

Creative values of painting in the twentieth century

Picasso's Interaction with Cézanne and Mattes

A comparative study to develop new formulations for use in environmental plastic works

Prof. Abd ElMoneam Moawad

Professor at Faculty of Applied Arts , Helwan University

prof-moawad47@yahoo.com

Associ. prof. Dr. Heba Tullah Osman Abd Elrahim Zohny

Associate professor at Faculty of Applied Arts, Helwan University and Badr University

hebazohny@yahoo.com

Assist. Lect. Sara Ibrahim Mabrouk

Teaching Assistant at Faculty of applied art- New Cairo Academy-New Cairo

eng.sara.2008@hotmail.com

Abstract:

Perhaps the most important thing in modern art is the artist's disposal of old molds and freedom from the obligation to transfer the external world as it appears to the artist from the ordinary vision, and the search for how to create a new product. Artistic work in the period of modernity has acquired, a subjective value and exceeded the ideal model of the Renaissance. The artist carries a world within it to reformulate, evaluate and take it out to the world in a new way that belongs to it, and even if the artist tries to reproduce what he sees in nature, he cannot prevent us from adding and removing, the most important thing is creativity and it is considered to be everything. The names were chosen "Picasso, Cézanne and Matisse" because of their strong imprints in the world of art and design, as each one of them had different treatments for the familiar reality, they searched the essence of things and the distance from the source of inspiration through the deep inner emotions of the artist, who discovers relationships' aesthetics and new formative values through spaces, lines and color variations. They had managed over the years of their artistic production the so-called "formal summary", and the eloquent abstraction of the stocks of vision appeared, so that the form seems as if it has lost its connection to the original, and has generated new forms within new worlds, the summation of the artist's experiences and his own unique language.

Problem of the research

The problem of the research is trying to open new horizons and decipher the creativity of the pioneers of art and design in the twentieth century, to take advantage of works of art that have the characteristic of balance and construction and carry many of the fundamentals of design, foundations and adaptation in environmental cosmetic business practices.

Objectives

The research aims to reach new technical and graphic technical values and reformulate them in brief summaries, by installing partial elements or reconfiguring them again to reach new aesthetic and functional solutions that serve the environmental field.

Research Methodology:

The research follows the inductive approach and the experimental approach

Research Importance:

- The research identifies in some way new scientific and artistic methods that can contribute precisely to the creation of new works of art through the use of studying artistic works of artists and the production of new ideas and aesthetic solutions in the streets and squares.
- Environmental beautification must be addressed through a good study of the artists' works in terms of construction, shape, design, and the elements of inspiration, and trying to benefit from them in creating new ways to create artworks that have the characteristic of constructivism, proportionality, balance and other elements of formation to be used in the work of environmental beautification.

Research limits:

Research in the field of design and structure of the form and construction of technical work to reach artistic works that contribute to integrated environmental beautification in thought, design and application.

Research Assumes:

- The research assumes that the correct use of well-studied aesthetic artistic plans in terms of construction and morphology limits, the randomness of the final appearance of the artistic work in environmental beautification.
- Studying the use of new methods by analyzing and studying design and construction in the artworks of Picasso, Matisse and Cézanne, and selecting the appropriate elements and vocabulary of them, and creating technical treatments and design solutions that serve environmental beautification.

Picasso interacted with Henri Matisse

Henri Matisse and Pablo Picasso are among the most important artists of the twentieth century ever, one of whom was born in the south of Spain and the other in the north of France, where each sought to outpace the other.

The "painting" of Matisse and Picasso was the main field for their mutual dialogue, which has provided us with this mass production since the beginning of the twentieth century in the field of illustration, which invited art critic John Alderfald to write "One can write the history of art given in the first half from our twentieth century, by writing about Matisse and Picasso alone. "Matisse added to modern art the compatibility between the form freely generated in its concept closer to the innate, and the expressive content of that form that comes from within the work reflected from the relationships of its elements with their colors and features, and even the simplicity of building in them

The research deals with the most important artistic works that restored them to each other, including "naked in a red footed chair" and through which we see that Matisse and Picasso agreed in the end, and were different in the means, Matisse, his color method, and Picasso and his method of form, both of which represented the essence of illustration. Ten hours in a long and interesting dialogue with the colors, however, that Picasso used to produce three paintings daily.



Figure No. (2) Picasso - Woman in a red footwear chair - 1929



Figure No. (1) Matisse - a slave, a duff, oil on canvas, 1925: 1926 - work size 74 x 55 cm - Museum of Modern Art - New York

We also notice the influence of Picasso in his melody (the dancers), with the Matisse (dancer) painting in 1912, in which Picasso appears to have been able to portray the "dance state" and not the forms of dancers, as he has used them as media to create multiple radial central movement, in contrasting lines between straightness and zigzag, evoking that diversification. In its features there is a high degree of vitality in form, compatible with the meaning of dance.



Figure No. (4) Matisse - dance - oil on canvas - 109 x 114 cm - Museum of Art - Moscow

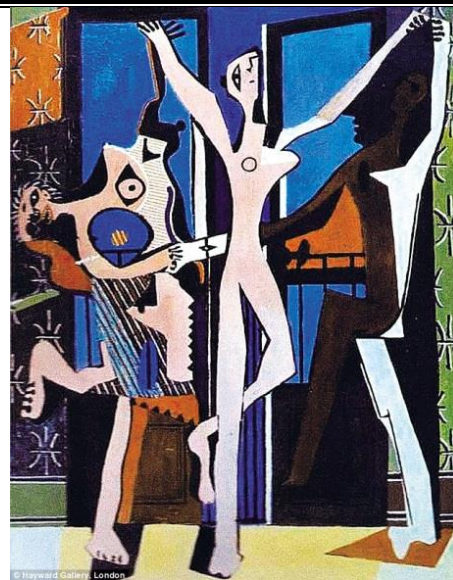


Fig. No. (3) Picasso - Three Dancers - 1925 - Oil on canvas - 55 x 84 cm - Tat Gallery - London

Matisse had two methods of getting his artistic work to a good level of color compatibility, the first method was based on making strong selections in black, meaning that they are relatively wide in the lines of drawing that determines the models in the general form of the image, and the second was taking an opposite direction, and that is that white replaces black for the sake of that goal that it seeks from harmony and color harmony, and the reason for this is that Matisse is an expert illustrator using colors, as he knows very well the primary colors themselves (although sometimes he used secondary and tertiary colors) and if placed in the painting jarred adjacent looks, especially if it has a strong and deep layer, because the strong layers in both red, blue and yellow colors, making it glaring.

The common and distinct values between Cézanne and Picasso's works:

Through the applied models for analyzing the works of both Cezanne and Picasso, we can identify the distinctive properties between Cezanne and Picasso by making a classification of the distinctive characteristics that were included in these works by the researcher use of exploratory criticism method that performs the task of revealing the aesthetic value in the artwork, and in this type of criticism: giving judgment versus giving more opportunity to see the work, examining it, discovering the elements and their emotional impact through direct observation of the aspects of the technical work, and this is followed by the analysis that studies the relationships between the visual elements, then comes the role of disclosing the characteristics and the type of aesthetic values that the artwork includes and in the end comes a stage of interpretation of the full meaning of the work.

We conclude from all of the above that artistic work moves from its association with nature directly to its association with its structural system from composition and formative systems, which converts forms into abstract organizational relationships that do not indicate the apparent natural form but rather indicate the general vital features of it, "Art is not merely an echo of nature, and it is not possible to reorganize the existing relationships among lines, surfaces, and colors without a certain amount of abstraction and innovation." Cézanne, Picasso, and Matisse participated in a philosophical doctrine stemming from the origin of the original patterns in nature to extract the facts of the universe with a difference in the methods of expression, a perspective characterized by a spirit of rebellion and opening new horizons for freedom of expression, relying on individualism, intellectual privacy and distance from traditional themes, methods and techniques.

The necessity of art is not only in that it reproduces images of visible reality, but in its ability to make what is behind the visible world to become visible, so art is the language of formation loaded with the artist's own experience.

Abstraction is the tendency to violate the familiar physical reality through distance from the source of inspiration, through the deep inner emotion of the artist who discovers aesthetic relationships and illumination through formative spaces, lines and color variations that meet with absolute ideas, and that art, regardless of its manifestations, is based on abstraction and the basis of art, which means tightening the formal relationships between the parts and the whole or between the details and the formula as they fuse together and produce the different creative process for us.

In art, the artist goes to extract its elements from nature after he performs a process of deletion and summarization to arrive at formations derived from objects and subjects from nature in the

form of relationships of lines, shapes, spaces and colors, sometimes he maintains some symbols and signs that link the viewer to the visual source of the experience, after deleting secondary details that have nothing to do (from his personal point of view) with the basic characteristics of the shape.

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