

# Paul cezanne and his influence on cubism



**ASSIGN  
BUSTER**

Cubism can be, and has been, defined as the world's first style of abstract art. From its lack of landscapes and foreshortening to the multitude of geometric forms, Cubist art can be quite hard to analyze. An abundance of geometric shapes and monochromatic colors can blur the object "in focus", and its lack of three-dimensionality just exacerbates the analysis process. But art wasn't always like this.

Artists from the same and surrounding regions a few years prior were not creating art as abstract as the Cubists. In fact, the preceding artwork was neither abstract nor ambiguous in the slightest, so why the change? Cubist art deviated almost completely from the prior art forms, and at the forefront of this new form of art was a new way of thinking sparked by scientific findings by Albert Einstein and a Neo-impressionist artist by the name of Paul Cezanne. Cezanne was born in 1839 into a wealthy family, which helped him succeed in the vicious world of art.

Like most artists of his time, Cezanne attended college to study art, but was simultaneously enrolled at the University of Aix to study law under the command of his father. Following his dual enrollment, he enrolled in the Académie Julian to study paintings of artists. In the years to come, Cezanne experienced self-doubt, going between working at his father's banking firm and submerging himself into the critical world of art returning to Aix and going away to Paris respectively - before finally moving to Pont-Aven to study with Pissarro, a well-known artist. It was then that Cezanne realized that he was not to be accepted by the rest. 1874: the first exhibition of La Société Anonyme Coopérative des Artistes, Peintres, Sculpteurs, et Graveurs - a group of rejected artists who soon after deemed themselves the Impressionists.

<https://assignbuster.com/paul-cezanne-and-his-influence-on-cubism/>

Cezanne entered but was rejected from all of the other exhibitions except for the third. He was part of a new wave of artists who called themselves the Neo-elementariness. The first Neo-limitations artists were George Serrate and Paul Signac. Developed in the late 19th Century after the disbandment of Impressionist group La Societ, Impressionists deviated from the unfinished style of the Impressionists and focused on the science of color.

Their predecessors had a focus on color but more to convey reality through the eyes of the artist himself, objectively. Many put emphasis on the fleeting moment of time - some artists, such as Monet, used hasty dashed strokes of color on their canvas to depict such advances of time - while others focused on the perspectives of an object during different times of day - different lighting. Yet, they all had more to do with the depiction of a state of mind during an event; thus, each artist had their own personal style. The Neo-Impressionists, however, took a more scientific approach to art.

They had a main focus on color much like the Impressionists, but, much like the Impressionists, had their own unique style. Georges Serrate was the closest of the Neo-Impressionists to Monet stylistically, nevertheless he differed greatly. Serrate coined his style of painting pointillism, meticulous plotting of paint in the form of monochromatic dots of equal size. Scientific experiment and theory was used in Neo-limitations art, using optical principles of light and color to convey an ultimate reality. Scientifically, color occurs in the Networks Television.

Cezanne never aligned well with the other Impressionist painters, so much so that he removed himself from the Impressionists in 1877 (after the third

Sociot exhibition) and worked in isolation. It wasn't until almost twenty years later that Cezanne would publicly present his works of art. His differences with the Impressionist artists classified him as a Neo-Impressionist, but his style was much more radical than that of the other Neo-Impressionist artists. The depiction of modern life became popular during this time period and Neo-Impressionism and Impressionism alike were creating work to convey such modernity.

Cezanne, on the other hand, wanted to emphasize the difference between a painting and reality. Techniques from the Renaissance have been made commonplace thereafter. Foreshortening, the art of making an object smaller or larger to convey distance, for instance, was a major technique used by artists to create the illusion of distance, or the third dimension [z-axis], on a two-dimensional piece of canvas. Paul Cezanne felt that the use of illusionist techniques took away from the media on which the artists paint.

At the start of the 20th Century, artists were dealing with a dilemma: how to properly depict a world changing at the speed of light. Formerly, artists were dealing with how to depict modern life just as the Cubists were, but the change in depiction from that of Impressionists to Neo-Impressionists is going from life as people saw it (casual events) to the depiction of more personal moments with a radical change in color to convey emotion and mood. However, the change from Neo-Impressionist art to Cubist art was much less conservative.

In 1905, Albert Einstein and few other colleagues founded the theory of relativity in which Einstein stated that the laws of physics are the same

everywhere and the speed of light is a constant. With this, Einstein concluded that no observer's experience of time is the same. Man of this era was experiencing time more whimsically: technology is booming, the car industry is starting to take off, and more intercultural interactions were taking place. With each culture having their own idiosyncratic perspectives and thus the distortion of the truth. So artists of this Time felt that they needed to depict life in their art as it was seen during their time: skeptical, uncertain, confusing, analytical, relative, subjective. Everything is relative and subjective and so were the creations of the artists themselves. A couple of years later two young artists by the name Pablo Picasso and Georges Braque encountered this problem head-on.

They felt that they had to depict life as such, but how were they to do that? Well, in 1907 at the Salon d'Automne it was because of Cezanne titled "The Bathers" that young Picasso became infatuated by his work. The treatment of the nude form in The Bathers influenced the nude form in PiPicassoeLesseDemolishes'Davidsonreatly. He flattened the form much like Cezanne and deconstructed the forms into a few planes, geometric shapes, and angles. Picasso in LeLesseDemolishesuch like Cezanne The Bathers gave up tired traditions of modeling and foreshortening and embraced the flat surface of the canvas before him.

The planes make it seem that if touched, the painting would cut due to its jagged and rigid look, and, today, it can be viewed in the Kunstmuseum Basel. <sup>2</sup> This work of art is not easily discernible, even for scholars. Here BrBraque'sery vaguely and subtly aligns the lines outlining multiple overlapping planes to create an underlying triangle to guide the viewers " <https://assignbuster.com/paul-cezanne-and-his-influence-on-cubism/>

intellect" down the triangle to its base. It is at the peak of the triangle where Braque places a seemingly triangular beam (perhaps a beam of light since the beam is lightly colored brown) shining down from the top right of the canvas on the peak of the main triangle.

Artists of this time were well-versed in the sciences and mathematics. The belief that an artist should be knowledgeable of science and math dates back to the Renaissance. With knowledge of Einstein's theory of relativity and other findings, Braque portrayed this bar-room singer with a guitar in his or her most basic form in fleeting time through the usage of geometric planes for form and the overlapping and repetitive patterns of planes and shapes to portray movement through time letting us see so quickly in one glimpse.

One glimpse of this work and you see an entire performance pass by before you could even discern what had taken place on that very piece of canvas. This is exactly what Braque wanted in fact. Through Einstein's findings, Braque conveyed his theory of relativity and space time through this work of art. The value behind the object seems to be one of concern, concern for the time in which Braque and all of humanity in America and Europe due to the ever-changing and ever-increasing pace of life. Where is all of this going to take humanity?

His or her location is capricious and our perspective of the bar-room is just as capricious as her location just as life and our perspective of life is ever-changing with unprecedented speed due to the advancement of technology and scientific discovery. But where is Cezanne all of this? Cezanne's legacy remains in the work of the Cubists. His soul lies in the deconstruction of the

form of the bar-room performer and his/her guitar. If one compares Cezanne's paintings of Mont Saint-Victor he went from nearly painting the mountain exactly as he saw it to the mountain's basic underlying form: geometric shapes and planes.

Cezanne's influence can also be pinpointed in the multiple perspectives of the performer that Braque gives us. Cezanne to abstract art and so did the Cubists evidently. Also Cezanne from perspective drawing, for which he is famously known, caught the interest of Cubists. He felt that a painting is not reality - it should not imitate reality but rather create reality we see/know it; therefore, a painting should not suggest depth or a third dimension. The surface of a painting is two dimensional and so is art work that is to be put on any given piece of canvas, around which Cezanne his art work.