

CUBIST STILL LIFE

## VOCABULARY

**Line** – A line is defined as a moving point through space

# VOCABULARY

## 5 KINDS of LINE

Vertical 

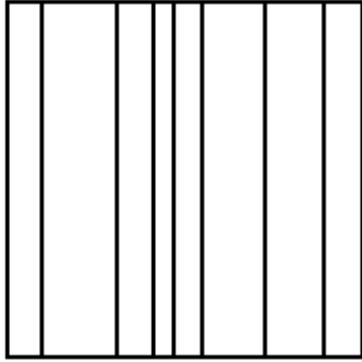
Horizontal 

Diagonal 

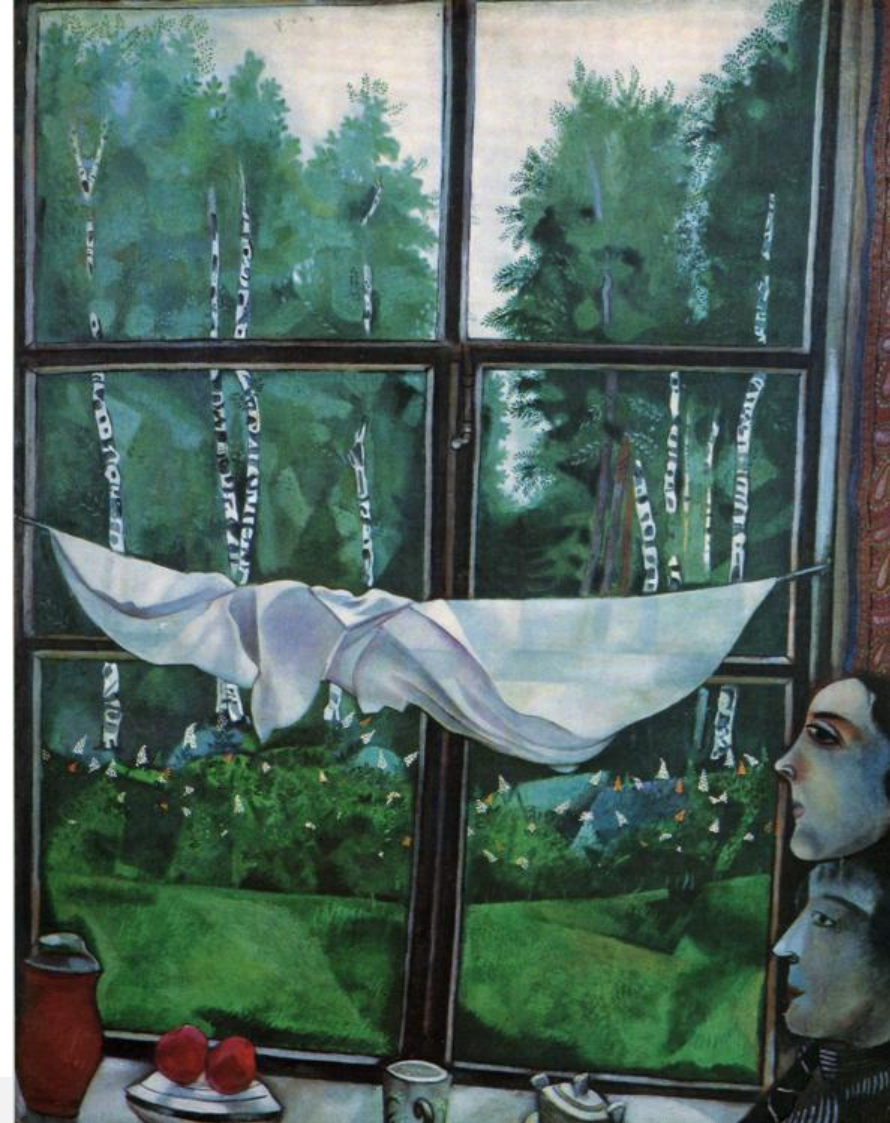
Zig-zag 

Curved 

## 5 Kinds of LINE

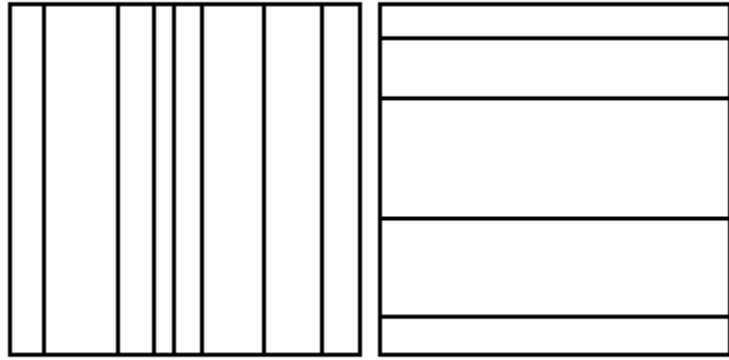


vertical



Marc Chagall  
Window in the Country  
1915

## 5 Kinds of LINE



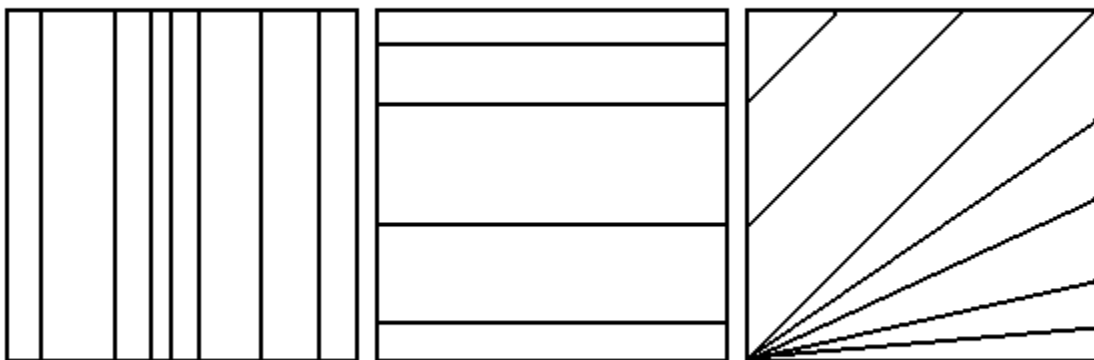
vertical

horizontal



Pierre Auguste Renoir  
*Banks of the Seine*  
1879

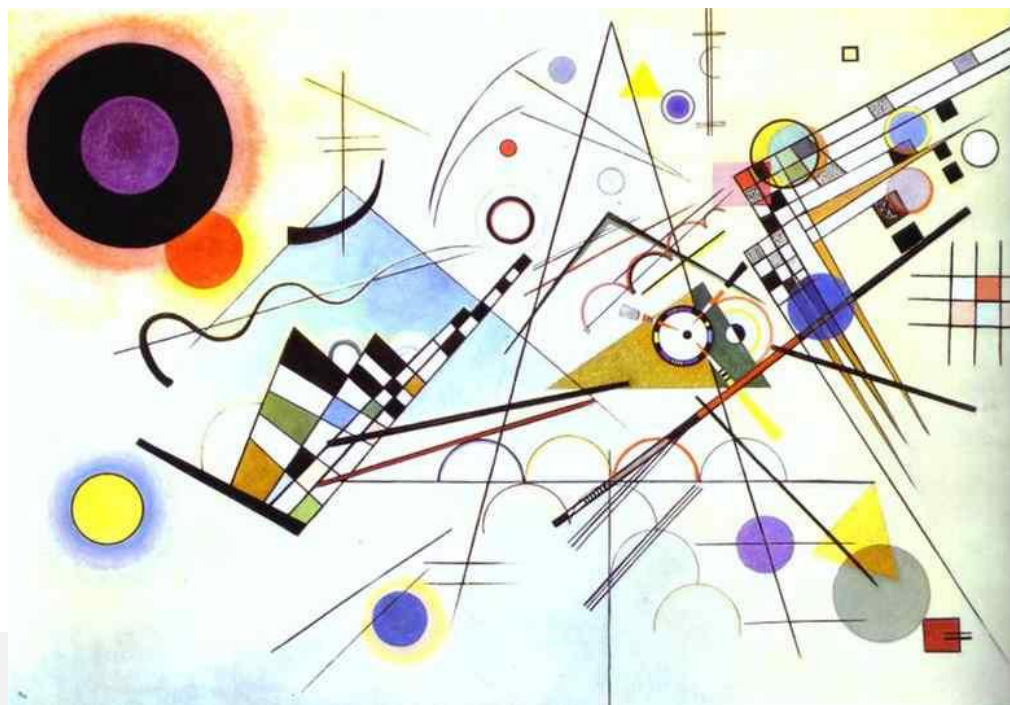
## 5 Kinds of LINE



vertical

horizontal

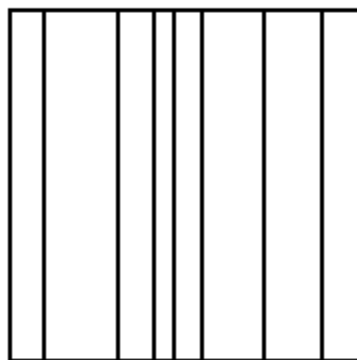
diagonal



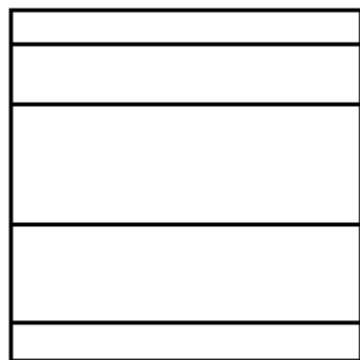
Wassily Kandinsky  
*Composition VIII*  
1923



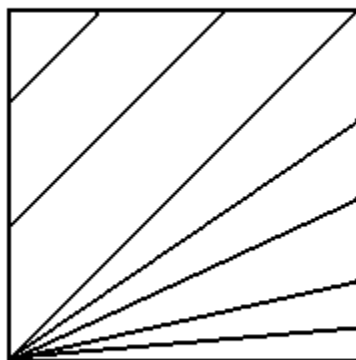
## 5 Kinds of LINE



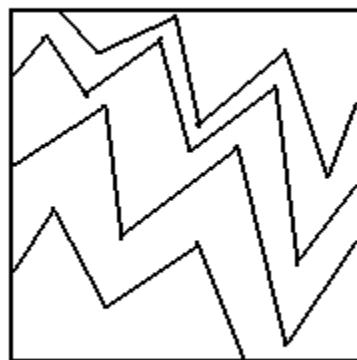
vertical



horizontal



diagonal

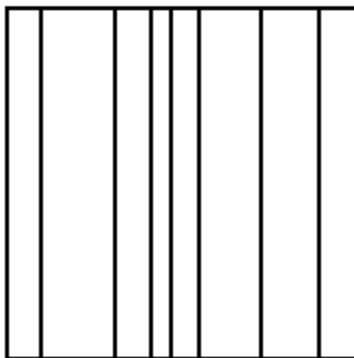


zig-zag

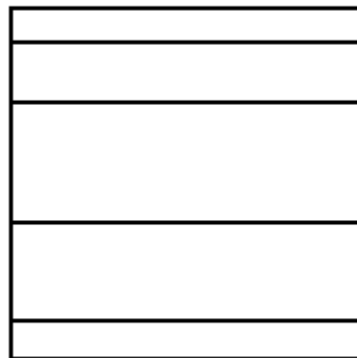


Vincent Van Gogh  
*Landscape with House and Laborer*  
1889

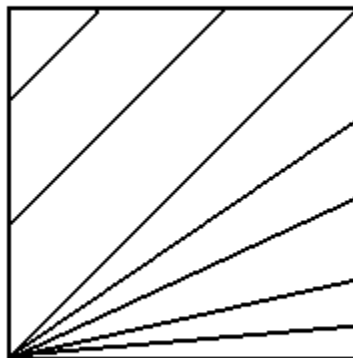
## 5 Kinds of LINE



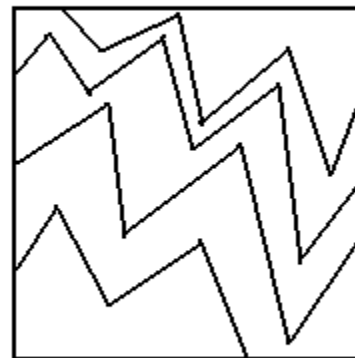
vertical



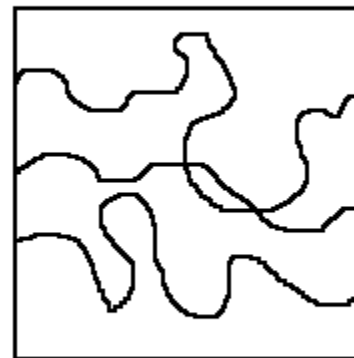
horizontal



diagonal



zig-zag



curved



Claude Monet  
*Monet's Garden*



## VOCABULARY

**Line Variation** – The ways a line can *vary* (or be altered) to change their appearance.

# VOCABULARY

## 5 TYPES of LINE VARIETY

**Length:** how long a line is

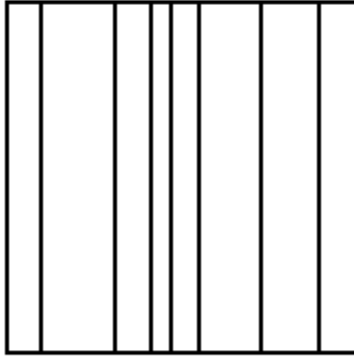
**Width:** how wide a line is

**Texture:** how a line looks like it feels

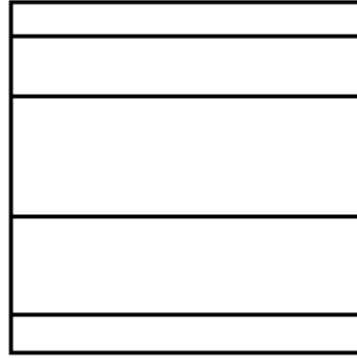
**Direction:** where a line can go

**Degree of Curve:** the looseness or tightness of a curve

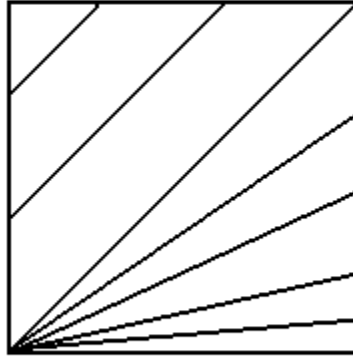
## 5 Kinds of LINE



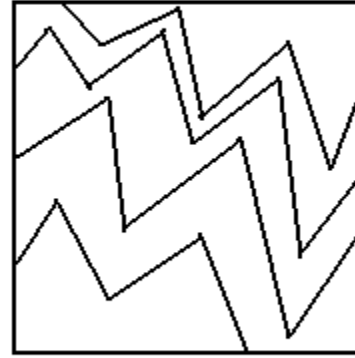
vertical



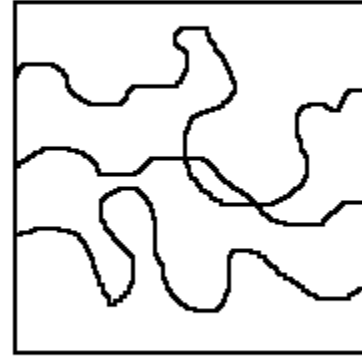
horizontal



diagonal

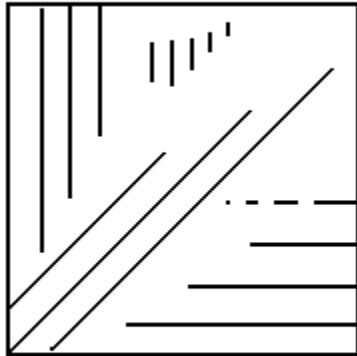


zig-zag



curved

## 5 Variations of LINE



length

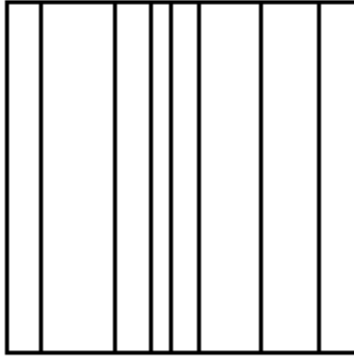


6 in

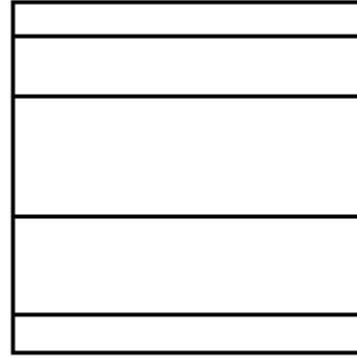


4 in

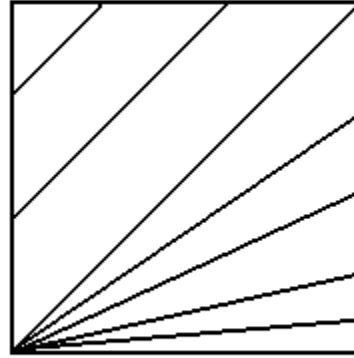
## 5 Kinds of LINE



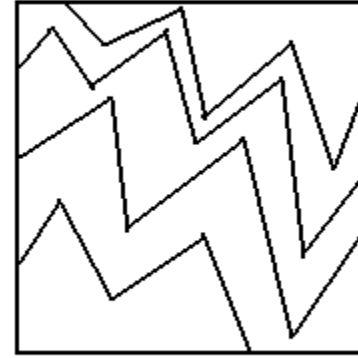
vertical



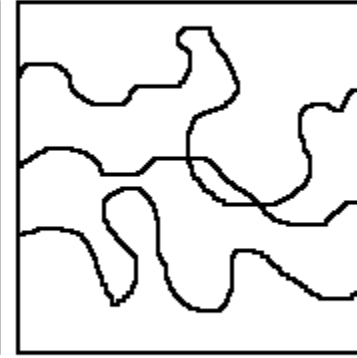
horizontal



diagonal

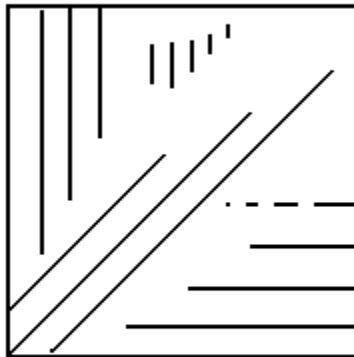


zig-zag

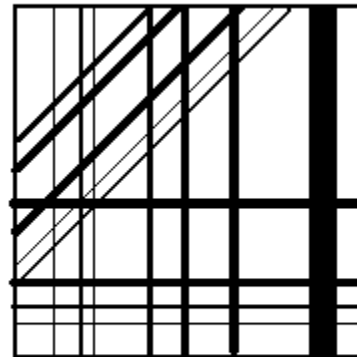


curved

## 5 Variations of LINE



length

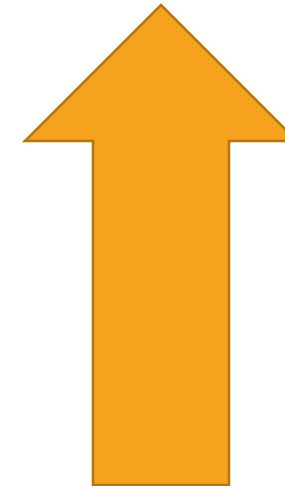
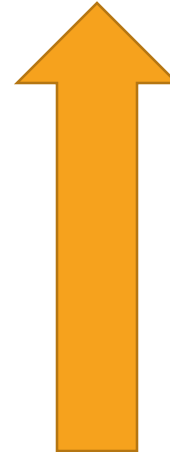


width

wide

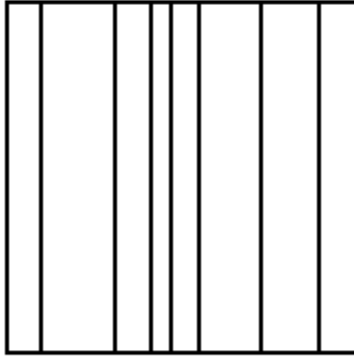


wider

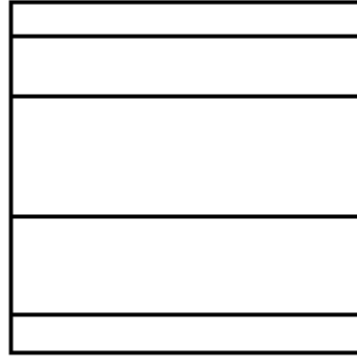


widest

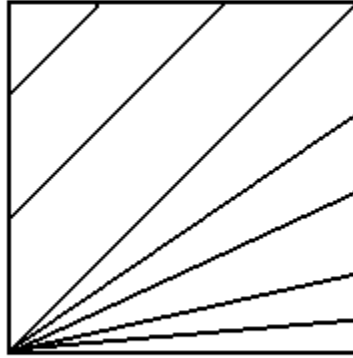
## 5 Kinds of LINE



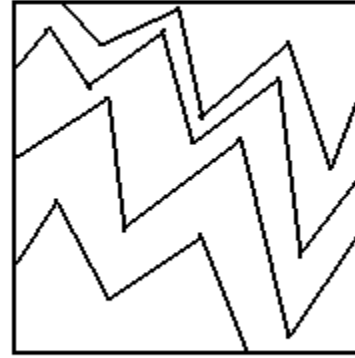
vertical



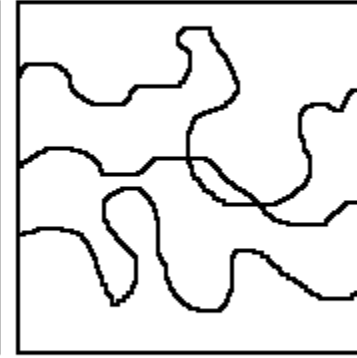
horizontal



diagonal

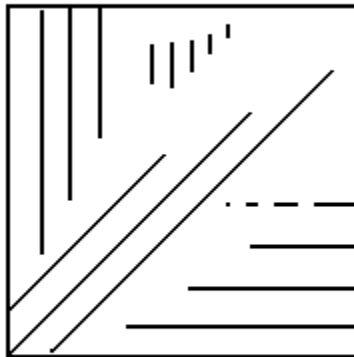


zig-zag

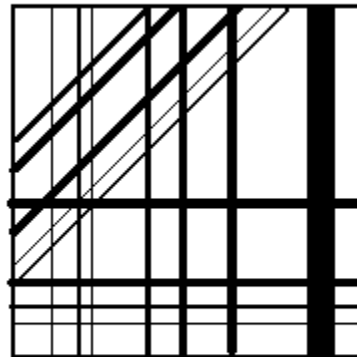


curved

## 5 Variations of LINE



length



width



texture

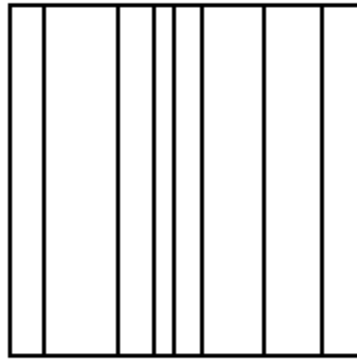
rough



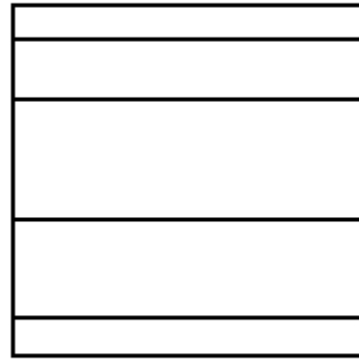
smooth



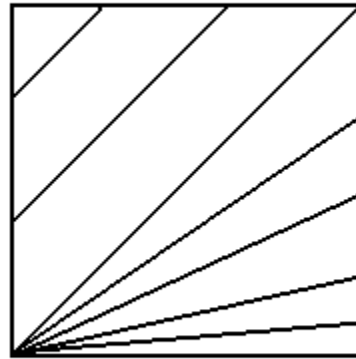
## 5 Kinds of LINE



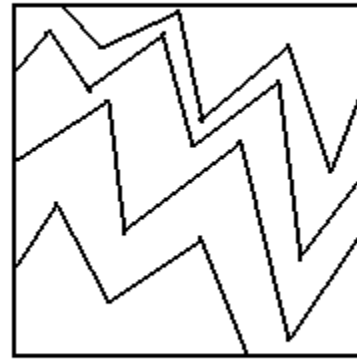
vertical



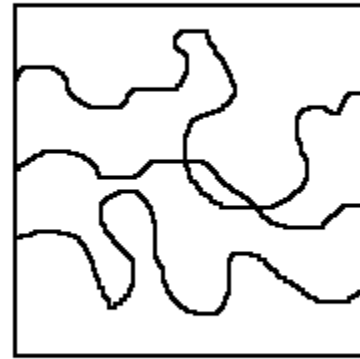
horizontal



diagonal

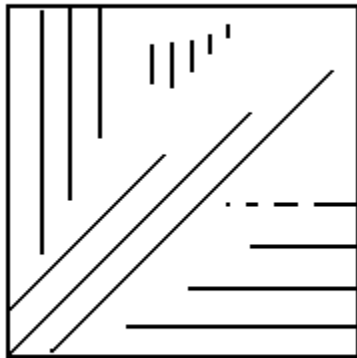


zig-zag

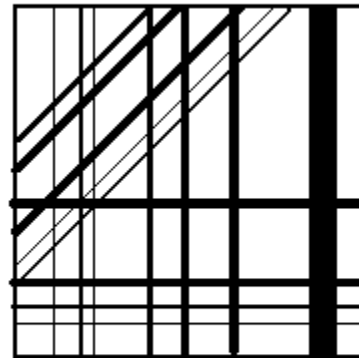


curved

## 5 Variations of LINE



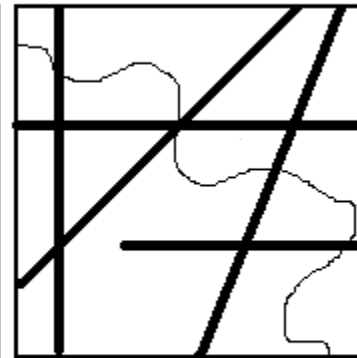
length



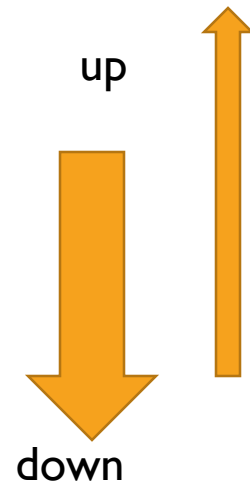
width



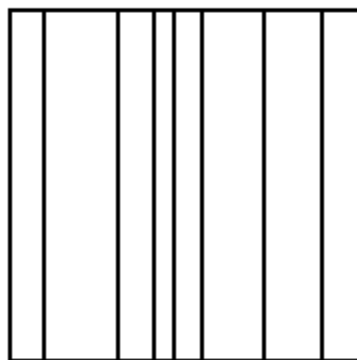
texture



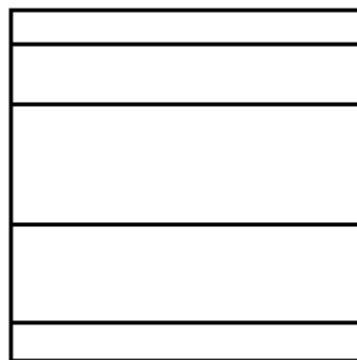
direction



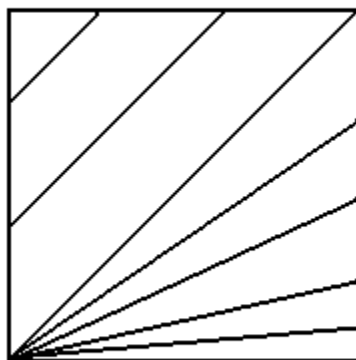
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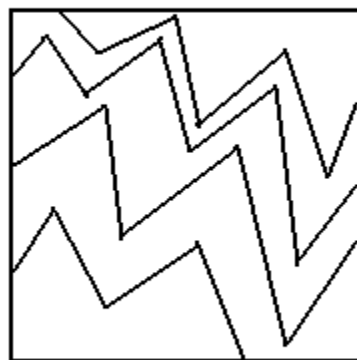
vertical



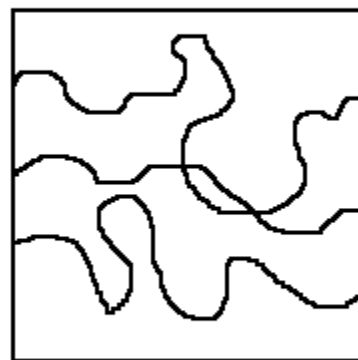
horizontal



diagonal

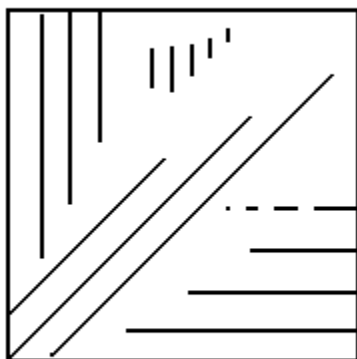


zig-zag

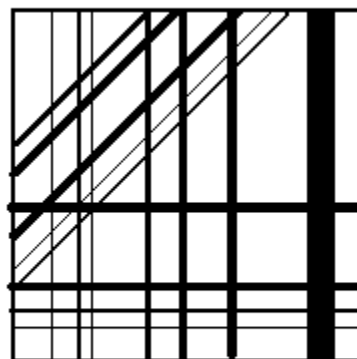


curved

## 5 Variations of LINE



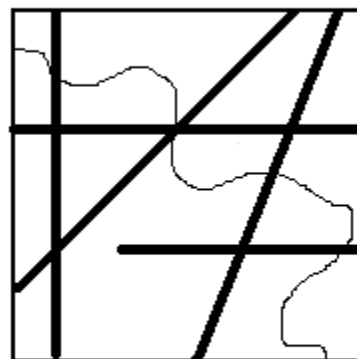
length



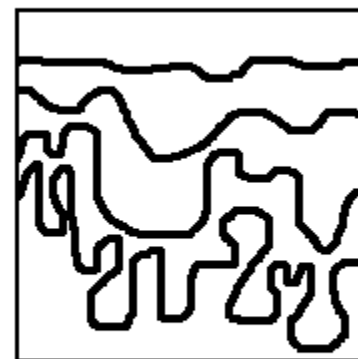
width



texture



direction



degree of  
curve

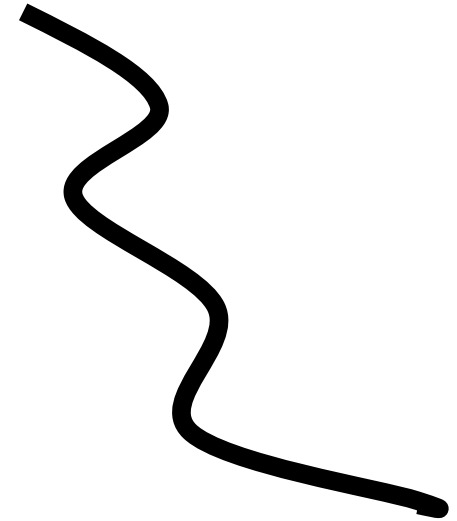
**Which line seems more active to you?**

STATIC



VS.

ACTIVE



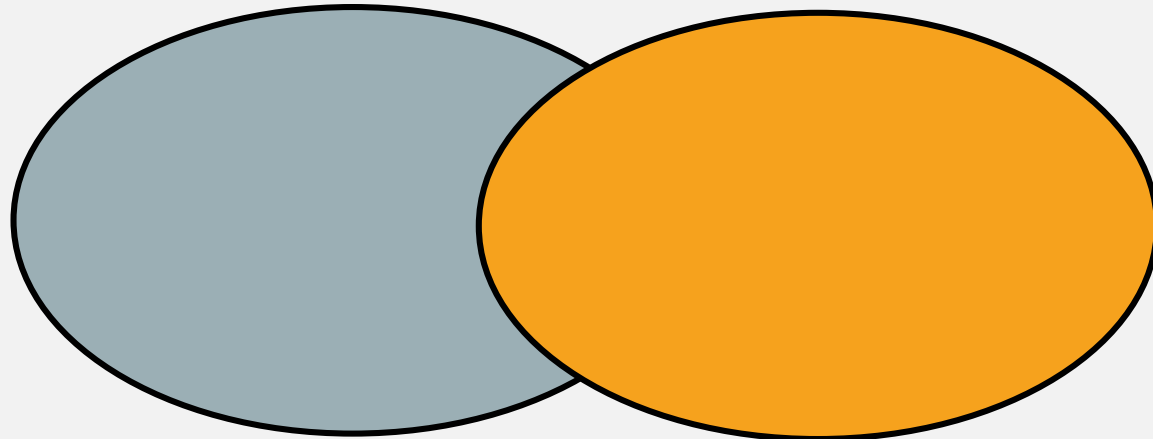
## VOCABULARY

**Static Lines** – Lines that appear to be stable and at rest. Vertical and horizontal lines are static.

**Active Lines** – Lines that express activity, excitement, tension, and confusion. Curved, zigzag, and diagonal lines are active.

# VOCABULARY

**Overlapping** – When part of one object covers another

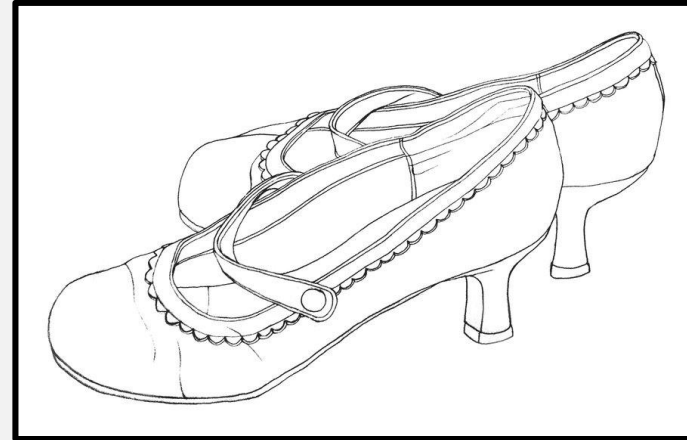




# VOCABULARY

## **Gesture vs. Contour**

- **Contour** – the outline or outer edge of something
- **Contour line drawing** – a drawing of the outlines or edges of something (no shading or filling in)



- NOT sketching
- Continuous line with few breaks

## VOCABULARY

**Blind contour** – an exercise where the artist draws the outline of something without looking at the paper.



# VOCABULARY

## **Gesture vs. Contour**

**Gesture** – a quick drawing that captures the feeling of movement



- Not detailed
- Represent the interior of an object
- Capture the essence of an object

## DRAWING EXERCISES

- Blind Contour
- Contour Line
- Continuous Line
- Gesture

# BLIND CONTOUR LINE DRAWING VS. CONTOUR LINE DRAWING

## BLIND CONTOUR

- You CANNOT pick up your pencil
- You CANNOT look at your paper

## CONTOUR LINE

- You CAN pick up your pencil
- You CAN look at your paper

Demo:

<https://www.youtube.com/watch?v=H3rXJOfSV2s>



## BLIND CONTOUR EXERCISE

- It is an exercise, or practice (like our timed gesture drawings)
- Helps you to develop hand-eye coordination and study an object
- Teaches you to rely on your eyes rather than your memory to draw something accurately

## BLIND CONTOUR EXERCISE

1. Take a sheet of 9x18 manila paper and fold it in half.
2. Position your non-dominant hand in an interesting position.
3. Rotate your body so that you can see your hand, but not your paper or your drawing hand. Use a paper shield if needed.
4. Complete two 2-minute timed drawings of your hand (wait for me to say go!)
5. Complete two additional timed blind contour drawings.

Don't look at your paper and don't pick up your pencil!

These will look abstract, so don't stress!

## CONTOUR LINE EXERCISE

- Draw the outline of an object – lines should be continuous, not sketchy
- In addition to the outline, include lines that show the shape of inner details
- Try to move your eye at the same rate you move your pencil

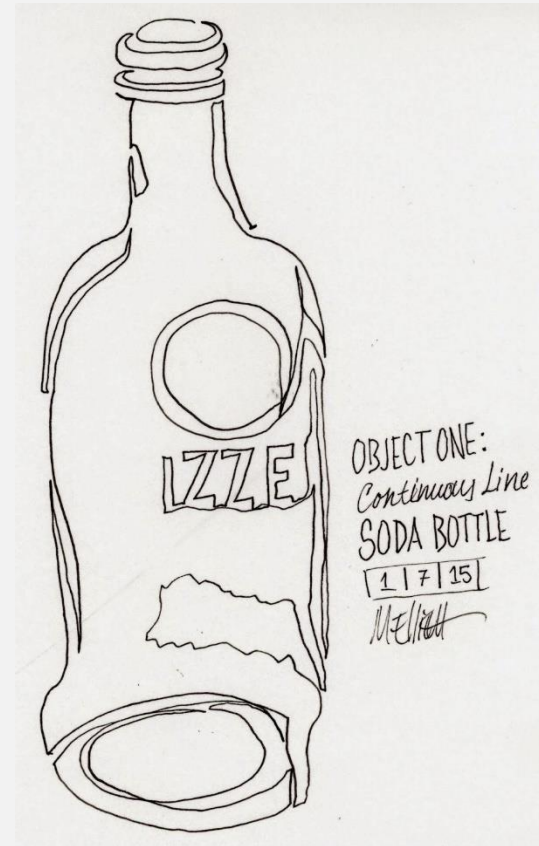
## CONTOUR LINE EXERCISE

1. Take a sheet of 9x18 manila paper and fold it in half.
2. Position your non-dominant hand in an interesting shape.
3. Rotate your body so that you can see your hand, but not your paper or your drawing hand
4. Complete two timed drawings of your hand (wait for me to say go!)
5. Complete two additional timed contour drawings.

You may look at your paper and you may pick up your pencil!

## CONTINUOUS LINE EXERCISE

1. Choose 3 objects of your own or 3 still life objects and create a mini still life on the table.
2. Draw the still life using a continuous contour line.



## GESTURE EXERCISE

1. Take a sheet of newsprint and fold it in half twice (four boxes)
2. Choose a student at each table to select an object to draw.
3. Rotate your object to the right after each gesture drawing.
4. Complete 8 timed drawings (wait for me to say go!)
  - 30 seconds
  - 45 seconds (2)
  - 1 minute (2)
  - 2 minutes (2)
  - 3 minutes

## ART MOVEMENT

**Cubism** - Cubism was a revolutionary new approach to representing reality invented in around 1907–08 by artists Pablo Picasso and Georges Braque. They brought different views of subjects (usually objects or figures) together in the same picture, resulting in paintings that appear fragmented and abstracted.

## ART MOVEMENT

- **Influences:**
  - African art (masks)– not in the religious or social symbolism –purely for the aesthetic
  - Modern urban street life
  - Fascination with construction and deconstruction



# ART MOVEMENT

- **Characteristics**
  - Often include elements of text
  - Common themes such as musical instruments, bottles, pitchers, glasses, newspapers, playing cards, human face/figure
  - As movement progressed included elements of collage (pasted colored/printed pieces of paper into paintings)

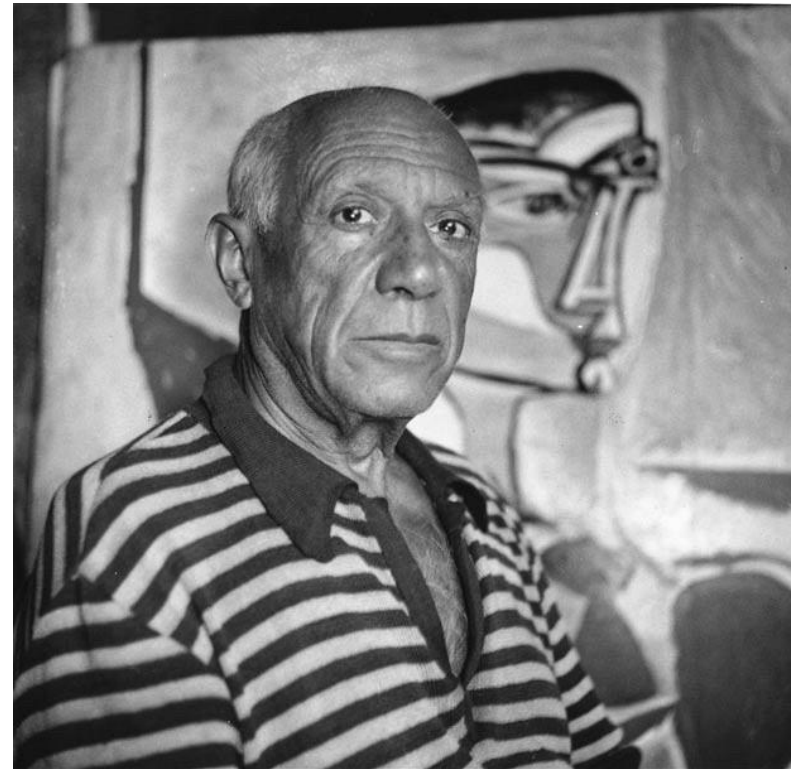
# ART MOVEMENT

- **Characteristics**

- Simplify figures and objects into geometric components/planes that may or may not add up to the whole figure or object as it would appear in the natural world
- Distorted figures and forms
- Simultaneously depict different points of view on one plane (suggested surface)
- Typical color palette of monochromatic browns, grays, blacks

CUBIST ARTISTS

PABLO PICASSO 1881-1973



# PABLO PICASSO



*Woman with Pears*  
1909  
*Oil on Canvas*

# PABLO PICASSO



*Violin and Grapes*  
1912  
Oil on Canvas

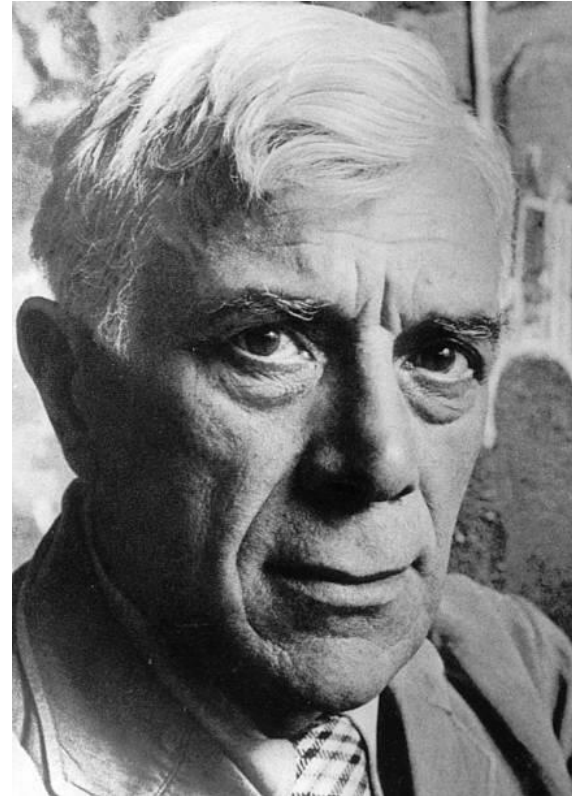


# PABLO PICASSO



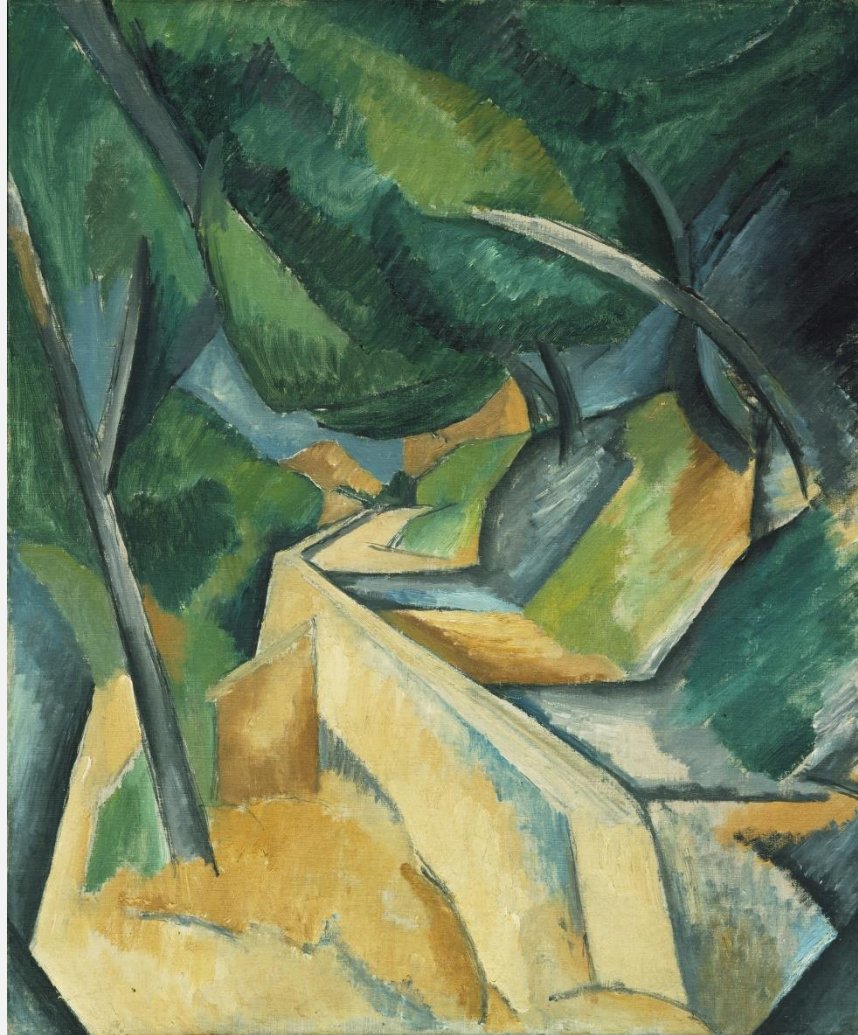
*Head of a Man with a Hat*  
1912  
Charcoal on paper

GEORGES BRAQUE  
1882-1963





# GEORGES BRAQUE



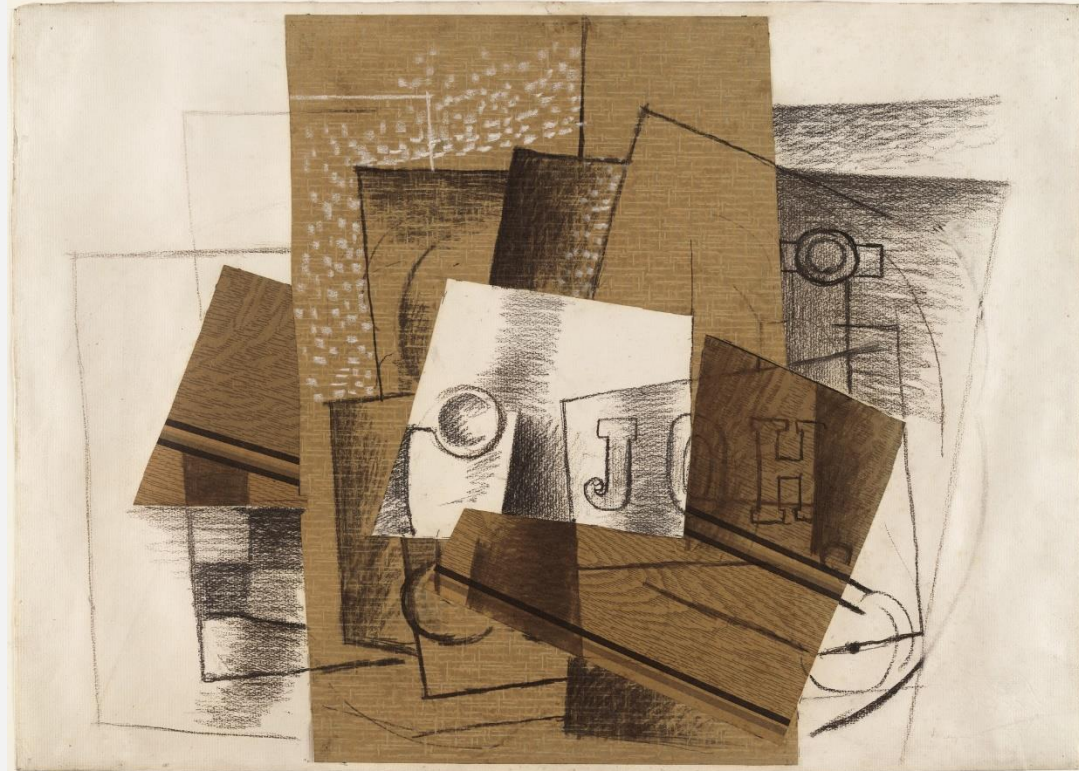
*Road near L'Estaque*  
1908  
Oil on canvas

# GEORGES BRAQUE



*Man with a Guitar*  
1911-1912  
Oil on canvas

# GEORGES BRAQUE



*Still Life with Glass and Letters*

1914

*Cut-and pasted printed paper, charcoal,  
pastel and pencil on paper*

## EXPLORING CUBISM

**Choose 2 of the provided artworks and answer each of the questions below:**

- What do you see in this image? Where?
- What do you think the overall subject is intended to be?
- What influences and characteristics of Cubism that we just discussed do you see in this image?
- How did the artist use line/shape/form/color/value/texture?

Place answers in your sketchbook with the project notes.

# CUBISM STILL LIFE

## CREATING THE COMPOSITION

1. Choose two objects.
2. Draw a contour outline of these objects in your sketchbook. Overlapping the objects is encouraged.
3. Draw a FINAL contour outline of the two objects on 9x12 drawing paper.
4. Trace stencils of a LETTER and a NUMBER on your paper. Rotate your stencil in directions that will add interest to your composition.
5. Draw lines in a variety of directions using a ruler (approximately 6 lines.)
6. Draw half-lines in a variety of directions using a ruler (approximately 5 lines.)



# CUBISM STILL LIFE

## **ADDING VALUE**

1. Create a 1x6 inch gradient scale in your sketchbook with charcoal pencil.
2. Create a value gradient using charcoal pencil in each section of your FINAL drawing.
3. Rotate your paper often and avoid placing a VALUE 6 next to another VALUE.

# CREDIT

- *Woman with Pear* - <https://www.moma.org/collection/works/80394>
- *Head of a Man with a Hat* - [https://www.moma.org/collection/works/35867?artist\\_id=4609&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/35867?artist_id=4609&locale=en&page=1&sov_referrer=artist)
- *Violin and Grapes* - [https://www.moma.org/collection/works/78578?artist\\_id=4609&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/78578?artist_id=4609&locale=en&page=1&sov_referrer=artist)
- *Road near L'Estaque* - [https://www.moma.org/collection/works/78787?artist\\_id=744&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/78787?artist_id=744&locale=en&page=1&sov_referrer=artist)
- *Still Life with Glass and Letters* - [https://www.moma.org/collection/works/33278?artist\\_id=744&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/33278?artist_id=744&locale=en&page=1&sov_referrer=artist)
- *Man with a Guitar* - [https://www.moma.org/collection/works/79048?artist\\_id=744&locale=en&page=1&sov\\_referrer=artist](https://www.moma.org/collection/works/79048?artist_id=744&locale=en&page=1&sov_referrer=artist)