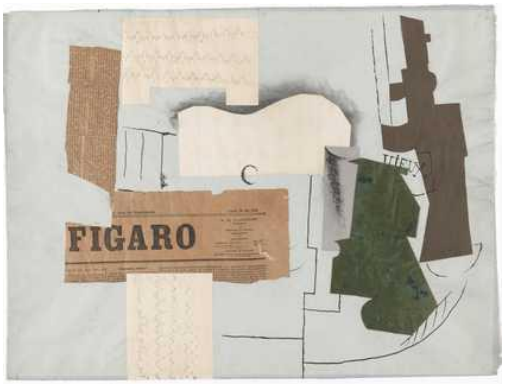
Year 9 Cubism

<u>Cubism</u> Early 20th-century French movement marked by a revolutionary departure from representational art. Pablo Picasso and Georges Braque explored the surface of objects, stressing basic abstract geometric forms that presented the object from many angles simultaneously.

Technical words:



Charcoal Charcoal is a black crumbly drawing material made of carbon and often used for sketching and under-drawing for paintings, although can also be used to create more finished drawings

Graphite Graphite is a metallic grey writing and drawing material most commonly used in pencil form – though graphite powder is also used by artists as a drawing material

Composition Composition is the arrangement of elements within a work of art

Form In relation to art the term form has two meanings: it can refer to the overall form taken by the work – its physical nature; or within a work of art it can refer to the element of shape among the various elements that make up a work

Collage Collage describes both the technique and the resulting work of art in which pieces of paper, photographs, fabric and other ephemera are arranged and stuck down onto a supporting surface

<u>Vorticism</u>

Vorticist painting combined cubist fragmentation of reality with hard-edged imagery derived from the machine and the urban environment. It was, in effect, a British equivalent to futurism, although with doctrinal differences, and Lewis was deeply hostile to the futurists. Other artists involved with the group were Lawrence Atkinson, Jessica Dismorr, Cuthbert Hamilton, William Roberts, Helen Saunders, Edward Wadsworth, and the sculptors Sir Jacob Epstein and Henri Gaudier-Brzeska. David Bomberg was not formally a member of the group but produced major work in a similar style.

Technical words:

Etch To carve an image into metal, glass or film

Drypoint An intaglio technique where lines are scratched directly into the plate, without the use of acid. The burr thrown up by the needle gives the print a velvety appearance

Acetate Clear plastic sheet used for registering plates, blocks and to create monotypes and stencils

Ghost Print A print taken from the plate as a second print without re-inking

Chine Colle Traditionally, the printing of an image on a very light, delicate paper that is then adhered to a stronger, supporting paper. The application of colour using coloured paper rather than the use of ink on multiple plates or through the a la poupee technique.