

Depiction of the body

Matisse

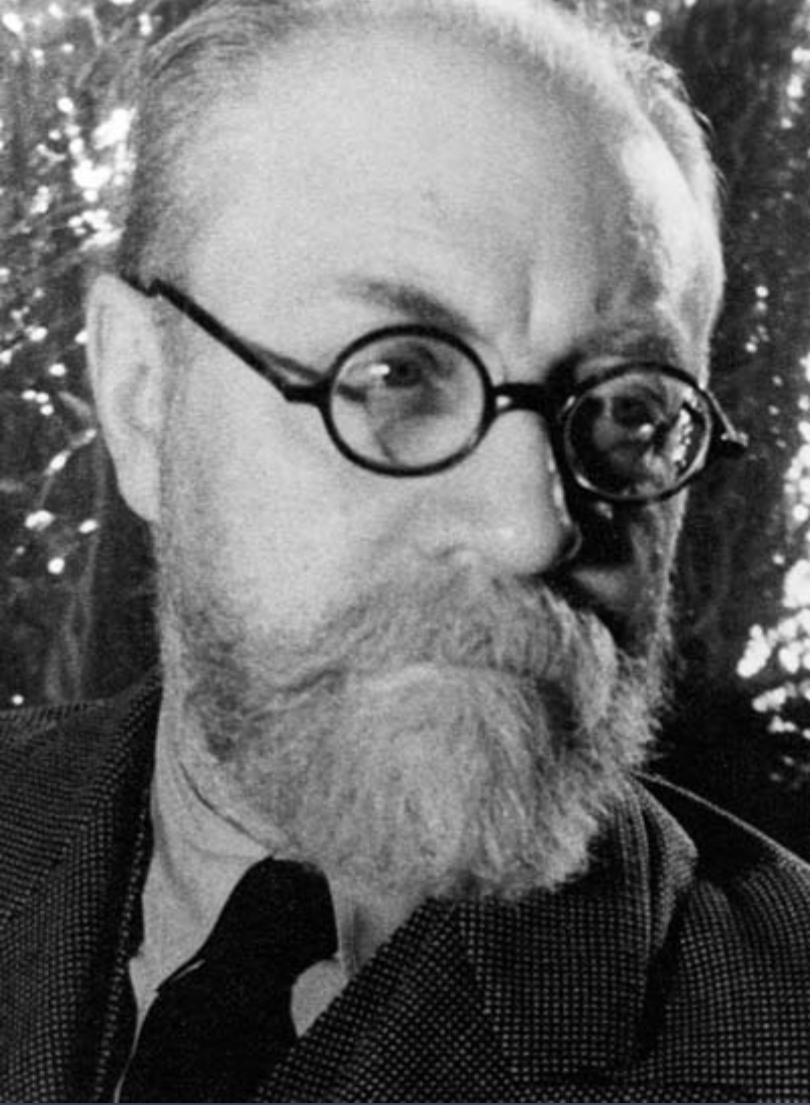
vs.

Picasso

Karie Edwards

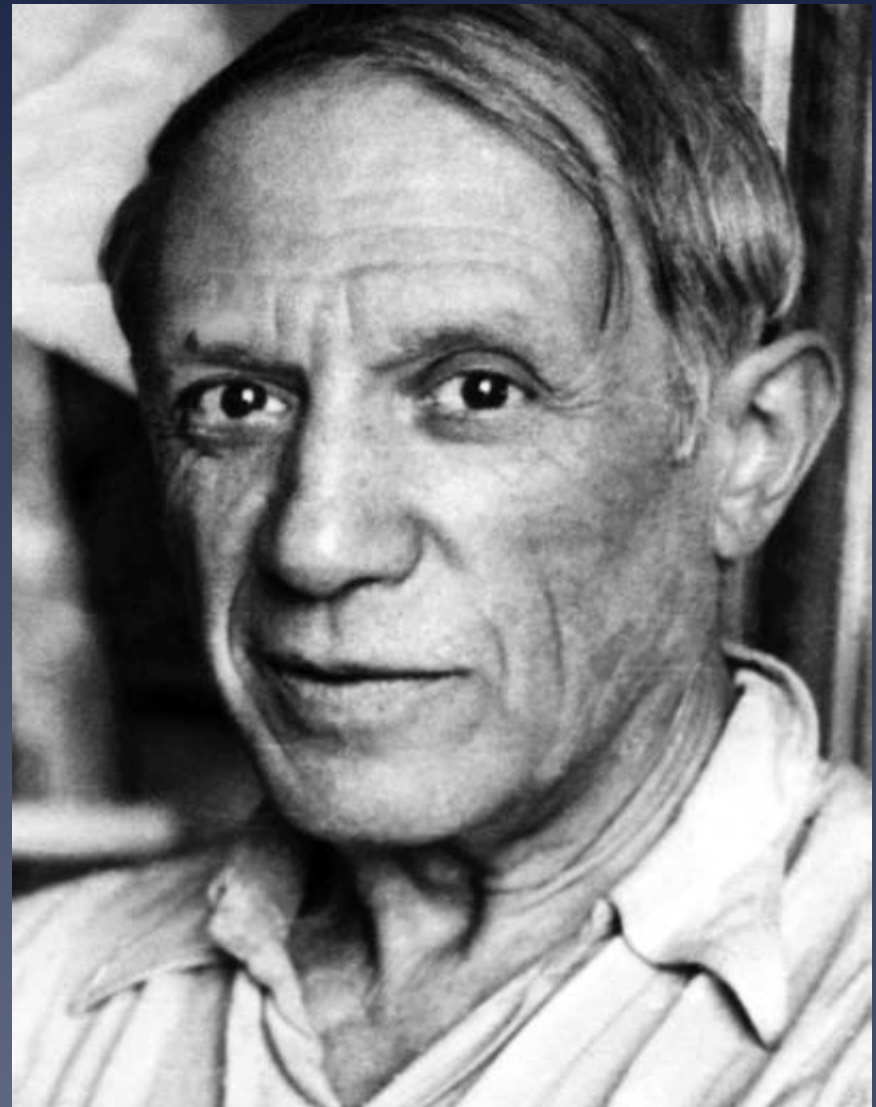
Eric Jones

Chenla Ou



Henri Matisse
1869-1954

Pablo Picasso
1881-1973



Henri Matisse and Pablo Picasso were two of the twentieth century's greatest rivals and yet no two artists inspired each other more.--
www.matisse-picasso.org

“Expression, for me, does not reside in passions glowing in a human face or manifested by violent movement. The entire arrangement of my picture is expressive; the place occupied by the figures, the empty spaces around them, the proportions, everything has its share.”
– Henri Matisse

“The different styles I have been using in my art must not be seen as an evolution, or as steps towards an unknown ideal of painting. Everything I have ever made was made for the present and with the hope that it would always remain in the present. I have never had time for the idea of searching. Whenever I wanted to express something, I did so without thinking of the past or the future. I have never made radically different experiments. Whenever I wanted to say something, I said it the way I believed I should. Different themes inevitably require different methods of expression. This does not imply either evolution or progress; it is a matter of following the idea one wants to express and the way in which one wants to express it.” -- Picasso

“We must talk to each other as much as we can. When one of us dies, there will be some things the other will never be able to talk of with anyone else.” --Henri Matisse to Pablo Picasso

Matisse Time Line

1869: Born in Cateau-Cambrésis, France

1887 - 1889: Studies law in Paris; returns home and works as a clerk in a law firm

1890: Suffers appendicitis; during year-long recovery begins to draw and paint

1900: Moves to Paris and enrolls in art school

1905 -1906: Meets Picasso

1918: Exhibits with Picasso at the Paul Guillaume Gallery, Paris

Late 1920s: Critics proclaim him a "has-been" and suffers an "inspirational crisis"

1930s: Makes a triumphant return to painting

1941: Suffers intestinal infection resulting in restricting him to work mostly from a bed or wheelchair

From 1946: Participates with Picasso in public events; they meet in private and exchange artwork

1954: Dies in Nice, France

Picasso Time Line

1881: Born in Málaga, Spain

1892: Begins formal art studies

1904-1907: Moves to Paris; during this time he meets Matisse

1918: Exhibits with Matisse at the Paul Guillaume Gallery, Paris

Late 1920s: Picasso parodies Matisse's artwork with his own

1942-1943: Picasso sends Matisse his portrait of Dora Maar as a get-well present and chooses Matisse's Seated Young Woman in a Persian Dress in exchange

From 1946: Participates with Matisse in public events; they meet in private and exchange artwork

1956: Paints The Studio at La Californie series in response to the death of Matisse

1973: Dies in Mougins, France

Le Bonheur de Vivre (Joy of Life)-1905



Matisse

Picasso



Les Femmes d'Alger (O.J. Version O)-1907

- * Grouped figures
- * Obvious influence of African and Asian figurative shapes
- * Joy of Life gives the viewer a sense of celebration while Les Femmes d'Alger (O.J.) provides the viewer a sense of consequences
- * Heavy curtains, similarity of figure rendering, similarity in figures poses
- * Picasso renders his figures in the Cubist style of geometric shapes, they are flattened and lack emotion and depth. There is little sense of background and no perspective.
- * Matisse renders his in Fauvist style providing bold pure color purely for optical pleasure, a receding background which pulls the viewer through the painting, and a sense of serenity.

Italian Woman-1916

Picasso



Matisse



Card Player-1913/14

- * Shows the artists trends of current style, Picasso shifts to cubism and Matisse stays to fauvism
- * Subject for Matisse is still form
- * Picasso focuses on the (shattered, fragmented—NOT 😊) central perspective and splits form up into facet-like stereo-metric shapes
- * Picasso maintains his "cafe life" themes as evidence by subject matter, environment and cards.
- * Matisse holds true to his figure style but lacks his vibrant color, institutes passage--the right shoulder blurs into the non-defined background. Figure maintains "Asian" essence
- * Picasso has shifted to cubist form while Matisse maintains a naturalistic form
- * Neither provide background or sense of perspective

Dance-1910

Picasso



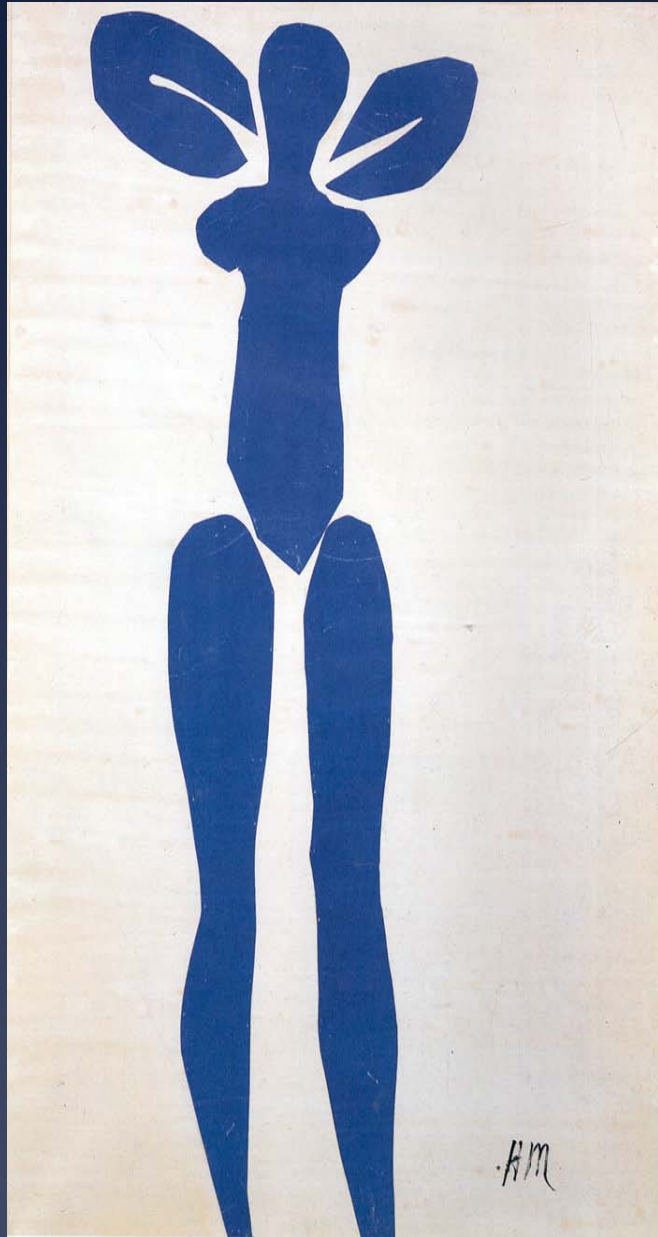
Matisse



Three Dancers-1925

- * Shows Matisse's influence on Picasso as evidence by the similarities in form, motion, and subject matter
- * Picasso depicted the forms with grotesque and jagged lines, bright colors and obvious texture
- * Both artists female figures are being used to convey a message
- * Picasso's female figures are wild and colorful, not tame and serene, emotion seems more intense
- * Matisse portrayed his female figures as light hearted, carefree and joyous
- * Both have the same subject matter, figures in a circle and holding hands
- * Matisse's is rendered naturalist with a sense of organization and pleasure while Picasso's figures are wild and rendered organically abstracted.
- * Both have heavy dark outlines
- * Picasso's still contains "café life" element such as "wallpaper"
- * Picasso has intentionally flattened his image but has given us some perspective through the window view, while Matisse has provided depth through an aerial perspective evidenced by a hilly landscape and blue sky.

Standing Blue Nude-1952



Matisse

Women of Algiers-1955



Picasso

<http://www.youtube.com/watch?v=qInBcaZEGb0>

- * Both works contain simplistic female forms which are rendered naturalistic as well as cubistic
- * Both contain the reoccurring element of the reclining pose
- * Matisse's is a simple contour line silhouette lacking detail but evoking emotion
- * Picasso has retendered his figures both naturalistic and cubistic.
- * Matisse's shift in style and choice of medium was due to complication form intestinal illness which relegated him to a bed or a wheelchair
- * Picasso's female figures seem to have become more geometric but he has added the naturalistic queen-like figure
- * Both depict their reclining figures in blue

How do representations of the body change?

Matisse: Originally he was naturalistic but moved toward a more stylistic female form. He used form to convey a his personal message not one of social or political climate.

Picasso: Started as a symbolist progressed to cubism, then to stylized and naturalistic and proceeded to organic. He rendered the body and his art work as a message of the current social climate, not of current events but his personal feelings of the current social climate. Guernica was the first politically driven piece of work he did. His work always holds true to his cubist preference.

How does the meaning of the human body change?

Matisse: Throughout his career his figures seem to maintain a sense of joyfulness, serenity, and calm. He focuses on the female human body. The only change is going from detailed to a more stylized figure.

Picasso: His outlook or opinion of, particularly the female figure, maintains a distorted portrayal of women. His figures give the essence that women are objects of pleasure but not always beautiful.

Are there other uses of the body in art which are not concerned with representation but with using the body to convey some other message? If this is the case, why is the human body used?

Matisse: He always conveyed pleasure and joy with a sense of carefree life style which didn't reflect the cultural climate. He use the human body, predominantly the female body, in a sense to escape the real world.

Picasso: He use the human figure to portray the degradation of society in his personal opinion. He would reshape and reassemble the figure according to the ideas that he wanted to express and the way in which he wanted to express it.