



PiXL Gateway: Progression - Art

Year 12-13 Art



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I. Art Vocabulary

ART:

Currently, within the Art section of the app, we have the following units:

- Develop
- Explore
- Record
- Present

Develop Keywords and Definitions

Word	Definition
genre	The word genre in art means a type of art such as music, drama, literature or visual arts.
theme	The theme is an idea that reoccurs in an artwork.
subject	A subject is the main idea in a piece of artwork.
past	The past refers to a time that's gone by or no longer exists.
present	Present is when something is existing or happening now.
location	A location is a place, position or where something is situated.
generate	To generate ideas means to create ideas.
identity	Identity refers to a person's beliefs, personality or looks.
unity	Unity describes when things are joined together.
sustained	Sustained is when something continues for a long time.
focused	Focused is when your work is concentrated on working towards something in particular.
social	The word social, in art, refers to interacting with others.
cultural	The word cultural, in art, refers to particular beliefs, values or attitudes associated with the arts.
sensory	Sensory refers to the physical senses humans have.
creative	To be creative in art you need to be able to use your imagination.
analytical	To be analytical means to carefully examine something in detail.
influential	The word influential describes something which has lots of influence.
reference	The word reference in art means something you refer to.
connection	The word connection describes a link to another artist, subject or media in your work.
traditional	Traditional describes something that is a habit or unchanged.
contemporary	The word contemporary describes something produced or happening in the present.
historical	Historical describes something which happened in the past.
abstract	Abstract describes something which doesn't look like anything specific or something that exists.
still-life	The word still-life, in art, refers to artwork that portrays inanimate objects.
realism	Realism refers to a style of artwork that appears realistic.

cubism	Cubism refers to a style of art where images have interlocking planes and geometric shapes.
surrealism	Surrealism is a style of art that is based on dream-like scenarios.
impressionism	Impressionism is a style of art where small brush strokes were used to create a piece of work to depict how we see scenes of everyday life.
expressionism	Expressionism is a style of artwork that is subjective and made for an emotional effect.
thematic	Thematic is when the work relates to a particular theme.
expressive	Expressive is when a particular thought or feeling is portrayed in a piece of artwork.
appearance	Appearance refers to the way that the artwork looks.
deconstruction	Deconstruction is when something is fragmented or distorted in some way.
objective	Objective is when an artwork is not influenced by the artist's own thoughts or opinions.
subjective	Subjective is when an artwork is influenced by the artist's own thoughts or opinions.
interpretation	Interpretation, in art, demonstrates the way that an artist has translated what they have learnt.
representational	Representational refers to the physical appearance of something.
perceptive	The word perceptive, in art, is when something appears in a sensitive manner.
stimulus	A stimulus is something that provokes a reaction and inspires.
ethical	Ethical is something with good morals and standards.
political	Political relates to public affairs and the government.
global influence	A global influence is something that is influenced by a wide range of people.
environmental	Environmental relates to human activity on the natural world.
sustainability	Sustainability focuses on the needs of the present without influencing future generations.
consumption	Consumption is about the using, eating or buying of something.
conceptual	The word conceptual, in art, is when the idea behind a piece of artwork is more important than the finished outcome.
theoretical	Theoretical refers to the theory behind a subject.
figuration	Figuration is the creation of a figure in the form of an outline.

Explore Keywords and Definitions

Word	Definition
painting	A painting is a picture made using paint.
drawing	A drawing is a picture that is created using pencil or pen.
print-making	Print-making is the process of making artwork using a print process.
sculpture	A sculpture is a three-dimensional piece of art.
image-making	Image-making is a visual picture created to sell a product or promote a brand.
branding	Branding is when something is marketed.
advertising	Advertising is something that advertises a product or service.
illustration	An illustration is a picture or drawing.
design	A design is a plan to show what something will look like.
interior	An interior relates to the inside of something.
textiles	Textiles is a type of art where fibres are used to create something practical or decorative.
exploration	Exploration is where you investigate something in detail.
mark-making	Mark-making refers to the type of marks created in an artwork.
expression	Expression is to communicate how you think or feel.
photography	Photography is a type of art where you take or process photographs.
transfer	Transfer is to move something from one place to another.
manipulate	When you manipulate something, you have some control over it.
distort	To distort something is to change it from its original form.
relief	The word relief in art is when a piece of artwork is made using multiple layers of material that are raised.
application	The word application, in art, refers to the way a material is applied to a surface.
lens based media	Lens based media is artwork created using photography, film or animation.
film-based	Film-based is artwork created using film.
product design	Product design is a new product that is designed and sold.
spatial design	Spatial design is the design or renovation of interior or exterior spaces.
information design	Information design is when you display information in an effective manner.
juxtaposition	Juxtaposition means to place two or more things side by side in a piece of work.
problem-solving	Problem-solving is when you find a solution to a difficult problem.
focal point	A focal point refers to something that you are most focused on.
perspective	The word perspective, in art, is when you create the illusion of three dimensions on a two-dimensional surface.
chiaroscuro	The word chiaroscuro refers to light and dark in a painting.

dramatic	Dramatic is when something sudden happens or occurs in a piece of artwork.
elongated	Elongated is when something is stretched, pulled and made longer.
exaggerated	Exaggerated is when something is made larger or more excessive than intended.
construction	Construction is when something is assembled together into a composition.
challenge	Challenge in art is when you push your ideas to the extreme, beyond normal expectations.
advanced	The word advanced, in art, is when the development of an idea has gone even further.
methodology	Methodology in art is when a process is questioned to assess its effectiveness.
multidisciplinary	The word multidisciplinary, in art, is when you extract knowledge from a range of different art disciplines.
interdisciplinary	The word interdisciplinary, in art, is when multiple disciplines are used together - such as the concept process and tools.
rigorous	The word rigorous, in art, means to carefully think about and strictly apply what you have learnt.
integration	The word integration, in art, is where you demonstrate your understanding of what you have learnt by creating a piece in response.
function	Function refers to the responsibility and purpose of something.
complex	The word complex, in art, refers to when an artwork is made up of many different parts.
silhouette	A silhouette is an outline of something filled with a dark colour.
technical	The word technical, in art, refers to the method used to create something.
dominant	Dominant is when something is more significant than something else.
cohesive	The word cohesive, in art, refers to when all elements of a work fits together well - for example showing a clear journey from start to finish.
concentrated	The word concentrated, in art, is when an idea is directed towards a certain outcome.
accentuate	The word accentuate, in art, refers to when an artwork has a noticeable feature.

Record Keywords and Definitions

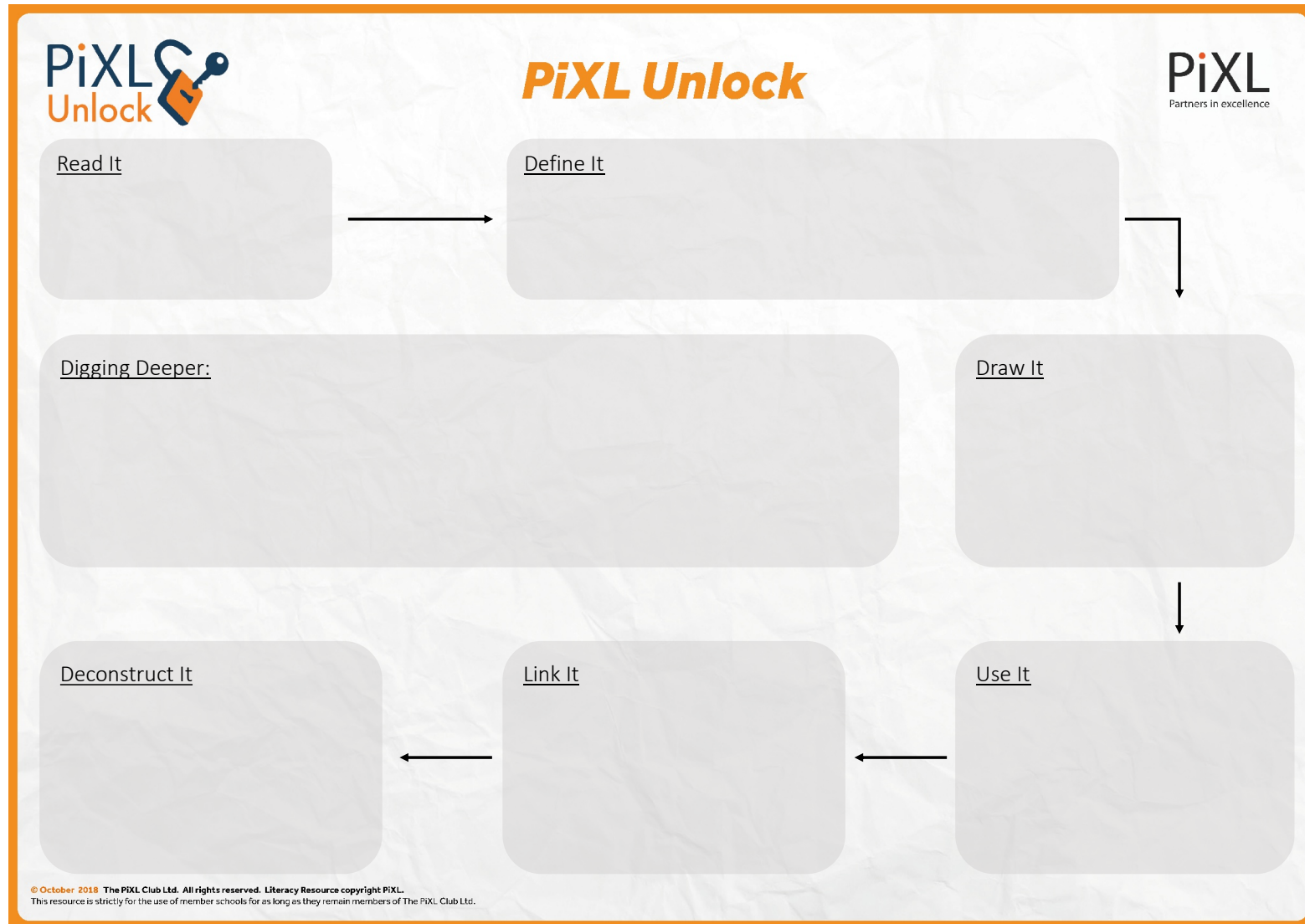
Word	Definition
judgement	Judgement is when you make a decision or form an opinion about an artwork.
draw	To draw is to make a visual mark on something.
sketch	A sketch, in art, is a quick drawing.
plan	A plan is when you decide what you are going to do for a project.
decide	To decide means to make a choice about an idea after exploring numerous options.
practice	Practice is the process of continuing to try something out.
activity	An activity is when you do something.
note-taking	Note-taking is when you research and collect relevant information.
visual	A visual is when you illustrate something.
image	An image is how something is represented.
sketchbook	A sketchbook is a pad used for drawing.
worksheet	A worksheet, in art, is a recording on paper.
journal	A journal is a daily record of events.
secondary	A secondary source is something that has been recorded, such as an image or text.
skill	A skill is the ability to do something well.
refine	The word refine, in art, is when you seek to remove unwanted elements in a piece of artwork.
review	To review something, you examine it in detail in order to critique it.
source	A source is where something has originated from.
primary	A primary source is an original source used to inform an idea or drawing.
thoughts	Thoughts are when you think about something to provide an opinion.
self-evaluation	A self-evaluation is when you self-assess something.
concept	A concept is an idea or a plan.
experience	To experience is to gain knowledge through practice.
practical	A practical is when you actually do something.
annotate	To annotate you explain or comment on your own or others' work.
illustrate	To illustrate is to create pictures.
decorate	To decorate is to enhance something in order to make it look more attractive.
visual language	Visual language is the use of visual elements to communicate something.
observation	Observation is when you closely observe and look at something in detail.
continuity	Continuity is when something is clear and consistent.
dynamic	The word dynamic, in art, refers to when there are many ideas.

engagement	The word engagement, in art, refers to captivating an audience.
substantiate	When you substantiate, in art, you provide evidence for decisions made.
simplification	Simplification is the process of making an idea easier to understand.
exemplify	The word exemplify in art is to provide a typical example of something.
logical	Logical describes when something is expected to happen or makes sense.
coherent	Coherent is when an idea is consistent and clear to understand.
extend thinking	When you extend thinking, you continue to question and push ideas forward.

Present Keywords and Definitions

Word	Definition
meaningful	Meaningful describes an idea with a specific purpose.
perception	Perception is how something is understood or interpreted by an audience.
response	A response is when you create a reaction to something with a visual outcome.
intention	Intention, in art, is when you construct a plan to show what you intend to do.
presentation	The word presentation, in art, is when you present something in a certain manner.
creative	The word creative, in art, is to use your imagination.
engage	To engage is to involve people in something.
clarify	To clarify, in art, is to make something clear to an audience.
legible	The word legible describes writing or text that can be read.
independent	To be independent is to be individual and dependent on your own ideas.
imaginative	To be imaginative is the ability to think about things in new ways.
solution	A solution is to solve a problem by reaching a final outcome.
conclusion	A conclusion in art is the end product.
final idea	A final idea is a conclusion to a project.
original	The word original describes something that is unique and different.
combination	Combination is when different parts of something are connected.
purposeful	Purposeful in art is when you have a definite aim.
insight	Insight is when you gain deep understanding.
mastery	Mastery is when you demonstrate extensive skill or knowledge of an art form.
explicit	Explicit is when something is clear and exact.
rigorous	Rigorous means to carefully think about and strictly apply what you have learnt.
realisation	Realisation is to achieve something you intended to.
message	A message is something you are communicating to the audience.
connection	A connection is a link between the work of another person, subject or media in your work.
development	Development is when something changes or evolves over time.
intellectual	The word intellectual describes an idea that is well thought out.
sophisticated	Sophisticated is when a wealth of experience or knowledge informs an idea.
significance	Significance refers to the importance of something.
aesthetic	Aesthetic is concerned with the beauty of a piece of artwork.

II. The PiXL Unlock Template



III. Summer Reading list

Art in Theory 1900-2000: An Anthology of Changing Ideas Paperback – 23 Sep 2002 by Charles Harrison and Paul Wood, Blackwell Publishing

How to Write About Contemporary Art Paperback – 1 Sep 2014 by Gilda Williams, Thames and Hudson

This Is Modern Art by Matthew Collings (1999-06-12) Hardcover, by Matthew Collings

Understanding Modern Art New Edition (Isms) – 22 Nov 2012, by Sam Phillips,

What Are You Looking At? 150 Years of Modern Art in the Blink of an Eye Paperback – 7 Apr 2016, Will Gompertz

Art: The Definitive Visual Guide Hardcover – 6 Sep 2018, By Andrew Graham Dixon

The Paintings That Revolutionized Art Paperback – Illustrated, 1 Apr 2015, Claudia Stauble

Artists: Their Lives and Works Hardcover – 7 Sep 2017, Andrew Graham Dixon

Ways of Seeing (Penguin Modern Classics) Mass Market Paperback – 25 Sep 2008, John Berger

The Story of Art Paperback – 21 Jul 2007, Phaiden, by E.H Gombrich

A World History of Art, Revised 7th ed. Paperback – 10 Aug 2009, John Fleming, Hugh Honour

Modern Art. A History from Impressionism to Today (Bibliotheca Universalis) Hardcover – 25 Feb 2016, by Hans Werner Holzwarth

Harthill B and Clarke R – *Collagraphs and Mixed Media Printmaking Handbook* (A & C Black, 2005)

Beverly Hale R – *Drawing Lessons from the Great Masters* (Watson-Guptill Publications, US, 1989)

Simpson I – *Drawing, Seeing and Observation*, 3rd revised edition (A & C Black, 2003)

Phaidon Editors – *30,000 Years of Art: The Story of Human Creativity Across Time and Space* (Phaidon Press, 2007)

Hughes R – *The Shock of the New – Art and the Century of Change*, enlarged edition (Thames and Hudson, 1991)

Pointon M – *History of Art – A Student's Handbook*, 5th edition (Routledge, 2014)

IV. Links to TED Talks/Articles/Documentaries/Books/Journals

TV, videos, articles and essays

www.theguardian.com/artanddesign/gallery/2019/apr/24/the-art-of-visual-storytelling-in-pictures

www.theguardian.com/uk-news/2019/may/15/parliaments-art-collection-to-include-more-women

Andrew Graham

<https://www.andrewgrahamdixon.com/archive.html>

www.bbc.co.uk/programmes/b00wbwg2

www.andrewgrahamdixon.com/broadcast/italy-unpacked-2-ep-3.html

<https://www.andrewgrahamdixon.com/broadcasts.html>

Tate

<https://www.tate.org.uk/art>

www.tate.org.uk/research/publications/tate-papers

www.tate.org.uk/art/artworks/dadd-the-flight-out-of-egypt-n05767/richard-dadds-flight-out-egypt

www.tate.org.uk/art/artists/jenny-holzer-1307/jenny-holzers-inflammatory-essays

The metropolitan Museum of Art

www.metmuseum.org/toah/essays

TV, talks, Videos

<https://www.khanacademy.org/humanities/art-history/art-history-basics/tools-understanding-art>

www.khanacademy.org/humanities/art-history-basics/beginners-art-history/v/why-look-at-art

<https://www.bbc.co.uk/programmes/b01rjr1d/episodes/guide>

www.khanacademy.org/humanities/art-1010/beginners-guide-20-21/v/representation-abstraction-looking-at-millais-and-n

www.learner.org/courses/globalart/theme/13/index.html

TED talks

www.ted.com/talks/titus_kaphar_can_art_amend_history?referrer=playlist-using_art_history_to_examine_modern_day&language=en

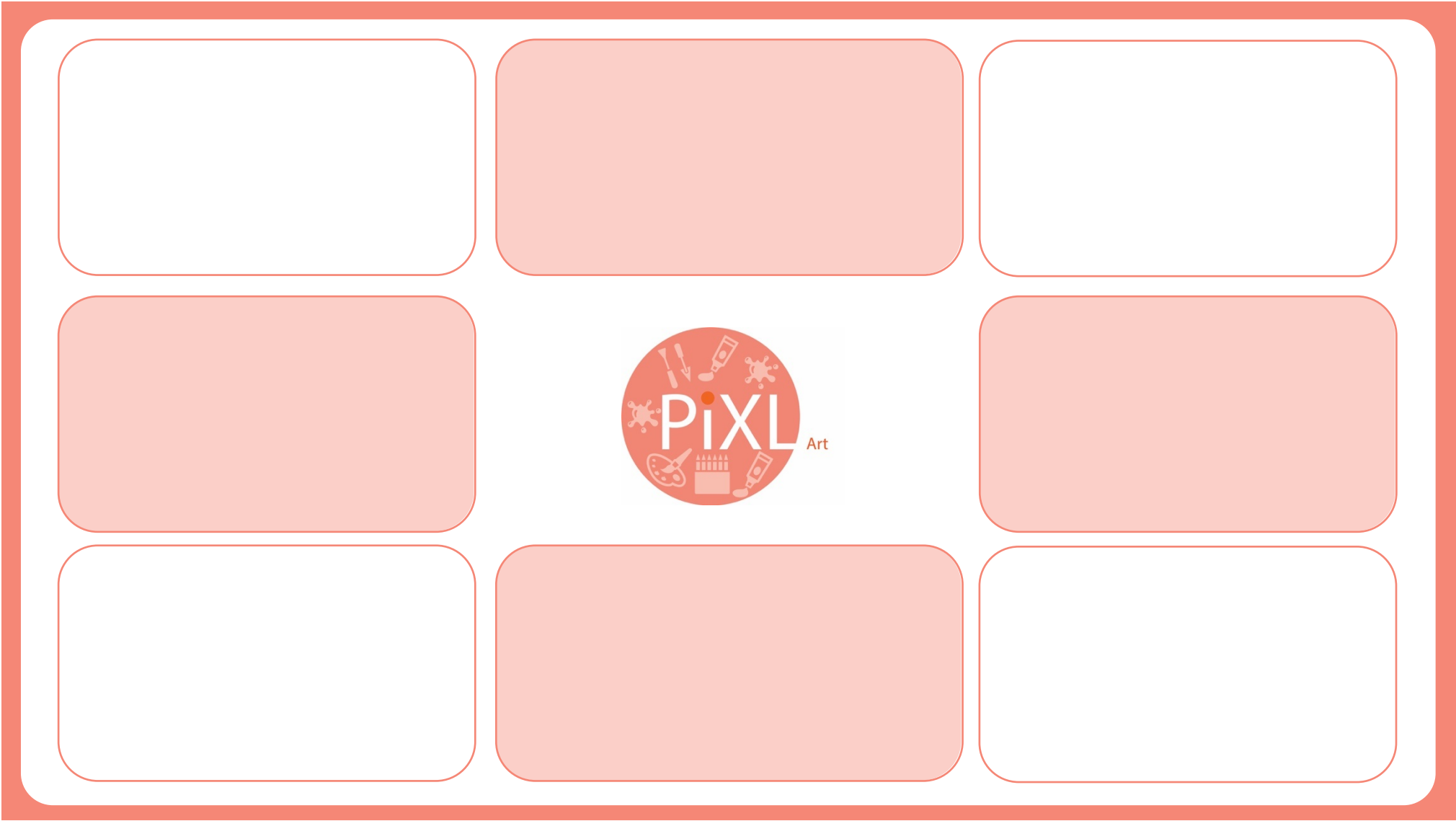
www.ted.com/talks/iseult_gillespie_why_is_this_painting_so_shocking

www.ted.com/talks/iseult_gillespie Frida Kahlo the woman behind the legend

www.ted.com/talks/alexa_meade?referrer=playlist-the_artist_is_in

www.youtube.com/watch?v=oG9jQBj1eqE

V. Knowledge Organiser Template



A knowledge organiser template consisting of a 3x3 grid of rounded rectangular boxes. The central box is shaded light red and contains the PiXL Art logo. The other eight boxes are white with a thin red border. The entire grid is enclosed in a thick red border.

PiXL Art

Name of Topic: *Bathing women by Picasso analysed by Andrew Graham Dixon 2004*

Name: *J. Smith*

Class: *12C*

Read the text and then put your thoughts in to different boxes so that you have 'boxed up' the text.

Box 1 – 3 things I did not know

- *That Picasso had created theatrical sets and worked with the Ballet, meeting his wife and allowing him to travel to Italy.*
- *That in Italy he had perhaps been encouraged to return to figurative work of the human form after looking at the great masters in Rome and Florence.*
- *That Picasso was influenced by Mythology and that he had identified with the Goddess Dionysus (who I did not realise was the Goddess of Wine).*

Box 2 – 3 things I understand better now

- *That Picasso was inspired by the simplistic qualities of the figures and murals he saw in Pompeii.*
- *He had been influenced to create this Beach scene by his personal experiences in France and at a time of historical change — e.g war had ended and it was a time of peace. This work is happy in Theme and also influenced by changes in his personal life, along with his social interactions with Poets and dancers of the Ballet.*

Box 3 – 3 things I already knew

- *That Picasso had many relationships*
- *That he had been inspired by other art he collected*
- *That he had previously explored and developed cubism*

I could:

- *Research the artist Picasso collected work of "Le Douanier" Rousseau, to understand how much he was inspired by his work*
- *Research further and also what impact Pompeii had on Picasso's other work in this period and soon afterwards?*
- *Research further the impact of historical events such as war had on Picasso's work.*

VI. Thinking Hard Revisit Template

PiXL Revisit: Ranking Triangle

Name of Topic: _____

Name: _____

Class: _____

The most important information goes at the top and then the least important at the bottom. Make sure you justify WHY you think it the most/least important.



VII. A Model of the Thinking Hard Revisit document

PiXL Revisit: Ranking Triangle

Name of Topic: *Picasso's Women Bathing 1918 analysed by Andrew Graham Dixon 2004*

What influenced Picasso to make this painting? Why does it look so different? Picasso presents women in so many different ways.... Why? How?

Name: J. Smith

Class: 12 C

The most important information goes at the top and then the least important at the bottom. Make sure you justify WHY you think it the most/least important.

Cultural /Geographical - Picasso paints women very differently depending on influence and the context of when he was working. The figures were naïve and unsophisticated because he had visited Pompeii and was struck by the graphic simplicity and frequently direct eroticism of ancient Roman mural painting – another, distant influence, perhaps, on the picture reproduced here. His work looks like it has been inspired culturally by what Picasso saw. *Women Bathing* is itself a kind of mock-mythology, harking back to the myth of the Mediterranean as an unspoiled Arcadia, free from the troubles and the complications of the civilised world, Picasso modernises the Myth and presents the women in bathing costumes in the beach scene. I think this is the most important because this is why the figures are painted in this way and so different to previous work and myth like or dreamlike in their appearance and that prior to this visit to Italy he had been predominantly developing cubism which centred on still life.

Personal/ Political/ Social/Historical -This painting was so different in style and theme because it was after the war and very different from his Cubism work because he was working in a time of peace and celebration. It was a happy time for Picasso and he depicts a beach scene because Picasso was enjoying himself on the beaches in France and Dixon described the work as naïve similar to that of the artist “Le Douanier”. Rousseau, whose work Picasso both admired and collected. Dixon is making us aware of artists styles that inspired Picasso at that time but also the personal experiences he was having, along with the historical events that shape the artists decisions and influences.

Social /Cultural - Picasso choose to centre this artwork on the figure and returned to the figure as inspiration after seeing the dancers after a trip he went on with the poet Cocteau, who he met during the war. Picasso had travelled to Rome with Cocteau to meet the members of the Ballets Russes, It was his first trip to Italy, and he travelled to Florence and Naples as well as to Rome. The experience of seeing the great masterpieces of Renaissance and Baroque art encouraged him in his return to the human figure as a source of inspiration. The work was less about exploring space and perspective and more about mythology or representations of figures he saw in Italy.

Personal -Picasso was in love and on his honeymoon. He was said to have decorated the walls of her house, and his good friend the poet Guillaume Apollinaire had written: “It was a blessed time, we passed it on the beaches. / Go there at first light, hatless and barefoot. / Quick as the flitting tongue of a toad, / Love’s Cupid wounded to the heart both fool and sage alike...” It was during his honeymoon, probably around the middle of August, that Picasso painted *Women Bathing*. It was lighter in colour and theme. The environment of the South of France was like a mythical land away from the real world.

VIII. Cornell Notes Template

Name

Date

Topic

Subject

Main Ideas

Notes

Summary

IX. A Model of the Cornell Notes document

Name *J. Smith*

Date: *1/5/19*

Topic *Picasso – Women Bathing*

Subject *looking closely at Andrew Graham Dixons article 2004 about "Women bathing", a painting By Pablo Picasso, and how he analyses the Artwork.*

Main Ideas:

*What inspired the artwork?
Finding out more about the context in which this painting was made.*

Why was it painted in this style?

Think about the putting the painting into the artist's own historical context to understand why and how it has been constructed.

Cultural

Historical

Geographical

Political

Personal and descriptive information

Gossip/ Intrigue (keeps the reader interested)

Quotes/ facts help to know more.

Dixon gives the reader a range of information from different sources to explain how and why Picasso has created this artwork and why it looks the way it does.

Notes: Naïve – What does this mean and primitivism? Why does Dixon describe the figures in this way?

The work was described as a charming and childlike piece of work and Dixon describes the beach scene as a bit like a children's Naïve illustration, or like the artwork Picasso himself collected by the artist Henri Le Douanier. I had not realized that Picasso admired this work and will need to find out more about this artist)

Historical – this was painted in 1918 just as WW1 concluded and Dixon suggested that the Theme was almost like a celebration of peace and returning to normal life. However, Dixon mentions a theatrical feel to the painting, which suggests other influences. (keeps the reader engaged)

Historical/Social/Personal – Dixon comments on the fact that Picasso travelled to Rome and Florence, and that could also be a reason why he has been inspired to turn his attention back to the human figure and move away from the cubist/special exploration of mostly still life, which had been occupying him for some time. His first trip to Italy with his poet friend was significant in his change because he went to meet Ballet dancers and his future bride (whose elegant forms would have no doubt influenced him). Additionally, by travelling to Rome and Florence, he would have seen the great masterpieces of the renaissance period and some of the poses in the painting are similar to that you might see.

Cultural – the visit to Pompeii seems very important as it strikes an interest within Picasso and started to develop his interest in Mythology, which Dixon comments on later in the text. Dixon explains that the simplicity of the Roman Mural seems to influence the artwork and figures represented in the painting.

Intrigue – Dixon keeps the reader interested by sharing gossip and personal information gained about Picassos Honeymoon. He gives quotes and descriptive personal information about his relationship and living situation. He give clues as to what Picasso's working environment was like and how he did not get on with his new wife, eventually living separately.

Social /Personal – Dixon explains how Picasso spent summers in the south of France. (Putting the work into the context of artists' own experiences) Again, making links to Mythological themes and the Mediterranean atmosphere, where man can live in perfect harmony away from the complications of the civilized world. The painting does showcase this simple life and modernizes the woman as Dixon explains fully by suggesting that they look like Nymphs with eyes closed and posed carefully like Ballerinas, wearing stripy swimsuits, however.

Summary: *Murals in Pompeii, mythology, ballet dancers and renaissance art seem to have been very influential on Picasso at this time. Additionally, the time of peace and his personal relationship and happy times spent in France.*

X. A sample article annotated

spatial assumptions of traditional figurative art, and when his chosen subjects had for the most part been still lifes. He also visited Pompeii and was struck by the graphic simplicity and frequently direct eroticism of ancient Roman mural painting – another, distant influence, perhaps, on the picture reproduced here.

Cassie **INTRIGUE** — keeps reader interested in his life

A new woman entered Picasso's life at this moment of new artistic departures. She was Olga Koklova, a slender, dark-haired ballerina in Diaghilev's company. In June 1917, shortly after the first performance of *Parade*, to which Picasso had contributed some strikingly Cubist costume designs as well as a huge drop-curtain painted in playful homage to the Italian Baroque, he pursued her to Barcelona, where the Ballets Russes were next due to perform. On July 12 of the following year, they were married, and they spent their honeymoon in Biarritz, guests of the wealthy Mima Errazuriz at the villa La Mimoserie. In return for her hospitality, Picasso decorated the walls of her house, weaving into his design some lines from *Les Saisons*, by his good friend the poet Guillaume Apollinaire, which, in my less than perfect translation, run as follows: "It was a blessed time, we passed it on the beaches. / Go there at first light, hatless and barefoot. / Quick as the fitting tongue of a foal, / Love's Cupid wounded to the heart both fool and sage alike. " It was during his honeymoon, probably around the middle of August, that Picasso painted *Women Bathing*. *Quote - from sources and people who knew him.*

Cassie
INTRIGUE
DESCRIBE
INFLUENCE

The artist's stay in Biarritz introduced him to the pleasures of life in the South of France and from this time onwards he would generally spend his summers there, claiming that the Mediterranean atmosphere inspired him to paint the mythological themes which increasingly became his principal medium of self-expression. *Salute, PERSONAL* *Women Bathing* is itself a kind of mock-mythology, harking back to the myth of the Mediterranean as an unspoiled Arcadia, free from the troubles and the complications of the civilised world, where man can live in perfect harmony with the rhythms of nature. Picasso brings the myth up to

downstairs floor of the apartment, while Picasso kept largely to the upstairs rooms, which he had turned into a studio. The photographer Brassai described this space as 'an apartment turned into a kind of warehouse', with 'four or five rooms – each with a marble fireplace surmounted by a mirror – entirely emptied of any customary furniture and littered with stacks of paintings, cartons, wrapped packages, pails of all sizes, many of them containing moulds for his statues, piles of books, reams of paper, odds and ends of everything... Madame Picasso never came up to this apartment.' At one point, the artist later recalled, he thought of pinning a sign to the door, saying "Je ne suis pas un gentleman." Within a few years, the marriage had failed and Picasso had taken up with the next of his many lovers, the young Marie-Therese Walter.

PERSONAL
QUOTE

DESCRITIVE

DIXON SUMS UP HIS THOUGHTS

Women Bathing may contain a portent of this marital disharmony. The dark-haired bather could be one of Picasso's several versions of Olga, the dancer whom he had just made his bride. Hair flowing in the wind, she stares upwards into the sky with an expression of sudden alarm, or foreboding, which introduces a note of disquiet into this otherwise light-hearted pastoral. The sea behind her is wine-dark, the colour of Dionysus, a deity with whom Picasso sometimes identified himself. She has the air of someone suddenly sensing the presence, above her, of some strange and savage god. In the background of this faintly disturbing idyll, a lighthouse tower looms grimly.

? Goddess of wine
All based on resources from a range of sources.

ITP 224: Women Bathing by Pablo Picasso

Date: 08-08-2004
Owning Institution: Musée Picasso
Publication: Sunday Telegraph "In The Picture"
Subject: 20th Century

The second of this month's five summer pictures is *Women Bathing*, by Pablo Picasso.

The artist painted this small beach scene in a charmingly naïve style that hovers somewhere between that of children's illustration and that of the so-called "primitive", Henri "Le Douanier" Rousseau, whose work Picasso both admired and collected. The picture was created in the summer of 1918, just after the conclusion of the First World War, and it is in part, perhaps, a celebration of the outbreak of peace. It can be seen in the Musée Picasso, in Paris.

DESCRIPTION!
PERSONAL
HISTORICAL
POLITICAL
CULTURAL INFLUENCE
SOUL
GEOLGRAPHICAL
STYLE CHANGERS

DESCRIPTION
There is a theatrical backdrop to the painting. During the war years, Picasso had become friends with the poet and critic Jean Cocteau, with whom he agreed to collaborate on *Parade*, an avant-garde ballet, with music by Eric Satie. *Parade* was devised for the impresario Serge Diaghilev and his troupe, the Ballets Russes. In 1917, Picasso had travelled to Rome with Cocteau to meet the members of the Ballets Russes, who were performing there at the time, and to work on his stage designs for the new piece. It was his first trip to Italy, and he travelled to Florence and Naples as well as Rome. The experience of seeing the great masterpieces of Renaissance and Baroque art encouraged him in his return to the human figure as a source of inspiration, after long years of Cubist experimentation, when his principal goal had been to challenge the



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