

PICASSO & HIS COLLECTION

SENIOR STUDENTS WORKSHEET

STOP A: 'INTRODUCTION' ROOM

Looking at the photographs of Picasso, what can we sense about the artist? What type of person do you think he was?

STOP B: 'MASTERS OF REALITY' ROOM

Discuss the meaning of the words 'modern' and 'contemporary' in an art historical context. How does the meaning of the term 'modern' differ between an art context and in relation to today's fashion or technology?

Identify one 'modern' art work and one 'historical' art work on display in this room. Complete the table below to consider the differences in composition and style between the two periods.

Elements of the painting	'Modern' art work	'Historical' art work
Art work (artist, title, date)		
Colour		
Perspective		
Subject matter		
Likeness/realistic depiction		

STOP C: 'CÉZANNE AND RENOIR' ROOM

Picasso was an artist who had many influences, and often used works in his collection to inspire him. Fill in the table below to explain some of the ways the following works influenced him.

Artists	Work by Picasso	How can you see that Picasso was influenced by this work?
 <p>Paul Cézanne / <i>The Sea at l'Estaque</i> 1878-79</p>	 <p>Pablo Picasso / <i>Glass, apples, books</i> 1911</p>	
 <p>Pierre-Auguste Renoir / <i>Seated Bather in a landscape</i> 1895-96</p>	 <p>Pablo Picasso / <i>Woman with a hat</i> 1921</p>	

STOP D: 'THE PRIMITIVE IN ART' ROOM

'If you want to kill a painting, all you have to do is hang it magnificently on a nail and, after a while, you'll only see the frame. When it's crooked, you see it better'.

(Roland Penrose, *Picasso*, Flammarion, Paris, 1982, p.87, quoted by Hélène Seckel-Klein, *Picasso Collectionneur*, Réunion des Musées Nationaux, Paris, 1998, p.208.)

Discuss this statement in relation to the way art works are displayed in Picasso's studio. Compare this to the way they are displayed in the Gallery today (look at the photographs of Picasso in his studio).

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STOP E: REMAIN IN 'THE PRIMITIVE IN ART' ROOM

Find the work *Headdress mask* (nineteenth century) from the Torres Strait Islands. Notice that the artist's name is not listed on the label. Can you think why this might be?

Suggest how this object may have found its way into Picasso's collection in the early twentieth century. Consider the role of colonisation.

STOP F: 'THE SURREALISM' ROOM

Surrealist artists thought that by making pictures using strange and unrelated objects they could help people understand their inner thoughts and feelings.

List three thoughts that come to mind when you look at Salvador Dalí's *Three bathers II*, 'Exquisite corpse' 1933-34.

- 1.
- 2.
- 3.

Find a partner to compare your ideas. Were your thoughts similar, or were they very different? What might this say about what is going on in each of your minds?

STOP G: 'FRIENDSHIP' ROOM

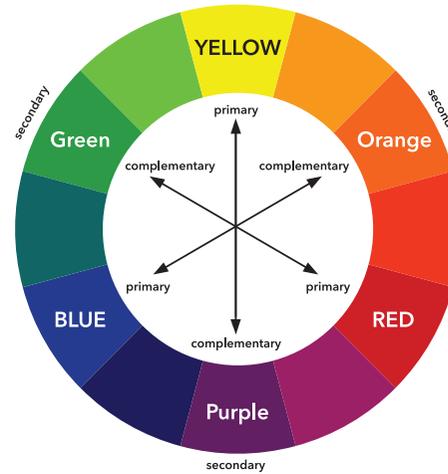
This room contains portraits of Picasso given to the artist by his friends. Many were also important artists of the time.

By the way they represented their friend, what do you think Picasso's friends thought of him?



André Salmon / Portrait of Mr. Picasso 1908

STOP H: 'ADMIRATION AND RIVALRY' ROOM



A colour wheel is often used by designers and artists to choose colours which work best together. Primary colours are often used with their matching complementary colour. Secondary colours are rarely used together. Does Henri Matisse's *Seated girl, Persian dress* 1942 fit with this rule?

Using the colour wheel pictured, write down the art work which you think uses colour in the most radical way. Why did you choose this work?

Artist:

Title:

FLOOR PLAN

- 1 INTRODUCTION
- 2 MASTERS OF REALITY
- 3 MODERN MASTERS
- 4 CÉZANNE AND Renoir: POLES OF MODERN ART
- 5 THE PRIMITIVE IN ART
- 6 SURREALISM
- 7 FRIENDSHIP
- 8 ADMIRATION AND RIVALRY: MATISSE

