

### **Cubism and Its Derivatives (European Art, circa 1907 to the 1920s)**

1. Compare Fernand Léger, *Table and Fruit*, 1909, 47.8 (G367) to Juan Gris, *Still Life*, 1917, 51.20 (G367). Look at the color and overall composition. How does the earlier version of Cubism compare to the later?

2. Observe Albert Gleizes, *The Village*, 1913, 71.26 (G276) and Alexandra Exter, *Italian Town by the Sea*, c. 1917, 2008.83 (G367), while thinking of the long tradition of landscape painting in Euro-American art. Describe one or two ways in which each artist breaks from that past tradition with these landscapes.

Gleizes:

Exter:

3. Examine Pablo Picasso's two works on display from the 1920s: *Woman by the Sea*, 1922, 61.36.24 (G376) and *Woman in an Armchair*, 1927, 63.2 (G376). Is there any visual quality or style present that allows you to understand these were created by the same artist? Explain your answer, in connection to the paintings.

4. Examples of Cubist-inspired sculptures are on display in G367. Examine these two sculptures of women and describe the abstractions in form the artists each chose. Are there aspects in each sculpture that allow you to still realize the sculpture's original subject matter?

Sir Jacob Epstein, *Female Figure*, 1913, 67.29 (G367)

Amedeo Modigliani, *Head*, 1911-1912, 62.73.1 (G367)

5. Examine the painting by Piet Mondrian, *Composition with Blue, Red, Yellow, and Black*, 1922, 65.5 (G377). Consider Mondrian's use of line and color—and consider this question: can a non-figurative painting convey emotion to the viewer? Explain your answer in connection to this painting.

6. If you have time, take a walk through the International Modernism exhibition galleries, just looking for the impact and influence of Cubism on photography, design, and printmaking in the early 20<sup>th</sup> century. In 10 words or less, what did you find?