

The drawing kit

FOR EVERYONE
ALWAYS AVAILABLE
INCLUDED IN THE COST OF ADMISSION

CONTAINS A SKETCHPAD
A PENCIL
A RUBBER
THIS MANUAL

**A manual
to help
you**

HONE YOUR SKILLS
IF YOU'RE ALREADY A BIT
OF AN EXPERT!

DRAW, EVEN IF
YOU'VE NEVER
DRAWN BEFORE

VISIT THE
EXHIBITION AND
LOOK AT WORKS
OF ART IN
AN ORIGINAL
WAY

GIVE FREE REIN TO
YOUR CREATIVITY

**It
Contains**

SUGGESTIONS, IDEAS,
DRAWING TIPS AND
SIMPLE EXERCISES FOR A
'HANDS-ON' EXPLORATION
OF THE WAY THE ARTISTS
IN THE EXHIBITION
USED TO PAINT

THE RUSSIAN
AVANT-GARDE,
SIBERIA AND
THE EAST

YOU CAN WORK YOUR WAY THROUGH
THE MANUAL PAGE BY PAGE OR ELSE
YOU CAN SKIP STRAIGHT TO THE EXERCISE
THAT GRABS YOU THE MOST.

Getting started

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VISITING AN EXHIBITION'S LIKE GOING ON A JOURNEY. IT'S A JOURNEY THAT NEEDS TO BE TOLD IN WORDS AND PICTURES WHICH YOU CAN JOT DOWN IN THE NOTEPAD THAT COMES WITH YOUR KIT.

DRAWING WHILST VISITING AN EXHIBITION ALLOWS YOU BOTH TO EXPRESS YOURSELF IMMEDIATELY AND TO DISCOVER SOMETHING MORE ABOUT THE EXHIBITS YOU'RE LOOKING AT. IT DOESN'T MATTER IF YOUR DRAWING ISN'T A MASTERPIECE, THE IMPORTANT THING IS THAT YOU USE THE CREATIVE PROCESS TO COLLECT INFORMATION AND TO EXPLORE DETAILS IN THE SUBJECT OF THE PAINTING ON DISPLAY THAT PEOPLE OFTEN MISS WHEN LOOKING AT IT THE FIRST TIME. THE SENSE OF EXPLORATION LIES IN THE JOURNEY YOU UNDERTAKE, NOT IN THE GOAL YOU FINALLY REACH.

A DOT IS A SHAPE IN ITSELF, IT'S THE SMALLEST PERCEPTUAL UNIT OUR EYE CAN SEE. ITS SIZE DEPENDS ON:

THE TOOL USED TO DRAW IT
(PENCIL, PEN, FELT-TIP PEN ETC.)

THE PRESSURE APPLIED BY THE
HAND WHEN DRAWING IT

THE SURFACE IT'S DRAWN ON
(SMOOTH OR ROUGH PAPER, CANVAS ETC.)

The line

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A LINE AS AN ABSTRACT FIGURE ORIGINATES AS SOMETHING CONCRETE:

WAVY LINES IN ANCIENT PICTURE-WRITING STOOD FOR WATER,

CONJURING UP MOVEMENT AND FLOW, THE SYMBOL OF LIFE.

A SIMPLE LINE CAN BE USED EXPRESSIVELY TO COMMUNICATE A FEELING.

IT CAN BE STRAIGHT OR CURVED, CORRUGATED OR TIED IN A KNOT AS

THOUGH IT HAD THE VALUE OF A SOUND: SHARP, DEEP, MODULATED.

LOOK AT SOME OF THE PAINTINGS ON DISPLAY (LOOK AT THEM AS THOUGH YOU WERE LISTENING TO MUSIC)

AND FIND AS MANY AS YOU CAN WHERE A LINE EXPRESSES

TENSION

ELASTICITY

SOFTNESS

SUPPLENESS

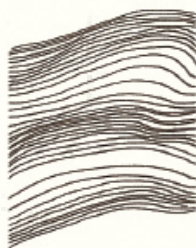
THE ENEMY YOU'VE BEEN LOOKING AT.

NOW TRY EXPERIMENTING WITH VARIOUS TYPES OF LINE, TAKING YOUR INSPIRATION FROM THE

A PERSON DOING A DRAWING USES LINES TO EXPRESS A SHAPE AND TO DEFINE AN OBJECT ON A SHEET OF PAPER. LINE DRAWING IS THE SIMPLEST WAY OF DEPICTING THINGS, AND WE CAN IMAGINE THE “FIRST DRAUGHTSMAN,” THE FIRST PRIMITIVE ARTIST, MEMORISING ANIMALS’ SHAPES BY OBSERVING THEIR SHADOWS OR SEEING THEIR BODIES STAND OUT AGAINST THE BRIGHTNESS OF FLAMES IN A FIRE.



DRAW A SIMPLE GRAPHIC TEXTURE AND THEN DEVELOP IT TO CREATE THE IMAGE OF A THREE-DIMENSIONAL SURFACE SUGGESTING WAVINESS, CURVES AND SO ON. THE LINES CAN DRAW CLOSER TOGETHER OR FURTHER APART, OR THEY CAN CONVERGE.



THE SHAPES WE FIND IT EASIEST TO REMEMBER ARE THOSE THAT FIT NICELY TOGETHER TO CREATE A SELF-CONTAINED WHOLE.

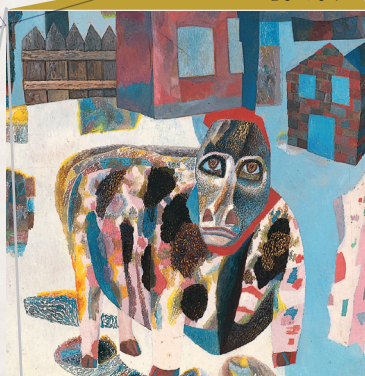
IN THE LATE 19TH AND EARLY 20TH CENTURIES THE ANALYSIS OF SHAPES CREATED AN OPPORTUNITY TO DEVELOP A NEW ARTISTIC VOCABULARY.

VOLKOV



CREATED SURFACES THAT ARE INTERLOCKING INLAYS MADE UP OF DIFFERENT SHAPES.

FILONOV



CREATED ANIMALS AND LANDSCAPES WITH CONCISE AND COLOURFUL SHAPES.

CHOOSE A FIGURATIVE PICTURE IN THE EXHIBITION AND TRY TO REWORK THE THEME DEPICTED IN IT USING ONLY GEOMETRIC SHAPES.

Rhythm and dynamic shapes

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RHYTHM, IN THE SENSE OF ALTERNATING SHAPES, ALWAYS GIVES US A PLEASING VISUAL FEELING. THIS MAY BE BECAUSE OUR OWN LIVES ARE BASED ON RHYTHM:



SHAPES IN NATURE CAN BE DYNAMIC.
THEY CAN BE MODELLED BY FORCES THAT CONSTANTLY CHANGE THEM.
FLAMES IN A FIRE OR CLOUDS ARE ALWAYS CHANGING SHAPE.
OUR PERCEPTION ALSO RECORDS MOVING SHAPES SUCH AS A TREE
BENDING IN THE WIND. AND SOME SHAPES ARE CAUSED BY
DEVATATING ENERGY, AS IN AN...





IF YOU TRY SHIFTING THE GEOMETRIC SHAPES THAT MAKE UP THE PICTURE, THE DYNAMIC EFFECT ISN'T GOING TO BE THE SAME AND THE PICTURE WILL EXPRESS A DIFFERENT CONCEPT AND A DIFFERENT EMOTION.

The face is...

EVEN THOUGH IT HAS BEEN INTERPRETED IN DIFFERENT WAYS IN DIFFERENT CULTURES AND IN DIFFERENT ERAS, IT STILL MAINTAINS ITS SPECIFIC FEATURES THANKS TO THE FACT THAT ITS PERCEPTUAL PATTERN IS EASY TO RECOGNISE.

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Portrait

THE DEPICTION OF A PERSON WITH HIS OR HER INDIVIDUAL FEATURES RENDERED REALISTICALLY



Synthesis

THE IMAGE OF THE FACE IS REDUCED TO SIMPLE GEOMETRIC SHAPES



Concept

IN TRIBAL ART, THE HEAD AND BODY COMMUNICATE A MESSAGE, THEY HAVE A MAGIC, RELIGIOUS VALUE



THE ARTIST GOES BACK TO A DELIBERATELY INFANTILE PERCEPTION OF THE WORLD

Imagination

The beginning is my end and the end is my beginning

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TO PRODUCE A LIFELIKE PICTURE YOU HAVE TO:

1. CAREFULLY OBSERVE THE OBJECT YOU WISH TO PORTRAY



2. FIGURE OUT WHAT THE BEST SHAPES ARE TO DEPICT BOTH ITS OVERALL ASPECT AND THE INDIVIDUAL PARTS THAT MAKE IT UP.



OTHERWISE YOU CAN DRAW A FIGURE SCHEMATICALLY



TURNING IT INTO YOUR END PRODUCT





Shape as expression

FACIAL EXPRESSIONS ARE THE SIMPLEST AND MOST DIRECT WAY OF DEPICTING A STATE OF MIND, BUT FEELINGS AND EMOTIONS CAN ALSO BE IDENTIFIED BY

ABSTRACT COLOURED SHAPES.
LOOK AT KANDINSKY'S PICTURE AND TRY TO REPRODUCE ITS LINES AND SHAPES ON YOUR SHEET OF PAPER.

WHEN THE TRAVELLER SAT DOWN ON THE SANDY BEACH AND SAID: "THERE IS NOTHING MORE TO SEE", HE KNEW THAT IT WASN'T TRUE. YOU HAVE TO SEE WHAT YOU HAVEN'T ALREADY SEEN AND TO TAKE ANOTHER LOOK AT WHAT YOU HAVE ALREADY SEEN, TO SEE IN SPRING WHAT YOU'VE ONLY SEEN IN SUMMER, TO SEE BY DAY WHAT YOU'VE ONLY SEEN BY NIGHT, TO SEE IN SUNLIGHT WHAT YOU SAW IN THE RAIN THE FIRST TIME AROUND, TO SEE GREEN HARVESTS, RIPE FRUIT, STONES THAT HAVE MOVED AND SHADOWS THAT WEREN'T THERE. YOU HAVE TO RETRACE YOUR STEPS, TO REPEAT THEM AND TO MARK OUT NEW PATHS ALONGSIDE THEM. YOU HAVE TO START YOUR JOURNEY OVER AGAIN.

ALWAYS.

JOSÉ SARAMAGO, *JOURNEY TO PORTUGAL*, LONDON 2002

TAKE A PHOTO OF THE BEST DRAWINGS YOU MADE IN THE EXHIBITION
AND SHARE THEM ONLINE! #IMADETHIS #DRAWINGKIT



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