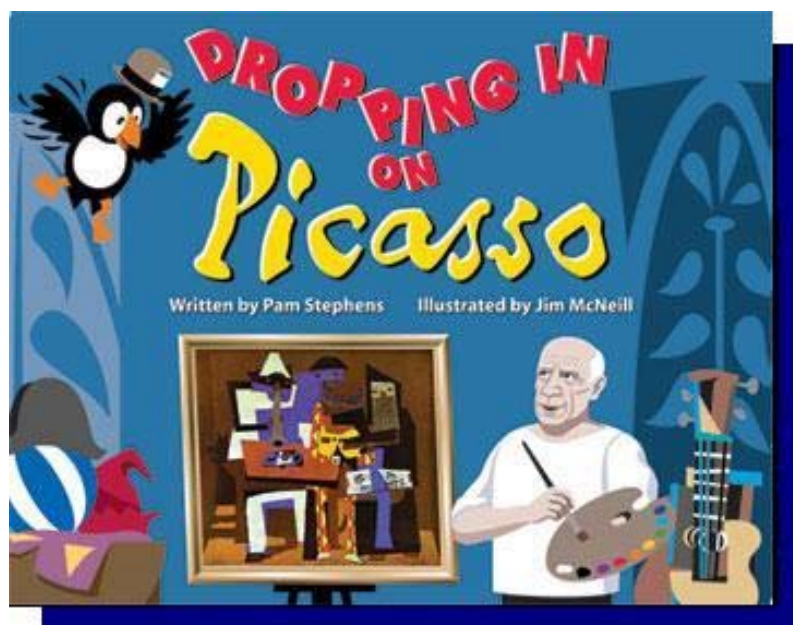


#11820 DROPPING IN ON PICASSO

CRYSTAL PRODUCTIONS, 2004
Grade Level: 4–8
20 Minutes

Crystal
Productions

Art Education Resource Materials for
Elementary, Secondary, and College



CAPTIONED MEDIA PROGRAM RELATED RESOURCES

[#11779 DROPPING IN ON ROUSSEAU](#)

[#11824 DROPPING IN ON MATISSE](#)

A Masterpiece



Abstract Portrait

Demonstrate to students how to draw a portrait using correct proportion. After students have drawn a portrait, instruct them to add a 2 x 2-inch grid over it. Use crayons, oil pastels, or chalk to complete the portrait in realistic colors. Next, cut out the grid and reassemble the portrait in random order.

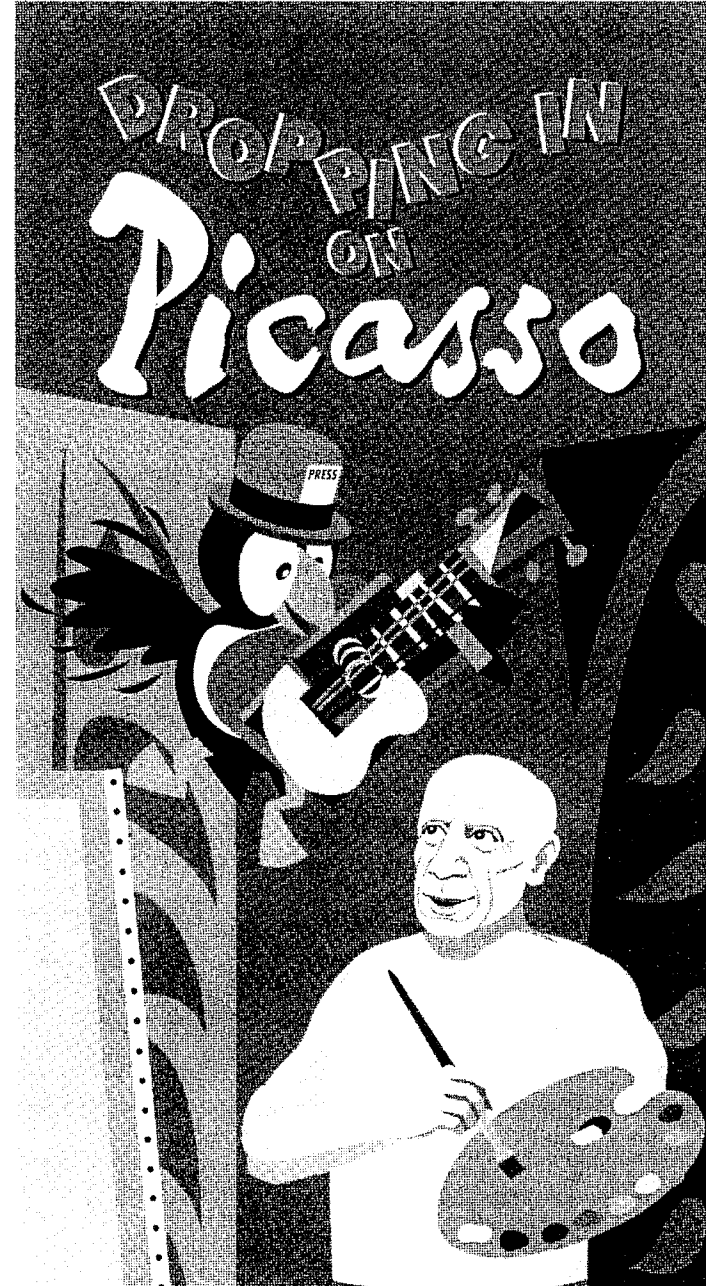
Cool or Warm Colors

Explain the difference between cool and warm colors and the feelings that can be expressed by both. Cool colors (blues and greens) are usually related to the emotion of sadness and often show a lack of forcefulness. Warm colors (reds, oranges, and yellows) are more often related to the emotions of anger or happiness. Warm colors are usually more forceful than cool colors.

1. Show examples of masterworks that use cool and warm colors to express a feeling. Ask students to decide what emotion is expressed in each image.
2. Ask students to select either a cool or warm palette to express an idea. Use paint, markers, or cut construction paper to express an emotion through cool or warm colors.

Cool and warm colors can also provide a sense of depth in works of art. Cool colors tend to recede or appear to go back into space while warm colors advance or appear to come towards the viewer.

1. Show examples of masterworks that use cool and warm colors that demonstrate shallowness and depth. Ask students to decide which images are shallow or deep and how color contributes to the illusion of depth.
2. Provide cool and warm colors of construction paper.
3. Ask students to select three colors from either the cool or warm group of papers.
4. Cut out geometric and organic shapes.
5. Arrange cool color shapes on a blue or green background. Arrange warm color shapes on a red, yellow, or orange background.
6. Display finished designs together. Contrast and compare the cool color designs with the warm color designs.



ABOUT THE ARTIST

Pablo Ruiz Picasso was born October 25, 1881, in Málaga, Spain, the first son of José Ruiz Blasco (a painter and art teacher) and María Picasso López (from whom he took his professional name). Pablo was a child prodigy who began painting at the age of seven. Encouraged by his parent's support, Picasso undertook formal art studies and surpassed his peers as well as his instructors. Picasso's formal art training ended in 1897 when he developed scarlet fever and was forced to recuperate at home.

Pablo Picasso moved to Paris before his twentieth birthday. In Paris he became known for his avant-garde approach to art production that often surprised the art world. He came into contact with André Derain, Georges Braque, and other modern artists, but Picasso considered his own artistic genius to be equaled only by Henri Matisse. Evidence that Picasso and Matisse paraphrased the work of the other is seen in many of their art images, especially in their later years. After Matisse's death in 1954, Picasso felt alone in the art world.

Picasso's professional career spanned an incredible seven decades, providing an impact of colossal proportions upon modern art. Picasso died April 8, 1973, in Mougins, France.

1881

Born, October 25, Málaga, Spain

1889

Creates first oil painting.

ABOUT THE ARTWORKS



***Family of Saltimbanques*, 1905**

Oil on canvas, 2.128 x 2.296 cm. (83³/₄ x 90³/₈ in.)

Chester Dale Collection

©2004 Board of Trustees, National Gallery of Art, Washington, DC

© 2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Family of Saltimbanques is a masterwork from the Rose Period, a time in Picasso's career when his work took on a less somber presentation than his earlier Blue Period work. Predominant to the Rose period and exemplified by *Family of Saltimbanques* are warm colors and a sense of loneliness or isolation. This painting is said to be a commentary about the segregation from mainstream society that Picasso and his artist friends often felt.

1892

Begins formal art studies

1897

Suffers scarlet fever;
withdraws from school in
Madrid to recover

1900

Moves to Paris



***Factory at Horta de Ebro*, 1909**

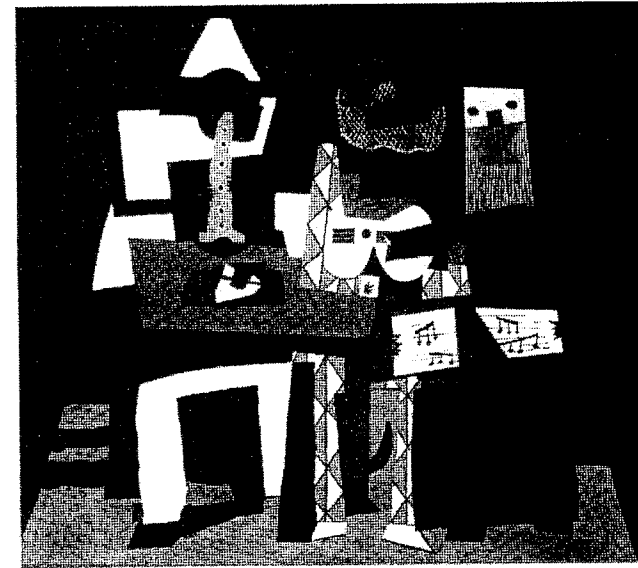
Oil on canvas, 53 x 64 cm. (21 x 25 in.)

Photo Credit: Erich Lessing/Art Resource, NY

Hermitage Museum, St. Petersburg, Russia

© 2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Factory at Horta de Ebro is an example of analytical cubism. Analytical cubism (about 1907-12) was the first phase of the style. As seen in *Factory at Horta de Ebro*, analytical cubism reduces objects to essential geometric shapes and then attempts to make the picture plane as flat as possible. Colors are subdued and almost monochromatic thus adding to the sense of shallow depth.



***Three Musicians*, 1921**

Oil on canvas, 6-ft 7-in. x 7-ft. 3 1/4-in.

Mrs. Simon Guggenheim Fund

© The Museum of Modern Art, New York, NY

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Three Musicians is an example of synthetic cubism (about 1913-1920). This final phase of cubism used brighter colors and simpler shapes as seen in *Three Musicians*. The flatness of this painting resembles a collage (a French word that means "to paste"), a technique for creating art that was introduced by cubist artists.

1901-1904

Blue Period

1904-1906

Rose Period

1905

The Family of Saltimbanques painted

1905-1906

Meets Henri Matisse

1907-1914

Cubism



Portrait of Dora Maar, 1937

Oil on canvas, 92 x 65 cm (33 x 25 in.)

Photo Credit: Réunion des Musées Nationaux/Art Resource, NY

Musée Picasso, Paris, France

© 2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Portrait of Dora Maar was painted the same year as Picasso's famous *Guernica*. Dora Maar, a photographer, grew up in Argentina and, like Picasso, spoke Spanish. In this portrait, Dora is impossibly shown in a profile and a frontal view. She simultaneously looks away and at the viewer. The room in which she sits seems too small, but only contributes to making Dora the center of attention.



The Studio at Le Californie, 30 March 1956

Oil on canvas, 114 x 146 cm (44 1/2 x 57 in.)

Photo: J. G. Berizzi. Musée Picasso, Paris, France

Réunion des Musées Nationaux/Art Resource, NY

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The Studio at Le Californie is from a series of paintings of Picasso's own studio located in a villa in Mougins—a village on a hillside near Cannes on the French Riviera. The villa offered unequalled views of the countryside and the Mediterranean Sea. *The Studio at Le Californie* was painted during a time of mourning after Matisse's death. While the painting offers a glimpse into Picasso's studio with its depiction of artworks in progress, it is also filled with colors of bereavement. The painting is considered a tribute to Picasso's friend and sometimes art rival, Henri Matisse, the only artist who Picasso considered his equal.

1909

Factory at Horta de Ebro painted

1921

Three Musicians painted

1937

Portrait of Dora Maar painted

1939–1945

World War II in progress; modern art proclaimed degenerate; Picasso remains under Nazi watch in Paris



Untitled Sculpture: Civic Center, Chicago Illinois
Corten steel, 50 ft. tall, 162 tons

© 2004 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

Picasso's *Untitled* sculpture was a gift to the city of Chicago. Made from the same type of steel as the Civic Center building (located near the sculpture), the originally rust-colored sculpture has gradually developed a gray patina. Fabricated in Gary, Indiana, by U.S. Steel Corporation, the sculpture was disassembled and shipped to the Civic Center, and reassembled on site. The public received the sculpture at first with disdain; however, over the years it has come to be a symbol of Chicago and has sparked an appreciation for modern art. When Picasso died, the mayor paid tribute to him by declaring a resolution that read, "Pablo Picasso became a permanent part of Chicago, forever tied to the city he admired but never saw, in a country he never visited, on August 15, 1967. It was on that day that the Picasso sculpture in the Civic Center Plaza was unveiled ... it has become a part of Chicago, and so has its creator, Picasso."

1956

Paints *The Studio at Le Calimnie*

1960s

Pop Art begins

VIDEO VIEWING STRATEGIES

Dropping in on Picasso is designed to be watched in segments or in its entirety. When viewing this or any video, it is important to remember the attention span of viewers. Select the portion or portions of the video that support the learning objectives to be taught.

Keep an eye on the background and action while watching *Dropping in on Picasso*. Can you identify artists and elements of artworks by Picasso and other artists that are shown throughout the video? Many of the background images underscore the idea that Picasso saw everyday surroundings and events in a different way than most other people.

QUESTIONING STRATEGIES

Questioning strategies in the visual arts, like any other content area, should be open-ended. Leave room for a variety of reasoned responses. Supported answers should vary from student to student. To lead students in a thorough investigation of any work of art, begin with specific information and expand to broader interpretation.

The following is an example of a questioning strategy that expands from specific to broad:

1. What is the one most important object (action, person, shape, etc.) in the artwork?
2. How does the artist make this an important part?
3. Why would the artist choose to make this part important?
4. What do you think the artist is trying to tell the viewer?

Keep in mind that all art questioning should lead to discovery of the meaning of the artwork or the artist's intent. Encourage students to contemplate and respond to the questions posed in the video. All responses should be supported with clues found in the images.

1967

Untitled Chicago sculpture created

1973

Dies, April 8, in Mougins, France

SUGGESTED ACTIVITIES

Review, Contrast, Compare

To understand the artwork of Picasso, students need to know the definition of modernism in art and to have an understanding of the characteristics of modern art.

1. After viewing the video, ask students to list some of the characteristics of modern art that were discussed in the video.
2. Use the list to develop a definition of modern art. (Modern art or modernism refers to the idea of artwork being up-to-date or a break from that which is considered traditional. Modern art is usually considered innovative or experimental in the use of media, expression, style, or technique. The modern art era is generally thought to have started in the late 1800s.)
3. As a class discussion, inquire what the artworks in the video have in common and how they are different. Are the artworks more alike or different?
4. How can two very different artworks (such as *Portrait of Dora Maar* and *Untitled: Chicago Picasso*) be considered examples of modernism? Encourage students to revise their definitions of modernism if necessary.

Writing about Art

Display posters of Picasso's artwork or refer to the images seen in the video. Provide questions for students to contemplate. Ask students to write an essay that defends their response to a chosen question. Appropriately defended responses should include two or more supported pieces of evidence. Supported evidence may be derived from clues found within works of art. Suggested questions include:

1. What do you think a good work of art should include? Which Picasso artwork best fits your idea? How does this artwork fit your idea?
2. Do works of art need to tell a story? Pick a work of art by Picasso that you like. What story does the artwork tell? How does the story make the artwork more interesting to you?

Works of art can also provide an opportunity for description and elaboration. Brainstorm a word wall that includes art vocabulary that can be used in descriptive writing (for example, horizontal, vertical, abstract, primary colors, contrasting colors). Challenge students to write descriptive sentences that are so vivid that anyone could determine which artwork is being described.

Interpretation

Ask students to look closely at *The Family of Saltimbanques*. In small groups, explore what conversation the characters in the painting might be having. Encourage students to draw their ideas based upon the facial expression and body language of each character. Try this activity with other Picasso images.

Elements of Art and Principles of Design Flash Cards

1. List the elements of art and principles of design. Define each element and principle.
2. Distribute blank note cards or heavy paper cut to the size of note cards.
3. Ask students to create their own flashcards to be used when formally analyzing works of art.
4. Each card in one set should have the name of one element of art (for example, Line) and include a drawn example.
5. The second set should include the Principles of Design. Each card in this set should have the name of one principle (for example, Repetition) and a drawn example.
6. Flashcards can be used in a variety of ways; in collaborative groups or as individual learning centers, as games or as formal instruction.

Timeline

1. Select six Take 5 art prints that readily show a variety of times, styles, and use of media, tools, and techniques.
2. Ask six students to assist.
3. Give each of the six students one print to hold and ask that they stand in front of the class.
4. Arrange the remainder of students in collaborative groups.
5. Ask each group to decide the chronological order of the prints based upon clues found within each artwork. Require that groups justify the placement of images on the timeline.
6. As a closing question, ask students how art styles and the use of media, tools, and techniques have changed over time.

Try this activity more than once. As students become more proficient with detecting nuances in works of art, try the activity with the work of one artist, or one style as represented by more than one artist. Postcards may be substituted for large prints when students work in small groups.