

# HENRI MATISSE | COLOUR & COLLAGE | PART TWO

For the second part of this project, we are going to be diving right back into Matisse's expressive language of colour, drawing and collage. We are going to be taking inspiration from the view of our own window. Looking at the negative and positive shapes and recreating this into an abstract master piece!

Abstraction allows you to tap into feelings, intuition and inventiveness, allowing you to work in a more spontaneous manner. Let's get started!

## YOU WILL NEED

- HB Pencil
- Colouring pencils
- x2 A4 Paper
- Glue stick
- Scissors
- Computer/ ipad
- Printer (optional)
- Phone/camera

• Duration: 1 hour 30 minutes.



## WHAT REALLY IS ABSTRACT ART ?

The word abstract means to separate, or withdraw something from something else.

When Abstract began in the early part of the 20th century it revolutionised the art world. Many of the leading artists chose this style as a rebellious departure from figurative art.

They used the visual language of shape, form, colour and line to create compositions with few, or no references to the natural world. Rejecting the constraints of Realism, Abstract artists sought to explore the worlds of their imagination, freedom of expression, and follow their desire to unleash spontaneity through their chosen medium.

# TO START WITH....

Choose a window in your home and think about, the shapes, lines and forms you can see. From small plant pots to buildings in the distance. Look at things in front of the window and outside.

## MY VIEW

As you can see i'm not in London at the moment, so my view is actually quite simple, with certain shapes and forms standing out. You may have a more complex view of houses, cars etc. Both are great for this task.

Once you have chosen your view please take a picture, and either print it out, or have it up on a computer screen.



### TIP:

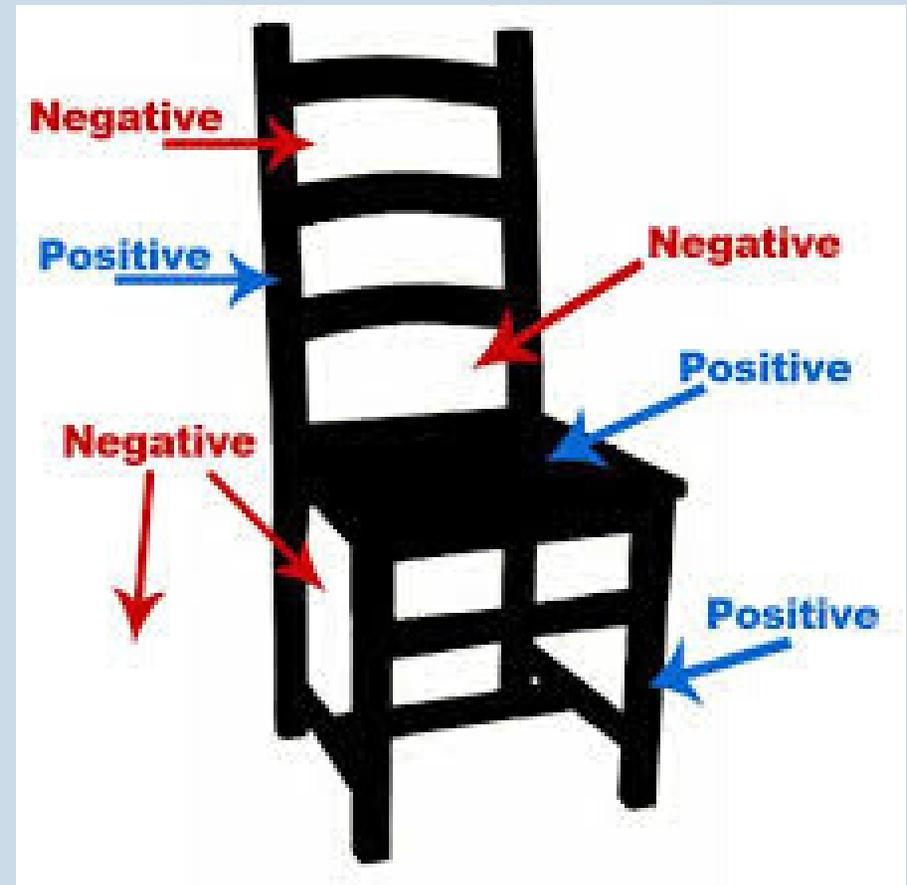
Make sure you have space around the window.

## NEGATIVE AND POSITIVE

Positive shapes are the shapes of actual objects.  
Negative shapes are the areas between these objects.

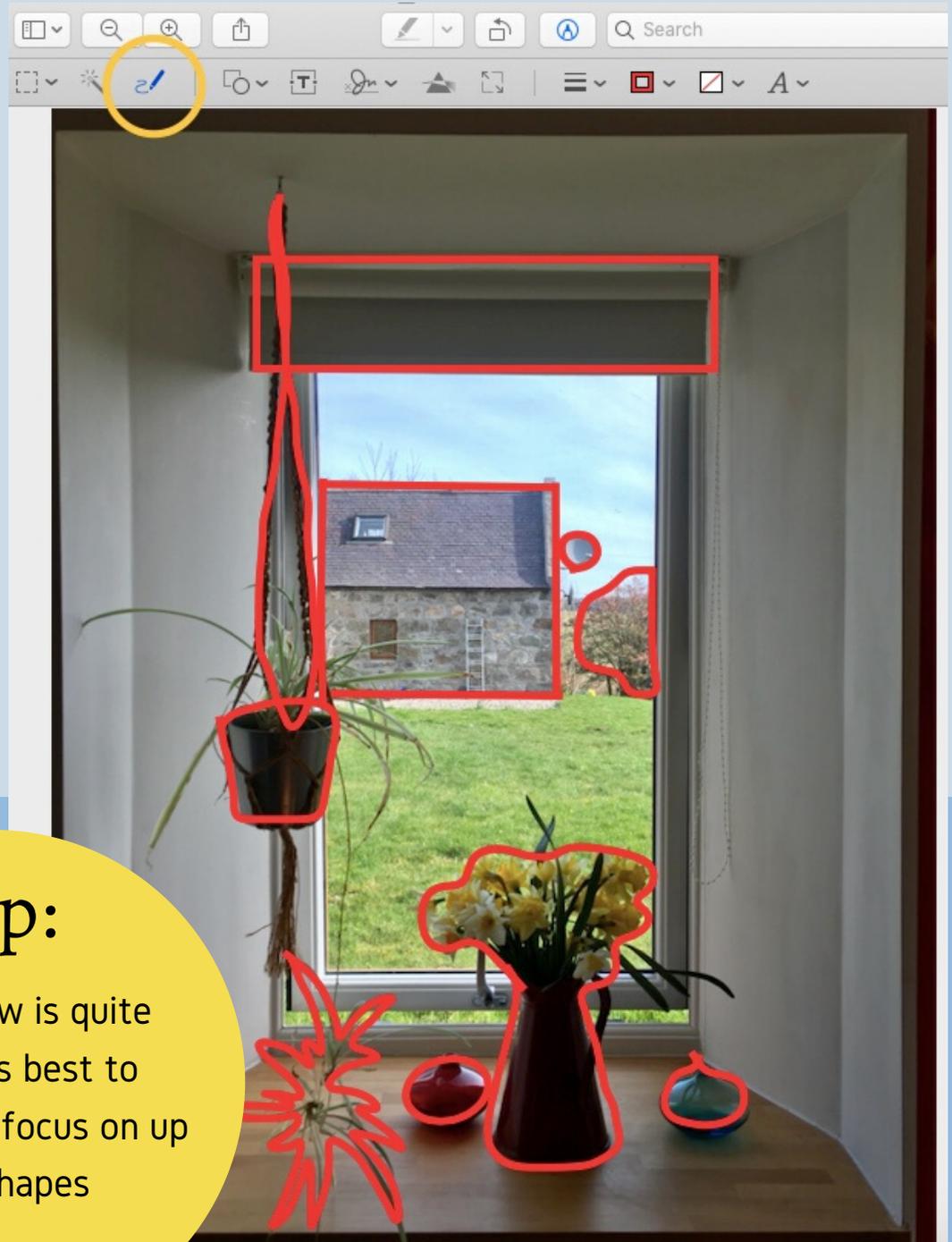


In this gouache and collage work by Matisse, the coloured shapes interact with each other according to their size and colour. The spaces between them create more shapes, and these interact with the coloured shapes, creating a lively, animated composition



## TASK ONE:

Draw around the positive shapes that you see in front of you. This doesn't have to be exact, and you can be a little free with your shapes, for example, I'm going to draw a rough shape around the flowers. You can do this with a pen if you have printed your picture out, or if you're using a Mac computer, there is a pen tool in the top left corner. (Circled yellow)



Positive shapes are the shapes of actual objects.

### Tip:

If your view is quite hectic, it's best to simplify and focus on up to 10 shapes

## TASK TWO:

Repeat the same process, but this time only looking a negative shapes.



Negative shapes are the areas between these objects.

**Remember:**

Be selective and  
look hard!

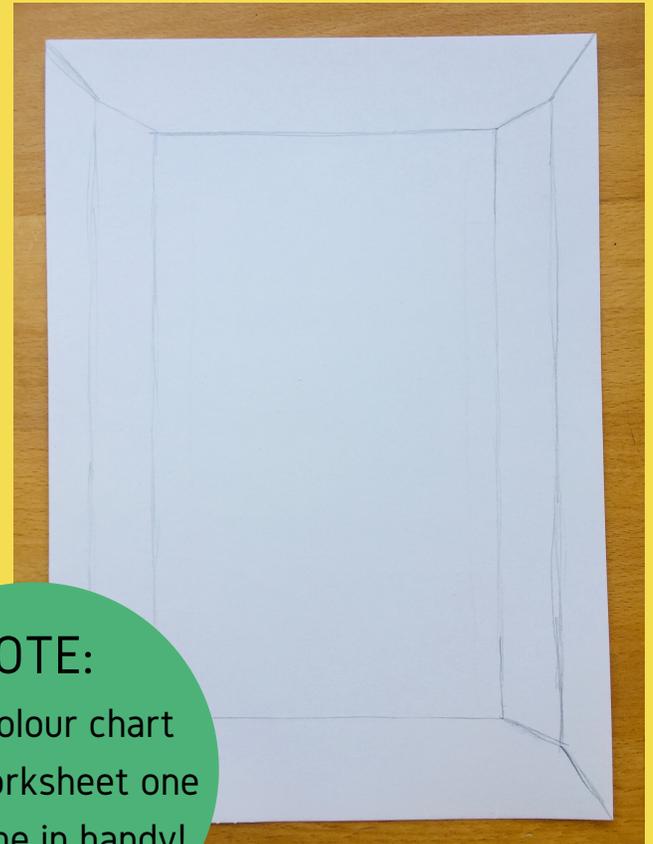


## TASK THREE:

Step 1: Put task one and two to the side for now, we'll come back to that. We are going to start off by drawing the frame around our window. I have a chunky window sill, but I still want to make sure I have a large space to work on in the middle.

Step 2: Choose your colour palette. (This doesn't have to be what you see) I'm going to go for some warm oranges/reds with a little splash of green. I really love the colours Matisse used in the 'Open Window, Collier'.

Step 3: With your colouring pencils, pick a selection of shades from light to dark. (From your chosen colour)



### NOTE:

Your colour chart from worksheet one will come in handy!



## TASK FOUR:

For this part, our aim is not for a perfect photographic likeness, but a soft, colourful technique that shows shapes and tones of our window frame. All our windows are different, so experiment!

Im going to be colouring mine in sections, going for a subtle effect. You're welcome to follow me or choose your own.

Step 1: Start with your lightest shade, covering the whole of the left side.

Step 2: Taking your middle shade, start to very gentle build up certain areas. I'm referencing my image a little bit, looking at where the shadows are, but still trying to keep it quite open.

Step 3: With my two darkest colours, I'm going to start adding darker shades. You can then move onto the rest of your frame.



**NOTE:**  
All my layers are light and shaded in one direction (Diagonally)

In my background i'm using two more colours. (Blue and purple) Carry on with a light shade, keeping it soft. Think about layers and direction.





## TASK SIX:

It's now time to start organising our shapes onto our paper. What kind of artwork do you want to create? You can forget what the shapes represent and arrange them in different formations until you find one that pleases you.

Take photos of alternative arrangements and ask your family which one they like best. Everyone will have their favourite, allow yourself to experiment and be playful. Remember there is no right or wrong!

Not quite sure? Then here are a few quotes from the Abstract masters themselves that may help you.



“Abstract is not a style. I simply want to make a surface work. This is just a use of space and form: it’s an ambivalence of forms and space. ~ Joan Mitchell

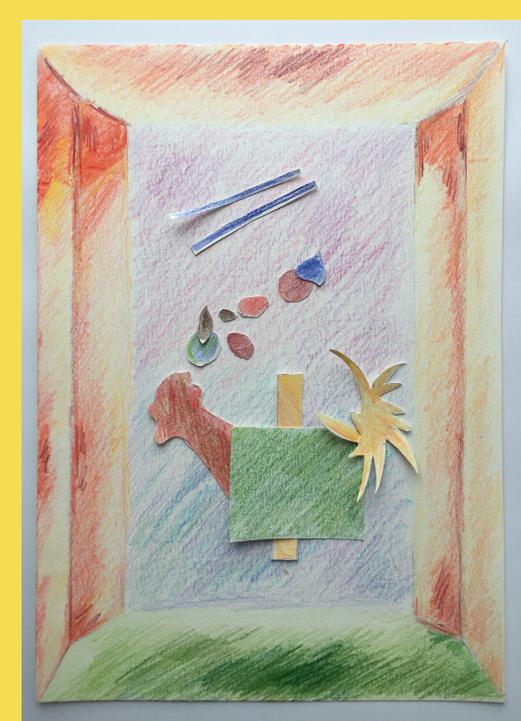
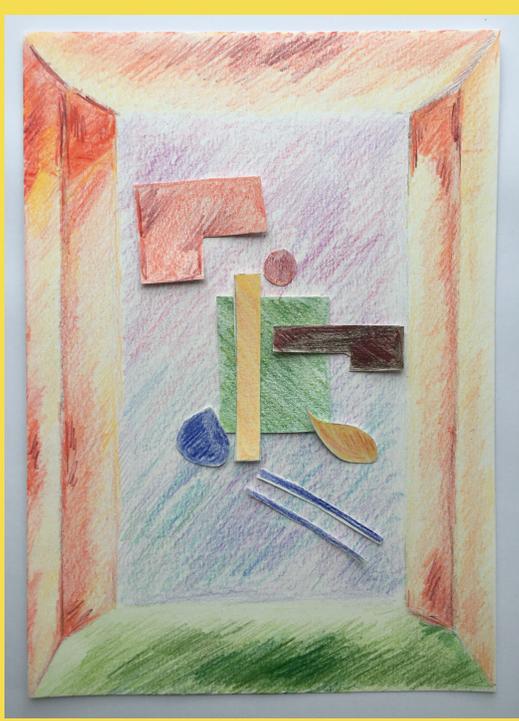
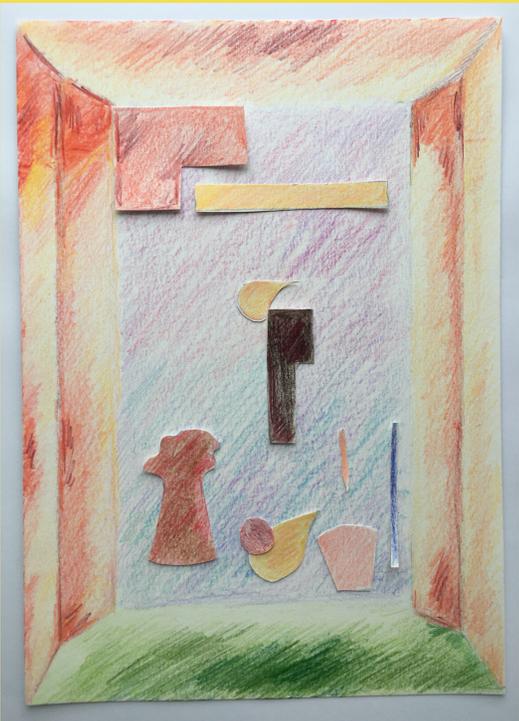
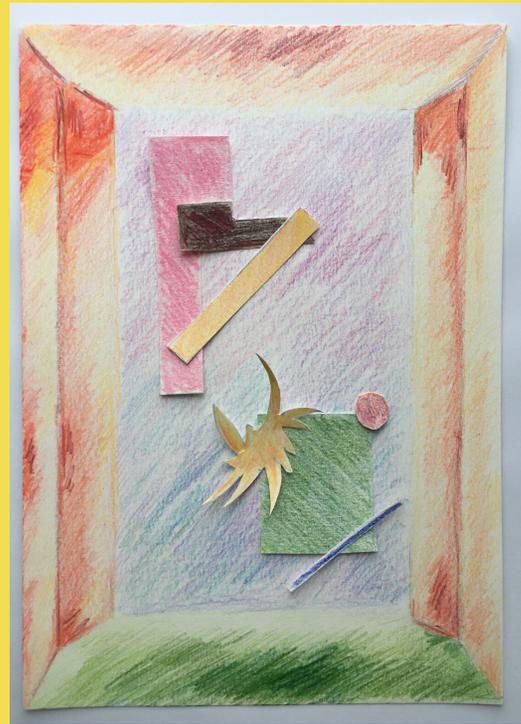
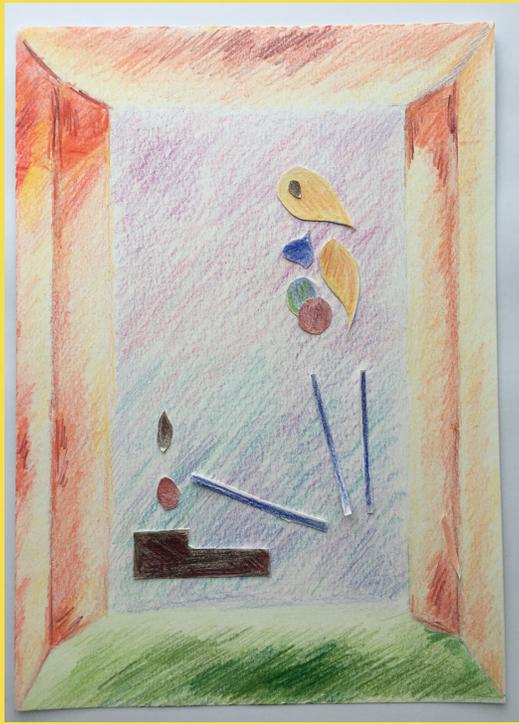
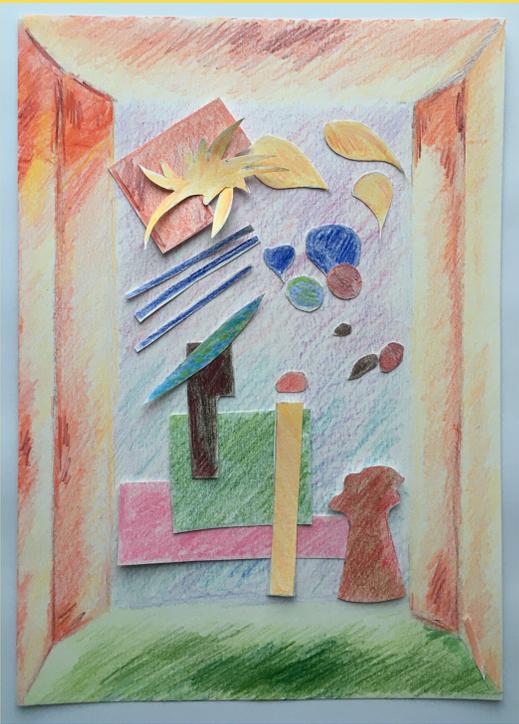
“Objective painting is not good painting unless it is good in the abstract sense. A hill or tree cannot make a good painting just because it is a hill or tree. It is lines and colours put together so that they may say something.” ~ Georgia O’Keeffe

“Form itself, even if completely abstract ... has its own inner sound.” ~ Wassily Kandinsky

“I don’t paint things. I only paint the difference between things”. Henri Matisse

“I’m not an Abstractionist. I’m not interested in the relationship of colour or form or anything else. I’m interested only in expressing basic human emotions: tragedy, ecstasy, doom, and so on.” ~ Mark Rothko

“The less there is to look at, the more important it is that we look at it closely and carefully. This is critical to abstract art. Small differences make all the difference.”  
~ Kirk Varnedoe



We would love to see all your work :)

Please send to [lavenderleonardos@gmail.com](mailto:lavenderleonardos@gmail.com). We now have a gallery page on our website with all your work that you send in, plus a few to be chosen to go onto our social media.

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