

Mother and Child, Harlequin Project Pablo Picasso

Volunteer:

Date:

Grade Level: 1st Grade

Artist: Pablo Picasso (1881-1973)

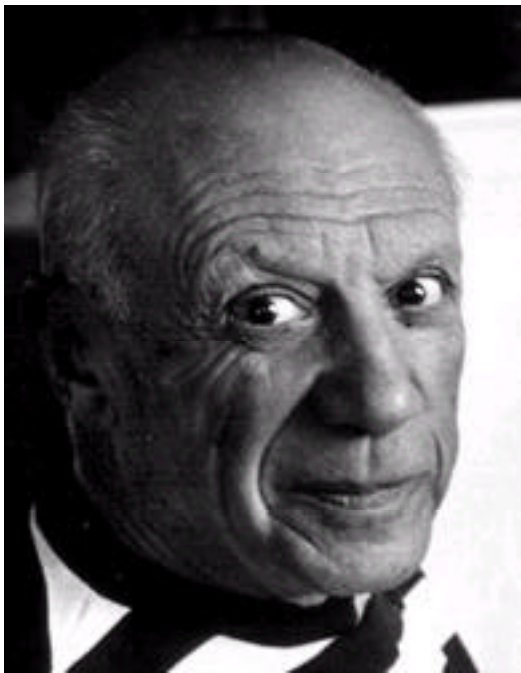
Print/Sculpture: Harlequin

Mother and Child

Art Vocabulary: Cubism, Collages, Abstraction

I The Artist

Look at the pictures of Pablo Picasso. One of the first things people noticed about this man were his eyes: Intense, black, penetrating eyes. He was



vigorous and energetic, a passionate man capable of exaltation and despair.



He was very independent and yet needed the company of other people. His periods of depression are associated with moments when there was no woman he loved sharing his life with him. He had many friends and all of them raved about his intensity, charisma, radiance. He did not speak very much in a group, but he served as a sort of catalyst for other people's ideas and feelings. Among his friends were the best known painters, poets, and composers of his time. He would listen to them intently, and then make some witty or perceptive remark. He loved a good joke, too, and could be very genial. He could also be unspeakably depressed and aloof when the mood came upon him. His paintings reflect the duality of his personality. Some are evidence of his warmth, tenderness and fantasy, and his compassion for suffering humanity; others are filled with violence, destructiveness, horror. Perhaps one of his most important qualities is that he was tenacious, unflinching, undaunted. He never gave up, he never rested satisfied.

The most often-quoted saying of Picasso is: "I do not seek. I find."

It is wonderfully bold and sure, but can only be explained, if he really said it, by constant

reference to its opposite: "One never stops searching because one never finds."

In reality, he finds constantly and seeks constantly. He has scarcely finished a canvas when he looks at it in search of the secrets he has himself just put into it. And he begins another, which takes him where he does not want to go when he takes it where it does not want to go. And so on.

(Picasso says by Hélène Parmelin, translated from the French by Christine Trollope, A.S. Barnes and Company, New York, 1969, p. 38)

Picasso was short, stockily built, thick-set. He had small but strong, well-shaped hands, the hands of a sculptor. He was a prolific painter and sculptor. He usually covered two or three canvases a day. Art was his life. He produced about 50,000 works of art in his long life. He died when he was 91-years-old.

He was a Spaniard by birth, but lived most of his existence in France, learning how to speak French very fluently, but never relinquishing his Spanish citizenship. He settled in Paris in his early 20s. For several years, he struggled to survive, but it never occurred to him to be anything else but a painter and the kind of painter he chose to be rather than one who could have earned an easy living by catering to popular taste. There were times when he was so poor he could not pay any rent or buy food. During one of those periods, he shared a miserable room with a French-Jewish poet, Max Jacob. The two men had to share a single bed and one hat. When Max Jacob was working at a store, Picasso would sleep in their bed; when Jacob came home to sleep, Picasso would don their common hat and roam the streets of Paris in search of ideas, and he



would paint. "Picasso often painted at night by the light of an oil lamp hung above his head while he squatted on the floor in front of his canvas. When he could not afford to buy oil, he held a candle in his left hand and worked with the right." (**Picasso: His Life and Work**, by Roland Penrose, Harper & Brothers, New York, 1958)

Picasso achieved notoriety in his middle 20s. By the end of WWI, he was already a very famous painter. At the end of WWII, in 1945, his name was so well-known that it had become synonymous with modern art (and eccentric artistic misbehavior). American soldiers on leave in Paris asked to see two things: The Eiffel Tower and the studio of Pablo Picasso. The Red Cross had to arrange tours of Picasso's studio. "Most Parisians agreed that Picasso was the most popular figure



of liberated France. In the view of one news correspondent, the only person who compared with him as a subject of conversation was the war hero General Charles de Gaulle. Picasso responded to his celebrity with warmth of word and deed. He made everyone welcome at his apartment on the Rue des Grandes-Augustins – old friends, journalists and total strangers. Some were soldiers who arrived so tired that they dropped off to sleep; one visitor counted 20 slumbering men in the studio in a single day.” (*The World of Picasso 1881 –*, by Lael Wertebaker and the Editors of Time-Life Books, New York, 1967, p. 145)

In the wake of his incredible success came wealth. Picasso became a very rich artist. His paintings sold at auctions for record prices. They still do.

Why did Pablo Picasso achieve such preeminence? He was responsible for new revolutionary departures in the realm of art. He had a marvellous ability to absorb what other people had tried before him, soak it up, and proceed further along the same lines. He came after the Impressionists, built upon them, and went on his way to invent more unconventional means of artistic expression.

He could draw before he could speak. He also drew very realistically at an early age. Later, he recalled: “An odd thing is that I have never done children’s drawings. Never. Even when I was very small. I remember one of my first drawings. I was perhaps six, or even less. In my father’s house there was a statue of Hercules with his club in the corridor, and I drew Hercules with his club.” (Picasso Says... p. 73) As a child, he used to play a game with his sister, Lolita, and his cousins. They would ask him to draw something: a dog, a horse, anything, without breaking his line, without lifting his pencil. And he would. He was also proficient at cutting shapes out of paper. “Do you want a horse?” he would ask. “Here is a horse.” His father, who was an art teacher and a mediocre painter of dining room still lifes, helped him develop his talents. In school, however, Picasso could not become interested. He hated mathematics and later used to say that he never learned to recite the alphabet properly.

When he was 15, he was admitted to the art school of Barcelona, Spain, after completing in one day a drawing assignment which it generally took other candidates a whole month to finish. A year later, he amazed the examiners at a bigger art school in Madrid by a similar exploit. But after a few months of formal study at the Madrid Institute of Art, he gave up going to classes. That was the end of his formal training.

Picasso was never satisfied with his work. He always tried to go further. He said once: “At 12, I could draw like Raphael. It took me a whole lifetime to learn how to paint like a child.” Like Paul Klee, his ambition was to paint as simply and directly as a child.

He started by painting realistic pictures. His early paintings reflect the deprivations he had to endure and the suffering he witnessed around him. He painted beggars, madmen, poor mothers nursing their infants, all kinds of street people and street scenes. He was almost one of these street people himself. This is referred to as his **Blue Period** because his works are pervaded with a monochromatic blue that lends more sadness to already melancholy themes. A good example: **The Old Guitarist** (see images and next page), a painting which hangs at the Chicago Art Institute.

Picasso moved to his **Pink Period**. He was not richer, but he was in love, and had a companion who brought him joy and emotional stability. He also had many friends who made a continuous stream of visitors to his room. He painted people of the circus in bright colors at that time. There was still something melancholy and mysterious about his characters. But there was also more warmth in the colors he picked, and a dreamlike, eerie quality about the compositions of the pictures or the poses of

the characters. Although the **Harlequin** picture of Picasso's son, Paolo, was painted some 20 years later, it does have some of the qualities of the pictures' characteristics of the Pink Period.

Picasso then invited **Cubism**, simultaneously with and then in collaboration with Georges **Braque**. They tried to render the many geometric planes of things in an effort to get to the core of things. Their landscapes looked like a world of little cubes. When painting a portrait, it was as if Picasso were cutting slices off the face of his model, scattering them all over the canvas, and trying to reassemble them into something coherent which would be the real person. It was necessary for him to destroy before he could create again. "Picasso broke every rule in the book: the perspective was flat, the bodies were fragmented into angular planes of color, and the faces seemed like barbaric masks. [Cubism] was a dynamic and revolutionary refutation of all that art had held sacred since the Renaissance." (**The World of Picasso**, p. 64) Many people were shocked, outraged. The collector Leo Stein could not refrain from scoffing: "You've been trying to pain the fourth dimension. How amusing!" (**The World of Picasso**, p. 54) Cubist paintings had nothing to do with what people thought they understood art to be.



The Old Guitarist

There was no depth, not even any resemblance with the models or the human figure. Facial features were almost unrecognizable. One had to guess at the shapes of eyes, a forehead, a nose, but even that nose had nothing to do with the one of the model. It was a stylized nose reminiscent of the wedges painted on African masks or carved on primitive statuettes. As an example, see **Portrait of D.H. Kahnweiler** (1910) with its monochromatic tones, its geometrical shapes, a bare suggestion of eyes, nose, mouth, forehead, and wavy hair parted in the middle, crossed hands. (See images, also)

Pretty soon, Picasso had exhausted the possibilities of this early form of Cubism and moved to something slightly different: a brighter, more colorful and cheerful kind of Cubism which incorporated more colors and recognizable elements from the real world, as well as different textures (leather, wallpaper, strings) or appearance of textures. Picasso's paintings of that time either look like or are collages using scraps of different materials. Example: **Portrait of a Young Girl**, which still



Portrait of D.H. Kahnweiler



Portrait of a Young Girl

does not look anything like a person, but which shows many elements that young girls and their dreams are made of: pretty colors, bits of flowery wallpapers and materials, the leg of a piano, the curve of a shoulder, the outlines of a sensuous statue, clasping hands, joyful patterns.

Show **The Three Musicians** (1921)

Although Picasso still painted very realistic pictures after this period, he became more and more intent on destroying the heritage of traditional Western art. He went on merrily (on more often not so merrily at all) to dislocate the human form. Many of his works are too erotic or violent for presentation to children, but a selection from his linocuts can serve to illustrate some of the new things he was doing. Show for example, pictures from **Picasso Linocuts, 1958-1963** (by Donald H. Karshan, Tudor Publishing Company, New York, 1968). **Head of a Woman** (p. 1 and 95) shows one of Picasso's characteristic tricks: the profile

and front view of the woman are shown at the same time. Draw a profile and a front view on the board to explain the meanings of the words to the children. The forms drawn by Picasso are very simple. Outlines alone are sufficient to suggest a whole face. Picasso wastes no details. Instead, he discovers one or two continuous lines which are enough to symbolize a whole being. Picasso calls what "NAMING." His heads do not always have two eyes, a nose, and a mouth, and they seldom have these attributes in the "correct" usual places. But, "the face is there. All it needs is a spectator, and it is there." (**Picasso Says...**, p. 26)

We are looking for a few slender strokes, close together in a great empty space, which were sufficient in themselves to make the two arms, and two hands with their ten fingers, the strength of their clasp, the weight of the hands on the knees, their shape, everything. Picasso said: 'What we have to do is to NAME things. They have to be called by their names, I NAME an eye. I NAME a foot. I NAME my dog's head on my knees. I NAME my knees....NAMING – that's all. That's enough.

He added, 'I don't know whether I make myself really clear when I talk about naming. I mean giving a name. Remember Eluard's poem? Liberty. To name you,



The Three Musicians



Liberty. ...I am born to know you.
 To name you
 Liberty...
 He named it. That's what you must do.'

II (A) The Painting: The Harlequin

Harlequin is a favorite character of Picasso, a traditional character of the Italian Commedia dell Arte, but one infused with modern connotations regarding the role of the artist in society. He is dressed like a Carnival figure in a loose costume made up of little triangular or diamond-shaped pieces of fabric. He is a motley character who changes his opinions with

Harlequin Leaning on his Elbow

the wind and sets himself apart from the others. It is in his nature to be complex, ever-changing and therefore ungraspable. Picasso often painted himself in the garb of a Harlequin. The picture he made in 1924 represents his little son, Paolo, born in 1921.

Show other Harlequins by Picasso: the one in **The Three Musicians**, but also the **Harlequin Leaning on his Elbow** (a melancholy character with a costume made up of black and blue squares), the Harlequin who accompanies **The Acrobats**, or the **Harlequin on Horseback** (**The Complete Paintings of Picasso Blue and Rose Periods**, by Denys Sutton and Paolo Lecaldano, Harry N. Abrams Publishers, New York, 1968, plates 1, 36-37, and 38).



Circus Acrobats and Ape 1905

The portrait of little Paolo is realistically drawn. The boy has a gentle, smooth little face; but he has a serious, thoughtful, even sad expression. There is a sharp contrast between the black upholstery of the chair on which he rests, the black hat that crowns his head, and the smallness and tender pink of his face. There is also something a little eerie or unreal about the boy: His cheeks are pink and shiny like those of a porcelain doll (something very fragile indeed). The ruffles around the neck and the wrist seem to cut off the face and the hands from the rest of the body and to lend them a dreamlike, evanescent character. Also the feet of the boy are unfinished; they are drawn but not painted. And there is an extra pair of legs on the left. Did the boy shift his position? He is caught in a rigid pose now. Yet he is only temporarily arrested, suspended in time and space, a bit ghost-like; he may vanish any time.

The chair is also left unfinished because it is as important as the child and because it is an unreal decor; it is just pasted there. It has no real substance; only the black background of the upholstery has real substance (the forces of darkness threatening the innocence of the child?).

In the final analysis, the most real thing in the painting is the Harlequin costume with its bright colors. But it is not something to be



Harlequin on Horseback

trusted, a mere appearance which in its changeability hardly gives us something to hang onto. There is no background behind the chair, no ground on which to rest the feet of the chair or those of the boy. This suspension in timeless space is very typical of Picasso's paintings during the Pink Period.

That little boy was very dear to Picasso. He loved all four of his children and played with them a lot. They were the only ones allowed to interrupt him while he was at work in his studio. But Paolo looks like an elf who is about to disappear. Of course, he is going to grow and disappear into manhood. Show pictures of Picasso with his children (**The World of Picasso**, pp. 170-173).

II (B) The Painting: Mother and Child

What do you see? A mother and child.

What grade would you give this painting? Why? Show paintings and drawings by Picasso which demonstrate that he could draw very well: his sister Lola, his wife, his son.

How much does the mother weight? What about the baby? Does the mother weight a ton? She is very big and looks heavy. Have you ever seen a woman with arms that big and size 13 feet? The mother is a formidable woman, a giantess. Think of the original picture at the Art Institute as being approximately the size of a very large refrigerator. The effect is impressive.

The baby is also big but more round. He is a healthy, chubby creature.

Is it a boy or a girl? We can't tell. Maybe that's not important.

Look at the legs and arms of the mother. **What kinds of lines did the artist use to draw the mother? Curved lines?** Picasso used straight lines, vertical and horizontal lines which give a boxy look to the mother. She is shaped like an "L." You can make a rectangle by following her right arm, right leg, left leg, and right arm. Right angles everywhere.

What about the baby? Is he also made up of vertical and horizontal lines? No. His body stretches in a diagonal, and his arms and legs are at odd angles.

What do the lines used by the artist tell us about his characters? The mother seems more solid, anchored to the ground, immovable. While the baby is moving about inside the square formed by the mother's arms and legs. His body goes in every direction. He is stretching, reaching, touching his foot: He is in continual motion.

Have you ever noticed the Fanciulli, the little babies, which are hung in the entryway of Central School on either side of the main door? Do you remember what they look like? They are white terra cotta ovals with beautiful blue backgrounds. They represent babies from an orphanage in Florence and the original sculpture were made almost 500 years ago. The babies are wrapped up tightly in swaddling clothes. Mothers used to wrap up their children like that to protect them, to prevent them from squirming around and falling off the edge of their beds. In 1921, when Picasso painted this picture, many parents still wrapped their babies in swaddling clothes. The baby he painted, however, has no clothes on at all, not even a diaper (a dangerous think!). That means he is free. Free to discover and explore that little space of the world that is enclosed inside his mother's shape.

How is the baby supported by his mother's lap? With her two legs, the mother is making something like an armchair to support her infant. She is like a comfortable, sturdy piece of furniture for him. She supports him with her left hand but allows him plenty of freedom of movement.

What is the baby learning about the world as he wriggles in his mother's lap? He is learning that he is secure, safe, comfortable.

What kind of relationship exists between the mother and her baby? It is a warm, trusting

relationship. The mother is like a lioness, who allows her cub to play while she watches him and makes sure he does not get into dangerous situations.

To you, does the mother look like anything else besides an armchair? She is like a statue, a monument. She is “a piece of the rock” (think of the publicity for the Sentinal Life Insurance Company).

If the mother and child in the picture were buildings in the city, which buildings would they be? The Prudential skyscraper and the Italian restaurant at its base? The Sears Tower and the much smaller glass enclosure nestled at its base?

If the mother and child in the picture were landforms, which landforms would they be? The mother might be half mountain on the right and basin on the left, and the baby might be a river flowing in the middle of the basin. Or the mother might be a massive, rocky island and the baby a growing clump of trees in the middle.

If the painting were music, what would it sound like? Loud? Quiet? Would you need to use the whole orchestra or a single instrument? Or two instruments? Which ones?

In the picture, what is the time of day? What is the weather? What is the season? Difficult to tell. Picasso does not give us many clues. The sky is grey, it could be a stormy day, but then there is no wind at all and the mother and baby are obviously not cold.

Where is the mother seated? On the ground, on a sandy beach, maybe. Nowhere in particular.

What’s behind the mother? Water and sky. Thus, Picasso painted the three elements of earth, water and sky. The fourth element is fire and it is not represented here, unless you stretch things a little and say that the heat of the human bodies suggests fire as well as life.

What colors do you see? Grey, grey-blue, brown, flesh tones, white. The grey and grey-blue derive from each other; the flesh tones and brown derive from each other. Very natural colors. Picasso wants nothing particular, nothing specific here. He is trying to paint “motherhood” in the abstract, a universal (or generic) mother and child.

Have you ever seen someone wear clothes like those of the mother? Does your mother wear clothes like these? The lady in the picture is wearing a classical toga, the kind of dress that ancient Greek and Roman people used to wear. Men and women both wore loose garments. Very comfortable clothes in a hot climate.

What do you know about the ancient Greeks and Romans? They lived more than 2,000 years ago, and developed a culture in which man was the center of everything. Their philosophers explained that there is no creature more wonderful than man and man is the measure of all things. Their gods were made in the image of man, and the Greeks invented exciting stories showing that, like ordinary human beings, their gods could be jealous, angry, proud, sometimes mean, sometimes generous. Your teacher has been reading some of those stories to you. We still use the Roman version of the names of those gods for our planets: Jupiter, Venus, Mars, Saturn, etc., and Saturday is “Saturn’s Day.”

How are Picasso’s characters and the Greek statues alike? They are monumental, heavy, massive, solid. They also appear calm, serene, noble. Finally, they are often depicted sideways, like Picasso’s mother. Look at the arms and legs of the statues and the way the drapery of their togas covers them and shows the contours of the bodies underneath. Look at the folds in the draperies.

Can you tell what kind of material was used to make the togas? A heavy material like



wool? Or a clinging material like nylon? The materials falls in heavy, straight lines, with deep folds, like the dress of Picasso's mother. Picasso obviously looked closely at the Greek statues. He drew the mother like a Greek goddess and like a statue. Look at her hair: It is as if it had been carved in stone, sculptured. He painted long, solid strands of hair, highlighted with a bit of light brown or yellow. Compare with the hair in Mary Cassatt's **Femme et Enfant**, for instance. Originally, Picasso painted the father of the baby in the picture. He was seated frontally on the ground, that means facing us, not sideways like

the mother and baby.

What do you think Picasso decided to cut the father out of the picture? Maybe he felt that the relationship between the father and his baby was not as special as the relationship between the mother and her very young baby. At such an early age, who is more likely to feed the baby, take care of his needs, hold him, rock him to sleep and nurture him? At that age, it is the mother.

When the father was in the picture, he dangled something in front of the child to attract his attention. You can see that the baby is still trying to reach for something and his eyes are focused on something which is not his mother's face.

What do you think the father might have been dangling in front of his baby? It was a fish.

What grade would you give to the painting now? The same that you gave it at the beginning of the discussion or a different one?

III Composition of Artwork

(A) Mother and Child, 1921

- ◆ Drawn realistically. Colors are rich and warm. The picture is calm and relaxed.
- ◆ This painting was inspired by the birth of his first son, Paolo. Picasso loved children.
- ◆ Painted after Picasso just visited Rome, a city filled with statues and monuments. When he returned from his trip, he did a series of paintings in which people look like they've been chiseled out of stone. Like statues.

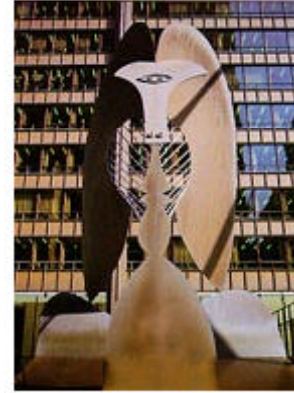
(B) The Harlequin, 1924

- ◆ A Harlequin is a French clown who never speaks while performing.
- ◆ Painted in 1924 and is of his son, Paolo, born in 1921.
- ◆ Although painted some 20 years later, it has characteristics of the Rose Period.
- ◆ Drawn realistically. The boy has a gentle, smooth little face; but he has a serious, thoughtful, even sad expression. The feet are unfinished and there are an extra pair of legs on the left.

IV Artist's Materials or Techniques

Picasso and Sculpture: Picasso modelled statues out of clay and plaster, and had them cast in bronze. He also was the first artist of [the 20th] century to make statues out of all kinds of rejected materials or "junk": sheet metal pieces, iron rods, bolts, springs, old toys, kitchen tools such as poker and pot lids. For instance, he turned an abandoned bicycle into a sculpture of a **Bull's Head (The World of Picasso**, p. 130); he also made a sculpture of a **Baboon and her Young** out of clay (nothing

unusual so far) and one of his boys' toy automobiles for the head. Once the sculpture was cast in bronze, it was no longer so obvious that the cheeks of the baboon were the fenders of the toy car and the nose the hood (**The World of Picasso**, p. 151). See also, **Woman with a Baby Carriage** (ibid., p. 157). In Chicago, we are fortunate to have one of Picasso's largest sculptures. It is at the Daley Plaza and is generally identified as a woman's head, even though Picasso refused to give it any kind of identity.



Besides sculpture, Picasso tried his hand at lithography (cutting pictures out of linoleum pieces and reproducing them with ink). He also fell in love with ceramics toward the end of his career. He was able to master those crafts very quickly, and once he had acquired the new techniques, he could make innovations that surprised professional craftsmen. In one year, he created about 2,000 ceramic pieces.

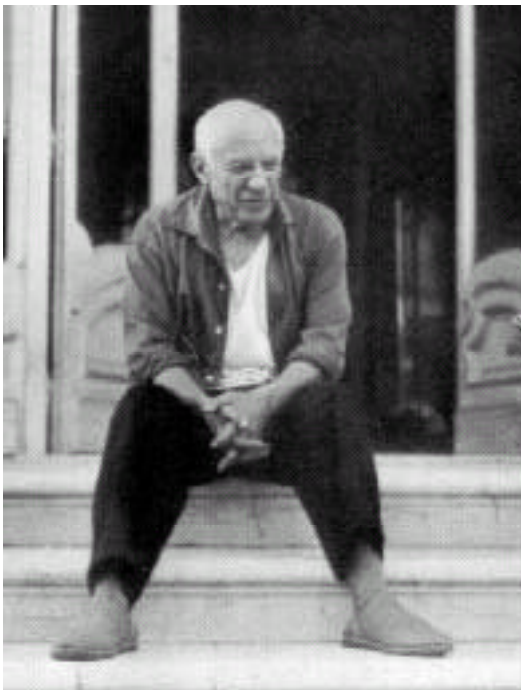
Picasso was an amazing artist who never stopped working. He once said of the painter:

“The worst thing of all is that he has never finished. There is never a moment when you can say, ‘I’ve done a good day’s work and tomorrow is Sunday.’ As soon as you stop you have to start again. You can put aside a canvas and say you won’t touch it anymore. But you can never write the words THE END.” (**Picasso Says....**, p. 17)

V Students’ Self-Expression: Guided Activity

(A) Each child was given a large piece of construction paper and an envelope filled with a variety of shapes (squares, circles, rectangles, hearts, triangles, stars, hexagons, etc.) all in different sizes. The children were instructed to create a portrait of themselves, or themselves with someone important to them, their mom or dad, brother or sister, or teacher. They used glue or glue sticks and markers or crayons to complete the pictures. They enjoyed the activity and were very creative. The completed works of art were hung on the Cultural Arts Bulletin Board outside the library.

(B) Ask each child to make a Cubist picture using geometrical shapes cut out of construction paper, wallpapers, even pieces of fabric, lace, ribbons. Use a variety of shapes: circles, half-circles, rectangles, triangles, diamonds, but also odd composites of geometrical shapes. Encourage the children to add any details they like with colored markers or pencils (dots, lines, squiggles, streaks, etc.) Give them a theme in order to unify the final display: the circus would fit Picasso’s Pink Period themes nicely. Make elephants, tigers, acrobats, trapeze artists on a tight rope, clown, any animal or performer that relates to the world of the circus.



(C) Each child was given construction paper and a charcoal stick. They were instructed to draw in charcoal a picture of themselves with their mother or father and write one sentence about their picture, their parent, or something important to them about their family. The pictures were laminated and assembled into a book which each child had an

opportunity to take home. Comments: More instruction could have been given about use of charcoal sticks: blending, smudging, etc. Many children worried too much about fine lines and smudges. Easy cleanup. Used a lot of the charcoal sticks.

(D) Make a drawing of two animals or two objects which show the same kind of relationship that exists between the mother and baby in Picasso's painting. You can choose a mother and a baby animal; but you can also choose two pieces of furniture, or two buildings, or two landforms, or two pieces of clothing, etc. You might even want to do something abstract that involves only colors, or shapes that do not relate to any object in the world around us, such as patterns. Have fun!

ACTIVITY

PICASSO HARLEQUIN

I. Turn Harlequin into CUBISM (The MODEL IS ATTACHED)

1. Run off copies of Harlequin
The enlargement size is attached
Please keep this enlargement
Copy in the folder for reference

2. Draw lines on copy to illustrate geometric shapes
Large shapes for primary
Intermediate grades can create their own geometric pattern(s)

3. Have students cut carefully along geometrics
Kindergarten and 1st grade may have to have the pattern precut

4. On background sheet
Reassemble Harlequin in CUBISM form
Add color: Crayon, marker etc.

Make arrangement FIRST: Glue or paste one piece at a time on to background

LABEL: HARLEQUIN – PICASSO
CUBISM
STUDENT'S NAME

II VARIATIONS

1. Students may work in small groups to assemble Harlequin
Kindergarten/First Grade
If drawing has 5 pieces, each student is responsible for the coloring and placement of.
 - A. Stress Cubism and its properties. It is not necessary to make Harlequin look like the print.

2. Each student has his or her own Harlequin to work on.

3. Individual 'mural' project

ROSE, BLUE AND CUBISM PERIODS

Harlequin done in the style of these 3 Picasso periods.

ROSE	BLUE	CUBISM
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4. Group mural project

3 students to a project

On large roll of butcherblock paper, Harlequin repetition in ROSE, BLUE and CUBISM (the styles of Picasso)

ROSE	BLUE	CUBISM
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