

The semiology of cubism

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The Semiology of Cubism

In the reading under consideration the writer rejects the notion of sizing up cubism in the context of a specific time period or containing cubism within the domain and scope of a few representative artists and rather tries to trace out the semiotic evolution of cubism, while delving on revealing memoirs unraveling the catechism and intense meditative introspection going on within the minds of the few salient artists like Picasso, thereby making an attempt to grasp the somewhat amorphous and intensely cerebral evolution of the Semiology of cubism.

Even a cursory reading of the given text testifies to the fact that the aim of the author is not to limit the actual scope of the topic by affiliating it to concrete conclusions. In contrast, adhering to the creative nature of the topic one is delving upon, the author is trying to give the reader a peep into the struggles, conflicts, frustrations, angst and evolutionary reverberations going on into the minds of the few representative cubists, thereby portraying the evolution of a school of art in a somewhat loosely chronological context, where the artists simultaneously engage in the act of creation and at the same time get disillusioned with the forms and symbols created by them. One peculiar thing about the reader is that in one's attempt to engage in a loosely creative way into a semiotic evolution of cubism, while avoiding adhering to concrete generalities, many a times the writer comes out as being somewhat nebulous and ungraspable.