

Research

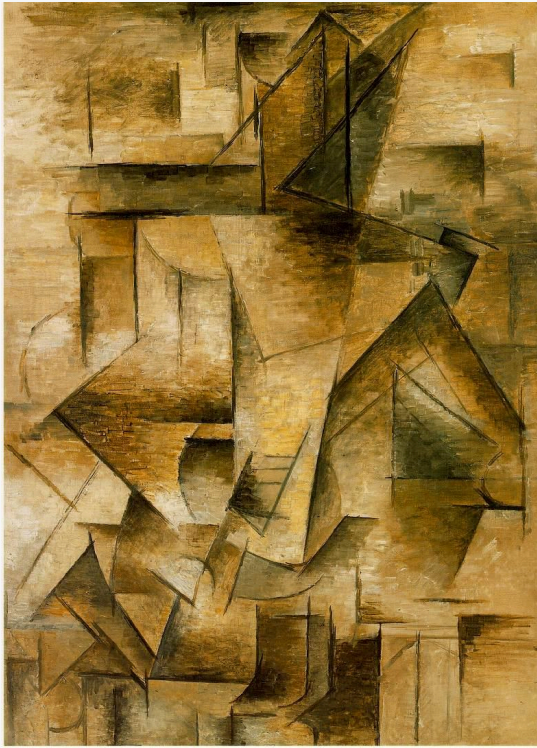
Group A statements: write down three of these



Picasso Ma jolie

- Cubism was a new realism for the 20th century
- Cubism was a radical new breakthrough and development on from Renaissance space in a painting
- In Cubism, space is flattened and seen from multiple viewpoints simultaneously
- In Cubism there is a breakdown between the object and its background
- Cubism is a modernist art movement and has phases of development
- Cubist paintings explore collage, split style painting and notational mark making

Group B statements: find your own examples - print out an analytic and a synthetic cubist painting by Picasso, write down at least three of the following bullet points



Picasso: Analytic Cubist Still Life on left and Synthetic Cubist Still Life on right

- Analytical Cubist paintings develop into designs with a centre which is cut up, smaller scaled and more detailed; and edges which are larger scaled, simplified and lacking detail and information in the corners
- As Cubism develops through its initial phase, Analytical Cubism, it becomes more and more fragmented in its forms. Space becomes more shallow and there is a sense of engagement and development which is highly intellectual, almost scientific.
- After the First World War, Analytical Cubism is replaced by Synthetic Cubism.
- Synthetic Cubism is much more coloured than Analytical Cubism
- Synthetic Cubism is more decorative than Analytical Cubism
- Synthetic Cubism has less fragmentation than Analytical Cubism and creates a sense of an 'all-over' design

Selection from sources

Group C statements: write down the three most important of the following statements with a line drawing of Picasso's jug still life

- After the First World War, when artists could return to work, there was generally a move against the violent, dislocated and unstable forms of modernism that existed in the period leading up to the war
- The larger scale, more simply organised and increasingly 'pictorial' forms of art which developed after the First World War, can be seen as part of the "call to order" which was felt across the whole of society
- The general population and the political class were 'war weary' and wanted simple and stable forms of thinking and of culture
- Picasso was still a member of the avant-garde – the group of thinkers, artists, writers, musicians and theorists who broke new ground in advance of every other part of society
- Picasso responded to this change of mood by creating a new style or, he anticipated this new mood and created its context with new forms of art depending upon whether you believed the avant-garde work in advance of the rest of society or part of society and reflected its trends and moods

Do you agree with any of these references?

<https://docs.google.com/document/d/12Bd7YIXs4eDsZbagDOTbkIBFqBYoDoq3UCNEwPgQOLQ>

Write down three statements and make sure that you support each of them with an explanation and if possible, an example from the text and a detail of a painting to support that argument/ statement.

Exploration of techniques

Group D statements: produce a hatched drawing of the Picasso jug painting with two elements shaded using Pen and Ink techniques like hatching, cross-hatching etc. Read the following statements and note down the most important three.

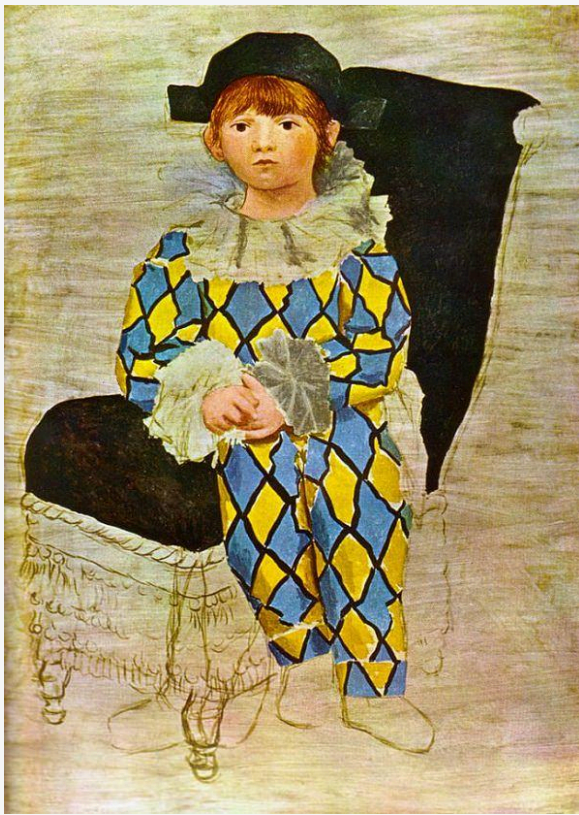


Picasso 1919 - 'the student' synthetic cubist painting and 'Still Life with jug and Apples' - a neoclassical painting

- Picasso worked simultaneously in a Synthetic Cubist style and a Neoclassical style
- Picasso did this throughout his whole creative process: you can see him working in both styles in his sketchbooks, studies and paintings
- Picasso worked on the 'Three Musicians' at the same time as he worked on 'The Three Women at the Source'
- By the term 'neoclassical', Picasso is generally seen to have been thinking about an influence by the French 19th-century neoclassical painters Jacques Louis David and Ingres.
- Picasso deliberately quotes particular figures and paintings by David and Ingres to make this reference clear
- These paintings look much more conservative to us today than the earlier Analytical Cubist paintings and are seen as less important to the history of modern art, however, they were a radical departure from what had previously been made by Picasso and other artists
- Despite being less important than Analytical Cubism, these paintings were also very influential on many artists in Europe and younger ones in America
- Importantly, these were the next wave of artists who would come to prominence in America after the war – Arshile Gorky, Willem de Kooning and Mark Rothko for example. These artists would be the Abstract Expressionists.

Ideas for you: Make a drawing of a Picasso neoclassical painting or line drawing, or make a copy of a similar-looking painting by Ingres or David

Remember, it is important to show what you are learning practically by looking at these artists - not just repeating given facts



Picasso: Paul as a Harlequin and David Portrait of Madame Adelaide Pastoret



Ingres: Louise de Broglie, Countess d'Haussonville, 1845

Purposeful development

Group E-statements: produce a colour study using two or more colours and use paint or coloured paper in a collage. Describe the way that Picasso uses colour in his neoclassical paintings to reinforce the meaning and design. Choose the most important of the following statements.

- Picasso's neoclassical paintings use a muted palette: there are lots of browns, greys and pale blues
- There are very few bright colours in these paintings
- The reduced range of colour with its reference to light-toned colour and small areas of dark shadow makes the viewer think of thick heavy shapes which are well-lit but are also large scaled and monumental in appearance
- Generally, the shapes are simplified and static – again this reminds the viewer of the weight and solidity of the figures

Group F statements: make a drawing or painting or collage in any style - line, hatched etc of the painting 'Woman Running on the Beach'. Then list five bullet points from the following, again choose the most important to make your understanding clear to the marker.



Two Women Running on the Beach (The Race), 1922

- In the rare examples where there is a sense of movement, for example in the painting "Woman Running on the Beach"

- Then Picasso seems to return to a Cubistic representation of space: arms, legs, hands and feet all criss-cross and overlap suggesting the breakdown of the heavy static forms with an emphasis on diagonals and broken-up elements.
- This cut up-ness begins to return the painting to a depiction of dynamism, movement and fragmentation
- It seems that even when Picasso returns to a more conservative, self-consciously retrograde step, he cannot entirely do so without using the forms and styles of his own new developments in 20th-century art: Cubism
- Therefore, in the neoclassical paintings, we can see shallow cubist spaces, visible brushstrokes, Cubist notation, hatching and shading and an emphasis on abstraction
- In these paintings, we can see that Picasso has self-consciously used the neoclassical style as a reference point and a strategy or tactic
- We can see that he extends this idea to the forms of each painting so that his strategy is full and complete in its execution:
- Picasso makes sure of every part of the painting,
- He is careful to plan and determine that every part fits the overall style
- Picasso thinks carefully about the details as much as the composition, the brushstrokes, the space and the colours

Refinement

Produce a response to the still life at A3 size

Group G statements: you need to choose the most important points here and answer them. Rephrase the questions as statements and provide your answers as supporting explanations and examples. Refer to the sketches and drawings you have already made.

- What do you think about the idea of painting with a historical model in mind?
- How do you think the neoclassical paintings look when considered against the development and radical new ideas of Analytical Cubism?
- Are these neoclassical paintings attractive to you?
- Are they easier to understand than Cubist paintings?
- Do you agree with the idea that these paintings reflected or imposed a sense of order after the First World War?
- Do you agree with the idea that avant-garde artists could lead the way to new forms of culture and society?
- Do you understand how Picasso has made the colours work with these paintings? Give an example or an explanation of how that is the case.
- Do you understand how he has used visible brushstrokes? Compare one of his paintings to the surface of the painting by Ingres or David
- Describe how the simplification of forms in Picasso's neoclassical paintings makes the figures and elements look more statuesque, heavy and solid.
- Give an example from one of his pictures of a detail or an element to show how the simplification becomes part of the overall logic of the picture
- Describe how Picasso used thick and thin paint to describe different elements. Give examples to illustrate the statements you make

Evaluation and subject-specific vocabulary

Group H statements: this is where you implement your understanding and create something new. Apply the following statements to your own work

- Give an example of what you have learned from looking at these paintings in terms of line, colour, mark-making, simplification of form, structure or composition
- Explain how you have applied one of the techniques you have learned from Picasso's neoclassical painting to your work
- Describe how you could take elements of the neoclassical style of the neoclassical staff and combine them with other forms and styles such as, for example, Picasso's form of collage.
- Give some examples: say how you could use a collage of new elements, flat paper, previously demarcated designs such as newspapers et cetera or paper elements which you have already intervened on, such as rolled up and inked sheets