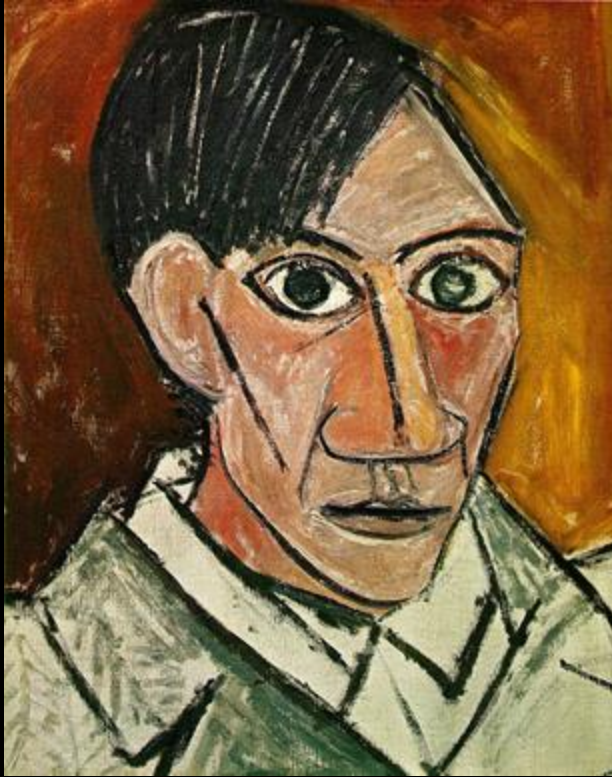


# Picasso, Abstraction, and War





**Abstract art** uses visual language of shape, form, color and line to create a composition which may exist with varying degrees of independence from visual **realism** in the world.

Western Art had been, from the **Renaissance** up to the middle of the 19th century, underpinned by the logic of perspective and an attempt to reproduce an illusion of visible reality.

**AKA: Make artwork look**

**AS REALISTIC AS**

**POSSIBLE.**





Robert Delaunay, 1912-13, *Le Premier Disque*

By the end of the 19th century many artists felt a need to create a new kind of art which would encompass the fundamental changes taking place at the turn of the century. The sources from which individual artists drew their inspirations ranged from nature, to the human form, to a bustling metropolis.

Abstraction indicates a departure from realism in the depiction of imagery within an artwork. This departure from realistic representation can be slight, partial, or complete.



**Pablo Ruiz Picasso** (25 October 1881 – 8 April 1973) was a Spanish painter, sculptor, printmaker, ceramicist and theatre designer who spent most of his adult life in France. One of the most influential artists of the 20th century, he is known for co-founding the Cubist movement.

Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (1907), and the anti-war painting *Guernica* (1937), a dramatic portrayal of the bombing of Guernica by German and Italian air forces during the Spanish Civil War.

Picasso demonstrated extraordinary artistic talent in his early years, painting in a naturalistic manner through his childhood and adolescence. During the first decade of the 20th century, his style changed as he experimented with different theories, techniques, and ideas.



**Bather with Beach Ball,  
1932 by Pablo Picasso**



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Getty Images

What do all of these images have in COMMON with the painting?

In WHAT ways are they different from the painting?

Colours as plus are for the purposes  
of Measurement only  
Actual colours as per Colour Chart

SCALE 1" = 200'

MINN. SP. 421 717

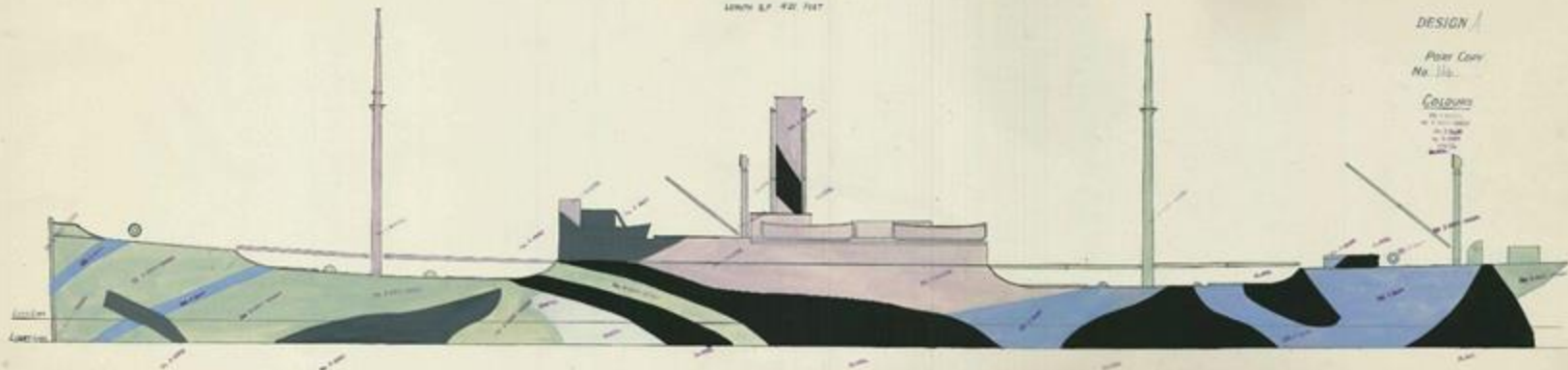
TYPE 3

DESIGN

Peer Conv  
No. 111

Colours

1. 100 ft. 100 ft.  
2. 100 ft. 100 ft.  
3. 100 ft. 100 ft.  
4. 100 ft. 100 ft.



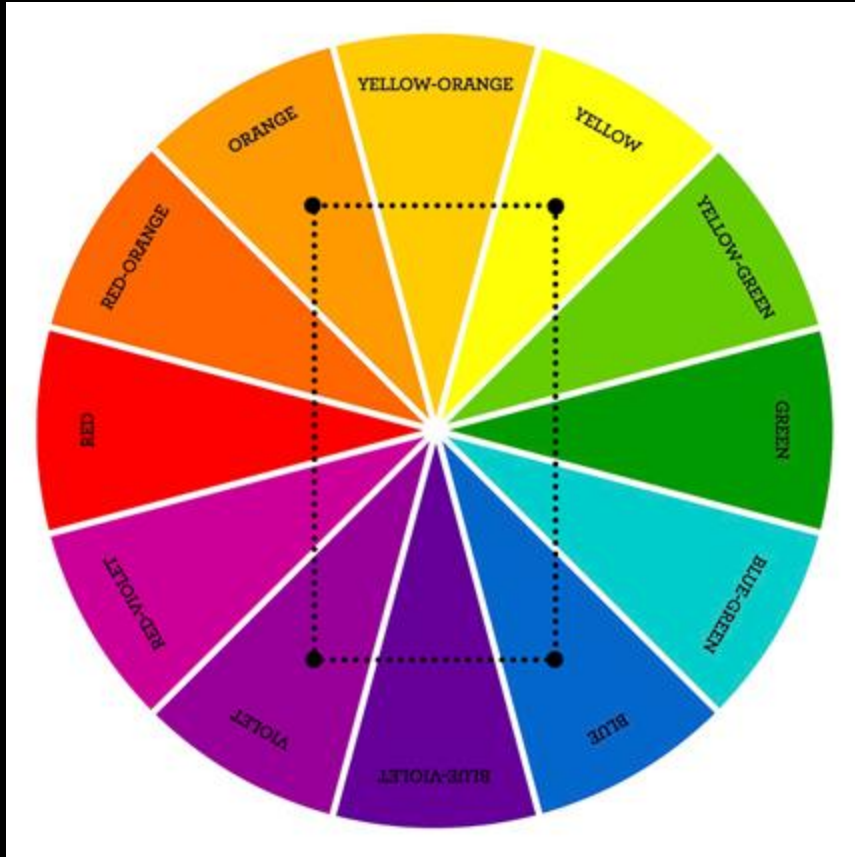
Ministry of Shipping  
and Fisheries  
1917

1917

art





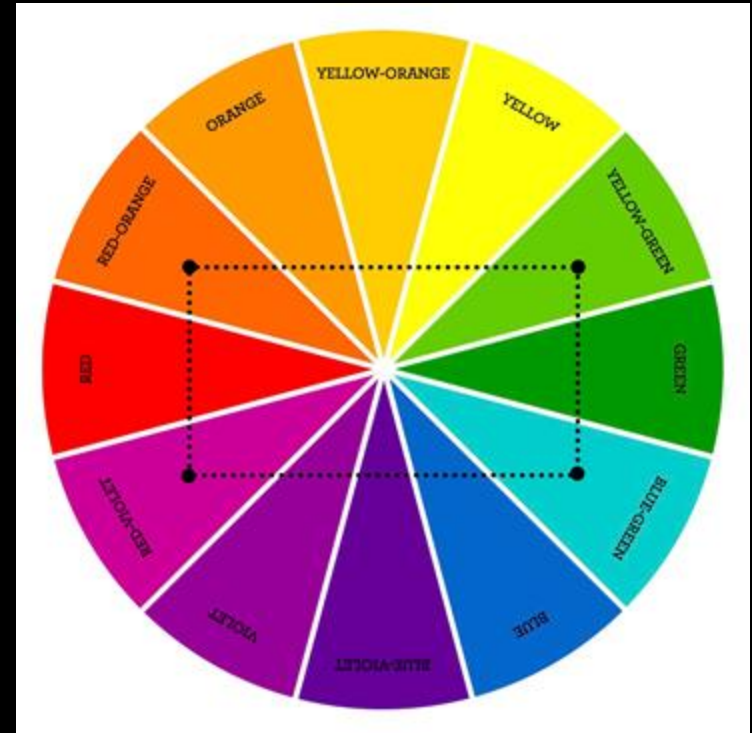


Because the four colors have to form a rectangle to fit this scheme, there are really only so many combinations that you can form. Six, to be exact:

1. orange, yellow, blue, violet
2. yellow-orange, yellow-green, blue-violet, red-violet
3. yellow, green, violet, red
4. yellow-green, blue-green, red-violet, red-orange
5. green, blue, red, orange
6. blue-green, blue-violet, red-orange, yellow-orange

In a Tetradic complementary scheme, a combination of four colors that are made up of two complementary color pairs. (Remember, two colors are complementary if they are opposite each other on the color wheel.) To make it even easier, this kind of color combination is also known as *rectangular tetrad* because when the four colors are connected on the color wheel they form a rectangle.

**Tetradic colors tend to be quite vibrant and can even be jarring if used in equal amounts. To avoid creating artwork that is hard to look at when using this type of color scheme, choose one dominant color and use the other three to accent.**



# Lesson 1 OBJECTIVES:

- I can DEMONSTRATE abstracting from nature to create my own camouflage.
- I can DEMONSTRATE drafting out my final ship silhouette with crisp clean lines.

# Lesson 2 OBJECTIVES:

- I can IDENTIFY a Tetradic color scheme for my camouflage.
- I can DEMONSTRATE mixing my gouache to create my tetradic palette.
- I can DEMONSTRATE painting my final ship silhouette with crisp clean lines.

# Lesson 3 OBJECTIVES:

- I can DEMONSTRATE painting my final ship silhouette with crisp clean lines.
- I can REFLECT and DESCRIBE why I chose the natural object I chose for my camouflage.