

Introduction work; his
interest was sparked
by



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INTRODUCTION

(Background on AFRICAN PERIOD /Pablo Picasso / Henri Matisse /) The African period is one of the most interesting periods from my point of view. This is because it was a time whereby European artists were being exposed to this whole new art world from a different continent so this meant that they were being exposed to new shapes, new materials, different forms and much more. The two artists that I picked for my comparative study were both influenced heavily by the African period. Those artists being, Pablo Picasso and Henri Matisse. The reason I choose these two artists was one I am a big fan of their works and they are artists that have changed the history of greatly.

The thing that drew me to Picasso and Matisse was their different interpretations of the African period, it is amazing to see how two artists can go through or even see the same exact thing but create two completely different art pieces. African Period During the 20th century African artworks were being shipped back to Paris museums in consequence of the intensification of the French empire into Sub-Saharan Africa. The press was a buzz with exaggerated stories of cannibalism and exotic tales about the African kingdom of Dahomey. It was natural in this climate of African interest that Picasso would look towards African artworks as inspiration for some of his work; his interest was sparked by Henri Matisse who showed him a mask from the Dan people of Africa. Pablo Picasso The name Pablo Picasso is without doubt one of those widely known artists. Picasso was a Spanish artist born in Malaga on October 25, 1881, died April 8, 1973 in Mougins, buried in the park of the Castle of Vauvenargues.

Picasso was a painter, sculptor, printmaker, ceramicist and stage designer. Like I have said before Picasso was influenced by African art which was coming from West Africa and what fascinated in particular was his way of recreating the masks in his pieces and make it fit so perfectly with the western art concepts.

Henri Matisse Henri Matisse was born in 1869 at Cateau-Cambresis in the North of France and later on died in November 03, 1954 he was a painter and sculptor. Matisse is considered to be the greatest colorist of the twentieth century made the acquaintance of Gustave Moreau, in the workshop of which he copy works, then made more personal works. In 1904, first exhibition of Matisse at the Ambroise Vollard Gallery. Matisse took part in various movements such as Fauvism, modernism, post-impressionism and in all these movements he left strong print behind in his legacy. Mbete people The Mbete people are a people of Central Africa established in the south-west of the Republic of Congo and south-east of Gabon.

The Artworks and their Context 1. LES DEMOISELLES D'AVIGNON by Picasso (1907) Artist: Pablo Picasso Period: Cubism Location: Museum of Modern Art Dimensions: 243.9 cm × 233.7 cm (96 in × 92 in) Created: 1907–1907 Medium: Oil paint The painting, Les Femmes d'Alger (O.J. no. 114v), was painted by Pablo Picasso back in 1907 in Paris, France. The title of the painting translates to young ladies of Avignon, which is a street in Spain which is associated with prostitution.

This particular piece is one of the most popular examples of cubism and Picasso being one of the first people to have used cubism. This particular piece was somehow the birth of cubism. In this painting Picasso went against the traditional ways of painting during their by disorienting the female's body and using geometric forms to create the illusion of the female's body. This piece also shows the influence of African art on Picasso.

The sketches of this piece at first contained two male figures, a sailor and a medicine student. The sailor was placed at the centre of the piece. **2 blue nude 1907 Artist: Henri Matisse Location: Baltimore Museum of Art Period: Fauvism Created: 1907 Medium: Oil on canvas Dimensions: 92.1 cm × 140.3 cm (36.3 in × 55.2 in)** The blue nude by Matisse is a result of African art influence, this piece was created when Matisse had just come back from a vacation in Algeria and if you look at the physique of the woman it was quite unusual at the time. This was because during his era women were supposed to be drawn in a feminine way or in other words drawn in a way that made them seem weak. Well, that's how white woman was meant to be drawn since it was believed that the white race had evolved completely while the black race looked more like our ancestors who weren't completely evolved so this meant that the black women and men apparently had a lot of similarities since they weren't fully evolved.

This painting was at first very resented which led to it being burnt when the 1913 Armory Show moved to Chicago. **3. Reliquary: Standing Male Figure Date: 19th century Geography: Gabon or Republic of Congo Culture: Kota peoples, Mbete group Medium: Wood, pigment, metal, cowrie shells Dimensions: 32.5 in. (82.6 cm) Classification: Wood-Sculpture Mbete**
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artists built up an allegorical reliquary shape that completely coordinated genealogical sacra inside the figure..

In this tradition, a hollowed columnar torso served as an internal receptacle. That core is framed by the gesture of minimally defined arms held to either side and supported below by knees bent above broad muscular calves. The strained stance of the figures recommends their part as active guardian to the reliquary's contents. . Access to the substance was managed through a dorsal gap.

Visual Analyses Les Demoiselles d'Avignon Les demoiselles d'avignon The artistic creation presents us with an awkward mosaic of rakish and covering sections of five female nudes, no less than two of whom gaze provocatively at the watcher. Its "Cubist highlights" join effectively with its rough structures and bestial covers to both stun and test the watcher.

are shockingly present, squeezing themselves to the surface of the photo. The shade of their tissue influences them to show up starkly bare as opposed to just bare. Furthermore, the way the figures are gathered is likewise striking: there has all the earmarks of being no association between them, which elevates the show of the photo and in addition its vulnerability. The two focal ladies, specifically, are particularly provocative: they gaze vacuously out at the watcher, while lifting up their arms to demonstrate their bosoms. These ladies - all forcefully displaying their nakedness - are genuine whores with no hang-ups about what they bring to the table. The head of one figure (upper right) is secured with a crude veil; while a moment, hunching down, figure (base right) is likewise covered, despite the fact that her face is comprised of different perspectives, similar to a seriously organized jigsaw.

Diana and Callisto 1556-59 by Titian The blue nude The areas that I highlighted in the painting, blue nude, are points that I think need to be talked about in my visual analysis because they hold symbolic meanings that were influenced by the African period. During Matisse's era women were indeed drawn naked but certainly that the women was to be drawn. The first highlighted feature being the arm and this was the first thing that caught my attention in this except from the woman being naked. If you look at the other pieces of nude women created during that time line you tend to see that the women were portrayed to be weak, small, not too curvy but when you look at the arm in the blue nude you can tell she has biceps and this was where Matisse was going against what I would call a trend. One thing that I have noticed in this painting is that the arm didn't have the same gravity as the breasts, by this I mean that if you look at what I would call the gravity law in this painting the breast would have been expected to be pulled down by gravity. Function and purpose

Sources http://www.jesuismort.com/biographie_celebrite_chercher/biographie-pablo_picasso-1054.php <https://www.henrimatisse.org/blue-nude>