

The picaso art essay sample



**ASSIGN
BUSTER**

1. 0 Art Life history of Picasso

Pablo Picasso is a Spanish artist and he is Small, muscular with radiant black eyes. Picasso was a master at drawing, painting, sculpting, graphics, ceramics, and theatrical design. His career spanned nearly the entire era of modern art, starting with the realism era in the late nineteenth century and drawing to a close with the advent of neo-Expressionism, a style inspired by Picasso's last works. Picasso was continually developing new ways of expressing himself. His styles included his Rose, Blue, Cubist, Surrealistic periods and more. After his cubist period, Picasso would come to depend on the work of his contemporaries, from which he would distill the essence, create his own version and incorporate it in his style. After the second world war the School of Paris would not be replaced with an artistic movement of comparable quality, denying Picasso the opportunity to be inspired by, and borrow from contemporary artists, and although he would go on to paint successfully in the Picasso style, he would never again be able to substantially innovate his style.

2. 0 Visual History

2. 1 Classical

Picasso's career is in fact a patchwork of different styles and in his classicist nudes for instance there are hardly any cubist influences visible. Maybe ironically or maybe typically, when Picasso's work could be captured in an -ism, during his cubist period, his influence on art txrascended the Picasso style and marked the beginning of a new era in modern art. 2. 2 Blue periods and Warm period

Towards the end of 1901, Picasso entered what is known as his Blue Period. Because so many biographers and scholars have studied Picasso, a sort of standard classification of his stylistic phases has developed. But the chronology of Picasso's artistic development cannot be neatly categorized like the periods of geological time. Picasso painted in a proliferation of styles, producing large numbers of canvases that share distinct qualities in their colors, treatment of space, subject matter, mood, and formal concerns; many of them can be grouped together, as he would paint a number of canvases while working through a single artistic idea or question. Picasso's Blue Period, which lasted until 1904, is one of the classifications that hold together fairly well. He painted mostly in shades of blue; the mood of these paintings is melancholy, without the hint of satire of his earlier work. They are both stoic and a little sentimental. For Picasso the blue period was an exercise in painting scenes of low light conditions.

Although Picasso's blue period melancholy was sincere, the people he painted have an element of pathos and melodrama. The reason for the starving artist myth having become so popular is that intellectuals and artists at the beginning of the twentieth century. To them an artist was a social outsider by definition and they would indulge in cultivated depression and romanticize their own supposed martyrdom. Gradually, Picasso's colors brighten, in what has somewhat misleadingly been termed the " Rose Period" (1904-1906). Not only soft pinks, but blues, reds and greens complement these images. The emaciated figures became fuller. The new color expresses warmth and life. Picasso's paintings are beginning to sell, and he now has a studio, a lover and a life. The two periods — the " Blue"

and the “ Rose” — form a transition between the conventional art of his youth and the iconoclastic art of his maturity. In 1907, Picasso and Georges Braque introduce Cubism, where form no longer appears to follow the traditional rules of three-dimensional representation. The “ Blue” and “ Rose” periods remain popular because the human figure is less undistorted and more recognizable than in Picasso’s Cubist works. 2. 3 Cubism period

Analytical Cubism is one of the two major branches of the artistic movement of Cubism and was developed between 1908 and 1912. In contrast to Synthetic cubism, Analytic cubists “ analyzed” natural forms and reduced the forms into basic geometric parts on the two-dimensional picture plane. Color was almost non-existent except for the use of a monochromatic scheme that often included grey, blue and ochre. Instead of an emphasis on color, Analytic cubists focused on forms like the cylinder, sphere and the cone to represent the natural world. Picasso wasn’t the radical and revolutionary that, during his cubist period he appeared to become; his cubist period was followed (leaving his cubist converts bewildered) by his neo-classicism, a return to tradition. From there on his recognition and wealth grew and his role as a bringer of fundamental change in the art of painting was over. 3.

0Cubism History

Cubism was a highly influential visual arts style of the 20th century that was created principally by Pablo Picasso and Georges Braque in Paris between 1907 and 1914. The Cubist style emphasized the flat, two-dimensional surface of the picture plane, rejecting the traditional techniques of perspective, foreshortening, modeling, and chiaroscuro and refuting time-honored theories of art as the imitation of nature. Cubist painters were not

bound to copying form, texture, color, and space; instead, they presented a new reality in paintings that depicted radically fragmented objects, whose several sides were seen simultaneously. Typical cubist paintings frequently show letters, musical instruments, bottles, pitchers, glasses, newspapers, still life, and the human face and figure.

The period from 1910 to 1912 is referred to as Analytical Cubism. Paintings executed during this period showed the breaking down, or analysis, of form. Right-angle and straight-line construction were favoured, though occasionally some areas of the painting appeared sculptural, as in Picasso's "Girl with a Mandolin" (1910). Colour schemes were simplified, tending to be nearly monochromatic (hues of tan, brown, gray, cream, green, or blue preferred) in order not to distract the viewer from the artist's primary interest—the structure of form itself. The monochromatic colour scheme was suited to the presentation of complex, multiple views of the object, which was now reduced to overlapping opaque and transparent planes. These planes appear to ascend the surface of the canvas rather than to recede in depth. Forms are generally compact and dense in the centre of the Analytical Cubist painting, growing larger as they diffuse toward the edges of the canvas, as in Picasso's "Portrait of Ambroise Vollard".

4. Comparison between Picasso and George

George showed an interest in architectonic solidity of composition and an emphasis on strongly defined volumes rather than color and brushwork. In the late work of Cézanne, both Braque and Picasso saw a new geometrization of form and new spatial relationships that were to become the basis of cubism. Spurred by his close association with Picasso, whose "

“Les Femmes d’Alger (O. J. R. M.)” has been called “the first painting of the 20th century,” Braque transformed his style radically. Within three years, Picasso and Braque invented analytic cubism, a new, completely non illusionistic and non imitative method of depicting the visual world. Georges Braque was the only artist ever to collaborate with Picasso as an equal. He admitted that they were “like climbers roped together, each pulling the other up”. From 1907 they worked so closely together, exploring the planes and facets of the same subject matter, that some of their work appears almost identical. Although they developed their own natural autonomy as artists, they carried Cubism to another level that was brighter and more legible. 5. 0Evaluation of Gvernica Painting

Paintings are able to convey emotions and sensations that words or sentences cannot fully explain. Just by looking at a work of art, viewers can experience what the artist was feeling at the time of the work’s completion. Pablo Picasso’s work Guernica can be viewed as a symbol against war and death, condoning unnecessary violence against the innocent. With color schemes and figures, Picasso sends the viewer into a metaphorical “hell on earth,” bringing alive the agony and terror that were present in the town so many years ago. The history behind the painting and information on Picasso’s life has been used by critics to try and unravel the mysteries of some of the symbols that are present in Guernica.

I also have been able to form my own interpretations by inspecting and interrogating the painting in order to make it reveal its secrets. While the exact meaning of his work is debatable, Pablo Picasso has been successful in enlightening the viewers, through his perspective, about the events of

Guernica and other acts of war. The history of Guernica makes the themes of the painting more obvious and apparent. The color scheme of Guernica speaks loudly of the overall emotion of the piece. Picasso uses dark blue, grey, black, and white throughout the entire painting. This gives the viewer the same sense of death and nothingness that was present in the town after the assault. Moreover, the blue also emits sadness and sorrow for the lives lost. Picasso incorporates the suffering people and ruined buildings so they too could recount the events. When all of these images are put together they begin telling the story of the massacre.