

DOWNLOAD PDF PICASSO DINES WITH AN AFRICAN SCULPTURE : CREATIVE COMBINATION IN THE PROFESSION

Chapter 1 : Strategic Intuition: The Creative Spark in Human Achievement

In most professions you don't make quick decisions like Klein's firefighters, yet you seldom think about strategy. Instead you master your field as an expert, and then you get creative. That's where strategic intuition comes in. Creative ideas in a professional field—even the arts—arise the same way they do in science.

Pablo Picasso The Spanish painter, sculptor, and graphic artist Pablo Picasso was one of the most prodigious and revolutionary artists in the history of Western painting. As the central figure in developing cubism, he established the basis for abstract art. Pablo Picasso was born Pablo Blasco on Oct. Under the academic instruction of his father, he developed his artistic talent at an extraordinary rate. When the family moved to Barcelona in , Picasso easily gained entrance to the School of Fine Arts. A year later he was admitted as an advanced student at the Royal Academy of San Fernando in Madrid; he demonstrated his remarkable ability by completing in one day an entrance examination for which an entire month was permitted. But Picasso found the atmosphere at the academy stifling, and he soon returned to Barcelona, where he began to study historical and contemporary art on his own. In Picasso made his first visit to Paris, staying for three months. In he made a second trip to Paris, and Ambroise Vollard gave him his first one-man exhibition. For the next three years Picasso stayed alternately in Paris and Barcelona. First Works At the turn of the century Paris was the center of the international art world. Each of these artists practiced advanced, radical styles. In spite of obvious stylistic differences, their common denominator lay in testing the limits of traditional representation. While their works retained certain links with the visible world, they exhibited a decided tendency toward flatness and abstraction. In effect, they implied that painting need not be predicated upon the values of Renaissance illusionism. Picasso emerged within this complicated and uncertain artistic situation in when he set up a permanent studio in an old building called the Bateau Lavoir. Between and he worked through nearly every major style of contemporary painting, from impressionism to Art Nouveau. In doing so, his own work changed with unprecedented quickness, revealing a spectrum of feelings that would seem to lie beyond the limits of one human being. With its acrid colors and sharp, angular figures, the work exudes a sinister, discomforting aura. The rawness of its sensibility, although not its superficial style, is characteristic of many of his earliest works. Two outstanding examples of this period are the Old Guitarist and Life For about a year he worked on a series of pictures featuring harlequins, acrobats, and other circus performers. The most celebrated example is the Family of Saltimbanques Feeling, as well as subject matter, has shifted here. The brooding depression of the Blue Period has given way to a quiet and unoppressive melancholy, and the color has become more natural, delicate, and tender in its range, with a prevalence of reddish and pink tones. Thus this period was called his Pink Period. Late in , however, he became increasingly interested in pictorial volume. The same interest pervades the famous Portrait of Gertrude Stein , particularly in the massive body of the figure. But the face of the sitter reveals still another new interest: The human figures and their surrounding space are reduced to a series of broad, intersecting planes which align themselves with the picture surface and imply a multiple, dissected view of the visible world. Very possibly the picture was as problematic for Picasso as it was for his circle of friends and fellow artists, who were shocked when they viewed it in his Bateau Lavoir studio. Between and he continued to dissect the visible world into increasingly small facets of monochromatic planes of space. In doing so, his works became more and more abstract; that is, representation gradually vanished from the painting medium, which correspondingly became an end in itself—for the first time in the history of Western art. Some of the most outstanding pictorial examples of the development are Fruit Dish , Portrait of Ambroise Vollard , and Ma Jolie also known as Woman with a Guitar, Cubist Collages About Picasso and Braque began to introduce letters and scraps of newspapers into their cubist paintings, thus giving birth to an entirely new medium, the cubist collage. The oval composition combines a cubist analysis of a lemon and a wineglass, letters from the world of literature, and a piece of oilcloth that imitates a section of chair caning; finally, it is framed with a piece of actual rope. As Alfred Barr wrote For here what seems most

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real is most false and what seems remote from everyday reality is perhaps the most real since it is least an imitation. His work between and is generally regarded as the synthetic phase of the cubist development. The masterpiece of this style is the *Three Musicians*. In this painting Picasso used the flat planes of his earlier style in order to reconstruct an impression of the visible world. The planes themselves had become broader and more simplified, and they exploited color to a far greater extent than did the work of In its richness of feeling and balance of formal elements, the *Three Musicians* represents a classical expression of cubism. Nevertheless, his activities as an artist were not limited to this alone. As early as the first decade of the century, he involved himself with both sculpture and printmaking, two media which he continued to practice throughout his long career and to which he made numerous important contributions. Moreover, he periodically worked in ceramics and in the environment of the theater: In short, the range of his activities exceeded that of any artist who worked in the modern period. About , and again in the early s, he turned away from abstraction and produced drawings and paintings in a realistic and serenely beautiful classical idiom. One of the most famous of these works is the *Woman in White*. Painted just two years after the *Three Musicians*, the quiet and unobtrusive elegance of this masterpiece testifies to the ease with which Picasso could express himself in pictorial languages that seem at first glance to be mutually exclusive. By the late s and the early s surrealism had in many ways eclipsed cubism as the vanguard style of European painting. But his work during these years reveals many attitudes in sympathy with the surrealist sensibility. As the configurations shift between the figure and the mirror image, they reveal the complexity of emotional and psychological energies that prevail on the darker side of human experience. Barr described the situation within which it was conceived: Picasso, already an active partisan of the Spanish Republic, went into action almost immediately. *Guernica* is an extraordinary monument within the history of modern art. Executed entirely in black, white, and gray, it projects an image of pain, suffering, and brutality that has few parallels among advanced paintings of the 20th century. No artist except Picasso was able to apply convincingly the pictorial language of cubism to a subject that springs directly from social and political awareness. That he could so overtly challenge the abstractionist trend that he personally began is but another mark of his uniqueness. But his work never paused. Picasso Politics Picasso also came out publicly after the war as a communist. When he was asked why he was a communist in , he stated that "When I was a boy in Spain, I was very poor and aware of how poor people had to live. I learned that the communists were for the poor people. That was enough to know. So I became for the communists. The Soviet government banished his works from their nation after having them locked in the basement of the Hermitage Museum in St. Picasso appeared amused at this and continued on unaffected. Although Picasso had been in exile from his native Spain since the victory of Generalissimo Francisco Franco , he gave to of his earliest works to the city and people of Barcelona. To display these works, the Palacio Aguilar was renamed the Picasso Museum and the works were moved inside. Picasso was married twice, first to dancer Olga Khoklova and then to Jacqueline Roque. He had four children, one from his marriage to Khoklova and three by mistresses. Picasso kept busy all of his life and was planning an exhibit of of his works at the Avignon Arts Festival in France when he died. He was remembered as an artist that, throughout his life, shifted unpredictably from one pictorial mode to another. He exhibited a remarkable genius for sculpture, graphics, and ceramics, as well as painting. The sheer range of his achievement, not to mention its quality and influence, made him one of the most celebrated artists of the modern period. Further Reading Because of his long life and unceasing production, Picasso has inspired numerous books. The classic monograph, which no one interested in the master can afford to overlook, is Alfred H. *Fifty Years of His Art His Life and Work*

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Chapter 2 : Heart Art - Mixed Media Lesson - Create Art with ME

He now gives us this eye-opening book that shows how strategic intuition lies at the heart of great achievements throughout human history: the scientific and computer revolutions, women's suffrage, the civil rights movement, modern art, microfinance in poor countries, and more.

Im not sure what happened but I absolutely adore and appreciate his work so much! Before he reached the age of 50, the Spanish born artist had become the most well known name in modern art, with the most distinct style and eye for artistic creation. There had been no other artists, prior to Picasso, who had such an impact on the art world, or had a mass following of fans and critics alike, as he did. His career in art traversed over a period of seven decades. Picasso is best known for his introduction of cubism, as well as his modern approach to painting, which set forth the movements to follow in to the twentieth century. Not only was his art form well ahead of his time, but the works he created have gone on to influence artists and painters for more than 50 years, and is still a major influence for many artists today. The painting depicts five naked women with figures composed of flat, splintered planes and faces inspired by Iberian sculpture and African masks. The compressed space the figures inhabit appears to project forward in jagged shards; a fiercely pointed slice of melon in the still life of fruit at the bottom of the composition teeters on an impossibly upturned tabletop. In this painting, Picasso makes a radical departure from traditional European painting by adaptation of Primitivism and abandonment of perspective in favor of a flat, two-dimensional picture plane. Known form and representation were completely abandoned. Hence it was called the most innovative painting in modern art history. With the new strategies applied in the painting, Picasso suddenly found freedom of expression away from current and classical French influences and was able to carve his own path. Art is a lie that makes us realize the truth. Though he previously had been familiar with Cezanne, it was not until the retrospective that Picasso experienced the full impact of his artistic achievement. Around , Pablo Picasso moved toward abstraction and experimented with different types of representation to challenge the orthodoxy of illusionistic space in painting. Working with Georges Braque , Picasso created one of the most influential visual art styles of the early twentieth century – Cubism. Abandoning traditional use of perspective, Picasso created a convincing three-dimensional illusion of space, challenging viewers to understand a subject broken down into its geometrical components. Cubism rejected the inherited concept that art should copy nature, and becomes a form that was no longer intended to depict reality. Cubism artists wanted to emphasize the two-dimensionality of the canvas, so they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief like space. In this way, Pablo Picasso truly transcended the art world, the way in which art came to be, and future works created by other artists that followed him. He paints not what he sees, but what he feels, what he tells himself about what he has seen. Works of this phase emphasize the combination, or synthesis, of forms in the picture. This collage technique emphasizes the differences in texture and poses the question of what is reality and what is illusion in painting. With his use of color, shape and geometrical figures, and his unique approach to depict images, Picasso changed the direction of art for generations to come. Another aspect of his works that differentiated Pablo Picasso from other artists of his time was the fact that his works depicted his personal feeling, as well as the outside world. The work is considered as the most powerful anti-war statement of modern art. From the beginning, Picasso chooses not to represent the horror of Guernica in realist or romantic terms. Key figures – a woman with outstretched arms, a bull, an agonized horse – are refined in sketch after sketch, then transferred to the capacious canvas, which he also reworks several times. Dark color and monochrome theme were used to depict the trying times, and the anguish which was being suffered. Guernica challenges the notions of warfare as heroic and exposes it as a brutal act of self-destruction. The works was not only a practical report or painting but also stays as a highly powerful political picture in modern art, rivaled by a few fresco paintings by Mexican artist Diego Rivera. Comical and fantasy were also the types of works that Picasso focused on, as his career moved forward. Graphic arts,

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ceramics, and sculptures, were the methods that he uses most, as opposed to painting and etched works, which were the predominant choices early on in his career. During his life time, Picasso produced thousands of stage designs, illustrations, and a series of drawings, which represented these themes, and distinct styles. Towards the end of his career, Picasso enjoyed examining Classical works that had influenced his development over the years, and produced several series of variations of paintings of Old Master, including Francisco Goya , Diego Velazquez , and Edouard Manet , the founder of modern traditions. Many of these pieces are still influential in the art world today; and, in fact, due to the vision and distinct creative style, are still among some of the most innovative pieces which have been introduced to the art world, even during recent years. When Picasso died at age 91 in April , he had become one of the most famous and successful artist throughout history. He is also undeniably the most prolific genius in the history of art. His career spanned over a 78 year period, in which he created: Picasso was, and still is, seen as a magician by writers and critics, a metaphor that captures both the sense of an artist who is able to transform everything around him at a touch and a man who can also transform himself, elude us, fascinate and mesmerise us. I do not seek. Even as of today, his life and works continue to invite countless scholarly interpretation and attract thousands of followers around the world. No one has achieved the same degree of widespread fame or displayed such incredible versatility as Pablo Picasso has in the art history.

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Chapter 3 : Art Definition: Meaning, Classification of Visual Arts

Picasso Dines with an African Sculpture: Creative Combination in the Profession Do We Do Dewey? Strategic Intuition should be required reading for anyone in.

The term Realism applies no less to the plastic arts than to literature, but in painting and sculpture it proved difficult to give form overnight to the change of attitude just noticed in literature and political life. The transition between the passionate elements and principles of design The design of a painting is its visual format: It is the sense of inevitability in this formal organization that gives a great painting its self-sufficiency and presence. The colours and placing of the principal images in a design may be sometimes largely decided by representational and symbolic considerations. Elements of design Line Each of the design elements has special expressive qualities. The formal relationships of thick with thin lines, of broken with continuous, and of sinuous with jagged are forces of contrast and repetition in the design of many paintings in all periods of history. Variations in the painted contours of images also provide a direct method of describing the volume, weight, spatial position, light, and textural characteristics of things. The finest examples of this pictorial shorthand are found in Japanese ink painting, where an expressive economy and vitality of line is closely linked to a traditional mastery of calligraphy. In addition to painted contours, a linear design is composed of all of the edges of tone and colour masses, of the axial directions of images, and of the lines that are implied by alignments of shapes across the picture. The manner in which these various kinds of line are echoed and repeated animates the design. The artist, whether acting consciously or intuitively, also places them in relationship to one another across the picture, so that they weave a unifying rhythmic network throughout the painting. Virgin and Child with St. Anne, oil on wood panel by Leonardo da Vinci, c. In the Louvre, Paris. Photograph, courtesy of Giraudon Art Resource, New York Apart from the obvious associations of some linear patterns with particular actions undulating lines suggesting buoyant movement, for instance emotive sensations are produced by certain linear relationships. Thus, lines moving upward express feelings of joy and aspiration, those directing the eye downward evoke moods of sadness or defeat, while lines at angles opening to the right of a design are more agreeable and welcoming than those spreading outward to the left. Shape and mass Shape and mass, as elements of design, include all areas of different colour, tone, and texture, as well as individual and grouped images. Children instinctively represent the things they see by geometrical symbols. Not only have sophisticated modern artists, such as Paul Klee and Jean Dubuffet, borrowed this untutored imagery, but the more arresting and expressive shapes and masses in most styles of painting and those to which most people intuitively respond will generally be found to have been clearly based on such archetypal forms. A firmly based triangular image or group of shapes seems reassuring, even uplifting, while the precarious balance implied by an inverted triangular shape or mass produces feelings of tension. Oval, lozenge, and rectangular forms suggest stability and protection and often surround vulnerable figures in narrative paintings. The negative spaces between shapes and masses are also carefully considered by the artist, since they can be so adjusted as to enhance the action and character of the positive images. They can be as important to the design as time intervals in music or the voids of an architectural facade. Colour In many styles and periods of painting, the functions of colour are primarily decorative and descriptive, often serving merely to reinforce the expression of an idea or subject communicated essentially in terms of line and tone. In much of modern painting, however, the full-spectrum range of pigments available has allowed colour to be the primary expressive element. The principal dimensions of colour in painting are the variables or attributes of hue, tone, and intensity. Red, yellow, and blue are the basic hues from which all others on the chromatic scale can be made by mixtures. These three opaque hues are the subtractive pigment primaries and should not be confused with the behaviour of the additive triads and mixtures of transparent, coloured light. Mixtures of primary pairs produce the secondary hues of orange, violet, and green. By increasing the amount of one primary in each of these mixtures, the tertiary colours of yellow-orange, orange-red, red-violet, violet-blue,

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blue-green, and green-yellow, respectively, are made. The primary colours, with their basic secondary and tertiary mixtures, can be usefully notated as the 12 segments of a circle. The secondary and tertiary colour segments between a pair of parent primaries can then be seen to share a harmonious family relationship with one another—the yellow-orange, orange, and orange-red hues that lie between yellow and red, for example. Colour Left Colour wheel made up of the primary colours and their basic secondary and tertiary mixtures. Right Colour wheel with approximate, inherent tonal values. Local hues are the inherent and associative colours of things. In everyday life, familiar things are described by particular colours, and these often are identified by reference to familiar things; the green of grass and the grass green of paint, for instance. The tonal pattern of a painting is shown in a monochrome reproduction. A painting dominated by dark colours, such as a Rembrandt, is in a low tonal key, while one painted in the pale range of a late Claude Monet is said to be high keyed. The tonal range of pigments is too narrow for the painter to be able to match the brightest lights and deepest darks of nature. Therefore, in order to express effects of illumination and dense shadow, he must lower the overall tonal key of his design, thus intensifying the brightness value of his lightest pigment colours. The Greco-Roman, Renaissance, and Neoclassical method of representing volume and space in painting was by a system of notated tonal values, the direction of each plane in the design being indicated by a particular degree of lightness or darkness. Each tonal value was determined by the angle at which a plane was meant to appear to turn away from an imaginary source of light. The tonal modeling, or shading, of forms was often first completed in a monochrome underpainting. This was then coloured with transparent washes of local hues, a technique similar to that of colour tinting a black-and-white photograph. An example of the early oil method of left colour glazing a right monochrome painting. Each hue has an intrinsic tonal value in relation to others on the chromatic scale; orange is inherently lighter than red, for instance, and violet is darker than green. Any reversal of this natural tonal order creates a colour discord. An optical shock is therefore produced when orange is juxtaposed with pink a lighter tone of red or pale violet is placed against dark green. Such contrasts as these are deliberately created in paintings for the purpose of achieving these dramatic and disturbing effects. The intensity of a colour is its degree of purity or hue saturation. The colour of a geranium, therefore, is said to be more intense, more highly saturated with pure orange-red than is mahogany. The pigment vermilion is orange-red at maximum intensity; the brown earth pigment burnt sienna is grayer and has a lower degree of orange-red saturation. Intense hues are termed chromatic colours. The achromatic range is made up of hues reduced in intensity by the addition of white, making the tints, or pastel colours, such as cream and pink; or of black, producing the shades, or earth colours, such as mustard and moss green; or of both white and black, creating the neutralized hues, or colour-tinged grays, such as oatmeal and charcoal. An achromatic colour will seem more intense if it is surrounded by neutralized hues or juxtaposed with its complementary colour. Complementaries are colour opposites. The complementary colour to one of the primary hues is the mixture of the other two; the complementary to red pigment, for example, is green—that is, blue mixed with yellow. The colour wheel shows that the tertiaries also have their colour opposites, the complementary to orange-red, for instance, being blue-green. The colour afterimage will appear to glow on the neutral surface. Mutual enhancement of colour intensity results from juxtaposing a complementary pair, red becoming more intensely red, for instance, and green more fiercely green when these are contiguous than either would appear if surrounded by harmonious hues. This complementary glow is superimposed on surrounding weaker colours, a gray becoming greenish when juxtaposed with red, reddish in close relationship with green, yellowish against violet, and so on. Coloured afterimages If a person stares for about 30 seconds at the coloured disk under a clear light and then fixes upon the empty space of the adjacent circle, coloured afterimages will appear. Hues containing a high proportion of blue the violet to green range appear cooler than those with a high content of yellow or red the green-yellow to red-violet range. This difference in the temperature of hues in a particular painting is, of course, relative to the range and juxtaposition of colours in the design. A green will appear cool if surrounded by intense yellow, while it will seem warm against blue-green. The optical tendency for warm colours to advance before cold had been long exploited by

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European and Asian painters as a method of suggesting spatial depth. Changes in temperature and intensity can be observed in the atmospheric effects of nature, where the colours of distant forms become cooler, grayer, and bluish, while foreground planes and features appear more intense and usually warmer in colour. Optical colour change Top By complementary action, the same gray pigment will appear greenish when adjacent to red but reddish if adjacent to green. Bottom A green hue will seem cool if surrounded by yellow but warm when surrounded by blue-green. The apparent changes in a hue as it passes through zones of different colour has enabled painters in many periods to create the illusion of having employed a wide range of pigment hues with, in fact, the use of very few. And, although painters had applied many of the optical principles of colour behaviour intuitively in the past, the publication of research findings by Chevreul and others stimulated the Neo-Impressionists and Post-Impressionists and the later Orphist and Op art painters to extend systematically the expressive possibilities of these principles in order to create illusions of volume and space and vibrating sensations of light and movement. While the often complex religious and cultural colour symbologies may be understood by very few, the emotional response to certain colour combinations appears to be almost universal. Optical harmonies and discords seem to affect everyone in the same way, if in varying degrees. Thus, an image repeated in different schemes of colour will express a different mood in each change. Emotive colour relationships An identical pattern of shapes may express a different emotional mood through each colour variation. Texture Pointillism a term given to the Neo-Impressionist system of representing the shimmer of atmospheric light with spots of coloured pigment produced an overall granular texture. As an element of design, texture includes all areas of a painting enriched or animated by vibrating patterns of lines, shapes, tones, and colours, in addition to the tactile textures created by the plastic qualities of certain mediums. Decorative textures may be of geometrical repeat patterns, as in much of Indian, Islamic, and medieval European painting and other art, or of representations of patterns in nature, such as scattered leaves, falling snow, and flights of birds. Volume and space The perceptual and conceptual methods of representing volume and space on the flat surface of a painting are related to the two levels of understanding spatial relationships in everyday life. Perceptual space is the view of things at a particular time and from a fixed position. This is the stationary window view recorded by the camera and represented in the later periods of ancient Greek and Roman paintings and in most Western schools of painting since the Renaissance. Young children and untrained artists, however, do not understand space in this way and represent it conceptually. Their paintings, therefore, show objects and surroundings independently of one another and from the views that best present their most characteristic features. The notion of scale in their pictures is also subjective, the relative size of things being decided by the artist either by their degree of emotional significance for him or by their narrative importance in the picture interest perspective. The conceptual, polydimensional representation of space has been used at some period in most cultures. In much of ancient Egyptian and Cretan painting, for example, the head and legs of a figure were shown in profile, but the eye and torso were drawn frontally. And in Indian, Islamic, and pre-Renaissance European painting, vertical forms and surfaces were represented by their most informative elevation view as if seen from ground level, while the horizontal planes on which they stood were shown in isometric plan as if viewed from above. This system produces the overall effect that objects and their surroundings have been compressed within a shallow space behind the picture plane. This illusion of the picture surface as an integrated structure in projecting low relief was developed further in the early 20th century by the Cubists. The conceptual, rotary perspective of a Cubist painting shows not only the components of things from different viewpoints but presents every plane of an object and its immediate surroundings simultaneously. This gives the composite impression of things in space that is gained by having examined their surfaces and construction from every angle. In modern painting, both conceptual and perceptual methods of representing space are often combined. In the Tate Gallery, London. Courtesy of the trustees of the Tate, London; photograph, A. Time and movement Time and movement in painting are not restricted to representations of physical energy, but they are elements of all design. These arrangements contribute overall to the expression of a particular mood, vision, and idea. Centuries before cinematography,

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painters attempted to produce kinetic sensations on a flat surface. A mural of bce in an Egyptian tomb at Beni Hasan , for instance, is designed as a continuous strip sequence of wrestling holds and throws, so accurately articulated and notated that it might be photographed as an animated film cartoon. The gradual unrolling of a 12th-century Japanese hand scroll produces the visual sensation of a helicopter flight along a river valley, while the experience of walking to the end of a long, processional Renaissance mural by Andrea Mantegna or Benozzo Gozzoli is similar to that of having witnessed a passing pageant as a standing spectator.

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Chapter 4 : Strategic intuition : the creative spark in human achievement - University of Manitoba Libraries

The third kind, strategic intuition, is not a vague feeling, like ordinary intuition. Strategic intuition is a clear thought. And it's not fast, like expert intuition.

You just get stronger. I must face my own shortcomings, mistakes, transgressions. No one can suffer my non-being as I do, but tomorrow is another day, and I must decide to leave my bed and live again. Try to be better than yourself. Stop looking for the next secret door that is going to lead you to your real life. If you cannot be wise, pretend to be someone who is wise and then just behave like they would. Doubt those who find it. I would rather that my spark should burn out in a brilliant blaze than it should be stifled by dry-rot. I would rather be a superb meteor, every atom of me in magnificent glow, than a sleepy and permanent planet. The function of man is to live, not to exist. I shall not waste my days trying to prolong them. I shall use my time. But first, it will piss you off. Others just get wet. Get off your ass and do something meaningful. All you have as your guide is that you know what moves you. Yet they accomplish much. If we cannot love ourselves, we cannot fully open to our ability to love others or our potential to create. Evolution and all hopes for a better world rest in the fearlessness and open-hearted vision of people who embrace life. Small people always do that, but the really great ones make you feel that you too can become great. The most important things lie too close to wherever your secret heart is buried, like landmarks to a treasure your enemies would love to steal away. When the secret stays locked within not for want of a teller but for want of an understanding ear. I am in it with all my heart. If you are kind, people may accuse you of ulterior motives. If you are honest, people may cheat you. If you find happiness, people may be jealous. The good you do today may be forgotten tomorrow. Give the world the best you have and it may never be enough. Give your best anyway. I am changing the world because I am here. To be good is different enough. I would imagine her, and imagine that she must be out there thinking of me too. Your voice, your mind, your story, your vision. So write and draw and build and play and dance and live as only you can. Follow intense obsessions mercilessly. And most important, have the courage to follow your heart and intuition. They somehow already know what you truly want to become. Everything else is secondary. The only person wasting time is the one who runs around the mountain, telling everyone that his or her path is wrong. The most difficult thing to be is what other people want you to be. Your own path you make with every step you take. Never allow yourself to be made a victim. But to respect the right to be different is maybe even greater. You are all you have got. Because what the world needs is people who have come alive. Thinking is the enemy of creativity. You simply must do things. That is my responsibility; that is my burden. An even lonelier struggle. To some a blessing. To others a curse. It is in reality the ability to reach inside yourself and drag forth from your very soul an idea. Life is about creating yourself. A child or a book or a painting or a house or a wall built or a pair of shoes made. Or a garden planted. The difference between the man who just cuts lawns and a real gardener is in the touching, he said. The lawn-cutter might just as well not have been there at all; the gardener will be there a lifetime. What we do with this hour and with that one, is what we are doing. Unfold your own myth. It is the oppositeâ€”getting something down. Art is knowing which ones to keep. If you have one, take off. While they are deciding, make even more art. Being willing is not enough; we must do. Leave the world more interesting for your being here. To see them, you need only look at the work clearly â€” without judgment, without need or fear, without wishes or hopes. Ask your work what it needs, not what you need. Life is beauty, admire it. Life is a dream, realize it. Life is a challenge, meet it. Life is a duty, complete it. Life is a game, play it. Life is a promise, fulfill it. Life is sorrow, overcome it. Life is a song, sing it. Life is a struggle, accept it. Life is a tragedy, confront it. Life is an adventure, dare it. Life is luck, make it. Life is life, fight for it. Just create to create. Make stuff to inspire others to make something too. Create to learn a bit more about yourself. You have done what you could. Some blunders and absurdities have crept in â€” forget them as soon as you can. Tomorrow is a new day. You shall begin it serenely and with too high a spirit to be encumbered with your old nonsense.

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You certainly usually find something, if you look, but it is not always quite the something you were after. Everything we shut our eyes to, everything we run away from, everything we deny, denigrate, or despise, serves to defeat us in the end. What seems nasty, painful, or evil, can become a source of beauty, joy and strength, if faced with an open mind. Every moment is a golden one for him who has the vision to recognize it as such. I had rejection slips before I sold a story. To fail to try is to suffer the loss of what might have been. It takes courage to make a fool of yourself. Keep believing, keep pretending. Some succeed because they are determined. You do some stuff. You do more of what works. If it works big, others quickly copy it.

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A certain simplicity and restraint characteristic of most Sinhalese work is present even in the Elements and principles of sculptural design. The two most important elements of sculpture—mass and space—are, of course, separable only in thought. All sculpture is made of a material substance that has mass and exists in three-dimensional space. The mass of sculpture is thus the solid, material, space-occupying bulk that is contained within its surfaces. Space enters into the design of sculpture in three main ways: Volume, surface, light and shade, and colour are supporting elements of sculpture. Elements of design. The amount of importance attached to either mass or space in the design of sculpture varies considerably. In 20th-century works by Antoine Pevsner or Naum Gabo, on the other hand, mass is reduced to a minimum, consisting only of transparent sheets of plastic or thin metal rods. The solid form of the components themselves is of little importance; their main function is to create movement through space and to enclose space. In works by such 20th-century sculptors as Henry Moore and Barbara Hepworth, the elements of space and mass are treated as more or less equal partners. It is not possible to see the whole of a fully three-dimensional form at once. The observer can only see the whole of it if he turns it around or goes around it himself. For this reason it is sometimes mistakenly assumed that sculpture must be designed primarily to present a series of satisfactory projective views and that this multiplicity of views constitutes the main difference between sculpture and the pictorial arts, which present only one view of their subject. Such an attitude toward sculpture ignores the fact that it is possible to apprehend solid forms as volumes, to conceive an idea of them in the round from any one aspect. A great deal of sculpture is designed to be apprehended primarily as volume. A single volume is the fundamental unit of three-dimensional solid form that can be conceived in the round. Some sculptures consist of only one volume, others are configurations of a number of volumes. The human figure is often treated by sculptors as a configuration of volumes, each of which corresponds to a major part of the body, such as the head, neck, thorax, and thigh. Holes and cavities in sculpture, which are as carefully shaped as the solid forms and are of equal importance to the overall design, are sometimes referred to as negative volumes. The surfaces of sculpture are in fact all that one actually sees. It is from their inflections that one makes inferences about the internal structure of the sculpture. A surface has, so to speak, two aspects: The expressive character of different kinds of surfaces is of the utmost importance in sculpture. Double-curved convex surfaces suggest fullness, containment, enclosure, the outward pressure of internal forces. In the aesthetics of Indian sculpture such surfaces have a special metaphysical significance. Representing the encroachment of space into the mass of the sculpture, concave surfaces suggest the action of external forces and are often indicative of collapse or erosion. Flat surfaces tend to convey a feeling of material hardness and rigidity; they are unbending or unyielding, unaffected by either internal or external pressures. Surfaces that are convex in one curvature and concave in the other can suggest the operation of internal pressures and at the same time a receptivity to the influence of external forces. They are associated with growth, with expansion into space. Unlike the painter, who creates light effects within the work, the sculptor manipulates actual light on the work. The distribution of light and shade over the forms of his work depends upon the direction and intensity of light from external sources. Nevertheless, to some extent he can determine the kinds of effect this external light will have. If he knows where the work is to be sited, he can adapt it to the kind of light it is likely to receive. The brilliant overhead sunlight of Egypt and India demands a different treatment from the dim interior light of a northern medieval cathedral. Then again, it is possible to create effects of light and shade, or chiaroscuro, by cutting or modeling deep, shadow-catching hollows and prominent, highlighted ridges. Many late Gothic sculptors used light and shade as a powerful expressive feature of their work, aiming at a mysterious obscurity, with forms

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broken by shadow emerging from a dark background. Greek, Indian, and most Italian Renaissance sculptors shaped the forms of their work to receive light in a way that makes the whole work radiantly clear. The colouring of sculpture may be either natural or applied. In the recent past, sculptors became more aware than ever before of the inherent beauty of sculptural materials. More recently, however, there has been a growing tendency to use bright artificial colouring as an important element in the design of sculpture. In the ancient world and during the Middle Ages almost all sculpture was artificially coloured, usually in a bold and decorative rather than a naturalistic manner. The sculptured portal of a cathedral, for example, would be coloured and gilded with all the brilliance of a contemporary illuminated manuscript. Combinations of differently coloured materials, such as the ivory and gold of some Greek sculpture, were not unknown before the 17th century; but the early Baroque sculptor Gian Lorenzo Bernini greatly extended the practice by combining variously coloured marbles with white marble and gilt bronze.

Principles of design It is doubtful whether any principles of design are universal in the art of sculpture, for the principles that govern the organization of the elements of sculpture into expressive compositions differ from style to style. In fact, distinctions made among the major styles of sculpture are largely based on a recognition of differences in the principles of design that underlie them. Thus, the art historian Erwin Panofsky was attempting to define a difference of principle in the design of Romanesque and Gothic sculpture when he stated that the forms of Romanesque were conceived as projections from a plane outside themselves, while those of Gothic were conceived as being centred on an axis within themselves. The principles of sculptural design govern the approaches of sculptors to such fundamental matters as orientation, proportion, scale, articulation, and balance. For conceiving and describing the orientation of the forms of sculpture in relation to each other, to a spectator, and to their surroundings, some kind of spatial scheme of reference is required. This is provided by a system of axes and planes of reference. An axis is an imaginary centre line through a symmetrical or near symmetrical volume or group of volumes that suggests the gravitational pivot of the mass. Thus, all the main components of the human body have axes of their own, while an upright figure has a single vertical axis running through its entire length. Volumes may rotate or tilt on their axes. Planes of reference are imaginary planes to which the movements, positions, and directions of volumes, axes, and surfaces may be referred. The principal planes of reference are the frontal, the horizontal, and the two profile planes. The principles that govern the characteristic poses and spatial compositions of upright figures in different styles of sculpture are formulated with reference to axes and the four cardinal planes: Proportional relations exist among linear dimensions, areas, and volumes and masses. All three types of proportion coexist and interact in sculpture, contributing to its expressiveness and beauty. Attitudes toward proportion differ considerably among sculptors. Some sculptors, both abstract and figurative, use mathematical systems of proportion; for example, the refinement and idealization of natural human proportions was a major preoccupation of Greek sculptors. Indian sculptors employed iconometric canons, or systems of carefully related proportions, that determined the proportions of all significant dimensions of the human figure. African and other tribal sculptors base the proportions of their figures on the subjective importance of the parts of the body. Unnatural proportions may be used for expressive purposes or to accommodate a sculpture to its surroundings. Sometimes it is necessary to adapt the proportions of sculpture to suit its position in relation to a viewer. A figure sited high on a building, for example, is usually made larger in its upper parts in order to counteract the effects of foreshortening. This should be allowed for when a sculpture intended for such a position is exhibited on eye level in a museum. The scale of sculpture must sometimes be considered in relation to the scale of its surroundings. When it is one element in a larger complex, such as the facade of a building, it must be in scale with the rest. Another important consideration that sculptors must take into account when designing outdoor sculpture is the tendency of sculpture in the open air to appear less massive than it does in a studio. In ancient and medieval sculpture the relative scale of the figures in a composition is often determined by their importance; e. This is sometimes known as hierarchic scale. The joining of one form to another may be accomplished in a variety of ways. In much of the work of the

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19th-century French sculptor Auguste Rodin , there are no clear boundaries, and one form is merged with another in an impressionistic manner to create a continuously flowing surface. In works by the Greek sculptor Praxiteles , the forms are softly and subtly blended by means of smooth, blurred transitions. The volumes of Indian sculpture and the surface anatomy of male figures in the style of the Greek sculptor Polyclitus are sharply defined and clearly articulated. First, the sculpture must have actual physical stability. This can be achieved by natural balance—that is, by making the sculpture stable enough in itself to stand firmly—which is easy enough to do with a four-legged animal or a reclining figure but not with a standing figure or a tall, thin sculpture, which must be secured to a base. The second aspect of balance is compositional. The interaction of forces and the distribution of weight within a composition may produce a state of either dynamic or static equilibrium. The third aspect of balance applies only to sculpture that represents a living figure. A live human figure balances on two feet by making constant movements and muscular adjustments. Such an effect can be conveyed in sculpture by subtle displacements of form and suggestions of tension and relaxation.

Relationships to other arts Sculpture has long been closely related to architecture through its role as architectural decoration and also at the level of design. Architecture, like sculpture, is concerned with three-dimensional form; and, although the central problem in the design of buildings is the organization of space rather than mass, there are styles of architecture that are effective largely through the quality and organization of their solid forms. Ancient styles of stone architecture, particularly Egyptian , Greek, and Mexican, tend to treat their components in a sculptural manner. Moreover, most buildings viewed from the outside are compositions of masses. The growth of spatial sculpture is so intimately related to the opening up and lightening of architecture, which the development of modern building technology has made possible, that many 20th-century sculptors can be said to have treated their work in an architectural manner. Some forms of relief sculpture approach very closely the pictorial arts of painting, drawing , engraving, and so on. Teresa Santa Maria della Vittoria, Rome. The Ecstasy of St. Today there is a growing affinity between the work of industrial designers and sculptors. Sculptural modeling techniques, and sometimes sculptors themselves, are often involved, for example, in the initial stages of the design of new automobile bodies. The close relationships that exist between sculpture and the other visual arts are attested by the number of artists who have readily turned from one art to another; for example, Michelangelo, Bernini, Pisanello, Degas, and Picasso. Page 1 of 2.

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Chapter 6 : pablo picasso | one hundredth of a second

Picasso Dines with an African Sculpture: Creative Combination in the Profession Do We Do Dewey? Teaching Strategic Intuition Kennedy Shoots for the Moon.

Early precedents[edit] Techniques of collage were first used at the time of the invention of paper in China , around BC. Gold leaf panels started to be applied in Gothic cathedrals around the 15th and 16th centuries. Gemstones and other precious metals were applied to religious images, icons , and also, to coats of arms. In the 19th century, collage methods also were used among hobbyists for memorabilia e. Hans Christian Andersen , Carl Spitzweg. In , curator Elizabeth Siegel organized the exhibition: Despite the pre-twentieth-century use of collage-like application techniques, some art authorities argue that collage, properly speaking, did not emerge until after , in conjunction with the early stages of modernism. The glued-on patches which Braque and Picasso added to their canvases offered a new perspective on painting when the patches "collided with the surface plane of the painting. Furthermore, these chopped-up bits of newspaper introduced fragments of externally referenced meaning into the collision: According to some sources, Picasso was the first to use the collage technique in oil paintings. Picasso adopted collage immediately after and could be the first to use collage in paintings, as opposed to drawings: Picasso immediately began to make his own experiments in the new medium. Surrealist artists have made extensive use of collage. Cubomania is a collage made by cutting an image into squares which are then reassembled automatically or at random. Surrealist games such as parallel collage use collective techniques of collage making. Many of these artists used collage techniques in their work. Wesselmann took part in the New Realist show with some reservations, [9] exhibiting two works: Still life 17 and Still life Well known for use of this technique is British artist John Walker in his paintings of the late s, but canvas collage was already an integral part of the mixed media works of such American artists as Conrad Marca-Relli and Jane Frank by the early s. The intensely self-critical Lee Krasner also frequently destroyed her own paintings by cutting them into pieces, only to create new works of art by reassembling the pieces into collages. Collage with wood[edit] What may be called wood collage is the dominant feature in this mixed media painting by Jane Frank " The wood collage is a type that emerged somewhat later than paper collage. Kurt Schwitters began experimenting with wood collages in the s after already having given up painting for paper collages. In a sense, wood collage made its debut indirectly at the same time as paper collage, since according to the Guggenheim online, Georges Braque initiated use of paper collage by cutting out pieces of simulated oak-grain wallpaper and attaching them to his own charcoal drawings. It was during a fifteen-year period of intense experimentation beginning in the mids that Louise Nevelson evolved her sculptural wood collages, assembled from found scraps, including parts of furniture , pieces of wooden crates or barrels, and architectural remnants like stair railings or moldings. Generally rectangular, very large, and painted black, they resemble gigantic paintings. Much wood collage art is considerably smaller in scale, framed and hung as a painting would be. It usually features pieces of wood, wood shavings, or scraps, assembled on a canvas if there is painting involved , or on a wooden board. Such framed, picture-like, wood- relief collages offer the artist an opportunity to explore the qualities of depth, natural color, and textural variety inherent in the material, while drawing on and taking advantage of the language, conventions, and historical resonances that arise from the tradition of creating pictures to hang on walls. The technique of wood collage is also sometimes combined with painting and other media in a single work of art. Frequently, what is called "wood collage art" uses only natural wood - such as driftwood , or parts of found and unaltered logs, branches, sticks, or bark. This raises the question of whether such artwork is collage in the original sense at all see Collage and modernism. This is because the early, paper collages were generally made from bits of text or pictures - things originally made by people, and functioning or signifying in some cultural context. The collage brings these still-recognizable " signifiers " or fragments of signifiers together, in a kind of semiotic collision. A truncated wooden chair or staircase newel used in a

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Nevelson work can also be considered a potential element of collage in the same sense: Unaltered, natural wood, such as one might find on a forest floor, arguably has no such context; therefore, the characteristic contextual disruptions associated with the collage idea, as it originated with Braque and Picasso, cannot really take place. Driftwood is of course sometimes ambiguous:

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Chapter 7 : Strategic Intuition: The Creative Spark in Human Achievement - William Duggan - Google Books

Picasso dines with an African sculpture: creative combination in the professions with an African sculpture: creative combination in the professions -- Do we do.

Did you always want to be an artist? At first, I wanted to be a lawyer like my relatives. I am related to the late Grace Ibingira and the late John Kazoora. They had been an influence. How did you become so interested in the fine arts? I took it as part of my high school certificate, as an additional principle. But four years before I went to university, I met Francis Musango, an art teacher who inspired all his students to take art seriously as a profession. You can be independent. He made us like art and I liked it because it would make me independent. Most artists are changed by art in some way, how did art change you? During the introduction to art, it was actually an introduction to how life changes and how society changes, and why artists create the art that they make. It changed my life. When I was the head of the art department at Kitunga High School, that is when the war started, and one of the leaders, President Yoweri Museveni motivated me to join and I could not wait to. If it was just to cook for him and the soldiers, I just wanted to help get rid of Idi Amin. I was torn between art and fighting in this world, but I felt it was important for me to sacrifice my art to serve my country. Did you have any down time to create any art while fighting in the war? I used to do a lot of sketches, and I scribbled things down. I had a big suitcase when I went to Nairobi for the peace talks with poems, drawings and writings -- and I lost them all. They would have been good keeps. That was the biggest loss of my art history. Have you created any new art lately? I was very busy creating this cultural centre. Instead of having a work sit on one canvas, this is my one big painting. How would you describe your art? I could say that it is a combination of impressionism, abstract and realism. Do you want to make this cultural centre just for Uganda, or an African cultural centre? I want to make this an African cultural centre and for Uganda to be the central site for the entire world to visit. The president of World Bank visited the centre at the grand opening and we have discussed making Uganda a continental cultural centre for Africa. Most of your art features are images of cows. Why do you like cows so much? I have lived with cows all my life. I believe cows are a natural treasure. They are like art. Like the longhorn, these cows are unique, all of them different from the other. They are like my children. Producing one painting is like having labour pains. You spend all day trying to get something, and then it comes out. Who is your favourite artist? Fabian Mpagi, a Ugandan artist. I have seen him develop into an artist from the day we were in school until his death two years ago. I like people who are very forceful like Michaelangelo and Picasso. But, Picasso liberated the artists and made an impact in art. Does the loss of your eye symbolise something for you? My eye, to me, was something for me to give away for my country, and it was worth giving away. That is why I celebrate losing my eye every year. So, what is an eye? To contact the copyright holder directly for corrections or for permission to republish or make other authorized use of this material, click here. AllAfrica publishes around reports a day from more than news organizations and over other institutions and individuals, representing a diversity of positions on every topic. We publish news and views ranging from vigorous opponents of governments to government publications and spokespersons. Publishers named above each report are responsible for their own content, which AllAfrica does not have the legal right to edit or correct. Articles and commentaries that identify allAfrica. To address comments or complaints, please Contact us.

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Chapter 8 : 20th-century Western painting - Wikipedia

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When do you get your best ideas? You probably answer "At night," or "In the shower," or "Stuck in traffic. Things come together in your mind. You connect the dots. You say to yourself, "Aha! I see what to do. We call it strategic intuition, because it gives you an idea for action-a strategy. Brain science tells us there are three kinds of intuition: Ordinary intuition is just a feeling, a gut instinct. Malcolm Gladwell wrote about this kind of intuition in *Blink*. The third kind, strategic intuition, is not a vague feeling, like ordinary intuition. Strategic intuition is a clear thought. Strategic intuition works in new situations. Everyone knows you need creative thinking, or entrepreneurial thinking, or innovative thinking, or strategic thinking to succeed in the modern world. All these kinds of thinking happen through flashes of insight—strategic intuition. And now that we know how it works, you can learn to do it better. Over the past ten years, William Duggan has conducted pioneering research on strategic intuition and for the past three years has taught a popular course at Columbia Business School on the subject. He now gives us this eye-opening book that shows how strategic intuition lies at the heart of great achievements throughout human history: Three kinds of strategic ideas apply to human achievement: There is no shortage of books about strategic analysis and strategic planning. This new book by William Duggan is the first full treatment of strategic intuition. See below for our purchase options for this e-book. Buy a download of this e-book and perpetual online access. Download this e-book and also gain perpetual online access from any device or computer.

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Chapter 9 : Intuición Estratégica by gaston baliache - Issuu

Julián Zugazagoitia, Menefee D. and Mary Louise Blackwell CEO & Director of the Nelson-Atkins and exhibition curator, has invited three prominent French scholars and museum leaders to share perspectives on Pablo Picasso, his creative interests and relationship with the arts of Africa and the world.

This theme, which from the evidence of his drawings must have moved him deeply from early youth to old age, was the crucifixion, being both a violent, unspeakable crime and the traditional act of renewal of life. And even today, new discoveries continue to surface. One unique painting that has received little attention is a small surrealist work, *The Crucifixion*, painted by Picasso in 1930, when the artist was forty-nine years old. Brilliant in color, crowded in composition, filled with strange images and distorted forms, it communicates its subject matter in the most cryptic of terms. This subject matter appears unexpectedly within the work of the artist, whose drawings and paintings up to that time had been concerned with persons, places, and things taken from the everyday world about him. He who could see did not need interpretation and in these years, to 1930, for the first time, the interpretations destroyed his own vision so that he made forms not seen but conceived. As is now well known, the Virgin Mary had appeared to her eighteen times when she was a young girl. Bernadette eventually entered the convent of the Sisters of Charity at Nevers. During her years there, individuals from all over the world sent her images and small statues of the Virgin, but "she chucked them into a closet. And what does she look like? He showed her Raphael, Murillo, and so on. She shook her head, no. As they flipped through the pages at random they came upon the Cambrai Virgin, an icon. Bernadette rose, her eyes popping out of her head, then fell to her knees: Considerably touched up and adorned with a number of indistinct cherubs; but it has no movement and no depth-no illusionism. And Bernadette had never before seen an icon. The Byzantines understood this, Bernadette realized this, and Picasso captured this same spirit in his work when the souls of people dominated his vision. His father was an art instructor at the Barcelona Academy and had encouraged and directed his precocious son in his budding art career. Within a few days of his nineteenth birthday, he arrived in Paris and moved into a dilapidated house nicknamed the *Bateau-Lavoir*, which housed many literary and artistic persons. It was here that he met Fernande Olivier, a French woman of great beauty and some culture, with whom he would live from 1905 to 1917. Olivier describes her first impression of the artist in her volume *Picasso and His Friends*: His gestures were awkward, he had the hands of a woman and was badly dressed and untidy. A thick lock of shiny black hair gashed his intelligent, stubborn forehead. His clothes were half-bohemian, half-workman, and his excessively long hair swept the collar of his tired jacket. The morbid side of it perturbed me somewhat, but it delighted me too. This was the end of the Blue Period. Huge, unfinished canvases stood all over the studios, and everything there suggested work: She writes of one painting that particularly struck her, depicting a gaunt and haggard man whose expression "told of his hopeless resignation. The effect was strange, tender and infinitely sad, suggesting total hopelessness, an agonized appeal to the compassion of mankind. What was at the bottom of this kind of painting? The man bent over his guitar, *A Shearman of sorts*. The day was green. They said, "You have a blue guitar, You do not play things as they are. The pervasive blue tones were abandoned for a lighter, rosier palette. In this large canvas he assembled a number of circus characters who had appeared in his earlier works. The young harlequin, the somber and fat clown, the leggy adolescent tumbler, and two children make up a group physically near one another but psychically distant, each self-absorbed-dreaming his or her own individual dreams, as does the charming woman seated at the right who looks out of the picture zone toward the viewer with an unfocused, inward gaze. For years this painting hung in a private home in Munich where the poet Rainer Maria Rilke, who knew Picasso, lived during the summer of 1902. Grasped by the haunting poetry of the painting, Rilke composed the fifth of his *Duino Elegies* while, according to his own words, "beside the great Picasso. But tell me, who are they, these acrobats, even a little more fleeting than we ourselves,-so urgently, even since childhood, wrung by an oh, for the sake of whom? That keeps on wringing them, bending them, slinging them,

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swinging them, throwing them, and catching them back-9 A year after painting Family of Acrobats, Picasso began a portrait of Gertrude Stein. I have heard Picasso and Gertrude Stein talk about it often and they neither of them can remember. Picasso had never had anybody pose for him since he was sixteen years old, he was then twenty-four and Gertrude Stein had never thought of having her portrait painted, and they do not either of them know how it came about. Anyway it did and she posed to him for this portrait ninety times and a great deal happened during that time. All of a sudden one day Picasso painted out the whole head. And so the picture was left like that. Gertrude and Alice B. On her return Gertrude was pleased, but everybody else said that she did not look like that. Now, so many years later, its power and influence are undiminished. When Stein saw it for the first time, she described it as "rather frightening. There was a student holding a skull, and a sailor. The women were eating-that explains the basket of fruit that is still in the painting. Then it changed and became what it is now. The sailor and the flowers were taken out, leaving behind some fruit and what Alfred Barr has called "five of the least seductive nudes in the history of art. And when it is finished, it still goes on changing, according to the state of mind of whoever is looking at it. A picture lives a life like a living creature, undergoing the changes imposed on us by our life from day to day. This is natural enough, as the picture lives only through the man who is looking at it. In her small book on Picasso, Gertrude notes three reasons cubism came to be: Secondly, the faith in what the eyes were seeing, that is to say the belief in reality of science commenced to diminish. To be sure science had discovered many things, she would continue to discover things, but the principle which was the basis of all this was completely understood, the joy of discovery was almost over. Thirdly, the framing of life, the need that a picture exist in its frame, remain in its frame was over. A picture remaining in its frame was a thing that always had existed and now pictures commenced to want to leave their frames and this also created the necessity for cubism. The time had come and the man. In those polyhedric portraits I did in tones of white and gray and ochre, beginning around , there were references to natural forms, but in the early stages there were practically none. I painted them in afterwards. I call them attributes. It was really pure painting, and the composition was done as a composition. It was only afterwards that I brought in attributes. You know my Cubist portrait of Kahnweiler[;]. But when I paint smoke, I want you to be able to drive a nail into it. So I added the attributes-a suggestion of eyes, the wave of the hair, an ear lobe, the clasped hands. So how do you go about teaching them something new? In their colossal figures, their stylized features, and the columnar folds of their garments, Picasso is referencing early classical sculpture. But in this neoclassic painting, Picasso returns again to "the faces, the heads, the bodies. A violent change of mood is found in The Three Dancers, painted only two years later, in Fig. But between the lyrical naturalism of some of the paintings of this period and the convulsive dynamism of The Three Dancers, an event of importance to the artists and writers of western Europe occurred. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern. Surrealism is based on the belief in the superior reality of certain forms of previously neglected associations, in the omnipotence of dream, in the disinterested play of thought. It tends to ruin once and for all other psychic mechanisms and to substitute itself for them in solving all the principle problems of life. The dream was the great primal source of subject matter for the surrealists. The surrealists had greatly admired the work of Sigmund Freud. In his Interpretation of Dreams, Freud delineated more than simply how to interpret dreams, outlining a whole philosophy behind the theory of creativity. Freud recognized that if one were able to suppress the critical faculty that governs our thoughts and actions the state that dreams take place in , then "innumerable ideas" would flow through the conscious mind that otherwise would be missed. You complain of your unfruitfulness because you reject too soon and discriminate too severely. The Three Dancers confronts us with a vision striking in its physical and emotional violence. Seen objectively as representations of nature, cubist paintings such as the Three Musicians of are grotesque enough, but their distortions are comparatively objective and formal; while on the contrary, the frightful, grinning mask and convulsive action of the left-hand figure of the Three Dancers cannot be resolved into an exercise in esthetic relationships, magnificent as the canvas is from a purely formal point of view. Whether or not a work of art was surrealist hinged on the methodological and iconographic relevance of the

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picture to the main ideas of the movement-that is, automatism and dream image. The painting was purchased directly from Picasso by the Tate Gallery, London, in 1937. Soon after, Ronald Alley, Keeper of the Modern Collection, began to investigate the work for a series of lectures. His research focused on an event that left a deep impression on Picasso for the rest of his life-the suicide of his friend Carlos Casagemas. She had at one time been quite beautiful but now was bedridden and "toothless. Gertrude Stein described Germaine Pichot as quiet, serious, and Spanish: She was married to a spanish painter Pichot, who was rather a wonderful creature, he was long and thin like one of those primitive Christs in spanish churches and when he did a spanish dance which he did later at the famous banquet to Rousseau, he was awe inspiringly religious. Germaine, so Fernande said, was the heroine of many a strange story. She had many sisters. Alley reports that, years later, Picasso mentioned to Sir Roland Penrose that while he had been working on the painting, his old friend Ramon Pichot had died, and that he had "always felt that it should be called The Death of Pichot rather than The Three Dancers. This study, or seeing of the painting, relates to the theme of this volume as an example of an investigation into religiously significant images in contemporary art. Within the early "heroic" years of surrealism, Picasso created his first known i. Though the line itself ebbs and flows with only minor changes in width or rhythmic speed, it has the magical property of suggesting a three-dimensional form, as if the drawing were for a bas relief. The iconography-the reading of the images-begins with Christ.