Dear Educator:

Thank you for supporting your students’ visit to the exhibition *Picasso: Masterpieces from the Musée National Picasso, Paris*.

Representing the vast artistic output of Pablo Picasso, this exhibition includes more than 100 works, including paintings, sculptures, drawings, and prints. By visiting the exhibition, students will explore the artist's unique vision, exploring themes of inspiration, magic, and the courage required to challenge artistic boundaries.

In this curriculum guide you will find four lesson plans, each geared for a specific grade range: K–2, 3–5, 6–8, and 9–12. While these lessons are written to meet the developmental abilities of the intended students, we encourage you to read all the lessons as the information provided in each will deepen your understanding of the artist and his work.

The K–8 lessons presented here represent a collaboration between Rooftop Elementary School and the Education Department of the Fine Arts Museums of San Francisco. These members formed the curriculum development team:

- Mary Ann Cruz, Where Do Artists Find Inspiration? Looking to the Self
- Joyce Woo and Judy Toupin, The Magic of Expression: How Is an Artist Like a Magician?
- Cyndy Sugawara, How Do Artists Explore Multiple Perspectives to Break Boundaries and Create New Possibilities?
- Amy Balsbaugh & Andi Wong, additional resources

Camilla Gordon, Education Department intern, authored the curriculum for grades 9–12 under advisement from Kim Campisano, Lincoln High School.

For more resources, visit us online at: http://deyoung.famsf.org/curriculum/picasso
This lesson focuses on creating self-portraits based upon the study of one’s own features and personality traits with the idea that a self-portrait reveals not just what you look like on the outside, but who you are on the inside. Looking at the work of artist Pablo Picasso, students will explore how our emotions and interests can be shared through the intentional use of line, color, and texture. Please note: For kindergarten students, each lesson could be divided in half. Pace your lesson according to your students’ needs.

OBJECTIVES:

EXPERIMENT  Students will experiment with ways to use line, shape, and color to draw and express physical features and personality.

OBSERVE  Students will observe and discuss portraits done by Picasso and explore ways that a person can express his or her own unique self through art making.

PART 1: Self-Portrait (ONE 60-MINUTE CLASS PERIOD)

MATERIALS:
- drawing paper 8½ x 11, plan on using 3 to 5 sheets per student or more
- mirrors, class set or share
- writing pencils
- markers
- crayons or oil pastels
- tempera or water color paints (optional)
- curriculum postcards: Woman With Joined Hands, Paul as Harlequin, Portrait of Dora Maar
- chart paper and easel for demonstration and documentation

VOCABULARY:
- self-portrait
- portrait
- Harlequin
- lines: straight, broken, zigzag, curvy, wavy, spiral, corkscrew, etc.
- shapes: circle, square, triangle, oval, rectangle, heart, diamond
- colors: primary (red, yellow, blue), secondary (orange, green, purple)
- feelings/emotions: happy, sad, excited, calm, angry, scared, shy, bold, etc. (children can help generate list, or prepare ahead of time)
- inspiration
- expression
- arrangement/placement

STEPS:

1. INTRODUCTION

Children learn how to draw a face by identifying basic shapes or lines. To help build students familiarity with this concept, lead them in the following drawing warm-ups.

A. Gather the whole class together on the floor in a circle. Have students look at the faces of the classmates on either side of them. They then notice and “air trace” (without actually touching) the shape of the face, eyebrows, eyes, nose and lips of each neighbor.

B. Using a mirror, invite students to study their own faces, using their hands and fingers to feel the roundness of their cheeks, the shape of their eyebrows, eyes, nose and chin. Ask, “How would you show this roundness, these curves, angles, and shapes of a real face on a flat piece of paper?” Write students’ comments and observations on chart paper.

2. DEMONSTRATION

Facing the children, model how to make a large circle in the air, with your arm extended in front of you, using your forefinger and middle finger together as the “pencil.”

A. Have the students mirror you. This warm-up activity will help them to loosen their hands and arms as well as integrate the experience kinesthetically and visually. Saying it aloud together adds a layer of oral language development for ELL students. Continue by going round and round in the air, making the circle larger and smaller. First model, then children mirror the movements.

B. Next, do the same motions (teacher) using a marker and making the circles on the chart paper creating a form that resembles a tornado, spiral, or corkscrew. Use the whole sheet and
WHERE DO ARTISTS FIND INSPIRATION?
LOOKING TO THE SELF [K–2]

MAKE IT BIG. Repeat the process with the other shapes: triangle, square, diamond, oval, rectangle, heart, etc. (Depending on your class, you may want to do just a few.) Using the same technique, invite students to practice making different kinds of lines.

3. APPLICATION
After this warm-up, have the children go to their seats, where they should each have paper and a black marker. Using marker instead of pencil will keep them from erasing.

Drawing along with the students—teacher on the chart, students on their own papers—give the following directions:

• Put a small circle in the middle of the paper.
• Put two circles above it (let kids decide what size).
• Put a curved line under the middle circle (kids decide where).
• Draw a big circle around all of it.
• Finish up with some hair on the top using your favorite kind of line.

4. REFLECTION
You have a basic face, a simple foundation for creating any kind of portrait. Take a few minutes for the kids to hold up their pictures and group share.

Write on the chart the students’ observations and reactions to the activity. Note how different and unique each drawing is even though everyone had the same directions.

Collect and set aside these practice sheets.

5. CONNECTING TO PICASSO
Display the three selected postcards of Picasso’s work. Inform the children they will see the originals at the museum.

Direct the students to look closely. While documenting their comments, ask the following:

• What are some things you notice about the faces in these paintings?
• What shapes, lines and colors do you see?
• What do you notice about the features: eyes, nose, mouth, eyebrows?
• How are these three works the same, and how are they different?
• How would you describe the expression on each of the faces?
• How does the way Picasso used line, color, shape, and placement form your ideas and feelings to his work?

Select one of the postcards. Using Appendix A: Word Cluster Web, brainstorm with the students to determine two to three personality traits they might attribute to the character in the portrait, as well as two to three of the character’s likes or preferences. Example: Paul as Harlequin: quiet, shy; likes the circus and clowns. Note: Older students can fill in the web organizer on their own, and younger students can dictate their responses to the teacher in a group forum and copy on their own sheet.

At this time, or at a later session, use Appendix B: Word Cluster Web for students to further experiment on their own, creating self-portraits or portraits of family or friends. Include the web activity as well to round out this exploration.

PART 2: Folded Journals for Museum Field Trip to the Picasso Exhibition
(ONE 45-MINUTE CLASS PERIOD)

MATERIALS:
• Appendix C: My Picasso Line & Shape Book (one for each student)
• scissors
• tape for reinforcement
• hole puncher
• yarn, string, or ribbon
• pencils
• full set of curriculum postcards

Note: For instructions on how to fold Appendix C please visit http://www.makingbooks.com/hotdog.shtml.

STEPS:
1. LOOKING AT PICASSO’S WORK
As a whole class, look at the shapes, lines, and marks on the pages of the folded journals. On a board or chart write students’ responses and comments to these questions:

• What can these visual elements be used to create, represent, or express? Elicit and list the possibilities. Examples: nature, emotions, weather, the elements, animals, dreams, time, state of mind, ideas, thoughts, beliefs, people, places.
• How does an artist use line, shape, space, and texture to achieve these effects?

2. APPLICATION
Have students, using pencils, trace over the pre-printed lines and shapes on the pages. Then have students copy the lines and shapes as accurately as they can on the same page at least once, more if there is room.

Older students may then write descriptions and labels for the elements; younger students can dictate words for adults to write.

On drawing paper, students use the shapes, lines, and textures from the booklet to play with creating anything inspired by their imaginations. They can make as many drawings as they want and
come up with variations of their own. Note: To conserve paper, students can fold a piece of paper into quarters and try something different in each section.

3. REFLECTION
Using all five curriculum postcards, have students work in groups to compare and contrast their work to that of Picasso. What is similar and what is different about how the students and Picasso used line, shape, space, and texture?

Prepare the students to see these works of art in person. Review the essential vocabulary related to line, shape, color, and self-portraits. Remind students of essential rules and appropriate behaviors when visiting an art museum.

EXTENSION IDEAS:
1. Explore shape, line, texture, and space using different media and techniques: cut or torn paper, cardboard, collage, printmaking, clay, finger-painting, wax (e.g., Wikki Stix), yarn, string, ribbon, wire, metal, paint, etc.
2. Experiment with translating 2D to 3D using various materials as inspired by the work of Picasso.

PART 3: Field Trip to Picasso Exhibition
(ONE 60-MINUTE SESSION AT THE MUSEUM AND ONE 30-MINUTE CLASSROOM SESSION)

STEPS:
1. INDEPENDENT VIEWING AT THE MUSEUM (without a guided tour)
Take the booklets with you to the museum; students can wear them around their necks for easy access. As you go through the exhibit, ask students to find and match the shapes, lines, and forms from the booklet to Picasso’s artwork, with particular attention paid to the five curriculum postcard pieces.

At the end of the tour, when you have left the exhibition space, provide students with time to draw or write what they will remember most from Picasso’s work. Was it a particular line, shape, form, motif, image, impression, or idea?

2. REFLECTION IN THE CLASSROOM
After the field trip, use Appendix D: Picasso Visit Reflection to discuss the following:
- What did you see?
- What did you hear?
- What did you think?
- What did you feel?

Older students can provide responses on individual reflection sheets. Or the whole class may document reflections on a chart divided into four sections, one for each question. Responses can be written as simple phrases or as one- or two-word impressions and recollections, be they factual, literal, or imaginative.

The reflection piece is an excellent assessment tool. And most important, it is an opportunity for the children to express their thoughts, opinions, ideas, and impressions of their individual and collective experiences of the art of Picasso.

EXTENSION ACTIVITIES:
- pop-up books (For ideas and how-tos refer to: http://www.robertsabuda.com/popmake/popmake_mouth-step1.asp)
- puppets
- masks

STANDARDS:

Kindergarten
English-Language Arts
Reading: 1.1, 1.2, 1.3
Listening and Speaking: 1.1, 1.2
Speaking Applications: 2.1

Visual Arts
Artistic Perception: 1.1, 1.2, 1.3
Creative Expression: 2.1, 2.2, 2.3, 2.4, 2.5, 2.6

1st Grade
English-Language Arts
Reading: 1.1
Writing: 1.1

Visual Arts
Artistic Perception: 1.1, 1.2, 1.3
Painting isn’t an aesthetic operation; it’s a form of magic designed as mediator between this strange, hostile world and us.

—Pablo Picasso

Students will study and analyze five works by Pablo Picasso to understand how he used perspective, deconstruction, and construction to transform objects. Students will gain an appreciation for the effort and processes involved in creating works of art, and will understand that just as magicians inspire wonder about something that could not possibly have happened, artists can amaze us by showing us things that do happen, but we may have never noticed.

OBJECTIVES:

EXPERIMENT
Students will explore the meanings and ideas of perspective, deconstruction, construction, and transformation as they study, sketch, and write about an object from different perspectives.

OBSERVE
Students will practice using perspective in the visual sense and perspective as a personal, creative point of view.

PART 1: The Magic of Picasso: Introduction
[ONE 20-MINUTE CLASS PERIOD]

MATERIALS:
- Appendix A: Picasso and Magic (create large printout or copy to transparency and project to the class)
- Appendix B: How Is an Artist Like a Magician?

VOCABULARY:
- magician
- aesthetics
- mediator
- hostile
- transform, transformation
- still life
- perspective
- construct, deconstruct

STEPS:

1. Explain to the class that they will be viewing the Picasso exhibition soon and that many people, including the artist himself, thought he was like a magician. Picasso also said, “Painting isn’t an aesthetic operation; it’s a form of magic designed as mediator between this strange, hostile world and us.” Explain the quote to them; use Appendix A: Picasso and Magic to create a large printout or transparency of the quote.

2. Using a transparency of Appendix B: How Is an Artist Like a Magician?, have the class discuss and answer the list of questions for both an artist and a magician, uncovering the similarities and differences between the two roles. List responses in the appropriate sections on the Venn diagram. Discuss how being an artist and a magician both take a lot of work and practice and explain that they’ll see evidence of that in Picasso’s work in the gallery.

   Explain how, similar to a magician, Picasso used different perspectives in his work and was a master of taking things apart (deconstruction) and putting things together (construction) with a twist. Explain how magicians can inspire wonder about something that could not possibly have happened, whereas artists can amaze us by showing us things that do happen, but that we may have never noticed.

PART 2: Picasso’s Works of Art and Perspective
(ONE 1-HOUR SESSION)

MATERIALS:
- box of 3D objects (room mascot, stapler, scissors, class textbook—whatever interests students)
- images of five Picasso works (curriculum postcards or web-based slideshow)
- Appendix C: Sketching and Describing What We See (one full set for each student)
- pencils for writing and crayons, markers, pastels or colored pencils for drawing
- geometry shape chart with labels

VOCABULARY: (retain vocabulary from part 1 for reference)
- geometric shapes (circle, oval, rectangle, etc.)
- adjective
- simile

STEPS:
1. LOOKING AT PICASSO’S WORK
Show class Picasso’s works (curriculum postcards or web-based slideshow). Have posted and discuss the following quotes from the artist as you view his work:
   “Are we to paint what’s on the face, what’s inside the face, or what’s behind it?”
   “Who sees the human face correctly: the photographer, the mirror, or the painter?”

A. Explain that perspective can be more than one thing. It can derive from where the viewer literally stands (quote 1, for example: he drew Paul from the front) or from the artist’s interior point of view (quote 2, for example: he drew Paul from the perspective of a father).

B. Explain still life, portrait, and studio before or while you go through his five works.

C. Encourage descriptive language as you go through the slides and ask the following questions:
   - What do you think this picture represents?
   - What do you notice about the lines, shapes, and colors?
   - Do you see whole objects?
   - Do you think the image is realistic? If not, what makes it seem unrealistic to you?
   - From what perspective(s) was Picasso looking at the object (front, top, side, as a father, as an artist, etc.)?
   
Which works seem to use more than one perspective, and what perspective(s) did he use?

When working with these ideas encourage students to make connections with the artists’ own words by keeping the quotes posted in the classroom.

2. PERSPECTIVE DEMONSTRATION/ACTIVITY
Show students Large Still Life with a Pedestal Table and Still Life with Guitar and Bottle of Bass as two examples of the still life and Picasso’s use of different perspectives, deconstruction, construction, and transformation. (See definitions to help explain meaning.) Discuss why Picasso might choose to use certain objects in his art. Use a toy or object with different shapes—car, stapler, doll, mug, unfamiliar 3D object—to show how you can view an object from different angles to get different perspectives. Demonstrate on the board how to draw an object from different perspectives by carefully looking for shapes.

A. Group students into groups of four to five and have them choose an object from the box of collected items that represents their life as a third- to fifth-grader. Have each group place the chosen object in the middle of the table as a still life. Note: still lifes can include one object or more, depending on time and skill.

For writing and discussion purposes, have the group determine what is the object’s front, side, top, and back. If an object does not have an obvious front and back, discuss how you make this determination. Ask students if they all have the same perspective of their still lifes. Ask students to share what geometric shapes they see in their still lifes.

B. Give each student Appendix C: Sketching and Describing What We See. Ask them to each look at their respective still life on the table and visually deconstruct it by sketching it from their perspective using geometric and curvilinear shapes. Demonstrate this skill using an object. Encourage them to work as Picasso did, deconstructing and sketching. They will have two minutes to produce a sketch from one perspective.

C. Students will rotate every two minutes to a different side of the table, drawing from a different perspective each time.

D. After students do three to four sketches from different visual perspectives, have them think and draw what the inside of the object might look like. Refer to the “what’s inside” quote. Encourage creative, imaginary ideas with this step. This can tie into a later lesson on similes.

E. Students write sentence frames to describe their sketches. Encourage creative, imaginary ideas, particularly with sentence frames four and five. This can also tie into a later lesson on similes.

3. REFLECTION
When students are done, have them share a drawing and the written description, leaving the perspective word out. Classmates can try to identify the perspective.

Example: If a student reads, “From the blank, the green olive looked like a spaceship with a red hot engine,” then a classmate might respond, “That’s a side perspective from an astronaut!”

EXTENSION ACTIVITY: CUBIST COLLAGES AND POEMS

MATERIALS:
- scissors
- drawing tools (crayons, color pencils, oil pastels, markers)
- tagboard/cardboard for background (8 ½ x 11 or larger)
- recycled collage materials (cardboard, egg cartons, newspaper, plastic caps, etc.)
- glue, gluesticks, glue dots

STEPS:
1. Review images of Still Life with Guitar and Bottle of Bass with your students with a view to discovering how the different components are shown through different perspectives. Explain to students how they’ll be emulating a similar process in the creation of their works.

2. Students use their perspective still life sketches and sentences from the previous activity.

3. Explain to students that they will be deconstructing their sketches by cutting them into shapes or parts. They will then be rearranging them, or constructing them, into a new piece of art on their large pieces of construction paper.

4. Encourage students to combine their different perspectives as Picasso did and to think about how they want to position their cut shapes. Students should not glue anything down until they have experimented with how they want to arrange and transform their deconstructed shapes. They can also add additional collage materials.

5. Ask students to glue down their shapes when they are ready. They may also use art materials to color their collage.

6. Students use words from their descriptive sentences to make a poem for their collage, or they can cut words from their sentences and add them to their collage.

GALLERY WALK:
When students are done, have them share their artwork by groups. Compare the artworks to the actual still lifes and discuss the different perspectives. What do they see and from what perspective? How were their still lifes transformed into new works of art? Does the new artwork retain any of the same shapes? Does it evoke the same feelings? What was the creative personal viewpoint/perspective each student? Was it magical in some way? (Example: “I saw the olive from the perspective of a chef,” “. . . of an alien.”)

OTHER EXTENSION ACTIVITIES:
- Perspective self-portraits (alter egos)
- Story-writing perspective (“What’s Paul thinking?”)

STANDARDS:
3rd Grade
English-Language Arts
Reading: 1.7, 1.8
Writing Applications: 2.2

Visual Arts
Artistic Perception: 1.1, 1.2, 1.3, 1.4, 1.5
Creative Expression: 2.1, 2.2

4th Grade
English-Language Arts
Reading: 1.3, 1.6
Writing Strategies: Organization and Focus: 1.1, 1.3
Written and Oral English Language Conventions: 1.1, 1.2
1.1 Use simple and compound sentences in writing and speaking.
1.2 Combine short, related sentences with adjectives and prepositional phrases.

Visual Arts Standards
Artistic Perception: 1.1, 1.2, 1.3, 1.4, 1.5
Creative Expression: 2.1, 2.2

5th Grade
English-Language Arts
Reading: 1.2, 1.3, 1.4
Written and Oral English Language Conventions: 1.1

Visual Arts Standards
Artistic Perception: 1.2
Creative Expression: 2.1, 2.2.
Communication and Expression through Original Works of Art: 2.4, 2.6
Using one of five Picasso artworks representing his many inventive art styles, students will respond with writing and drawing to create a collage. The collage will fragment Picasso’s original perspective and the student’s personal interpretation and viewpoint to create a multi-perspective, cubist-inspired composition.

OBJECTIVES:

LOOK
Students will deconstruct and analyze Picasso’s art using both visual art vocabulary (elements and principles of art) and perspective-based writing approaches. Students will interpret, compare, and contrast diverse perspectives and derive meaning.

IMAGINE
Students will emulate Picasso’s bold and fearless risk-taking in art and will open their minds to new ways of viewing multiple perspectives—both literally, by looking at modern art, and by deriving meaning from works of art,

INVENT
During the process of art- and story-making students will explore and imagine how artists create and change reality. In their own artwork they will experiment with adding different viewpoints and multiple perspectives while fracturing planes at the same time.

PART 1: Study of Picasso’s Art and Written Response
(ONE 45- TO 60-MINUTE SESSION)

MATERIALS:
- class set of five Picasso curriculum postcards
- writing paper and pencil
- Appendix A: Compare and Contrast Picasso’s Art (one copy per student)
- class set of enlarged photocopies of postcards (8 ½ x 11 in.)
- drawing paper (8 ½ x 11 in.)
- black markers, oil pastels, and/or watercolors
- scissors
- glue sticks

ADDITIONAL RESOURCES (OPTIONAL):
- Brief history of the artworks on the five curriculum postcards, which represent the broad range of art styles and innovations in Picasso’s long career. Highlight different perspectives, points of view, and influences for each image. Refer to the high school lesson for this information.
- Picasso’s cubist collages, from online sources

VOCABULARY:
- art elements: texture, form, space, line, shape, color, value
- principles of design: balance, emphasis, movement, pattern, proportion, repetition, rhythm, variety, unity
- perspective, multiple perspective
- fragmented plane, shifting plane
- analytic cubism, synthetic cubism
- abstract art
- innovative

STEPS:

1. INTRODUCTION
Offer a brief description of Picasso as an innovative artist who changed the course of modern art with radical new approaches to perspective and proportion. From the first decade of the 20th century until his death in 1973, he not only created thousands of artworks but also more than one hundred poems, two full-length plays, and theater sets. He always offered surprise, creative imagination, and inventiveness in his works of art.

2. LOOKING AT PICASSO’S WORK
Distribute the provided Picasso postcards to students, one per student. Students work in pairs, each with a different image. Have each examine the postcard that he or she received and complete one side of Appendix A: Compare and Contrast Picasso’s Art. Instruct students to use at least three art elements or principles of design in their analysis.

Students then collaborate in pairs to compare and contrast what they see in terms of the list of elements and design principles:
3. WRITING ABOUT OBSERVATIONS

Working individually, students next write a short story or poem about the Picasso artwork using some of the descriptions from the Venn Diagram. Stories and poems can come entirely from students’ imaginations, or they can take any of the following approaches:

- Write in the voice of Picasso.
- Write in the voice of the person or object depicted in the art.
- Describe the scene itself.
- Describe what you think is the history surrounding the image.
- What would you say if you could speak to Picasso?
- What is the hidden story behind the scene depicted in the painting?
- Describe why you think Picasso created this art piece.

OPTIONAL EXTENSION:
- Students read their stories and poems aloud, and their classmates try to guess which of the postcard images the student used as inspiration.
- Have students do a gallery walk to learn about the other images studied in the class.

PART 2: Art Making: Cubist Collage
(ONE 45- TO 60-MINUTE SESSION)

1. INTRODUCTION

Explain to students that they are going to create a cubist collage inspired by their study of Picasso’s art and their written responses from Part 1.

2. TURNING WORDS INTO IMAGES

Prompt students to draw pictures that represent their written stories or poems about Picasso’s art. They can use any style of their choosing. Color with oil pastel, or outline with black marker and color with watercolor paints.

Instruct students to fragment their drawings, using scissors to cut four to six diagonal and straight incisions across the drawing.

3. PLAYING WITH CUBISM

Now taking the enlarged photocopies of the Picasso postcard images they used as inspiration in Part 1, students place the pieces from their own drawings on top of the Picasso photocopies. Instruct students to experiment with arranging the fragments to display shifting perspectives and surprising angles next to or overlapping each other. Once they find the composition they prefer, they then glue down the pieces.

Students may further color and shade their collages after gluing down all pieces. They may also add some of their written words or sentences to the collages.

Their combined art collages should have fractured planes and multiple perspectives, including their own reinterpretations, of the Picasso artworks.

EXTENSION ACTIVITY

Students create a collage, combining photographs of themselves with their alter egos or family members. This activity can be used as a follow-up or as an alternative to Part 2 of the lesson plan.

MATERIALS:
- yearbook photos, class pictures, or mirrors
- one image of student’s family member of alter ego (second self: cartoon character, animal, celebrity, person student admires, etc.)
- scissors
- glue, glue stick
- drawing paper
- heavy paper or card stock if available
- pastels or oil pastels, or marker and watercolor paints

RESOURCES:
- images of Picasso’s self-portraits
- reproduction of Picasso’s Paul as Harlequin
- Appendix B: Alter Ego Journal (one for each student)

VOCABULARY:
- cubism
- composition
- abstract
- multiple perspectives
- shifting plane
HOW DO ARTISTS EXPLORE MULTIPLE PERSPECTIVES TO BREAK BOUNDARIES AND CREATE NEW POSSIBILITIES? [6–8]

• innovative
• fragmentation
• alter ego
• Harlequin

STEPS:

1. INTRODUCTION

Advise students that they are going to make a cubist alter ego self-portrait inspired by Picasso. Give a brief overview of Picasso and how he is one of the most influential and imaginative artists in the 20th century, credited with creating many styles of modern art. In many of Picasso’s works, he represents himself, either as an obvious self-portrait or symbolically disguised using an alter ego, such as Harlequin or the bull. Show images of Picasso’s cubist artworks and collages.

Discuss this description of Paul as Harlequin from the de Young audio guide:

“In this enchanting portrait, Picasso transfers his alter ego—Harlequin—to his three-year-old son. Picasso leaves the canvas unfinished so that the boy’s figure and the chair against which he leans seem like decals against the background.”

What do you see? What do you feel and why? Guide students to look at what colors were used and at the composition and unfinished background. What does Harlequin represent, what is Picasso’s relationship with his son?

2. PASS OUT APPENDIX B: ALTER EGO JOURNAL.

An alter ego (Latin, “the other I”) is a second self, a second personality within a person, who is often oblivious to the alter ego’s actions. A person with an alter ego is said to lead a double life.

Students can describe their own alter ego: a family member, book character, cartoon character, superhero, animal, object, etc. See these examples:

Superheroes:
Superman/Clark Kent
Spiderman/Peter Parker
Batman/Bruce Wayne

Musicians:
Eminem /Slim Shady/ Marshall Mathers
Hannah Montana/Miley Cyrus
Lady Gaga/Stefani Germanotta

Actors/Entertainers:
Fresh Prince/Will Smith
Medea/Tyler Perry
Borat/Ali G Bruno/Sacha Baron Cohen

3. On a sheet of 8 ½ x 11 in. paper, have each student draw a full-color image of his or her alter ego.

4. On another sheet of 8 ½ x 11 paper, have each student draw a full-color self-portrait.

5. Students then cut both drawings up at least in three places. These cuts can be angled or straight.

6. Each student then combines all of the pieces from both drawings together, gluing them down onto construction paper in any arrangement they wish, creating a cubist alter ego self-portrait with two perspectives of themselves, in fractured planes.

STANDARDS:

6th Grade
English-Language Arts
Writing Strategies 1.1, 1.2
Visual Arts
Artistic Perception: 1.0, 1.1, 1.2
Creative Expression: 2.0

7th Grade
English-Language Arts
Writing Strategies: 1.1, 1.2
Writing Applications: 2.1
Visual Arts
Artistic Perception: 1.0, 1.1
Creative Expression: 2.0, 2.5

8th Grade
English-Language Arts
Writing Strategies: 1.0, 1.1, 1.2, 1.3
Writing Applications: 2.1
Visual Arts
Artistic Perception: 1.0, 1.1
THE INFLUENCES OF SELF AND ENVIRONMENT AND THEIR RELATIONSHIP TO PICASSO’S CREATIVE PROCESS [9–12]

Students will closely examine the work of artist Pablo Picasso, thinking critically about what they see. Students will understand how Picasso’s personal life heavily influenced the subject matter and style of his artworks. This lesson will also prepare students for their visit to the de Young.

OBJECTIVES:

DISCOVER  Students will gain a better understanding of Pablo Picasso and his body of work.

EXPRESS  Students will think and write critically about the ways our identities and environment influence what we create (as they did Picasso’s body of work).

INQUIRE  Students will hypothesize the reasons Picasso chose his subject matter, understanding the ways current events and personal environment play a role in artists’ production.

PART 1: Connecting Composition and Context (APPROXIMATELY 30 MINUTES)

MATERIALS:
• pencil
• paper
• Appendix A: I See/I Think/I Wonder
• Woman with Clasped Hands postcard

STEPS:

1. INTRODUCTION
Let students know that they will soon be going on a field trip to the de Young to see the exhibition Picasso: Masterpieces from the Musée National Picasso, Paris. In order to prepare for their visit, students will get an opportunity to look closely at the work of Picasso, getting to know who the artist was as a person and as an artist. Ask students what they know about the artist. Any answers are acceptable; they can be related to his personal life or his art—nothing is incorrect. Write answers on the board as a list or spidergram. (Save this list for the class discussion at the end of Part 2.)

2. LOOKING AT PICASSO’S WORK
Next, students will look at the first image, Woman with Clasped Hands, together as a class. Distribute the Woman with Clasped Hands postcards and, if possible, project an image for students to see using the online image gallery.

A. Prompt students to use Appendix A: I See/I Think/I Wonder to observe, think, and wonder.

B. In pairs, students use the “I see/I think/I wonder” worksheet to brainstorm. As a team, students then share their answers with the class. This will allow quieter and less engaged students to share their ideas first with a partner before sharing them with the entire class. The sentence frames included in the worksheet will also help ELL students feel more comfortable with the process.

Note: The teacher should write down shared answers for students to see, grouping answers in categories/patterns as they emerge or after.

C. After observing, thinking, and wondering students will answer the discussion questions that are paired with Woman with Clasped Hands. Answers should be shared out loud and together as a class.

Discussion Questions for Woman with Clasped Hands (also found on image postcard):

1. Look at the figure. Does it look like other portraits you’ve seen? Why or why not? Describe the features you see.
2. Does the work seem incomplete or is it finished? Why do you think that?
3. Who do you think the person might be? Do you think it is a portrait of a man or woman? Why?

D. After class discussion, students will brainstorm with the same partner to describe the image and answer the question: What do you think Picasso is trying to express with this piece? Why do you think that?

This should just be a quick discussion. This provides students a moment to think about their answers and get them out before a larger class discussion. After a few minutes of partner
THE INFLUENCES OF SELF AND ENVIRONMENT AND THEIR RELATIONSHIP TO PICASSO’S CREATIVE PROCESS [9–12]

discussion, have students come back as a class. Student pairs will answer together as a team and each pair should provide at least one thing they discussed. Answers should be written for students to see.

D. Distribute Woman with Clasped Hands fact sheet or project it for students to see.

Woman with Clasped Hands facts:

- Completed in Paris in spring 1907, this painting is oil on canvas.
- Picasso painted this as a study for a larger-scale painting.
- Although entitled Woman with Clasped Hands, this painting can be understood as a self-portrait of Picasso: the sweep of hair and the blocked out eye are typically used by the artist in his self-portraits. See if you can find any other examples of this on your visit to the de Young.
- This work recalls Iberian sculpture, which has Greek and Egyptian influences. This can be seen in the figure’s broad chest and shoulders, as well as the way musculature is depicted.
- In 1907, Picasso visited Paris’s Ethnographic Museum of the Trocadéro, which included art of Africa and Oceania, a trip that influenced Picasso greatly.
- Picasso began to collect African art and use the appearance of African masks in his art, seen here in the facial features and the flattening of the face.
- In 1907, Picasso also attended a retrospective of artist Paul Cézanne, which encouraged him to explore sculptural form in two dimensions—for example, in the breaking of the line of the arm in this self-portrait.
- One of the two eyes is blocked out as if it were sightless. Picasso had lifelong fascination with blindness and sight. See if you can find any other examples of this on your visit to the de Young.

Students should use evidence from the fact sheet to support their written work.

H. As with the previous discussion questions, have students share in pairs for a few minutes, then have the pair teams share with the class.

NOTE: In the next part of the lessons student will be going through this process again in pairs. Part 1 lesson provides opportunities for modeling the process: observation, discussion, responding to art, and interpreting facts. For Part 2, encourage students to use the fact sheet to support the arguments they make.

PART 2: Individual Investigations (APPROXIMATELY 45–60 MINUTES)

MATERIALS:

- pencils
- paper
- Appendix A: I See/I Think/I Wonder
- class set of Picasso curriculum postcards (without Woman with Clasped Hands)
- Appendix B: Biography Timeline
- Appendix C: Image Fact Sheets

STEPS:

1. INTRODUCTION
Tell students that they will be doing the same process—I see/I think/I wonder—in pairs.

A. Distribute copies of the remaining six postcards to pairs of students.

B. As in Part 1, students in pairs complete the “I see/I think/I wonder” matrix on the handout or on a plain piece of paper, using sentence frames.

C. Staying in pairs, students answer the discussion questions associated with their image found on the back of each postcard. Students should talk with their partners about their answers.

D. Staying in pairs, students answer the discussion questions. After going through the given discussion questions together, each student individually writes a paragraph answering the following prompt:

Describe your image. What do you think Picasso is trying to express with this object. Why do you think that?

2. CONNECTING ART AND LIFE
When the paragraphs have been finished, distribute to all the students Appendix B: Biography Timeline as well as the appropriate
THE INFLUENCES OF SELF AND ENVIRONMENT AND THEIR RELATIONSHIP TO PICASSO’S CREATIVE PROCESS [9–12]

Page from Appendix C: Image Fact Sheets for the specific object each student is working with. These handouts can be available in the front of the class so students can help themselves.

Students should read the biography timeline and their fact sheet. Students will then write another paragraph focusing on this prompt:

Refer to Picasso’s biography timeline and the fact sheet for your image. What did you discover about Picasso and your image that surprised you? How is your own interpretation reinforced or changed by the facts about your image? Use evidence from the biography timeline and fact sheet to support your claims.

3. DEBRIEF AS A CLASS
Encourage students to share what they learned about Picasso and about their image. If there is time, have each pair share about their image, so the rest of the class can hear about the works of art they did not examine. The class can look back at their initial list of what they knew about Picasso and see what else they can add to it now.

After discussion, have students write one question they still have, either about Picasso, or any of the images distributed in the class.

A. This question should be brought with students to ask the docents during the exhibition tour.

B. Students also should share these questions with one another. They can write their questions on adhesive notes and bring them to the board, where they can be grouped based on themes that emerge. Or, if you are short on time, students can simply raise their hands and share their questions with the class.

POST-VISIT ACTIVITY SUGGESTIONS:
• Ask students to think about the ways Picasso incorporated current events into his art. Did other artists of his time do this? Do artists today do this? Can they think of examples? Ask students to think of a current event that each is passionate about, and to locate and summarize an article in a newspaper that discusses this event. What perspective does the article show? What is the student’s perspective? Ask students to think of a way to that their perspective can be visually represented or expressed.

• Explain that Picasso’s art was heavily influenced by his relationships with people and by other aspects of his personal life. His art, a collection of art objects, has become a way to understand the identity of the man. Ask students to think about how social media sites like Facebook and Twitter help them shape their own identities, similar to the way Picasso’s art reflected his life. Students choose a period of Picasso’s life and try to imagine what his Facebook page might look like if it had existed at that time. Students write an “about me” for his website. What work of art from this time might be his “profile picture?” Who would be his online friends? What are his interests?

STANDARDS:

English Language Arts
Reading: 9.2.3, 9.2.5
Writing: 9.1.1, 9.2.2b, 11.1.3

Visual Arts
Artistic Perception: 1.3
Historical Cultural Context: 3.3
WORD CLUSTER WEB: LOOKING AT PICASSO
[GRADES K–2 APPENDIX A]

NAME: ______________________
DATE: ______________________

In the □ below list the title of the painting you are studying. In 3 of the O, list a word that describes the personality of the person in the painting (for example: silly, thoughtful, or active). In the other 3 of the O, list things you think this person might like.
WORD CLUSTER WEB: LOOKING AT _______________
[GRADES K–2 APPENDIX B]

NAME: ____________________________
DATE: ____________________________

In the □ below list your name or the name of a friend or family member. In 3 of the O, list a word that describes this person’s personality (for example: silly, thoughtful, or active). In the other 3 of the O, list things this person likes.
Draw the most interesting line(s) or shape(s) you saw in the Picasso exhibition.
WHAT DID YOU SEE?
WHAT DID YOU HEAR?
WHAT DID YOU THINK?
WHAT DID YOU FEEL?
Painting isn’t an *aesthetic operation*; it’s a form of magic designed as *mediator* between this strange, *hostile* world and us.

—Pablo Picasso

**DEFINITIONS:**

*Aesthetic* of or relating to art or beauty

*In a sentence:* There are practical as well as aesthetic reasons for planting trees.

*Operation* a set of planned actions for a particular purpose

*In a sentence:* The city has launched an operation to clean up the neighborhood.

*Mediator* one who works with opposing sides in order to bring about an agreement

*In a sentence:* If you two cannot resolve this argument on your own, we’ll have to bring in a mediator.

*Hostile* showing open resistance or opposition

*In a sentence:* The protestors felt the police were hostile.

HOW IS AN ARTIST LIKE A MAGICIAN?
[GRADES 3–5 APPENDIX B]

BRAINSTORM QUESTIONS:

**Artist | Magician**

1. What do they do? Do they make something? Who sees it?
2. Does perspective get used in their work? Do they control what you can see? How? Is it easy to see what they’re doing?
3. Do you see everything they do? If not, how do they control what you see, and why?
4. Do they need or use tools? What tools?
5. What does it take to do either art or magic? Practice? Work?
6. Where do you see their work? What ways are there to access and experience their work? What do you feel when viewing their work?
7. Does society value their work? How do people feel about them? Can you name any? Do you know any magicians or artists personally?
SKETCHING AND DESCRIBING WHAT WE SEE
[GRADES 3–5 APPENDIX C]

SENTENCE FRAME EXAMPLES:

On these pages are sentence frames, from simple to elaborate, depending on the students’ abilities. Students will draw what they see and complete their sentence template by looking at their own still-life object. Students can sign and date work as an artist.

Here is an example using an olive as the focus object. You can post the example on the board

Example:

1. From the ____________, the ____________ looks like a ____________.
   (front, side, top, back) (object) (color-adjective) (shape)

   From the front, the olive looks like a green circle.

2. From the ____________, the ____________ looks like a ____________ with a ____________ in the ____________.
   (front, side, top, back) (object) (adjective) (color-adjective) (shape) (adjective) (location: top, bottom, middle, side, etc)

   From the front, the olive looks like a small green circle with a pinhole in the middle.

3. From the ____________, the ____________ looks like a ____________.
   (front, side, top, back) (object) (creative simile)

   From the front, the olive looks like a green car with the front smashed in.

4. From the perspective of a ____________, the ____________ looks like a ____________
   (a person) (object) (write as descriptive and imaginative a phrase as you can!)

   From the perspective of a child, the green olive looks like a spaceship ready to take off.
SKETCHING AND DESCRIBING WHAT WE SEE
[GRADERS 3–5 APPENDIX C]

DRAWING 1:
Sketch what you see in the box below.

From the______________, the ________________
(front, side, top, back) (object)

looks like a ________________ . ________________ .
(color-adjective) (shape)
From the _______________, the ________________ looks like
(front, side, top, back) (object)

a ________________ (adjective)  ________________ (color-adjective) ________________ (shape)

with a ________________ in the _________________.
(adjective) (location: top, bottom, middle, side, etc)
SKETCHING AND DESCRIBING WHAT WE SEE
[GRADES 3–5 APPENDIX C]

DRAWING 3:
Sketch what you see in the box below.

From the perspective of a _______________ (a person), the _______________ (object)

looks like a _______________.

(write as descriptive and imaginative a phrase as you can!)
SKETCHING AND DESCRIBING WHAT WE SEE
[GRADES 3–5 APPENDIX C]

DRAWING 4:
Sketch what you see in the box below.

Describe your drawing with as much detail as possible.
Look at your postcard art and compare and contrast with your classmate’s postcard, using at least three of the following elements:

- texture
- form
- space
- value
- balance
- emphasis
- movement
- pattern
- proportion
- repetition
- rhythm
- variety
- unity

Describe the colors and how the colors make you feel (happy, anxious, etc.).

Describe the shapes, lines, and angles and whether they are curvilinear or geometric.

Both paintings make me feel ____________________________
EXTENSION ACTIVITY: ALTER EGO JOURNAL
[GRADES 6–8 APPENDIX B]

NAME: ________________________  GRADE: ______

An alter ego (Latin, “the other I”) is a second self, a second personality or persona within a person, who is often oblivious to the alter ego’s actions. A person with an alter ego is said to lead a double life.

The alter ego idea also refers to the different behaviors any person may display in various situations. Related concepts include the avatar, the doppelgänger (either a tangible double of a living person or a spirit double that typically represents evil), the impersonator, and the split personality.

Picasso had many alter egos, one of which was the harlequin. A college student studying at Swarthmore College wrote:

... the harlequin definitely represented an alter ego of Picasso, strongly indicated by Picasso’s predilection for subtly inserting himself in his works.... Physically, [the character] was like a precedent for the acrobat—supple and agile.... [Such characterrs] had more pronounced lower-class stigmas, so that at the time Picasso became fascinated with the harlequin, its outcast status was being amplified. The role of the outsider had a strong appeal to Picasso and provides an obvious explanation for his identification with the figure.


Some other famous examples of alter egos include Superman/Clark Kent, Donald Duck/ Duck Avenger, and Dr. Jekyll/Mr. Hyde

Answer the following questions to develop your own alter ego:

Other people think that I am ___

I let people think that I am ___
EXTENSION ACTIVITY: ALTER EGO JOURNAL
[GRADES 6–8 APPENDIX B]

List some the characteristics and traits of your alter ego (strong, weak, happy, sad, shy, arrogant, careless, responsible, etc.).

**DRAW YOUR ALTER EGO**
Is it a person? A cartoon? An object?

List how you would express the characteristics and traits of your alter ego using color, lines, textures, shapes, and forms.

I don’t show, I keep hidden, that I am ___

My other different identity would be ___
I SEE/I THINK/I WONDER
[GRADES 9–12 APPENDIX A]

NAME: ______________________

DATE: ______________________

I SEE: ______________________

I THINK: ____________________

I WONDER: __________________
THE LIFE OF PICASSO
[GRADES 9–12 APPENDIX B]

Painting is just another way of keeping a diary. —Pablo Picasso

With an artistic career spanning eight decades, it is no surprise that Picasso has become one of the most influential and well-known artists of his time. While Picasso’s art varied widely in style over the years, it was always directly linked to the people, places, and current events in his life. Frequently his styles are broken down into distinct periods. Below you will find a brief biography of the artist, showing just how much his environment and private life affected his artistic output. This rough outline highlights shifts in his artistic style. Yet, as you will see in the exhibition, he never completely abandoned any mode of expression, using many styles throughout his life.

- Pablo Picasso was born October 25, 1881, in Malaga, Spain.
- His father was an academic painter and an art professor in Barcelona.
- Picasso studied at a young age to paint in the academic tradition of using great technical skill to mimic reality

BLUE PERIOD (1901–1904)

<table>
<thead>
<tr>
<th>WHAT’S HAPPENING IN PICASSO’S LIFE?</th>
</tr>
</thead>
<tbody>
<tr>
<td>In 1900, at age 19, Picasso attended the World’s Fair in Paris. He would move back and forth between Spain and Paris until 1904, when he moved to Paris permanently.</td>
</tr>
<tr>
<td>The Blue Period really began after the suicide of his close friend and fellow artist Carles Casagemas in 1901.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHAT’S HAPPENING IN PICASSO’S ART?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picasso’s canvases lacked bright colors and had a palette of mostly blues.</td>
</tr>
<tr>
<td>He depicted marginalized people and outcasts of society, such as beggars and prostitutes.</td>
</tr>
<tr>
<td>Paintings had a very somber mood.</td>
</tr>
</tbody>
</table>

ROSE PERIOD (1904–1906)

<table>
<thead>
<tr>
<th>WHAT’S HAPPENING IN PICASSO’S LIFE?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picasso spent a summer in Gósol, a Catalan village, which was reflected in some of the art of the time. A village dominated by red hues, this may be where Picasso found inspiration for his palette.</td>
</tr>
<tr>
<td>Picasso lived up the street from the Medrano Circus, which served as inspiration for his subject matter.</td>
</tr>
<tr>
<td>Picasso fell in love with Fernande Olivier in 1904. She was the first great love of his life and she often appears in work created during their seven-year affair, which ended in September 1911.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>WHAT’S HAPPENING IN PICASSO’S ART?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picasso’s canvases used a palette of mostly pinks and oranges.</td>
</tr>
<tr>
<td>Picasso painted street performers and other marginalized people, such as circus entertainers, acrobats, clowns, and harlequins</td>
</tr>
</tbody>
</table>
THE LIFE OF PICASSO
[GRADES 9–12 APPENDIX B]

AFRICAN ART INFLUENCE/CUBIST PERIOD (1907–1915)

WHAT’S HAPPENING IN PICASSO’S LIFE?

- In 1907 Picasso visited the Ethographic Museum of the Trocadéro, Paris, where he discovered the art of Africa and Oceania. He is heavily influenced by what he sees.
- Picasso began to collect African art.
- From 1907–1915, especially from 1909–1914, Picasso worked closely with fellow artist Braque to create Cubism.
- Braque and Picasso played off one another’s ideas, each influencing the other to take the style to new places.
- Picasso fell in love with Eva Gouel and planned to marry her; however, she became ill and died in 1915. Picasso incorporated her name into his Cubist works.

WHAT’S HAPPENING IN PICASSO’S ART?

- Picasso began to incorporate African sculpture into his art, specifically masks. Faces became flatter and facial features more geometric.
- From 1907–1915, especially from 1909–1914, Picasso worked closely with fellow artist Georges Braque to create a new style called Cubism. This style challenged traditional representations of objects in space.
- Cubism breaks objects down and reassembles them from numerous points of view through space and time. If you were to take a picture of something from different viewpoints (top, bottom, side, etc.) and combine the views into one image, it would be Cubist.
- Picasso and Braque stopped signing their works at this time because they liked the idea that their works were indistinguishable.
- The artists also used new materials in their art to create collages and assemblages.

NEOCLASSICISM AND LIFE WITH OLGA (1917–1924)

WHAT’S HAPPENING IN PICASSO’S LIFE?

- In 1917, Picasso designed the set for a new ballet, Parade. He fell in love with one of the ballerinas, Olga Khokhlova, and married her the following year.
- Together, they moved into a nice apartment and begin to live a bourgeois, middle-class lifestyle, very different from the life Picasso had been living before this. It was a much more stable, conservative lifestyle for him.
- In 1921, Olga and Picasso had their only child, Paulo (Paul).

WHAT’S HAPPENING IN PICASSO’S ART?

- In 1917 Picasso designed the set for a new ballet, Parade.
- After marrying Olga Khokhlova, Picasso moves to a much more conservative style than Cubism, Neoclassicism, influenced by artists such as Ingres.
- Neoclassicism was a more traditional art style that looked to classical Western art, such as that of the ancient Greek and Romans.
- Picasso began to incorporate both his son and wife into his work.
### The Life of Picasso

**What’s Happening in Picasso’s Life?**

- Picasso’s marriage began to crumble. He felt dissatisfied with the lifestyle Olga desired, longing for the freer life he once had.
- Picasso’s friend the poet Guillaume Apollinaire died in 1918, and Picasso created different designs for a monument.
- In 1927 Picasso met Marie-Thérèse Walter when she was 17 and he was 45. They began a decade-long affair, which they kept hidden for many years due to her youth and Picasso’s marriage.
- In 1928, Picasso secretly brought Marie-Thérèse on his family vacation.
- They could no longer hide their relationship when Marie-Thérèse became pregnant with Picasso’s second child, Maya, in 1935.
- Picasso worked with Julio González, a wire sculptor, to create sculptures that appear two-dimensional in three-dimensional forms.

**What’s Happening in Picasso’s Art?**

- Picasso’s art took another stylistic shift that was heavily influenced by the Surrealists.
- Surrealists were interested in depicting dreams and the subconscious mind.
- Marie-Thérèse often appeared in different guises in Picasso’s art.
- During the summer of 1928 Picasso created many images of bathers and beach scenes.
- He created many images of Marie-Thérèse Walter reading or sleeping, always with her blonde hair.
- Picasso painted Marie-Thérèse with pastel colors and curved lines.
- The artist at his easel became a recurring theme.
- Influenced by the Surrealists, Picasso began to make found-object sculptures with the help of Julio González.

### Surrealism and Marie-Thérèse Walter (1925–1935)

**What’s Happening in Picasso’s Life?**

- In 1935 Picasso was introduced to Surrealist artist Dora Maar. They began an affair. Dora and Marie-Thérèse quickly became aware of one another’s existence in Picasso’s life.
- Dora Maar was associated with a left wing political party and was very politically involved. This influence encouraged Picasso to become more politically active himself.
- On April 26, 1937, amid the Spanish Civil War (1936–1939), the Basque village of Guernica was bombed.
- Picasso was exiled from Spain during this time due to his political condemnation of Francisco Franco, the dictator of Spain.
- World War II dominated European events from 1939–1945.

**What’s Happening in Picasso’s Art?**

- Picasso depicted Dora Maar much differently than he did Marie-Thérèse. Maar is shown with sharp angles, acidic colors, and red nails.
- With the bombing of Guernica, Picasso created his first overtly political work, Guernica, for the 1937 World’s Fair in Paris.
- As a result of wartime, Picasso’s work became more politically driven psychologically darker.
- Picasso painted many “Weeping Women” who are heavily influenced by Dora Maar.
## THE LIFE OF PICASSO

[GRADES 9–12 APPENDIX B]

### PICASSO’S FINAL YEARS (1943–1973)

<table>
<thead>
<tr>
<th>WHAT'S HAPPENING IN PICASSO’S LIFE?</th>
<th>WHAT’S HAPPENING IN PICASSO’S ART?</th>
</tr>
</thead>
<tbody>
<tr>
<td>Picasso met Françoise Gilot in 1943 and had two children with her—Claude in 1947 and Paloma in 1949.</td>
<td>The births of Picasso’s children and his new relationships with women brought a playfulness back to his art that had been missing during the war years.</td>
</tr>
<tr>
<td>After World War II, Picasso lived in the South of France, buying many homes, including La Californie, Cannes, which appears in many of his paintings.</td>
<td>He introduced new characters to his work, such as musketeers, and was influenced by the great masters such as Rembrandt van Rijn, Francisco de Goya, and Diego Velázquez.</td>
</tr>
<tr>
<td>Françoise left Picasso in 1953.</td>
<td>Picasso painted variations of many works by great masters such as Velázquez, Édouard Manet, and Eugène Delacroix.</td>
</tr>
<tr>
<td>Picasso met Jacqueline Roque in 1952, and the two remained together until the end of the artist’s life.</td>
<td>During his eighties, Picasso painted obsessively, producing an astonishing quantity of works. He creates hundreds of paintings, drawings, and etchings in his last years.</td>
</tr>
<tr>
<td>Lifelong friend and artistic influence and rival Henri Matisse died in November 1954, affecting Picasso greatly.</td>
<td></td>
</tr>
<tr>
<td>Picasso had not returned to Spain since 1930 and perhaps longed for his homeland.</td>
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</tr>
</tbody>
</table>

- Picasso died April 8, 1973 and is buried at the chateau of Vauvenarges.
**Woman with Clasped Hands**  
*Study for “Les demoiselles d’Avignon”*  
Paris, spring 1907  
Oil on canvas

**FACTS:**
- Completed in Paris in spring 1907, this painting is oil on canvas.
- Picasso painted this as a study for a larger-scale painting.
- Although entitled *Woman with Clasped Hands*, this painting can be understood as a self-portrait of Picasso: the sweep of hair and the blocked out eye are typically used by the artist in his self-portraits. See if you can find any other examples of this on your visit to the de Young.
- This work recalls Iberian sculpture, which has Greek and Egyptian influences. This can be seen in the figure’s broad chest and shoulders, as well as the way musculature is depicted.
- In 1907, Picasso visited Paris’s Ethnographic Museum of the Trocadéro, which included art of Africa and Oceania, a trip that influenced Picasso greatly.
- Picasso began to collect African art and use the appearance of African masks in his art, seen here in the facial features and the flattening of the face.
- In 1907, Picasso also attended a retrospective of artist Paul Cézanne, which encouraged him to explore sculptural form in two dimensions—for example, in the breaking of the line of the arm in this self-portrait.
- One of the two eyes is blocked out as if it were sightless. Picasso had lifelong fascination with blindness and sight. See if you can find any other examples of this on your visit to the de Young.

**Guitar and Bottle of Bass**  
Paris, summer–autumn 1913  
Partially painted pine, papier collé, charcoal, and nails on wood panel

**FACTS:**
- This artwork was completed in Paris in 1913. It is made of partially painted pine components, glued paper, charcoal, and nails on a wooden backing.
- At this time Picasso was working closely with Georges Braque to create Cubism, an art form that challenged the representation of objects in space by breaking them down and reassembling them. Braque and Picasso greatly influenced each other to bring the style to new places.
- Braque began creating “construction sculptures” in 1911, influencing Picasso to begin making his own assemblages. An assemblage is a three-dimensional sculpture made from found objects. Picasso’s assemblages in turn took Braque’s paper versions to the next level.
- Picasso used a wide array of materials, but primarily used wood to create different effects, textures, and spatial relationships.
- This work and others like it challenged traditional conceptions of painting and sculpture by intertwining the two.
- Other artists at this time were depicting café life in Paris. The bottle of Bass and suggestion of music in this piece show how other art influenced Picasso.
- The guitar still life in a café is a classic Cubist subject, which Picasso often used at this time.
- For Picasso and others, the guitar and mandolin are associated with the female form.
- The support board on the back is a café tabletop tilted upwards. In the middle is the guitar with its vertical neck; to the right a clarinet with sound holes; and at the left center is the round bottle of Bass beer. Picasso frequently played with the idea of space. See if you can find other examples of this on your trip to the de Young.
**Paul as a Harlequin**

*Paris, 1924*

*Oil on canvas*

**FACTS:**

- Completed in Paris in 1924, this is an image of Picasso’s son Paul with first wife, Olga. The painting is oil on canvas.

- When Picasso and Olga wed, he was reaching a level of success where he could afford nice things and when Olga desired a bourgeois lifestyle, which he could now provide. Picasso's painting style shifted to Neoclassicism during this time, a style more realistic and conservative than his previous work. This progression may reflect his new, more constrained relationship with Olga.

- While Picasso was married to Olga, he longed for the freer, bohemian lifestyle he once had.

- Paul was three at the time of this painting.

- Picasso paints Paul in the costume of Harlequin, a stock character from an Italian form of theater then popular in France.

- Harlequin is a romantic, but also a trickster, who steals the love of a woman.

- Harlequin serves as an alter ego for Picasso.

- Picasso paints his son as Harlequin, his alter ego, looking quite melancholy. This may reflect the unhappiness and trapped feelings the artist was experiencing in his marriage to Olga.

- This painting can be seen as a double illusion. Throughout his work, Picasso depicts himself as Harlequin; in this work the identity is placed on his son. Picasso is very interested in the idea of morphing identities. See if you can find other examples of this on your trip to the de Young.

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**Large Still Life on a Pedestal Table**

*Paris, March 11, 1931*

*Oil on canvas*

**FACTS:**

- The yellow pitcher can be seen as her blonde hair, while other objects represent her various physical attributes.

- Picasso himself may also be represented in this work.

- Picasso often used bright colors and curvy lines to depict Marie-Thérèse.

- Picasso was very familiar with the French Academy of Painting and Sculpture, the traditional “academy” that established a hierarchy of painting genres for purposes of awarding prizes and scholarships. In this hierarchy, still life was at the bottom, with history painting at the top (followed by portraits, genre painting, and landscapes).

- Picasso was fascinated by the idea of creating transformation and metamorphosis, here changing inanimate objects into human figures. See if you can find other examples of this on your trip to the de Young.

- This painting was completed March 11, 1931, in Paris. It is oil on canvas.

- Objectively, the painting is a still life with a pitcher and dish of fruit arranged on a pedestal table.

- Picasso met the blonde Marie-Thérèse Walter when she was 17 and he was 45.

- When they met, Picasso was still married to first wife, Olga, so Marie-Thérèse and Picasso kept their relationship a secret until 1935, when she became pregnant with Picasso’s second child, Maya.

- Because of the secret nature of their affair, Picasso would often hide Marie-Thérèse in his art, such as with this still life.
Bullfight: Death of the Bullfighter
Boisgeloup, September 19, 1933
Oil on wood

FACTS:
• This painting was completed September 19, 1933, in Boisgeloup, France.
• Picasso began using bullfight scenes in the 1930s.
• Bullfighting was the national sport of Spain, Picasso’s homeland.
• He was a lifelong fan of the sport.
• Bullfighting involved a bull, a matador, and his horse in a life and death battle.
• Picasso frequently depicted himself as the bull or as the mythical Minotaur, who was half-man, half-beast. See if you can find other examples of Picasso using animals as symbols on your visit to the de Young.
• The horse and bull appear in Picasso's large-scale political work *Guernica* (1937) to symbolize a ravaged Spain amid the Spanish Civil War.

Portrait of Dora Maar
Paris, 1937
Oil on canvas

FACTS:
• This portrait was completed in Paris in 1937 and is painted in oil on canvas.
• This is a portrait of Dora Maar, one of Picasso’s mistresses. She was an established Surrealist artist and was very politically active. Friends described her as having a very emotional and intense personality. She was tall with dark hair and drastically different than the blonde and relatively passive Marie-Thérèse Walter, his other mistress at the time.
• The poet Paul Éluard introduced Picasso to Dora Maar in 1935. Legend has it that Picasso saw Dora at the café Les Deux Magots in Paris. While he watched her, she took her pocketknife out and began quickly stabbing the table in between each of her fingers. She then gave Picasso her blood-soaked glove to remember her by. It is often thought that this is why Picasso frequently paints Dora with red fingernails.
• Picasso would depict Dora with sharp, angular forms using acidic yellows and greens. This style differs from the soft, curved lines and bright colors of his paintings of Marie-Thérèse.
• Dora was a photographer and took many pictures of Picasso working in his studio.
• Picasso used Dora as a source of inspiration for his “Weeping Women,” most famously depicted in his large-scale political work *Guernica* (1937).
• Picasso would paint Dora’s face in profile (from the side) and from the front (as if she was looking directly out at the viewer) simultaneously creating a unique representation of the human face. See if you can find other examples of this “double face” on your trip to the de Young.
**IMAGE FACT SHEETS**

[GRADES 9–12 APPENDIX C]

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**The Studio of La Californie**

Cannes, March 30, 1956

Oil on canvas

**FACTS:**

- This painting was completed March 30, 1956, in Cannes, France. It is oil on canvas.

- In 1955, Picasso purchased the 19th-century villa La Californie, overlooking Cannes.

- He decorated his studio at the villa with art nouveau decor and set it up overlooking the garden. He produced a series of drawings and paintings of this studio space.

- The image recalls Matisse’s *Red Studio* (1911). Matisse and Picasso were longtime friends and had influenced each other over the years. The two had an interesting relationship; they created much of their work at the same time, yet Matisse was older than Picasso. Matisse had died the year before this Picasso painted this work, which can be seen as an homage to him. (Matisse’s Red Studio can be seen online at: http://www.moma.org/collection/object.php?object_id=78389)

- As Picasso grew older he became more isolated from contemporary art and artists, becoming not only self-referential but referential to the great masters in art history, such as the Spanish painter Diego Velázquez.

- This painting shows the studio with the garden to the right. In the right foreground there are two painted canvases. The image also shows the interior structure and decor of La Californie.

- Picasso was very interested in depicting the artist and his model, as well as the artist and his studio. See if you can find other examples of Picasso using these themes on your trip to the de Young.