



Juan Gris
Portrait of the artist

Juan Gris *Houses in Paris, 1911*

"Culture is above all a product of urban culture. In Cubist painting the city can be found both as picture and as model for a composition of space" notes Juan Gris on the very title of the exhibition "Cubism: The International Exhibition in Europe 1911-1912" of culture, its artistic departure in Europe 1911-1912. Unlike the Impressionists and the Fauvists, don't urban artists do not subject the world "out" to a reduction. For this a real life experiment, a challenge to what is made. The city is a subject that the artist can no longer be perceived in terms of form and volume as well as their representational and perceptive positions.

Juan Gris painted the picture *Houses in Paris (Houses à Paris)* at a time in which, despite the physical proximity to Paris, he was still preoccupied with the work of Paul Cézanne. Gris, who also migrated from Spain (initially from Valencian Girona), came to Paris in the year after studying painting and graphics in Madrid. He was to come still closer to his artistic affiliation with Pablo Picasso, whose studio happened to be one of the few already among the artists represented by Daniel-Henry Kahnweiler.

Kahnweiler soon felt several times during visits to Gris's studio. The theme was once he repeatedly was made by Gris, who at that point in time could not yet be named among the Cubists. Gris appeared in the "Salon des Indépendants" in the year was completely convinced Kahnweiler had no intention of the same year Kahnweiler offered him an exclusive contract which was accepted in writing in February 1911. Kahnweiler later recalled: "From I was convinced I had discovered an important painter in this artist whose development I had already long since followed. I came to an agreement with him in the winter of the same year to buy his entire future production, plus all of the works that were in his studio."

In each visit Gris concentrated on constructing a new fully grounded urban culture. His work *Houses in Paris* can be read as an example here. Gris did not proceed randomly, he found nothing lightness in his art. From his early production around 1909, Gris anticipated urban, inscriptions of time. Initially, Cubism, as Kahnweiler also states in his comprehensive monograph about Gris:

In 1911 the Frenchman Gris published the following statement in his work "What he called" (in French with the Cubists) or the "Bulletin de la Synthèse": "Cubism" from I did not adopt it as a conscious act after careful consideration, but rather ended in a certain spirit that decided me in being aligned with it. There are thought about in terms and its character as someone would who had observed it from afar and perceived himself with it before adopting it. Today it is clear to me that Cubism, with beginning, was nothing more than a new way of looking at the world... I mean that in the beginning I alone was an artist who had no more to do with painting than the description of physical phenomena to be in the physics. But now, because the technique of painting was a method for all elements of the so-called Cubist artists, came because through the conditions of the relationships between objects, the analysis of space has had these need to problems are not no longer under this conviction. If the work one called Cubism was only a certain aspect, then Cubism has disappeared. It is an artists, then it has merged with painting."



Houses in Paris, 1911
Oil on canvas
100 x 100 cm (39 3/8 x 39 3/8 in.)
New York, Museum of Contemporary Art
Chicago

Online Cubism Anne Gantef Hrer Trier

John Golding



Online Cubism Anne Ganteführer-Trier:

Cubism Anne Ganteführer-Trier, 2004 As you will find out in this guide to the fundamentals of cubism there is more to the genre than its most famous proponent Cubism often identified by flattened geometric shapes overlapping simplified forms and fragmented spatial planes was quite possibly the most influential movement in 20th century art Featured artists Pablo Picasso Edmond Fortier Paul Cézanne George Braque Henri Le Fauconnier Jean Metzinger Fernand Liger Juan Gris Albert Gleizes Henri Laurens Salvador Dalí Brassaï Robert Delaunay Raymond Duchamp Villon TASCHEN's Basic Art movement and genre series includes a detailed introduction with approximately 30 photographs and a timeline of the most important events political cultural scientific sporting etc that took place during the time period The body of the book contains a selection of the most important works of the epoch each is presented on a 2 page spread with a full page image and on the facing page a description interpretation **Cubism: a History and an Analysis, 1907-1914** John Golding, 1968

Unveiling the Magic of Words: A Review of "**Online Cubism Anne Gantef Hrer Trier**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is actually awe-inspiring. Enter the realm of "**Online Cubism Anne Gantef Hrer Trier**," a mesmerizing literary masterpiece penned with a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve into the book's central themes, examine its distinctive writing style, and assess its profound impact on the souls of its readers.

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