Cubism is often described as the most influential style of the first half of the 20th century. This class will follow the birth of cubism at the hands of the “gallery cubists,” George Braque and Pablo Picasso, and the development of this new style as a challenge to past artistic conventions. We will examine the quick dissemination of the style by different artistic groups, such as the “salon cubists,” also known as Puteaux cubists, futurism, orphism etc.
These groups freely interpreted Picasso’s and Braque’s inventions and utilized the cubist language to convey a wide range of ideas from responding to new scientific discoveries, representing the modern world, or expressing national sentiments. We will concentrate on concepts of fragmentation and the invention of collage, and see how figurative painting paved the way to abstraction and multi-sensual events.

דרישות הקורס: קריאה על פי הסילבוס והשתתפות פעילה בשיעורים.
מרוכבי הציון המוספים: השתתפות פעילה בשיעורים (10%); פרוספקטוס (10%); פרדנטציה (15%); חיבור מסכם (65%).

ספר קורס:

ספר המишוריים окריית סבוןיט:
1: מבוא
2: פרימיטיביזם והעלמות מאביניון
3: סדר השיעורים וקריאות שבועיות
4: פיקאסו ובראק
5: הבPropTypes של הסלון: הסנסדול לסונון העצמאים (1911), הסנסדול של חתך הזהב
Mark Antliff and Patricia Leighten, “Chapter 4: Gender Codes,” *Cubism and Culture*, 136-158.


Hans Janssen and Joop M. Joosten, “Chapter 8: 1912-1914: I felt that only the Cubists had discovered the right Path; and, for a time, I was Much Influenced by them,” *Mondrian, 1892-1914: The Path to Abstraction* (Zwolle : Waanders ; Fort Worth : Kimbell Art Museum, 2002), 182-197.


Buchloh, Benjamin, "Figures of Authority, Ciphers of Regression," October 16 (Spring 1981), 39-68.

Brooke, Peter, Albert Gleizes: For and Against the Twentieth Century (New Haven, CT: Yale University Press, 2001).


Green Christopher, Art in France, 1900-1940 (New Haven, CT: Yale University Press, 2000).


