

**Meet the Masters**

**January Program**

**Pablo Picasso “The Lovers”**

**Edward Hopper “Cape Cod Evening”**

Feelings and emotions can be expressed through art. Both Picasso and Hopper painted people alone in simple surroundings. These two paintings reveal humans interacting in different ways. Picasso’s “Lovers” are touching and showing affection for each other while Hopper’s “Cape Cod Evening” shows two people turning away from one another.

The following pages will provide more information about the artists.

**Topics for Discussion:**

1. What do you think of these two paintings?
2. How do you think the people in the paintings feel about one another? Why?
3. Which painting do you like best?

**Hands-on Art Activity:**

**Teacher Preparation: The children should bring magazine clippings from home. They should choose pictures of people of all ages and sizes. We will make a “People Collage”. (See attached note to be copied and distributed).**

**Materials:**

heavy paper or cardboard (various colored construction paper 11 “x14”)  
white glue or glue stick  
magazine clippings  
cray-pas or oil pastels

**Directions:**

1. Choose pictures from the magazine clippings of people and trim carefully
2. Arrange the faces on your paper to show interaction between the people. Do not glue until you are sure of your composition.
3. Using cray-pas outline the people and fill in the background with a whole environment for example an interior with a window, wallpaper etc. or outside at a park or playground.

Be sure to write your name on the front of your paper.

Dear 4th grade student,

In preparation for our Meet the Masters session scheduled on \_\_\_\_\_  
we will need you to bring in magazine clippings which contain **people of all ages  
and sizes.**

We will be making a "People Collage".

Please bring the magazines to school by \_\_\_\_\_

Thank-you,

Your Meet the Masters Volunteers

## Feelings in Art

Pablo Picasso "The Lovers"  
Edward Hopper "Cape Cod Evening"

### About the Artist

## PABLO PICASSO

(1881-1973)



Many people say Pablo Picasso was the boldest, most innovative painter of our time. And he was not only a painter. Picasso is also well-known for his sculpture, ceramics, and drawings. In every medium, he challenges the viewer to see a part of the world in a new, startling, and often frightening, way. We see a chair standing on a table, or a woman constructed of hard, circular disks — and we wonder why a painter would choose such odd and unreal positions and shapes. But Picasso once said, "When I want to paint a cup, I will show you that it is round; but it may be that the general rhythm and construction of the picture will oblige me to show that roundness as a square."

Picasso was born in Malaga, Spain, in 1881. He was considered a child "genius" and was already an outstanding painter in his young teens. At age 23, he settled permanently in France. Many of his artistic "periods" are famous. In the first of these, the "Blue Period," he used a palette of almost nothing but blues, and featured subjects full of moodiness and sadness.

The Blue Period lasted only about three years and was followed by a "Rose Period," then by a period of "giant," larger-than-life figures. Then, in 1907, Picasso painted "Les Femmes d'Alger (O. J.)" — a painting of five large, angular women with striking masklike faces. The painting launched an artistic cult that would last for years and be adopted by artists all over the world. This "cult" was Cubism. As one writer said, "This picture [and the whole school of Cubism] marked a decisive break with traditional notions of beauty and harmony." Cubism now is known as a style of painting in which the painter divides his subjects into a series of flat planes and angular, "cube-like" shapes.

In the 1920s, Picasso changed his artistic directions again. In the early decade — his "Neoclassical Period" — he painted large, full-bodied human figures. "The Lovers" is one of the most famous of these. But the pleasing, harmonious style of this period was not to last. In 1937, in his famous anti-war painting, "Guernica," Picasso expressed his personal political rage at the bombing of the town of Guernica during the Spanish Civil War (1936-1939). The painting shows chaos, disaster, and human suffering in a strangely terrifying way. There is a feeling of helplessness in the suffering that is the essence of persecution and political strife.

Later in his life, Picasso's style of painting and sculpture seemed to mellow, as though he had reconciled with himself the anger and frustration of earlier years. No matter what style Picasso chose, he was always the leader of a trend. Few, if any, painters in history have been able to excel in so many different styles and manners of painting. Most art critics are sure that Picasso's paintings will be treasured for generations.

Picasso painted "The Lovers" during this "Neoclassical Period" — a period during which he painted many large, "classical" figures like these. Most are women or women with children. Most of these figures are full-bodied, stately, and healthy-looking.

The dominant feeling of this painting is one of unity, or perhaps sympathy, between the two lovers. Picasso has created this effect in several ways. First, nearly every detail of the postures of the two figures shows that they are responsive to each other. The woman's head is inclined toward the man's. The pair's left arms are bent in the same angle. The man's right arm encircles the woman as hers reaches toward him. The attentiveness of the man is evident in his glance. He seems ardently concerned with his partner.

Notice the colors in which Picasso has dressed his lovers. The woman wears a green mantle; the man a suit of red. These complementary colors work together, making the two figures seem like two halves of a larger whole. Their interaction seems to create a far greater unit than would any two more separate figures. The colors of the painting are all of nearly equal value — adding to the sense of harmony.

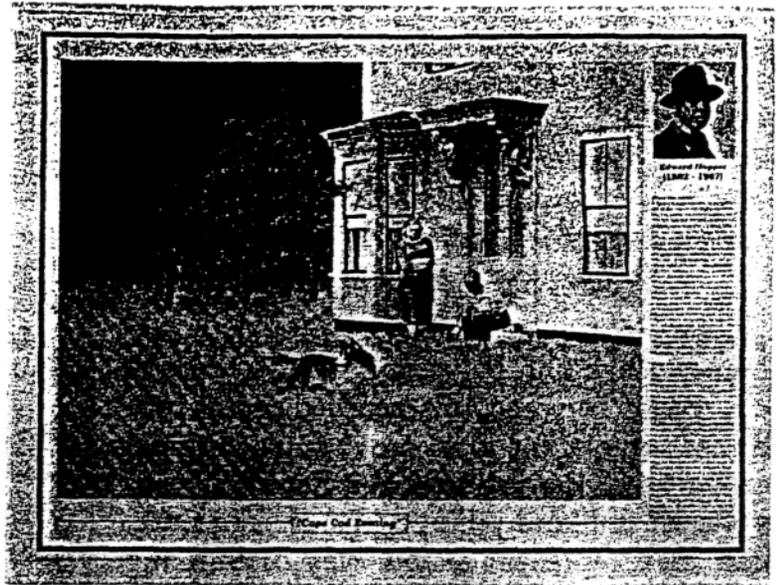
### SUGGESTED ACTIVITIES

1. Notice how real and "human" the figures in "The Lovers" are. As an experiment, try to redraw "The Lovers" in a more abstract way. In art, "abstract" means "not realistic." In abstract art, a face may be drawn as just a triangle, an arm as just a line. The important idea is that the shapes you choose for body parts still have meaning for YOU — no matter how strange they may look. When you have completed your drawings, compare them with each other, and with the original. What insights do you think can be gained from drawing in an abstract way?
  2. Picasso used the complementary colors red and green to dress the two figures in "The Lovers." These colors help form a bond, or feeling of oneness, between the lovers. As an experiment, make a quick pencil drawing of your own in which two figures dominate the drawing. The figures don't have to be human, or even recognizable. Make a xerox or tracing of your drawing, so you have two copies. Color one pair of figures with your choice of complementary colors. Then color the other pair with non-complementary colors of your choice. Notice how different the figures seem in each drawing. Notice the bond that is created between figures of complementary colors. Did you achieve a similar bond, or close feeling, with your non-complementary colors?
  3. Many painters shun the use of clear, distinct outline for their subjects. Picasso used this technique freely. How would you describe the use of line in "The Lovers"? What purpose does it serve? With what other tools, besides line, do painters make boundaries between figures or objects in a painting? As an experiment, use lines to draw a figure — a man, a horse, an apple, anything you like. Now re-create the same figure, but WITHOUT using lines. Compare your results with those of the other members of your group.
  4. The figures in "The Lovers" seem in deep sympathy with each other. Picasso used gestures, facial expressions, and colors to help produce this effect. As an experiment, create your own painting of either "lovers" or "haters." Use as many of Picasso's tools as you can to create either a loving atmosphere, or a feeling of hate and distrust, in your figures. Compare your painting with those of your group members.
- As a research project, find out more about Pablo Picasso's art. Select a painting from one of his other periods — for example, the Blue Period or the Cubist Period. Write a brief essay, telling how the painting you chose represents its period, why Picasso painted it the way he did, and so on. Use as many details as possible to support your ideas.

## Edward Hopper (1882 - 1967)

Edward Hopper is often compared to John Sloan and other members of Robert Henri's Ashcan School of painters. It is true that, like Sloan, Hopper was trained as an illustrator and was attracted to the idea of painting scenes of everyday life. But in many respects, the two artists were as

different as night and day. Whereas the works of John Sloan are characterized by a kind of vitality and energy, the paintings of Edward Hopper are stark and suffused with loneliness and longing. His works have been described as psychological portraits of the American experience, in terms of both people and landscape.



Edward Hopper was born in Nyack, New York, in 1882, but he lived most of his life in New York City. That city, as well as the countryside of New England, were to serve as his primary inspiration throughout his career. Edward Hopper studied at the New York School of Art under Robert Henri. In the early 1900s, he made several trips to Europe, but he was largely unaffected by the new developments in art — such as cubism and Fauvism — that were sweeping the continent. Returning to his home turf, Hopper began to paint scenes of city and country life in the style that made him famous. Many of these scenes were devoid of people. But even those that depicted men and women seemed somehow empty. Hopper used a cool palette, and as a result his paintings are bathed in a kind of cold light. He had a reporter's eye for detail, but the sensibility of a poet. This combination allowed him to reveal the psychological depths of his subjects — evoking sympathy but never pity in the viewer.

Hopper's most famous works emphasize the loneliness and alienation of modern urban life. He believed that people were becoming more isolated as cities grew larger and more impersonal. His rural scenes evoke a vanishing, simpler way of life that had been all but destroyed by the ravages of the Depression. Although his works seem melancholy, they are never depressing. Instead, their cold beauty makes them seem almost majestic. Since his death in 1967, Edward Hopper has become one of America's most celebrated artists — and rightly so.