

Exploring Picasso's Inheritance and Development of Greco from Funeral Paintings

Jiale Chen

Jiangxi Normal University, China

Abstract

Greco and Picasso are artists who have no intersection in terms of normal time line, but they are doomed as early as in the dark. The former lived his whole life in Spain, while the latter was born in Spain. This paper compares Greco's funeral of the Earl of Olgas with Picasso's funeral of casajimas from the aspects of composition, characters, color and background. Through these two funeral theme works to find Picasso's inheritance and development of Greco.

Keywords

Greco; Picasso; Earl of Olgas; Casajimas.

1. Introduction

Greco was born in Crete, Greece. When he was young, he studied painting in Venice. His color was influenced by Titian and other masters; Then he went to Rome and studied the body structure under the influence of stylism; Finally, he settled in Spain, which was his second hometown, and finally came here. Greco is famous for his religious paintings, and his artistic style is also affected by many factors, which lays the foundation for his creation. His exaggerated shape and bright colors are so unnatural, even ridiculed, in the eyes of the public. It was not until 300 years later that Greco was picked up again. Picasso was born in Spain, and his painting style is changeable. Even he admits that his works in the blue period have the shadow of Greco: "my characters in the blue period are slender, probably influenced by him." By comparing Greco's the funeral of the Earl of Olgas with Picasso's the funeral of casajimas, we can see some clues.

2. Composition Comparison

Composition is the first step for painters to process and present their subjective awareness of life. Matisse once said: "the so-called composition is the art of arranging the various factors that the painter wants to use to express his emotions in a decorative way."

Greco's funeral of the Earl of Olgas is divided into two parts, which are the scenes of heaven and the world. In the human scene, the picture can be divided into two parts: the front part and the back part. There are seven people in the foreground. The most eye-catching part is the two saints carrying the body of count Olgas. The latter part is very closely arranged. In the scene of heaven, the most prominent is the three people in the middle, with unequal clouds and crowds distributed on the left and right sides. The appearance of angels between clouds can be understood, in order to achieve the balance with the lower part and make the picture more full. There are many characters in the whole picture, but they are clear-cut and orderly.

Similarly, the picture of casajimas' funeral is divided into two parts. In the lower part, on the left, everyone is surrounded by a lying body. On the right, there is a stone tomb. The tasks in the previous part can be divided into four groups. It can be seen that the group of the dead riding the white horse is almost the center of the upper part, and the other three groups are all around him. Different from the funeral of the Earl of Olgas, Picasso doesn't have many characters in the

picture, and the characters in the upper part of the picture don't reach the top of the picture, which doesn't seem so full and grand, showing a sense of desolation.

3. Characterization

In the mature period of Greco's style, the figure modeling has very strong style characteristics: the proportion of all the characters has been elongated, most of them have 12 heads long, so the heads of the characters in his pictures look very small, which can enhance the solemn feeling of the scene. Moreover, the human body modeling is often slightly stiff and straight, and rarely has the classical soft curve, This also makes the picture look more powerful and more rational. This kind of picture cutting was also brought into full play by later cubism. In addition, Greco's paintings are more ingenious in depicting some details: two saints carrying bodies are dressed in golden brocade vestments, the chief priest on the far right is reading the Scriptures devoutly in the crowd, and a monk on the left looks down to meditate, as if saying goodbye to the body. The painter himself is also one of them, stretching out his right middle finger and ring finger is equivalent to the painter's logo. In the upper part of the painting, Earl Olgas is accompanied by a butterfly pupa angel, naked above by other saints such as Christ and Mary. Jesus, dressed in a white robe, points to St. Peter with the key to the kingdom of heaven at the top and middle of the picture. The distribution of the crowd causes the clouds to be divided into two unequal groups. What is chaotic with the clouds is that many believers are crowding to worship Jesus. The white priest staring at the sky below can be interpreted as the link between the upper and lower parts. With the eyes of the white priest, we can also find that many people in the rear row of the aristocrats with black mourning clothes and white collars also look up. Their expression is very rich, and their eyes are deep and confused, seems to be full of wonder. They are unable to form direct communication with the audience outside the painting. This indifferent distance strengthens the tragedy and mystery of the work, which coincides with the value of modernist painting that focuses on reflecting the painter's personalized emotional experience in modeling. And the strokes are also very important in the picture. The texture of the strokes creates a powerful world, which makes the painter's strong personalized emotion more intuitive. The direct and explicit features of this modernist painting are in sharp contrast with the implicit and deep features of classical painting.

From the funeral of casajimas, we can see that the proportion of the characters is slightly elongated and the head is small. The characters in the image have no facial features, and the picture is full of highly generalized lines. The next part of the white corpse is surrounded by a group of mourners dressed in dark blue. Although they have no facial features, they seem to be in a state of grief and suffering. Their body shape is not as straight as Greco's, but distorted, which is a sad performance. The color of the clothes of the group holding the baby in the clouds is the same as that of the mourner, and the others are naked. This image of holding a baby has appeared many times in Picasso's works in the blue period. In his work life, this image is more obvious, which can better reflect casajimas' love without success. The clouds on the top are not as brilliant as Greco's, but as smog, and the strokes are obviously lowered, which makes these groups of characters like an imaginary dreamland. It seems that the clouds devour their souls and can no longer be called back. The whole picture is filled with desolation.

4. Tonal Analysis

Greco's painting is mainly set in cold gray, which is solemn and mysterious. The high-purity red and yellow of Saint's Vestments in the painting form a strong reality with the background. Every face in the back row is illuminated by the light in the clouds. It seems that people who look up can really see the scene in heaven. This up and down virtual and real also form a strong contrast, enhancing the appeal of the picture. This series is full of strong contrast between his personality

and subjectivity, which is novel, advanced and full of modern sense for his time, which also makes great contribution to the development of later painting.

It is obvious that the blue period is an early stage of Picasso's creation. At that time, he suspended his exploration of art forms and began to focus on the reproduction of the world and feelings around him. A nearly monotonous blue dominated the works of this period. Most of his subjects are: prostitutes, drunkards, beggars and other dark subjects, which is closely related to his experience, and also shows the helplessness of the people at the bottom of society, which is also his inner thoughts. The unified tone in the picture brings us a sad and lonely effect. The relationship between cold and warm is harmonious. Other colors except blue that should appear in the human body or on the grass are not so important. He brings Greco's cool gray tone to the extreme and enters the blue period. Sadness, sadness and loneliness rush into his heart. The trauma in his heart is not what the people in the painting experience, but the sustenance of the injured.

5. Creative Background

The creation of the funeral of count Olgas was entrusted by the nobles and priests of Toledo. At that time, the people had a conflict with the church. After the victory of the church, Greco was entrusted to the chapel of St. tome to draw it. It is said that a miracle happened when the funeral was held. Heaven sent two saints to bury count Olgas's body. The picture everywhere reflects a mysterious fantasy realm, which is not only death but also rebirth“ What he saw in his eyes was a worldly world full of misfortune and gloom. He yearned for the holy kingdom of God. He would like to take off his thin skin and let his soul fly to God like a bird. " In our opinion, paintings that serve the church are generally tools to propagate doctrines, consolidate status and win people's hearts. The meaning of this painting seems to be different. It may point to the disintegrating aristocratic society at that time.

One day in February 1901, Picasso's good friend casagimas shot himself in Paris for love. Picasso once said, "I learned to paint in blue after casagimas' death." Some people also suspect that the blue tone part is influenced by the blue proofs of the photos or some of lautrek's works. Of course, the death of friends may be one reason, but not all. From 1900 to 1903, Picasso went back and forth between Spain and Paris, looking for a place suitable for him. Sometimes he would have a long way to go when he stood at such a crossroads. But blue is basically out of his self cognition and return. In the streets of Paris, poverty, life and death, friendship and so on are the sources of his creation, in which he tries to find his own reality, he does not even realize that this change has brought him greater economic threat. In 1903, life reached the peak of blue. It also indicates the memory of casagimus and the end of a series. After that, his rose period began in Paris in 1904.

6. Picasso's Inheritance and Development of Greco

Picasso also made a series of studies on Greco in the early period of Cubism: the structure and space of the picture, especially in the treatment of the picture effect. In Picasso's view, the structure of Greco's painting is cubism. Not only the funeral of the Earl of Olgas and the funeral of casajimas can see the inextricable connection between them, but also the girl of Avignon and Greco's unveiling the fifth seal are also pointed out to have inheritance relations“ When Picasso was working on "the girl of Avignon," he went to his good friend Ignacio Zuloaga (1870-1945) studied Greco's "opening the fifth seal" in his studio in Paris. In the 1980s, the relationship between "the girl of Avignon" and "uncovering the fifth seal" was pointed out. At that time, the similarity of styles and the relationship between them were analyzed Avignon girl is a turning point of Picasso, which is a three-dimensional space created on a two-dimensional plane. In the picture, the front and side of the characters are displayed at the same time, trying to create a

new world. If this method of creating a new world comes from Cezanne, the father of modernism, then we can see the shadow of Greco from Cezanne's picture. Picasso once said, "it's true that Cubism originated in Spain, and I'm the one who invented cubism. It's necessary to pursue the influence of Spain far beyond Cezanne,... And Cezanne was influenced by Greco. As a painter influenced by the Venetian School of painting, his elements are cubism. " Cezanne's achievement lies in his pursuit of eternal beauty, orderly structure and solid form rather than just describing the world in front of him; As far as Picasso is concerned, his revolution is the most thorough. He can decompose nature into various geometric forms and reconstruct them. His form is completely opposite to the tradition and runs counter to the tradition.

7. Conclusion

Both Greco and Picasso are great achievements in the history of painting. Greco has made great contributions to the development of modern painting art, and his art form has influenced many masters in the history of painting. He is one of the important founders of modern painting. Picasso is an excellent pioneer, he is not satisfied with the status quo, always constantly exploring all the unknown. He made a better evolution of the power he drew from Greco's painting. He gave full play to his enthusiasm for painting and influenced the development of the whole art.

From Greco in the 16th century to Picasso in the 20th century, this process is not a simple development, but full of criticism and inheritance. They are two different points in the long river of history. They are the leaders of their respective times, with full personality and unwilling to be bound by tradition.

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