

**ARTIST'S WORK/ARTIST'S VOICE:  
PICASSO**

*A Guide for Educators*

Department of Education at The Museum of Modern Art

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## A NOTE TO EDUCATORS

The series Artist's Work/Artist's Voice is devoted to artists in the Museum's collection. Rather than exhaustive monographs, these guides consider key examples of an artist's work in relation to his or her social and cultural context. Written in collaboration with Fundación Arte Viva Europa and with the cooperation of museums and cultural organizations in Spain, *Artist's Work/Artist's Voice: Picasso* features Pablo Picasso's painting, drawing, collage, sculpture, and prints in MoMA's collection in dialogue with some of the artist's key works in Spanish institutions.

The goal of this guide is to introduce students to the work of Picasso, one of the twentieth century's most prominent artists. Spanning the late nineteenth century to the second half of the twentieth century, Picasso's work provides a rich opportunity to explore artistic identity, visual expression, and social response. Through guided discussions and supplemental activities, students will be able to draw parallels between their own ideas and experiences and those of Picasso's. The guide's purpose is not just to explicate works of art, but also to demonstrate how images and historical information can be integrated into numerous subject areas and skill bases taught in the classroom. The guide is informed by issues posed by the selected works, but its organization and lesson topics are created with the school curriculum in mind, with particular application to social studies, visual art, history, and language arts. Lessons are accompanied by writing, research, and, art-making activities that encourage students to make connections between the visual arts and other disciplines. By comparing a variety of mediums and styles, students will be able to practice observation, articulation, and discussion skills, and further develop their visual literacy.

## USING THE EDUCATORS GUIDE

The six lessons that comprise this guide—*Self-Portrait of the Artist*, *The Artist at Work*, *Portraiture*, *Painting Modern Life*, *Art and War*, and *Innovations in Media*—may be used sequentially or as independent units. An introduction to the key principles of each lesson is followed by a close examination of the works, including, historical context and information on the artist. Discussion questions based on the images lead students through formal analysis of the artworks and seek to create connections between information and visual evidence. The activities that conclude each lesson encourage students to synthesize what they have learned about the works, and carry the lessons into the broader curriculum or relate it to skills students are practicing in the classroom.

### IMAGES

All of the questions, discussions, and activities in this guide are based on the accompanying CD-ROM. Please examine the images carefully before showing them to your students. Your classroom should be equipped with a computer and LCD projector. You may also print images from the CD-ROM to transparency paper for overhead projection.

### ACTIVITIES

The Activities sections encourage students to make connections between their own experiences and the concepts presented in the lessons. Through these activities, students will begin to develop a language for discussing and looking at art. Feel free to tailor the activities to the skill level of your students.

### RESEARCH PROJECTS

The materials in this guide provide opportunities for in-depth research on specific artists or artistic movements. We have suggested some topics, to which we encourage you to add your own.

### FOR FURTHER CONSIDERATION AND SELECTED BIBLIOGRAPHY AND RESOURCES

Additional discussion questions and research projects are included in this section. A bibliography and resources section has also been provided for teachers and students to use in conducting research. The resources recommended in these pages provide further information on the artists and artworks in this guide, general historical topics, and additional classroom activities.

### GLOSSARY

A glossary of art historical terms (bolded upon first mention in each lesson) is included at the end of the guide.

## SETTING THE SCENE

### 1. A SENSE OF STYLE

When looking at examples of Picasso's work from various points in his long career, which spans the late nineteenth century to the second half of the twentieth, one of the most noteworthy characteristics is the way he continually modified and even significantly changed his style.

- **Show your students any two works of art from this guide, and read out loud the following statement by Picasso:**

The several manners I have used in my art must not be considered as an evolution, or as steps toward an unknown ideal of painting. All I have ever made was made for the present and with the hope that it will always remain in the present. I have never taken into consideration the spirit of research. When I have found something to express, I have done it without thinking of the past or of the future. I do not believe I have used radically different elements in the different manners I have used in painting[ . . . ] Whenever I had something to say, I have said it in the manner in which I have felt it ought to be said. Different motives inevitably require different methods of expression.<sup>1</sup>

- **Ask your students to comment on Picasso's statement with respect to the two works of art. Ask them to consider the final sentence of the statement, and give examples from their own experience of modifying their method of expression to communicate different ideas.**

### 2. A RETROSPECTIVE EXHIBITION

One way of learning about the career of an artist is to look at the changes in his or her work from the onset of creating art to the very end of his or her careers. Museums often organize retrospective exhibitions, which bring together works produced by an artist over a considerable period of time.

- **Ask your students to each create a small retrospective exhibition of their own work. Have them select examples of their paintings or drawings from when they first learned how to draw—perhaps at the age of two or three—to the present moment. Have them mount their works on a poster board in chronological order. Students may prefer to compile their writing from several years into a portfolio or journal.**
- **Ask your students to each make a presentation of their work, discussing how their interests at the time impacted the subject of their works of art or the manner in which they made them. In formulating their presentation they may want to consider Picasso's own statement about changes or variations in his style:**

Variation does not mean evolution. If an artist varies his mode of expression this only means that he has changed his manner of thinking, and in changing, it might be for the better or it might be for the worse.<sup>2</sup>

1. Pablo Picasso, Statement (1923), in *Theories of Modern Art: A Sourcebook by Artists and Critics*. Herschel B. Chipp (Berkeley, Los Angeles, and London: University of California Press, 1968), 265.

2. *Ibid*, 265.

## LESSONS

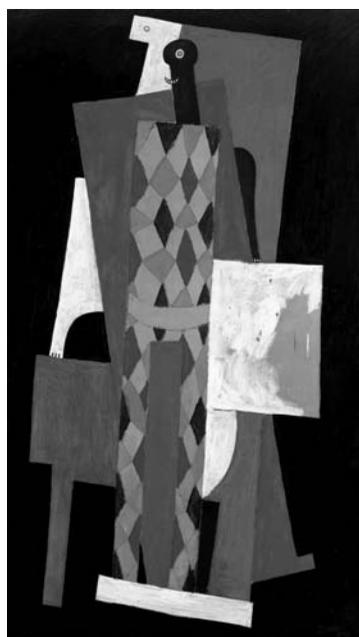
### LESSON ONE: Self-Portrait of the Artist



**IMAGE ONE:** Pablo Picasso. Spanish, 1881–1973. *The Artist's Eyes*. 1917. Pencil on wove paper, 1<sup>15</sup>/<sub>16</sub> x 3<sup>3</sup>/<sub>16</sub>" (5 x 9 cm). Museo Picasso Málaga, Spain. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York. Photo: Rafael Lobato



**IMAGE TWO:** Pablo Picasso. Spanish, 1881–1973. *Meditation (Contemplation)*. Late 1904. Watercolor and pen and ink on paper, 14<sup>1</sup>/<sub>2</sub> x 10<sup>1</sup>/<sub>2</sub>" (36.9 x 26.7 cm). The Museum of Modern Art, New York. Louise Reinhardt Smith Bequest. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE THREE:** Pablo Picasso. Spanish, 1881–1973. *Harlequin*. Late 1915. Oil on canvas, 6' 1/4" x 41 3/8" (183.5 x 105.1 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## INTRODUCTION

Traditionally, artists have created **portraits** of themselves over the course of their careers. Not only a means of representing one's physical attributes, self-portraiture can also serve to announce one's vocation as an artist, one's place in society, or one's style. While Picasso's work is intimately tied to his personal experience, he created very few direct likenesses. However, he did symbolically portray himself in numerous guises, including **harlequins** and **Minotaurs**, that indicate how he perceived his role as an artist and its relationship to society. This lesson explores some of Picasso's direct self-portraits and symbolic, or disguised, self-portraits.

## LESSON OBJECTIVES

- Students will be introduced to the genre and elements of **self-portraiture**.
- Students will consider Picasso's use of this genre to convey particular ideas about his role as an artist and the role of an artist in society.

## INTRODUCTORY DISCUSSION

- Begin the discussion by asking your students to define "portrait" and "self-portrait." Have they ever had a portrait taken? Have they ever created a self-portrait? Ask your students to think about the choices they can make in how they are represented in a portrait and how they are represented in a self-portrait. Ask them which genre they think might reveal most about them.
- Show your students *The Artist's Eyes*. Ask them to consider how Picasso made this drawing. What can they discern about his working method? Point out that he used many lines to depict his eyes, his eyebrows, and the bridge of his nose. In some areas it appears that he erased his work and shifted lines while attempting to represent his eyes as reflected in a mirror. Picasso chose to focus on his eyes in this image. Ask your students what they can discern about him as a person from his eyes.
- Direct your students to make a self-portrait in a similar manner. Tell them that they may choose to focus on a part of their face that is expressive. Give each student a small mirror and a pencil and paper to create their self-portrait. Ask them to create their likeness based on what they see in the mirror.
- When they are finished with their drawings, ask your students to share their experience with the class.

## IMAGE-BASED DISCUSSION

- Give your students a few minutes to look at *Meditation (Contemplation)*. Ask them what they think is going on in this drawing. Ask them to describe the characters, **setting**, and **mood**. Ask them to imagine a story that includes these characters.

*Meditation (Contemplation)* was created in late 1904, when Picasso was twenty-three years old and had recently settled in Paris after a period of moving back and forth between France and Spain. He had also recently embarked on a love affair with Fernande Olivier. At this time, Picasso painted almost exclusively at night, while Olivier slept. His own upright conscious meditation on his lover contrasts with her slumbering dream state.

Artists' self-portraits are often set in their studio, and include items of their profession—brushes, palette, easel—that help to communicate what the artist does, the seriousness of the artist's trade, and what the artist's work looks like. Here Picasso chose not to highlight his profession but rather a skill that is essential to it: that of prolonged and intense observation.

- **Ask your students to compare *Meditation (Contemplation)* to *The Artist's Eyes*, two self-portraits by Picasso. Ask them to reflect upon how Picasso represented himself in each image. Ask them what choices they think he made.**

While the drawing reveals the artist's interest in draftsmanship (in looking at and recording his appearance), the fluid watercolor was most likely created while Picasso watched Olivier sleep or from his memory of the moment. In the drawing, Picasso is seated at a table, legs crossed, elbow on his knee, his chin resting on his hand. His head is in profile as he contemplates Olivier. Olivier lies in bed, with one arm raised above her head. Her head, which rests on a pillow, is turned toward Picasso.

- **Give your students a few minutes to look at *Harlequin* without mentioning the title of the work. Ask them to describe what they see. Ask them what they think the painting represents.**

While not a likeness of Picasso, *Harlequin* is a symbolic representation of the artist. Picasso may be said to inhabit this painting without reference to his actual physical appearance.<sup>3</sup> The harlequin is a character from Roman mythology as well as from Italian Renaissance theater, known as *commedia dell'arte*. Traditionally presented in a mask and multicolored, diamond-patterned costume, the harlequin had the capacity to become invisible, to travel to any part of the world, and to take on other forms—gifts bestowed upon him by the god Mercury. As a theatrical character, the harlequin is usually a clown, making jokes and parodying the more serious characters.

- **Ask your students to identify the human form in this image. A black paddlelike shape with a single eye and grinning mouth makes up the head that peers out of the harlequin's trademark diamond-patterned costume, which delineates his legs and torso.**
- **Ask your students to consider why Picasso might have chosen to represent himself as a clown. Ask them why they think he chose the harlequin, and what it might mean for an artist to portray himself as a clown.**
- **Ask them to describe how they think Picasso went about making this painting. Students should consider the shapes, colors and brushwork that he used. It might look at first as if multicolored paper cutouts have been dropped onto a black surface. The rectangular zone to the right, only partially covered with white brushstrokes, is suggestive of a palette, uniting clown and artist.**

This work was painted in Paris in 1915, when many of Picasso's friends were fighting in World War I. As a Spanish citizen, Picasso was not required to serve. His girlfriend at the time, Eva Gouel, was dying of tuberculosis. In a letter to friend, patron, and writer Gertrude Stein, Picasso wrote:

My life is hell. Eva becomes more and more ill each day. I go to the hospital and spend most of the time in the Métro [subway]. . . . However, I have made a picture of a Harlequin that, to my way of thinking and to that of many others, is the best thing I have ever done.<sup>4</sup>

3. See Kirk Varnedoe, "Picasso's Self-Portraits," in *Picasso and Portraiture: Representation and Transformation*. William S. Rubin, ed. (New York: The Museum of Modern Art, 1996), 111.

4. Pablo Picasso, quoted in *Pablo Picasso: A Retrospective*. William S. Rubin, ed. (New York: The Museum of Modern Art, 1980), 179.

- Ask your students to respond to Picasso’s statement in relation to *Harlequin*, considering not only the subject of the painting but also the manner in which it was executed. Ask your students to consider the mood of this painting. How did Picasso use color to create a specific mood for this work?

#### ACTIVITY

Picasso selected the character of Harlequin as a way of communicating another side of himself, a second self—one that is not physically a likeness but rather embodies how he felt or imagined himself. Ask your students to come up with their own *alter ego*. Direct them to paint a portrait or write a short autobiography about themselves as their alter ego.

## LESSON TWO: The Artist at Work



**IMAGE FOUR:** Diego Velázquez. 1599–1660. *Las Meninas* or *The Family of Philip IV*. 1656. Oil on canvas, 10' 5" x 9' 1" (318 x 276 cm). Museo del Prado, Madrid. Photo by Erich Lessing/Art Resource, New York



**IMAGE FIVE:** Pablo Picasso. Spanish, 1881–1973. *Las Meninas (Group)*. 1957. Oil on canvas, 2' ½" x 8' ½" (194 x 260 cm). Museu Picasso, Barcelona. Donated by the Artist. © 2006 Artists Rights Society (ARS), New York



**IMAGE SIX:** Pablo Picasso. Spanish, 1881–1973. *Peintre et modèle tricotant (Painter and model knitting)* from *Le Chef-d'oeuvre inconnu* by Honoré de Balzac. Etchings executed 1927–1931, published 1931. Etching from an illustrated book of 13 etchings and 67 wood engravings. Plate: 7 7/16 x 10 15/16" (19.3 x 27.8 cm); page: 12 3/8 x 9 15/16" (33 x 25.2 cm). Publisher: Ambroise Vollard, Éditeur, Paris. Printer: Louis Fort and Aimé Jourde, Paris. Edition: 340. The Museum of Modern Art, New York. The Louis E. Stern Collection, 1964. © 2006 Artists Rights Society (ARS), New York



**IMAGE SEVEN:** Pablo Picasso. Spanish, 1881–1973. *Painter and Model*. 1928. Oil on canvas, 51 1/8 x 64 1/4" (129.8 x 163 cm). The Museum of Modern Art, New York. The Sidney and Harriet Janis Collection. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## INTRODUCTION

Often artists not only record their likeness in **self-portraits**, but also represent themselves at work with the elements or tools of their craft—easel, palette, model, and/or other works of art. Such images of the artist at work serve to accord importance to his or her craft and articulate the artist's role relative to society. By creating images of themselves at work, artists position themselves in relation to other artists who have also represented themselves in this manner. In this way they self-consciously place their work in dialogue with the history of art. Picasso participated in this tradition not only by creating representations of himself at work, but also by creating his own versions of another artist's self-representation.

## LESSON OBJECTIVES

- Students will consider how an artist relates to other artists and artworks in the history of art.
- Students will explore how an artist chooses to share information about his or her process.
- Students will consider how an artist communicates ideas relating to his or her role in society.
- Students will consider how an artist renders his point of view or perception of an experience as an image.

## INTRODUCTORY DISCUSSION

- Organize your students into pairs. Assign one student to be the “drawer” and the other to be the “describer.” Give the drawer pencil and paper and give the describer an image—it can be a reproduction, a postcard, or a picture from a newspaper or magazine. The describer must describe the object to the drawer; the drawer must not see the image. The drawers should draw what they hear being described, and the describers should limit their comments to their description of the image—they must not comment on the drawing that is being created. There are various additional rules that can be applied to this exercise, for instance: the drawer is not allowed to ask the describer any questions, the describer is not allowed to see what the drawer is drawing, etc. Decide which rules you want to apply or take turns trying them all out. The activity works best when the drawers and describers switch roles. After ten minutes of describing and drawing, your students should discuss the process. Ask them what was the most challenging part of the exercise. Talk to your students about the ways in which individual perception and language play into this exercise.
- To further explore differences between what is seen and what is recorded or documented, identify four areas in your classroom. Ask students in each of the areas to focus on another area and take ten minutes to sketch or write a descriptive paragraph about what is going on in that area. Have your students share their observations with the rest of the class. Ask your students if their descriptions reflect what is going on in the room as a whole. How does each student's observation reflect his or her particular point of view? Are any descriptions within a group the same? Ask your students why this might or might not be the case. What does this reveal about their point of view?

## IMAGE-BASED DISCUSSION

- Show your students Diego Velázquez's *Las Meninas* or *The Family of Philip IV* and Picasso's *Las Meninas (Group)* and ask them to select five words that describe each of the paintings. Ask them to share their descriptive words with the class. Inform your students that “Las Meninas” means “the maids-in-waiting.”

- **Three hundred years separate these works. Ask your students to place them in what they think is the chronological order. Ask them to use visual evidence to explain their decision.**

Velázquez (1599–1660), court painter to Philip IV of Spain, was given a studio in the royal palace in which to create works of art for the king as well as **portraits** and grand paintings documenting the king’s achievements.

In *Las Meninas*, Velázquez depicts himself pausing in the act of painting, demonstrating that his craft requires action and reflection. Indeed, all the figures seem to be caught in an instance between one position and another: the maids are in the process of leaning in toward the princess, who is in the process of turning her head; a couple in the **background** engage in a conversation; a man on the stairs casts a backward glance before proceeding on his way; and a small boy in the foreground mischievously nudges a dog with his foot.

Amid the many large works of art hung in the room, a mirror beside the open door reflects the image of King Philip IV and Queen Mariana. They appear to be looking at their five-year-old daughter and her entourage, which includes maids-in-waiting, a dwarf (a common fixture in the Spanish royal court at the time), and a dog. Indeed, they are the subject of the painting Velázquez is working on, but the painter has given himself prominence and thereby accorded himself more importance. In this sense, the painting is both a portrait of the royal family and a self-portrait of the artist that not only shows us what he looks like and how he works, but also his notoriety: the royal family are his clients—they come to him to have their portrait painted.

- **Having shared this information with your class, ask your students to imagine what is depicted on Velázquez’s canvas in this painting. Have your students support their description with details of the room’s spatial arrangement. Velázquez is actually creating a portrait of the king and queen, which we see reflected in the mirror.**
- **Ask your students to list the various characters in the painting in order of importance, based on their observation of the arrangement of the composition.**

As a teen-ager Picasso had gone to see *Las Meninas* in the Museo del Prado, where it still hangs, and made copies of it. Later on in his career, when he was a well-known artist, he copied *Las Meninas* again, feeling that he must study and understand the great artists who had preceded him. Rather than make an exact replica of the painting, he created over fifty versions inspired by it. Several years prior to this project, Picasso had hypothesized the following:

If someone set out to copy *Las Meninas*, in all good faith, let’s say, when getting to a certain point, and if the person doing the copying were me, I would say to myself: how would it be if I put this one a little to the right or the left? I would try to do it in my way, forgetting Velázquez. The attempt would lead me, certainly, to modify the light or change it, because of having moved a figure around. So, little by little, I would paint my *Meninas* which would appear detestable to the professional copyist; they wouldn’t be the ones he would believe he had seen in Velázquez’s canvas, but they would be “my” *Meninas*. . .”<sup>5</sup>

- **Having read this passage aloud to your students, ask them to identify what changes Picasso made to Velázquez’s *Las Meninas*. Ask them to consider how the meaning of the painting has changed based on his modifications. Students might observe that Picasso has made the painter much larger in his version, and that the mirror now seems to reflect one face rather than two.**

5. Pablo Picasso, quoted in *Museu Picasso Guide* (Barcelona: Museu Picasso, 1998), 94.

- As court painter, Velázquez was responsible for documenting his time. However, Picasso recognized that the artist’s primary concern was not simply to create a replica of what he saw, but to communicate information about what he saw in a very particular way. As Picasso noted, “Velasquez [*sic*] left us his idea of the people of his epoch. Undoubtedly they were different from what he painted them, but we cannot conceive a Philip IV in any other way than the one Velasquez painted.”<sup>6</sup>
- Ask your students to come up with other examples where the experience of an event and the record of it in writing, photograph, newspaper report, or television broadcast were different. Your students may also ask their parents or grandparents to identify a significant historical event they experienced. Ask your students to research this event and collect historical documents—photographs, newspapers, broadcasts—and present them to the person who initially described the event, interviewing that person with respect to similarities and differences between his or her experience and the historical documents.

To further explore the concept of truth in art, read the following statement by Picasso to your students: “We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies.”<sup>7</sup>

- Show your students *Painter and model knitting* and ask them to describe what is happening in the picture. What might Picasso want the viewer to understand about the process of creating art? Although the artist seems to closely observe his model, a woman knitting, what appears on his canvas is an abstract web of lines that does not seem to capture the likeness of the woman at all.

This etching is one of a series of illustrations for a book of short stories by the French writer Honoré de Balzac. The story, titled “The Unknown Masterpiece,” is about a seventeenth-century artist who for ten years worked on one painting of a nude that, upon completion, was an abstract image only he understood.

- Show your students *Painter and Model* and ask them to list the elements of the painting. In the center of the image is a canvas, before which sits the artist, in a yellow chair, pallet in hand. He appears to have outlined a profile on the canvas based on the model at left, which may in fact have been one of his own sculptures on a pedestal. The contour of the painted profile, however, is closer to Picasso’s own than the model. In addition, the image on the canvas seems more realistic, less abstracted than the remainder of the painting, with its simple, flat, geometric shapes. A framed work of art and two windows appear in the background, above the horizontal lines of the room’s modeling, which runs across the painting.
- Ask your students to compare *Painter and model knitting* and *Painter and Model*. Both works of art are about creating art. The artist in each looks at a model, but what is ultimately depicted is not a realistic or representational version of what he sees.
- Continue the discussion of these works by reading the following statement by Picasso aloud to your students:

There is no abstract art. You must always start with something. Afterward you can remove all traces of reality. There’s no danger then, anyway, because the idea of the object will have left an indelible mark. It is what started the artist off, excited his ideas, and stirred up his emotions. Ideas and emotions will in the end be prisoners in his work. Whatever they do, they can’t escape from the picture.<sup>8</sup>

6. Pablo Picasso, *Statement*, in Chipp, *Theories of Modern Art*, 264.

7. *Ibid.*, 264.

8. *Ibid.*, 270.

**ACTIVITY**

Return to Picasso’s statement about art and truth: “We all know that Art is not truth. Art is a lie that makes us realize truth, at least the truth that is given us to understand. The artist must know the manner whereby to convince others of the truthfulness of his lies.”<sup>9</sup>

Next, read the following excerpt from John Keats’s poem “Ode on a Grecian Urn,” which also considers art’s relation to truth and beauty:

“Beauty is truth, truth beauty,”—that is all  
Ye know on earth, and all ye need to know.<sup>10</sup>

Ask your students to come up with definitions of beauty. Now ask them for definitions of truth. Alternatively, your students may form two groups, both of which should focus on just one of the words. The groups may then compare their definitions.

Organize a classroom debate in which students argue for and against the idea that art must be beautiful or must represent truth.

9. Ibid, 264.

10. John Keats, “Ode on a Grecian Urn,” *The Oxford Book of English Verse: 1250–1900*. Arthur Quiller-Couch, ed. (London: Oxford University Press, 1919).

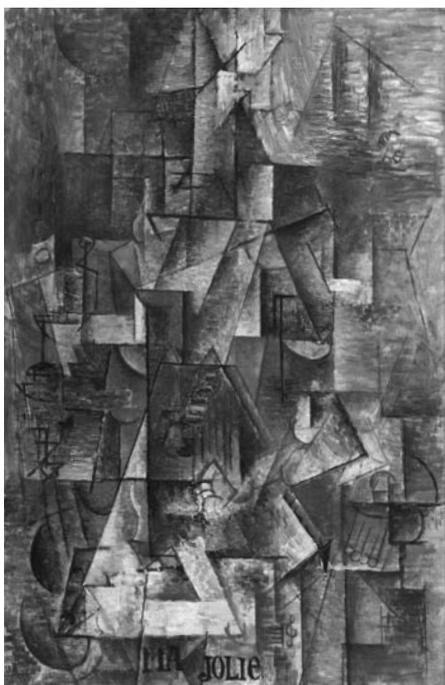
LESSON THREE: Portraiture



**IMAGE EIGHT:** Pablo Picasso. Spanish, 1881–1973. *Margot or The Wait*. 1901. Oil on cardboard, 27 ¼ x 22 ½" (69.5 x 57 cm). Museu Picasso, Barcelona. Plandiura acquisition, 1932. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE NINE:** Pablo Picasso. Spanish, 1881–1973. *Girl before a Mirror*. 1932. Oil on canvas, 64 x 51 ¼" (162.3 x 130.2 cm). The Museum of Modern Art, New York. Gift of Mrs. Simon Guggenheim. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE TEN:** Pablo Picasso. Spanish, 1881–1973. *Ma Jolie*. 1911–12. Oil on canvas, 39 ¾ x 25 ¾" (100 x 64.5 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## INTRODUCTION

Portraits can represent individuals in many different ways. A portrait can be a literal representation or it can represent a person symbolically. It can capture a person's physical characteristics and/or attempt to represent his or her personality, ideas, or emotions. These three portraits by Picasso represent a range of styles, from representational to abstract.

## LESSON OBJECTIVES

- Students will understand the conventions of **portraiture** such as **pose, gesture, expression, costume, and setting**.
- Students will examine three distinct styles in which Picasso worked.

## INTRODUCTORY DISCUSSION

- Begin the conversation by asking your students to define "portraiture." Ask if they have ever sat for their portrait. Perhaps they have had their picture taken at school. Ask if they ever do anything special in preparation for having their picture taken. Ask them why or why not.
- Ask your students to describe what someone looking at his or her portrait could learn about the sitter from what he or she is wearing (the costume) or the expression on his or her face.

## IMAGE-BASED DISCUSSION

- Ask your students to take a moment to look at *Margot* or *The Wait*. Ask students to describe the woman's pose, her gesture, her expression, and her costume.
- Ask your students about the position of the woman's body. Ask them what they think her posture communicates.
- Ask your students what they can learn about the woman by examining her pose, gesture, expression, and costume.
- Direct your students to focus on the **background** of the painting. Ask them if the background can aid them in learning about this person. Ask them why or why not.

When Picasso was nineteen years old, he went to Paris. At the time, Paris was the center of the art world. Picasso was excited by the city's fast pace and diversity, and he began to include street scenes and scenes of Parisian nightlife in his work. It is likely that the woman in this picture was someone that Picasso saw on the street or met briefly in a music hall.

- Ask your students to think of descriptive words to characterize the style of this painting.

Leaning forward, with elbows crossed before her on the table, the figure looks directly at the viewer. She is most likely seated in a café frequented by Picasso and his friends. Picasso's style in this period was representational and defined by broad brushstrokes and the use of vibrant colors, which give the painting a mosaic-like pattern, particularly in the background.

- Ask your students to take a moment to look at *Girl before a Mirror*. Ask them to tell you what they see in this painting, referencing her expression, gesture, pose, and costume. Be sure to ask them to support their observations with visual evidence from the painting.
- Ask your students what they can learn about the sitter by looking at the painting.

The woman in this painting is Marie-Thérèse Walter, one of Picasso's girlfriends, who appears in many of his paintings from this time. In this portrait Marie-Thérèse, who was possibly pregnant at the time, looks at herself in a mirror. But Marie-Thérèse and her reflection in the mirror are not identical, suggesting a symbolic duality, that is, two different sides of her character. This painting is often interpreted as a young Marie-Thérèse transitioning from innocence to maturity. The diamond pattern in the background is reminiscent of the costume of a **harlequin**, a figure with whom Picasso often associated himself. In this way, Picasso is also symbolically present in the painting.

- Ask your students to consider similarities between *Margot or The Wait* and *Girl before a Mirror*. Ensure that students consider not only the subjects of the portraits, but also the ways in which they are painted, including the choices Picasso made with respect to the given subject's pose, position, and surroundings.
- Ask your students which painting reveals more about its subject in their opinion. Ask why.
- Ask your students to think about the stylistic differences between *Margot or The Wait* and *Girl before a Mirror*. Ask how these stylistic differences impact their interpretation of the figures.
- Ask your students to take a moment to look at "*Ma Jolie*." Let your students know that this is an image of a female figure holding a guitar. Ask them to look closely and try to make out the figure. Although the painting is predominantly in shades of gray and brown, making it hard to distinguish the figure from the background, the lines and geometric forms are concentrated toward the center, while the parameter of the painting appears to recede. At the top center, one can make out a head that appears to rest on tilting shoulders; diagonal lines sloping down to the left suggest an arm; in the bottom right corner, four fingers point downward. Other items, which connote music and a café setting, include a treble clef from musical notation and the words "*Ma Jolie*" from a popular song.

"*Ma Jolie*" was painted in 1911 to 1912, between *Margot or The Wait* (1901) and *Girl before a Mirror* (1932). Like the others, this painting depicts a female figure, and the sitter was a girlfriend, Eva Gouel, whom Picasso had nicknamed "*Ma jolie*" (My pretty one), a phrase from a popular song at the time. During this period, Picasso was working in southern France with fellow painter Georges Braque. Together they developed a new way to represent the world around them, which an art critic later pejoratively called **Cubism**. Braque and Picasso hoped to break down form into interlocking geometric shapes. Although their work seems abstract and is often rather difficult to decipher, Picasso and Braque felt that they were in fact depicting modern life, and hoped to involve their audience in the perplexing puzzle as they tried to sort out the imagery. For comparable works by Braque, such as his *Man with Guitar* (1911–12), please visit [www.moma.org/collection](http://www.moma.org/collection).

- Picasso once said, "Cubism is an art of dealing primarily with forms." Its subjects, however, he continued, "must be a source of interest."<sup>11</sup> A subject that clearly interested Picasso was portraits of women.
- Ask your students if they see any stylistic relationship between *Margot or The Wait*, "*Ma Jolie*," and *Girl before a Mirror*. Be sure to have them back up their responses with visual evidence from the images. Ask your students to consider how these three examples of the many styles in which Picasso worked communicate in different ways. Ask which painting reveals the most about the subject. Ask which one reveals the least. Ask why.

11. Pablo Picasso, quoted in *Picasso in the Collection of The Museum of Modern Art*. William S. Rubin (New York: The Museum of Modern Art, 1972), 70.

## ACTIVITIES

1. Organize your students into small groups of four or five. Give each group an object to sketch. Your students may sketch on plain or colored paper. Ask the students in each group to sit in a circle around the object so they each have a different perspective. After the students have made quick sketches, have them tear their drawings into four or five pieces. As a group, have students combine and layer the pieces into an abstract composition. Ask them to consider what has happened to the subject of their sketch. If they showed the finished product to someone not involved in the project, would the subject of their composition be recognizable?

2. Ask your students to plan a portrait of someone they know. Ask them to think about the costume, expression, pose, and background they intend to include in their portrait. Ask them to consider if they will create a portrait that is representational or one that is abstract. Ask if they will focus primarily on what the person looks like or attempt to include ideas the person might be contemplating, as Picasso did with Marie-Thérèse Walter in *Girl before a Mirror*.

## LESSON FOUR: Painting Modern Life



**IMAGE ELEVEN:** Pablo Picasso. Spanish, 1881–1973. *Les Femmes d'Alger (O.J.)*. 1911. Oil on canvas, 8' x 7' 8" (243.9 x 233.7 cm). The Museum of Modern Art, New York. Acquired through the Lillie P. Bliss Bequest. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE TWELVE:** Pablo Picasso. Spanish, 1881–1973. *Three Women at the Spring*. 1921. Oil on canvas, 6' 8¼" x 68½" (203.9 x 174 cm). The Museum of Modern Art, New York. Gift of Mr. and Mrs. Allan D. Emil. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

### INTRODUCTION

There are a variety of reasons why artists choose the topics that they do. The subject of a work of art can be influenced by the historical moment in which the artist is working, and may reflect specific social, political, and cultural concerns as well as the artist's own perspective. The manner, or style, in which the topic is represented often helps to communicate a specific message. This lesson explores two large works by Picasso that represent female figures executed in two very different styles. *Les Femmes d'Alger* is informed not only by Picasso's own experiences but also by general social concerns of his time. While it does not depict contemporary events, *Three Women at the Spring* reflects contemporary social and cultural concerns, and demonstrates Picasso's ability to reinvent his painting style in light of such concerns.

### LESSON OBJECTIVES

- Students will consider the role of an artist in responding to or reflecting on contemporary issues or ideas.
- Students will explore the relationship between a work of art and the viewer, and artistic strategies for inciting a specific response.

## INTRODUCTORY DISCUSSION

- Ask your students what they think is the role of an artist. Ask what topics they believe to be important for an artist to consider.
- Ask your students to think about the impact of a work of art that presents social issues, such as poverty or disease. Ask if there are topics that they feel should not be represented in art. If they say yes, ask what they are and why they should not be represented in art.

## IMAGE-BASED DISCUSSION

- Ask your students to take a moment to look at *Les Femmes d'Alger (O.J.)*. Ask them to each say one word that describes the painting. Make a list of these words on the chalkboard.
- Begin the discussion by asking your students to focus on the figures. Ask them to describe the figures' poses and expressions. Ask them to group the figures according to their visual similarities.

It is thought that the two figures on the right were completed after the rest of the composition. These two figures, with their masklike faces, reflect Picasso's interest in Iberian (ancient Spanish) and African art. When planning this painting, Picasso had originally thought of including two male figures: a sailor, who was taken out and replaced by the fruit in the center of the painting, and a medical student, now the figure at the far left, who has one arm raised, holding back a curtain, and the other clenched in fist.

- Direct your students' attention to the background of the painting. Ask if they can tell where this scene is taking place by looking at the background. Ask why or why not.

Picasso completed this work in 1907, but he did not show it publicly until 1916, the same year that a friend dubbed it *Les Femmes d'Alger (O.J.)* (The women of Avignon). The title refers to a street in the red-light district of Barcelona. Many of the people who saw the painting in Picasso's studio, including painters and art dealers, had negative reactions to it. One art dealer even said, "It's the work of a madman."<sup>12</sup>

- Ask your students to consider why people might have had such a strong reaction to the work.
- Inform your students that the figures in the painting are life-size. Ask your students to imagine what it would be like to stand in front of the painting. Ask if they think they would feel welcome in this space. Ask why or why not.

Composed of fragmented, jagged edges rather than soft rounded forms, these five naked women stare at us with large asymmetrical eyes. The two central figures stand with arms raised, exposing their bodies to the viewer. The room they occupy, with brown and icy blue curtains, does not seem to recede in space the way one might expect.

- Ask your students to look at the figures in the painting again. Ask them to consider the role of the viewer in this work. Ask how they think Picasso engages the viewer.

The focus of this painting has been interpreted in many ways. It is often seen as marking a decisive shift in the way the world can be represented by artists. Rather than adhering to traditional rules about composition and painting technique, Picasso chose to break with convention to communicate his ideas. He distorted form, accentuating some details while leaving out others altogether, instead of faithfully trying to create likenesses. This fragmentation of form also suggests that Picasso was trying to represent his subjects from several angles at

12. Ambroise Vollard, quoted in Maria del Carmen Gonzalez et al, *Looking at Matisse and Picasso* (New York: The Museum of Modern Art), 21.

once. By offering multiple perspectives, he was perhaps encouraging us to think about how something might look from various angles—how information gathered and processed over time might reveal itself. Not only is the execution of the painting noteworthy, so is its subject: five nude women posing suggestively in a brothel, who confront us by returning our gaze.

- Now that your students have looked at and discussed the work, ask them again to each select one word that describes the painting. Make a list of the words. Discuss any differences between the ideas your students had when they initially saw the work and the ideas they had after discussing it as a group.
- Ask your students to look at *Three Women at the Spring*. Divide the students into groups of two or three, and ask them to come up with as many similarities as they can find between *Three Women at the Spring* and *Les Femmes d'Alger*. Then have your students share their lists. Encourage your students to listen closely to one another and not to repeat ideas that have already been shared. Encourage that your students support their ideas with visual evidence from the paintings.
- Now ask your students to describe how the paintings differ.
- Inform your students that *Three Women at the Spring* was made fourteen years after *Les Femmes d'Alger*, and two years after the end of World War I. World War I is considered to be the first modern war, and one in which civilians were targeted in huge numbers by tactics such as aerial bombing. Not only was there a severe number of casualties, but also homes, government buildings, bridges, and churches were reduced to rubble or mere skeletons. Immediately following the war, there was a political and social impetus to “return to order”—not only to clean up the destruction but also to return France to the glory it had enjoyed in classical times.
- Given this information, ask your students why Picasso may have chosen to modify his style. Why might paintings of angular and fragmented bodies, such as we have seen in *Les Femmes d'Alger*, have seemed inappropriate to the artist at this time?
- Inform your students that *Three Women at the Spring* references history, other painters, and a classical subject, and that unlike *Les Femmes d'Alger* there is no reference to anything contemporary. The painting depicts three women gathered around a well. They are dressed in classical robes and they seem to be surrounded by rich earth—even their stocky bodies appear to be made of clay.
- Ask your students to consider how a painting depicting an idyllic and classical scene made at this specific historical moment might be considered social commentary. Ask your students to consider the following quote by Picasso:

If the subjects I have wanted to express have suggested different ways of expression, I have never hesitated to adopt them. I have never made trials nor experiments. Whenever I had something to say, I have said it in the manner in which I have felt it ought to be said.<sup>13</sup>

Ask your students how this quote relates to their discussion of *Les Femmes d'Alger* and *Three Women at the Spring*.

## ACTIVITIES

Direct your students to research a topic that they consider to be of social importance. Ask them to consider how they would represent artistically what they learned about this topic. They should consider how they can get viewers' attention, and how they will get their message across. They can execute a work of art or just consider what they might create.

13. Pablo Picasso, *Statement*, in Chipp, *Theories of Modern Art*, 265.

## LESSON FIVE: Art and War



**IMAGE THIRTEEN:** Pablo Picasso. 1881–1973. *Guernica*. 1937. Oil on canvas, 11' 5½" x 10' (349.3 x 776.6 cm). Museo Nacional Centro de Arte Reina Sofía, Madrid. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE FOURTEEN:** Pablo Picasso. Spanish, 1881–1973. *The Charnel House*. 1944–45. Oil and charcoal on canvas, 6' 6¾" x 8' 2½" (199.8 x 250.1 cm). The Museum of Modern Art, New York. Mrs. Sam A. Lewisohn Bequest (by exchange), Mrs. Marya Bernard Fund in memory of her husband Dr. Bernard Bernard, and anonymous funds. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

### INTRODUCTION

Picasso's work was not consistently political, but in 1945 he said the following:

What do you think an artist is? An imbecile who has only eyes if he's a painter, or ears if he's a musician, or a lyre at every level of his heart if he's a poet, or even, if he's a boxer, just his muscles? On the contrary, he's at the same time a political being, constantly alive to heartrending, fiery, or happy events, to which he responds in every way[...] No, painting is not done to decorate apartments. It is an instrument of war for attack and defense against the enemy.<sup>14</sup>

The two paintings in this lesson are Picasso's most overtly and powerful political statements.

### LESSON OBJECTIVES

- Students will consider political art's definition and role in society.
- Students will explore Picasso's response to specific historical events in the twentieth century.

14. Pablo Picasso, *Statement*, in Chipp, *Theories of Modern Art*, 487.

## INTRODUCTORY DISCUSSION

- Ask your students to brainstorm definitions of political art. Your students should discuss what they expect to find when looking at art that is deemed political. Make sure they consider the choices an artist might make in terms of medium, material, scale, and composition to best represent his or her ideas and allow for widest dissemination.

## IMAGE-BASED DISCUSSION

- Ask your students to take a moment to look at *Guernica*. Ask them to describe what they think is going on in the work, and why.
- Ask your students to consider the formal characteristics of the work. Ask them to consider the impact of a work that is black and white and has abstracted figures and an ambiguous background. Ask them how this work compares to a photograph. How is it similar? How is it different? What would be the impact of this work if it were in color instead of black and white?
- Inform your students that Picasso painted this scene in reaction to an actual event.

During the Spanish Civil War (1936–39), the incumbent Spanish government, which was engaged in a rebellion led by right-wing nationalist Francisco Franco, commissioned Picasso to create a mural that would hang in the 1937 World’s Fair in Paris. Picasso began work on a theme, but, on April 27, 1937, rebels bombed the Spanish town of Guernica for over three hours, killing or wounding 1,600 civilians. Newspapers in Paris, where Picasso was living at the time, were filled with photographs and first-hand accounts of the event. Picasso put aside his original theme and began work on *Guernica*. He completed it six months later.

- *Guernica* is considered to be an antiwar statement. When asked to explain his use of symbolism in the work, Picasso said, "It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them."<sup>15</sup> Ask your students if they think *Guernica* is effective as an antiwar statement. Ask why or why not.

*Guernica*, which traveled to many places after the 1937 World’s Fair, was exhibited at The Museum of Modern Art in 1940, where it remained until 1981. Picasso wanted the mural to be owned by the Spanish people, but he refused to allow it to return to Spain while Franco was in power.

- Ask your students to take a moment to look at *Charnel House*. Ask them to compare this work to *Guernica*. What are the similarities? What are the differences?
- *Charnel House* was executed between 1944 and 1945, eight years after *Guernica*. Ask your students if they know what was going on in the world during this time. Inform your students that this period marked the end of World War II (September 1945).

In 1944, Picasso said, “I have not painted the war because I am not the kind of painter who goes out like a photographer for something to depict.”<sup>16</sup> In this quote, Picasso was distinguishing between *recording* an event, as a documentary photographer would, and *commenting* on an event as an artist. Picasso began *Charnel House* in the months that followed having been exposed through newspapers to horrifying photographs of concentration camps.

15. [http://www.pbs.org/treasuresoftheworld/a\\_nav/guernica\\_nav/main\\_guerfrm.html](http://www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html)

16. Pablo Picasso, quoted in *Picasso in the Collection of The Museum of Modern Art*. William S. Rubin (New York: The Museum of Modern Art, 1972), 166.

- Ask your students to consider both paintings. How does Picasso communicate the innocence of the suffering people represented in the paintings?
- Ask your students to consider Picasso's quote on the previous page. How might *Guernica* or *Charnel House* be considered "an instrument of war for attack and defense against the enemy?"<sup>17</sup>
- Unlike *Guernica*, *Charnel House* does not explicitly represent an historical event, and the title of the work is unspecific. Ask your students how they think Picasso's choice not to be explicit about his topic impacts the effect of the painting.
- Show your students images from this guide of some of the work that Picasso completed between 1937, when he painted *Guernica*, and 1945, when he painted *Charnel House*. Picasso worked in many different styles during that time, but he returned to the style of *Guernica* when creating his image of the horrors of World War II. Ask your students why they think Picasso returned to the style of *Guernica* when creating *Charnel House*.

### ACTIVITIES

1. By depicting the massacre of innocent victims in a monumental public work, Picasso advocated the end of the Spanish Civil War. With *Charnel House*, he created a scene of an innocent family being murdered, in order to advocate for peace. Ask your students what they think the relationship is between art that comments and art that documents. Ask your students to research contemporary artists who comment on political events and contemporary artists who document political events.
2. Picasso exhibited *Guernica* at the 1937 Paris World's Fair, where he knew that millions of people would have the opportunity to see it. Ask your students how they could best communicate a political message to a large group of people today. Ask your students to form groups to research a political issue and come up with a plan for disseminating the information.

17. Pablo Picasso, *Statement*, in Chipp, *Theories of Modern Art*, 487.

**LESSON SIX: Innovations in Media**



**IMAGE FIFTEEN:** Pablo Picasso. Spanish, 1881–1973. *Guitar*. 1912–13. Sheet metal and wire, 30½ x 13¾ x 7⅞" (77.5 x 35 x 19.3 cm). The Museum of Modern Art, New York. Gift of the artist. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE SIXTEEN:** Pablo Picasso. Spanish, 1881–1973. *She-Goat*. 1950 (cast 1952). Bronze, 46⅞ x 56⅞ x 28⅞" (117.7 x 143.1 x 71.4 cm). Mrs. Simon Guggenheim Fund. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York



**IMAGE SEVENTEEN:** Pablo Picasso. Spanish, 1881–1973. *Goat Skull and Bottle*. 1951 (cast 1954). Painted bronze, 31 x 37¾ x 21½" (78.8 x 95.3 x 54.5 cm). The Museum of Modern Art, New York. Mrs. Simon Guggenheim Fund. © 2006 Estate of Pablo Picasso/Artists Rights Society (ARS), New York

## INTRODUCTION

Picasso experimented with a variety of mediums, working in both two and three dimensions. His experiments often led him to use unconventional objects in his art, including such disparate items as silver paper and bicycle handlebars—objects that he did not fabricate himself but rather found and appropriated into his work. This lesson focuses on Picasso's assemblages, in which he incorporated preexisting and found objects.

## LESSON OBJECTIVES

- Students will consider Picasso's work in different mediums.
- Students will consider the impact of using found materials to create sculpture, and some of Picasso's ideas about perception.
- Students will consider why an artist may choose to work in three dimensions instead of two.

## INTRODUCTORY DISCUSSION

- Ask your students to define **collage**. Ask what they think are typical materials used in a collage. Ask them if they have ever made a collage. Ask what materials they used.
- Ask your students why an artist might choose to take preexisting images or text from magazines and/or newspapers to make his or her artwork. What might an artist consider as he or she chooses the images?
- Inform your students that Picasso made two- and three-dimensional collages, also known as assemblages. Ask your students what their expectations of Picasso's assemblages might be now that they have seen a number of his other, one-dimensional works. What types of found material do they imagine he might have used? What kinds of forms do they imagine he might have created?

## IMAGE-BASED DISCUSSION

- Ask your students to take a moment to look at *Guitar*. Inform them that this is a sculpture (a three-dimensional object). Ask your students what they think this object represents. Ask them how they can tell that the object is a guitar. Ask what similarities it shares with a guitar. Ask how it differs.
- Picasso made this object by combining shapes that remind us of a guitar. He made a sculpture of a guitar, but it is not a complete guitar. Ask your students what this might reveal to them about how we perceive familiar objects. Do we need to see the whole object to understand what it is?
- Inform your students that in addition to making a sculpture representing a nontraditional subject, Picasso surprised people by making the sculpture out of sheet metal, a nontraditional material for making a fine art object.
- Ask your students to take a moment to look at *Goat Skull and Bottle*. Ask your students what they notice about this work. Be sure to tell your students that this is a three-dimensional object.

- **Organize your students into groups of twos or threes. Ask them to come up with a list of ideas about the relationship between the three objects in this sculpture.**
- **Representations of inanimate objects are called *still lifes*. Traditionally, still life paintings represent three-dimensional objects—precious and highly prized or common and everyday—in two dimensions. Ask your students to describe the impact of seeing three-dimensional objects represented in three dimensions. Ask your students to consider why Picasso may have chosen a traditionally two-dimensional subject for this sculpture.**
- **Picasso made this object out of found materials, from which he created a mold that he then cast in bronze. The bronze is painted. Ask your students if they recognize any of the objects that Picasso used to create this sculpture.**

The bottle and candle to the left of this work were formed from scrap metal, with nails and spikes representing the rays of light. The goat's skull was made from corrugated board. Nails create the teeth and tufts of hair between the goat's horns. The horns were made from the handlebars of a child's bicycle.

- **Ask your students to take a moment to look at *She-Goat*. This sculpture was also created from found materials. Ask your students if they can tell where Picasso might have used an old wicker basket in this object (the rib cage), vine stalks (the horns), and a large palm frond or leaf (the spine).**

Picasso often rummaged through junkyards looking for objects that might inspire a sculpture. In the case of *She-Goat*, however, he first made sketches and then went looking for pieces that he could combine to make the sculpture. For a while, Picasso kept this sculpture in his garden, occasionally tying his pet goat to it.

- **Ask your students to compare *Guitar*, *Goat Skull and Bottle*, and *She-Goat*. Ask them to think about both the subject of the three sculptures and the materials used to make them.**

Picasso was interested in the idea that an object can be perceived in several different ways at once. For example, we recognize the handlebars in *Goat Skull and Bottle* as handlebars, but we also recognize them as goat's horns. Picasso was interested in the way a viewer might move back and forth between both perceptions while looking at the sculpture.

In an interview, Picasso once said of a found sculpture:

Out of the handle bars and bicycle seat I made a bull's head which everybody recognized as a bull's head. Thus a metamorphosis was completed; and now I would like to see another metamorphosis take place in the opposite direction. Suppose my bull's head is thrown on the scrap heap. Perhaps some day a fellow will come along and say: "Why there's something that would come in very handy for the handle bars [*sic*] of my bicycle. . . ." And so a double metamorphosis would have been achieved.<sup>18</sup>

- **Ask your students to form groups and assemble some found objects from which to create something new. Ask them to consider how their perception shifts back and forth between the found objects and the new object they are creating.**

17. Pablo Picasso, *Statement*, in Chipp, *Theories of Modern Art*, 273–74.

## ACTIVITIES

1. Create a collection of found objects in your classroom. Encourage your students to work with the found objects in two ways. First, they can create something that is inspired by what they find. Then they can make a sketch of something that they want to create, and look for the pieces they need to make it. Ask your students to write about which process was easier or more successful, and why.

2. Have your students research the Dada movement (around 1916–1924). Dada artists often used found objects to create art. Compare their use of found objects to the ways in which Picasso used found objects.

## FOR FURTHER CONSIDERATION

Visit The Museum of Modern Art and locate an artwork included in this guide. Encourage your students to consider the work's size and scale, and discuss any details they might not have noticed in the reproduction, such as the texture of the surface. Ask your students how their understanding of the work has or has not changed.

Works in the Museum's galleries usually have some connection to other works exhibited around them. Direct your students to discuss what kinds of connections the curators who installed the exhibit might be making between the artist, his or her style, his or her theme, and the other artworks shown around the work. Your students should also think about how the physical layout of the gallery will have determined certain choices.

### RESEARCH PROJECTS

Ask your students to explore MoMA's collection on line ([www.moma.org/collection](http://www.moma.org/collection)) and identify works by other artists that use the strategy of collage.

Picasso worked and shared ideas with many different artists over his long and productive career. Direct your students to research his working relationships with the French artists Georges Braque and Henri Matisse.

## GLOSSARY

**Alter ego:** Another side of oneself, a second self.

**Assemblage:** A three-dimensional composition that utilizes a variety of materials both found and original.

**Background:** The part of a picture that appears furthest from the viewer; also, the area against which a figure or scene is placed.

**Classical:** Relating to ancient Greece and Rome, especially in the context of art, architecture, and literature.

**Collage:** A two-dimensional composition that utilizes a variety of materials both found and original.

**Costume:** What a figure is wearing.

**Cubism:** An early twentieth-century style of representation that abandoned the traditional, three-dimensional representation of space and objects and focused instead on the geometric depiction of three-dimensional form.

**Expression:** A facial aspect indicating an emotion; also, the means by which an artist communicates different ideas.

**Gesture:** The placement of a figure's hands.

**Harlequin:** A clown figure, traditionally presented in a mask and multicolored costume.

**Minotaur:** A monster in classical Greek mythology that is half man and half bull.

**Mood:** A state of mind or emotion, a pervading impression.

**Portrait:** A representation of a particular individual.

**Pose:** The way a figure is positioned.

**Profile:** A side view, usually referring to that of a human head.

**Self-portrait:** An individual's representation of him- or herself.

**Setting:** The context or environment in which a situation occurs.

**Still life:** A representation of inanimate objects.

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## ONLINE RESOURCES

The Museum of Modern Art, New York  
[www.moma.org](http://www.moma.org)

*Les Demoiselles d'Avignon*: Conserving a Modern Masterpiece  
[www.moma.org/collection/conservation/demoiselles](http://www.moma.org/collection/conservation/demoiselles)

Red Studio: A Site for Teens  
[www.moma.org/redstudio](http://www.moma.org/redstudio)

Grove Art Online (requires subscription)  
[www.groveart.com](http://www.groveart.com)

### ABOUT MoMA ARCHIVES

The Museum of Modern Art has a long and rich history of involvement in the careers of many modern artist and architects. A department of Archives was established at MoMA in 1989 to preserve and make accessible to the public historical documents about the Museum and modern and contemporary art. If you would like to set up a workshop for students with a Museum archivist to look through and discuss primary documents of correspondence between the Museum's early directors, curators, and various artists, call (212) 708-9617 or e-mail [archives@moma.org](mailto:archives@moma.org).

## MoMA SCHOOL PROGRAMS

### TEACHER RESOURCES

Guides for educators with CD-ROMs are available for loan. All schools have unlimited free access to these resources.

For more information, please call (212) 708-9882 or e-mail [teacherprograms@moma.org](mailto:teacherprograms@moma.org). Visit MoMA's Web site at [www.moma.org/education](http://www.moma.org/education) for information about guides and teacher programs.

### PLANNING A MUSEUM VISIT

To schedule a guided discussion with a Museum Educator at MoMA or in your classroom, please contact Group Services at (212) 708-9685. For more information about School Programs, please call (212) 333-1112 or e-mail [schoolprograms@moma.org](mailto:schoolprograms@moma.org).

### DISTANCE LEARNING

MoMA's inquiry-based teaching approach fosters an ideal environment for live, interactive videoconferencing. Looking with MoMA, the Museum's videoconferencing classes, provide multipart programming for teachers and students outside the New York metropolitan area. All classes include MoMA in a Box—a teaching kit containing color reproductions for every student, a CD-ROM, worksheets, the Guide for Educators, and Museum passes. Some programs are available in Spanish.

For more information about Distance Learning, please call (212) 333-6574 or e-mail [distancelearning@moma.org](mailto:distancelearning@moma.org).

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Teacher Programs at The Museum of Modern Art are sponsored by the Citigroup Foundation.

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