

Seeing  
Through  
the  
Imagination



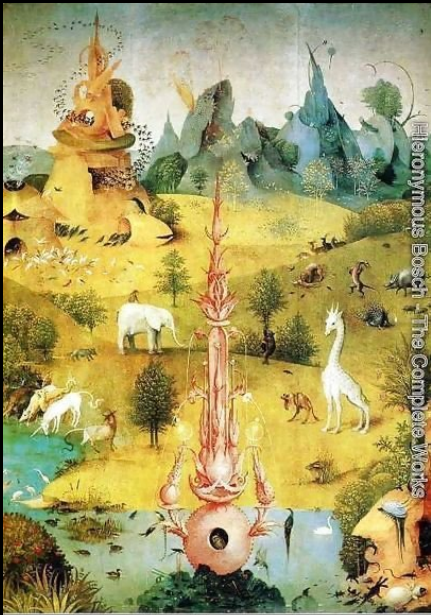
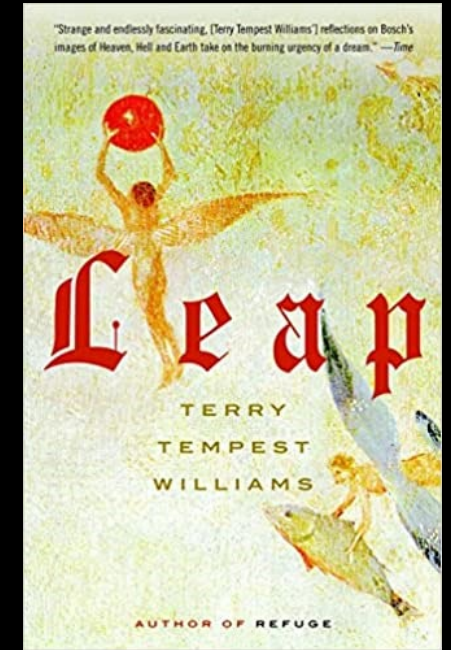
# *Garden of Earthly Delights*

Hieronymus Bosch 1500. 7' 3" x 12' 9"





# Just Imagine!



courtesy of [www.hieronymus-bosch.org](http://www.hieronymus-bosch.org)

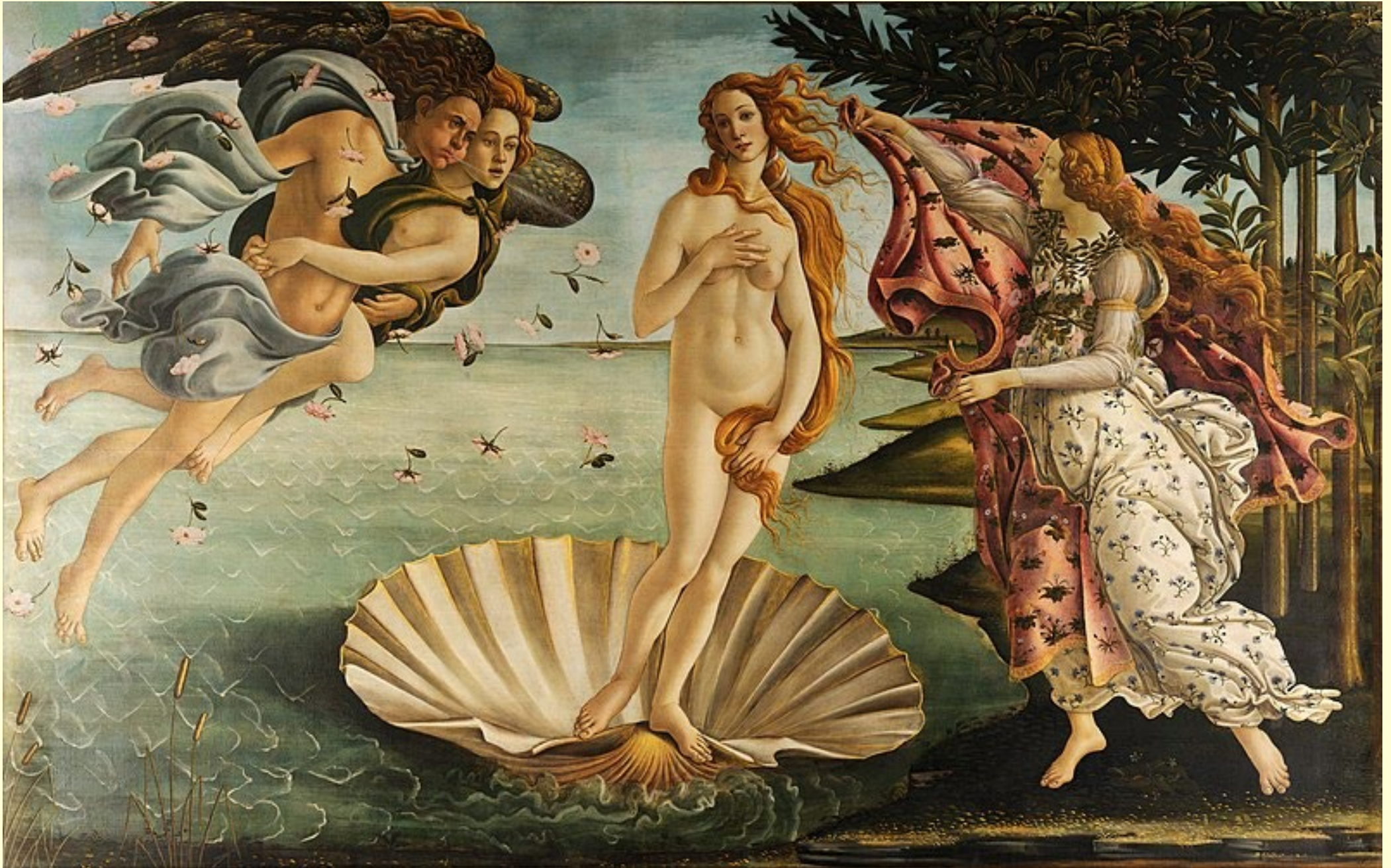




*The Birth of  
Venus*

by  
Sandro  
Botticelli

1486

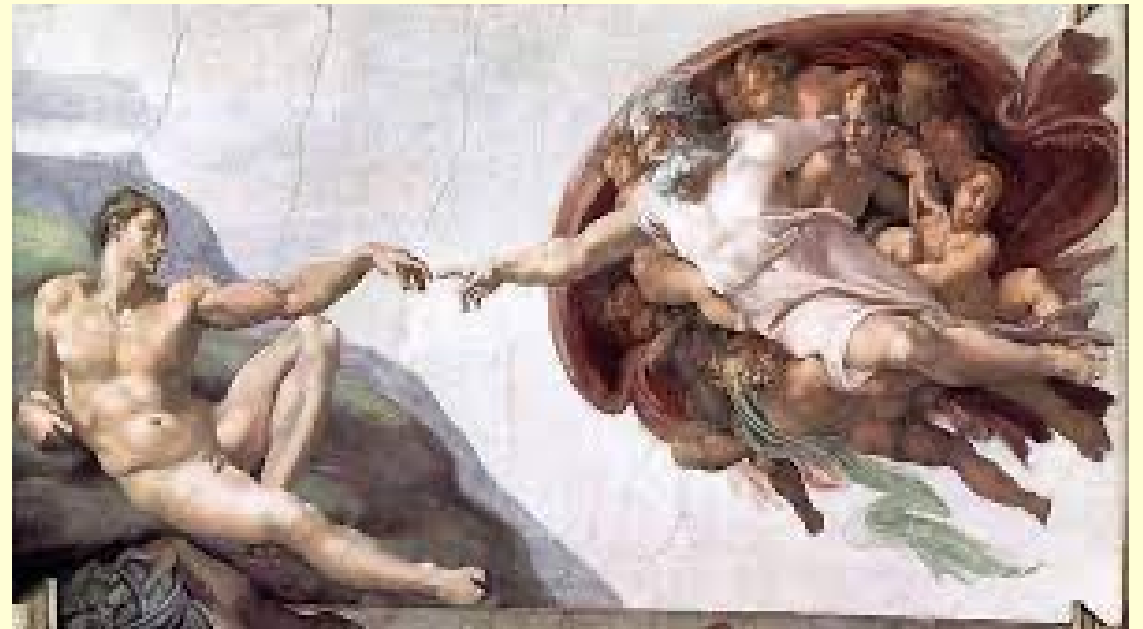




# The Sistine Chapel Ceiling — The Old Testament



By  
Michelangelo  
Buonarroti  
in 1512





# The Sistine Chapel Altar

## *The Last Judgement*

**By  
Michelangelo  
in 1540**







*The Sleep of Reason Produces Monsters, etching, Goya 1797*



*The Sleep of Reason Produces Monsters (Asia), photograph Yinka Shonibare, British/Nigerian 2008*



Vincent  
Van Gogh

*Starry  
Night*

1889





*Where Do We Come From? What Are We? Where Are We Going?*



**By Paul Gauguin in 1897. 6' x 13'**



# *Personal Values*

By René Magritte, Belgian  
Surrealist

1952

at SFMOMA





*Balloon  
Girl*

*By Banksy*

*2002*



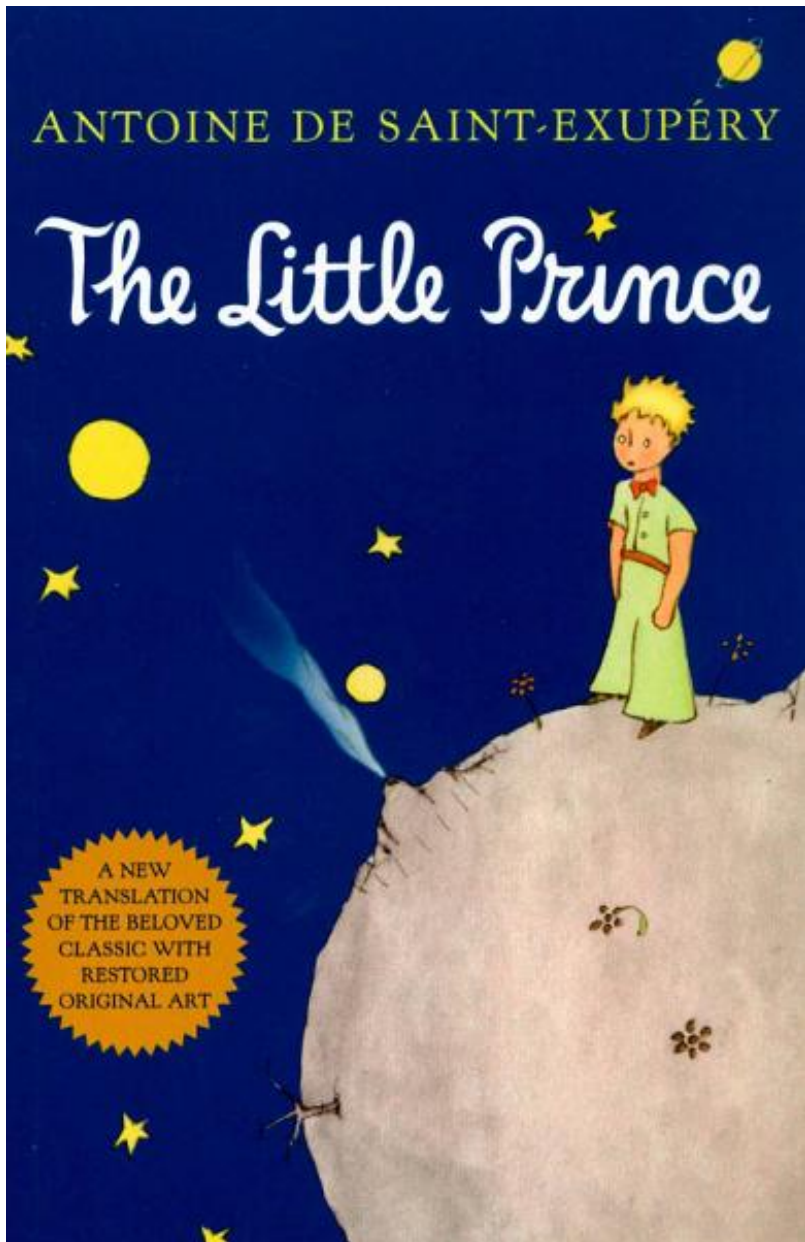
**Under Waterloo Bridge London**



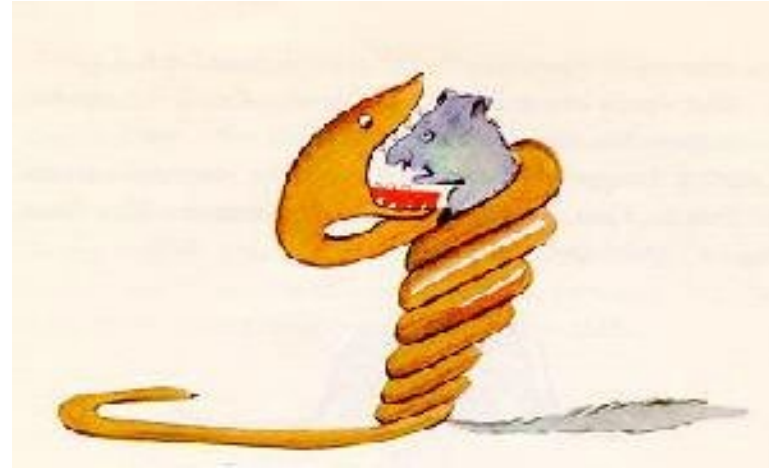
Sold at auction for \$1,376,000 – and shredded - and now up for sale for at least \$5,000,000 – See Video posted in More Art Talk under Renées Responses for September 29.







## Art Through the eyes of a child



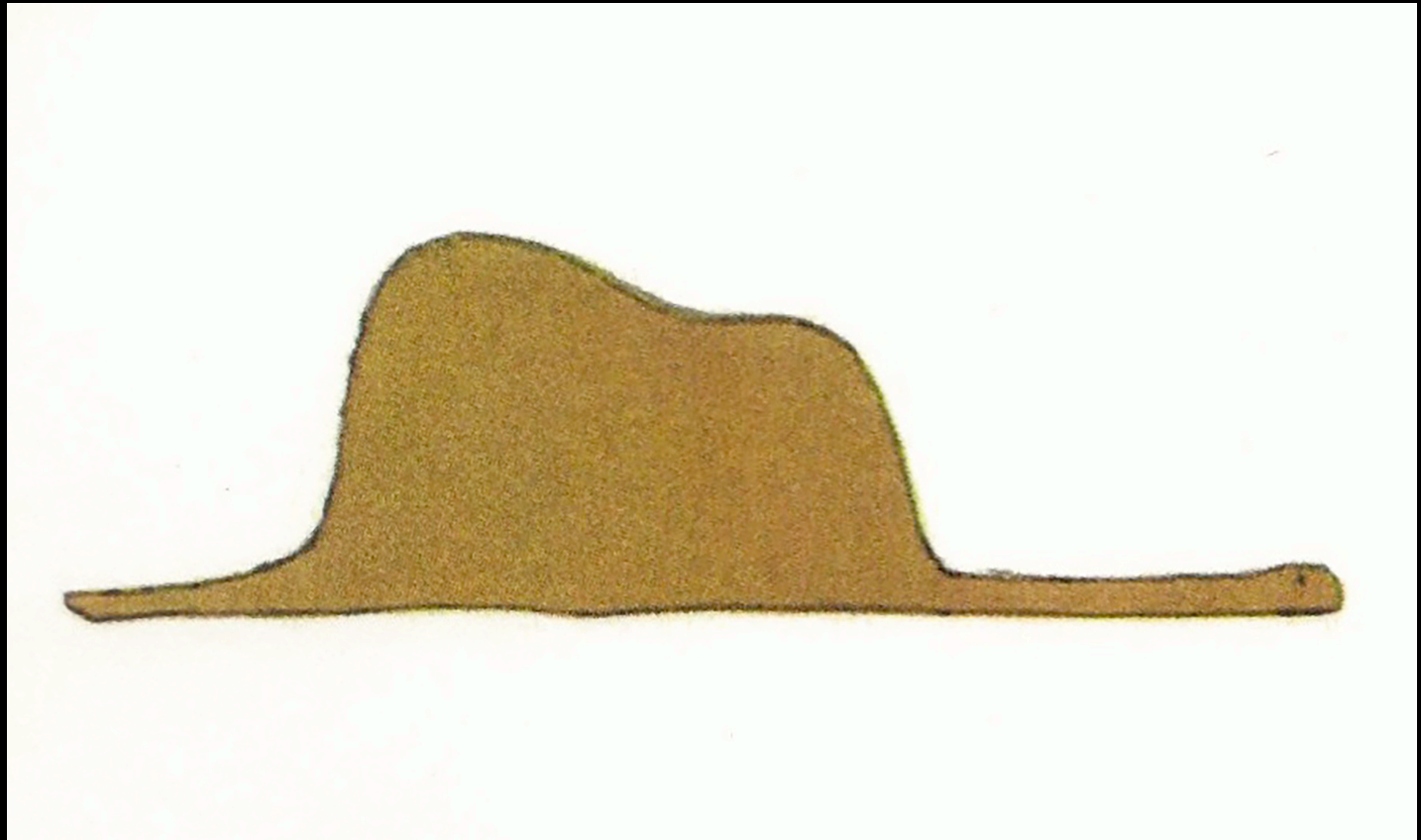
*Once when I was six years old I saw a magnificent picture in a book, called **True Stories from Nature**, about the primeval forest. It was a picture of a boa constrictor in the act of swallowing an animal.*

*In the book it said: “Boa constrictors swallow their prey whole, without chewing it. After that they are not able to move, and they sleep through the six months that they need for digestion.”*

*I pondered deeply, then, over the adventures of the jungle. And after some work with a colored pencil I succeeded in making my first drawing.*



What do YOU  
see?



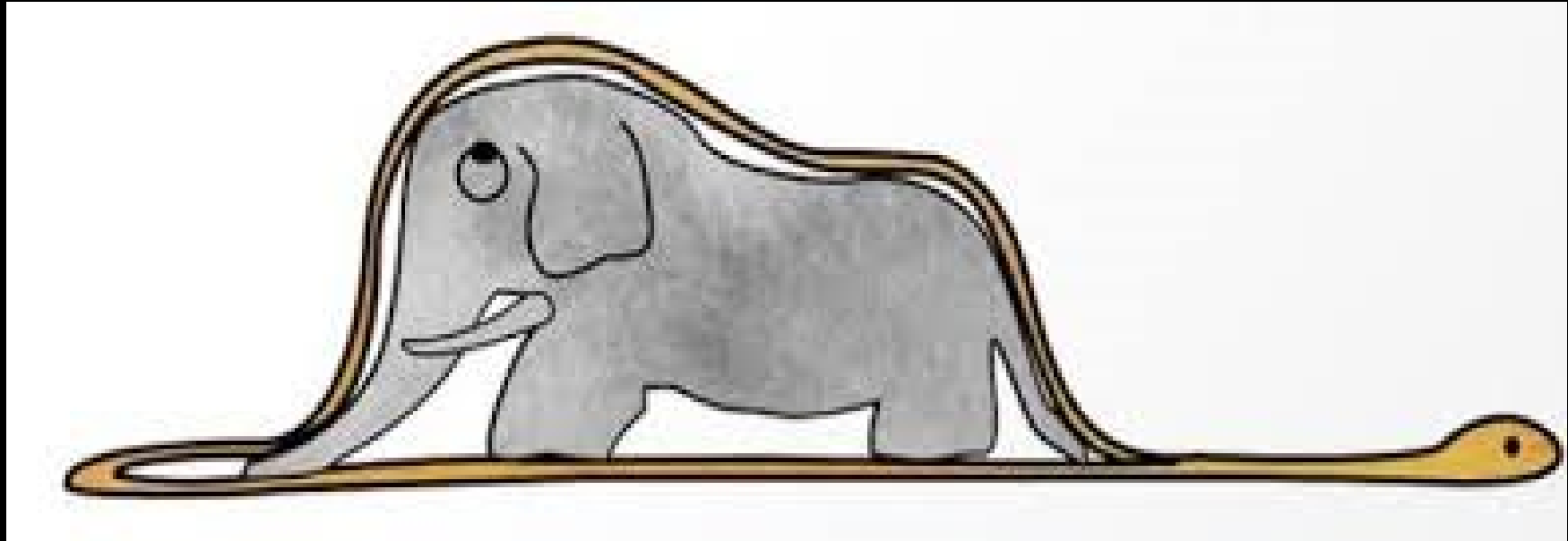
Drawing #1



I showed my masterpiece to the grown-ups, and asked them whether the drawing frightened them.

They answered me: "Why should any one be frightened by a hat?"

My drawing was not a picture of a hat. It was a picture of a boa constrictor digesting an elephant. Then, I drew the inside of the boa constrictor, so that the grown-ups could see it clearly. They always need to have things explained. My drawing number 2 looked like this:



## DRAWING #2

The grown-ups' response, this time, was to advise me to lay aside my drawings of boa constrictors, whether from the inside or the outside, and devote myself instead to geography, history, arithmetic and grammar. That is why, at the age of six, I gave up what might have been a magnificent career as a painter. I had been disheartened by the failure of my Drawing Number One and my Drawing Number Two.

Grown-ups never understand anything by themselves, and it is tiresome for children to be always and forever explaining things to them.

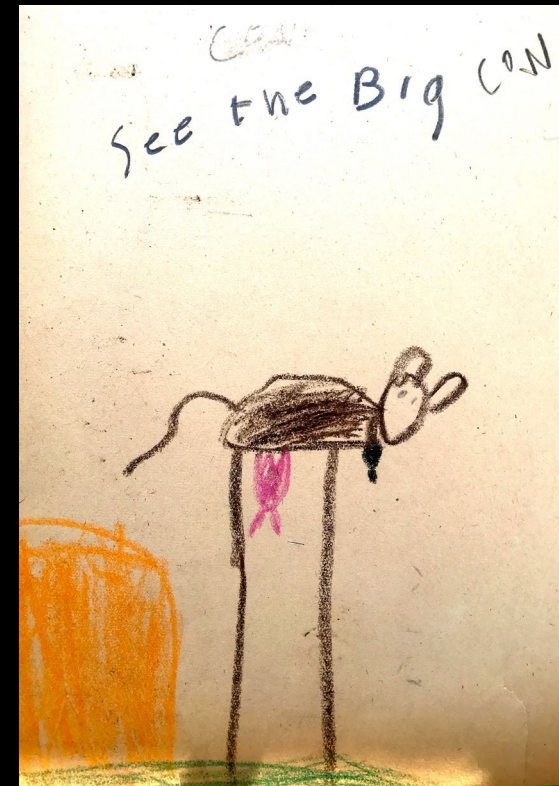


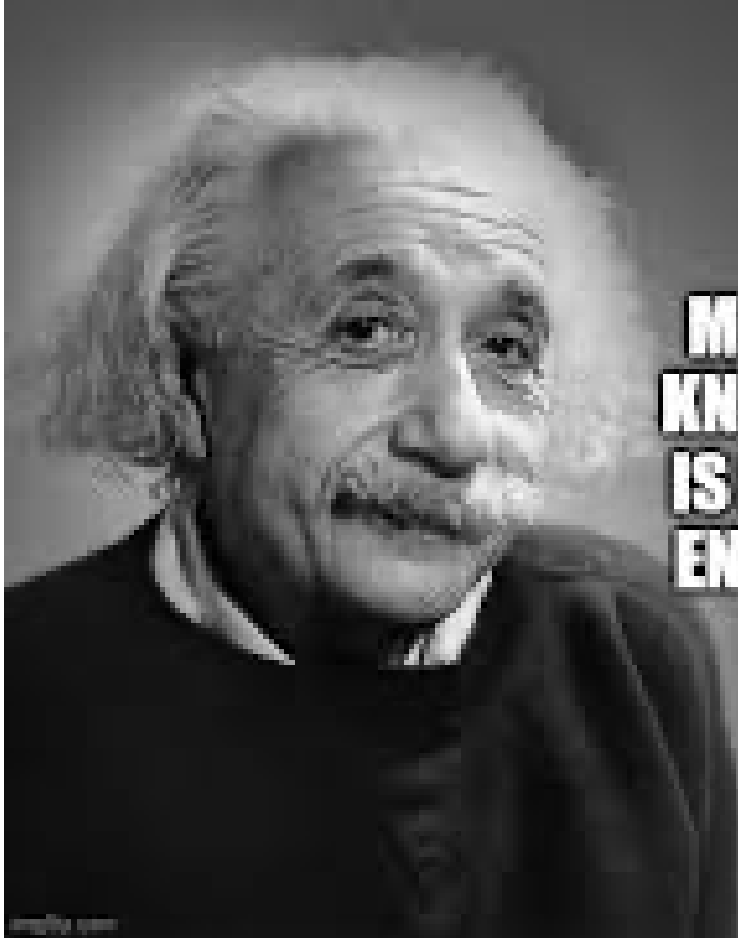
SHAMELESS PERSONAL DIGRESSION ALERT from *In the Shadow of the Sign*  
Home Movie: *The Tragedy of the Thwarted Artist*





# Masterpieces Manqués





**“IMAGINATION IS  
MORE IMPORTANT THAN  
KNOWLEDGE. KNOWLEDGE  
IS LIMITED. IMAGINATION  
ENCIRCLES THE WORLD.”**

**- ALBERT EINSTEIN**



# Le Douanier (Customs Officer)





Henri  
Rousseau

1844 -  
1910



OOPS!





*The  
Dream*





*The  
Sleeping  
Gypsy*





*Carnival Evening*



*The Football Players*





# Find Children by Rousseau, Picasso, Renoir, Goya



Which is which?

*War 1894; she passes terrifyingly, leaving despair, tears, ruin all around*





*Guernica* by Picasso 1937



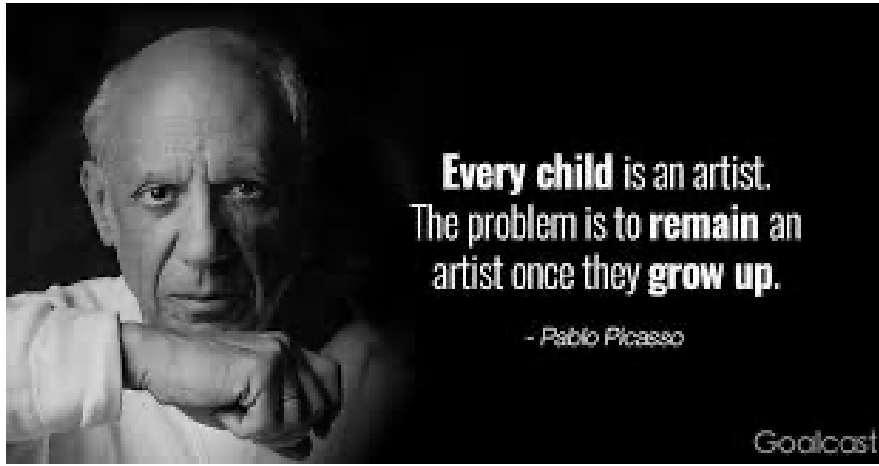
# Naive? Primitive? A Joke?

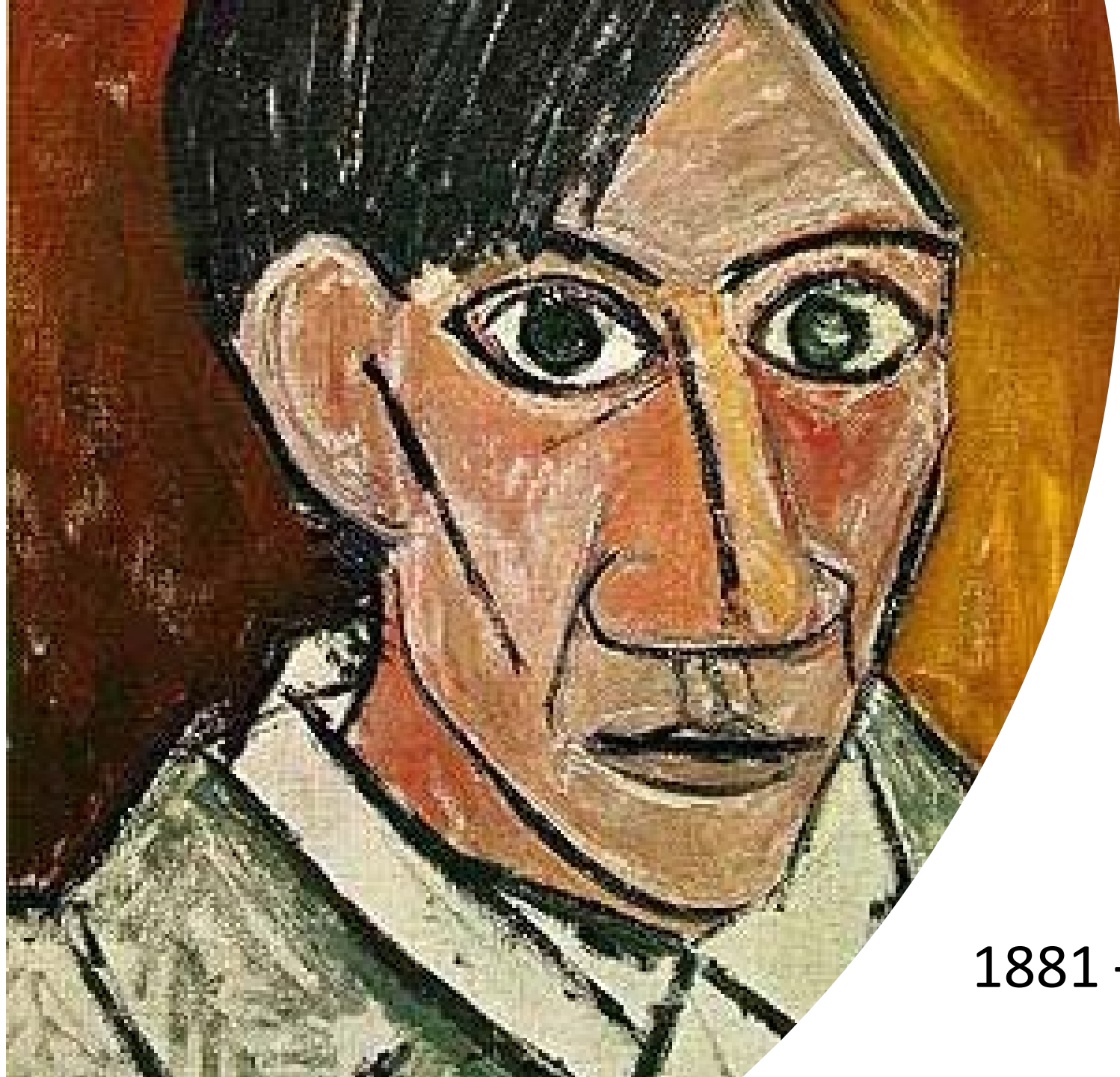


"You and I," said Henri Rousseau, sincerely addressing his host Pablo Picasso, "are the two most important artists of the age - you in the Egyptian style, and I in the modern one."









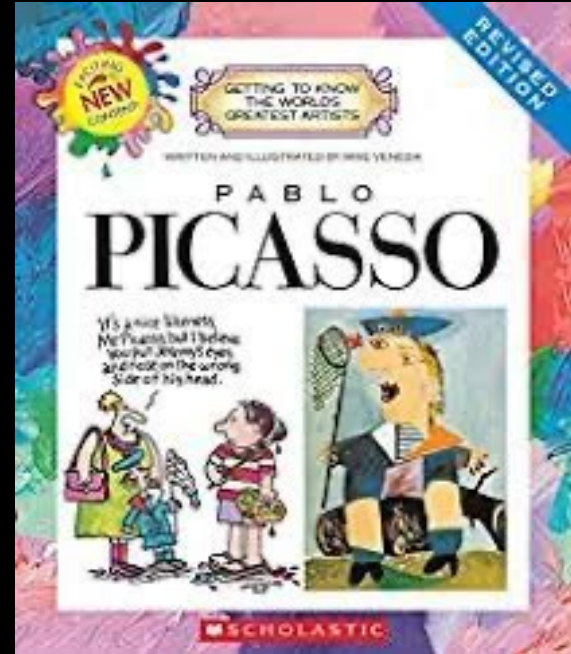
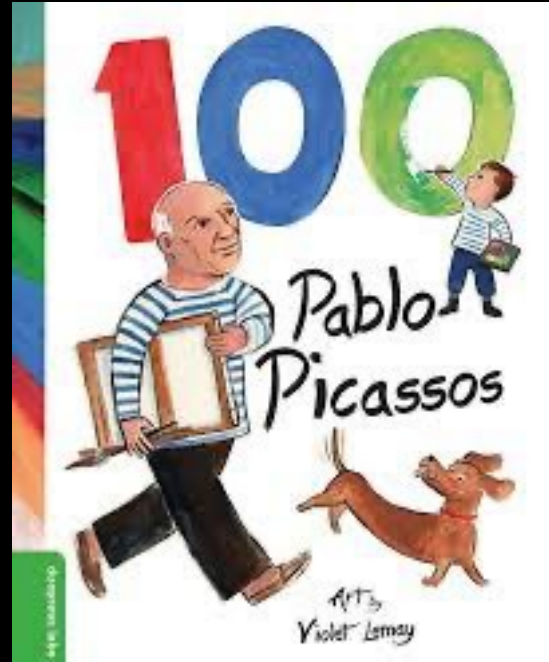
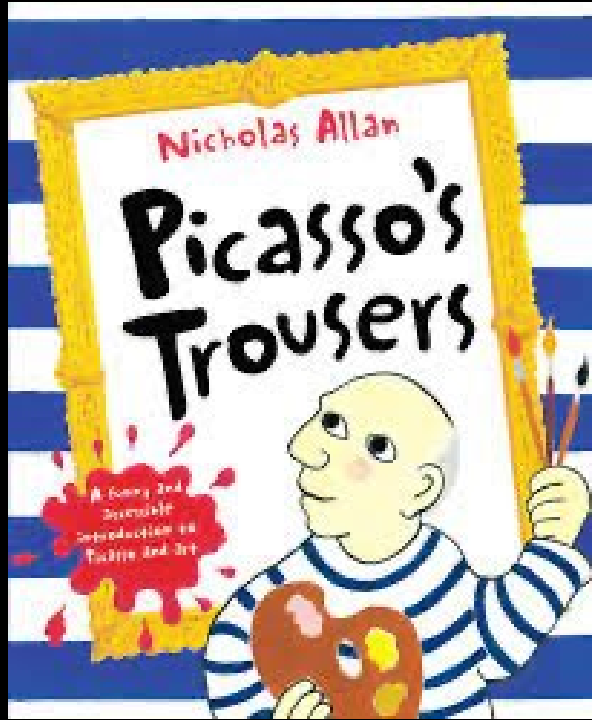
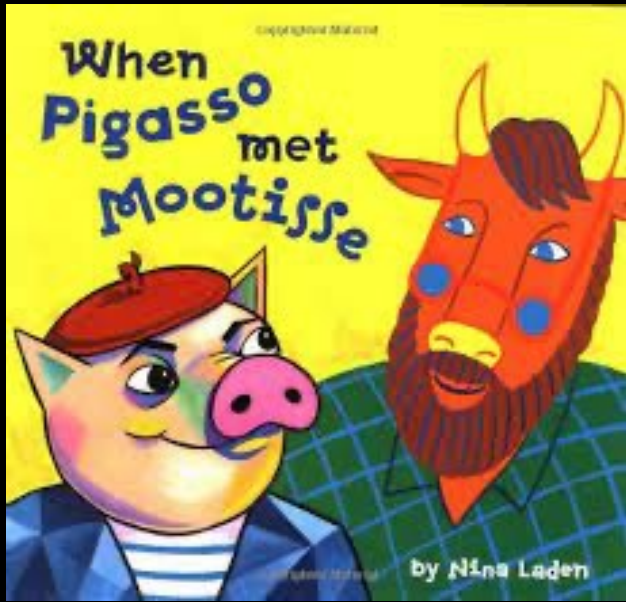
# Pablo Picasso

1881 – 1973

*Self-Portrait 1907*





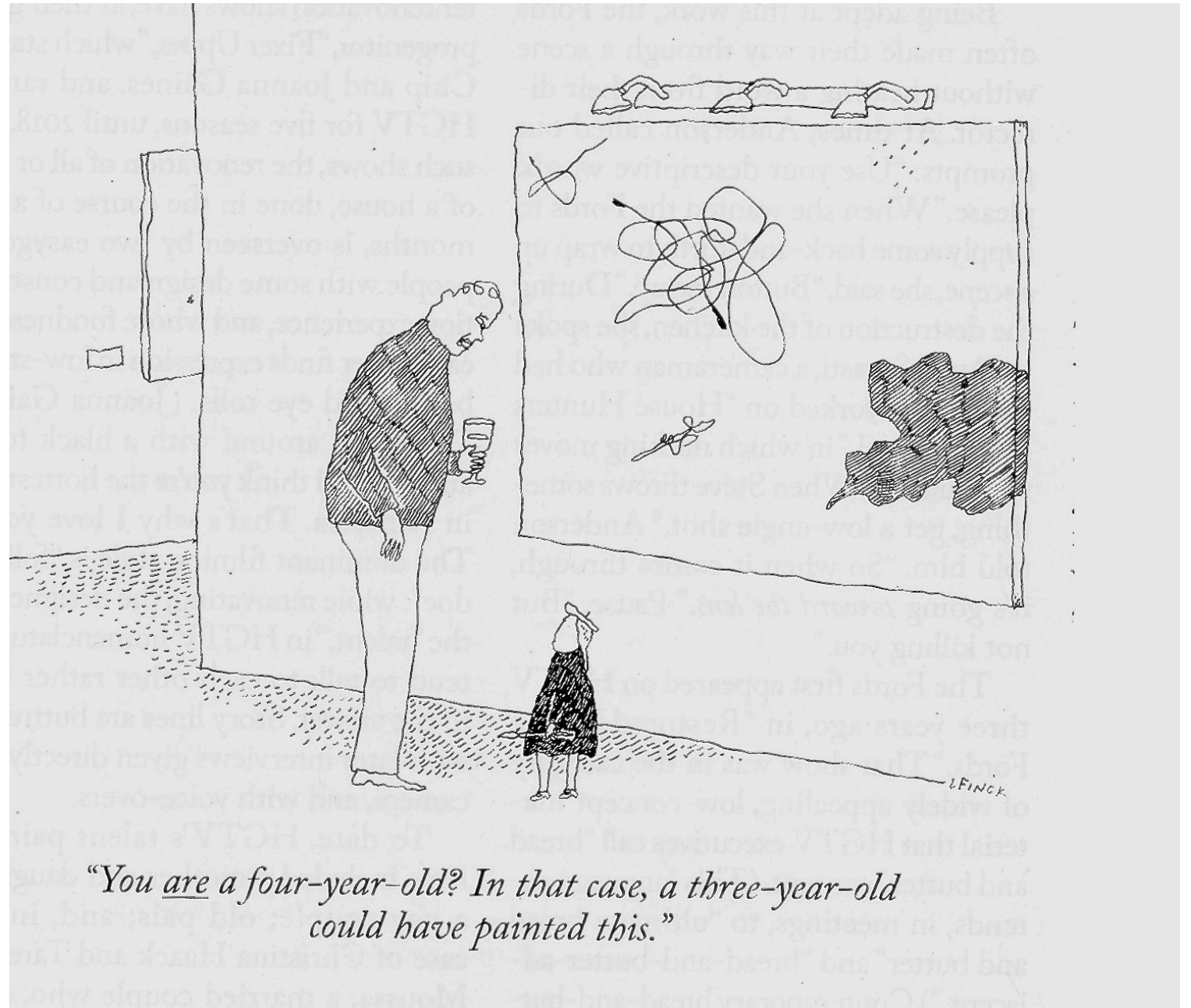


# Picasso for Kids

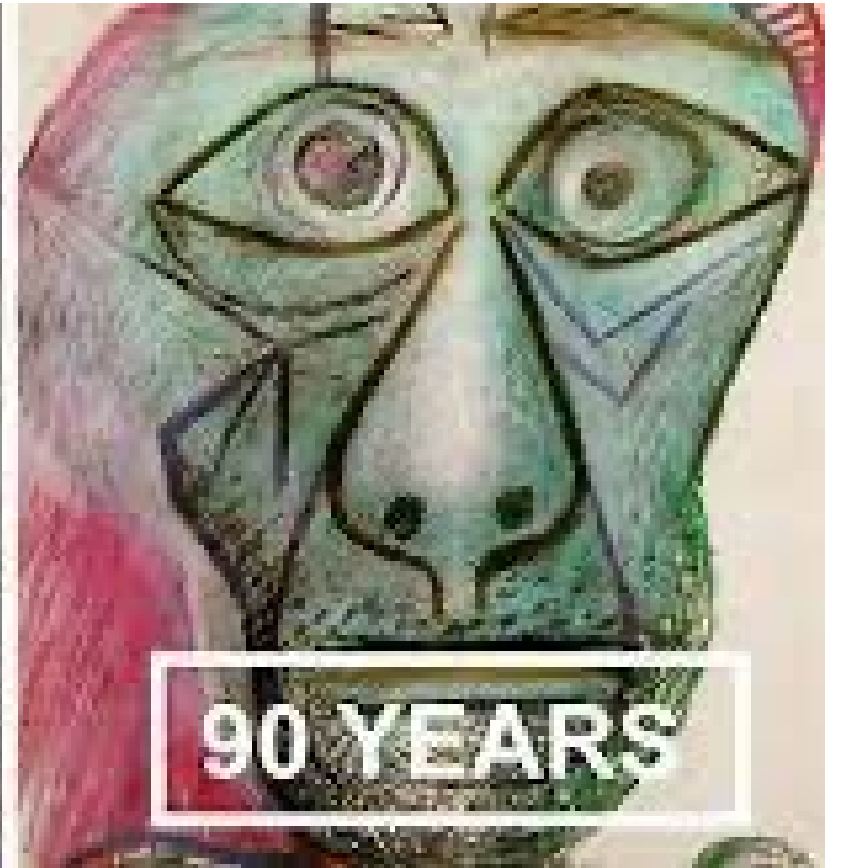


Often overheard chatter around some confusing super-imaginative art.: “A four-year-old could have painted this.”

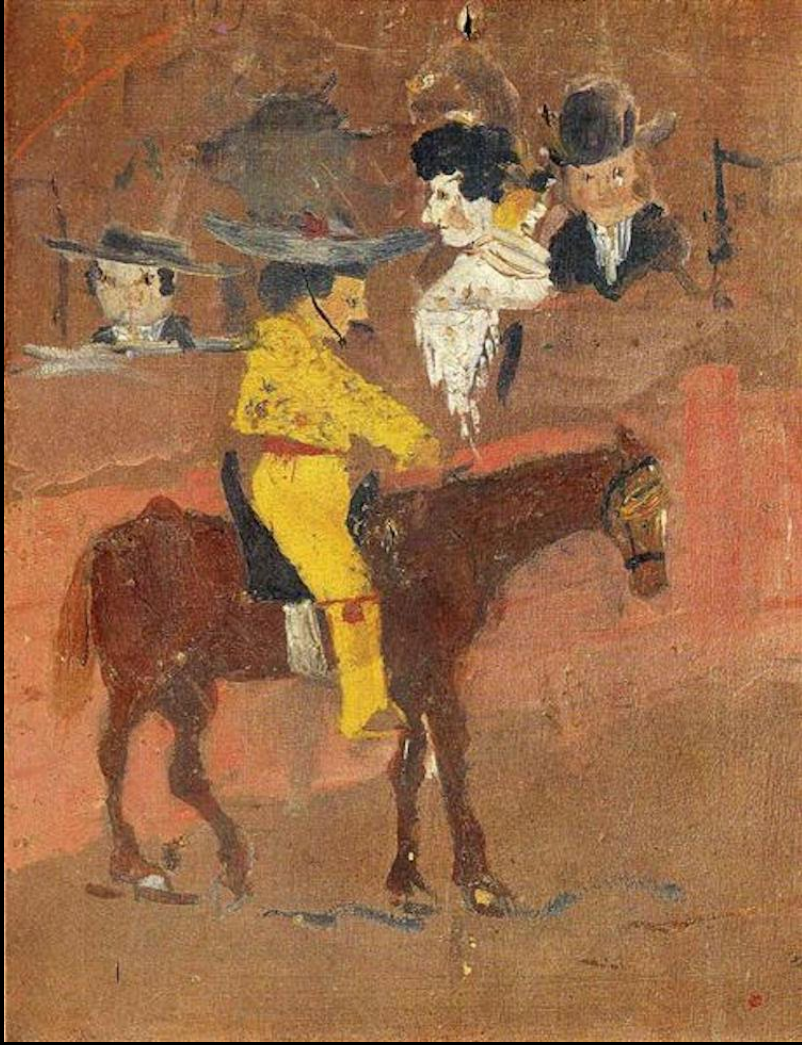
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A  
Lifetime  
of Art



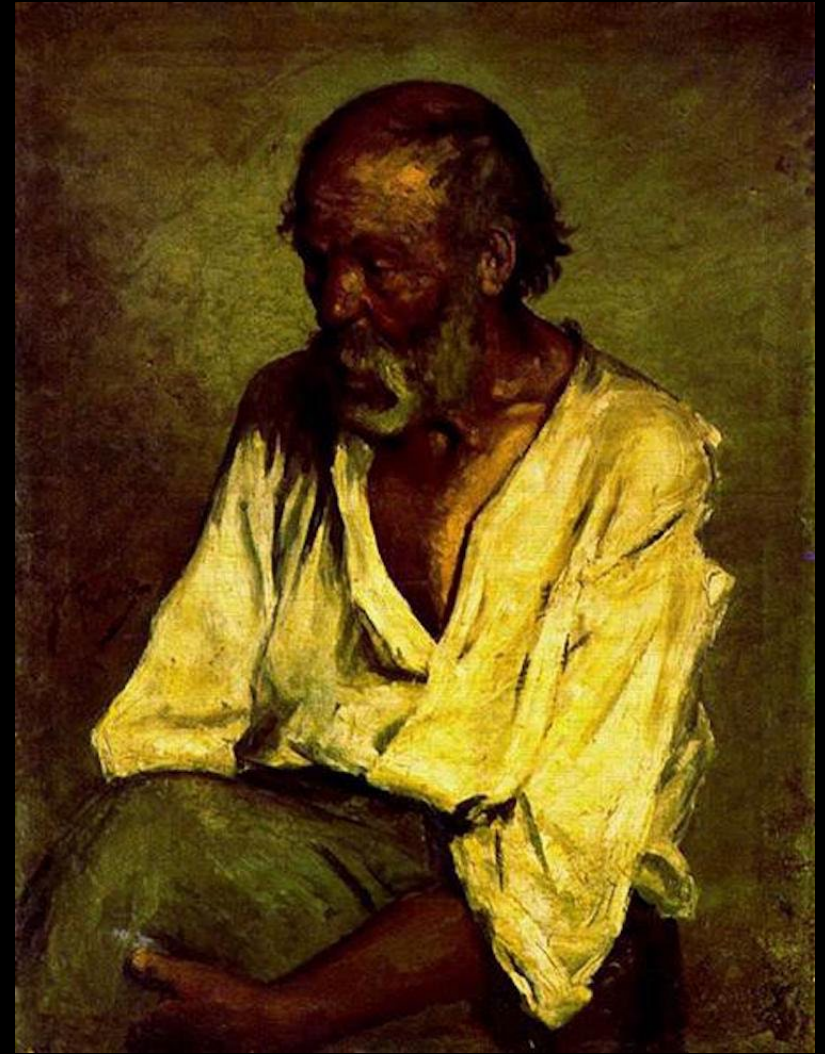




Age 9

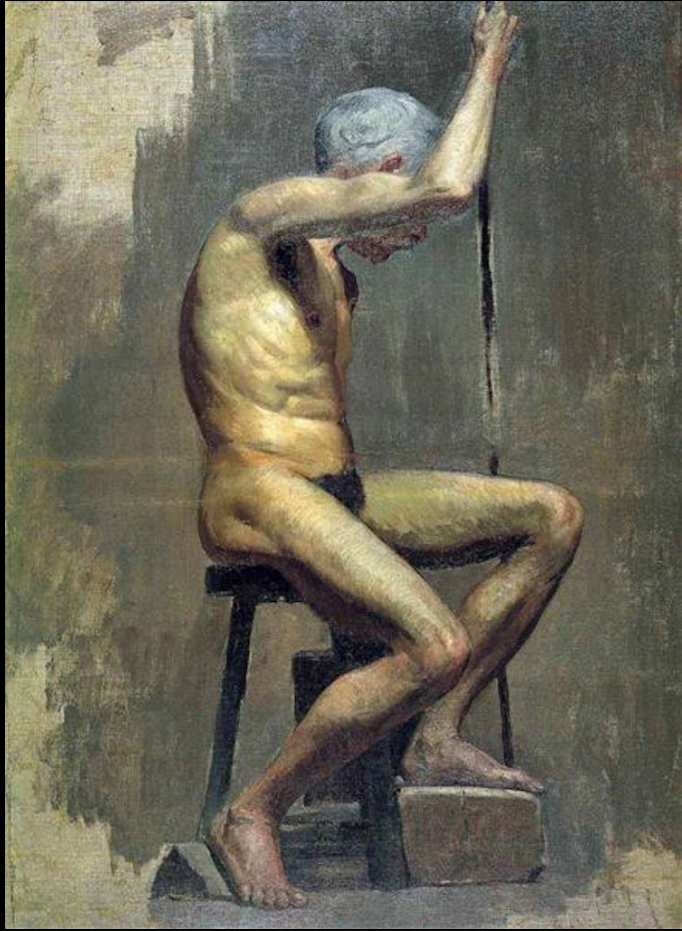


12



14





Age 14



15

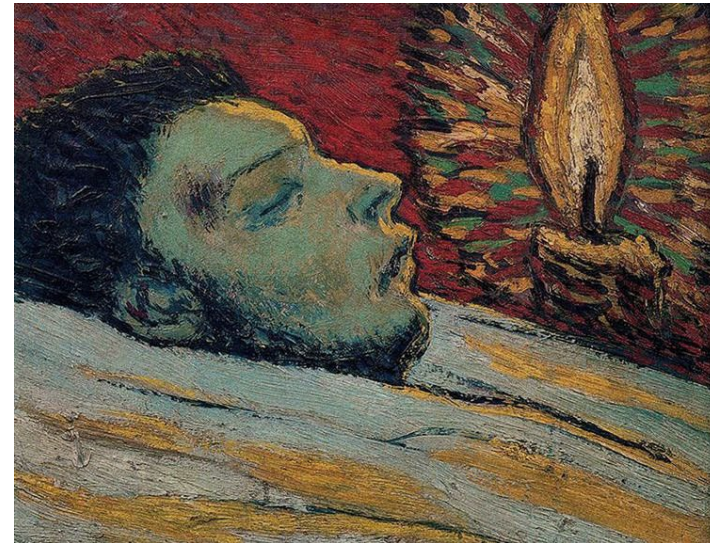


16



# The Blue Period

Throughout the early years, beginning in 1901, when Picasso was just 19 years old, he lived in poverty in Paris as a struggling artist. He also experienced the loss of his close friend, the Spanish poet Carles Casagemas, who committed suicide by shooting himself in the head at a dinner party. Picasso felt the loss of his friend deeply and this tragic event is considered to have been a major influence on his artwork which became dominated by somber blue and green hues. Picasso said to his friend Pierre Daix, "It was thinking about Casagemas that got me started painting in blue". During his Blue Period, Picasso favoured creating portraits of the poor, lonely and suffering, such as prostitutes, destitute people and intoxicated people from the street, and his paintings were designed to convey the hardship endured by the subject. This period of pessimism would later be replaced by a more positive era known as his Rose Period.

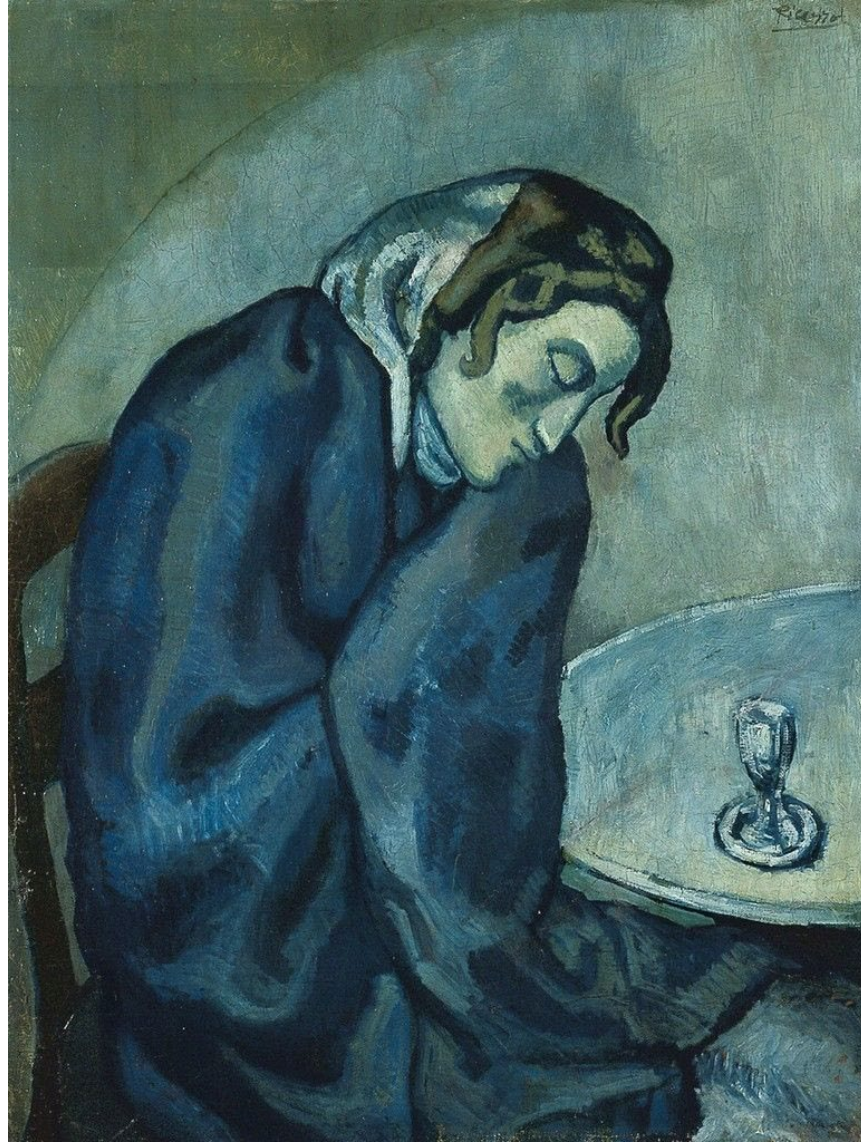


*The Death of Casagemas*

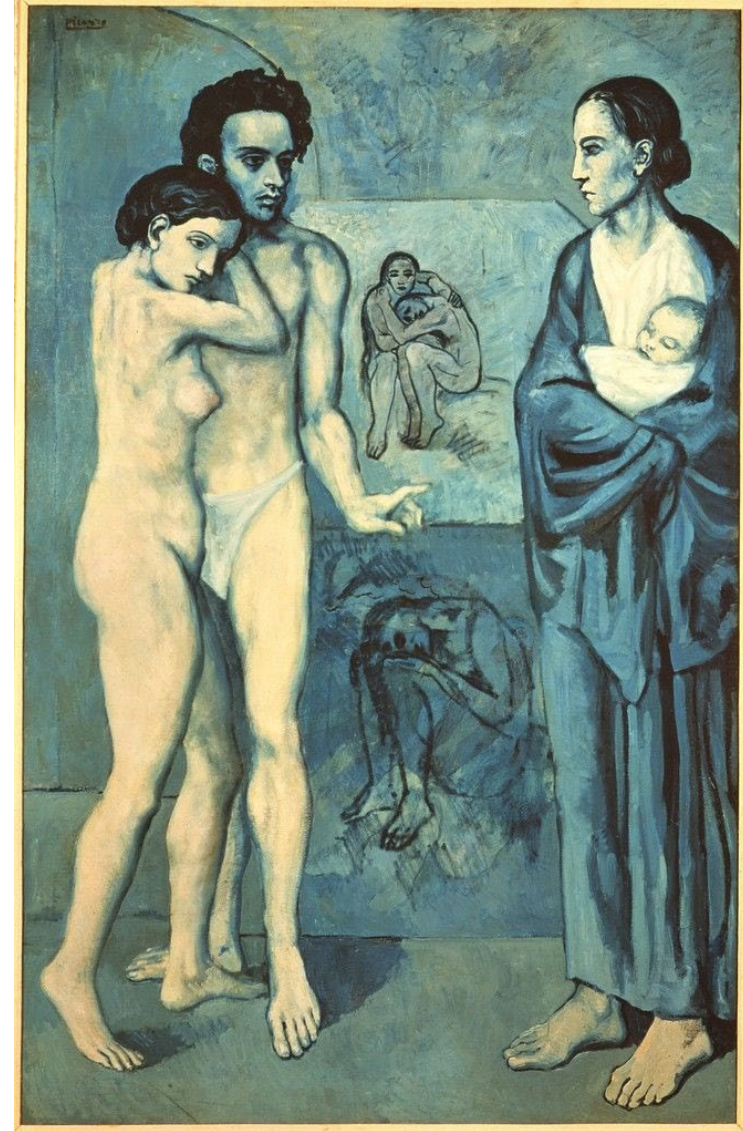




*Celestina*



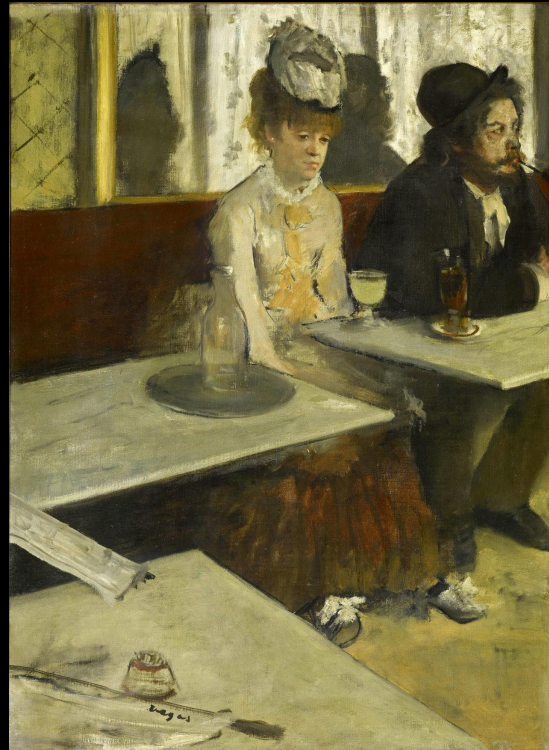
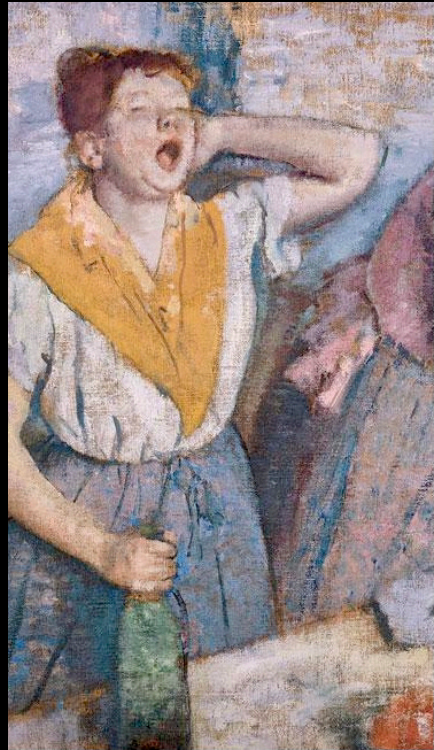
*Sleeping Drinker*

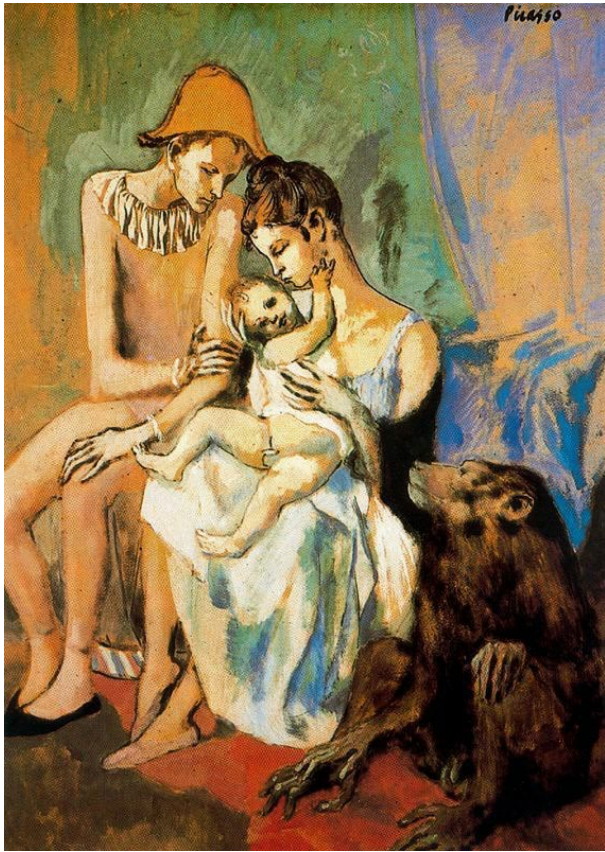


*Life*



# Picasso and Degas





# Rose Period

*Families of Acrobats and Boy and Pipe*



# Motherhood



Vincent Van Gogh

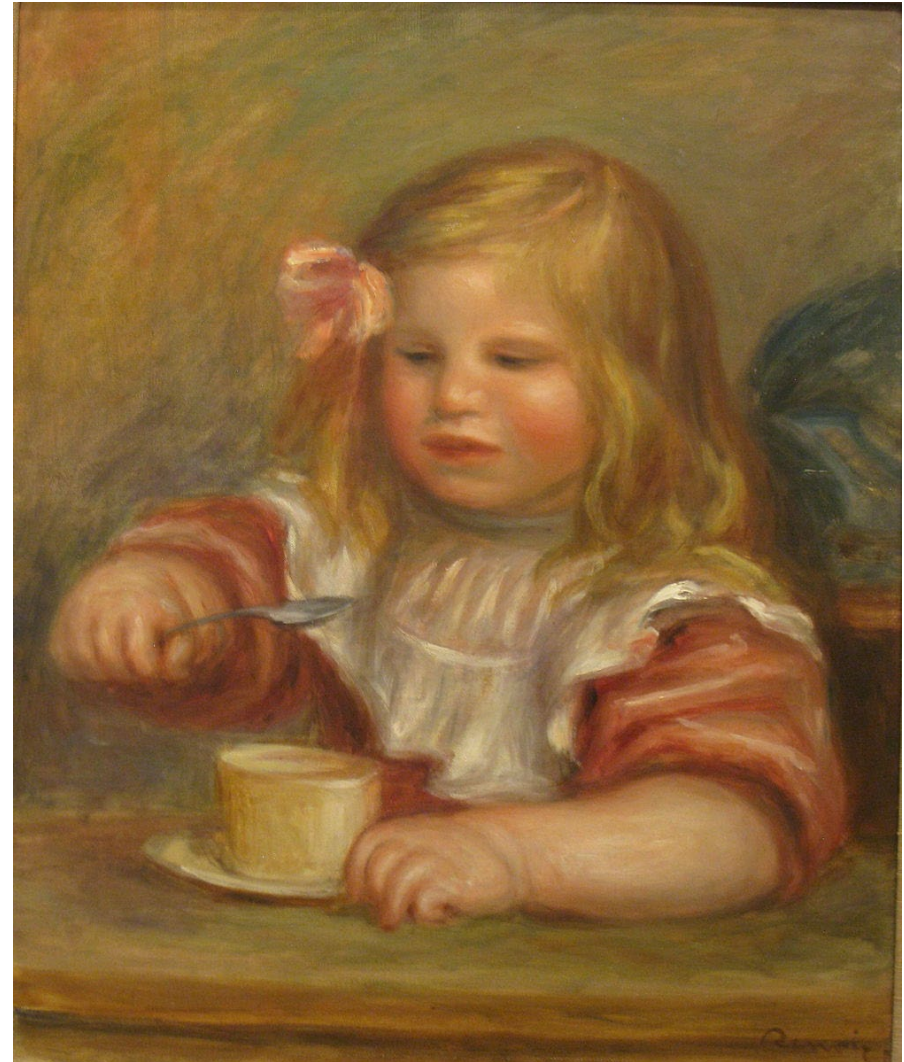
Which one is not a Picasso?



# Childhood by Picasso and Renoir



**Picasso** *Greedy Eater*



**Renoir:** *Coco Eating His Soup*



# One subject through one artist's eyes

*Old Guitarist* 1904



*Guitar Player* 1910



# One Subject Through the Eyes of Different Artists

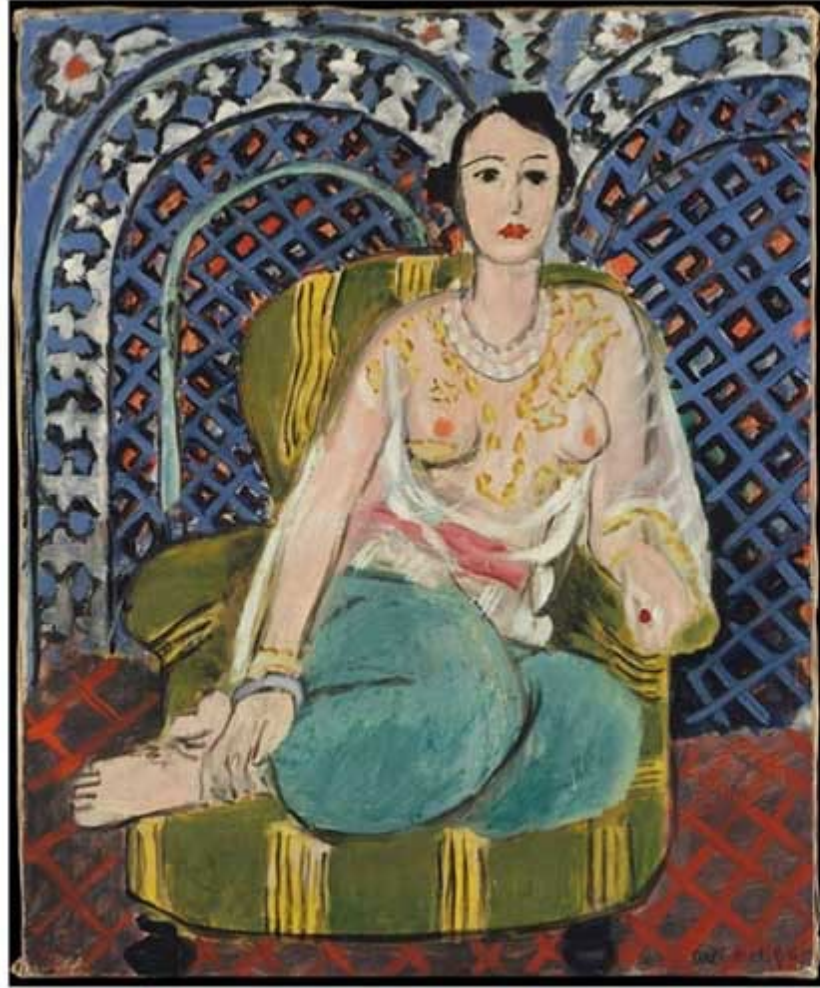




# Picasso and Matisse



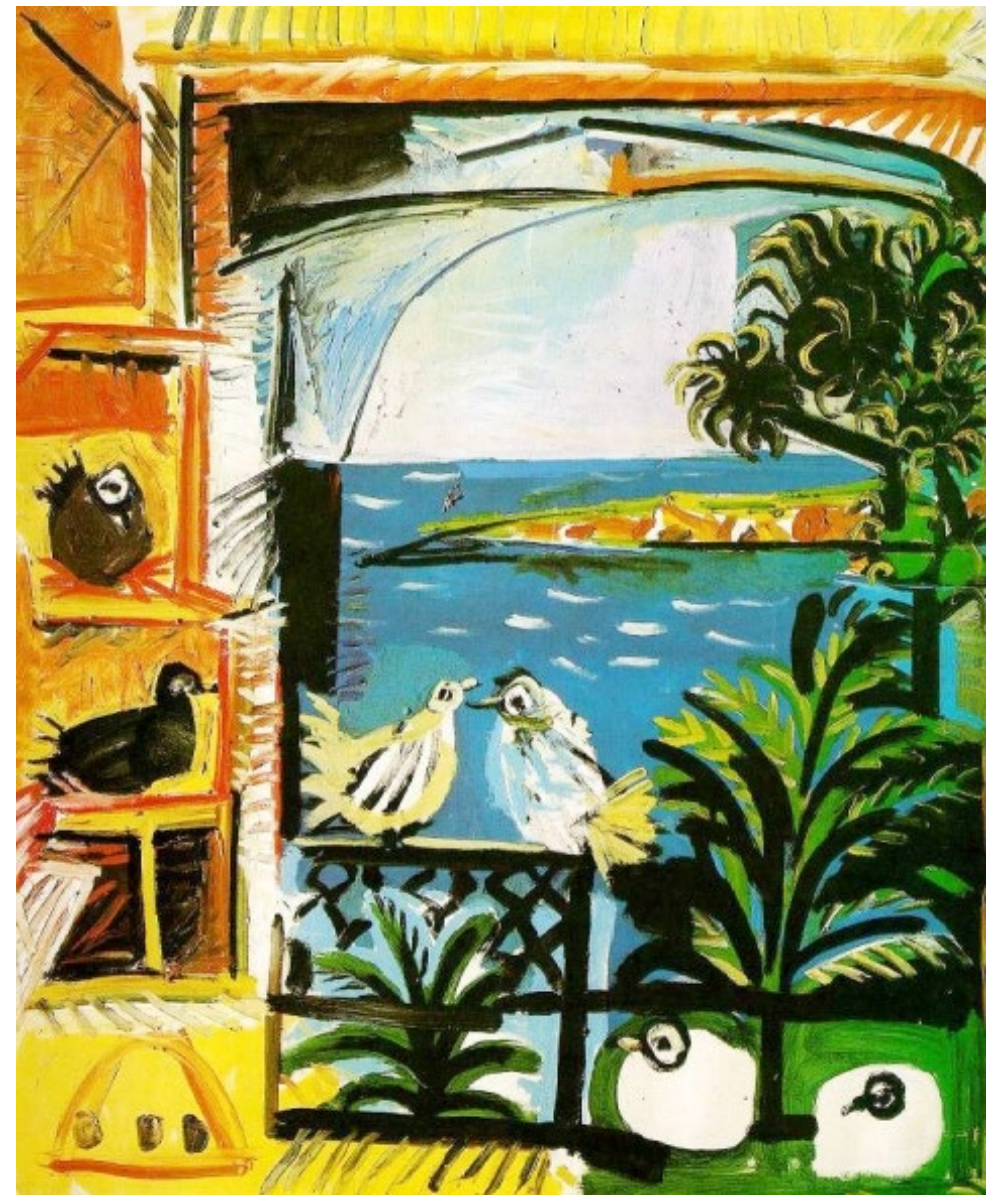
**Picasso, *Reading* 1932**



**Matisse, *Seated odalisque* 1926**



# Friendly Rivals



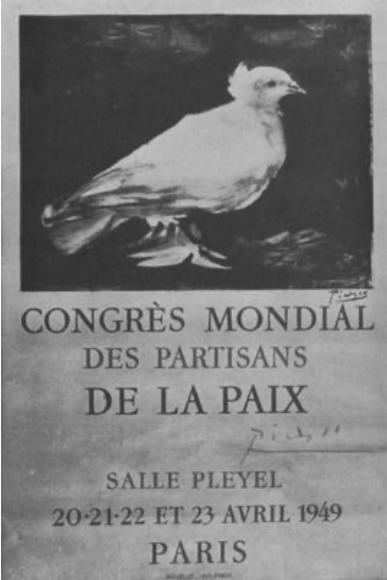
As a final homage to his lost friend and brother, Picasso painted the most Matisse-like paintings of his career. The series show an open window looking out on the Mediterranean surrounded by doves. Matisse's doves.



# The Dove of Peace

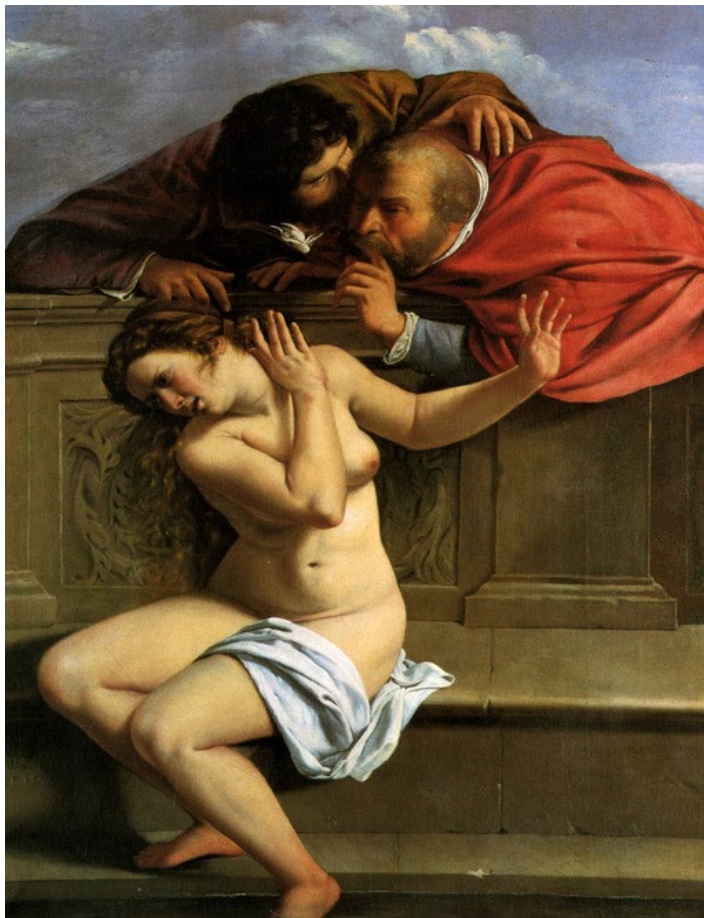


By Picasso at age 21





# *Susanna and the Elders* by Artemisia Gentileschi



1610



1622



1652



# Homage to Artemisia Gentileschi



1955



1966



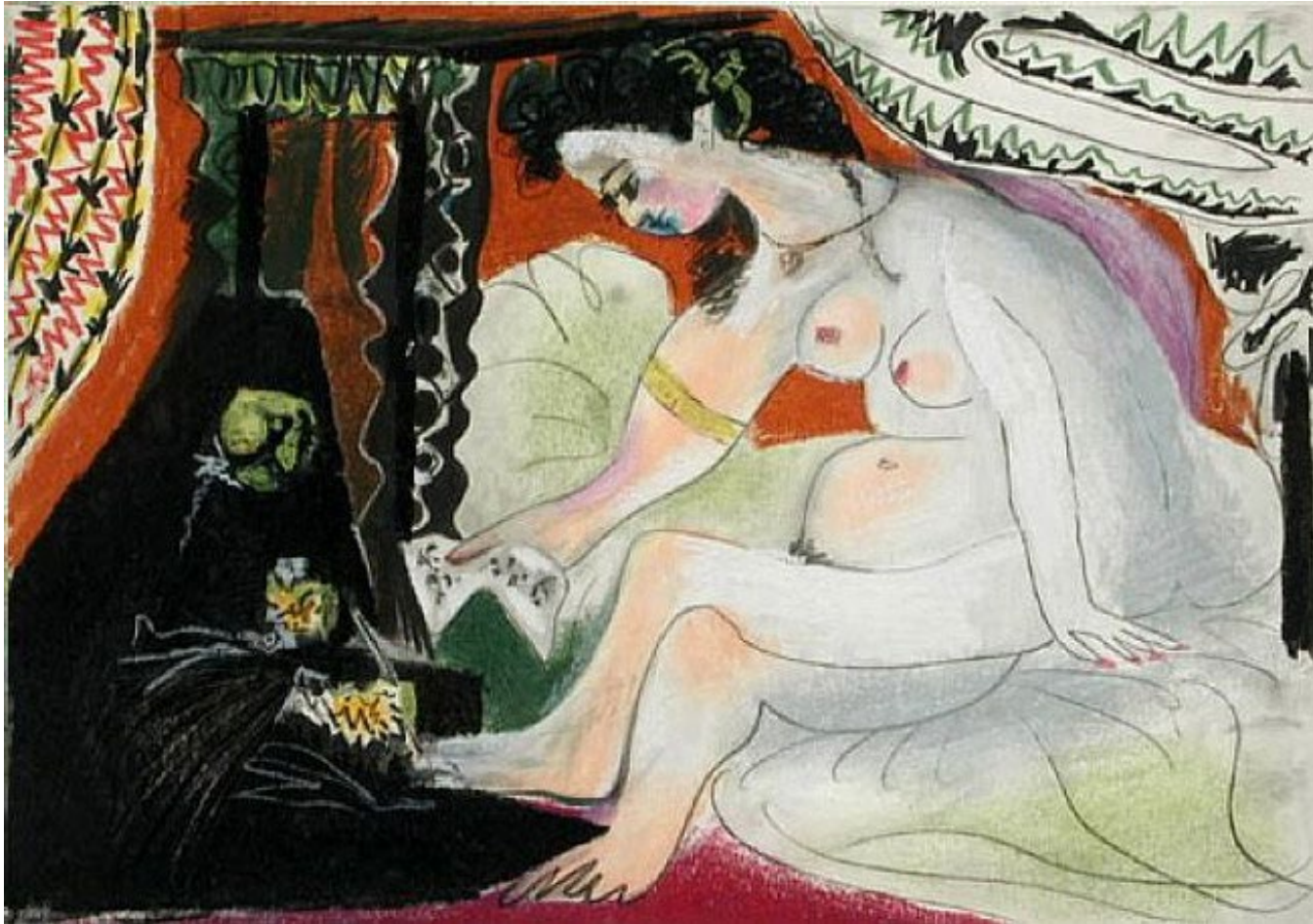
*Bathsheba  
at the  
Bath*

by Rembrandt

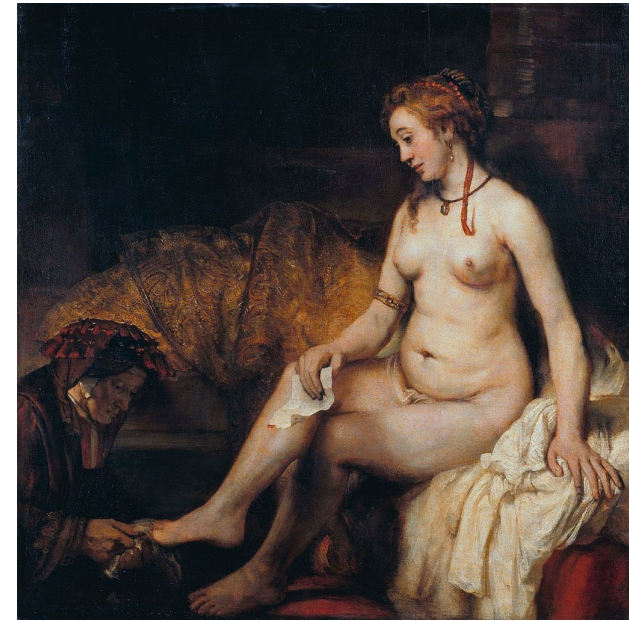




# Homage to Rembrandt



1966 & 1963



*Luncheon on  
the Grass*

by Édouard  
Manet

1862







# Homage to Manet

1959 – 1961 One of 27!



*Las Meninas*

by

Diego

Velázquez

1656





# Homage To Velasquez

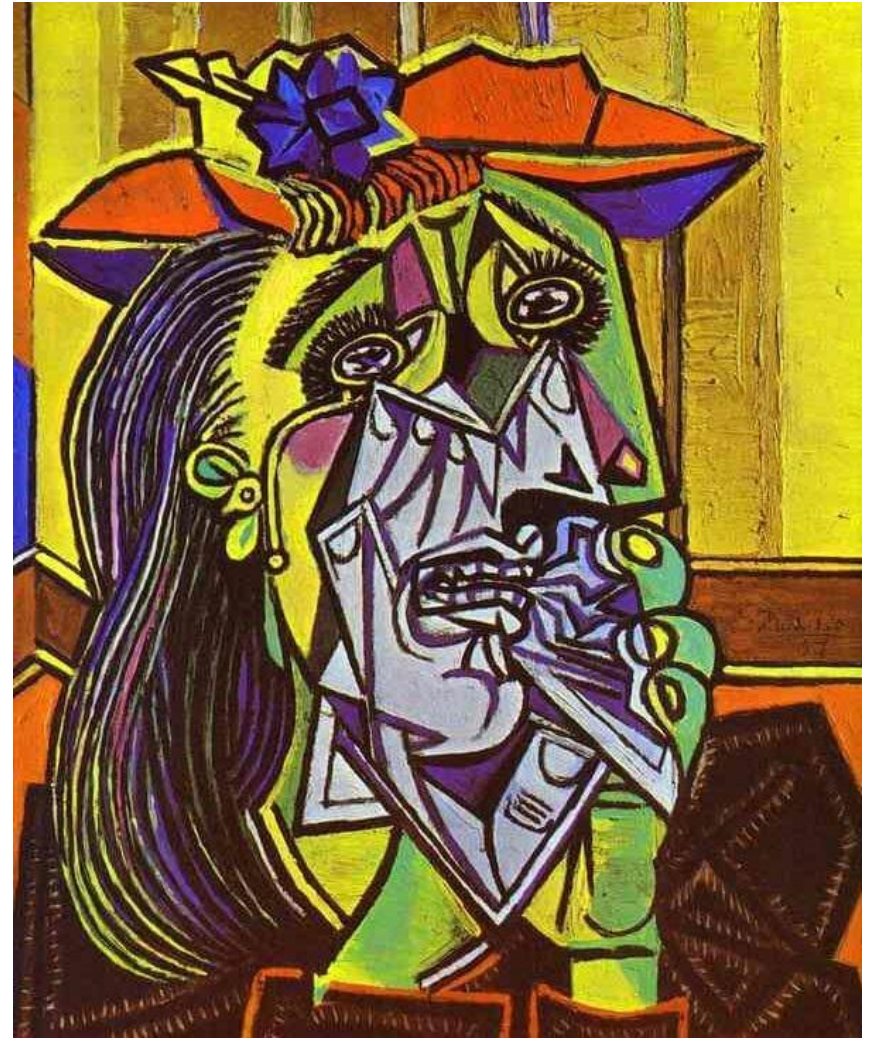






Dora Maar

## Pablo's Women



*Weeping Woman*



# Many Women, Many Styles



*Woman with Helmet of Hair*    *Portrait of Gertrude Stein*

*Head of a Woman*

*Girl Before a Mirror*

# *Les Femmes d'Alger (O. J. Version O)*



**MOMA, NYC**





# A Little Cubist Humor







### *Cartoonist's Cubist Comics*

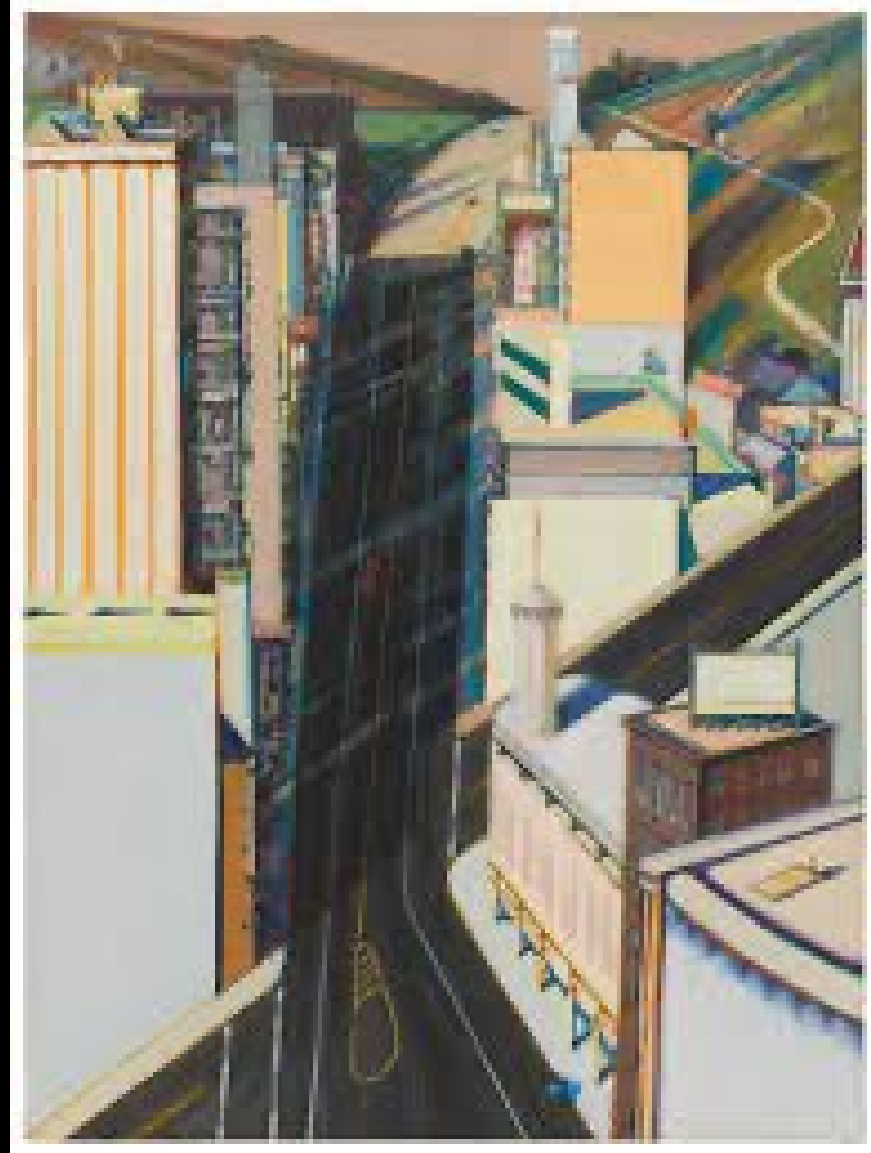


*The world is getting tired of traditional things. I'm sure it'll welcome my design for a modernistic egg! Ray Patin, my father, 1931*

### *Ward Kimball's Mickeys*



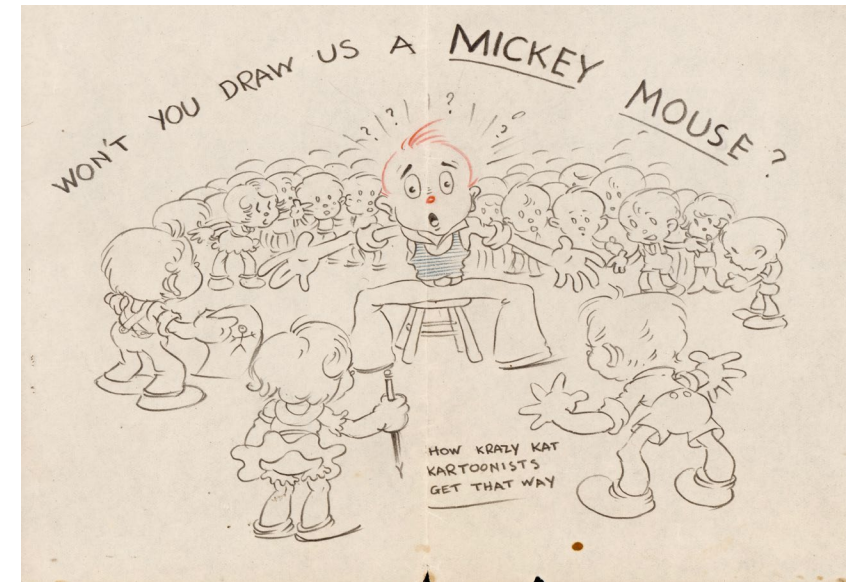
# More Wayne Thiebaud



What do YOU see?

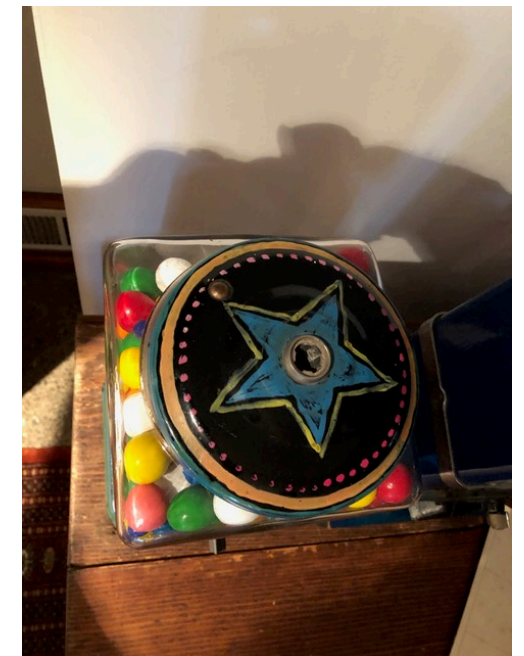
# San Francisco

In 1972, Sacramento painter Wayne Thiebaud bought a second home on Potrero Hill and set about doing for the hilly streets of San Francisco what he had done for deserts — making them more dramatic and mesmerizing than they already were. Thiebaud did this by standing at the intersections that Steve McQueen had famously driven in “Bullitt” and trying to figure out how to transfer what he saw into oil. In conceiving the series, Thiebaud liked to credit “**Krazy Kat**,” the comic strip. “Cartoons allow the silly to sit with the sublime,” he later said.





# The Return of the Gumballs



*The Man in  
the Blue Chair*

1964



Malcolm Weintraub,  
The Man With the  
Gumball Gift



# Our Judith

*In Wayne Thiebaud's oil on canvas painting "Five Seated Figures, 1965" Judith Weintraub is the woman sitting impassively on the left of the tableaux with her legs crossed. The stillness is very different from the dynamic woman who made a decisive, lasting mark on Sacramento arts and culture. As a gallery owner and arts patron, Weintraub was an influential champion of modern art and young artists yet to make their marks. Sacramento Bee*



# Wayne Thiebaud and David Hockney In California





David  
Hockney  
is back



# *Mulholland Drive: the Road to the Studio*



**At the Los Angeles County Museum of Art**



# Los Angeles Pool Pictures



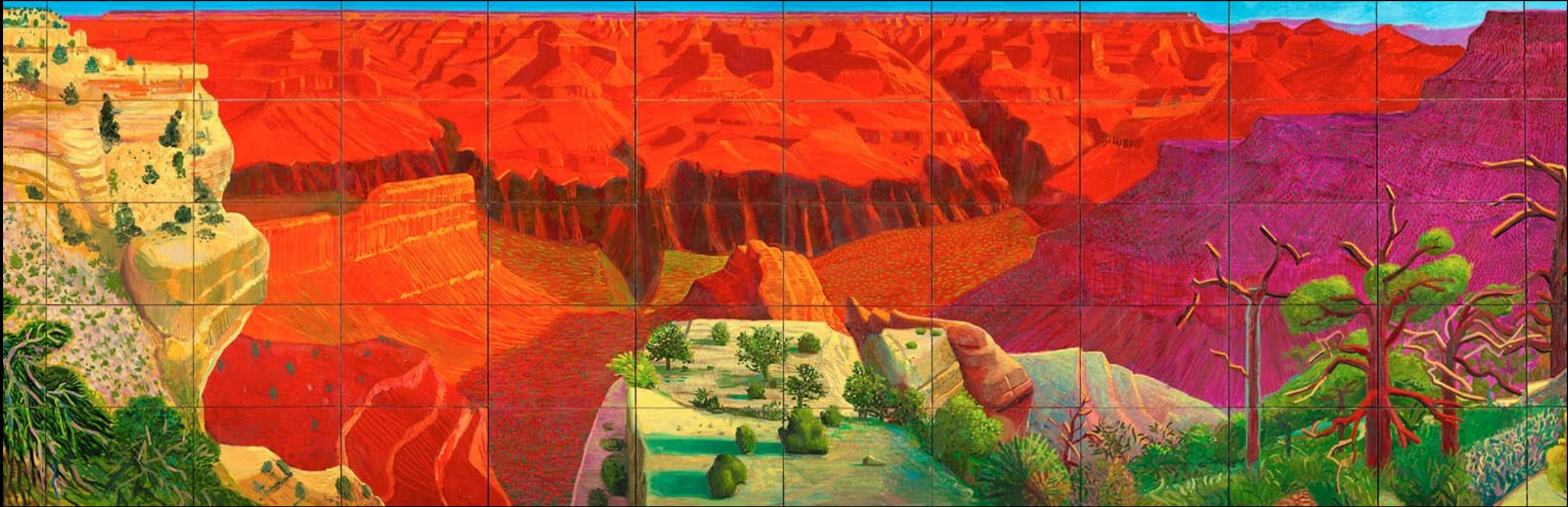
*Portrait of an Artist (Pool with Two Figures)*



*A Bigger Splash*



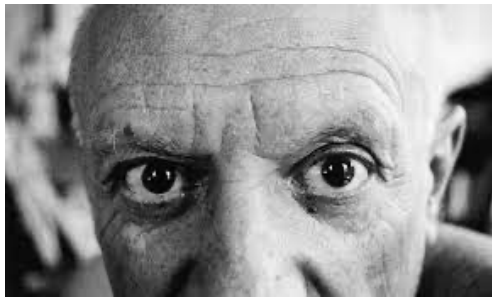
# This Land is Our Land

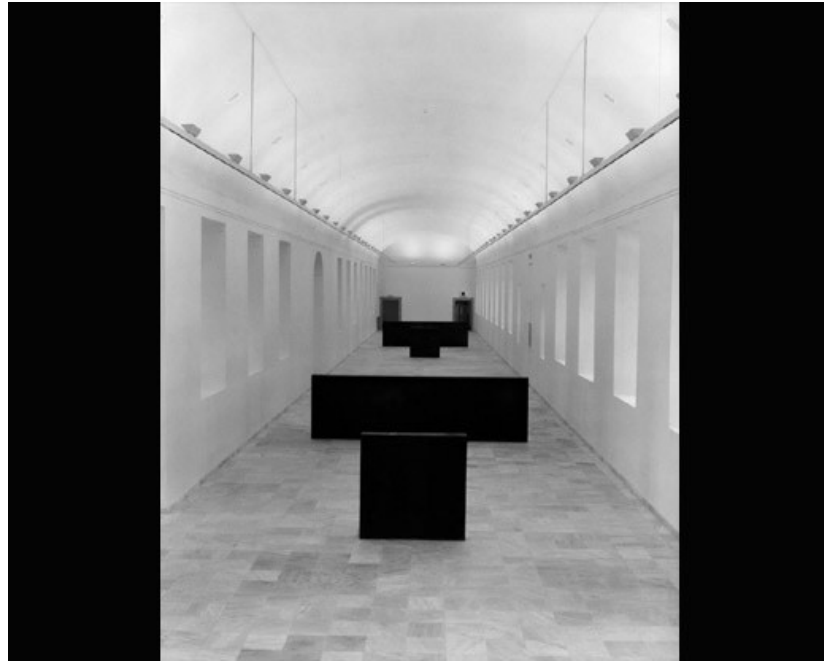


*A Bigger Grand Canyon* 1998 6' 9" X 24' 5" Oil on 60 Canvasses



He's Baaack!









Richard Serra

Igual-Paralelo: Guernica-Bengasi

Equal-Parallel: Guernica-Bengasi

Sala | Room 102



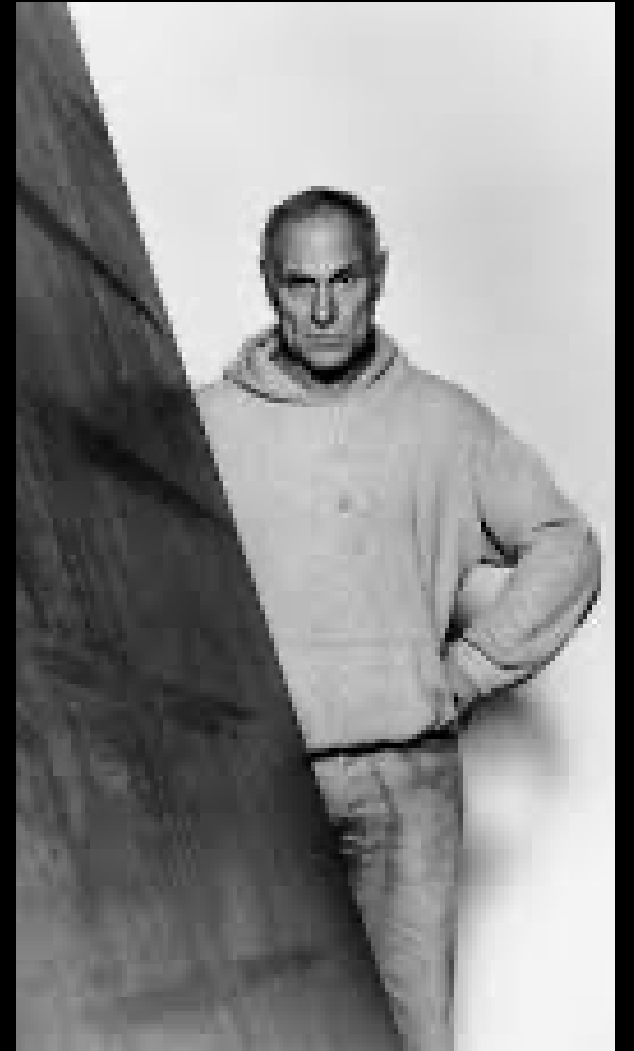
*RICHARD SERRA: Bengasi is a town in Libya that was bombed by the Americans in the mid-80s. And this piece was done a week after that bombing. I happened to be in Spain. Guernica was a town in the Basque country that was bombed by the Germans to test out their airplanes prior to World War II. Picasso painted the famous painting after the news clippings. And I entitled the piece Guernica-Bengasi because I was completely horrified that they had bombed Libya in that way and killed so many innocent people.*

The Imagination  
of  
**Richard Serra**

1938 -

Serra by Yale Classmate  
Chuck Close

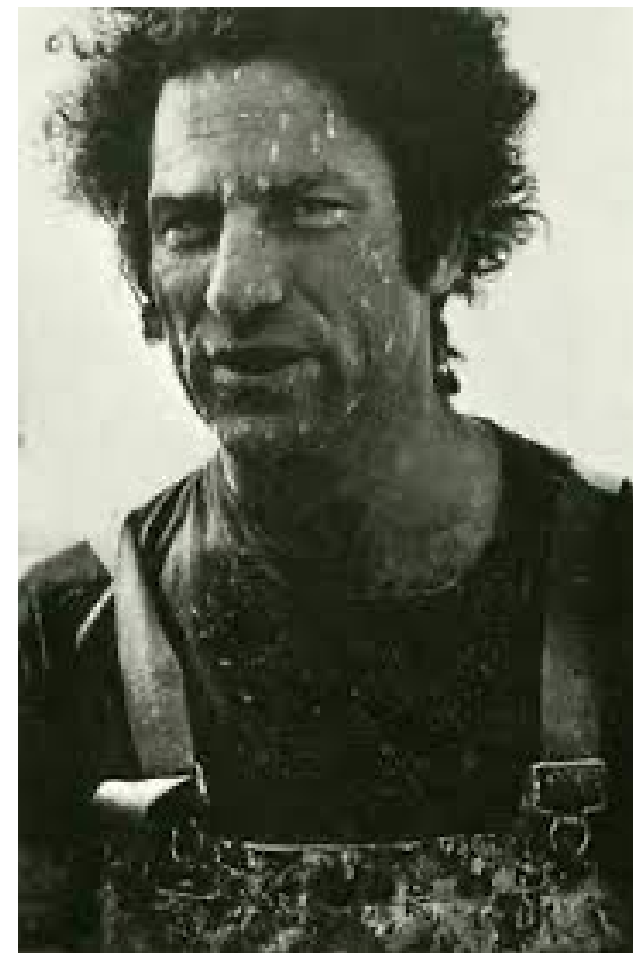
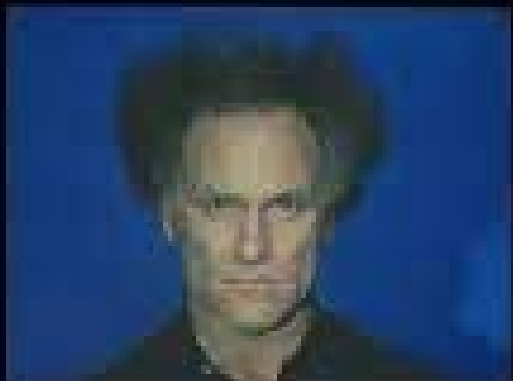
1940 - 2021







# Ahh Youth!



During a side trip to Spain, Serra's viewing of Velasquez's *Las Meninas* made him realize he was dissatisfied with the two-dimensional limitations of painting. The event virtually changed the course of Serra's artistic career; soon searching for an alternative direction, he began creating works using live and, in other instances, stuffed animals in cages. After incorporating live animals in his first solo show at Galleria La Salita, Rome in 1966, the public uproar was so great that the venue was promptly shut down by the local police.





# “Our Most Notorious Sculptor”

*The New York Times*  
October 8, 1989



***Tilted Arc***