

matisse & picasso
A RESOURCE GUIDE FOR TEACHERS

KERA

matisse & picasso

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Foreword

KERA Channel 13 has transformed the *Matisse and Picasso: A Gentle Rivalry* exhibition at the Kimbell Art Museum in Fort Worth, Texas into an extraordinary digital television production. Captured in digital format, the works of these two artists come alive and are preserved for future generations to enjoy and explore. Supported by a grant from the Betty and Edward Marcus Foundation, KERA has developed this exciting teacher package to provide schools and other educational institutions with accurate, substantive, and valuable materials designed to be used by art specialists and classroom teachers in grades 6 through 12.

KERA would like to acknowledge Dr. Pamela Geiger Stephens, curriculum specialist, who developed all lesson plans and supplemental materials. Nancy Berry, of the University of North Texas, served as project editor. We would also like to acknowledge the advisory committee of North Texas educators for their input and enthusiasm. Their ideas and suggestions have ensured this project will truly become an instructional tool teachers can embrace as they explore the lives and work of these two master artists.

Using this Resource Guide

The purpose of this guide is to provide opportunities for teachers and students to explore the lives and artwork of Henri Matisse and Pablo Picasso and discover the interrelationships shared by the two artists. Meaningful investigation prompts viewers to look closely at works of art, contemplate artistic intent, develop informed interpretations, and make logical connections between art and other subject areas. All lessons have been designed to extend learning from the television into activities that investigate the contributions of Matisse and Picasso. Teachers are encouraged to utilize the extensive KERA website at www.matisse-picasso.com for further information, essays, links, and images.

This package of teaching materials includes

- Six color posters with lesson summaries
- A 16-page teacher resource guide
- *Matisse and Picasso* (video)

All lesson summaries and materials in the resource guide are tied directly to the National Content Standards and the Texas Essential Knowledge and Skills (TEKS) for the Visual Arts. See the reference section for websites that list the Standards and TEKS.

Six posters of masterworks — three each by Matisse and Picasso — are included in the package and are paired for ready contrast and comparison. On the reverse side of each poster is a lesson summary designed to lead students through thoughtful contemplation of the connections between Matisse and Picasso. The lesson summaries assist students with identifying the characteristics of each artist's work. Using that information to analyze the artwork, students make reasoned interpretations, produce their own art, and reflect upon personal understanding.

The teacher resource guide contains background information about both artists, brief analysis of the masterworks reproduced on the posters, student worksheet pages suitable for duplication, a glossary, and a reference section. The half-hour video supplies an in-depth look at the artists, their artwork, and the nature of their professional relationship. Due to nudity and some dialogue, teachers are advised to review the video prior to showing it to students.

Credits

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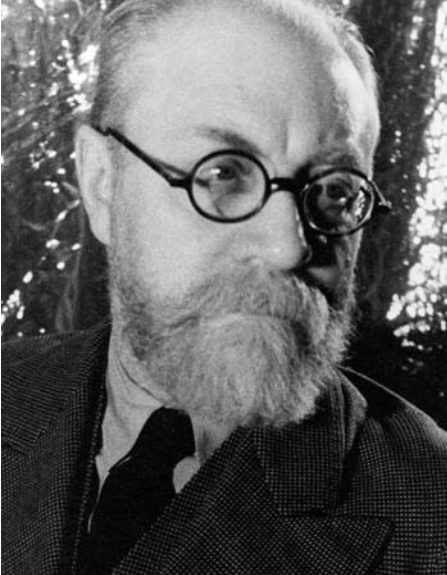
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KERA Matisse & Picasso

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matisse



Henri Matisse
1869-1954

History recalls Henri Matisse as one of the giants of twentieth-century art. Readily identified with the fauvist (wild beasts) art style and later with paper cut-outs, Matisse continued experiments with color and line throughout his art career. Pablo Picasso, in a rare acquiescence to the abilities of another artist, considered Matisse an artistic equal. A variety of artworks by both artists recall or reflect the work of the other.

Born in Northern France in 1869 to a grain merchant father and a mother who was described as “artistically inclined” (she painted china and made hats), Henri Emile Benoit Matisse received little early encouragement to become an artist. At the age of 18 he was enrolled at the Faculty of Law in Paris, soon passed his law exams, and took a job as a law office clerk. It was only after Matisse suffered appendicitis and was confined to bed for almost a year that he was afforded an opportunity to explore his artistic bent. Hoping to provide her recuperating son with activities to fill his empty hours, Matisse’s mother bought art supplies for him. Matisse began to copy paintings and then later (after he was recovered from his illness) he took drawing lessons while continuing to work in the law office. Soon Matisse abandoned law in favor of art. At the age of 22 he again traveled to Paris, but this time it was to study painting.

Paris was rich in the arts and Matisse availed himself of the many museums there, often copying masterworks in the galleries. By 1896, Matisse was successfully exhibiting his paintings in Paris. Within a decade, Matisse was the recognized leader of the art style known as fauvism — a style characterized by its unusual use of bold and often illogical colors. It was during this period when Matisse met Picasso for the first time. Although the initial meeting was not especially cordial, a relationship of mutual respect and professional exchange later developed.

In 1917, Matisse left Paris to work in the quiet atmosphere of Southern France. About a decade later, Matisse’s career lost momentum. Called a “has been” by art critics, Matisse could find little inspiration for creating art. Perhaps it was Picasso’s parodies of Matisse’s motifs that brought him out of his artistic slump. Indeed, comparing the two artist’s works during this time finds many similarities — a sort of visual conversation — suggesting that each interpreted similar subjects in their own styles. One such example is Matisse’s 1940 painting, *The Dream*, undeniably in reference to Picasso’s 1931 painting, *Woman with Yellow Hair*.

Similar to the way his career began, a serious illness followed by surgery threatened to stop Matisse’s work. As a result of his illness, from 1941 until his death Matisse was often forced to work from his bed or from a wheelchair. Undeterred by overwhelming odds against his continuing to work and spurred by Picasso to continue, Matisse triumphed with a variety of recognized masterworks including *Large Red Interior*, 1948.

Matisse died November 3, 1954 in Nice, France.

For more information, visit www.matisse-picasso.com

Monumental in his impact upon modern art, Pablo Picasso's name has become synonymous with artistic ingenuity for his work in the visual arts. Recognized from childhood as an artistic genius, Picasso strove throughout his career to break with aesthetic traditions. Picasso considered his own artistic brilliance to have few equals; one was Henri Matisse, whose approach to art provided a certain amount of stimulation to Picasso's creative thought. Evidence that both artists recalled and paraphrased the work of the other is seen in many of their art images, especially in their later years.

Born October 25, 1881, in Málaga, Spain, Pablo Ruiz Picasso was the first son of José Ruiz Blasco (a painter and art teacher) and María Picasso López (from whom he took his professional name). At the age of seven, Picasso — assisted by his father — began to paint, completing his first oil rendering one year later. Bolstered by his parent's support, Picasso began formal art studies at the age of 11 and continued until he was about 16. His formal art training ended in 1897 when the artist contracted scarlet fever and was forced to spend a great deal of time recuperating in the Spanish countryside.

By his twentieth birthday, Picasso had moved to Paris and had begun to develop new art styles; often turning the art world on its ear. In the early years of the twentieth century, Picasso embarked upon what has since become known as his Blue Period, a series of paintings emphasizing a blue palette and melancholy themes. This was followed by the Rose Period, with its emphasis on a warmer palette and cheerier ideas. It was during the latter period that Picasso met Matisse.

In 1907, Picasso painted *Les Femmes d'Alger (O.J. Version O)*, a precursor to cubism and a visual attack upon Matisse's 1906 *Le Bonheur de Vivre (Joy of Life)*. In response, Matisse decried *Les Femmes d'Alger* as a mockery of avant-garde art. Such an adversarial beginning might well have set most artists on separate tracks never to merge again; but this was not the case between Picasso and Matisse.

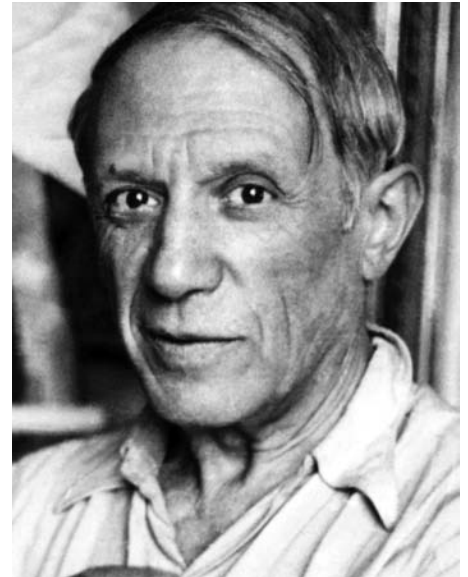
During World War II, when modern artists under Hitler's rule were not allowed to exhibit their so-called "degenerate" art, Picasso and Matisse could only recall the other's work and sometimes incorporate those visual memories into their own art. After the war, when critics declared Matisse a "has been," Picasso prompted the older artist to resume painting by creating his own cubist versions of Matisse's ideas. In later years, the two artists developed a close relationship and considered each other as artistic equals. They often were seen at public events together, frequently met in private, and on occasion exchanged works of art.

After Matisse's death in 1954, Picasso felt alone in the art world. Picasso's series, *The Studio at La Californie*, 1955-56, pays homage to his relationship with Matisse.

Picasso died April 8, 1973 in Mougins, France.

For more information, visit www.matisse-picasso.com

Picasso



Pablo Picasso
1881-1973

BACKGROUND INFORMATION Images by Henri Matisse

Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement. The entire arrangement of my picture is expressive; the place occupied by the figures, the empty spaces around them, the proportions, everything has its share.

Henri Matisse, 1908
Notes of a Painter



The Woman with the Hat, 1905, approximately 31-3/4" x 23-1/2", is an abstracted portrait of Matisse's wife. The painting exemplifies the fundamental characteristics of fauvism with its choice of subject (a portrait), energetic paint strokes, and use of unnatural colors. Madame Matisse's dress, skin, and feathered hat — as well as the background — are all portrayed with unrealistic shades of vivid colors applied with active brushwork. When *The Woman with the Hat* was first exhibited, critics gave overwhelmingly unfavorable reviews. Few critics of the time could comprehend why Matisse would choose to paint his wife's portrait with blotches of unrealistic and garish colors. Today, *The Woman with a Hat* is a recognized masterpiece that helped to define fauvism, but more importantly, helped to set the course of modern art.



The Dream, 1940, approximately 31-7/8" x 25-5/8", uses characteristics common in many of Matisse's paintings: a female model depicted with sensual line qualities and rich color. In this painting, a sleeping figure rests her head on her right arm, her body gracefully dividing the picture plane into areas of floating color and overlapping shapes. A rich Venetian red defines the perimeter of the painting, contrasting with the white of the sleeper's blouse and the ink black of her skirt. The line and color of the painting add to its general decorative effect. *The Dream* readily compares to Picasso's *Woman with Yellow Hair*, 1931, a cubist rendition of a similar subject.



Large Red Interior, 1948, approximately 57-1/2" x 38-1/4", is the last major painting that Matisse attempted. It is included in the series known as the Vence Interiors, a period when Matisse created some of his greatest works of art. In this artwork, Matisse brings to fruition his fascination with color and line. Literally inundated in Venetian red, the objects that populate *Large Red Interior* seem to be free from the constraints of gravity. The lines that define the objects (and the interior itself) have no visible vanishing points. In what the viewer might see as the near background, Matisse has included a window open to the outside world and a version of his own painting, *The Pineapple*, painted earlier in 1948.

For more information, visit www.matisse-picasso.com

BACKGROUND INFORMATION

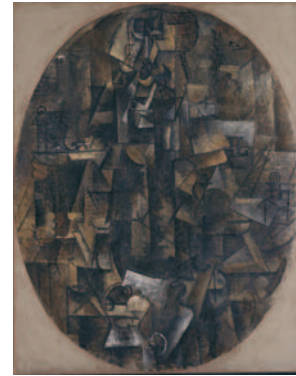
Images by Pablo Picasso

Picasso

I have a horror of people who speak about the beautiful. What is the beautiful? One must speak of problems in painting! Paintings are but research and experiment. I never do a painting as a work of art. All of them are researches.

Pablo Picasso, 1956
Vogue magazine interview

Man with a Pipe, 1911, 35-3/4" x 27-7/8", is a classic example of analytical cubism — the first of three phases of the art style known as cubism. Picasso is recognized as one of the founders of the movement that was greatly inspired by African sculpture, fauvism, and other art forms. Subjects in cubist artwork are first broken up, analyzed, and finally reassembled in an abstract way. Analytical cubism reduces subject matter to basic shapes and then reassembles the two-dimensional shapes into a seemingly three-dimensional representation. *Man with a Pipe* is put together somewhat like a jigsaw puzzle, but with overlapping as well as interlocking pieces. Portions of an eye, a moustache, and a hand are recognizable in the painting. The oval shape of the canvas itself seems to emphasize the three-dimensional or sculptural qualities of cubism while the subdued brown colors remind the viewer of a dimly lit interior space. Although the cubist movement was short-lived, its influence was strongly felt in the development of twentieth-century painting.



Child Playing with a Toy Truck, 1953, 51-1/4" x 38-1/4", was completed only a few days after Christmas and seems to capture the feeling of wonderment that many young children experience during that season. A sense of energy pervades the painting through the innocent play of a child while an impression of awe is instilled by what appears to be stars or snowflakes falling. Framed by a mostly green background covered with black organic shapes reminiscent of pine branches, the child bends to play with a toy truck. Although the subject of the artwork lacks great detail, it is defined by a black contour line and is easily identified as a child and toy truck. *Child Playing with Toy Truck* is more figurative than many of Picasso's earlier works, but it nonetheless maintains elements of the artist's distinctive abstract style.



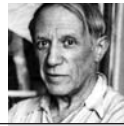
The Studio at La Californie, 1956, 44-7/8" x 57-1/2", is from a series of paintings that Picasso created in the years 1955-56. The paintings, as the title implies, are of the artist's studio. In 1955, Picasso purchased a villa in Mougins — a village on a hillside near Cannes on the French Riviera. The villa offered panoramic views of the surrounding hills, valleys, and the Mediterranean Sea. From his vantage point, Picasso painted scenes that showed both interior and exterior views of the studio and its site. *The Studio at La Californie*, painted during a time of mourning after Matisse's death, is considered an homage to Matisse and recalls elements of Matisse's Vence Interiors. Picasso was quoted as saying during this time, "In the end, there was only Matisse."



Abbreviated Chronology



Henri Matisse



Pablo Picasso

1869	Born, December 31, Cateau-Cambrésis, France	1881	Born, October 25, Málaga, Spain
1887 - 1889	Studies law in Paris; returns home and works as a clerk in a law firm	1889	Creates first oil painting
1890	Suffers appendicitis; during year-long recovery begins to draw and paint	1892	Begins formal art studies
1900	Moves to Paris; enrolls in art school	1897	Suffers scarlet fever; withdraws from school to recover
1905 - 1906	Paints <i>The Woman with the Hat</i> and <i>Le Bonheur de Vivre (Joy of Life)</i> ; meets Picasso	1904 - 1907	Moves to Paris; meets Matisse; paints <i>Les Femmes d'Alger (O. J. R.)</i>
1917	Moves to Nice, in Southern France	1911	Paints <i>Man with a Pipe</i>
1918	Exhibits with Picasso at the Paul Guillaume Gallery, Paris	1918	Exhibits with Matisse at the Paul Guillaume Gallery, Paris
Late 1920s	Suffers "inspirational crisis" and has difficulty creating artworks	Late 1920s	Picasso parodies Matisse's artwork with his own
1930s	Critics proclaim Matisse a "has been"	1931	Paints <i>Woman with Yellow Hair</i>
1939 - 1945	World War II in progress; modern art proclaimed degenerate; paints <i>The Dream</i> , a direct reference to Picasso's <i>Woman with Yellow Hair</i> ; remains in Southern France throughout war	1939 - 1945	World War II in progress; modern art proclaimed degenerate; Picasso remains under Nazi watch in Paris
1941	Suffers intestinal infection; subsequent years spent working mostly from bed or wheelchair	1941	Visits a recuperating Matisse and lends his <i>Winter Landscape</i>
From 1946	Participates with Picasso in public events, meets in private with Picasso, exchanges artwork	From 1946	Participates with Matisse in public events; meets in private with Matisse; exchanges artwork
1948	Paints <i>Large Red Interior</i> , his last major canvas	1956	Paints <i>The Studio at La Californie</i> as an image of mourning for Matisse
1954	Dies in Nice, France	1973	Dies in Mougins, France

This chronology is intended to serve as a brief outline. Teachers and students are encouraged to delve deeper into the events of the lives of both artists, paying particular attention to the give and take exchange between the two artists that occurred especially after the 1920s.

For more information, visit www.matisse-picasso.com

What is Modernism?

Brainstorm three or more characteristics of modern art, then complete this phrase:

Modern art can be modern art if and only if _____

Carefully look at **The Woman with the Hat** by Henri Matisse. Write ten or more characteristics about the artwork or about the details you see in the painting.

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____
- 8. _____
- 9. _____
- 10. _____

Next, look carefully at **Man with a Pipe** by Pablo Picasso. Write ten or more characteristics about the artwork or about the details you see in the painting.

- 1. _____
- 2. _____
- 3. _____
- 4. _____
- 5. _____
- 6. _____
- 7. _____
- 8. _____
- 9. _____
- 10. _____

What characteristics that you included in your definition of modern art are found in the paintings?

What do the two paintings have in common? _____

How are they different? _____

Would you like to revise your definition of modern art?

What conclusions can you make about defining modernism? _____

LESSON II
Matisse and Picasso Timeline

Henri Matisse						
Pablo Picasso						
World Events						
Events in the Arts						
Everyday Life						

Interview a Work of Art

The most effective interviews include the “Five W’s” questions: **Who? What? When? Where? Why?** Use this interview form to ask questions of a work of art and to write the responses that the artwork might give to the interviewer.

Who? _____

Response _____

What? _____

Response _____

When? _____

Response _____

Where? _____

Response _____

Why? _____

Response _____

After you have asked five or more questions and provided the responses, decide how to use the information. Select either Option A or Option B.

Option A

On another sheet of paper, write a short article based upon your interview. Write the article using all the responses to inspire the reader to want to see the work of art.

Option B

On another sheet of paper, write only the responses to your questions so that the responses become a non-rhyming poem about the work of art.

**Use this form to write a poem about a work of art.
Fill in each line with the part of speech that is required.**

Noun

Adjective Adjective

Adverb Action verb Adjective

Four-word phrase

Adverb Verb Adjective

Adjective Adjective

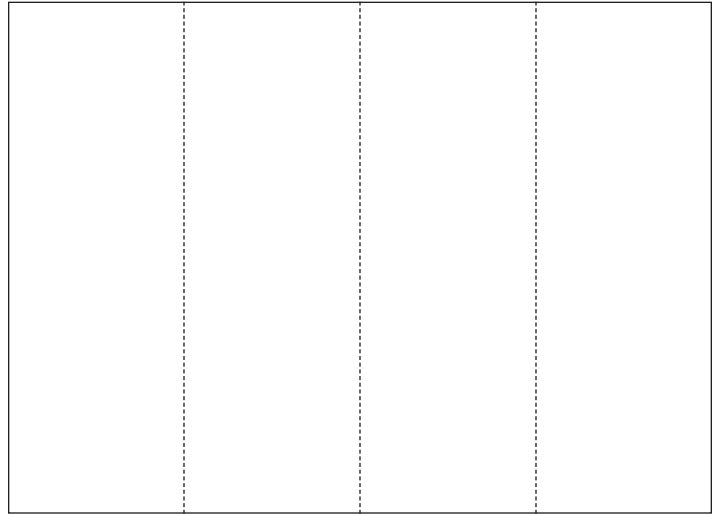
Noun

Title of the work of art

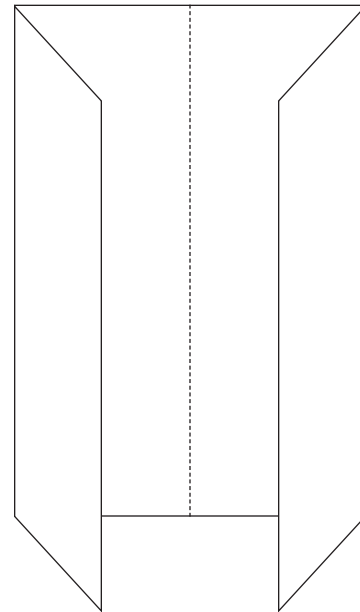
- Noun** – a word used to name a person, place, animal, thing, or abstract idea
- Adjective** – a word that identifies, describes, or quantifies a noun
- Verb** – a word that shows action, events, or a state of being
- Adverb** – a word that usually ends in “-ly” and modifies a verb, noun, adjective, or other adverb (Adverbs answer questions such as “how,” “when,” “where,” and “how much.”)
- Phrase** – an incomplete sentence

Point-of-View Window

Fold a 9" x 12" piece of heavy white drawing paper or construction paper into four equal sections.

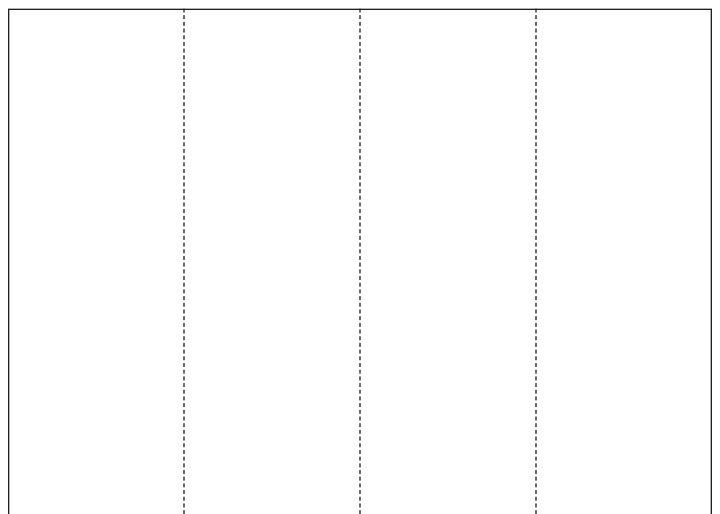


Fold the two end sections so that the outer edges meet in the center. This will create a plain "shuttered window."



Open the "shutters" to draw, paint, or use cut paper to create a point-of-view scene as viewed through a window. The scene should be created in the center two sections. The window frame can be created to include panes of glass or to be one large window. The outer sections should depict details of the room. When folded, the "shutters" will cover the point-of-view design.

Optional To create a more decorative "shuttered window," draw a curved line across the top edges of the folded paper. Cut carefully along the drawn line, then follow the above instructions for creating a point-of-view scene.



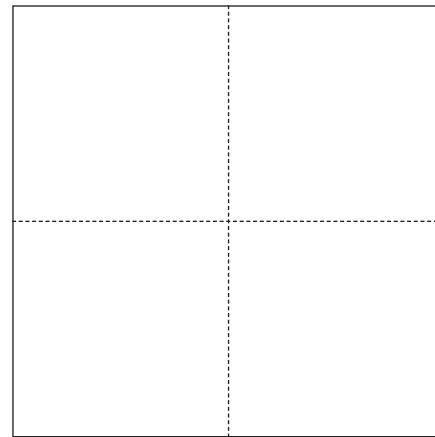
LESSON IV

Diorama

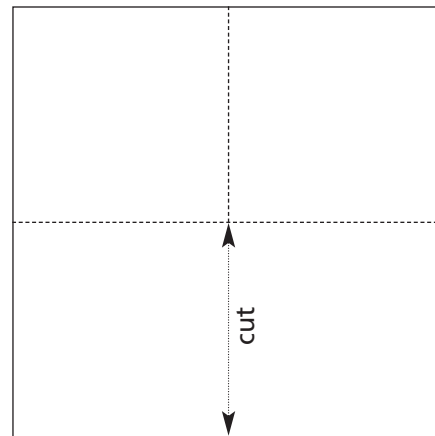
Prepare a piece of construction paper by cutting it into a square.

Fold the paper into quarters making crisp creases.

Open the paper and place flat on a table.

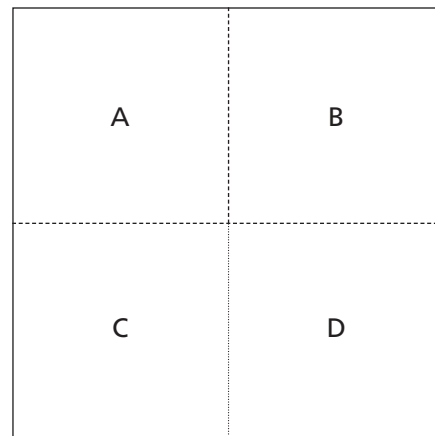


Cut on the bottom vertical fold to the center point.

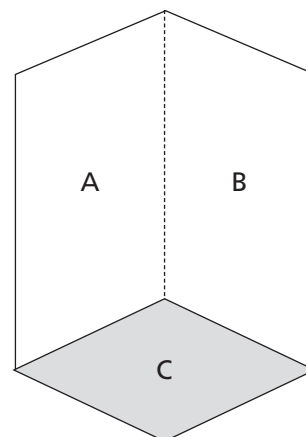


Fold section D under section C.

Glue D to C.



This will create a diorama with two walls and a floor.



Glossary

- Avant Garde** A French term meaning vanguard; in art, that which is on the forefront and breaks with established traditions.
- Cubism** Early twentieth-century art style, closely associated with Pablo Picasso and George Braque, that used geometric, fragmented forms to show how an object would appear if seen from multiple angles.
- Fauve (Fauvism)** An early twentieth-century French art style often associated with Henri Matisse that deals with use of intense color in bold and arbitrary ways. The word “fauve” means “wild beasts.”
- Intent** A goal, objective, or reason.
- Interpretation** To find meaning; finding meaning in a work of art can usually be determined by careful observation of clues within the work itself. Some works of art can have multiple meanings.
- Modern Art (Modernism)** In reference to the art produced from the era roughly between the 1860s and the 1970s; an umbrella term used to describe the style and the ideologies of art produced during this time; modernism can be thought of as the philosophy of modern art.
- Point of View** A physical or emotional view, attitude, or position; standpoint.
- Studio** The place, usually a room or suite, where an artist creates works of art.
- Timeline** A method for placing events in chronological order so that similarities and trends can be readily tracked.
- Three-Dimensional** Having or appearing to have height, width, and depth.
- Two-Dimensional** Having or appearing to have height and width.

For more information, visit www.matisse-picasso.com

References

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Websites **Matisse and Picasso Website**

www.matisse-picasso.com

Links to artists and artworks

www.artcyclopedia.com

Links to art timelines and definitions

www.artlex.com

Mid-Continent Research in Education and Learning (National Standards)

www.mcrel.org

KERA

www.kera.org

North Texas Institute for Educators on the Visual Arts

www.art.unt.edu/intievalartcurr/guidelines/intro.htm

Texas Education Agency (TEKS)

www.tea.state.tx.us

Kimbell Art Museum

www.kimbellart.org

Non-Art TEKS Used in Lessons

The non-art TEKS cited here are the most fundamental to the art-based lessons in the teacher resource guide. Other TEKS may apply.

Language Arts

Grade 6: 110.22.6.22; 6.23; 6.24

Grade 7: 110.23.7.22; 7.23; 7.24

Grade 8: 110.24.8.22; 8.23; 8.24

English I: 110.42. 19; 20; 21

English II: 110.43. 19; 20; 21

English III: 110.44. 19; 20; 21

Independent Study: 110.46. 3

Analysis of Visual Media: 110.49.1; 2; 3

Humanities: 110.55. 5; 6

Social Studies

Grade 6: 113.32.6; 8

Grade 7: 113.33.7; 22

Grade 8: 113.34.8; 27

World History: 113.33.20

Technology

Video Technology 126.27.4A; 4B;

5A; 5C

