

CUBISM ART HISTORY US

CUBISM ART HISTORY US: A MOVEMENT THAT SHATTERED PERCEPTION

CUBISM ART HISTORY US REPRESENTS A PIVOTAL CHAPTER IN THE EVOLUTION OF MODERN ART, FUNDAMENTALLY ALTERING HOW ARTISTS PERCEIVED AND DEPICTED REALITY. THIS REVOLUTIONARY MOVEMENT, ORIGINATING IN PARIS, QUICKLY CAPTIVATED THE AMERICAN ART SCENE, INFLUENCING A GENERATION OF ARTISTS AND COLLECTORS. ITS EMBRACE OF FRAGMENTATION, MULTIPLE VIEWPOINTS, AND GEOMETRIC ABSTRACTION CHALLENGED TRADITIONAL ARTISTIC CONVENTIONS, PAVING THE WAY FOR SUBSEQUENT ABSTRACT MOVEMENTS. THIS COMPREHENSIVE EXPLORATION DELVES INTO THE ORIGINS OF CUBISM, ITS ARRIVAL AND IMPACT IN THE UNITED STATES, KEY AMERICAN CUBIST ARTISTS, AND ITS LASTING LEGACY ON US ART HISTORY. UNDERSTANDING CUBISM'S JOURNEY THROUGH AMERICA OFFERS PROFOUND INSIGHTS INTO THE NATION'S ENGAGEMENT WITH AVANT-GARDE EUROPEAN TRENDS AND ITS OWN BURGEONING ARTISTIC IDENTITY.

TABLE OF CONTENTS

THE GENESIS OF CUBISM IN EUROPE

CUBISM ARRIVES IN THE UNITED STATES

KEY AMERICAN ARTISTS EMBRACING CUBISM

CUBISM'S INFLUENCE ON AMERICAN ART EDUCATION AND INSTITUTIONS

THE ENDURING LEGACY OF CUBISM IN US ART HISTORY

THE GENESIS OF CUBISM IN EUROPE

CUBISM, A RADICAL DEPARTURE FROM REPRESENTATIONAL ART, BURST ONTO THE SCENE IN THE EARLY 20TH CENTURY, PRIMARILY IN PARIS. SPEARHEADED BY PABLO PICASSO AND GEORGES BRAQUE, THIS GROUNDBREAKING MOVEMENT SOUGHT TO DEPICT SUBJECTS FROM MULTIPLE VIEWPOINTS SIMULTANEOUSLY. INSTEAD OF PRESENTING A SINGLE, FIXED PERSPECTIVE, CUBIST ARTISTS BROKE DOWN OBJECTS INTO GEOMETRIC FORMS, REASSEMBLING THEM ON THE CANVAS IN A FRAGMENTED, ABSTRACT MANNER. THIS APPROACH AIMED TO CAPTURE A MORE COMPLETE, CONCEPTUAL UNDERSTANDING OF THE SUBJECT RATHER THAN A SUPERFICIAL VISUAL LIKENESS. EARLY CUBISM, OFTEN REFERRED TO AS ANALYTICAL CUBISM (ROUGHLY 1907-1912), WAS CHARACTERIZED BY ITS MUTED COLOR PALETTES AND INTRICATE, OVERLAPPING PLANES, MAKING IT CHALLENGING TO DISCERN INDIVIDUAL OBJECTS. THE INTELLECTUAL UNDERPINNINGS OF CUBISM WERE DEEPLY INFLUENCED BY POST-IMPRESSIONIST PAINTERS LIKE PAUL CÉZANNE, WHOSE EMPHASIS ON GEOMETRIC STRUCTURE AND UNDERLYING FORM RESONATED WITH PICASSO AND BRAQUE.

THE THEORETICAL FRAMEWORK BEHIND CUBISM WAS AS REVOLUTIONARY AS ITS VISUAL OUTPUT. ARTISTS WERE NO LONGER BEHOLDEN TO THE RENAISSANCE TRADITION OF LINEAR PERSPECTIVE, WHICH HAD DOMINATED WESTERN ART FOR CENTURIES. CUBISTS ARGUED THAT THIS TRADITIONAL PERSPECTIVE WAS A LIMITATION, OFFERING ONLY A SNAPSHOT OF REALITY. BY PRESENTING OBJECTS FROM VARIOUS ANGLES—TOP, BOTTOM, FRONT, SIDE—THEY AIMED TO CONVEY A MORE DYNAMIC AND COMPREHENSIVE EXPERIENCE OF SPACE AND FORM. THIS CONCEPTUAL SHIFT ENCOURAGED VIEWERS TO ACTIVELY ENGAGE WITH THE ARTWORK, PIECING TOGETHER THE FRACTURED ELEMENTS AND INTERPRETING THE SUBJECT MATTER. THE INTRODUCTION OF SYNTHETIC CUBISM (AROUND 1912-1914) SAW A RETURN TO BRIGHTER COLORS AND THE INCORPORATION OF COLLAGE ELEMENTS, FURTHER PUSHING THE BOUNDARIES OF WHAT CONSTITUTED A PAINTING. THIS PHASE INTRODUCED TEXTURES AND INCORPORATED EVERYDAY MATERIALS, BLURRING THE LINES BETWEEN ART AND LIFE.

CUBISM ARRIVES IN THE UNITED STATES

THE INITIAL INTRODUCTION OF CUBISM TO THE UNITED STATES WAS MET WITH A MIXTURE OF FASCINATION AND BEWILDERMENT. EUROPEAN AVANT-GARDE ART, INCLUDING CUBISM, BEGAN TO FILTER INTO AMERICAN CONSCIOUSNESS THROUGH A VARIETY OF CHANNELS. TRAVELING EXHIBITIONS, ALTHOUGH LIMITED IN THE EARLY YEARS, PLAYED A CRUCIAL ROLE IN EXPOSING AMERICAN ARTISTS AND COLLECTORS TO THESE NEW IDEAS. HOWEVER, THE TRUE WATERSHED MOMENT FOR CUBISM'S RECEPTION IN THE US WAS UNDOUBTEDLY THE ARMORY SHOW OF 1913. OFFICIALLY KNOWN AS THE INTERNATIONAL EXHIBITION OF MODERN ART, THIS SPRAWLING EXHIBITION HELD IN NEW YORK CITY, CHICAGO, AND BOSTON, SHOWCASED

HUNDREDS OF WORKS BY EUROPEAN AND AMERICAN ARTISTS. IT WAS HERE THAT THE AMERICAN PUBLIC GOT ITS FIRST SUBSTANTIAL, AND OFTEN JARRING, LOOK AT CUBIST MASTERPIECES.

THE ARMORY SHOW WAS A SHOCKWAVE THAT REVERBERATED THROUGH THE AMERICAN ART WORLD. WORKS BY PICASSO, BRAQUE, AND OTHER EUROPEAN CUBISTS WERE DISPLAYED ALONGSIDE THOSE OF FAUVISTS AND EXPRESSIONISTS. FOR MANY AMERICAN VIEWERS AND ARTISTS ACCUSTOMED TO MORE TRADITIONAL, ACADEMIC STYLES, THE FRAGMENTED FORMS AND ABSTRACT NATURE OF CUBISM WERE PROFOUNDLY DISORIENTING. CRITICS WERE DIVIDED, SOME DENOUNCING THE WORKS AS CHAOTIC OR NONSENSICAL, WHILE OTHERS RECOGNIZED THEIR REVOLUTIONARY POTENTIAL. DESPITE THE CONTROVERSY, THE EXHIBITION UNDENIABLY SPARKED A DIALOGUE AND IGNITED CURIOSITY. IT PROVIDED A CRUCIAL PLATFORM FOR AMERICAN ARTISTS TO ENGAGE DIRECTLY WITH CUBIST PRINCIPLES, ENCOURAGING THEM TO EXPERIMENT WITH NEW APPROACHES TO REPRESENTATION AND FORM. THE EXHIBITION'S IMPACT WAS SO SIGNIFICANT THAT IT IS OFTEN CREDITED WITH LAUNCHING THE MODERN ART MOVEMENT IN AMERICA.

FOLLOWING THE ARMORY SHOW, AMERICAN ARTISTS BEGAN TO ACTIVELY SEEK OUT AND ENGAGE WITH CUBIST IDEAS. GALLERIES IN NEW YORK AND OTHER MAJOR CITIES STARTED TO FEATURE MORE EUROPEAN MODERN ART, AND COLLECTORS BEGAN TO ACQUIRE THESE WORKS. THIS INCREASING EXPOSURE ALLOWED FOR A DEEPER UNDERSTANDING AND ASSIMILATION OF CUBISM'S CORE TENETS. WHILE SOME ARTISTS DIRECTLY IMITATED CUBIST STYLES, MANY OTHERS ABSORBED ITS PRINCIPLES AND ADAPTED THEM TO THEIR OWN ARTISTIC SENSIBILITIES, LEADING TO THE DEVELOPMENT OF UNIQUELY AMERICAN INTERPRETATIONS OF THE MOVEMENT. THE INTELLECTUAL AND VISUAL CHALLENGE PRESENTED BY CUBISM SPURRED A CREATIVE REAWAKENING IN THE UNITED STATES, PUSHING ARTISTS TO EXPLORE NEW AVENUES OF EXPRESSION AND REDEFINE THEIR RELATIONSHIP WITH ART HISTORY.

KEY AMERICAN ARTISTS EMBRACING CUBISM

WHILE CUBISM ORIGINATED IN EUROPE, ITS INFLUENCE QUICKLY PERMEATED THE AMERICAN ART LANDSCAPE, INSPIRING A GENERATION OF ARTISTS TO EXPERIMENT WITH ITS RADICAL CONCEPTS. THESE AMERICAN ARTISTS DIDN'T SIMPLY COPY THEIR EUROPEAN PREDECESSORS; THEY OFTEN INFUSED CUBIST PRINCIPLES WITH THEIR OWN CULTURAL PERSPECTIVES AND ARTISTIC AMBITIONS, LEADING TO A DISTINCT AMERICAN CUBIST IDIOM. THEIR EMBRACE OF FRAGMENTATION, MULTIPLE PERSPECTIVES, AND GEOMETRIC SIMPLIFICATION ALLOWED THEM TO EXPLORE NEW WAYS OF DEPICTING THE MODERN AMERICAN EXPERIENCE.

THE ASHCAN SCHOOL AND EARLY ADOPTERS

SOME ARTISTS, INITIALLY ASSOCIATED WITH THE MORE GRITTY REALISM OF THE ASHCAN SCHOOL, BEGAN TO INCORPORATE CUBIST ELEMENTS INTO THEIR WORK, SOFTENING THE EDGES OF THEIR URBAN PORTRAYALS. ARTISTS LIKE GEORGE LUKS AND JOHN SLOAN, WHILE NOT STRICTLY CUBISTS, SHOWED AN AWARENESS OF THE MOVEMENT'S IMPACT, OFTEN SEEN IN A MORE FRACTURED HANDLING OF FORM AND A SIMPLIFICATION OF PLANES IN THEIR LATER WORKS. THIS SUGGESTS THAT EVEN ARTISTS ROOTED IN AMERICAN REALISM WERE INFLUENCED BY THE REVOLUTIONARY VISUAL LANGUAGE CUBISM OFFERED. THEY SAW HOW CUBISM COULD BREAK DOWN COMPLEX SCENES INTO ESSENTIAL COMPONENTS, A VALUABLE TOOL FOR DEPICTING THE DYNAMIC URBAN ENVIRONMENTS THEY SO PASSIONATELY CAPTURED.

THE STIEGLITZ CIRCLE AND MODERNISM

THE CIRCLE OF ARTISTS ASSOCIATED WITH ALFRED STIEGLITZ'S INFLUENTIAL GALLERIES, PARTICULARLY 291, WERE AT THE FOREFRONT OF EMBRACING EUROPEAN MODERNISM, INCLUDING CUBISM. ARTISTS LIKE MARSDEN HARTLEY AND STANTON MACDONALD-WRIGHT WERE DEEPLY AFFECTED BY THEIR EXPOSURE TO CUBIST WORKS. HARTLEY, FOR INSTANCE, DEVELOPED A POWERFUL, PERSONAL STYLE THAT FUSED CUBIST FRAGMENTATION WITH AN AMERICAN SENSIBILITY AND A PROFOUND INTEREST IN LANDSCAPE AND PORTRAITURE. HIS ABSTRACT COMPOSITIONS, FILLED WITH BOLD COLORS AND GEOMETRIC SHAPES, DEMONSTRATED A VIGOROUS ENGAGEMENT WITH CUBIST IDEAS. MACDONALD-WRIGHT, ALONG WITH HIS COLLABORATOR MORGAN RUSSELL, CO-FOUNDED SYNCHROMISM, A MOVEMENT THAT EXPLORED COLOR THEORY THROUGH A CUBIST LENS, EMPHASIZING THE INTERPLAY OF COLOR AND FORM TO CREATE A SENSE OF DEPTH AND VOLUME. THEIR WORK REPRESENTS A

FASCINATING ADAPTATION OF CUBIST PRINCIPLES, PRIORITIZING THE EMOTIVE POWER OF COLOR WITHIN A STRUCTURALLY FRAGMENTED SPACE.

PRECISIONISM AND AMERICAN SCENE PAINTING

LATER MOVEMENTS, SUCH AS PRECISIONISM AND AMERICAN SCENE PAINTING, ALSO BEAR THE INDELIBLE MARK OF CUBISM. PRECISIONISTS LIKE CHARLES SHEELER AND CHARLES DEMUTH EMBRACED THE GEOMETRIC CLARITY AND SIMPLIFIED FORMS CHARACTERISTIC OF CUBISM, APPLYING THEM TO PORTRAY THE BURGEONING INDUSTRIAL LANDSCAPE OF AMERICA. THEIR CLEAN, SHARP LINES AND FLATTENED PERSPECTIVES, WHILE MORE REPRESENTATIONAL THAN EARLY CUBISM, OWE A CLEAR DEBT TO THE MOVEMENT'S EMPHASIS ON GEOMETRIC STRUCTURE. THEY FOUND IN CUBISM A WAY TO CELEBRATE THE AESTHETIC BEAUTY OF MACHINERY AND ARCHITECTURE, SEEING THESE MODERN ELEMENTS AS FITTING SUBJECTS FOR A NEW ARTISTIC LANGUAGE. THIS DEMONSTRATES HOW CUBIST PRINCIPLES COULD BE ADAPTED TO REFLECT A DISTINCTLY AMERICAN EXPERIENCE AND APPRECIATION FOR INDUSTRIAL PROGRESS.

CUBISM'S INFLUENCE ON AMERICAN ART EDUCATION AND INSTITUTIONS

THE ARRIVAL AND SUBSEQUENT IMPACT OF CUBISM IN THE UNITED STATES WERE NOT CONFINED TO INDIVIDUAL ARTISTS; THE MOVEMENT ALSO PROFOUNDLY INFLUENCED ART EDUCATION AND THE DEVELOPMENT OF AMERICAN ART INSTITUTIONS. THE SHOCKWAVE OF THE ARMORY SHOW, IN PARTICULAR, CREATED A PALPABLE NEED FOR ART INSTITUTIONS AND EDUCATORS TO GRAPPLE WITH THESE NEW ARTISTIC PARADIGMS. THIS LED TO SHIFTS IN CURRICULA, EXHIBITION PRACTICES, AND THE VERY WAY ART HISTORY WAS TAUGHT AND UNDERSTOOD IN AMERICA.

ART SCHOOLS AND ACADEMIES, WHICH HAD LONG ADHERED TO TRADITIONAL METHODS OF INSTRUCTION, FOUND THEMSELVES CHALLENGED BY THE RADICAL DEPARTURE CUBISM REPRESENTED. INSTRUCTORS BEGAN TO INTRODUCE STUDENTS TO THE PRINCIPLES OF CUBISM, ENCOURAGING THEM TO MOVE BEYOND STRICT REPRESENTATIONAL DRAWING. EMPHASIS SHIFTED TOWARDS UNDERSTANDING FORM, VOLUME, AND SPATIAL RELATIONSHIPS THROUGH ABSTRACTION. THIS MEANT BREAKING DOWN OBJECTS INTO BASIC GEOMETRIC SHAPES, EXPLORING MULTIPLE VIEWPOINTS, AND EXPERIMENTING WITH FLATTENED PERSPECTIVES. MANY ART PROGRAMS BEGAN TO INCORPORATE EXERCISES THAT MIMICKED CUBIST TECHNIQUES, FOSTERING A MORE EXPERIMENTAL AND ANALYTICAL APPROACH TO ART-MAKING. THIS PEDAGOGICAL SHIFT WAS CRUCIAL IN CULTIVATING A GENERATION OF AMERICAN ARTISTS OPEN TO MODERNIST IDEAS.

FURTHERMORE, MUSEUMS AND GALLERIES PLAYED A VITAL ROLE IN SOLIDIFYING CUBISM'S PLACE IN AMERICAN ART HISTORY. FOLLOWING THE ARMORY SHOW, INSTITUTIONS BEGAN ACTIVELY ACQUIRING CUBIST WORKS, BOTH EUROPEAN AND AMERICAN. THE MUSEUM OF MODERN ART (MOMA), ESTABLISHED IN 1929, BECAME A KEY INSTITUTION IN SHOWCASING AND CONTEXTUALIZING MODERN ART, INCLUDING SIGNIFICANT CUBIST COLLECTIONS. BY EXHIBITING AND PRESERVING THESE WORKS, MUSEUMS LEGITIMIZED CUBISM AS A MAJOR ART HISTORICAL DEVELOPMENT AND MADE IT ACCESSIBLE TO A WIDER PUBLIC. THIS INSTITUTIONAL SUPPORT HELPED TO DEMYSTIFY THE MOVEMENT AND INTEGRATE IT INTO THE BROADER NARRATIVE OF AMERICAN ART, ENSURING ITS ENDURING LEGACY. THE PRESENCE OF CUBIST WORKS IN MAJOR COLLECTIONS MEANT THAT FUTURE GENERATIONS OF ARTISTS AND SCHOLARS WOULD HAVE DIRECT ACCESS TO THESE SEMINAL PIECES, CONTINUING THE DIALOGUE INITIATED DECADES EARLIER.

THE ENDURING LEGACY OF CUBISM IN US ART HISTORY

THE RIPPLES OF CUBISM'S ARRIVAL IN THE UNITED STATES CONTINUE TO BE FELT THROUGHOUT ITS ART HISTORY. WHILE THE MOVEMENT ITSELF AS A DISTINCT STYLE MIGHT HAVE WANED, ITS FUNDAMENTAL PRINCIPLES PROFOUNDLY SHAPED THE TRAJECTORY OF AMERICAN ART. CUBISM'S RADICAL REIMAGINING OF FORM, SPACE, AND REPRESENTATION PROVIDED A FERTILE GROUND FOR SUBSEQUENT ARTISTIC INNOVATIONS, LEAVING AN INDELIBLE MARK ON SUBSEQUENT GENERATIONS OF ARTISTS AND ART MOVEMENTS.

PERHAPS THE MOST SIGNIFICANT ASPECT OF CUBISM'S LEGACY IS ITS LIBERATION OF ART FROM THE CONSTRAINTS OF STRICT

MIMESIS. BY DEMONSTRATING THAT ART COULD BE ABOUT MORE THAN JUST DEPICTING WHAT THE EYE SEES, CUBISM OPENED THE FLOODGATES FOR ABSTRACTION IN ALL ITS FORMS. THIS PAVED THE WAY FOR MOVEMENTS LIKE ABSTRACT EXPRESSIONISM, COLOR FIELD PAINTING, AND VARIOUS FORMS OF CONCEPTUAL ART THAT FLOURISHED IN THE MID-20TH CENTURY AND BEYOND. ARTISTS IN THE US LEARNED FROM CUBISM THAT REALITY COULD BE DECONSTRUCTED, REINTERPRETED, AND EXPRESSED IN ENTIRELY NEW VISUAL LANGUAGES. THE IDEA OF BREAKING DOWN SUBJECTS INTO FUNDAMENTAL ELEMENTS, A CORE CUBIST TENET, BECAME A FOUNDATIONAL CONCEPT FOR MANY AMERICAN ABSTRACT ARTISTS SEEKING TO CONVEY EMOTION, ENERGY, OR PURE VISUAL SENSATION.

MOREOVER, CUBISM'S EMPHASIS ON THE ARTIST'S SUBJECTIVE EXPERIENCE AND CONCEPTUAL UNDERSTANDING OF THE WORLD RESONATED DEEPLY WITH THE AMERICAN SPIRIT OF INNOVATION AND EXPERIMENTATION. IT PROVIDED A VISUAL VOCABULARY FOR ARTISTS TO GRAPPLE WITH THE COMPLEXITIES OF MODERN LIFE, INDUSTRIALIZATION, AND CHANGING SOCIETAL STRUCTURES. THE FRAGMENTED PERSPECTIVES AND GEOMETRIC STRUCTURES OFFERED A MEANS TO REPRESENT THE DYNAMISM AND OFTEN DISORIENTING NATURE OF THE 20TH CENTURY. THE IMPACT IS VISIBLE IN THE WAY AMERICAN ART MOVED TOWARDS GREATER INTELLECTUAL ENGAGEMENT, ENCOURAGING VIEWERS TO THINK CRITICALLY ABOUT WHAT THEY WERE SEEING AND THE ARTIST'S INTENT. CUBISM TAUGHT AMERICAN ARTISTS THAT THEY COULD FORGE THEIR OWN PATH, BUILDING UPON, BUT NOT BEING BOUND BY, HISTORICAL PRECEDENTS. THIS SPIRIT OF INDEPENDENT EXPLORATION AND RADICAL RETHINKING REMAINS A CORNERSTONE OF AMERICAN ARTISTIC IDENTITY.

FREQUENTLY ASKED QUESTIONS

Q: WHEN DID CUBISM FIRST SIGNIFICANTLY IMPACT THE US ART SCENE?

A: CUBISM FIRST MADE A SIGNIFICANT IMPACT ON THE US ART SCENE WITH THE GROUNDBREAKING ARMORY SHOW IN 1913, WHICH INTRODUCED A WIDE AUDIENCE TO EUROPEAN AVANT-GARDE ART, INCLUDING CUBIST MASTERPIECES.

Q: WHO WERE SOME OF THE MOST INFLUENTIAL EARLY AMERICAN ARTISTS TO ADOPT CUBIST IDEAS?

A: KEY EARLY AMERICAN ARTISTS INFLUENCED BY CUBISM INCLUDE MARSDEN HARTLEY, STANTON MACDONALD-WRIGHT, AND MORGAN RUSSELL, WHO WERE PART OF THE STIEGLITZ CIRCLE AND EXPLORED CUBIST PRINCIPLES IN THEIR WORK, SOMETIMES ADAPTING THEM INTO MOVEMENTS LIKE SYNCHROMISM.

Q: HOW DID CUBISM CHALLENGE TRADITIONAL WESTERN ART CONVENTIONS IN THE US?

A: CUBISM CHALLENGED TRADITIONAL WESTERN ART CONVENTIONS IN THE US BY BREAKING DOWN THE SINGLE, FIXED VIEWPOINT, INTRODUCING MULTIPLE PERSPECTIVES SIMULTANEOUSLY, FRAGMENTING OBJECTS INTO GEOMETRIC SHAPES, AND MOVING AWAY FROM STRICT REPRESENTATIONAL ACCURACY TOWARDS A MORE CONCEPTUAL AND ABSTRACT DEPICTION OF REALITY.

Q: WHAT WAS THE ROLE OF THE ARMORY SHOW IN THE RECEPTION OF CUBISM IN AMERICA?

A: THE ARMORY SHOW OF 1913 WAS CRUCIAL BECAUSE IT WAS THE FIRST LARGE-SCALE EXHIBITION TO WIDELY DISPLAY CUBIST WORKS TO THE AMERICAN PUBLIC AND ART COMMUNITY, SPARKING BOTH CONTROVERSY AND INTENSE INTEREST, AND EFFECTIVELY LAUNCHING THE MODERN ART MOVEMENT IN THE UNITED STATES.

Q: DID AMERICAN ARTISTS SIMPLY COPY EUROPEAN CUBISM, OR DID THEY DEVELOP THEIR OWN INTERPRETATIONS?

A: AMERICAN ARTISTS GENERALLY DID NOT SIMPLY COPY EUROPEAN CUBISM; INSTEAD, THEY ABSORBED ITS CORE PRINCIPLES AND ADAPTED THEM TO THEIR OWN ARTISTIC SENSIBILITIES AND CULTURAL CONTEXTS, LEADING TO UNIQUE AMERICAN INTERPRETATIONS AND VARIATIONS OF THE MOVEMENT.

Q: HOW DID CUBISM INFLUENCE AMERICAN ART EDUCATION?

A: CUBISM INFLUENCED AMERICAN ART EDUCATION BY PROMPTING A SHIFT IN CURRICULA AWAY FROM PURELY TRADITIONAL, REPRESENTATIONAL METHODS TOWARDS MORE EXPERIMENTAL APPROACHES THAT EMPHASIZED UNDERSTANDING FORM, VOLUME, AND SPATIAL RELATIONSHIPS THROUGH ABSTRACTION AND GEOMETRIC ANALYSIS.

Q: WHAT LATER AMERICAN ART MOVEMENTS SHOW THE LASTING INFLUENCE OF CUBISM?

A: LATER AMERICAN ART MOVEMENTS THAT SHOW THE LASTING INFLUENCE OF CUBISM INCLUDE PRECISIONISM AND AMERICAN SCENE PAINTING, WHICH ADOPTED CUBIST CLARITY AND GEOMETRIC SIMPLIFICATION, AS WELL AS ABSTRACT EXPRESSIONISM, WHICH BUILT UPON CUBISM'S LIBERATION OF ART FROM STRICT REPRESENTATION.

Cubism Art History Us

Cubism Art History Us

Related Articles

- [cultural anthropology analyzing societies](#)
- [cryogenics in space applications](#)
- [cultural anthropology and identity experiences us](#)

[Back to Home](#)