ART OF CUBISM AND ABSTRACTIONISM IN THE DESIGN

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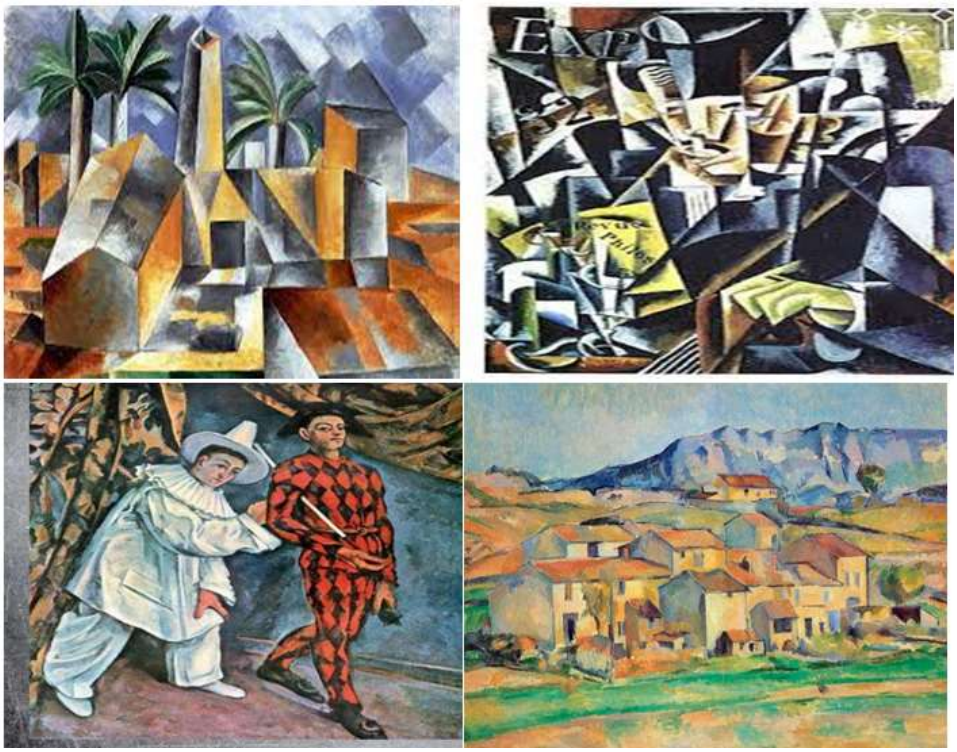
Annotation: *The article covers arts of cubism, abstractionism, futurism, abstraction art and their inventors, creative activities of the artists, sculptors, musicians who created in the directions of abstract art, cubism, abstractionism, futurism, and examples of their works.*

Key words: *Abstract, cubism, futurism, Pablo Picasso, avant-gardism, artist, work, style, abstractionism, circle, arc, cube.*

The origin of abstraction art. The Industrial Revolution disrupted the old order. The old truths (thoughts) of people in the field of knowledge, practical activities and culture were sharply reviewed at the beginning of the XX century. The demand for political and social reforms led to the formation of left parties in Russia (1917) and Germany (1918). Unparalleled inventions were made in science and technology: Einstein's theory of relativity, Marconi's wireless telegraph, Benz's gasoline automobile, the airflight of Wright brothers, assembly line of Ford, cinematography are striking examples.

In the field of culture, the avant-gardism movements of the XIX century exposed the laws and rules created over the centuries. Avant-gardism artists abandoned the old and looked for completely new solutions that reflect the spirit of the new age. The driving force, the change was the most important goal. Some artists even dated their work to make it more original. In the process of searching for new ways, artists were obsessed with intellect, pure understanding and feeling rather than imagination of beauty, form and space, plot and color. Pablo Picasso is the founder of modern abstract art. The work “Avinon girls” in 1907 was the first cubist work.

Cubism. (fr. Cubisme, sube - cube) - developed in Western European art in connection with the concepts of modernism. First of all, it was vividly reflected in the works of French painters and sculptors of this period. The visual art of cubism had a significant impact on architecture, literature and music especially in the XX and XXI centuries. Pablo Picasso is recognized as the inventor of cubism. But cubism is not an invention of a single person, but an expression of the search of many artists. He was a reflection of time. Like scientists, artists realized that simple classical concepts of space and volume were limited to one domain. Cubists did not try to describe one side of the object's appearance; they tried to turn it to understand its internal structure. Cubists looked at things relative, that is, from several points of view.



In 1910, cubism was recognized as a stylistic direction. Picasso was joined by a number of artists, including Georges Braque. Together, they formed the basis for the emergence of the next stage of cubism, "synthetic" or "collage" (French: "collage" - the technique of gluing). Picasso and Braque made still life by gluing together pieces of different materials and completing the composition with a few lines. They created the composition from rope, pieces of wood, iron and other materials. The concept, content,

meaning prevailed over the mastery of the craftsman. Cubist artists continued their experiments.


Futurism. At the beginning of the XX century, a new trend similar to cubism, i.e. “Futurism” (Italian "futuro" - future) appeared in the artistic and literary direction. The ideas and principles of Futurism were published for the first time in 1909. In the first Manifesto of Futurism (1909), Filippo Tommaso Marinetti said: “A car flying like the wind gives him more impression than a classical sculpture.” It heralds the approaching age of industry, speed, and endorses the unstoppable energy of the factory, construction, locomotive, and airplane. Cubism created by Picasso and Bark for the first time was in the traditional still life genre. Other artists saw the opportunity to adapt the geometric accuracy of the technique to the dynamics of modern life and glorify the beauty of the machine in a new style. In the works of a group of Italian artists, car worship reached its peak. They worshiped futurism. Adopting the methods used by the Cubists, Futurist artists celebrated freedom in their works and dynamism in their sculptures and the buzz of the modern industrial city. Futuristic painting, sculpture and architecture have two ways of expressing movement: "entering" and "simultaneous occurrence". Futurism was formed during the first war. Futurists sought not only to convey movements, but also to depict sound waves as they circled and reflected arcs in a bright and harmonious way near the source.


Abstractionism. Having created the principles of Cubism, Picasso and Bark did not reach abstraction. If Léger and Delaunay reached the threshold of abstractionism in their works, the language of painting became objectless and formless in the works of Wassily Kandinsky and Kazimir Malevich. In his research "Spirituality in Art" (1910), V. Kandinsky theoretically justified the results of his experiments. According to him, the main purpose of art is to express the artist's inner world. German artists Franz Marc, August Macke and Paul Klee joined this opinion.

Together with W. Kandinsky, they founded the "Blau Reiter" (Blue Rider) group in Munich. Pieter Mondrian (1872-1944), under the influence of Cubism, created the "Neoplasticism" style, which is completely free of objects. Mondrian refused to depict the object on canvas. Pure color and flatness, their balance and internal proportions were the main elements in his work. His idea is based on the distribution and contrast of planes of pure color (red, yellow, blue with black and white added to them). Mondrian's work influenced specialists who deal with form: architects, designers

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