

PABLO PICASSO



A CURRICULUM GUIDE FOR TEACHERS
HAGGERTY MUSEUM OF ART
MARQUETTE UNIVERSITY, MILWAUKEE, WISCONSIN

PABLO PICASSO



Pablo Picasso
Guernica, 1937
Oil on canvas
Museo Nacional del Prado, Madrid, Spain

Encounter a world of paintings, prints, drawings, sculptures and ceramics. Discover Pablo Picasso and his fellow artists, their influences and the people and places they painted.

Pablo Picasso [1881–1973] has impacted the development of modern and contemporary art with unparalleled magnitude. His painting styles transcend Realism, Abstraction, Primitivism, Cubism, Surrealism and Expressionism.

The Tragedy of Guernica

This is part of a report to the *Times of London*. It was also cabled to the *New York Times*. This report notified the world of the bombing of Guernica. People the world over reacted in horror. The report, written by George L. Steer and published on April 28, 1937, is the most frequently cited account of the event. Excerpts from that report are reprinted below.

TOWN DESTROYED IN AIR ATTACK

EYE-WITNESS ACCOUNT FROM OUR SPECIAL CORRESPONDENT

Bilbao, Tuesday, April 27

Reprinted from the *Times of London*, 28 April 1937.

Guernica, the most ancient town of the Basques and the center of their cultural tradition, was completely destroyed yesterday afternoon by insurgent air raiders. The bombardment of this open town far behind the lines occupied precisely three hours and a quarter, during which a powerful fleet of aeroplanes consisting of three German types, Junkers and Heinkel bombers, did not cease unloading on the town bombs weighing from 1,000 lb. downwards and, it is calculated, more than 3,000 two-pounder aluminum incendiary projectiles. The fighters, meanwhile, plunged low from above the center of the town to machine-gun those of the civilian population who had taken refuge in the fields.

....

At 2 a.m. today when I visited the town the whole of it was a horrible sight, flaming from end to end. The reflection of the flames could be seen in the clouds of smoke above the mountains from 10 miles away. Throughout the night houses were falling until the streets became long heaps of red impenetrable debris. Many of the civilian survivors took the long trek from Guernica to Bilbao in antique solid-wheeled Basque farm carts drawn by oxen. Carts piled high with such household possessions as could be saved from the conflagration clogged the roads all night. Other survivors were evacuated in Government lorries, but many were forced to remain round the burning town lying on mattresses or looking for lost relatives and children, while units of the fire brigades and the Basque motorized police under the personal direction of the Minister of the Interior, Señor Monzon, and his wife continued rescue work till dawn.

Monday was the customary market day in Guernica for the country round. At 4:30 p.m., when the market was full and peasants were still coming in, the church bell rang the alarm for approaching aeroplanes, and the population sought refuge in cellars and in the dugouts prepared following the bombing of the civilian population of Durango on March 31, which opened General Mola's offensive in the north. The people are said to have shown a good spirit. A Catholic priest took charge and perfect order was maintained.

....

Five minutes later a single German bomber appeared, circled over the town at a low altitude, and then dropped six heavy bombs, apparently aiming for the station. The bombs with a shower of grenades fell on a former institute and on houses and streets surrounding it. The aeroplane then went away. In another five minutes came a second bomber, which threw the same number of bombs into the middle of the town. About a quarter of an hour later three Junkers arrived to continue the work of demolition, and thence forward the bombing grew in intensity and was continuous, ceasing only with the approach of dusk at 7:45. The whole town of 7,000 inhabitants, plus 3,000 refugees, was slowly and systematically pounded to pieces. Over a radius of miles round a detail of the raiders' technique was to bomb separate caserios, or farmhouses. In the night these burned like little candles in the hills. All the villages around were bombed with the same intensity as the town itself, and at Mugica, a little group of houses at the head of the Guernica inlet, the population was machine-gunned for 15 minutes.



Many students have had little exposure to artwork; and yet photographs, paintings, and other art forms can and should be studied as legitimate texts. Since most states now require “visual literacy” as part of their standards, incorporating these into the classroom certainly is beneficial.

On April 26, 1937, the Condor Legion of the Nazi Germany’s Luftwaffe bombed Guernica.



The Germans attacked to support the efforts of Franco to overthrow the Basque and Spanish Republican Governments resulting in the town of Guernica being destroyed.

Picasso created his famous *Guernica* painting to commemorate the horrors of the bombing.

Begin by asking your students what they know about art, art history, or famous artists, such as Pablo Picasso. Show students the painting of *Guernica* by Pablo Picasso and photographs of Guernica after the bombing of the city.



READ THE FOLLOWING:

The Tragedy of Guernica: Town Destroyed In Air Attack.

- Ask students for their initial impressions of the bombing.
- Provide them with background information, and ask how their impressions change when context is provided

Read or listen to an audiotape excerpt of *Guernica* by Dave Boling.

Guernica. Dave Boling. New York, New York: Bloomsbury Publishing, 2008

"Painting is ...
An instrument of war"
[Pablo Picasso]



Pablo Picasso
Guernica, 1937
Oil on canvas
Museo Nacional del Prado, Madrid, Spain

Guernica: A Visual Analysis

“The first reaction to Guernica is one of mayhem, or destruction.
A lot of lost souls or death.
It isn’t easy to describe this image but it has some characteristics very easily
understood.” [Nathan Beaver. *Associated Content: Arts & Entertainment*]

The entire painting is dark with cool colors and no real sign of warmth. There are scattered, distorted figures not exactly human-looking, but taking the human form with faces and movements full of emotion. The piece is representational and has asymmetrical balance. Overlapping figures create a sense of compressed space.

The main theme of this work is the devastation that can be caused by chaotic or tragic events and how they can affect more than just a few individuals. Picasso created this work as a reaction to the German invasion and bombing of the city of Guernica. Although he often said that the meaning of his work is to be discerned by the viewer, *Guernica* clearly speaks of the violence and tragedy of war and its impact on all people.

ANALYZE THE SKETCHES AND STUDIES:

Read the eyewitness report to the *Times of London* that notified the world of the bombing of Guernica published on April 28, 1937.

Look at the sketches and studies that Pablo Picasso created prior to his painting of *Guernica*.

- Describe your feelings.
- Find studies that show the bull, a dying horse, a fallen warrior, a mother and child, a woman rushing into the scene, a figure leaning from a window and holding a lamp.
- What effect does the stylization of the figures of the bull and horse give?
- What do you think the painting symbolizes?
- Discuss the similarities and differences between the studies Picasso created with his final painting.

If you were creating a Guernica-type of painting of a recent tragic event or war how would prior drawings or sketches influence you in your final work? What would you include in your painting?

Musicians and poets use words to create special moods or feelings. What songs or poems create strong feelings for you?

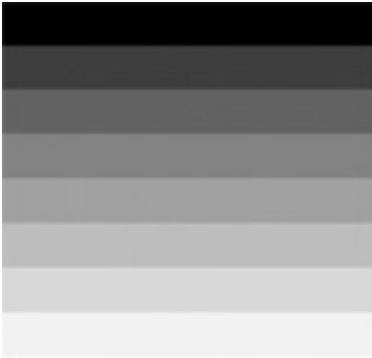
NOTE: Words That Describe Feelings:

happy sad angry excited afraid
secure shy guilty tired jealous love
embarrassed hopeful bored proud
sorry surprised eager joyful gloomy
miserable tearful fidgety anxious
worried restless startled shocked
terrified bashful helpless lonely
confused puzzled mixed distracted
calm content satisfied upset
relaxed fearful ashamed safe
trusting furious unsure irritated
confident

Picasso was very secretive about the meaning of Guernica and would talk about it only in a guarded and superficial way. Many artists have attempted to interpret the painting or create their own "Guernica."

Look at the artwork of Cecil Skotnes and Dumile Feni from South Africa and the 3D exploration of Picasso's "Guernica" on the website of Lena Gieseke of Osnabröck, Germany.

Lena Gieseke: A 3D Exploration of Picasso's *Guernica*:
<http://www.lena-gieseke.com/guernica/movie.html>



Wifredo Lam
The Fascinated Nest, 1944
 Oil on canvas
 Collection Diana and Moisés Berezdvin

Using the Color Value Scale and Color-wheel:

- Describe the differences in color, lines, and shapes in their work.
- What colors are used in each of these paintings?
- Do the colors convey a certain mood?
- What idea or feeling do you think the artists wished to convey?
- In making these works of art, what symbols are still used today to convey anger, fear, hope, and peace?

Compare and contrast the art and symbolism of Wifredo Lam's *The Fascinated Nest* with Pablo Picasso's *Guernica*.



Pablo Picasso
Guernica, 1937
Oil on canvas
Museo Nacional del Prado, Madrid, Spain

**LOOK FOR THE
FOLLOWING:**

wide-eyed bull
grieving woman
horse
spear or javelin
soldier or warrior
sword
flower
room with window
flame-lit lamp
light bulb
daggers
bird or duck
figure with raised arms



Lena Gieseke
 3D Exploration of Picasso's *Guernica* 2008
 Animation
 Osnabrück, Germany

"The idea of creating a 3D version of an influential artwork came out of doing jigsaw puzzles of famous paintings. When you assemble a jigsaw, you study a painting in great detail and you become aware of the very lines, shapes and colors that the painting is composed of and how these elements merge to create a unified expression. Through the puzzle, you explore the artwork, examining details your eye might not have caught otherwise. Your experience of the painting is intense, aroused by the action of puzzling, but expanded and strengthened by your own fantasy.

This 3D rendering of Picasso's *Guernica* offers a similar experience. The actual spatial immersion into a painting is a powerful way to prompt contemplation of its many facets. My project is not only a creative piece of work on its own; it stands in a larger context. It provides the unusual opportunity to view the painting from a unique perspective, revealing aspects that would normally stay hidden from the casual viewer. When we discern the original painting in this three-dimensional reproduction, we recognize which features most significantly constitute the painting. Consequently this three-dimensional exploration of Picasso's *Guernica* is an innovative technique for comprehending and appreciating the original masterpiece.

The primary intention for the project was to create a provoking and deep contemplation of Pablo Picasso's *Guernica*. Is my model a true reconstruction of the Picasso's painting, or is it merely a rough re-visualization? Is it still Picasso's art or has it, through my addition of third dimension, become something completely different? It is not my place to answer those questions or to determine the relationship between my three-dimensional reproduction and the original painting. Perhaps this is a question best left in the hands of critics." [Lena Gieseke, 2008]

Lena Gieseke: A 3D Exploration of Picasso's *Guernica*:
<http://www.lena-gieseke.com/quernica/movie.html>

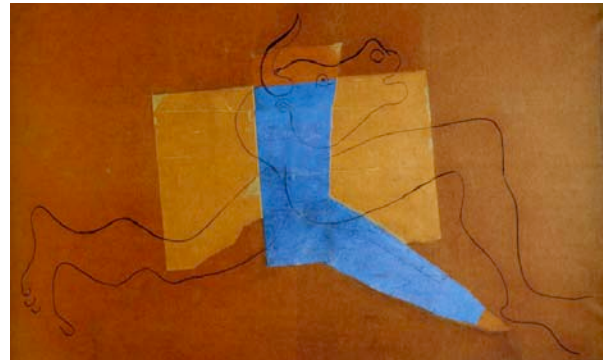
Picasso always identified with the Minotaur, the legendary monster – half man, half bull-confined to a labyrinth in Crete. For Picasso, the Minotaur represented the different forces in man's nature – sometimes fun loving and sensual, sometimes violent and aggressive. The Minotaur frequently appears in his work as a symbol of himself or the ritual of his beloved bullfight.

A fine example of this symbolic use of the Minotaur can be seen in *The Minotaur*, 1928, which blends charcoal, black ink and scratching on paper. Here the image is Picasso as the Minotaur- a symbol of the success and defeat occurring in the French and Spanish left-wing politics of the time. Picasso was a supporter of both groups, the Popular Front government who swept to power in France in 1936, and the Republican leadership of Spain that was embroiled in a civil war with the right-wing Nationalist forces of General Franco.

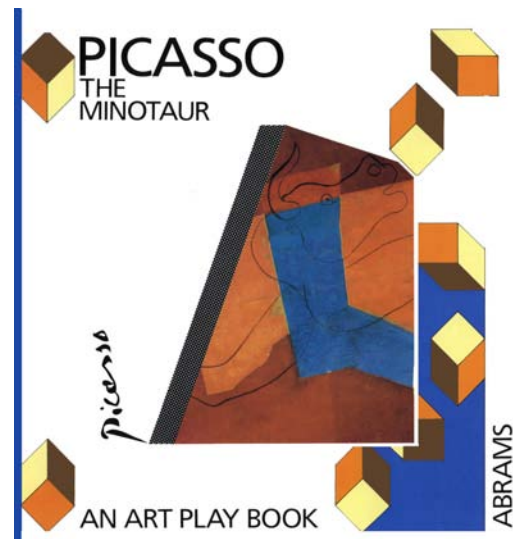
After the summer of 1936, the Minotaur ceases to appear in Picasso's work. It is replaced by new figures, such as the centaur and the faun that haunt Picasso's self-portraits.



Pablo Picasso
Minotaur 1936
Charcoal, black ink, color pencil and scratching
on paper
Musée Picasso



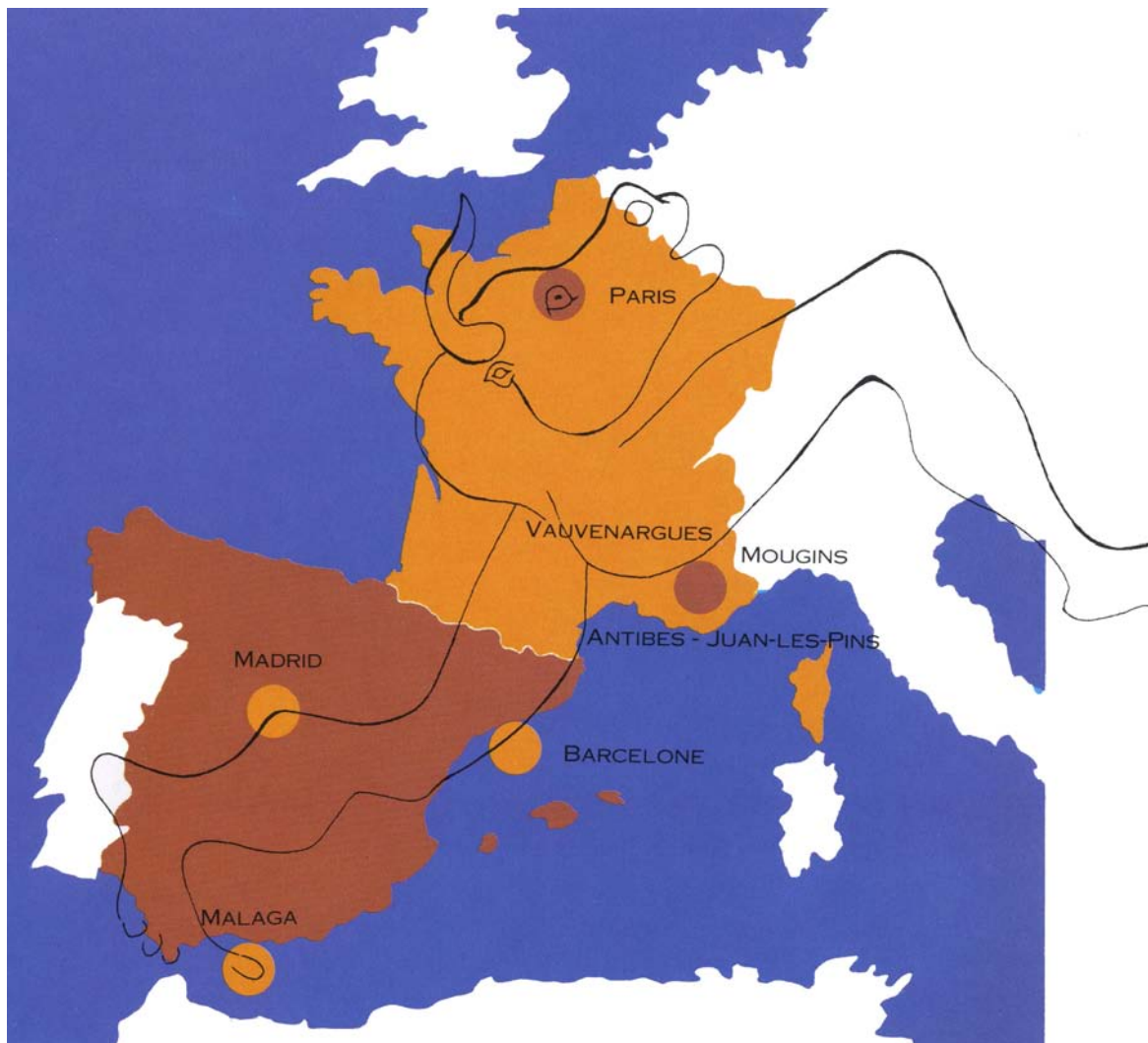
Pablo Picasso
The Minotaur 1928
Black crayon and pasted paper on canvas
Musée National d'Art Moderne, Centre Georges
Pompidou, Paris



Pablo Picasso: The Minotaur
Daniel Giraudy 1988
Abrams Art Play Books

Portraits and Mythologies 1936-1938:
http://www.ngv.vic.gov.au/picasso/education/ed_JTE_PM.html

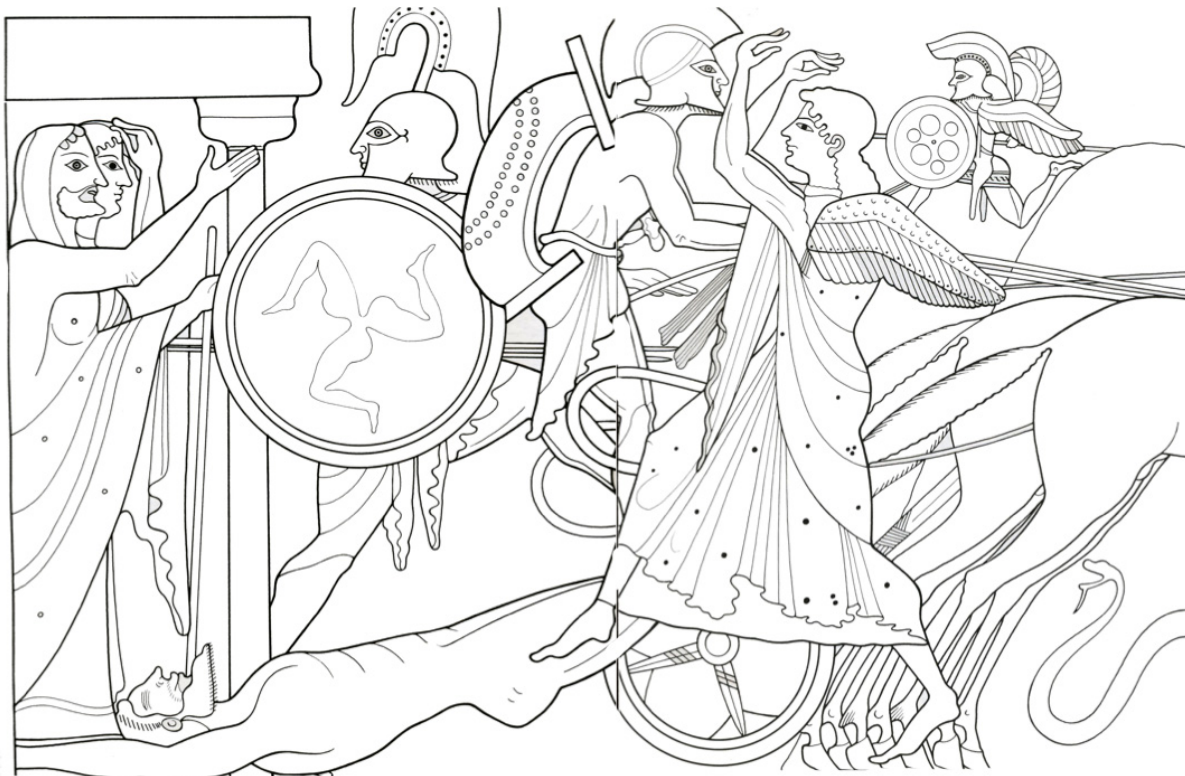
Picasso once said, "If one were to trace a line linking all of the places where I've lived in my life, one might end up with the drawing of the Minotaur."



Pablo Picasso: The Minotaur
Daniel Giraudy 1988
Abrams Art Play Books

Compare the image Picasso created on the preceding page [The Minotaur] with the image below on the shield of Achilles. Has Picasso been influenced by the art of the Greeks?

In the Water Jar [Hydria], by a painter of the Antiope Group, c 510 B.C. now at the Boston Museum of Fine Arts, we see a dramatic scene of Achilles dragging the body of Hector behind his chariot. To the left, Priam and Hecuba, parents of Hector, mourn his death in the Trojan palace as Achilles [with round shield] stares back at them. To the right, is the tomb of Patroklos with his soul charging out from it and a snake in front. The winged figure of Iris is sent to plead for a ransom of Hector's body.



Water Jar [Hydria]
 Greek, Archaic Period, about 520–510 B.C.
 Antiope Group, Black Figure
 Athens, Attica, Greece
 Boston Museum of Fine Arts

View the hydria on the internet at the Boston Museum of Fine Arts:

- *Greek Mythology Collection Tour* [image number 55]
- *Greek Art Tour* [image number 5]
- *MFA Images: Religion and Mythology Tour* [image number 53]

Picasso used the image from the shield to symbolize where he had lived at different times during his life. Create your own image on a shield after looking at various shields seen on Greek vases.



Water Jar [Hydria] close-up view
Greek, Archaic Period, about 520–510 B.C.
Antiope Group, Black Figure
Athens, Attica, Greece
Boston Museum of Fine Arts



A Coloring Book of the Trojan War: The Iliad
Vol. 2. Santa Barbara, California: Bellerophon
Books. 1995. [Source of drawing and great for
images of shields]

Greek Mythology Shields

The symbols emblazoned on the front of a Greek shield were often drawn from mythology. Ancient Greek pottery often depicted battles or warriors about to go to battle. Pegasus was a popular symbol, representing some of the mythical beings sent by the gods to assist Greek heroes, such as Perseus. Other shield symbols included references to Greek heroes.

Perhaps the most feared symbol on a Greek shield was the inverted "V" of the Spartans. This symbol represented the time when the Spartans settled in the Peloponnesian Peninsula and defeated the original inhabitants in a bloody and savage battle. Much like the Roman myth of Romulus and Remus, this story was the basis of the Spartan culture, which secured the finest fighting force on the Mediterranean.

Other symbols and designs for shields which are somewhat authentic have appeared in major motion pictures such as *Alexander* and *300*. It should be noted, however, that the Spartan's shields in this film lacked the iconic inverted "V" symbol in its traditional colors, instead opting for an all-bronze face.

The Myth of the Minotaur

Minos, King of Crete, after defeating the Athenians, ordered them to pay a yearly tribute of seven youths and seven maidens. The Minotaur, a monster with the body of a man and the head of a bull, devoured these prisoners. This creature resided in the twisting maze of the labyrinth, where he was offered a regular sacrifice of youths and maidens to satisfy his cannibalistic hunger. The hero Theseus eventually destroyed him.

The Minotaur's proper name Asterion, "the starry one," suggests he was associated with the constellation Taurus.

Myth of the Minotaur for Kids

http://www.travel-to-crete.com/page.php?page_id=442

<http://greece.mrdonn.org/theseus.html>

The Adventures of Theseus

http://www.sikyon.com/Athens/Theseus/theseus_eq02.html



Attic black-figure kylix
Athenian hero Theseus killing the Minotaur
British Museum, London



Attic black figure amphora
J. Paul Getty Museum
Malibu, California

Theseus grasps the bull-headed Minotaur by the arm as he drives his sword through its neck. The bird by the creature's chest represents its escaping soul. The sacrificial youths and maids surround the pair.



Paintings from the ancient Greeks have not survived except on pottery. Greek artists selected a theme or story to illustrate, such as a battle, wedding or game, and then designed figures to tell that story. The figures were usually painted on the wider part of the pottery. The narrow bands around the top and bottom of the vessels were decorated with geometric patterns.

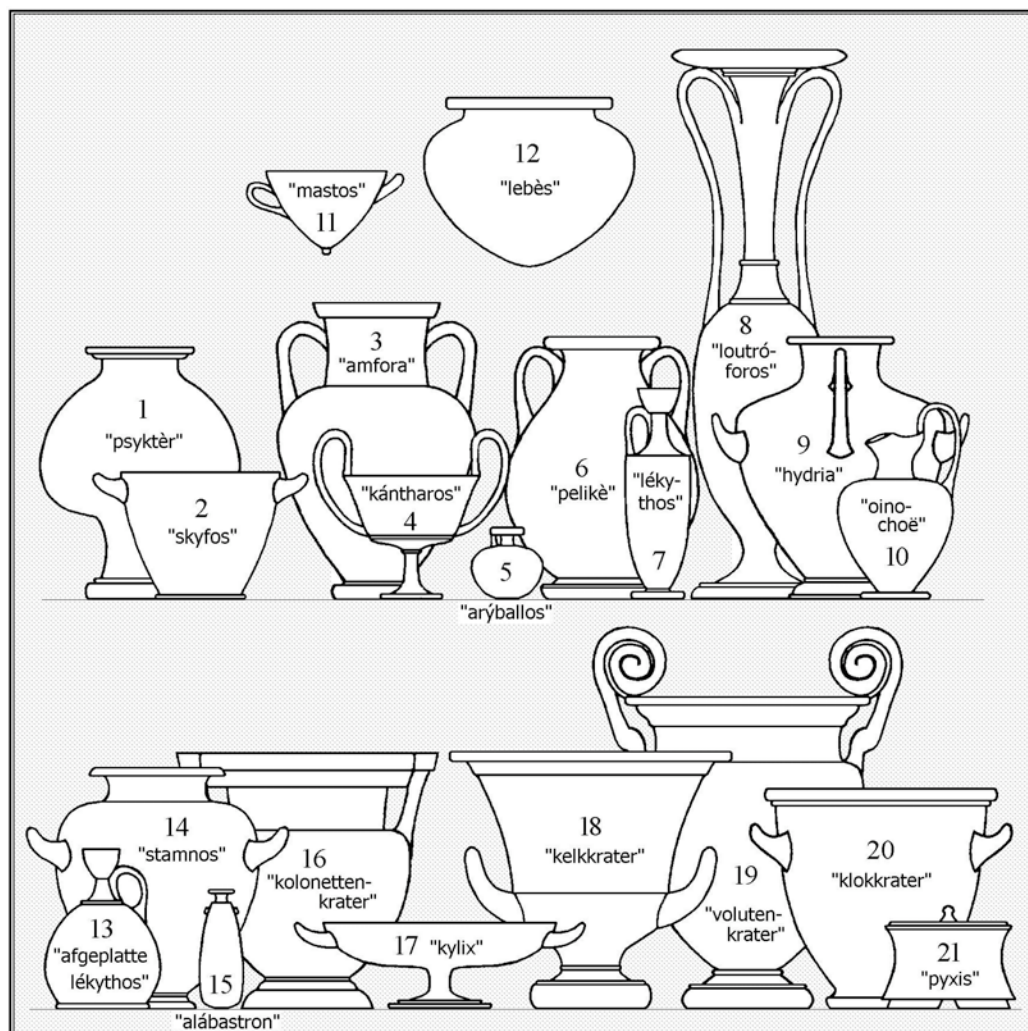
- Amphorae were twin-handled vases sometimes used to mark graves. Some were larger than a person.
- Trace the history of figure drawing on Athenian pottery.
- Which of the mythic characters do you find most interesting?
- Look at pottery shapes and shards.
- Draw figures from Greek mythology using an outline of a pottery shard.
- Design a piece of pottery after looking at the various Greek pottery shapes. Choose a style of red or black pottery and make a cutout of the shape. Place your drawing on the cutout to illustrate a missing piece.

Greek Pottery Shards and Vase Styles

Shards are the lifeblood of the archaeologist. Bits and pieces have often been reassembled into the ancient food and liquid vessels, vases, drinking cups, and oil carriers of the Ancient Greeks. Wood and fabric turn to dust in time, and metals usually end up the melted down spoils of war. If it were not for the worthless clay, fired to a rock-like hardness and left behind by invading armies to be buried in the dirt, we would know much less than we do about previous peoples.

It is from these resurrected fragments that a story can be told, dates can be matched with names, and a fuller picture of a highly civilized, culturally developed people can be seen. Nowhere is this characteristic of a developed civilization more evident than in ancient Greece, where the ordinary residents surrounded themselves with art on a daily basis in the form of household pottery.

The Greeks had more than 20 different vase styles. Each vase had its own function and was perfectly formed for its individual purpose. Most of the vases were exquisitely decorated. Every kitchen, storage, funerary, cosmetic or wine vase was a unique work of art that embellished the everyday lives of the ordinary people of ancient Greece.



Classical Art Research Centre: The Beazley Archive

<http://www.beazley.ox.ac.uk/xdb/ASP/testSearch.asp?searchBy=Shape#O>



Pablo Picasso
Bull 1946
 Lithograph
 Musée Picasso, Paris



Pablo Picasso
Still-life, 1938
 Oil on canvas
 Musée Picasso, Paris



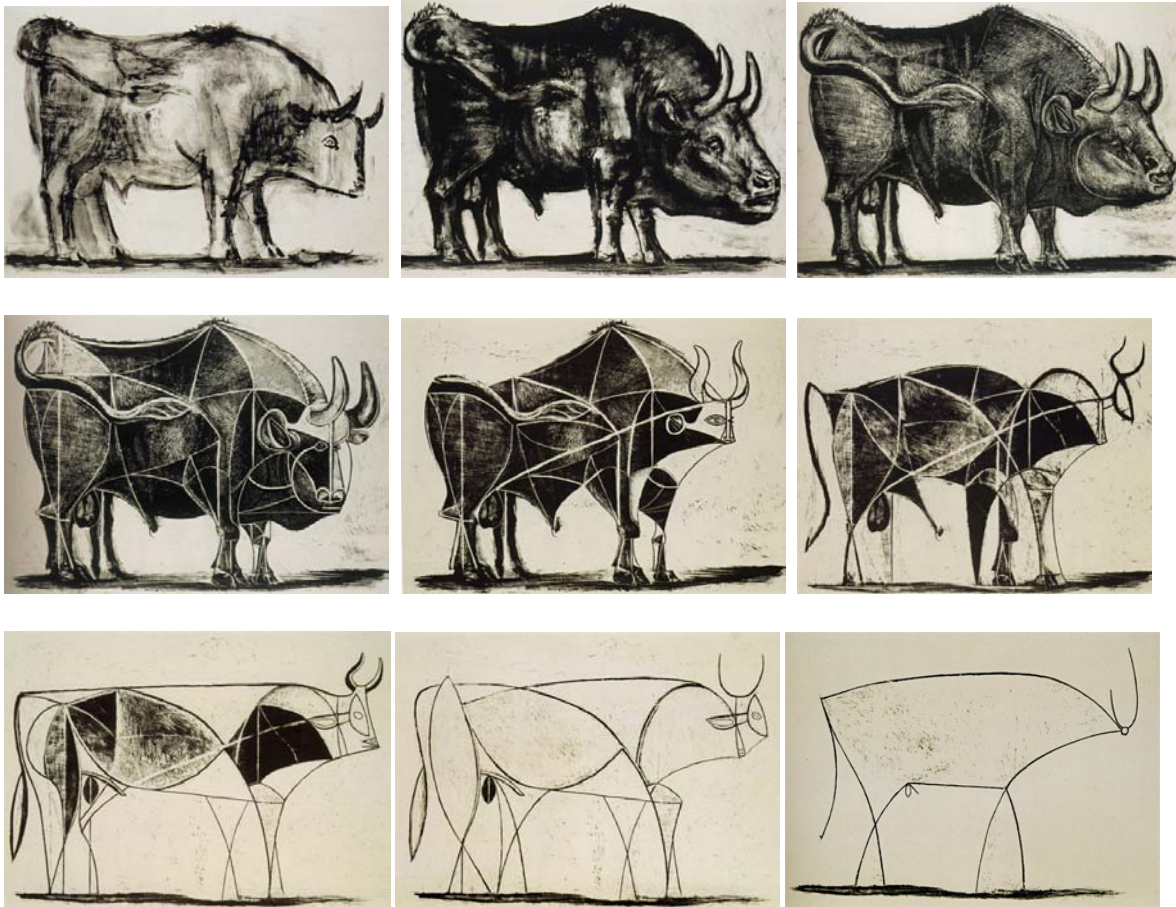
Pablo Picasso
Musician, 1945
 Oil on canvas
 Musée Picasso, Paris

Beginning in the late 1920s, the image of a bull, and a mythical half-man, half-bull, began to surface in Picasso's work. He returned to these subjects throughout his life. Sometimes the bull was a harmless object of pity, and at other times a menacing perpetrator of brutality. In 1928, he created a large collage titled *Minotaur*. This mythological work features a grotesque creature that is a combination of a female griffin and a minotaur. The figure represents terror, fear and bestiality.

A bull-like man appeared as late as 1972 in Picasso's *Musician* in the guise of a Spanish guitarist. The revolution in European art instigated by the great Spaniard had, in part, been generated by Picasso's appreciation of African masks and the fractured simplicity with which African artists depicted human forms. South African artist Cecil Skotnes [who worked closely with both black urban artists and had contacts with dealers in African art] became South Africa's master of the woodcut, bringing European Modernism into fruitful collision with African styles. Skotnes visual style, however, is instantly recognizable as utterly his own. He moved into other forms [such as concrete intaglio, for instance], always finding new ways to reanimate the human figure with a simultaneously primeval and sophisticated power. After seeing the paintings by Pablo Picasso, Skotnes created a series of color-woodcut prints titled *The Assassination of Shaka*.



Cecil Skotnes
The Assassination of Shaka 1973
 Color woodcut
 South Africa



Picasso's super-bull, the devastating monster of war, appeared in *Guernica* in 1937. Then in 1945 he created a series of prints in which the bull becomes progressively simplified. The creature is realistic in the first images, but his final form is a simple linear design, consisting of only essential elements.

Make your own series of progressive abstractions of an animal, start by making a realistic animal. When you finish, assess each example in your progressive experiment. Which of the abstractions do you like the most and why?

Los Angeles County Museum: Picasso's Greatest Print: The Minotauromachy in All Its States
<http://www.lacma.org/art/PicassoIndex.aspx>

Picasso and the Myth of the Minotaur
<http://www.martinries.com/article1972-73PP.htm>

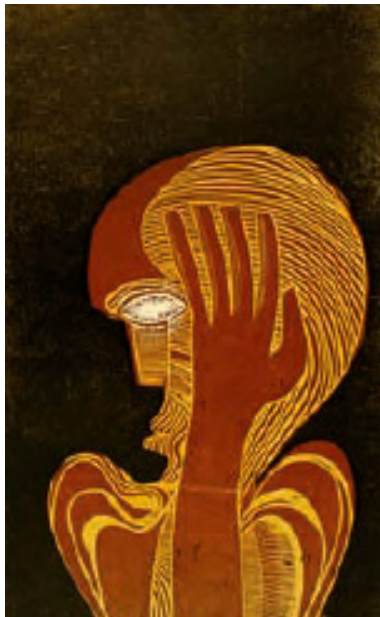
Protest and Experiment

One of Cecil Skotnes's main concerns was to tell stories through serialized imagery, which he did by means of narrative print portfolios. The first of these portfolios was *The Assassination of Shaka* [1973], a series of 43 color-woodcut prints on loose pages. Many of the images depict moments of action.

These images are accompanied by an epic poem by Stephen Gray. Both Skotnes and Gray were at the time interested in the idea of neglected histories and both were drawn to EA Ritter's book *Shaka Zulu* [1955], said to be the first popular interpretation of the Shaka story and a counter to the way this story had long been presented as apartheid propaganda in schoolbooks.



Cecil Skotnes
Undated fragment of a once larger incised and painted wooden panel on the theme of the death of Shaka.



Cecil Skotnes
Shaka the Herdboy, 1973
Color woodcut
South Africa

Expressionism

Expressionism developed as a reaction to a number of movements in Europe in the early Twentieth Century, particularly Fauvism in France and Germany. Expressionist artists rejected the imitation of nature and the representation of outward appearances, which had been done for centuries. Instead they tried to show the essence of their own spirituality and emotions.

To achieve this they sometimes drew on the arts of Africa [such as masks and ancestral figures] as a way to break with representation. They also used non-naturalistic colors and distorted shapes and space in their works.

Skotnes shows Shaka as a red figure on a black background.

- Why do you think he chose these colors?
- What effect does the stylization of the figure of Shaka give?
- Why do you think Shaka's face is so close to the deadly snake and why are his eyes so wide?
- How could the stylization remind us of other art styles and periods? Find out about the symbolism of the colors red, black and white in Africa.

African Guernica

Dumile Feni's [known as Dumile] most famous painting is titled *African Guernica*. It reminds us of Picasso's *Guernica* painting. Picasso is known as the father of modern art, and *Guernica* is probably his best-known painting. Bombs destroyed the Spanish town of Guernica during the Spanish Civil War [1936-1939]. A shocked and angry Picasso poured all his feelings of horror into this painting. He painted broken people and animals screaming in pain. But the painting is not only about the bombing of Guernica, it is about the ugliness and violence of all war and the cruelty of human beings. Picasso used only black, white and grey paint to create *Guernica*.

Dumile's powerful sense of anger, frustration and despair at the deprived lives of his fellow black South Africans fed into this work of extraordinary power. These distorted figures seemed to have been physically deformed by the very forces of society. Called "the Goya of the townships," Dumile's version of *Guernica* is a cry of pain at human suffering. Dumile went into exile in 1968 and died in New York in 1991.

Like Picasso's *Guernica*, Dumile's *African Guernica* fills us with horror. We see two strange figures balancing on cows, they look wild and inhuman. A baby drinks milk from another cow, and minister preaches, but no one listens. Two people seem to be smoking—maybe they are smoking to dull the pain. In the background, shadowy figures and animals wander around in the dark.



Dumile Feni
African Guernica [no date]
Charcoal on paper
South Africa

Dumile Feni never made it home. He died in New York in 1991, just as he was set to return to South Africa after his 23 years of self-imposed exile.



Dumile Feni
Riots [no date]
Charcoal and ink on paper
South Africa

Apartheid and Africa: In 1948, the ruling National Conservative Party of South Africa coined the term Apartheid to define a government policy of racial segregation. Although this system was officially dismantled during the late 20th century, its legacy of injustice endures to the present day.

Pass Laws: Laws designed to segregate the population and severely limit the movements of non-white people. This legislation was one of the dominant features of the apartheid system in South Africa. The system of Pass Laws was repealed in 1986.

Dumile Feni Foundation
<http://www.dumile.org.za/>

Apartheid and Africa
<http://africa.si.edu/exhibits/pigozzi/apartheid.html>



"He contracted that virus one June afternoon, 1907, when he visited the Ethnographic Museum at the Trocadéro which subsequently became the Musée de l'Homme. He had seen African art objects before. Braque was collecting, so was Derain, Vlaminck, but it was this encounter in a rather sad museum at the time...dusty, musty smells...he described it so well. And he stumbled, virtually, on what was then known as ethnographic material in the galleries. He'd gone to the Trocadéro in order to study a plaster cast of Romanesque architecture, and it was an epiphany for him. He said that he understood all about painting on that day." [Laurence Madeline, 2006]

Pablo Picasso was known to have an interest in prehistoric and primitive art. He would have read about the caves of Lascaux and Altamira in French and Spanish newspapers. Public access to the caves in France and Spain was made easier after World War II. Whether or not Picasso actually went to see the cave of Lascaux, remains a question.

Explore how people in earlier times used art as a way to record and communicate ideas and beliefs. Read about the cave and rock art in Africa and the paintings from the cave of Lascaux. Compare the drawings of Picasso's bulls to the rock art paintings of George Stow.

- Discover that cave and rock art paintings are more than pretty colors and representations of things we recognize: They are also serve as a means for communicating ideas and beliefs.
- Verbally demonstrate an understanding of how paintings and drawings help convey significant ideas and events and how people today understand the past from putting together stories and history from these images.
- How could these discoveries have influenced artists such as Pablo Picasso?
- Why might Picasso have chosen to represent the bull realistically and in abstracted forms?
- How might the paintings function as symbols?
- How do images in a series form a story?

Unconquerable Spirit: George Stow's History Paintings of the San

<http://www.ohioswallow.com/book/Unconquerable+Spirit>

Cave of Lascaux

<http://www.culture.gouv.fr/culture/arcnat/lascaux/en/index.html>

The Rock Art of South Africa

http://www.southafrica.info/pls/cms/show_gallery_sa_info?p_gid=2306&p_site_id=38

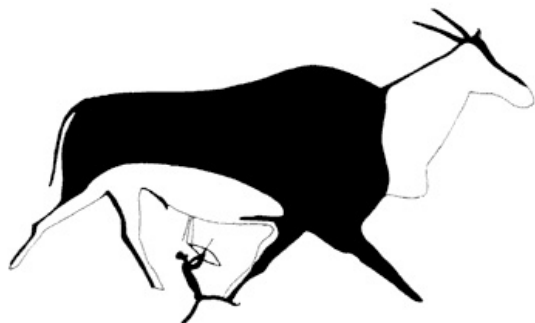


The San people have been living in southern Africa since the beginning of civilization, 10,000 years ago. We know of more than 14,000 San paintings. Nobody knows when San artists first started making rock art, but they are still creating it today. The San people first moved into the Kalahari Desert around 400 AD.

The paintings do not depict historical events like clashes with settlers, but rather “an intellectual history of the ways in which the San adapted their beliefs and rituals to changing circumstances. Finding Storm Shelter was like discovering a complete ancient manuscript of which only fragments had previously been known.” [David Lewis-Williams, 2002]

The Mind In The Cave: Consciousness And The Origins Of Art. David J. Lewis-Williams. London: Thames and Hudson. 2002

Paintings of the Spirit: Rock Art Opens a New Window Into a Bushman World. *National Geographic*. February 2001



In a remote area of South Africa lies one of the last places San people painted, this region is situated just south and east of Lesotho, Nomansland. Despite the presence of San people, the area was, in a colonial mindset, effectively a “No Man’s Land.” Ironically, because the area was settled so late in colonial history, the San managed to sustain their way of life in the face of increasing hostility before they were, as all over South Africa, slain or forced to amalgamate with their more powerful Bantu-speaking neighbors.

Some of the last paintings made by the San come from this area. These include many intriguing images of grotesque figures, enigmatic thin red lines fringed by white dots, and numerous, complexly shaded eland. At many sites, scholars have discovered anthropomorphic images with heads that are exaggerated in size. Typically, these heads are greatly detailed; they are painted in profile showing the chin, upper and lower lips, nose, eye, and ear. The images often have a characteristic headdress. Below the head, less detail is evident—figures have no legs or they have arms without hands. In some sites, there are heads without any bodies whatsoever. Each head is unique to a particular site, making them especially significant. Their uniqueness raises interesting questions about what they represent. Many of the figures have features such as blood coming from the nose or divining switches that indicate depictions of San shamans. It is possible that these images are portraits of individual, powerful shamans. If so, they are not portraits in the Western sense of the word since they represent what those shamans look like in the spirit world.



Blundell, Geoffrey. Arts of the San People in Nomansland. In *Heilbrunn Timeline of Art History*. New York: The Metropolitan Museum of Art, 2000. October 2001. http://www.metmuseum.org/toah/hd/noma/hd_noma.htm

Artist George Stow was the first to record the rock art of Southern Africa [Between 1850-1880] and to publish some of the history of the San people. His paintings are more than just copies of what he found on the rocks, they are interpretations of the art of the San, informed by Stow's understanding of a particularly turbulent time in South African history and his sense of the tragic demise of the San way of life.

George Stow was a Victorian man who did many things; he was a poet, historian, ethnographer, artist, cartographer, and prolific writer. A geologist by profession, he became acquainted, through his work in the field, with the abundant rock paintings in the caves and shelters of the South African interior.

Enchanted and absorbed by these paintings, Stow set out to document this creative work of the people who had tracked and marked the South African landscape decades and centuries before him. Stow's work was not widely recognized in his own lifetime and, although friends and acquaintances rallied to have his work published posthumously, he remains largely unknown.

Nevertheless, despite personal tragedies [he lost two wives in childbirth], he exerted tremendous amounts of energy, travelling far and wide to make records of San rock art, all the while protesting against mistreatment, during what would prove to be the final years in which the San [once "sole proprietors of the country"] could pursue the hunter-gatherer lifestyle they had sustained for millennia. Stow was a fervently religious man, but by no means a saint. His outrages at the genocide of the San lead him to express vitriolic sentiments about black tribes and the white settlers, from which his compatriot Englishmen were curiously exempt. Stow's prejudices notwithstanding, Pippa Skotnes in the book *Unconquerable Spirit: George Stow's History of the San*, provides a convincing vindication of his work.



George Stow
Rocks on the Lower Imvani 1867
[Detail drawn from a South African rock art painting]

"They believed that the potency of the eland was in its blood and ... entered the images themselves. Paintings of eland were thus more than beautiful works of art." [Skotnes, 2008]

They were...

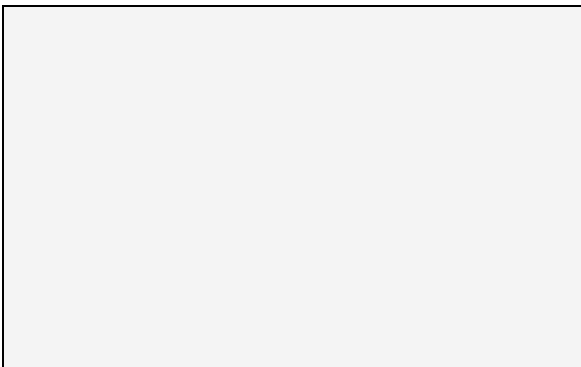
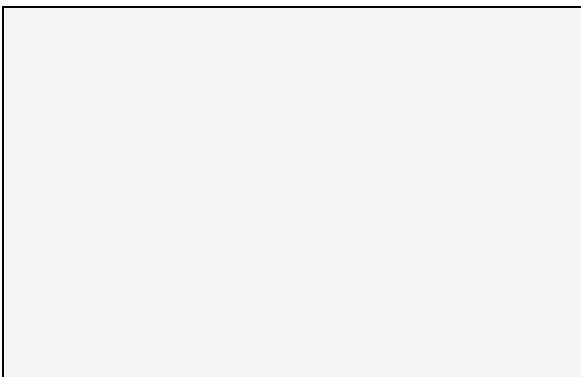
"Reservoirs of potency which dancers could turn when they wanted to absorb more potency and enter the spirit realm. Perhaps, in ordinary life, other people too could find strength in the images that formed a backdrop to their rock shelters." [Skotnes, 2008]

San Rock Art of South Africa: The Bushman of the Drakensberg Mountains. The Bradshaw Foundation:
<http://www.bradshawfoundation.com/rari/bushman.php>

Unconquerable Spirit: George Stow's History of the San.
Pippa Skotnes. Athens, Ohio: Ohio University Press. 2008

The San inhabited the Drakensberg region and elsewhere in South Africa from the Stone Age until the Nineteenth century. Living under sandstone overhangs or in temporary grass shelters, they left behind some of the finest examples of rock art in the world. San painters mixed eland blood with red ochre when they painted an eland, the San's most sacred animal.

CREATE YOUR OWN DRAWINGS USING IMAGES THAT YOU CAN FIND IN THESE ROCK ART PAINTINGS:



How Art Made the World: The Day Pictures Were Born
<http://www.pbs.org/howartmadetheworld/>

Africa Rock Art Archive
<http://www.bradshawfoundation.com/africa/index.php>

South African Rock Art
<http://www.southafrica.info/photos/>

The Rock Art of South Africa

LOOK FOR THE FOLLOWING:

The San people in the Kalahari Desert in Southern Africa made these drawings 6,000 years ago.

- What do you see in these cave drawings?
- How does the artist create movement?
- How did the artist use gesture to show the essential forms and movement?
- Does the United States have any cave or rock paintings? [petroglyphs]
- What do you know about them? Are these cave paintings similar to petroglyphs?



George Stow

Rocks on the Lower Imvani 1867

[Detail drawn from a South African rock art painting]

Unconquerable Spirit: George Stow's History of the San. Pippa Skotnes. Athens, Ohio: Ohio University Press. 2008

Paintings of the Spirit: Rock Art Opens a New Window Into a Bushman World. *National Geographic*. February 2001



Pablo Picasso
Les Femmes d'Alger (O. J.) 1935
 Oil on canvas
 Museum of Modern Art, New York

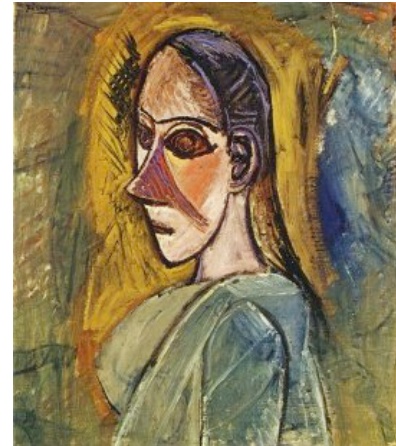
LOOK FOR THE FOLLOWING:

Stylistic sources for the heads
 Vegetation
 Mythic imagery
 Mask-like faces
 Multiple viewpoints
 Distorted forms
 Two-dimensional planes
 Earth tone colors
 Natural colors

Picasso once said, "Cubism is an art of dealing primarily with forms." Its subjects, however, he continued, "must be a source of interest."

Picasso's *Les Femmes d'Alger*

Les Femmes d'Alger is one of modern art's founding works, heralding both Cubism and Expressionism. It took Picasso nine months to complete this painting and a great number of preparatory studies. Among them, *Bust of a Woman* occupies a pivotal point between these two stylistic orientations. In this study, the face and the bust are shaped with gentle curves, which are regular and stylized, while the hair, the brow, and the nose are done with angular hatchings. The wedge-shaped nose, almost by itself, subsumes the violence of the study. Without any recourse to perspective or traditional modeling, it conveys an impression of relief, which demonstrates the painter's wish to sacrifice reality for the sake of pictorial solutions.



Pablo Picasso
Bust of a Woman, 1907
 Study for *Les Femmes d'Alger*
 Oil on canvas
 Musée National d'Art Moderne,
 Centre Georges Pompidou, Paris



Mask
 Pende, Democratic Republic of Congo
 Royal Museum for Central Africa Tervuren



Pablo Picasso
Les Femmes d'Alger [Detail] 1907
 Museum of Modern Art, New York

Monographs: Great Figures of Modern Art: Picasso

<http://www.centrepompidou.fr/education/ressources/ENS-Picasso-EN/ENS-Picasso-EN.html>

Picasso and Africa

Although he never set foot in Africa, Picasso had a passion for African art. Throughout the course of his life he assembled a unique collection of African sculptures and masks. Comprising more than 120 objects, Picasso's private collection can now be found in museums in Paris, including the Louvre, Musée Quai Branly and the Musée Picasso, as well as in the private collections of members of Picasso's family. It was only in 1937, after years of denial that Pablo Picasso [in a conversation with Andre Malraux not reported publicly until 1974] admitted to the African presence in his work. Picasso stated:

"I have felt my strongest artistic emotions, when suddenly confronted with the sublime beauty of sculptures executed by the anonymous artists of Africa. These works of a religious passionate, and rigorously logical art are the most powerful and most beautiful things the human imagination has ever produced. I hasten to add that, nevertheless, I detest exoticism."

"It is now an accepted fact that African art resuscitated European art that was dying a slow death from the lack of creative ability. It is beyond a shadow of a doubt that African art inspired Europe to the eventual birth of Modern Art."

[Madeline Laurence, 2006]

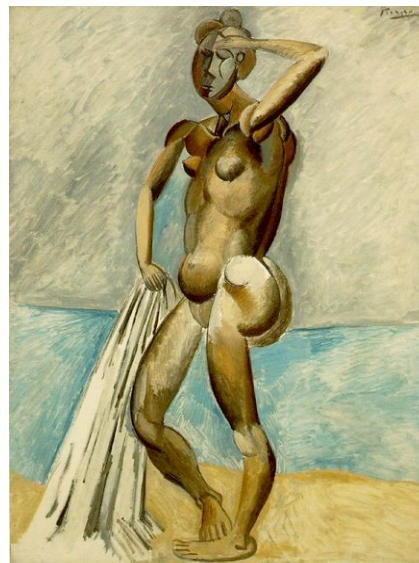
William S. Rubin *Les Demoiselles D' Avignon: Studies in Modern Art*. New York, New York: Thames and Hudson. 1994

Picasso and Africa. Laurence Madeline, Marilyn Martin. Bell-Roberts Publishing. 2006

Picasso and Africa

<http://www.brainwavez.org/culture/features/2006/20060420001-01.html>

African American History Through the Arts: African Art and Cubism
http://cghs.dadeschools.net/africanamerican/twentieth_century/cubism.htm



Pablo Picasso
Femme nue au bord de la mer
1908-1909
Museum of Modern Art



Pablo Picasso
Three Figures Under a Tree, 1907
Oil on canvas
Musée Picasso Paris



Pablo Picasso
Head of a Woman 1907
 Oil on canvas
 The State Hermitage Museum, St Petersburg



Pablo Picasso
Woman with Clasped Hands 1907
 Oil on canvas
 Musée Picasso, Paris

As early as 1906 Picasso began to reveal a daring break with his former, more realistic, style and a move towards the unknown. Caught up in a desire to escape from the limits of mere visual likeness and in search of a symbolic system which would express essential concepts, Picasso discovered the expressiveness of Iberian sculpture and African art.

These are sketches made for Picasso's *Les Femmes d'Alger*, which he was working on when he first saw African sculpture in 1907 at the Museum of Mankind in Paris.

READ THE FOLLOWING:

By cataloging all known extant pieces in Picasso's collection, Peter Stepan in his book *Picasso's Collection of African and Oceanic Art: Masters of Metamorphosis*, argues that Picasso purposefully collected materials that would not form a collection of financial value or artistic merit. Instead, Picasso's collection was more of an "anti-aesthetic strategy." The artist's iconoclastic drive, his communist politics, and his ardent dislike of the petite bourgeoisie, Stepan claims, suggests that he would not have a collection that resembled those of the coffee and rubber barons and the steel and oil magnates. Given Picasso's philosophy of sabotage and interruption, refinement, authenticity, and market value would not initially have been salient to him; more important to him were the formal qualities of the works: the more encrusted, rough, and obvious carving of the final product, the better. Stepan states that Picasso's private collection was assembled to meet his own spiritual needs and artistic values. As Picasso gradually achieved iconic status, his collecting habits kept pace. In 1944 he bought a brass altar head from Benin City for 350,000 francs, using one of his own paintings as a down payment.

Picasso's Collection of African and Oceanic Art: Masters of Metamorphosis. Peter Stepan. Munich: Prestel. 2007

Pablo Picasso's Collection of Art

"My friends" is how Pablo Picasso referred to the works in his collection. "After all, why shouldn't one inherit from one's friends? In essence, what is a painter? He's a collector who consolidates a collection for himself by keeping other people's paintings that he likes."

Picasso's collection was neither a sign of social status, as many art collections are, nor developed to represent any particular period or idea about art. Unlike a museum or gallery collection where works are sought for a very specific exhibition or collection focus, a personal collection is often accumulated for different reasons and under different circumstances. Picasso's collection followed the owner's random, personal taste and was brought together largely as a working resource, which he used to develop his own ideas about art and to stimulate his creativity.



Photographs of Picasso reveal his life-long attraction to masks. Not only did he collect, paint, draw and make them, he also enjoyed clowning with them and hiding behind them. The idea of disguise or becoming an 'Other,' fascinated him.

Picasso received this body mask from the New Hebrides [now Vanuatu] as a gift from Henri Matisse in 1957. The mask had been given to Matisse by a captain in the French Merchant Marine. The chair on which the body mask sits was originally one of the furnishings in Matisse's studio in the Grand Hôtel in Cimiez, Nice.

Female Body Mask
Nevimbumbao, Southern Malekula, Vanuatu
Musée Picasso, Paris

Picasso and His Collection. Anne Baldassari and Phillippe Saunier. Queensland Art Gallery and Art Exhibitions, Brisbane, Australia. 2008

Arts of Vanuatu. Joel Bonnemaïson, Kirk Huffman, Christian Kaufmann, Darrell Tryon. Honolulu, Hawaii: The University of Hawaii Press. 1997

African and Oceanic Masks

Masks, readily available in France, had a significant impact on 19th century artists working in the abstract style of modern European art. At the turn of the century, European artists were hungry for new artistic inspirations and experiences. In 1904, Andre Derain was "speechless" and "stunned" when he first viewed an African mask. He showed it to Pablo Picasso and Henri Matisse, who both shared his admiration. In fact, Pablo Picasso soon began to collect Oceanic and African art especially the masks from the country of Gabon.

Ambroise Vollard cast Derain's mask in bronze, and this work helped galvanize the development of abstract art in the 20th century. Many artists, such as Georges Braque, Juan Gris, Amedeo Modigliani, Paul Klee and Charles Demuth, were also inspired by African art forms.

Masks are powerful images that tell myths and help convey emotions during ritual ceremonies. The Gabon region of Africa is where masks of the earliest African objects were brought to Europe. These were the masks that influenced the art of Pablo Picasso, Henri Matisse and Georges Braque. Most of the masks created by the Punu or Ashira people, of the Nguirie River region of Gabon are made of African white wood or wood from the oil nut tree. The wood is light, compact and easily carved. Masks are usually carved from a single piece of freshly cut, moist wood. A large adze hatchet [small axe with a short handle for use with one hand] is used to block out main forms and to scoop out hollows. A smaller adze is used to smooth the mask surfaces. Incised surface decorations and delineation of features are done with a sharp knife prior to the final smoothing and painting of the masks.

LOOK AND COLLECT MASKS FOR YOUR OWN MASK EXHIBITION:

Study the masks that influenced Picasso to understand their history, symbolic significance and function of African and Oceania cultures. Research their cultural backgrounds using library or electronic resources. Masks are found all over the world, but their uses and meanings vary greatly from culture to culture.

Identification of masks from several African cultures:

<http://www.artyfactory.com/africanmasks/context/function.htm>

Official Site for the Republic of Gabon: Arts and Traditions of Gabon:

<http://www.gabonart.org>

African and Oceanic Art From the Barbier-Mueller Museum, Geneva:

http://www.metmuseum.org/special/se_event.asp?OccurrenceId=%7BB7DF78FE-1759-41DF-9AFA-1F6E22D679F6%7D

As you go through the mask collection pretend you are a museum curator on a mission to document and collect masks for an exhibition.

- Collect at least five masks from various cultures and list them.
- Write a brief comment about each mask you select.
- Research mask making to discover facts, beliefs and traditions in order to produce a mask exhibition that reflects ancestral links to a cultural heritage.

Picasso's Eyes

David Douglas Duncan is an American photojournalist. He is best known for his dramatic combat photographs. Duncan is also known for his photographs of Pablo Picasso. The two were very close friends for more than seventeen years. Duncan often stayed in the home of Picasso.

"Several weeks after shooting the close-up of Picasso's eyes, [Duncan] mounted two enlargements on canvases hoping [Picasso] might sign them . . . Picasso refused--then picked up his sketch pad, tore out two pages, reached for his scissors, then his charcoal, and in a couple of minutes finished two self-portraits of Pablo Picasso as an owl." [Duncan, *Goodbye Picasso*, 1974]



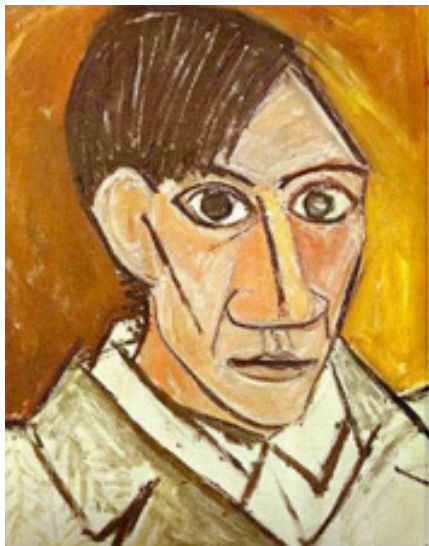
Pablo Picasso, 1957
Photograph: David Douglas Duncan



Pablo Picasso
Self Portrait as an Owl
Drawing with cutout eyes

Picasso hangs his self-portrait as an owl on the wall of Villa La Californie in Cannes. The collage consists of Duncan's photograph of Picasso's eyes glued to a canvas and covered by a paper and charcoal owl created by Picasso.

David Douglas Duncan
<http://www.hrc.utexas.edu/exhibitions/web/ddd/>



Picasso, Pablo
Self-portrait 1907
 National Gallery, Prague, Czech Republic

In *Self Portrait* from 1907 Picasso shows himself with large, dark, well-defined eyes. In this typically Cubist painting, there was no doubt that Picasso believed he had finally succeeded in discovering who he truly was. While some people were opposed to his new Cubist style, there were many who praised it. In *Self-Portrait* [1907], Picasso's eyes make his "face" masklike. [Wertenbaker] This feature of a "mask" of ego hides Picasso from himself. As Wertenbaker points out there are "characteristics of primitive art in his portrayals of the human face and figure." [Wertenbaker]

However, these "primitive" characteristics do not help Picasso remove everything that is clouding his view of himself. They merely help us see all the more clearly why Picasso was blinded by his own ego. His over-confidence and belief that he was the only successful artist kept him from seeing the truth about himself and his shattered personality.



Pablo Picasso in his Cannes studio 1956
 Photograph: Arnold Newman/Getty Images

Lael Tucker Wertenbaker. *The World of Picasso*. New York, New York: Time-Life Books. 1967

While Picasso's work is intimately tied to his personal experience, he created very few direct likenesses of himself. He did, however, symbolically portray himself in numerous guises, such as the harlequin and the Minotaur. These stand-ins allude to how Picasso perceived his role in society as an artist.

Harlequin does not reference the actual physical appearance, but it serves as a symbolic representation of the artist. The harlequin is a character from Roman mythology and 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. These "gifts" were bestowed upon him by the god Mercury. As a theatrical character, the harlequin is usually a clown, who jokes and parodies the more serious characters.



Pablo Picasso
Harlequin, 1915
 Oil on canvas
 The Museum of Modern Art,
 New York.

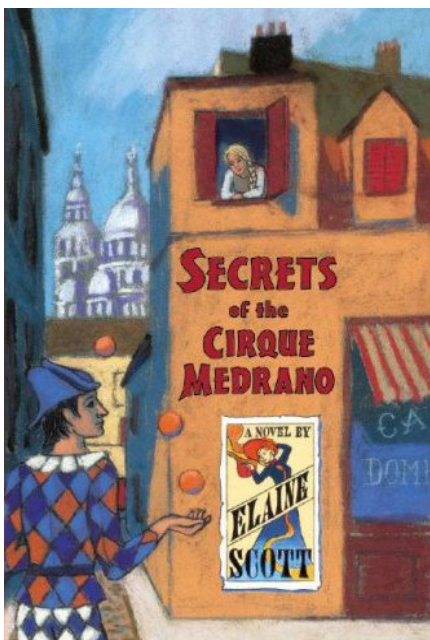
The Harlequin

LOOK FOR THE FOLLOWING:

Identify the human form in the image below.

A black paddle-like shape with a single eye and grinning mouth makes up the head that peers out of the harlequin's trademark diamond-patterned costume. His legs and torso are also delineated by the costume.

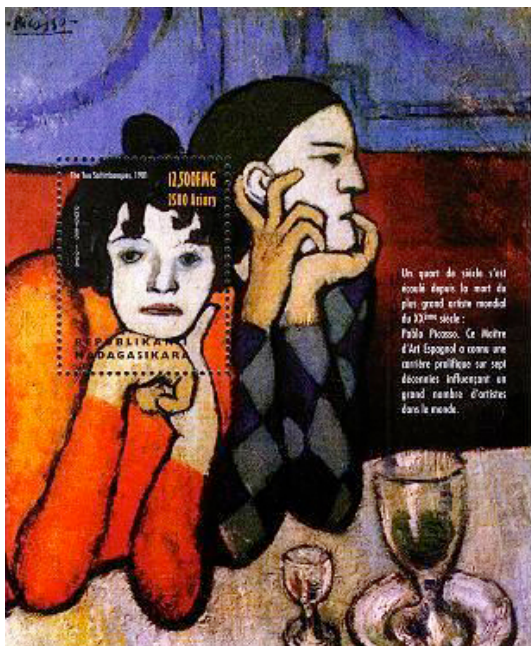
- Why might Picasso have chosen to represent himself as a clown?
- Describe how Picasso created this painting.
- Consider the shapes, colors and brushwork that he used. It might look at first, as if multi-colored paper cutouts have been dropped onto a black surface. The rectangular zone to the right, only partially covered with white brush-strokes, is suggestive of a palette uniting clown and artist.



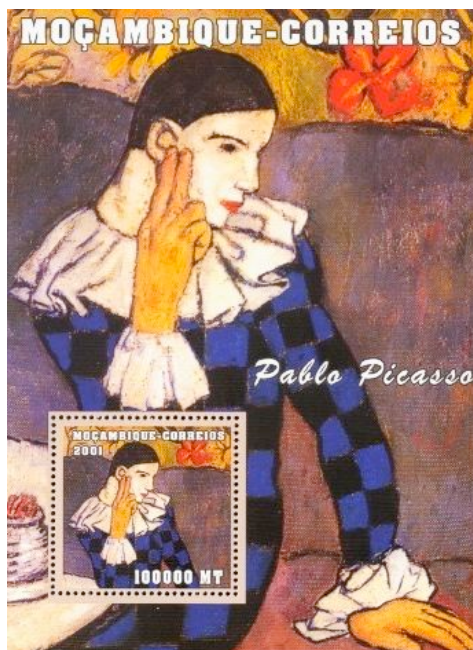
Secrets of the Cirque Medrano
Elaine Scott
Charlesbridge Books
Watertown, Massachusetts

Elaine Scott vividly recreated the drama and excitement that charged the intellectual world of avant-garde artists and writers in Paris at the turn of the twentieth century in her book *Secrets of the Cirque Medrano*.

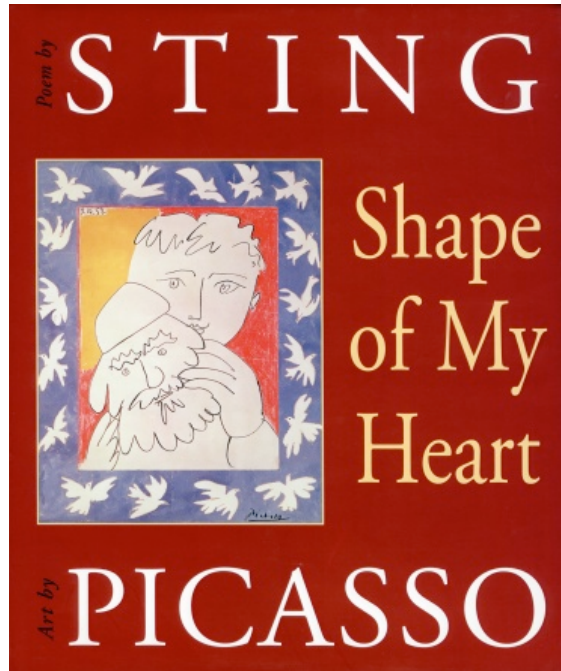
In the book, Brigitte's Polish father died when she was very young, and her French mother raised Brigitte in Poland. When Brigitte's mother dies after a long illness, the girl is sent to live with her aunt and uncle in Paris, where she helps with the many chores involved in running Café Dominique. As Brigitte adjusts to her new life, she becomes friendly with a family of acrobats in the local Cirque Medrano and is drawn into an international plot that targets bohemian artists and writers, such as Picasso, Apollinaire, and Henri, the Russian kitchen worker who has revolutionary leanings. In this coming-of-age story, Brigitte's desire for adventure is more than sated and she learns to find gratification in her new life with her new family.



Postage Stamps with the Art of Pablo Picasso



The Shape of My Heart



Shape of My Heart
Ten Summoner's Tales
 Sting and Dominic Miller

He deals the cards as a meditation
 And those he plays never suspect
 He doesn't play for the money he wins
 He doesn't play for respect
 He deals the cards to find the answer
 The sacred geometry of chance
 The hidden law of a probable outcome
 The numbers lead a dance

I know that the spades are swords of a soldier
 I know that the clubs are weapons of war
 I know that diamonds mean money for this art
 But that's not the shape of my heart

He may play the jack of diamonds
 He may lay the queen of spades
 He may conceal a king in his hand
 While the memory of it fades

READ AND LISTEN:

Introduce Sting's song "Shape of My Heart" and Picasso's general body of work. Discuss how the art of Picasso and the poetry of Sting are integrated in this book and how the words of the poem inform the artwork, and how the artwork illuminates the words of the poem.

Create your own illustration using one of the styles from any of Picasso's work that will reflect the words of Sting's poem.

I know that the spades are swords of a soldier
 I know that the clubs are weapons of war
 I know that diamonds mean money for this art
 But that's not the shape of my heart

And if I told you that I loved you
 You'd maybe think there's something wrong
 I'm not a man of too many faces
 The mask I wear is one
 Those who speak know nothing
 And find out to their cost
 Like those who curse their luck in too many
 places
 And those who fear are lost

I know that the spades are swords of a soldier
 I know that the clubs are weapons of war
 I know that diamonds mean money for this art
 But that's not the shape of my heart

Sting (from a 1993 promotional interview): "I wanted to write about a card player, a gambler who gambles not to win but to try and figure out something; to figure out some kind of mystical logic in luck, or chance; some kind of scientific, almost religious law. So this guy's a philosopher, he's not playing for respect and he's not playing for money, he's just trying to figure out the law - there has to be some logic to it. He's a poker player so it's not easy for him to express his emotions, in fact he doesn't express anything, he has a mask, and it's just one mask and it never changes." [Sting] This is one of the rare songs that is co-written by Sting's longtime guitarist, Dominic Miller.

Shape of My Heart marries the haunting lyrics of pop icon Sting with the mesmerizing images of Pablo Picasso, perhaps the greatest artist of the twentieth century. The result is a scintillating look at how the forces of love and desire will enrich and complicate life. Sting's lyrics for this song echo the feelings of an entire generation. Here is a true love song from the 1990s, full of ambiguities, self-doubt, hope, and mysticism. In Sting's vision, we discover that forces beyond our control often mask the truth of the heart. These are words that reverberate with feeling, much like the images painted by the ever-controversial Picasso. Both these artists share the ability to make the world see itself in a new light. Picasso painted his subjects--particularly the women he loved--unlike any artist before or after him, and the world was changed because of his vision. In a similar way, the complexity of Sting's words elevates and expands popular music into previously uncharted territory.



Pablo Picasso
Glass, Pipe, Ace of Clubs, and Die, 1914
 Painted wood and metal on painted wooden support

I know that spades are swords of a soldier
 I know that the clubs are weapons of war
 I know that diamonds mean money for this art
 But that's not the shape of my heart

Often the use of humble materials contrasts with an extremely sophisticated purpose. For *Glass, Pipe, Ace of Clubs, and Die*, Picasso chose a tondo, but used a mundane object to serve as the background of the composition. Relief defines the elements of the still life. In his reliefs, Picasso reiterated the Cubist deconstruction of an object being shown from all sides simultaneously.

FOURTH DIMENSION IN REALATIVITY, CUBISM, AND MODERN THOUGHT?

Shadows of Reality: The Fourth Dimension in Relativity, Cubism, and Modern Thought contains an analysis of three well-known paintings by Picasso: *Les Femmes d'Alger* (1907), the *Portrait of Ambroise Vollard*, and the *Portrait of Henry Kahnweiler* [both 1910]. Artist Tony Robbin argues that "at one propitious moment a more serious and sophisticated engagement with the fourth dimension pushed Picasso and his collaborators into the discovery of cubism," and that that moment occurred between the painting of *Les Femmes d'Alger* and the two portraits.

Although many other factors were involved, one of the instrumental ideas in the development of Cubism was that the fourth dimension could provide a viewpoint from which to observe the undistorted forms of objects.

IMAGINE A TWO-DIMENSIONAL CREATURE:

To understand how this might be true, imagine a two-dimensional creature looking at a square. Because the creature lies in the same plane as the square, it can see only one or two edges of the square at most, and seen corner-on, the angle measure would be difficult to determine. It would have to infer the shape to be a square.

The Cubists, Robbin explains, were trying to view all facets of an object at once, as if simultaneously illuminated from many different vantage points - even the inside. This could be achieved only by transporting the viewer to a higher dimensional perch - or at least presenting the illusion of such.

In this interactive, you will learn about some of the techniques that mathematicians use to grasp the meaning of higher dimensions:

<http://www.learner.org/courses/mathilluminated/interactives/index.php#hypercube>



Pablo Picasso
Portrait of Daniel Henry Kahnweiler 1910
Oil on canvas
The Art Institute of Chicago



Pablo Picasso
Portrait of Ambroise Vollard 1910
Oil on canvas
The Pushkin State Museum of Fine Arts, Moscow



Tony Robbin
Lobofour 1982
 Collection of the Artist



Pablo Picasso
Seated Woman 1910
 Oil on canvas
 Musée Picasso, Paris

New York artist Tony Robbin incorporates the hypercube into this contemporary work. In addition to two-dimensional works on canvas, he also creates large three-dimensional works based on Quasicrystal geometry, a topic in which he was one of the first people to work.

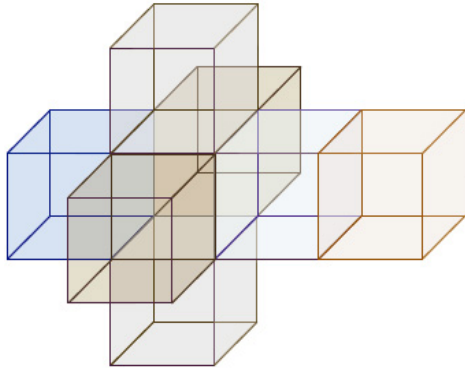
The Cubists, Robbin argues, developed their strange compositions by applying such mathematical methods to portraiture. He envisions Picasso paintings such as *The Seated Woman*, with texts about four-dimensional geometry literally in view.

Picasso's revolution paralleled bold changes in physics that were initiated by Russian-German mathematician Hermann Minkowski in response to breakthroughs by Einstein.

In 1908, Minkowski indicated the fusion of space and time into a single, four-dimensional structure called *spacetime*. In his synthesis, yardsticks and clocks measure different aspects of the same thing. The power of this discovery inspired Einstein and others to try to unite all of nature in a five-dimensional amalgam.

Shadows of Reality: The Fourth Dimension in Relativity, Cubism, and Modern Thought. Tony Robbin. Yale University Press, 2006

WAYS TO ENVISION FOUR DIMENSIONS



Ways to envision four dimensions:

A viewer from the fourth dimension would see inside and outside simultaneously.

Higher-dimensional viewing allows all sides of an object to be seen simultaneously.

Artists such as Picasso and Duchamp have used the concept of higher-dimensional viewing in their works.



Tony Robbin
Coast 1994
Danish Technical University, Denmark

The idea that there are levels of reality that are normally inaccessible in our daily lives is an ancient one. Mathematicians of the mid-nineteenth century brought this ancient fascination into the modern age with their study of spaces of four dimensions and higher. There are a few ways to interpret what we mean by "the fourth dimension," but they all boil down to considering another degree of freedom that is independent of the three spatial dimensions that we have defined. After just a few years of running and jumping around, we all develop a pretty good intuitive sense of three dimensions, but imagining a fourth independent "direction" can pose somewhat of a challenge. Perhaps the most intuitive way to conceive of this dimension is to think about it as time.

Dimension

The conventional notion of dimension consists of three degrees of freedom: length, width, and height, each of which is a quantity that can be measured independently of the others. Many mathematical objects, however, require more—potentially many more—than just three numbers to describe them. This unit explores different aspects of the concept of dimension, what it means to have higher dimensions, and how fractional or "fractal" dimensions may be better for measuring real-world objects such as ferns, mountains, and coastlines.

We have now seen how a fourth spatial dimension can exist in the mental realms of both mathematics and art. Whether or not it exists in the real world is a matter for science to settle. To prove it, we would have to observe phenomena that cannot be explained in the absence of a fourth spatial dimension. Regardless of whether a fourth spatial dimension is physically real, however, mathematical reasoning has shown that it is at least logically possible.

Math is a tool that helps us explore not only the world around us, but also worlds that are accessible only through organized thinking. Using lower-dimensional analogies to understand a higher dimensional object, such as the hypercube, is an example of how mathematics can be used to leverage new ideas and understanding what is possible and how we might interact within higher dimensions.

Colorist and the Draftsman



Pablo Picasso
Self Portrait 1906
 Oil on canvas
 Philadelphia Museum of Art



Henri Matisse
Self Portrait 1906
 Oil on canvas
 Statens Museum for Kunst, Copenhagen

Although Picasso and Matisse have often been twinned as the presiding geniuses of 20th-century art, their relationship has not been closely examined until recently. That Matisse introduced Picasso to African tribal art, that the two had intermittent contact throughout their lives, that they made gifts of their works to one another, and that they defended and derided each other in equal measure - all this is well known. Yet their relationship is mostly seen as an occasion for the parlor game of deciding who was the greater and more influential artist.

The last great confrontation between Henri Matisse and Pablo Picasso took place in 1945 on the walls of the Victoria and Albert Museum in London. Matisse was 75 years old, Picasso 64. "I can just imagine the gallery with my pictures down one side and his on the other," Matisse wrote gloomily beforehand. "It'll be like being shut up with an epileptic. How solemn [if not stuffy--at any rate to some] I'm going to look alongside his pyrotechnics. Which is just what Rodin said of my work. Still, I'll have to go through with it.... I've always told myself justice will be done some day." [Henri Matisse to Pierre Matisse, Aug. 3, 1945, Pierre Matisse Papers, Morgan Library, New York. The installation of the two artists' works at the Victoria and Albert Museum was exactly as Matisse had envisioned.]

Understanding one another, borrowing from one another, they attempted to outdo each other, to trump the other's innovations, both on canvas and in sculpture. Their dialogue may not always have been conscious, nor was it exclusive. Artists always borrow; they are always on the lookout for a solution to a problem or a twist in someone else's art they can make use of themselves. This is legitimate and is part of art's complicated dialogue with itself.

Henri Matisse and Pablo Picasso were two of the twentieth century's greatest rivals.

And yet no two artists inspired each other more.

Their paintings and sculpture record a timeless dialogue that even death could not silence.



Pablo Picasso
Portrait of Dora Maar 1937
 Oil on canvas
 Musée Picasso, Paris

The one object Matisse kept beside him into his old age was a dark and troubled Picasso portrait of Dora Maar, painted in wartime Paris. And how Matisse coveted a strangulated, bitter landscape Picasso lent to him during the *Occupation*. He sent Picasso a box of oranges once a year. Picasso never ate them, but had them on display - as Matisse's oranges, only to be looked at. He also kept Matisse's paintings about him, prominently hung between his own.

Nearly all Picasso's art can be read as a diary of his affections and private preoccupations. Matisse's art, on the other hand, kept the artist's private life at bay. We do not find the man's lovers passing through the paintings. In a Matisse, fruit stayed fruit, oysters stayed oysters. Whatever else we may want them to be - the orange as breast, the oyster as sexual symbol - Matisse insisted that they only constituted the motif. In fact, the fruit and flowers, the model on the bed- all is disconcertingly less, not more, than they seem. Walking into a Matisse on the lookout for hanky-panky, one encounters instead one of those dreadful misunderstandings of French farce, where everything has an implausible but entirely innocent explanation. We find no personal jealousy erupting in a Matisse, except perhaps in regard to his relationship with Picasso. Perhaps jealousy was something else they shared.



Pablo Picasso
Pitcher, Bowl and Lemon 1907
 Oil on panel
 Foundation Beyeler, Riehen. Basel



Henri Matisse
Portrait of Marguerite 1906-07
 Oil on canvas
 Musée Picasso, Paris

A Visual Analysis of Picture, Bowl and Lemon and Portrait of Marguerite

In very different ways both paintings have a flattened space. Marguerite is on the painting's surface as much as in it, like a girl on a poster. Picasso's objects are also pushing forward, as if breaking through the surface and dragging the surrounding space along.

In Autumn 1907, Picasso exchanged *Pitcher, Bowl and Lemon*, for the Marguerite portrait painted at Collioure. The portrait's greatest virtue, simplicity, subtle coloration, and the minimalist treatment of the eyes and nose. "A spontaneous canvas fascinated Picasso, who admired the courage that its Fauvist master needed to express it with such candor." The simple delineation of Marguerite's [Matisse's daughter] nose reminds us of the young female heroines in Picasso's radical masterwork, *Les demoiselles d'Avignon*. [Francoise Gillot and Carlton Lake, 1989]

Ticket to Ride

Gabon's rich cultural heritage has inspired artists for centuries. Now you have an opportunity to discover the country's artistic landscape, past and present for yourself...

Official Site for the Republic of Gabon: Arts and Traditions of Gabon

<http://www.gabonart.org>



National Standards

Language Arts

NL-ENG.K-12.4 COMMUNICATION SKILLS

Students adjust their use of spoken, written, and visual language (e.g., conventions, style, vocabulary) to communicate effectively with a variety of audiences and for different purposes.

NL-ENG.K-12.7 EVALUATING DATA

Students conduct research on issues and interests by generating ideas and questions, and by posing problems. They gather, evaluate, and synthesize data from a variety of sources (e.g., print and nonprint texts, artifacts, people) to communicate their discoveries in ways that suit their purpose and audience.

NL-ENG.K-12.8

DEVELOPING RESEARCH SKILLS

Students use a variety of technological and information resources (e.g., libraries, databases, computer networks, video) to gather and synthesize information and to create and communicate knowledge.

NL-ENG.K-12.11

PARTICIPATING IN SOCIETY

Students participate as knowledgeable, reflective, creative, and critical members of a variety of literacy communities.

NL-ENG.K-12.12

APPLYING LANGUAGE SKILLS

Students use spoken, written, and visual language to accomplish their own purposes (e.g., for learning, enjoyment, persuasion, and the exchange of information).

Social Studies (Geography)

NSS.G.K-12.1 THE WORLD IN SPATIAL TERMS

Students should understand how to use maps and other geographic representations, tools, and technologies to acquire, process, and report information from a spatial perspective.

NSS-G.K-12.2 PLACES AND REGIONS

Students should understand how culture and experience influence people's perceptions of places and regions.

NSS-G.K-12.4 HUMAN SYSTEMS

Students should understand the characteristics, distribution, and migration of human populations on Earth's surface. Students should understand the characteristics, distribution, and complexity of Earth's cultural mosaics.

NSS-G.K-12.6 THE USES OF GEOGRAPHY

Students should understand how to apply geography to interpret the past.

Students should understand how to apply geography to interpret the present and plan for the future.

Visual Arts

NA-VA.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

Grades K–4

Students explore and understand prospective content for works of art.

Students select and use subject matter, symbols, and ideas to communicate meaning.

Grades 5–8

Students integrate visual, spatial, and temporal concepts with content to communicate intended meaning in their artworks.

Students use subjects, themes, and symbols that demonstrate knowledge of contexts, values, and aesthetics that communicate intended meaning in artworks.

NA-VA.3 CHOOSING AND EVALUATING A RANGE OF SUBJECT MATTER, SYMBOLS, AND IDEAS

Grades 9–12

Students reflect on how artworks differ visually, spatially, temporally, and functionally, and describe how these are related to history and culture.

Students apply subjects, symbols, and ideas in their artworks and use the skills gained to solve problems in daily life.

NA-VA.4 UNDERSTANDING THE VISUAL ARTS IN RELATION TO HISTORY AND CULTURES

Grades K–4

Students know that the visual arts have both a history and specific relationship to various cultures.

Students identify specific works of art as belonging to particular cultures, times, and places

Students demonstrate how history, culture, and the visual arts can influence each other in making and studying works of art.

Grades 5–8

Students know and compare the characteristics of artworks in various eras and cultures.

Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.

Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

Grades 9–12

Students differentiate among a variety of historical and cultural contexts in terms of characteristics and purposes of works of art.

Students describe the function and explore the meaning of specific art objects within varied cultures, times, and places.

Students analyze relationships of works of art to one another in terms of history, aesthetics, and culture, justifying conclusions made in the analysis and using such conclusions to inform their own art making.

NA-VA.5 REFLECTING UPON AND ASSESSING THE CHARACTERISTICS AND MERITS OF THEIR WORK AND THE WORK OF OTHERS

Grades K–4

Students understand there are various purposes for creating works of visual art.

Students describe how people’s experiences influence the development of specific artworks.

Students understand there are different responses to specific artworks.

Grades 5–8

Students compare multiple purposes for creating works of art.

Students analyze contemporary and historic meanings in specific artworks through cultural and aesthetic inquiry.

Students describe and compare a variety of individual responses to their own artworks and to artworks from various eras and cultures.

Grades 9–12

Students identify intentions of those creating artworks, explore the implications of various purposes, and justify their analyses of purposes in particular works.

Students describe meanings of artworks by analyzing how specific works are created and how they relate to historical and cultural contexts.

Students reflect analytically on various interpretations as a means for understanding and evaluating works of visual art.

NA-VA.6 MAKING CONNECTIONS BETWEEN VISUAL ARTS AND OTHER DISCIPLINES

Grades K–4

Students identify connections between the visual arts and other disciplines in the curriculum.

Grades 5–8

Students describe ways in which the principles and subject matter of other disciplines taught in the school are interrelated with the visual arts.

Grades 9–12

Students compare characteristics of visual arts within a particular historical period or style with ideas, issues, or themes in the humanities or sciences.

Technology

NT.K-12.5 TECHNOLOGY RESEARCH TOOLS

Grades K–12

Students use technology to locate, evaluate, and collect information from a variety of sources. Students use technology tools to process data and report results.

Students evaluate and select new information resources and technological innovations based on the appropriateness for specific tasks.

Glossary

abstract art

At its purest, abstract art is characterized by the use of shapes, colors, and lines as elements in and for themselves.

aesthetic

Used to describe something as visually based, beautiful, or pleasing in appearance and to the senses.

aperture

A small, narrow opening through which light is focused. Found in cameras, microscopes, and other devices, apertures are often adjustable so as to increase or decrease the amount of light.

appropriation

The act of borrowing imagery or forms to create something new.

animation

Giving movement to something; the process of making moving cartoons or films that use cartoon imagery.

artifact

An object produced or shaped by human craft, especially a rudimentary art form or object, as in the products of prehistoric workmanship.

calligraphy

The art of handwriting, or letters formed by hand.

classical art

Referring to the art of ancient Greece and Rome [300–400 BCE] and characterized by its emphasis on balance, proportion, and harmony.

composition

The arrangement of an artwork's formal elements.

conceptual art

Works of art in which the idea is of equal, or greater, importance as the finished product. Conceptual art can take many forms, from photographs to texts to videos, while sometimes there is no object at all.

Emphasizing the ways things are made more than how they look, conceptual art often raises questions about what a work of art can be.

curator

A person who is responsible for the collection, care, research, and exhibition of art or artifacts.

gesture

A description of figural movement; the embodiment of the essence of a figure.

high and low culture

These terms refer to artistic traditions, which previously were considered distinct but are increasingly blurred in contemporary culture. High art has been defined as visual expression using established materials and media, such as painting and sculpture, while low art includes more popular arts such as cartoons, kitsch, and cinema.

iconography

Symbols and images that have a particular meaning, either learned or universal.

installation art

A work of art created for a specific architectural situation. Installations often engage multiple senses such as sight, smell, and hearing.

intaglio

Incised or carved into a surface; relief.

juxtaposition

The state or position of being placed close together or side-by-side, so as to permit comparison or contrast.

metaphor

A relationship between disparate visual or verbal sources where one kind of object, idea, or image is used in place of another to suggest a likeness or analogy between them.

minimalism

Coined by the art world as a term to describe a particular aesthetic, minimalism refers to a school of abstract painting and sculpture that emphasizes extreme simplification of form, often employing geometry or repetition.

modernism

A term that describes an historical period and attitude from the early to mid-20th century, characterized by experimentation, abstraction, a desire to provoke, and a belief in progress. Modern artists strove to go beyond that which had come before. Works of modern art may be visually different and yet share the same commitment to questioning artistic conventions.

mythical

A term that pertains to, of the nature of, or involving a myth.

mythology

A body of myths of a particular people or culture; a set of stories, traditions, or beliefs associated with a particular culture or history of

an event, arising naturally or deliberately fostered.

narrative

The representation in form and content of an event or story.

oral tradition

The spoken relation and preservation, from one generation to the next, of a people's cultural history and ancestry, often by a storyteller in narrative form.

originality

The quality of being new and original; not derived from something else.

palette

A particular range of colors or a tray for mixing colors.

public art

Works of art that are designed specifically for, or placed in, areas physically accessible to the general public.

realism

The realistic and natural representation of people, places, and/or things in a work of art; the opposite of idealization.

ritual

A ceremonial act, or a detailed method or process of accomplishing specific objectives.

scale

The comparative size of a thing in relation to another like thing or its 'normal' or 'expected size.' Scale can refer to an entire work of art or to elements within it.

serialized

Work that is published in a serial form; installments or at regular intervals; numbered chronology.

site-specific art

Work created especially for a particular space or site. Site-specific work can be permanent or impermanent.

stereotype

A generalized type, or caricature of a person, place or culture, often negative in tone. Visual as well as verbal, stereotypes tend to be simplified images.

sublime

That which impresses the mind with a sense of grandeur and power, inspiring a sense of awe.

symbolism

The practice of representing things by an image, sign, symbol, convention, or association.

vantage point

A point of view, or a place from which subject matter is viewed.

visual sign

A visible, conventional figure or device that stands for a word, phrase, or operation.

Bibliography

- Angeletti, Roberta. *The Minotaur of Knossos*. New York, New York: Oxford University Press. 1999.
- Baldassari, Anne and Philippe Saunier. *Picasso and His Collection*. Brisbane, Australia: Queensland Art Gallery. 2008.
- Bellerophon. *The Trojan War: The Iliad Vol. 2*. New York, New York: Bellerophon Books. 1995.
- Bernadac, Marie-Laure. *Picasso: Master of the New Idea*. New York, New York: Abrams. 1986.
- Boling, Dave. *Guernica*. London: Bloomsbury Publishing. 2008.
- Bonnemaison, Joel, Kirk Huffman, Christian Kaufmann, Darrell Tyron. *Arts of Vanuatu*. Honolulu, Hawaii: The University of Hawaii Press. 1997.
- Boutan, Mila. *Picasso: Art Activity Pack*. New York, New York: Chronicle Books. 1998.
- Brunner, Kathleen. *Picasso: Rewriting Picasso*. London: Black Dog Publishing. 2004.
- Buchholz, Elke Linda. *Pablo Picasso: Life and Work*. Bonn, Germany: Könemann. 2005.
- Cowling, Elizabeth. *Interpreting Matisse Picasso*. London: Tate Modern. 2002.
- Edwards, Steve and Paul Wood. *Art of the Avant-Gardes*. New Haven, Connecticut: Yale University Press. 2004.
- Giraudy, Daniel. *Pablo Picasso: The Minotaur*. London: Abrams Art Play Books. 1988.
- Lewis-Williams, David. *The Mind in the Cave*. New York, New York: Thames and Hudson. 2008.
- Lowrey, Linda. *Pablo Picasso*. Minneapolis, Minnesota: Lerner Publishing. 1999.
- Madeline, Laurence. *Picasso and Africa*. Vlaeberg, South Africa: Bell-Roberts Publishing. 2006.
- Martin, Russell. *Picasso's War: The Destruction of Guernica, and the Masterpiece That Changed the World*. Boston, Massachusetts: EP Dutton. 2002.
- National Geographic. *Paintings of the Spirit: Rock Art Opens a New Window Into a Bushman World*. Washington, D.C.: National Geographic Magazine. February 2001.
- Pfleger, Susanne. *A Day With Picasso [Adventures in Art]*. New York, New York: Prestel. 1999.
- Poggi, Christine. *In Defiance of Painting: Cubism, Futurism, and the Invention of Collage*. New Haven, Connecticut: Yale University Press. 1993.
- Robbin, Tony. *Shadows of Reality: The Fourth Dimension in Relativity, Cubism, and Modern Thought*. New Haven, Connecticut: Yale University Press. 2006.
- Rodari, Florian. *A Weekend With Picasso*. New York, New York: Rizzoli. 1991.
- Rubin, William S. *Les Demoiselles D'Avignon: Studies in Modern Art*. New York, New York: Thames and Hudson. 1994.

Scott, Elaine. *Secrets of the Cirque Medrano*. Watertown, Massachusetts: Charlesbridge Books. 2008.

Skotnes, Pippa. *Unconquerable Spirit: George Stow's History of the San*. Athens, Ohio: Ohio University Press. 2008.

Spivey, Nigel. *How Art Made the World: A Journey to the Origins of Human Creativity*. New York, New York: Basic Books. 2005.

Steer, George L. *The Tragedy of Guernica: Eyewitness Account*. London: The Times of London. 1937.

Stephan, Peter. 2007. *Picasso's Collection of African and Oceanic Art: Masters of Metamorphosis*. New York, New York: Prestel. 2007.

Sting. *Picasso Shape of My Heart*. New York, New York: Welcome Enterprises. 1998.

Video and Audio Podcasts

Boling, Dave. 2008. *Guernica*. Bloomsbury Publishing. [Podcast, University of Minnesota].

Gieseke, Lena. 2008. 3D Exploration of Picasso's Guernica Animation. [Utube Video].

How Art Made the World: How Humans Made Art and Art Made Us Human. [Bush Paintings [5:36] and The Bleek Manuscripts [7:16]. New York, New York: BBC Warner. 2006. [DVD].

Kohly, Philippe. *Matisse Picasso*. New York, New York: Kultur Video. 2002

San Rock Art of South Africa. 2008. Bradshaw Foundation. South Africa.

Stallabrass, Julian. 2008. *Guernica, 70 Years On*. UChannel. [Podcast].

Sting and Dominic Miller. 1998. *Shape of My Heart*. Welcome Enterprises. [Audio].

Theseus and the Minotaur. Greek Mythology for Students. Wynnewood, Pennsylvania: Schlessinger Media. 2004. [DVD].

Internet Sites

Adventures of Theseus

http://www.sikyon.com/Athens/Theseus/theseus_eg02.html

Africa Rock Art Archive

<http://www.bradshawfoundation.com/africa/index.php>

African American History Through the Arts: African Art and Cubism

http://cghs.dadeschools.net/africanamerican/twentieth_century/cubism.htm

Apartheid and Africa

<http://africa.si.edu/exhibits/pigozzi/apartheid.html>

Blundell, Geoffrey. "Arts of the San People in Nomansland". The Metropolitan Museum of Art, 2000.

http://www.metmuseum.org/toah/hd/noma/hd_noma.htm

Cave of Lascaux

<http://www.culture.gouv.fr/culture/arcnat/lascaux/en/index.html>

Dumile Feni Foundation

<http://www.dumile.org.za/>

Greek Mythology Collection Tour. Boston Museum of Fine Arts

<http://www.mfa.org/index.asp>

How Art Made the World: The Day Pictures Were Born

<http://www.pbs.org/howartmadetheworld/>

Los Angeles County Museum: Picasso's Greatest Print: The Minotauromachy in All Its States

<http://www.lacma.org/art/PicassoIndex.aspx>

Mathematics Illuminated: Other Dimensions:

<http://www.learner.org/courses/mathilluminated/>

Monographs: Great Figures of Modern Art: Picasso

<http://www.centrepompidou.fr/education/ressources/ENS-Picasso-EN/ENS-Picasso-EN.html>

Myth of the Minotaur for Kids

http://www.travel-to-crete.com/page.php?page_id=442

<http://greece.mrdonn.org/theseus.html>

Official Site for the Republic of Gabon: Arts and Traditions of Gabon

<http://www.gabonart.org>

On-line Picasso Project

<http://picasso.tamu.edu/picasso/>

Peace Poems and Picasso Doves: Literature, Art, Technology, and Poetry

http://www.readwritethink.org/lessons/lesson_view.asp?id=93

Picasso and Africa

<http://www.brainwavez.org/culture/features/2006/20060420001-01.html>

Picasso and the Myth of the Minotaur

<http://www.martinries.com/article1972-73PP.htm>

Picasso's War Art [David M. Hart]

<http://homepage.mac.com/dmhart/WarArt/StudyGuides/Picasso.html>

Portraits and Mythologies 1936-1938

http://www.ngv.vic.gov.au/picasso/education/ed_JTE_PM.html

Rock Art of South Africa

http://www.southafrica.info/pls/cms/show_gallery_sa_info?p_gid=2306&p_site_id=38

South African Rock Art

<http://www.southafrica.info/photos/>

Unconquerable Spirit: George Stow's History Paintings of the San

<http://www.ohioswallow.com/book/Unconquerable+Spirit>

UNESCO World Heritage: South Africa uKhahlamba/Drakensberg Park

<http://whc.unesco.org/en/list/985>



Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin [414] 288-1669

Email: haggerty@marquette.edu

Museum Hours: Monday - Saturday: 10 - 4:30 Tuesday: 10 - 8 Sunday: 12 - 5

Address: 13th and Clybourn Street on the Marquette University Campus, Milwaukee, Wisconsin

Pablo Picasso: Guernica: The 42 Preliminary Studies on Paper Reproduced in Facsimile.

Introduction by Marie-Laure Bernadac, Curator of the Prado Museum, Paris. 1990. Gifted to the Haggerty Museum of Art by Dr. Milton Gutglass

Picasso Across Curriculum has been funded by the Haggerty Museum of Art, Marquette University, Milwaukee, Wisconsin and the Wisconsin Arts Board.

Curriculum created by: Linda Kreft, Curriculum-Technology Resource Center, Milwaukee Public Schools, Retired. Edited by Lynne Shumow, Curator of Education, Haggerty Museum of Art, Marquette University.