

Key Stage 3: Knowledge Organiser		Topic: Cubism	Year: 8
		Time Period: Analytic phase (1907-12) Synthetic phase (1913 through the 1920s)	
LEARNING JOURNEY	Inspiration & Influences	You will take inspiration from the work of Pablo Picasso, Georges Braque and Juan Gris who developed a revolutionary new style of painting which transformed everyday objects, landscapes, and people into geometric shapes. Their aim was to show things as they really are, not just to show what they look like. They felt that they could give the viewer a more accurate understanding of an object, landscape or person by showing it from different angles or viewpoints, so they used flat geometric shapes to represent the different sides and angles of the objects. By doing this, they could suggest three-dimensional qualities and structure without using techniques such as perspective and shading.	
	Observational Studies	You will produce a selection of initial observational studies using typical cubist motifs including musical instruments, bottles, pitchers and glasses. You will explore a variety of formal drawing exercises using, paints and pencils.	
	Explore & Create	You will explore ' <i>Objects and Viewpoints</i> ' in relation to familiar objects from different perspectives, by combining line drawings taken from different perspectives. You will use techniques such as mark making, photography, collage, sculpture and painting. You will analyse and talk about how artists use images to change the way the world is represented.	



Key Words Glossary		Formal Elements Covered
Pablo Picasso	Prolific and influential Spanish artist who lived in France.	<input type="checkbox"/> Line: the path left by a moving point. For example, a pencil, a stick or a paintbrush dipped in paint. <input type="checkbox"/> Shape: the area enclosed by a line. It could be just an outline or it could be shaded in. Shapes can be geometric, like a circle or triangle, or irregular <input type="checkbox"/> Colour: is a very important element. Colour is created by light and is broken down into three properties: hue, value and intensity. The colour wheel is an important tool in Art & Design. <input type="checkbox"/> Pattern: a design that is created by repeating lines, shapes, tones or colours. Patterns can be man-made, like the design printed/woven onto a fabric, or could be completely natural i.e. the markings on animal fur. <input type="checkbox"/> Form: is a three dimensional shape, such as a cube, sphere or cone. Sculpture and three-dimensional design are about creating form. In two-dimensional artwork tone and perspective can be used to create the illusion of form. <input type="checkbox"/> Tone: refers to how light or dark something is. This could be a shade or how dark or light a colour appears. Tones are created by the way light falls onto a 3D object. Light areas are highlights, whereas darker areas are shadows. <input type="checkbox"/> Texture: relates to the surface quality – the way something feels or looks like it feels. Actual texture can be created by changing the surface of a canvas, for example, whilst visual texture is created by
George Braque	Major 20th-century French painter, collagist, draughtsman, printmaker and sculptor. ... Braque's work between 1908 and 1912 is closely associated with that of his colleague Pablo Picasso.	
Juan Gris	Spanish painter born in Madrid who lived and worked in France most of his life.	
Fragmented	A part broken off or detached: scattered fragments of the broken vase, an isolated, unfinished, or incomplete part.	
Overlapping	To lap over (something else or each other); extend over and cover a part of.	
Geometric forms	Geometric forms are called polygons and include triangles, squares, and pentagons.	
Motif	A dominant or recurring idea in an artistic work.	
Reassembled	To bring or put together the parts of (something) again.	
Distortion	The act of twisting or altering something out of its true, natural, or original state.	
Analytical Cubism	The term analytical cubism describes the early phase of cubism, generally considered to run from 1908–12, characterised by a fragmentary appearance of multiple viewpoints and overlapping planes.	
Synthetic Cubism	Synthetic cubism is the later phase of cubism, generally considered to run from about 1912 to 1914, characterised by simpler shapes and brighter colours.	
Harmony	The quality of how the visual elements are working together in a composition. It is achieved when all elements have unity and cohesion, giving a sense of completion to an artwork.	
Observational Drawing	Observing (looking at) the real thing as you complete a drawing.	

Splintered	To break into small sharp fragments.	using marks to represent a particular surface.
Stylisation	Simplified ways of representing objects or scenes that do not attempt a full, precise and accurate representation of their visual appearance.	
Fractured	As if seen from more than one point of view at once, or built up of flattened forms,	
Multiple	Consisting of, including, or involving more than one.	
Composition	The arrangement of elements within a work of art.	
Contrasting vantage points	The arrangement of opposite elements and viewpoints (light vs. dark colours, rough vs. smooth textures, large vs. small shapes, front vs. back, opposite sides, up vs. down etc.) in a piece so as to create visual interest, excitement, and drama.	
Tints	To lighten a colour by adding white—producing colours called tints .	
Shades	To darken a paint colour by adding black paint—producing colours called shades.	
Formative Assessment:	You will be assessed on your practical exploration of the appropriate formal elements and use of media and artistic techniques. There will be a written element to test your memorisation, knowledge and understanding of key historical facts and artistic vocabulary.	

Cubism

"Cubism is not a reality you can take in your hand. It's more like a perfume, in front of you, behind you, to the sides, the scent is everywhere but you don't quite know where it comes from."
Pablo Picasso

