

The Development of New Artistic Paradigms: The Case of Cubism

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Dimensions of Artistic Style

1st dimension

- The aesthetic elements common to a group of artistic works

2nd dimension

- A spatio-temporal boundary delineating works made at the same time/place by the same person or group

3rd dimension

- A set of related solutions to a particular problem of representation

Conventional Sociological Models of Art

Exogenous Model:

- Artistic creation is shaped by external forces; primary finding: stronger political-economies produce geometric art; weaker ones, organic art

Ecological Model:

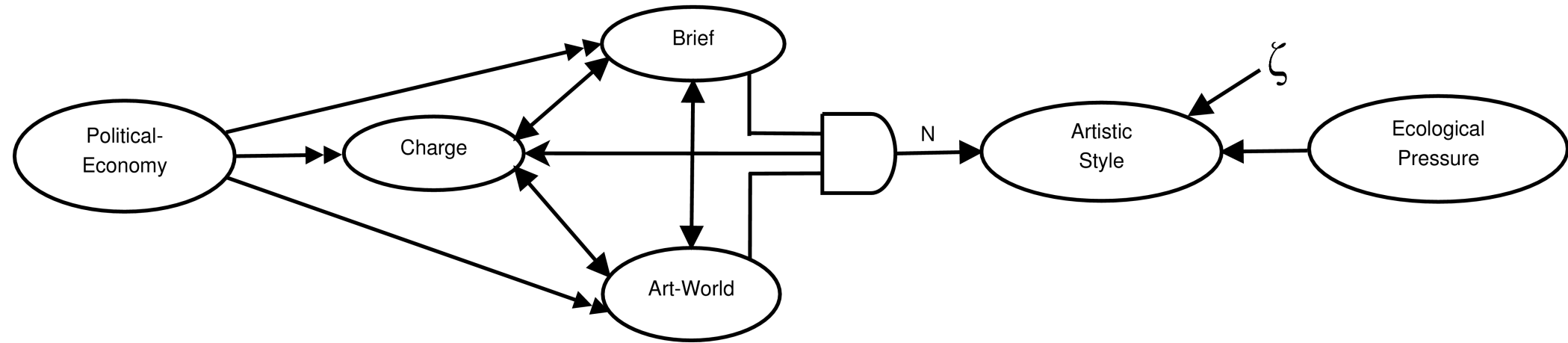
- Artistic creation is defined by the constant search for novelty/innovation; produces a cycle of continuous, incremental change

Paradigmatic Model of Art

3 components:

- Charge
 - The problem(s) that the artists confront
- Brief
 - The cultural repertoire from which the artists and audiences draw
- Art-World
 - The relationships among the individuals, groups, and institutions involved in bringing forth the style

Relationships among Charge, Brief, and Art-World



Paradigmatic Analysis: Cubism's Art-World

- Avant-garde Paris, 1907–1914
- Picasso, Braque, & Kahnweiler
- Matisse
- Art dealers and collectors
- Salons and exhibitions
- “Gallery” vs. “Salon” Cubists, and the tension between them
- Art critics and historians

Paradigmatic Analysis: Cubism's Brief

- Primitivism
- Impressionism/Post-Impressionism
- Fauvism
- Art Nouveau
- Tension between traditionalism and modernism
- Tension between nationalism and cosmopolitanism

Paradigmatic Analysis: Cubism's Charge

- Visual interest
- Non-classical appreciation of human figure
- Realism
- Modern representation of perspective and space

Conclusions

Paradigmatic analysis of art:

- is historical, not predictive
- is interpretive
- may draw upon exogenous and ecological models
- focuses on the development of and relations among the charge, brief, and art-world