matisse. BLUE NUDE. Early 1907.
(Oil on canvas, 75 x 115 cm).

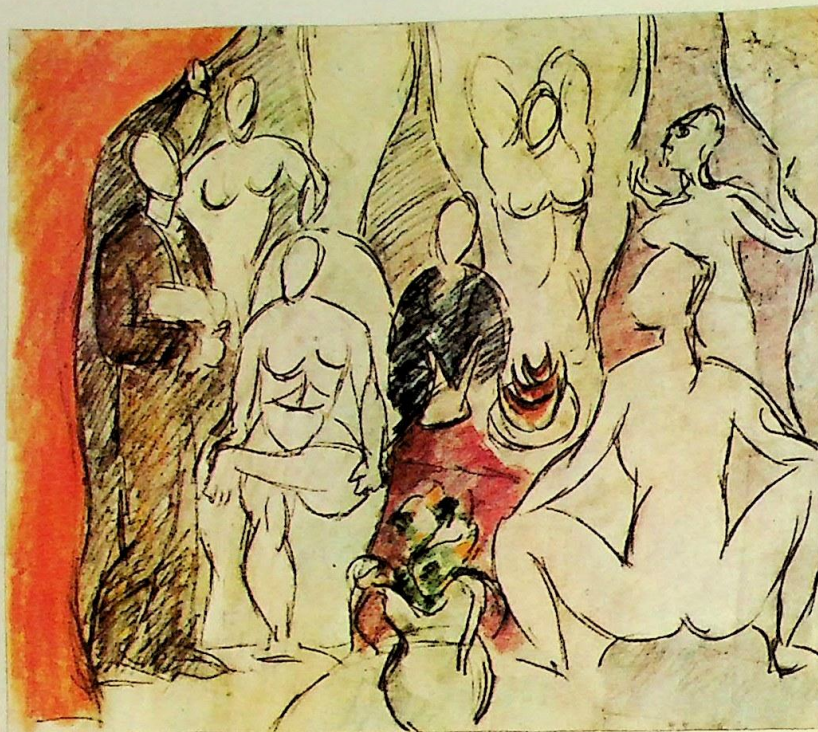


Fig. 10. Pablo Picasso. STUDY FOR DEMOISELLES. Spring 1907.
(Pencil and pastel on paper, 47.7 x 63.5 cm).



Fig. 11. Pablo Picasso. STANDING NUDE.
Spring 1907.
(Oil on canvas, 93 x 43 cm).

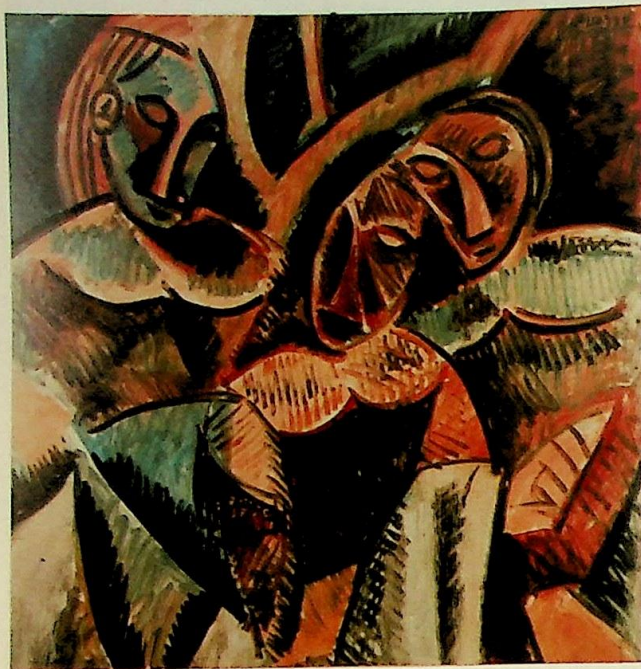


Fig. 12. Pablo Picasso. THREE FIGURES UNDER A TREE. 1907 - 9.
(Oil on canvas, 99 x 99 cm).



Fig. 13. Pablo Picasso. NUDE WITH DRAPERIES. Summer 1907.
(Oil on canvas, 152 x 101 cm).

Fig. 14. Pablo Picasso. THREE WOMEN. Nov. 1908 - Jan. 1909.
(Oil on canvas, 200 x 179 cm).



Fig. 15. Pablo Picasso. STUDY, THREE WOMEN. Spring 1908.
(Gouache on paper, 51 x 48 cm).



Fig. 16. André Salmon in Picasso's studio, early Summer 1908.



Fig. 17. Fernande Olivier and Dolly Van Dongen in Picasso's studio Autumn 1908.



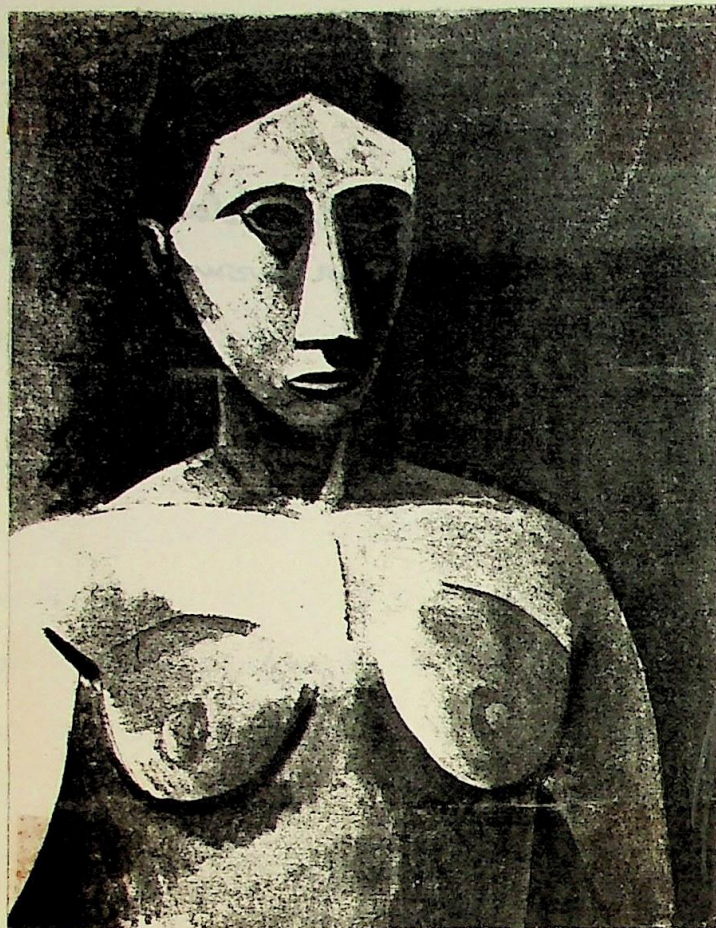


Fig. 18. Pablo Picasso. HEAD AND SHOULDERS OF A WOMAN. 1908.
(Oil on canvas, 73 x 60 cm).

BRAQUE - 1906 - 1908FROM FAUVISM TO CEZANNISM

Braque in his Fauve work used the landscape as a vehicle for expression. From 1906-7 he was fully involved and immersed in the Fauvist concern for colour in his daubing of bright colours in an unstructured way. Whether the exhibitions of Cézanne's late work had any great impact we can only gauge from examining the progression of Braque's work from 1906 until 1908.

LANDSCAPE AT LA CIOTAT, 1906 (Fig.19) has the Fauve concern for colour with outlines in prussian blue. But what is noticeable is that the forms seemingly spill out from the top to the bottom of the picture. He uses a high horizon as does Cézanne and avails of his 'constructive stroke' and noticeably flat brushstrokes. The high horizon given more a feeling of height than depth. This painting can be compared with TOWN OF GARDANNE by Cézanne (Fig.20), painted at the same location; mainly in terms of a similar use of angular forms and treatment of subject matter.

In the Summer of 1907, Braque is still under the influence of Fauvism, though there is a more noticeable identification with Cézanne. He seems to be exhausting the decorative element of the post-Impressionists and Fauves, and begins to develop a concern for structure. These landscapes at l'Estaque of 1907 are a fusion of

the two influences, though Braque's use of colour is beginning to be more toned down than the Fauves. He is becoming concerned with a relief of forms. This is evident in the large green tree in the centre of **A VIEW OF L'ESTAQUE** 1907, (Fig.21). There is a diagonal thrust in the foreground landscape that is a departure from Cézanne.

By way of illustrating this departure by Braque from both Fauvism and Cézanne we can compare three paintings from a similar location, but by different artists.

TERRACE AT THE HOTEL MISTRAL (Fig.22) by Freizes, a Fauve, was painted at the same time as Braque's **HOTEL MISTRAL** (Fig.23). Freizes is still concerned with surface pattern and colour while Braque is beginning to use the subject matter for a more constructed picture. He begins to analyse form into simpler elements in relation to the pictorial space. **CISTERN IN THE PARK OF THE CHATEAU NOIR** by Cézanne (Fig.24) could very well be an influence. Braque uses a similar construction of foreground, thrusting tree trunks and solid yet structured background. What marks **HOTEL MISTRAL** as a departure by Braque is the possibility that it may have been reworked or 'wholly executed' in his studio on returning to Paris from l'Estaque². The anti-Fauve tones of green, ochre, sienna and blue show a move from a perceptual to a conceptual painting in the simpler contouring and reduction of colours and their fragmentation.

In working from memory Braque used similar tones to Cézanne in **HOTEL MISTRAL**, but the reductiveness is decidedly Cubist. The simplification of forms and a stiff contouring shows a new interest in structure.

From late 1907 Braque was continually "fighting against painting before the motif - which makes detachment more difficult"³.

At this stage, when Braque was trying to move away from working with the model, comes one of the most crucial elements in the development of a new visual language. This is before Braque and Picasso met. "This dismissal of a visual model marked a decisive break with Fauve procedure and an important step towards a new, more rational and intellectual kind of painting"⁴.

Picasso had arrived at a different conceptualising with his African and primitive influenced **DEMOISELLES** a few months before, but Braque, following from Cézanne was arriving at a conceptualising which had to do with a distortion of reality. Cézanne, in the arrangement of his still-lives was working out a concept before he began to paint. He was not a skilled painter (he would say that himself, though it could be disputed), who just painted what he saw. It was in his imagination that he was able to manouver his lack of facility.

Braque wrote that "Cézanne worked away from all the facilities that talent gives. The recourse to talent shows a defect in the imagination"⁵. In Cézanne, Braque found a kindred spirit. Braque did not have the genius of Picasso, or of his

inventiveness and daring, but he writes of his Cubism as "a means I created for my own use, whose primary aim was to put painting within the reach of my own gifts"⁶.

STANDING NUDE

Braque and Picasso eventually did meet in 1907, Guillaume Apollinaire bringing the former to the latter's studio. Whatever Braque's reaction to **DEMOISELLES** was, we do know that he began a figure painting **STANDING FEMALE NUDE** (Fig.25) soon after. The shock of seeing **DEMOISELLES** probably only induced him to be more adventurous in tackling the problems of dealing with the illusionism of painting, but he had already been working on Cézannian ideas and on Cubist lines ⁷.

The rounded forms, modelling, and colouring and attempt at a recognisable sense of space and volume are probably more influenced by Matisse's **BLUE NUDE** and Cézanne's **BATHERS**. Was Braque following along a new path from his previous work with **STANDING NUDE**? "the effect on Braque" of **DEMOISELLES**, wrote Cooper "was to make him follow Picasso's lead from which time the early phase of Cubism became the joint creation of these two artists" ⁸.

There is an implication that the paintings which Braque was to paint at l'Estaque the following Summer, 1908 were a direct influence from **DEMOISELLES**, a response to what he had seen in Picasso's work ⁹. Can we believe this statement of Cooper's? Can we assume that because Braque saw **DEMOISELLES** and then went off and painted a figure, contrary to what he had been working on before, that he was following Picasso's lead? Was Cubism a "joint

creation" at this point?

Rubin argues quite strongly for the independence of Braque from an influence from Picasso. At times he is extreme; he writes that Braque's "stylistic development both before and during the work of this picture **STANDING NUDE** - right into 'Cubism proper' - in no way predicts the intervention of Picasso"¹⁰, and he backs this by noting certain tendencies that have been recognised as Cubist in this painting, the "passage of planes" and "the faceted brushstrokes" were more an influence of Cézanne than of Picasso.

Soon after **STANDING NUDE** Braque worked on a drawing of three interlocking women titled, **WOMAN** (Fig.26) and supposedly the same woman seen from different viewpoints. What is notable about this drawing is both its relation to the **NUDE**, of a stance and blockiness, but there is a primitivism which might be attributed to **DEMOISELLES**. Braque worked on both the drawing and painting without a model, a process of conceptualising which had begun with his landscapes the previous Summer. He was not to deal with the human figure again until 1910, in an early analytical Cubist style. Braque's return to his previous preoccupation with the landscape, as he was finishing **STANDING NUDE**, under a marked influence of Cézanne, almost discarding the figure as not being sympathetic to a study of form and space.

LANDSCAPE 1908

Braque's **HOUSES AT L'ESTAQUE** 1908 (Fig. 27) could be marked as the first truly Cubist picture. It has all

the features that were to be expanded and explored in later works by both himself and Picasso. Some recognisable tendencies mark it as a turning point from a Cézannian influence as well as a total break from nineteenth century pictorial depiction. The most noticeable difference between this picture and say, **DEMOISELLES** in breaking with a picture space is Braque's choice of subject matter and purely formal analysing of the planes of a picture. It is unifying whereas **DEMOISELLES** is a disjointed conglomerate of various influences.. Braque may have taken something from "that" picture in it's vigour and disrespect for the illusion of nineteenth century picture making.

I have shown that Braque was working along Cubist lines through his landscapes at l'Estaque from 1906 through to 1907 but it is these 1908 canvases that mark a truly courageous departure. Braque is consciously disregarding what he sees in just taking the essential elements needed to make a picture. We can compare **HOUSES AT L'ESTAQUE** with Cézanne's **TURNING ROAD AT MONTGOURET** (Fig.28) to recognise this difference. Cézanne's painting is still very much a study after reality in relation to its light sources and spatial distance from the picture plane, whereas Braque's colours are far from reality in their near monochrominity especially in relation to the spatial structure. **HOUSES AT L'ESTAQUE** is lit from several sources which is contrary to nature. There is more concern for the actual picture; the paint and picture itself are more important than the subject. The subject is important but in a more solid way; in its'

immediate realness and not as an illusion, it is brought up to the viewer. This is a congestedly two-dimensional space, the houses have bulk and are set in a shallow space. We are made aware of opposing forces between the subject depicted and the surface of the canvas itself. Both Matisse and Louis Vauxcelles described this painting in particular as being composed of cubes, but these cubes are strangely unstable, they could spill out of the picture; they ascent the picture plane rather than recede into depth.

VIADUCT AT L'ESTAQUE 1905 (Fig.29) can be compared to an earlier painting LANDSCAPE AT L'ESTAQUE , 1907 (Fig.30) but in working from memory in VIADUCT we notice a limiting of colours and a zoning in on the subject; the houses and bridge. The foliage and trees that were in LANDSCAPE AT L'ESTAQUE have now been pared away. The Fauve delicacy has gone, now there is a roughness and a more noticeable heaviness in the structure. There is a variety of viewpoint also which is a departure. There is no ambiguity, in fact all these 1908 landscapes are filled to the edges, there is no vanishing point in VIADUCT AT L'ESTAQUE , the depth of space being checked by the viaduct; now the surface of the canvas takes on a new life and importance. It parallels the loose planes and brushwork of the late work of Cézanne. The planer rhythms are more rapid and nervous, a shifting surface.

The Impressionists relied on a specific view of nature, but these landscapes go beyond that in their demands for a pictorial order, independant from the data of vision.

BIG TREES AT L'ESTAQUE (Fig.31) goes further than VIADUCT in this denial of a spatial depth, the sky and natural light are excluded. The interlocking trees frame the landscape, almost evoking a recession and a series of planes tilted towards the surface of the canvas accentuate this piled up recession. The painting attains a high degree of unity.



Fig. 19. Georges Braque. LANDSCAPE AT LA CIOTAT. 1906.
(Oil on canvas, 55 x 68 cm).

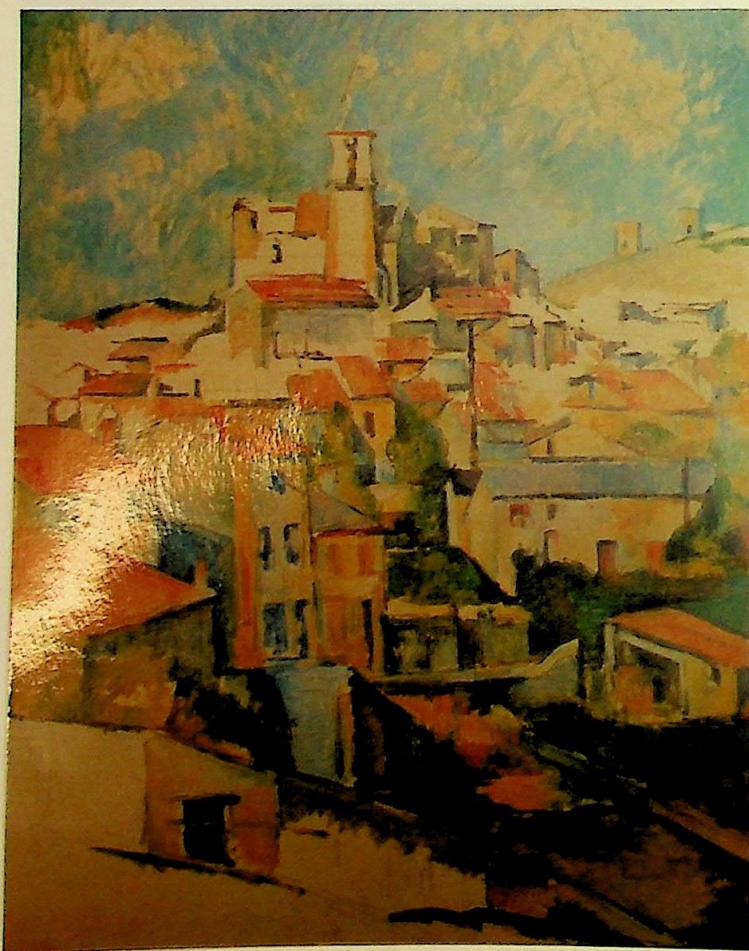


Fig. 20. Paul Cézanne. TOWN OF GARDANNE. 1886.
(Oil on canvas, 65 x 52 cm).

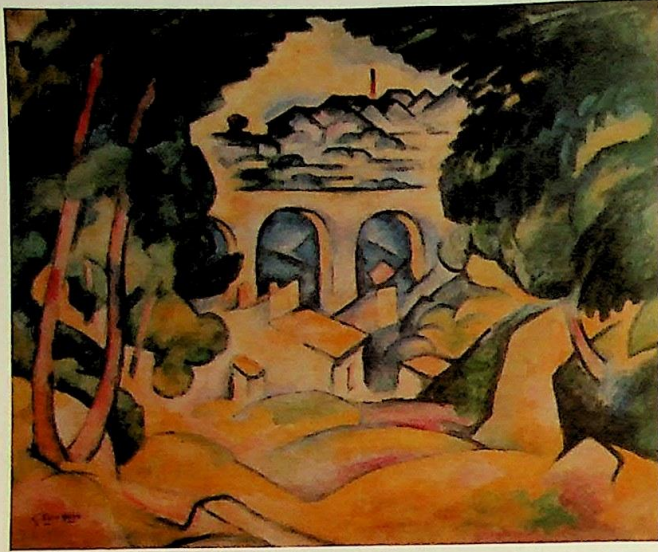


Fig. 21. Georges Braque. A VIEW OF L'ESTAQUE. 1907.
(Oil on canvas, 65 x 81 cm).

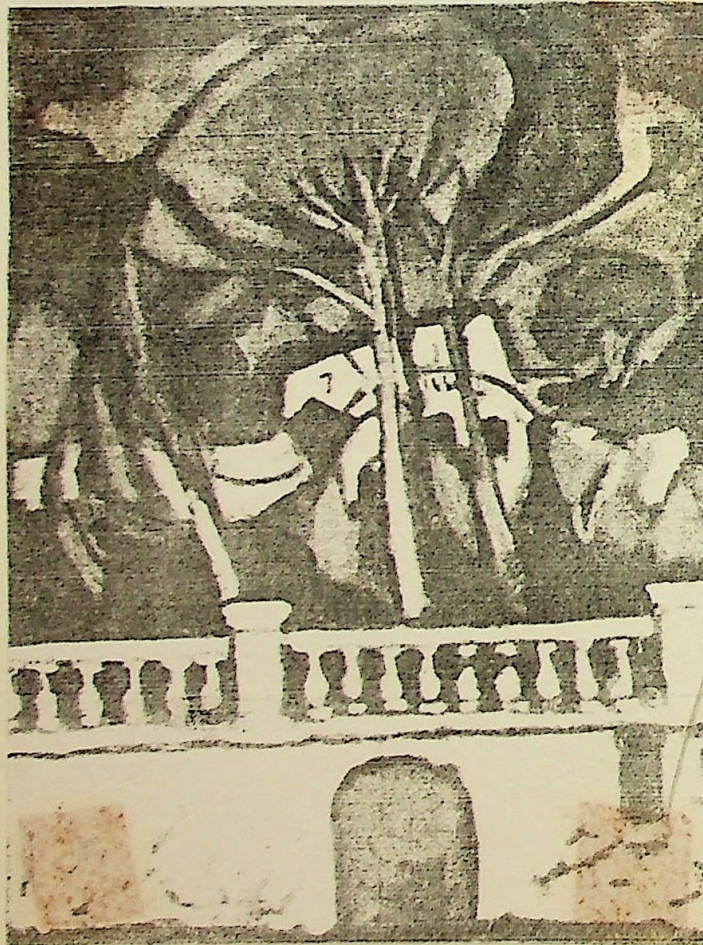


Fig. 22. Othon Freizes. TERRACE AT THE HOTEL MISTRAL. Sept. 1907.
(Oil on canvas).

Fig. 23. Georges Braque. HOTEL MISTRAL. 1907.
(Oil on canvas, 81 x 60 cm).



Fig. 24. Paul Cézanne. CISTERN AT THE PARK OF THE CHÂTEAU NOIR. 1900.
(Oil on canvas, 73 x 60 cm).

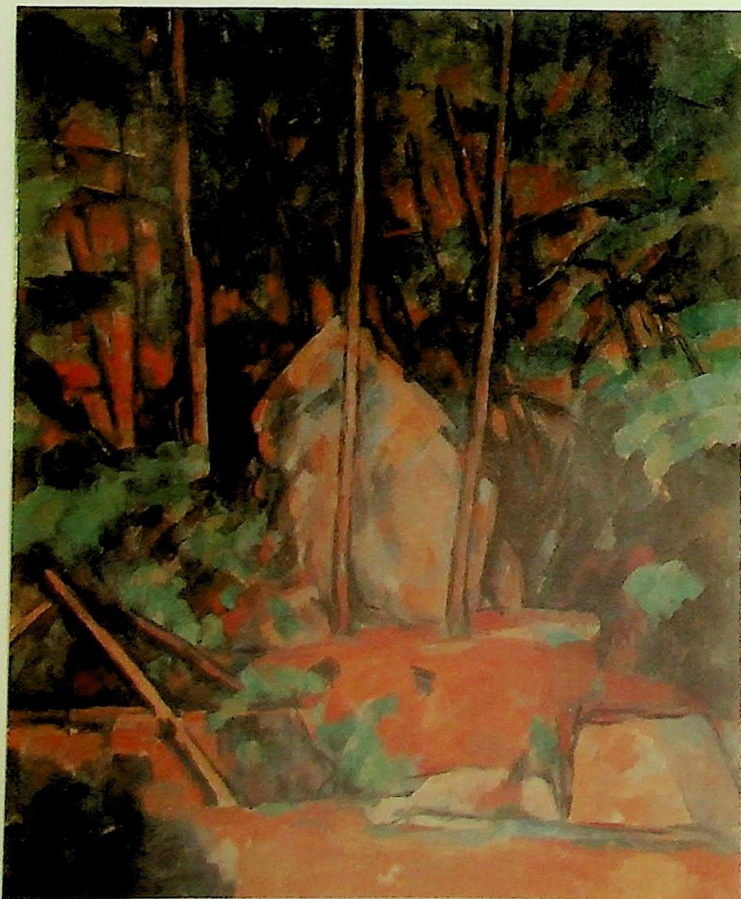


Fig. 25. Georges Braque. STANDING NUDE. Dec. 1907 - June 1908.
(Oil on canvas, 141.5 x 101.5 cm).



Fig. 26. Georges Braque. THREE WOMEN. (WOMAN). Early 1908.
(Ink on paper).

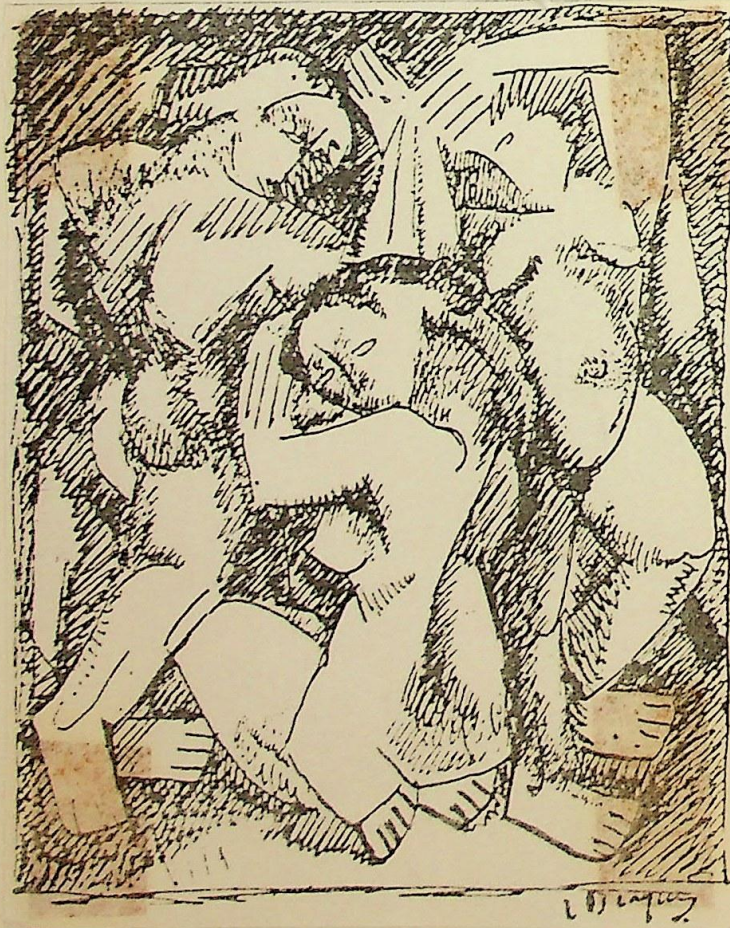


Fig. 27. Georges Braque. HOUSE AT L'ESTAQUE. 1908.
(Oil on canvas, 65 x 50 cm).

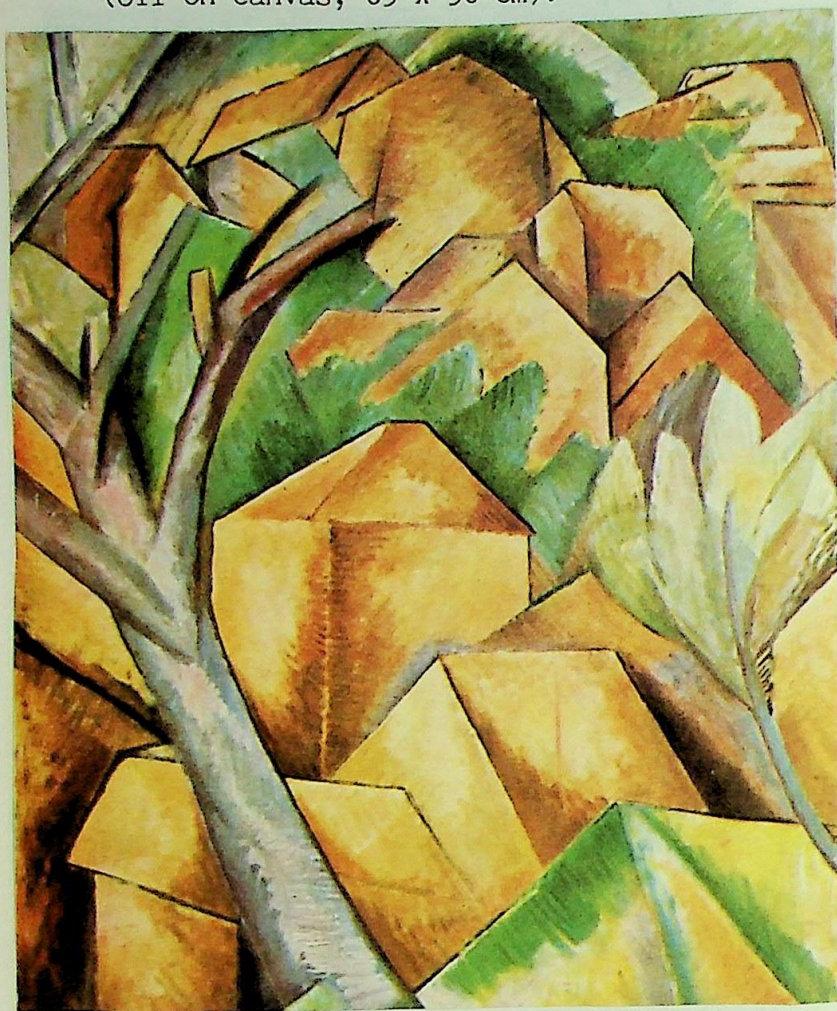


Fig. 28. Paul Cézanne. TURNING ROAD AT MONTGEROULT. 1899.
(Oil on canvas, 80 x 65 cm).

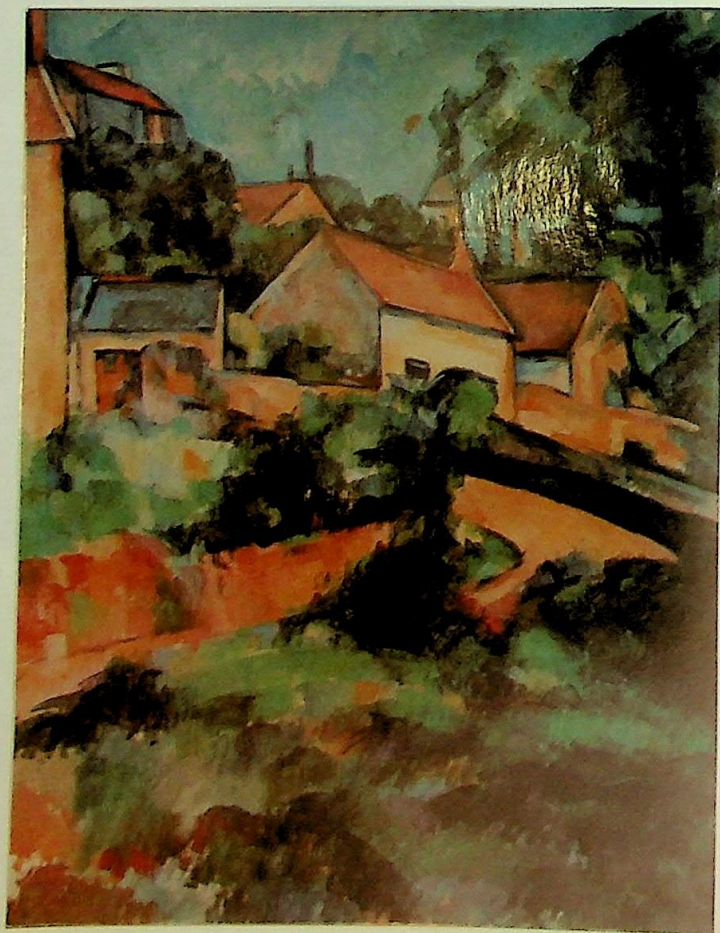


Fig. 29. Georges Braque. VIADUCT AT L'ESTIQUE. Summer 1908.
(Oil on canvas, 72.5 x 59 cm).



Fig. 30. Georges Braque. LANDSCAPE AT L'ESTIQUE. 1908.
(Oil on canvas, 81 x 65 cm).

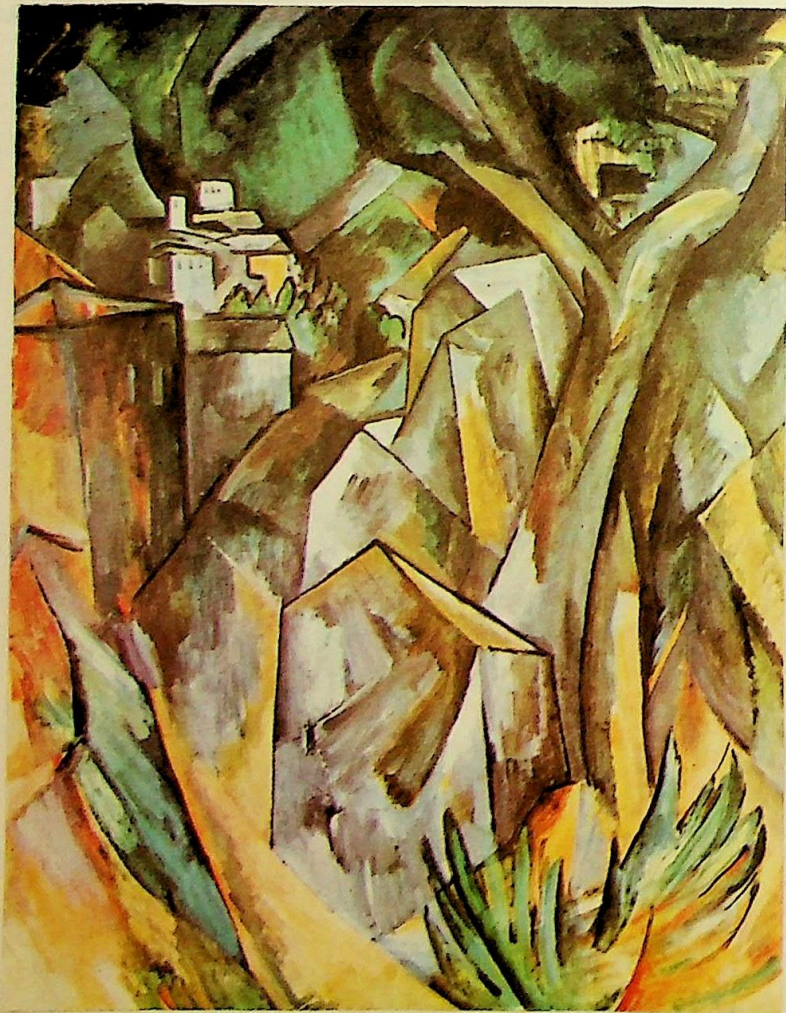




Fig. 31. Georges Braque. BIG TREES AT L'ESTAQUE. 1908.
(Oil on canvas, 79 x 60 cm).

CÉZANNISM TO ANALYTICAL CUBISMTHE ROLE OF STILL LIFE

Though Picasso might have been breaking rules of a "tradition" of painting, it is Braque's researches which are the basis for what came to be known as Cubism; it was his continuous concentration on specific subject matter following from an understanding of Cézanne's late work, which brought about these first Cubist pictures in 1908. Braque needed to find a structure, but it is only when Picasso began to take him seriously that Cubism as a "state of mind" began to grow from the end of that year. Through the figure Picasso was arriving at concepts of space and volume, but Braque's work shows greater sophistication in his simplifications in breaking down form into basic elements, as in his 1909 *L'Estaque* paintings.

At the same time as he was painting from the landscape, Braque was applying his findings to still life as a more immediate and tangible reality. Picasso, too began to concentrate on this most mundane of subject matter, also following the example of Cézanne. Was this transition instinctive and was there a logic behind this choice of subject matter? I have already illustrated Cézanne's role in work before this; though Braque was departing from a Cézannian viewpoint it was from Cézanne's late still lifes that inspiration

was now being drawn.

In going in on objects from a high viewpoint, the artist begins to deal with the reality, rather than with creating an illusion of what he sees. The essential elements of painting are contained in the study of still life; colour, form and content. What is the content? Surely it is the painting itself, a painting cannot "be" anything but a painting, that is the reality, the content. It is through still life that Picasso and Braque began to see "the cylinder, the sphere, the cone", as Cézanne had been advocating.

We return again to Cézanne. What did he see in objects that he felt they should be transformed into pure form? **STILL LIFE WITH CURTAIN AND FLOWERED PITCHER** (Fig.32) is not seen in perspectival space, but it is how it was viewed? The objects, fruit and plates, are being pushed towards the picture plane, yet are not quite there. The cloth in the foreground is nearer to the eye, yet the near dish and curtain are being pulled towards the surface also.

Braque painted ten or so still lifes which were exhibited at the Kahnweiler exhibition in November, with his landscapes. **BOWL OF FRUIT** (Fig.33) has also been titled **STILL LIFE WITH FRUIT** and dated late 1908 as opposed to late Summer in **THE ESSENTIAL CUBISM**. So one is not sure whether it was painted in l'Estaque before he left or back in his studio in Paris. It is clearly influenced by Cézanne; certain things like the treatment

of the banana in the lower left hand corner is likened to Cézanne's curving roadways with its distorted perspective. This painting is a complex system of intersecting planes, defining columns in space. Immediately it becomes something other than a BOWL OF FRUIT. The pears in the lower right hand corner appear again as shapes in the top right hand corner. Braque is closing in on the objects more than Cézanne would have done. If we compare this composition with Cézanne's STILL LIFE WITH WATER JUG (Fig.34) we can see the same interest in the formal elements of the painting. Because the composition fills most of the canvas, parts are left unfinished, yet this painting of Cézanne's is complete.

Cézanne's discovery of relationships of forms began when he set up his motif, choosing, arranging and balancing. This is continued and concluded during the actual process of the painting. He still adheres to a certain rendering of objects, they are immediately recognisable. Braque has moved away from observing the details, though he still followed the same process as Cézanne in setting up his still lifes. We cannot see the far edge of the table top in BOWL OF FRUIT the subject seems to hit us full forward and take over the whole picture to the frameline. A similar treatment can be seen in his STILL LIFE WITH MUSICAL INSTRUMENTS (Fig.35), the closing in of the background brings the objects nearer to the eye, one can almost reach out and touch them; there is almost an effect of relief, a bas-relief, with shading behind the objects. They could almost spill out of the picture, whereas

Cézanne's are still in some imaginary space behind the picture plane.

Braque began to use chiaroscuro to accentuate a volume and relief and this became a characteristic of both his and Picasso's painting for about three years. This gave an impression of the subject as a single three-dimensional solid. Picasso, though concentrating on figure compositions, and probably best known for these during this period, was sporadically involved with still life. In these paintings he was mainly concerned with the relationships between the objects to their surrounding space, in a sculptural sense. He would rarely mix his discoveries in a single work and didn't concentrate on still life as a single source for his painting until he had further contact with Braque after 1908.

BOWLS AND JUG (Fig.36) has similarities to some of his landscape painting of the time, but the still life has a real sense of volume that can be found in his earlier figurative painting. The objects are lit from several sources and the painting has a strong affinity to Cézanne and to Braque's contemporary work, particularly in the high viewpoint and muted colours.

Another picture, FRUIT BOWL WITH PEARS AND APPLES (Fig.37) has the same repeated contours and inconsistent lighting that can be found in Braque's BOWL OF FRUIT (Fig.33) and it can only be observed that both artists were beginning to focus their studies on Cézanne;

Picasso though increased contact with Braque.

Picasso begins to introduce an interplay with the frameline as in Braque's work. He is dealing more with the surface of the canvas. The use of organic and inorganic forms together suggest volume and a solid space.

These paintings are a progression from his major canvases, the figures and objects are interchangeable, objects used as representational of form and as solid modifications of space.

BOWL OF FRUIT (Fig.32) is seen from a high viewpoint, objects spreading across the canvas. The plane of the table is lifted up towards the surface plane of the picture. By observing different objects from various angles, Picasso combines different perspectives in the same painting; a more deliberate method than that of Cézanne who had moved around objects in painting them and had altered the painting so he could relate one part of it to another.

Through these paintings Picasso is exploring the effect of lighting on objects which prepares the way for the faceting of the surface that took place in his landscapes of the following Summer at Horta de Ebro.

INTO CUBISM

These still lifes from 1908 were the basis for further studies the following year. Both artists were working independently; Braque looking for solutions through

formal analysis and abstraction, both in his handling of objects and space, which he treated alike; Picasso, too turned to formal studies of single figures and still lifes.

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Braque worked from memory in **HARBOUR IN NORMANDY** (Fig.39) and **FISHING BOATS** (Fig.40). Both were painted in early 1909 using what he had seen and inventing non-naturalistic ways of representing forms and expressing spatial relationships. At this stage he is ahead of Picasso in forming a truly Cubist method of painting. **HARBOUR IN NORMANDY** demonstrates a new conception for the representation of reality. He has abandoned perspective; colour is non-descriptive and the composition is held together by a series of verticals, horizontals and diagonals, used to measure distances. There is a tentative use of facetting to give a feeling of volume and fullness. This painting has a tactile quality; it anticipates analytical Cubism. Braque is coming to terms with the importance of the surface of the painting.

Picasso too turned to the landscape in realizing a Cubist style, that he had reached an analytical stage. His paintings at Horta de San Juan in Catalonia can be compared to Braque's contemporary work at La Roche Guyon in terms of stylistic affinity. In comparing work at the time, they found that there were similarities in a particular aim. There were differences; Braque's concern was with giving "material form to his awareness of a new type of space", the space between things; Picasso, though was primarily concerned with Cubism as a means

of dealing with forms. Braque achieved a continuity in his paintings, whereas Picasso was still chopping up a scene into block-like forms, as in **RESEVOIR AT HORTA DE EBRO** (Fig.41).

Picasso's **STILL LIFE WITH GOURD** (Fig.42) is one of a group of still lifes painted after **HORTA D'EBRO**. The arrangement of objects and the high view are Cézannian, but the break up of forms into planar units predicts something more extreme than anything Cézanne had attempted towards abstraction. There is a perspective, but it gives more of a feeling of volume in space, which in turn gives an impression of recession. Braque's **GLASS ON TABLE** (Fig.43) is much looser and flatter than Picasso's still life; it is a later painting but it is apparent that Braque was achieving a greater unity in his treatment of form, and of the surface itself. There is a distortion of forms, a total monochrominity and lack of perspective.

THE MANDOLA (Fig.44) by Braque shows even more break up of forms than **GLASS ON TABLE**, forms spreading across the canvas in small planes, the mandola is recognisable, though disintegrating from a central position, and repeated over the canvas. The strings are used to describe certain forms rather than the instrument itself.

In **SEATED FEMALE NUDE** (Fig.45) Picasso is not distinguishing between the figure and the objects surrounding it, each is treated to a similar vigorous

analysis. Picasso continues to suggest certain spatial relationships through recession and other traditional devices, yet the surface of the painting takes on a new importance. The figure is seen in a definite interior space in a sculptural sense. This sculptural sense of form and volume set Picasso's work apart from Braque's. Braque was now more concerned with painting the space between objects than the objects or figures themselves.

These differences, that are seen in hindsight, distinguish between Picasso's and Braque's separate concerns in painting objects and figures, yet both were dealing with a similar process of subjecting space and form to an essential analysis, that destroyed the appearance of the subject or object. Art history has labelled this 'Analytical Cubism'. Although forms are analysed, it is the fact that the artist is consciously creating and controlling his painting, distancing himself from representing reality, that distinguishes this Cubism from what had gone before. Picasso and Braque were concerned with painting objects as they really were, rather than how they seemed to be. In doing so they were also dealing with the surface of the painting as being an actuality rather than some illusion of reality. They were dealing with abstraction, basically and still life was the most sympathetic to this process.

For three years Picasso and Braque worked "like two mountain climbers roped together"³, using the most basic and arbitrary subjects, to produce paintings that are devoid

of any greater symbolic meaning, yet exist as pure painting and do not pretend to be anything other than paint on canvas. Picasso wrote:

"Cubism has kept itself within the limits and limitations of painting, never pretending to go beyond it. Drawing, design, and colour are understood and practiced in Cubism in the spirit and manner in which they are understood and practiced in all other schools. Our subjects might be different, as we have introduced into painting objects and forms that were formally ignored"⁴

This statement illustrates the "state of mind" that distinguishes "true Cubism", (what Picasso and Braque were achieving in their painting) from what had gone before; yet it still recognises that it was not a transitional movement nor a philosophy of painting, but an art "primarily of forms that has as much in common with previous styles"⁵. Picasso and Braque were returning to the basics of painting, a process that began with Cézanne, rejecting Impressionism and Post-Impressionism. What these artists were achieving eighty years ago has as much relevance now as it had at that time.

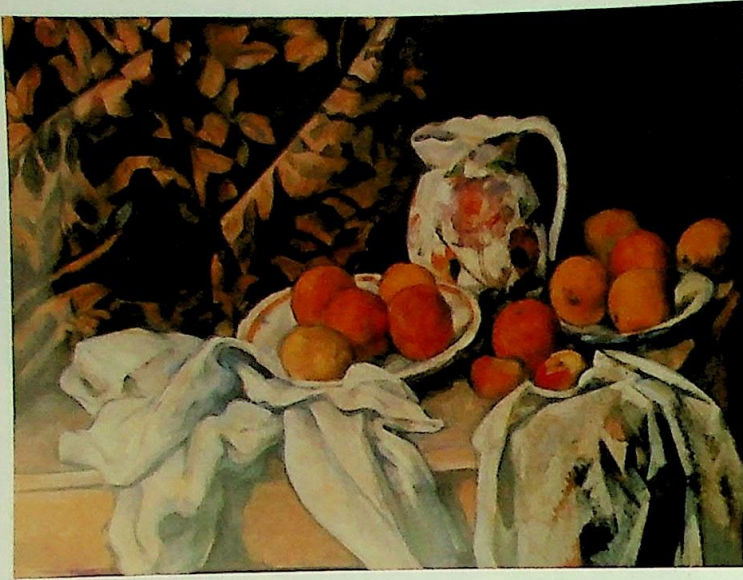


Fig. 32. Paul Cézanne. STILL LIFE WITH CURTAIN AND FLOWERED PITCHER. 1899.
(Oil on canvas, 54.7 x 74 cm).



Fig. 33. Georges Braque. BOWL OF FRUIT. 1908 - 9.
(Oil on canvas, 54 x 65 cm).



Fig. 34. Paul Cézanne. STILL LIFE WITH WATERJUG. 1892 - 3.
(Oil on canvas, 53 x 71 cm).



Fig. 35. Georges Braque. STILL LIFE WITH MUSICAL INSTRUMENTS. 1908.
(Oil on canvas, 50 x 61 cm).

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Fig. 36. Pablo Picasso. BOWLS AND JUG. Summer 1908.
(Oil on canvas, 87 x 65 cm).



Fig. 37. Pablo Picasso. FRUIT BOWL WITH PEARS AND APPLES. Autumn 1908.
(Oil wash on panel, 27 x 21 cm).

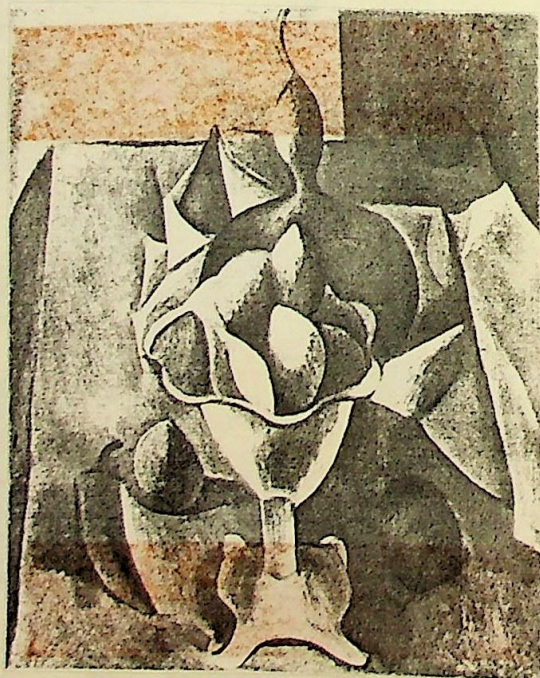
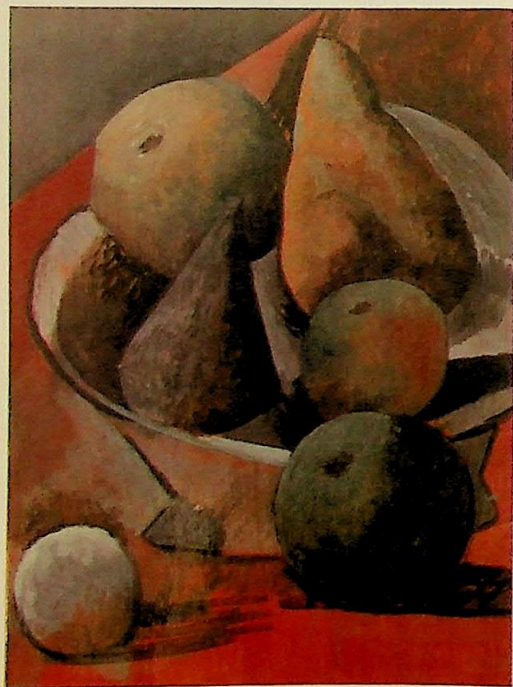


Fig. 38. Pablo Picasso. BOWL OF FRUIT. Late 1908.
(Oil on canvas, 73 x 60 cm).

Fig. 39. Georges Braque. HARBOUR IN NORMANDY. 1909.
(Oil on canvas 81 x 81 cm).

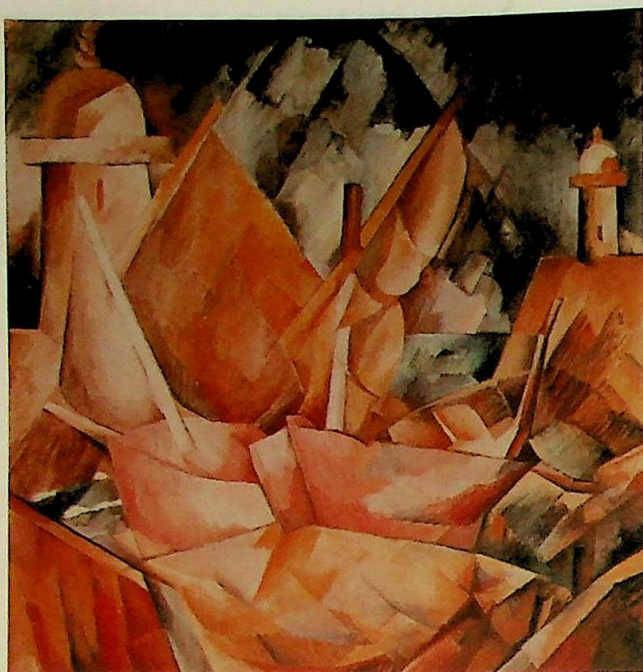


Fig. 40. Georges Braque. FISHING BOATS. 1909.
(Oil on canvas).

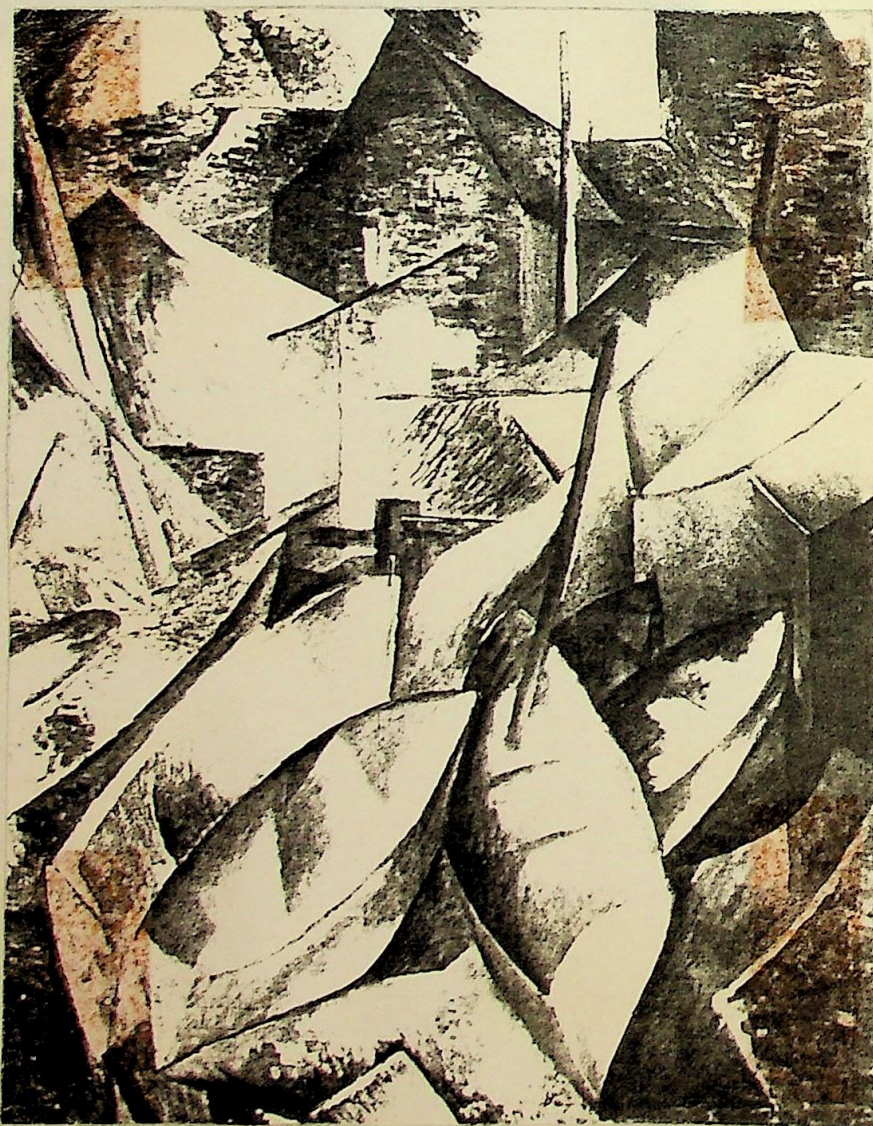


Fig. 41. Pablo Picasso. RESEVOIR AT HORTA D'EBRO. Summer 1909.
(Oil on canvas, 60 x 50 cm).



Fig. 42. Pablo Picasso. STILL LIFE WITH GOURD. 1909.
(Oil on canvas, 73 x 60 cm).



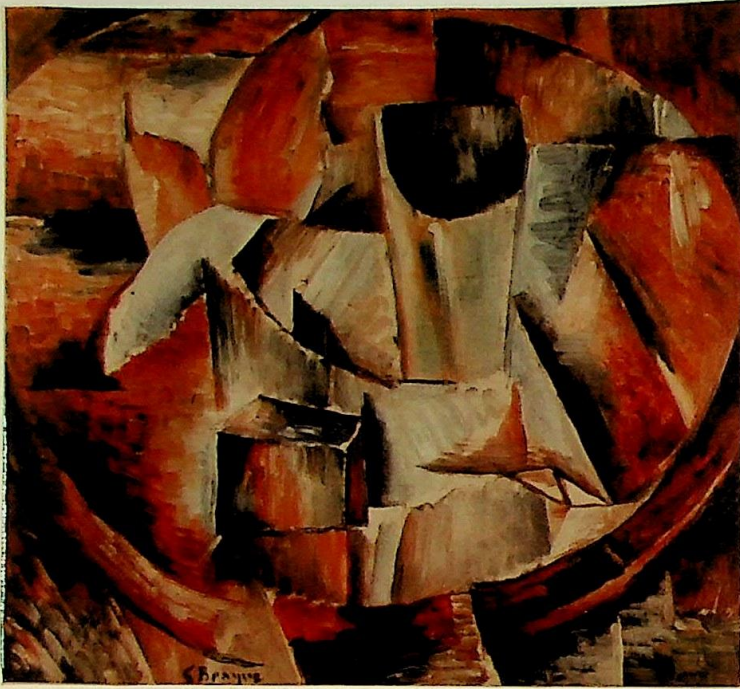


Fig. 43. Georges Braque. GLASS ON TABLE. Early 1910.
(Oil on canvas, 35 x 38.5 cm).

Fig. 44. Georges Braque. THE MANDOLA. 1910.
(Oil on canvas, 60 x 55 cm).





Fig. 45. Pablo Picasso. SEATED FEMALE NUDE. Spring 1910.
(Oil on canvas, 92 x 73 cm).



Fig. 46. Fernand Léger. THE BRIDGE. 1909.
(Oil on canvas, 92.7 x 72.6 cm).

SUMMARY AND CONCLUSIONS

Braque was the precursor to Picasso in developing a language from Cézanne, this is apparent in his landscape paintings from 1906 to 1908. He was on a path towards Cubism before he met Picasso, and would have formed this early stage of Cubism without his intervention; Picasso nevertheless, was a more innovative painter. *DEMOISELLES* still has an important place in the history of modern art, although it might not have been essential for the beginning of Cubism. Indeed Picasso's role, and his use of primitive and African art is questionable in the context of a development from Cézannian ideas. Picasso might not have come to later conclusions from Cézanne if he had not formed some contact with Braque.

They first met after Picasso had finished *DEMOISELLES*, then again in the Summer of 1908, and it is clear that they began to take an interest in each other's work. Braque was a more methodical worker; his ability to work on a particular theme enabled him to find something in Cézanne's work that could be brought further. Picasso, on the other hand, was involved in several themes at the same time and seems to have been quite unsure of his exact motives in that period from 1906-8.

Again, I do not state that Picasso was on a wrong path, he was at the centre of the Avant Garde in Paris

at the time, but it is the linking of both himself and Braque in the history of Cubism, in the light of their differences in character and their motivations, that creates problems as to their artistic reasoning. Picasso was such a showman, a dramatic, restless character and from the evidence of his subsequent work we form a place for him in history, without thinking perhaps, that the man could have chosen any number of directions in which to follow his intuition. Braque, on the other hand, was a much more rational man, with a calm and reflective way of going about his work. From these different intellectual and psychological characteristics and from their different backgrounds, their respective work was derived from different motivations.

The essential time during which their different motivations were engaged on a similar process began with Cézanne, but developed into their own version in Analytical Cubism. We can see how they both may have identified with Cézanne, and his work: Braque finding a logical progression as stemming from a reflection and an intellectual deduction, a preference for method; Picasso, in searching for new expressions through his strong imagination, using his intuition, found that Cézanne's ideas suited him. Picasso was more involved in the pleasures of finding a new image and he was able to soak up all possible pictorial experiences from past and present traditions.

In this thesis I have concentrated on the earlier phase of Cubism, particularly Cézanne's influence from 1906

until 1909. From 1909 other artists were taking considerable notice of the Cubist "style", though few were able to fully realise what Picasso and Braque were trying to do. Some artists took some interest in a superficial idea of Cubism that had nothing to do with the study of forms. Others, Fernand Léger, for example, had been arriving at a form of Cubism independant from Picasso and Braque, using Cézanne as a starting point. His work progressed into Analytical Cubism with theirs, and belonged to their particular ideas.

Cézannian Cubism ends at this point when Analytical Cubism begins. His work is still influential, of course, but the Cubists have extended his achievements. If Cubism had stopped at this stage of alating Cézannian structures it would have stopped at the beginning of a process of truly breaking with a Renaissance tradition of perspective space.

In a sense Cubism created "Modern Art" in it's various stages, moving further and further from a perceptual view of the world. It opened the floodgates for copiers and imitators of it's decorative qualities, as well as artists who used Picasso's and Braque's paintings and drawings as a starting point for a search into form.

Whather we like it or not we are affected by Cubist innovations. I will speak for myself in putting forward the view that this history cannot be ignored. I may have been consciously ignorant of the details that

surrounded the beginnings of "Modern Art" but unconsciously it has been affecting me from the moment I took up a paintbrush or pencil. Is my art a culmination of what has gone before me? So many artists have been influenced by so many other artists before them, therefore I believe it to be important to understand an innovation as influential as Cubism so that it can be related to what I am trying to achieve in my own work.

I need to break from a perceptual view of the world, and can see the Cubists move from traditionalism to abstraction as a starting point for any artistic endeavour. I use still life as a starting point, finding that it sympathises with a need to construct a tangible reality on a canvas. I am learning to conceptualise; to use the reality of the objects in space for a new reality on canvas, making the surface more important than the subject. I believe that Cubist achievements, in treating form and colour in the most basic abstractions, are as valid today as they were eighty years ago.

In outlining and clarifying early developments of Cubism, I am not looking for inspiration, more I am determining it's relevance today to me.

FOOTNOTES

Introduction

¹ Louis Vauxcelles "Gil Blas", Cubism p.s.o.

² Douglas Cooper and Gary Tinterow
The Essential Cubism P.10

³ Juan Gris "Reply to a Questionnaire"
Cubism P.46

Chapter I

¹ Clive Bell "Debt to Cézanne", Modern Art and Modernism P.76

² Alfred Barr Cubism and Abstract Art p.30

³ William Rubin "Cézanne and the Beginnings of Cubism" Cézanne the Late Work p.151

⁴ Ibid P.156

⁵ Edward Fry Cubism p.102

⁶ Douglas Cooper The Cubist Epoch p.25

⁷ Fry p.12

⁸ Cooper and Tinterow The Essential Cubism P.26

⁹ Rubin p.151

Chapter II

¹ Denis Thomas Picasso and his Art p.33

² Fry Cubism p.12

³ André Salmon "La Jeune Peinture Française"
Société des Trente, Paris 1912 p.p.42.46
in Cubism pp 81-90

⁴ Cooper and Tinterow The Essential Cubism p.232

⁵Fry p.p. 14,15

⁶Rubin p.15

⁷Ibid p.50

⁸John Golding Cubism: A History and Analysis p.p.49-51

⁹Baw Cubism and Abstract Art p.30

¹⁰Hilton Picasso p.83

¹¹Ibid

¹²Rubin p.187

¹³Rubin p.187.

Chapter 111

¹Rubin p.159

²Ibid p.160

³Letter from Braque to Dora Vallier
"Braque, Painting and Us" Dora Vallier.
Braque no page number

⁴John Golding Cubism: A History and Analysis p.64

⁵Georges Charbonnier "Le Monologue de peinture"
p.18 Based on radio interview with Braque
Rubin p.169

⁶John Russell G.Braque p.12

⁷Cooper, The Essential Cubism p.38

⁸Ibid p.27

⁹Rubin p.155

¹⁰Ibid p.155

Chapter 1V

¹Raymond Cogniat Braque p.84

²Braque, statement to Dora Vallier

³Pablo Picasso "statement to Marius de Zangas" 1923
Cubism p.168

⁴Fry Cubism p.168.

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