



## **Broad Technique~**

**Cubism's broad technique is combining geometric shapes and different viewpoints to show objects in a fragmented and abstract manner.**





## **Classic Style~**

**This describes the early stages of Cubism, which are distinguished by the fragmented representation of objects through the use of geometric shapes and a small color palette.**

## **Curvilinear Cubism~**

**This aesthetic departs from the early Cubism's inflexible geometric forms in favor of more flowing, curved lines and shapes.**

## **Cross-Pollinating~**

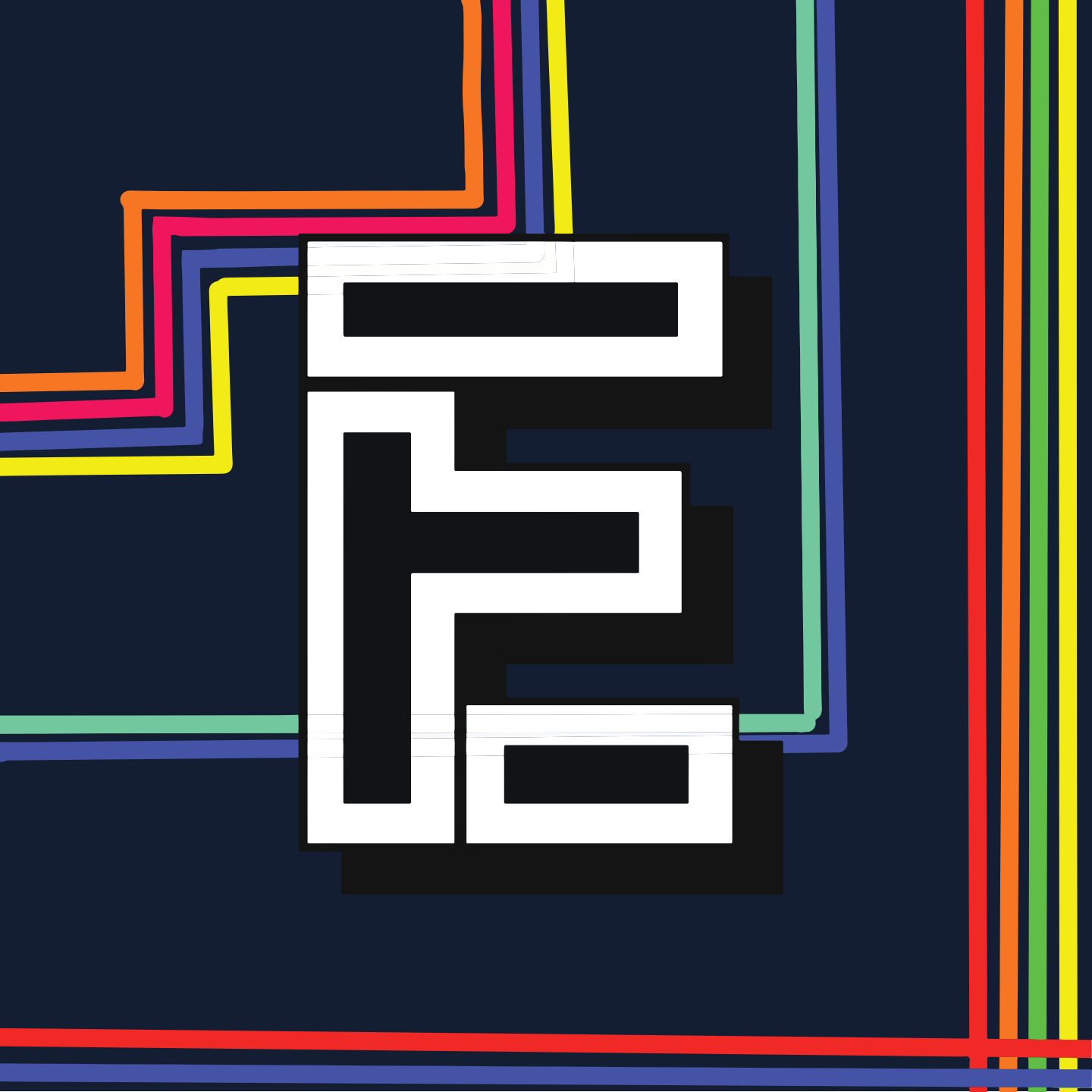
**This method creates a hybrid form of expression by combining components from several artistic movements or styles.**

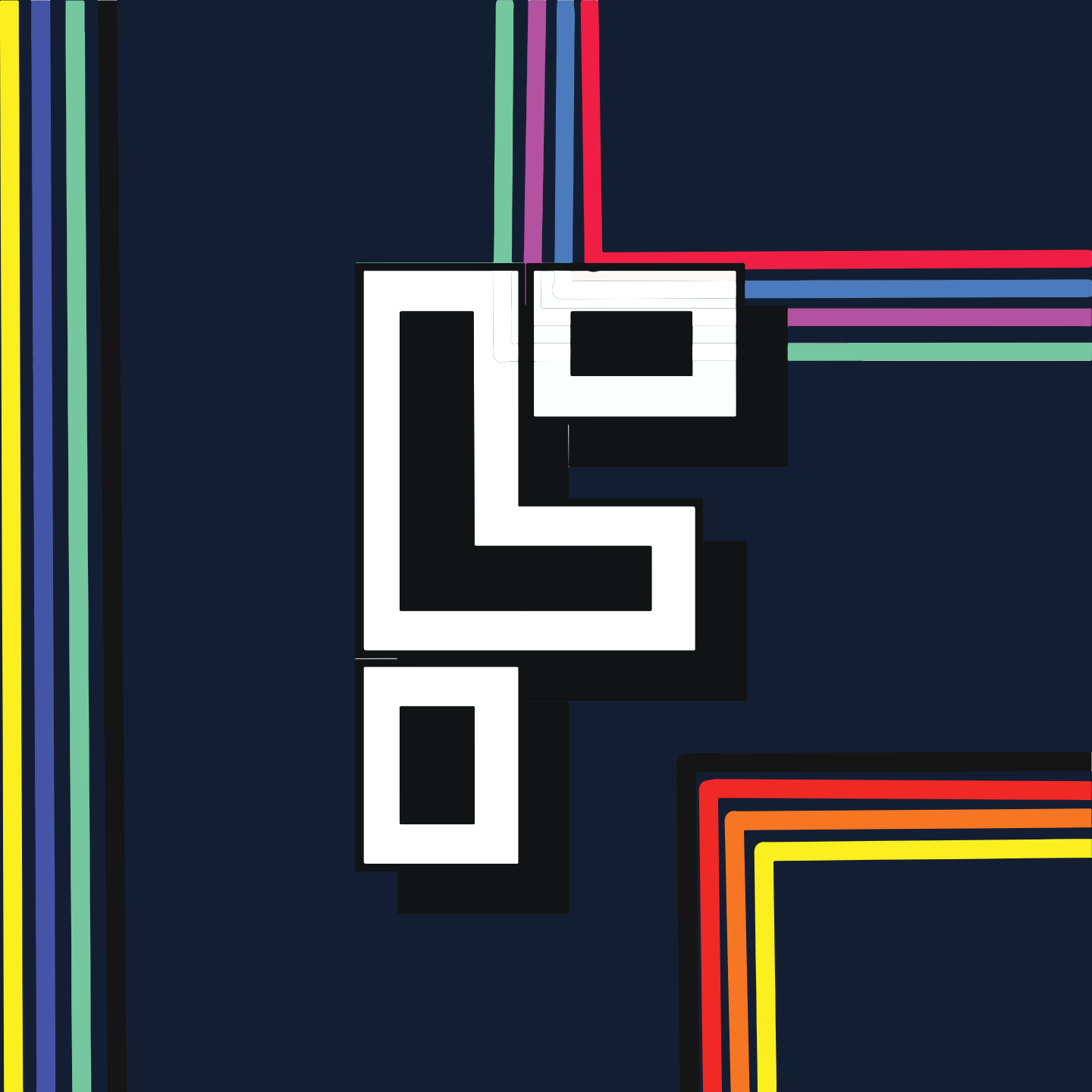


## **Collage~**

**A method of adding texture and dimension to an artwork by adhering different materials, such as cloth, newspaper clippings, and other things, to the canvas.**











## **Facets~**

**Cubism's term "facets" describes the several geometric planes that combine to generate an object's fractured forms. Picasso and Braque, among others, employed facets to show an item from several angles and views at the same time.**

## **Fragmentation~**

**Fragmentation is the process of dissecting an object into smaller, geometric shapes in order to portray multiple points of view. A fundamental idea of cubism is fragmentation, which enables artists to dissect and reconstruct reality in abstract shapes.**

## **Fauvism~**

**Fauvism was a significant art trend distinguished by strong brushstrokes and vibrant colors. It influenced artists such as Georges Braque before to his shift to Cubism and predates it.**





## **Gesticulating Forms~**

**Cubism's term "Gesticulating Forms" describes dynamic, expressive shapes that allude to motion or gesture. These forms, which frequently have an abstract, fragmented appearance, perfectly convey the fluidity and essence of motion in the subject matter. By using this technique, artists can move away from static and traditional depictions and instead give their compositions a sense of vitality and life.**

## **Geometrical Figures~**

**One of the main features of cubism is the geometrical figure. This phrase refers to the use of simple geometric shapes such as cubes, cones, spheres, and cylinders to deconstruct and reconstruct objects in an abstract manner. Cubist painters like Pablo Picasso and Georges Braque attempted to represent several perspectives at once by utilizing these forms, questioning accepted ideas of perspective and form.**





## **Unconventional Material~**

**Cubist painters deviated from conventional media by employing unusual elements in their creations. This contained things like pieces of wood, cloth, sand, and newspaper clippings. Cubists pushed the limits of great art by incorporating elements of daily life into their works by employing these materials. This method captured the inventive spirit of the Cubist movement while also adding texture and depth and obfuscating the boundaries between reality and art.**



The background is a vibrant, abstract composition of various geometric shapes and colors, including red, yellow, orange, green, blue, and black, set against a white background. A large, dark, multi-pointed starburst shape is centered over the image, containing a light yellow rectangular area where the text is located.

## **Visual Rhythm~**

**The recurring geometric shapes, lines, and planes that give an artwork a sense of movement and flow are referred to as visual rhythm in cubism. Cubist painters like Picasso and Braque created dynamic compositions that direct the viewer's gaze across the canvas by breaking and rearranging parts. The piece's abstract quality is enhanced by this rhythmic arrangement, which also gives it a visually appealing and structurally sound quality.**





The background is a vibrant, abstract composition in a Cubist style. It features a variety of geometric shapes, including triangles, squares, and polygons, in a palette of primary colors: red, blue, green, and yellow. These shapes are outlined in black, creating a fragmented, crystalline effect. Overlaid on this background is a large, black, multi-pointed starburst or asterisk shape. In the center of this starburst is a yellow, irregularly shaped area that contains the text.

## **Workmanship~**

**Within the framework of Cubism, craftsmanship denotes the painstaking and inventive creation of artworks. Cubist painters, such as Picasso and Braque, combined painting, collage, and even sculpture, demonstrating extraordinary mastery in manipulating materials and techniques. They were able to push the boundaries of traditional art and create compositions that were both intellectually and aesthetically groundbreaking because of their meticulous attention to detail and skilled craftsmanship. They also experimented with new forms and viewpoints.**





## **Xerogrâphy~**

**Although the dry photocopying method known as xerography isn't directly related to the Cubist movement, its reproduction and stacking concepts have a symbolic connection to Cubist methods. Similar to how xerography layers photos to generate duplicates, cubism frequently involved layering and reassembling images. This conceptual connection demonstrates how inventively Cubism redefined artistic methods and visual expression.**





## **Yarn ~**

**Yarn, although not a common material in the Cubism movement, has been employed on occasion in contemporary interpretations of Cubist ideas. Yarn is a material that artists can use to give their works texture and a tactile feel. This unusual medium can highlight the geometric and fractured aspects of Cubist painting, resulting in a special interaction between textile art and traditional painting. Rethinking visual representation and artistic techniques.**





## **Zeugma~**

**In the context of Cubism, the term "zeugma" could be metaphorically used to describe how a single shape or line might simultaneously serve multiple purposes within an artwork, even though it is typically used as a literary device where a word applies to multiple parts of a sentence (e.g., "He stole my heart and my wallet"). For example, a line could indicate a form's edge as well as the change in hue, producing a multi-layered, multi-dimensional look. This is a reflection of the Cubist technique of combining different viewpoints and elements into a unified whole, making it difficult for spectators to understand the intricate visual language.**





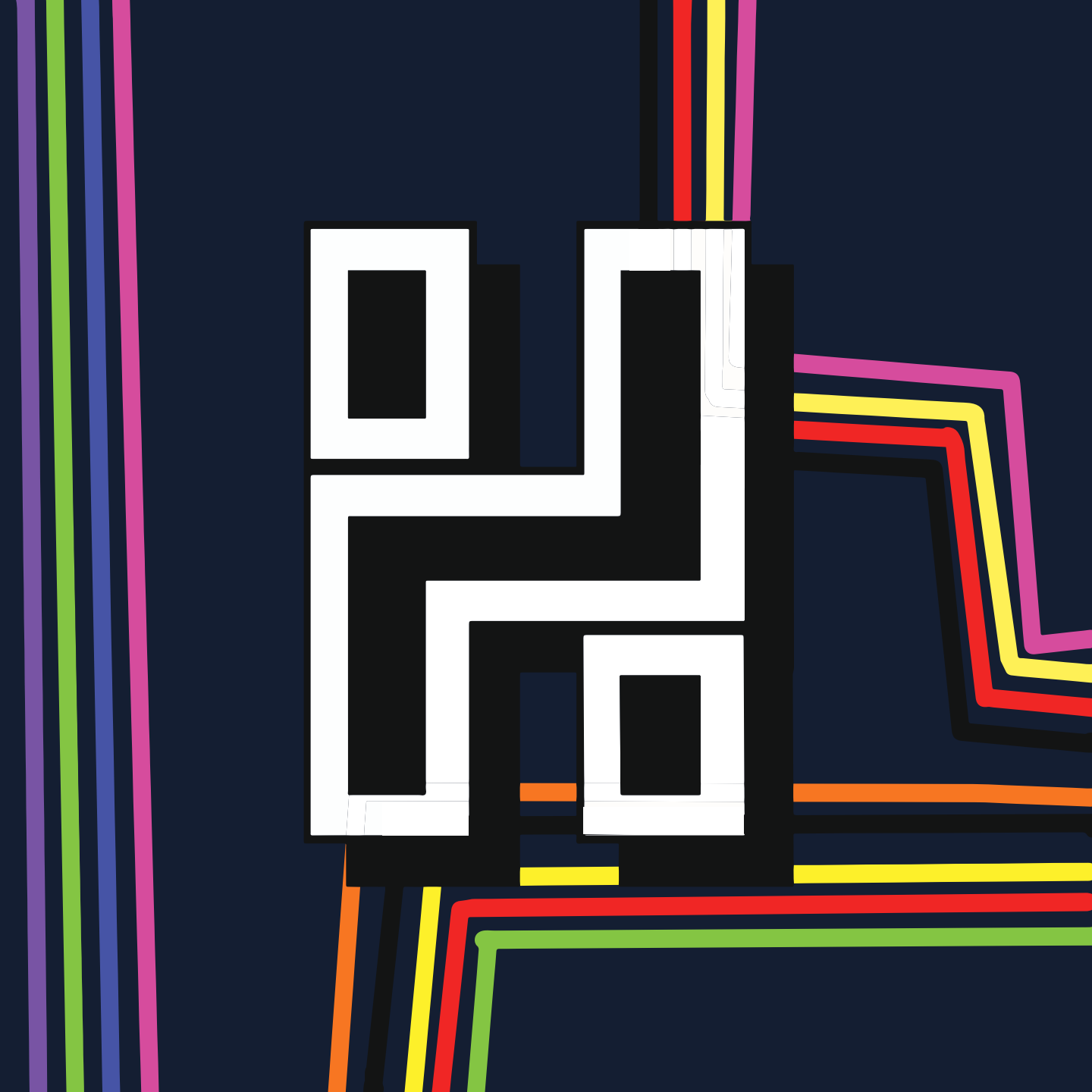
## **Esoteric Language~**

**In Cubism, this describes the intricate and abstract visual language that artists employ to represent fractured forms and many points of view. In order to understand the significance behind the geometric shapes and overlapping planes, viewers of this style frequently need to interact deeply.**

## **Euclidean Geometry~**

**Euclidean geometry, which uses geometric shapes like cubes, spheres, and cones, is the mathematical basis of cubism. Cubist painters challenged conventional viewpoints by disassembling and reconstructing objects in abstract forms using Euclidean principles.**





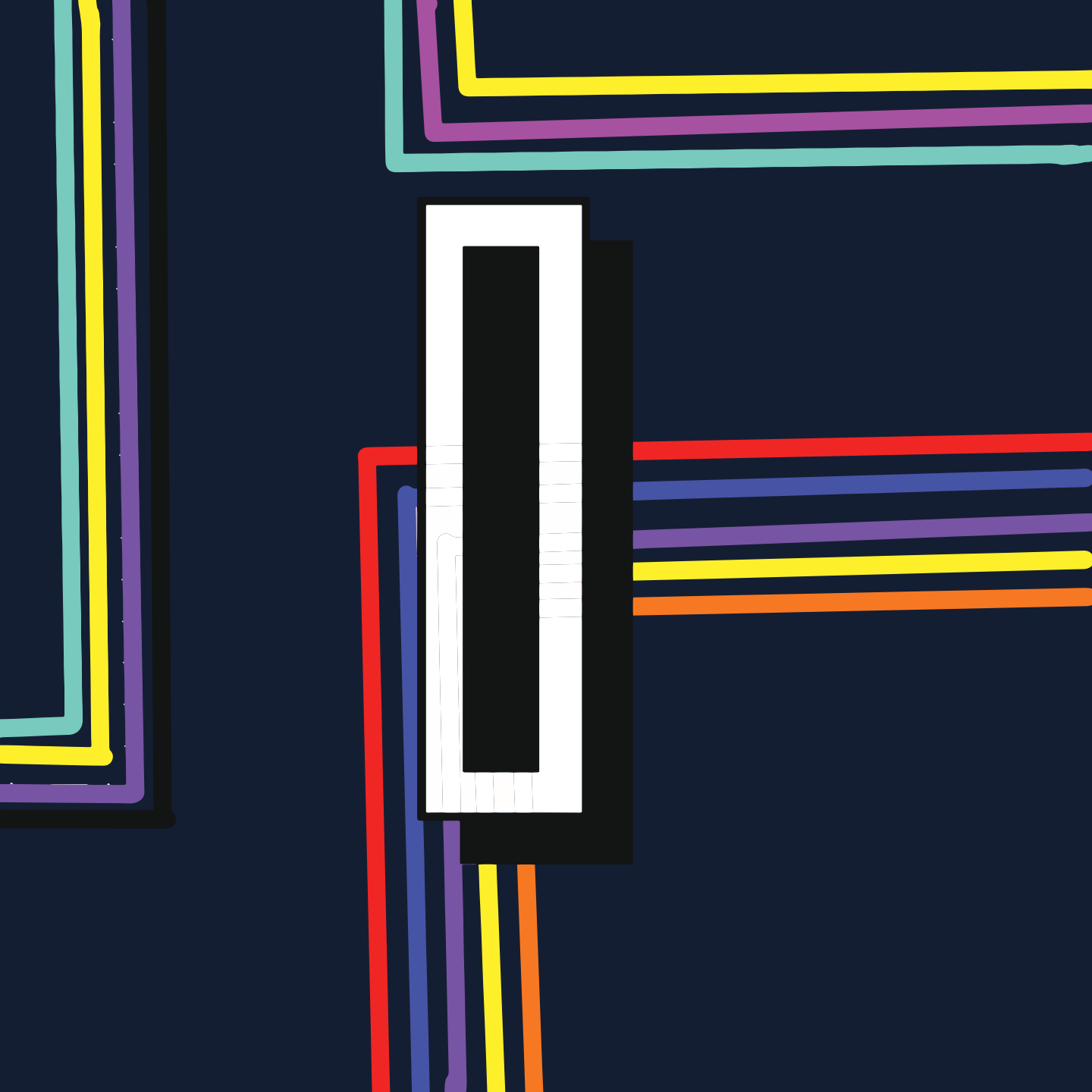
The background of the entire page is a complex Cubist painting. It features a variety of geometric shapes, including triangles, rectangles, and circles, in a rich palette of colors such as orange, green, blue, purple, and brown. The style is characterized by bold, expressive brushstrokes and a fragmented, multi-perspective view of the subject matter.

## **Heterogeneity~**

**In Cubism, heterogeneity describes the range of different aspects that can be found in a single piece of art. In order to generate a complex, multifaceted picture of the subject, this notion entails blending many textures, materials, and perspectives. This method highlights how Cubist compositions are layered and fractured, highlighting the movement's departure from conventional, homogeneous creative methods.**

## **Harmony~**

**In Cubism, harmony is the harmonious and well balanced arrangement of geometric forms, colors, and other elements in a composition. Cubist painters like Picasso and Braque sought to achieve a sense of unity and visual coherence, making sure that the various pieces function as a harmonious whole, despite the fragmented and abstract nature of their works.**

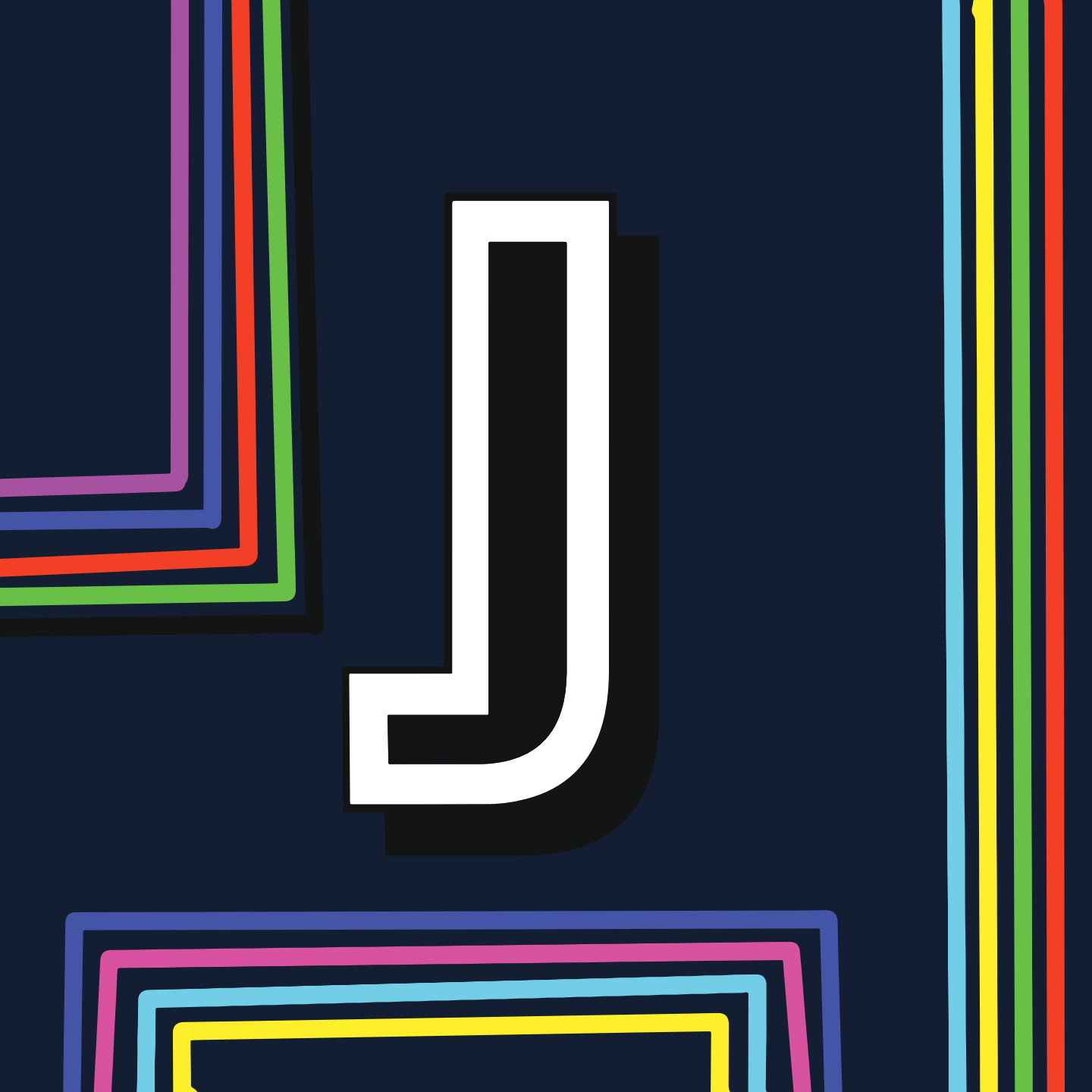


## **Interpretation~**

**Interpretation in Cubism entails the viewer's active engagement in decoding the fragmented and abstract forms depicted in the artwork. Multiple viewpoints and interpretations are made possible by this process, which promotes a deeper comprehension of the subject than is possible with a literal representation.**

## **Imaginative Orchestration~**

**In Cubist painting, the imaginative and inventive arrangement of forms, colors, and shapes is known as "Imaginative Orchestration." This method highlights the artist's capacity to create a work that defies established artistic norms while being visually arresting and thought provoking.**

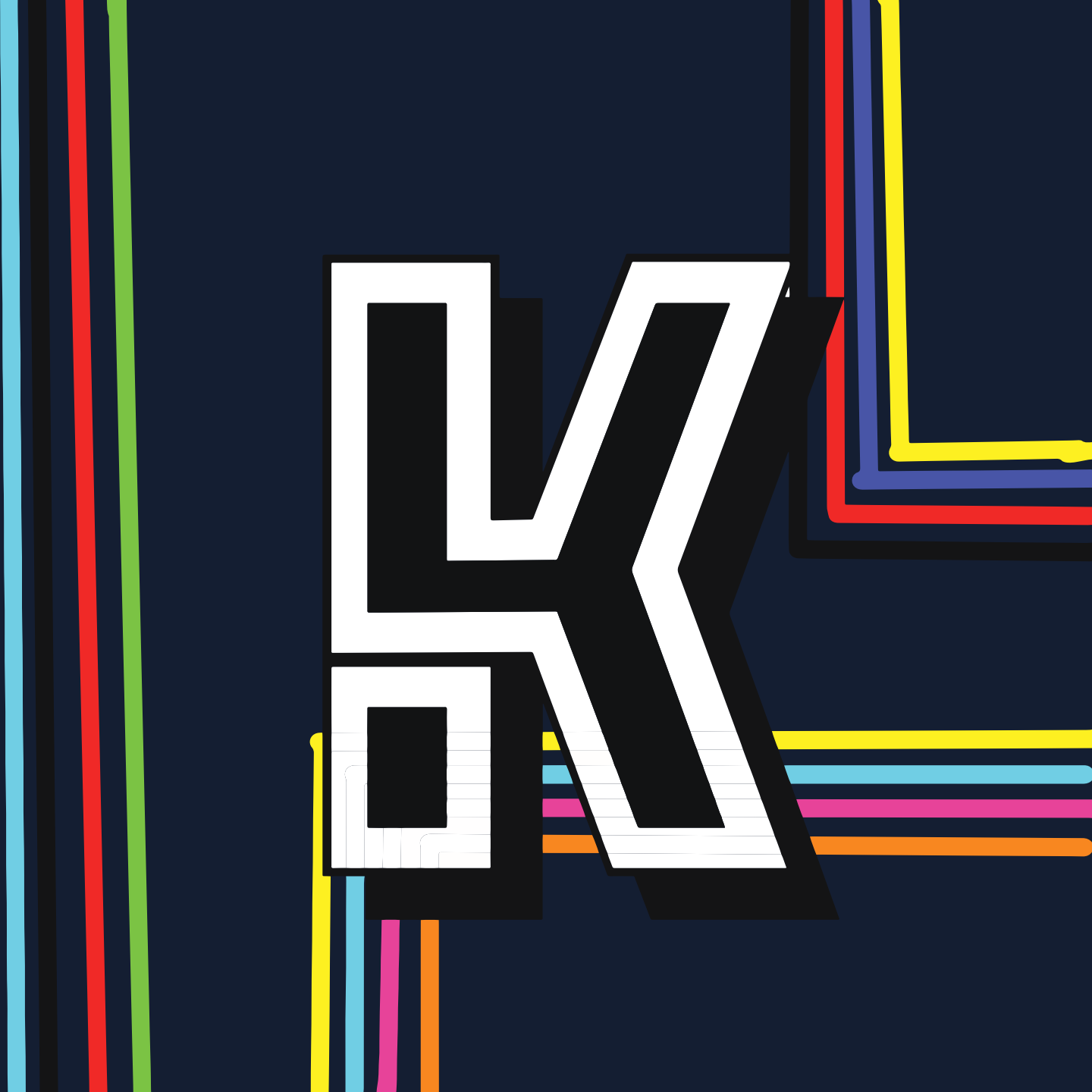




## **Juxtaposition~**

**In Cubism, juxtaposing various forms, colors, or shapes side by side draws attention to their differences and produces tension in the image.**

**By encouraging viewers to interact with the artwork from various angles, this technique highlights the composition's depth and intricacy.**

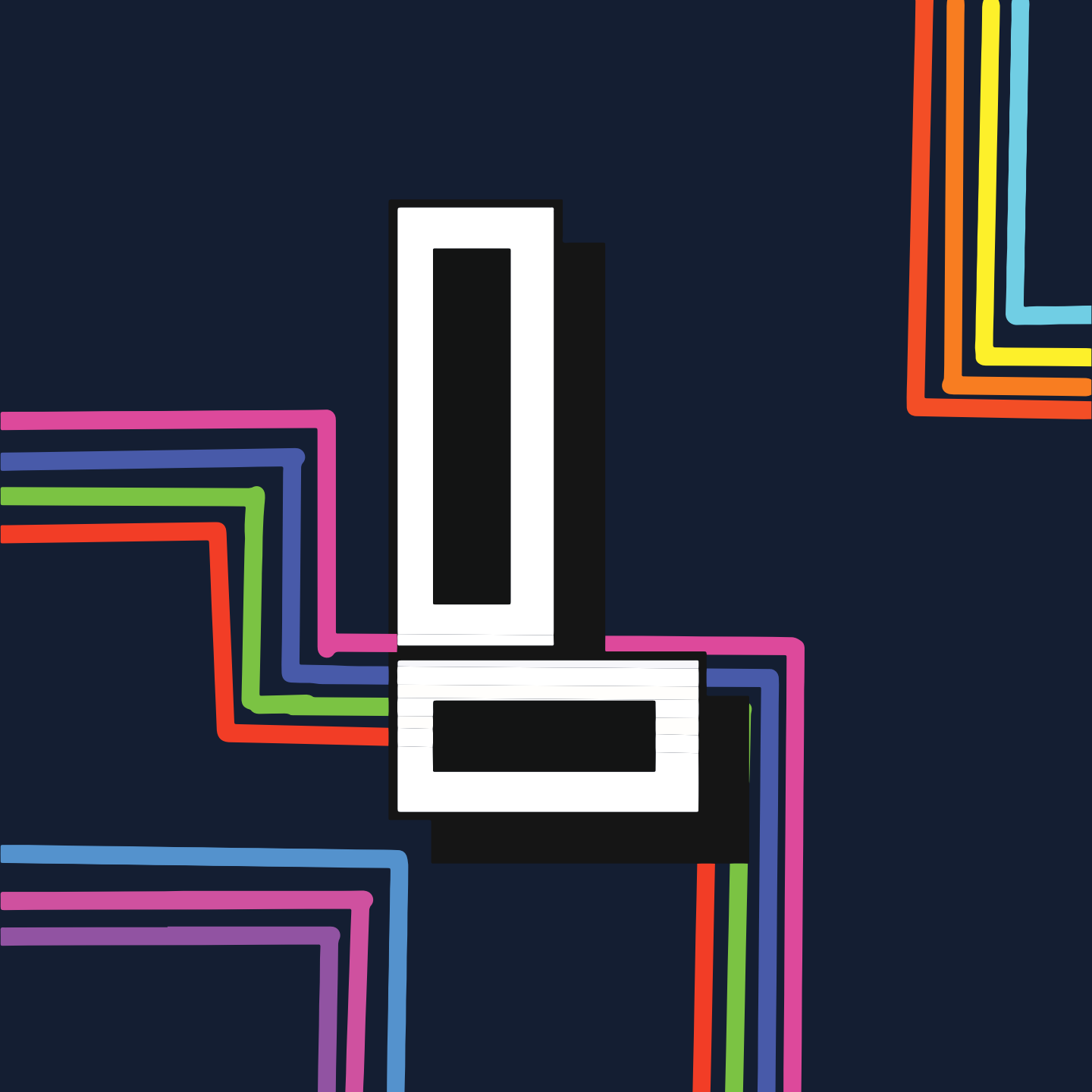


The background is a vibrant, abstract composition of various geometric shapes in shades of blue, red, orange, and yellow. A large, solid black silhouette of a human figure is centered on the page, with its arms outstretched. The text is contained within a light pink, jagged-edged shape that overlaps the black silhouette.

## **Kinetic~**

**"Kinetic" in the context of Cubism describes the impression of movement and vitality produced by simultaneously showing objects from several points of view. This method departs from static, single-perspective depictions by creating the illusion that the subject is moving.**





The background is a vibrant, abstract composition in a Cubist style, featuring bold, angular shapes and a rich color palette of reds, oranges, yellows, blues, and greens. A large, solid black silhouette of a hand with the index finger pointing upwards is superimposed over the center of the image, framing the text.

## **Linear Perspective~**

**In Cubism, objects are frequently portrayed from several angles at once rather than using linear perspective. This method emphasizes the flatness of the canvas and the fragmented character of perception, challenging the conventional Renaissance technique of producing the illusion of depth on a flat surface.**

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The background of the entire image is a complex, abstract composition in a Cubist style. It features a variety of geometric shapes, including triangles, quadrilaterals, and polygons, in a wide range of colors such as blue, red, green, yellow, and purple. These shapes are arranged in a way that creates a sense of depth and movement. A prominent pink, star-shaped text box is located on the left side of the image, containing the title and a definition. The overall effect is one of dynamic energy and visual complexity.

## **Monochrome~**

**The term "monochrome" in Cubism describes a composition that uses only one color or a single hue in many tones. By prioritizing form and structure over color, this style draws the viewer's attention to the geometric shapes and fractured forms that define Cubist art.**



The background is a vibrant, abstract composition of various geometric shapes, including triangles and polygons, in shades of red, blue, yellow, and orange. These shapes are layered and overlap, creating a sense of depth and movement. In the center, there is a dark, jagged, star-like frame that contains the text. The text is white and bold, providing a high contrast against the dark frame and the colorful background.

## **Non-Representational~**

**Within the Cubism movement, non-representational art diverges from depicting recognizable forms. Instead, it embraces abstract shapes and geometric fragments to evoke the essence of the subject, emphasizing the interplay of color, form, and texture without directly referencing realworld objects. This approach challenges viewers to engage with the artwork on a more conceptual level, exploring the boundaries of visual perception and artistic interpretation.**

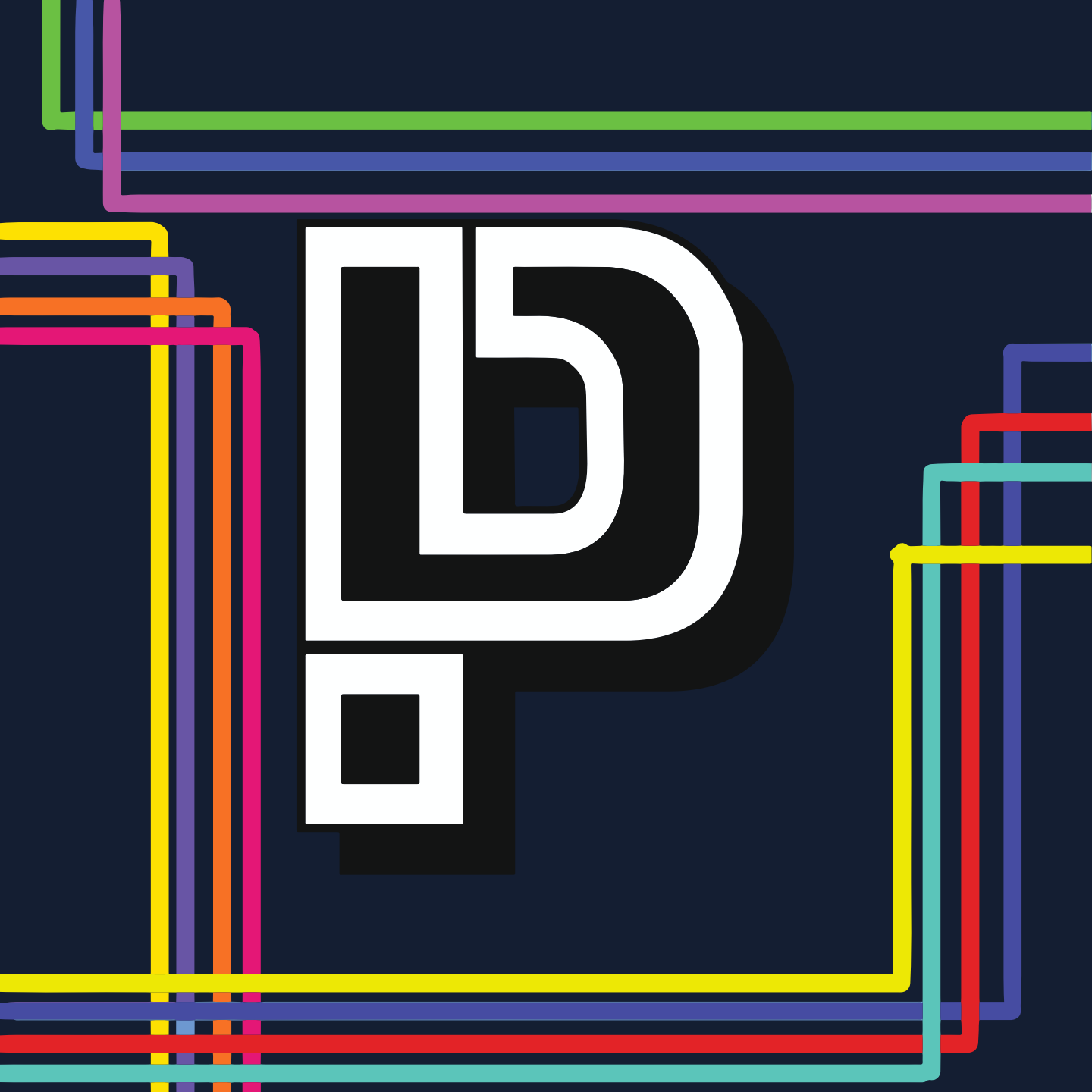




## Orphism~

**Around 1912, Orphism, a Cubist subgenre, gained popularity and was supported by artists such as Robert and Sonia Delaunay. This movement—also referred to as Orphic Cubism—focuses on expressing rhythm and movement via the use of vivid color and light. Orphism highlights the lyrical and abstract aspects of color, in contrast to Analytical Cubism, which divides objects into geometric shapes in an effort to elicit a more visceral and emotional response. It creates a link between the analytical qualities of Cubism and a more expressive kind of abstraction.**







## **Préconceived Paths~**

**"Preconceived paths" in the context of Cubism allude to the purposeful and planned steps artists made to undermine conventional viewpoints and representations. Cubists made the deliberate choice to stray from reality in order to investigate fragmented, numerous points of view and abstracted forms. This technique wasn't haphazard; rather, it was a deliberate attempt to subvert and alter the audience's understanding of reality and space.**

## **Prédominate~**

**The term "predominate" in the context of Cubism designates the components or ideas that are given the greatest prominence within the movement. This encompasses the deconstructed portrayal of themes, the abstraction of organic structures, and the preponderance of geometric forms in Cubism. Cubism is a revolutionary force in the art world because of its distinctive features, which reinterpret the conventional methods of composition, perspective, and form.**

## **Puteaux Group~**

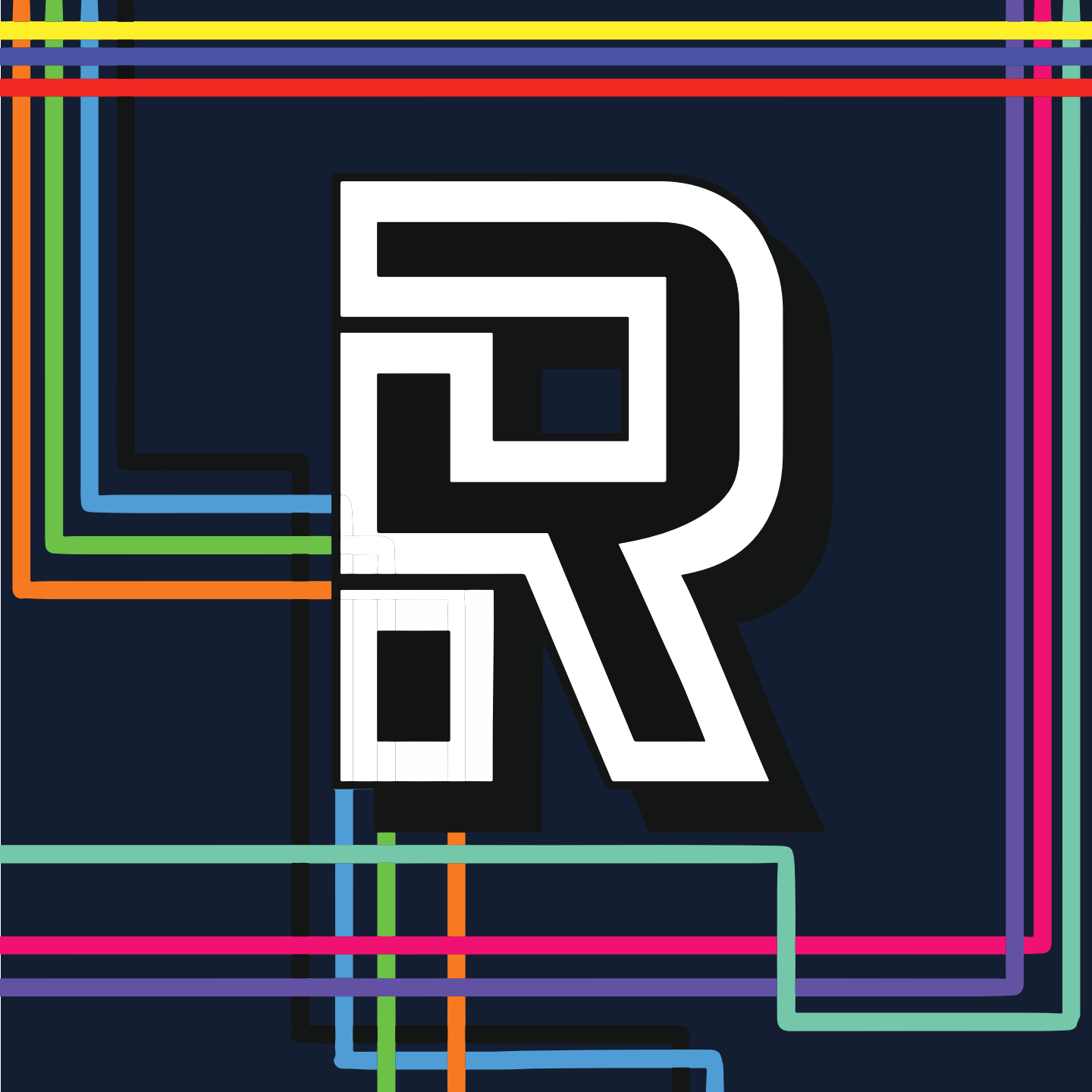
**Based in the outskirts of Paris, the Puteaux Group was a group of Cubist sculptors, poets, critics, and artists. The group met often at the Puteaux houses of Jacques Villon and Raymond Duchamp-Villon as well as Albert Gleizes' workshop in Courbevoie between 1911 and 1913. Marcel Duchamp, Archipenko, Gleizes, Gris, Kupka, Léger, and Metzinger were important participants. The group contributed significantly to the growth and popularization of Orphist and Cubist concepts.**



The background is a complex, abstract composition of overlapping geometric shapes in various colors including yellow, orange, red, green, blue, and purple. These shapes are rendered with a sense of depth and perspective, creating a dynamic and fragmented visual field. In the center, a large, black, multi-pointed star shape is superimposed. Inside this star, there is a light pink rectangular area containing text.

## **Quasi Abstract~**

**Artworks that fall somewhere between representational and abstract are referred to as "quasi abstract" in the context of Cubism. Cubist painters frequently disassembled items into geometric planes and shapes, suggesting a subject without completely severing from recognizable features. These pieces emphasized abstract components while retaining a certain degree of resemblance to the real world, allowing spectators to interact with both the abstracted and familiar elements of the work.**



## **Rococo Cubism~**

A combination of cubism's geometric fragmentation and the whimsical, decorative flair of Rococo. This method, while not a formal movement, combines the detailed features and pastel colours of Rococo with the structural abstraction of Cubism to create a playful yet deconstructed style.

## **Reassembling~**

Reassembling is the process of piecing together disparate components to create a harmonious composition in cubism. In order to challenge conventional notions of space and form, artists disassemble objects into geometric shapes and then reassemble these components to display various views simultaneously.

## **Representation of Mass ~**

The idea of portraying mass in Cubism differs greatly from conventional methods. Cubist painters use broken planes and geometric shapes to represent the mass of objects; their goal is to capture the essence and gravity of the subject, not a realistic, three-dimensional form. This method questions how volume and solidity are typically represented, developing a new visual language that highlights the object's structural and physical characteristics in a more abstract way.





## **Simultaneity~**

**Simultaneity in Cubism is the representation of several points of view or moments in time in one piece of art. This concept breaks away from traditional linear perspective, allowing artists to present an object from different angles or at various times simultaneously. By capturing a more dynamic and varied reality and challenging the viewer's perception, this technique highlights the intricacy of the visual experience.**

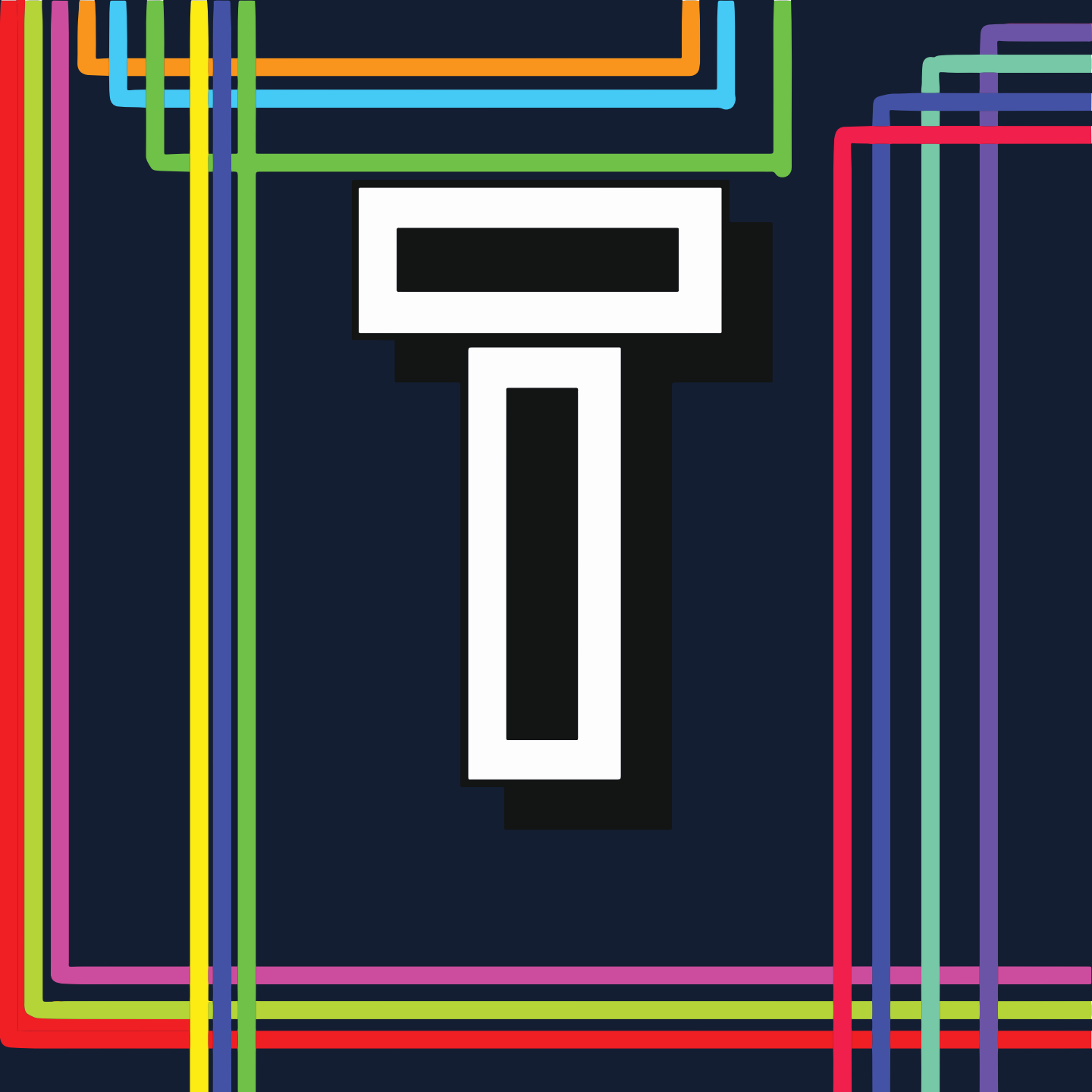
## **Synthetic Cubism~**

**The second stage of the Cubist movement began with the emergence of Synthetic Cubism in 1912. Synthetic Cubism produces things utilizing simpler shapes and more vibrant colors than Analytical Cubism, which breaks objects down into shattered shapes. Collage components were first introduced by artists such as Picasso and Braque, who used materials like cloth and newspaper clippings in their works. By combining painted forms with real-world elements, this method emphasizes creation over deconstruction to produce a cohesive yet multi-layered visual experience.**

## **Stained Glass Cubism~**

**Stained Glass Cubism is a distinct subset of the Cubist movement that uses methods and aesthetics similar to those of the stained-glass windows. This method places a strong emphasis on using strong lines and vibrant, broken colors to produce compositions that mimic the elaborate patterns found in stained glass. Incorporating geometric shapes and numerous viewpoints, artists in this style combine the visual fascination of stained-glass artistry with the principles of cubism. The result is a dynamic interplay of light, color, and form, generating a mosaic-like look.**







## **Texture~**

**Texture is essential to Cubism because it gives compositions depth and intricacy. Artists frequently included a variety of textures into their works by using collage methods and mixed media. By incorporating materials like sand, newspaper, or fabric, they created tactile contrasts that enhanced the visual experience. This tactile element enhanced the abstract and fractured forms typical of the Cubist style by enticing spectators to interact with the piece on a sensory level.**



## **Distortion~**


In Cubism, distortion modifies an object's appearance to highlight its geometrical features and abstraction. It presents a more fractured and abstract picture of reality, moving away from realistic portrayals.

## **Disassembly~**

Disassembly is the process of disassembling something into their component geometric shapes and reassembling them in an unconventional manner. This approach offers a variety of perspectives and challenges conventional representation.

## **Dissonant Syncopation~**

In Cubism, Dissonant Syncopation refers to the use of conflicting visual rhythms and patterns to provide a fragmented, dynamic experience. This method defies the viewer's expectations in a similar way to unexpected musical beats.





# **Abstraction~**

**Cubism emphasizes abstraction by reducing topics to geometric shapes and forms and eliminating realistic details in order to highlight the essential elements of the subject.**

## **Analytical Cubism~**

**Picasso and Braque created the early school of Cubism known as analytical cubism, which was defined by the division of objects into geometric shapes and the presentation of several points of view in a single**

## **Angles~**

**Angles are utilized in cubism to disassemble and reassemble objects, portraying multiple viewpoints at once to provide the**





## **Art Deco~**

**Cubism had an impact on the Art Deco style, which is characterized by its vivid colors, ornate decorations, and strong geometric patterns that capture the modernism of the early 20th century.**

## **Aesthetic~**

**Cubism emphasizes an intellectual investigation of form and space through the use of abstract forms, broken objects, and numerous views.**



**Femme au  
Bérêt et à la  
Robe  
Quadrillée  
(Marie-Thérèse  
Walter)**

**~Pablo Picasso**

**Woman with the  
easel**

**~Georges Braque**



# Preface

**Traditional ideas of perspective, form, and representation were forcefully destroyed at the beginning of the 20th century, causing a seismic upheaval in the art world. Cubism, an artistic movement that questioned our understanding of reality and helped create contemporary art as we know it today, was at the vanguard of this change.**

**The idea of this dictionary, *Decoding Cubism*, was to make this intricate and intriguing movement understandable to everyone. This book acts as a compass, leading you through the complex jargon, innovative methods, and trailblazing artists that characterized Cubism, regardless of your level of experience as an art historian or your level of curiosity.**

# Credits

**Numerous significant works on fine arts, art movements, and the development of artistic expression serve as valueable sources of inspiration and knowledge for this project. The research and comprehension have been greatly influenced by the following books:**

- 1. A History of Fine Arts in India and the West by Edith Tomory**
- 2. The Art of Seeing, Volume II (5th Edition) by Paul Zelanski and Mary Pat Fisher**
- 3. Cubists and Post-Impressionism by Arthur Jerome Eddy**
- 4. The Rise of Surrealism: Cubism, Dada, and the Pursuit of the Marvelous by Willard Bohn**
- 5. Picasso: The Making of Cubism, 1912-1914 by Kristi Dahm**
- 6. Cubism and Abstract Art by Alfred H. Barr Jr.**



# DE@DING CUBISM

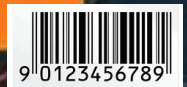
BY ANANYA & AARUSHI





Into the amazing world of Cubism. "DE@DING CUBISM" is an essential guide for art lovers, students, and historians. This book deciphers key terms, techniques, and concepts that defined one of the most influential art movements of the 20th century.

Unravel from "Analytic Cubism" to "Synthetic Cubism" the vocabulary behind Picasso, Braque, and their friends' revolutionary works. With short definitions, illustrative images, and contextual history, this glossary translates complex ideas into accessible insights for readers at any level of experience. Highly recommended for use to help decipher an exhibition or enhance appreciation of modern art.







# Word of appreciation

**We want to express our sincere appreciation to Sanjana Nanodkar. Ma'am, for her insightful criticism and direction during the writing of this cubism lexicon book. Her careful criticism and perceptive recommendations have been crucial in improving the book's design and content, guaranteeing cohesion and clarity in all areas. Your knowledge and support, Ma'am, have been crucial in making this endeavor a success. We really appreciate your consistent support and your contribution to making this project a successful one.**

