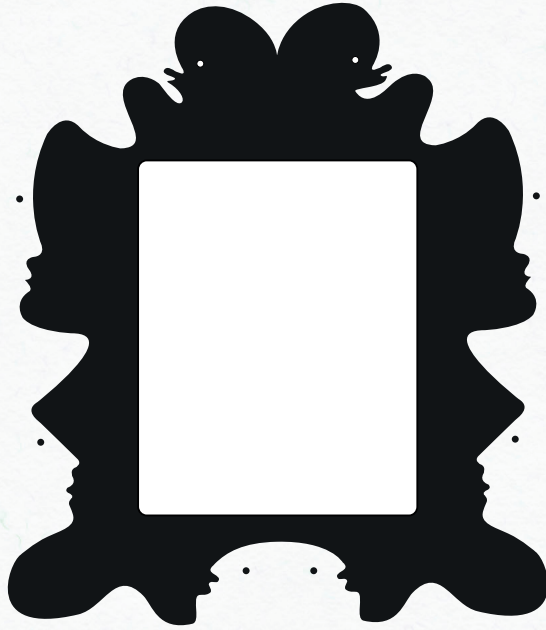




# THE LOOKING ATLAS

To put on the same line of sight the head, the eye and the heart.

Henri Cartier-Bresson



WHEN YOU VISIT A MUSEUM, YOU CAN:

*Discover new things every time you see [a painting];  
Look at a picture for a week and never think of it again;  
Look at a picture for a second and think of it all your life;  
Look for noise shrouded in silence, or movement hidden in immobility;  
Do you whatever you like, as naturally as the way you breathe.*  
Joan Miró

This album contains suggestions, ideas and drawing tips to help you give free rein to your creativity and to look at the works of art in *Picasso and Spanish Modernity* in a new and original way.

It doesn't matter if your drawing isn't a masterpiece, the important thing is having the freedom to express your feelings with spontaneity and immediacy to discover something more about the objects you're looking at.



## STEPPING LIGHTLY

*You see me here and yet I'm already changed, I'm already elsewhere...*  
Pablo Picasso

“A good pair of shoes”.

That was Josef Koudelka's answer whenever anyone asked him what the most important thing was for a photographer.

Walking and knowing how to see things. Looking carefully at what's all around you and at what's going on near to you.

● In the first two rooms of the exhibition: draw an object you find striking, then fold the drawing in two and carry on with your visit\*.





## BREAKING THE RULES

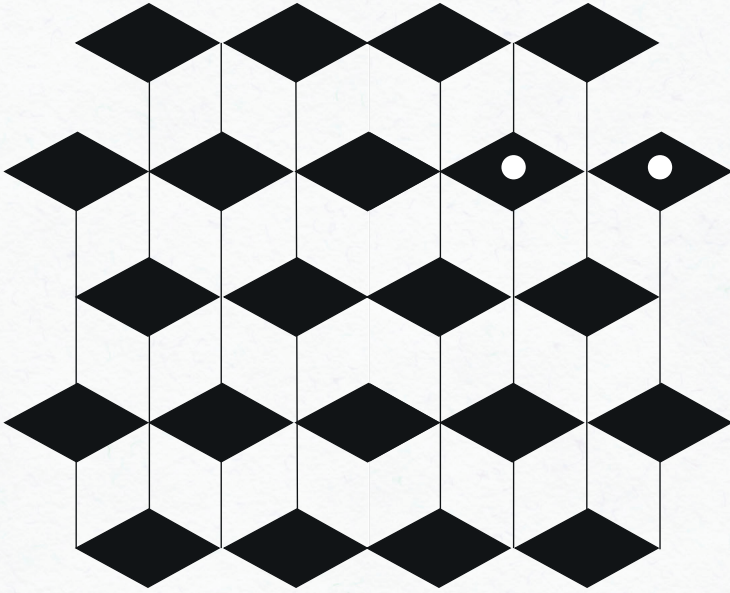
*To put eyes between the legs, to contradict, to show one eye full face and one in profile.*

Pablo Picasso

Never be afraid of experimenting.

● Choose a painting and look at it closely. Try capturing the outline of the image depicted and drawing it very slowly in an unbroken line; while doing this, try not to lift your pencil off the paper and don't look at the drawing taking shape on it.

Has this exercise helped you to see the painting in a different light?  
If so, how?



## CHANGING VIEWPOINT

Sometimes you need to see things from a different angle.

Try for a moment to let your gaze slide down to child height, or else stand up on tiptoe. Notice how your viewpoint changes.

● If you dwell for a moment on the still lifes in the exhibition, it'll become clear how each artist has his or her own individual take on the way items sit on a table.

Choose one of the paintings on display and use simple shapes and lines to make a sketch of the items in it.

Are all the items drawn from the same viewpoint?

Where was the artist standing when he painted the picture?



## BLOOD CIRCULATION

*There is a kind of circulation of the blood in my paintings. If a shape is moved, the circulation stops, the balance is broken.*

Joan Miró

*Each picture is a phial with my blood. That is what has gone into it.*

Pablo Picasso

When you draw, it comes naturally to place your subject in the middle of the canvas, but sometimes a picture can be better balanced if we shift the focus of attention to one side or the other, or upwards or downwards.

- Try setting a few simple geometric elements first vertically, then horizontally and then diagonally: what effect do you achieve in each case?
- Choose a work of art, look at the way the items are arranged in the picture and then do a quick sketch of the composition.

Now try repeating the exercise with another of the works of art on display.





## WORKING LIKE A GARDENER

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*I think of my studio as a vegetable garden. Here, there are artichokes. Over there, potatoes. The leaves have to be cut so the vegetables can grow. When the time comes, you have to prune.*

Joan Miró

The page in your album is the background surface for your drawings, while the shape and size of the sheet is the field you work on. You can achieve different effects according to the way you set out your various items on the surface. An item in the middle of the composition is going to attract the viewer's attention and has a certain stability to it, while the tension grows the further you move out towards the edge of the picture.

Focus on a single work of art

● Is there a gesture or an expression you find especially intense?

Try to capture it with a single stroke.

● Try using the smallest number of strokes possible to reproduce one of the pictures on display that you particularly like. What point of the painting does your attention focus on, and why?



## DRAWING IS NO JOKE

*A drawing is no joke. It's a very serious and mysterious matter that a single stroke can depict a living being.*

Pablo Picasso

Line can be used expressively and so it can communicate feeling. It can be straight or curved, thin or thick...

- Look at some of the paintings on display and find as many examples as you can of line being used to express lightness, drama or irony.
- Choose an object you find striking and look at its lines. What do they express? What feelings do they transmit? Draw all the straight lines you can see and then look at your sketch. Now finish it using all the remaining lines. What changes do you notice?





## ADMIRING DRAWINGS PRODUCED BY LIGHT AND SHADE

*Art is like the sun, like a large sun.*

*Anyone daring to look at it is enveloped in a luminous darkness unless their eyes are as strong as diamonds.*

Lorenzo Viani

Look at Picasso's etchings (in Room VI) and stop in front of those where shading is used to create a textured feel that changes according to the effect the artist wants to achieve ('curly' strokes to depict the Minotaur's fur, cross-hatching for the deep sea and circular strokes for candlelight).

You can explore an endless variety of gradations of light and dark that depend on the grain of the paper, how hard or soft your pencil is, how hard you press down on the paper and the stroke you choose.

● Use different kinds of shading (vertical, cross-hatching, circular...) to reproduce one of the works of art on display in the exhibition.



## TAKING TIME

Read the following paragraph as fast as possible. Time yourself.

*I want a living shape, on the earthy surface of my work, to become alive like the wind leaping into the blackness of a stream, from sand to shade, so that those shapes, thanks to their matter, are transformed into comet stones, racing through space like crows, or sand fish with feathers on their head, in the still waters of the hidden rivers of Spain.*

Now try reading Benjamin Palencia's words more slowly, focusing on the meaning of the words, on their sound and on the pauses.

- Do the same thing with his painting *Stones Creating a Landscape* (or with another painting if you prefer): first look at the picture for a few seconds, then turn away and try sketching what you can remember. Once you've done that, look carefully at the painting again and add in more details.



## EATING WITH ONE'S EYES

*Displaying the wonder of the gesture one makes, considering nothing insignificant and discovering an opportunity for renewed perception in a landscape, in a point in space, in a moment in life or in a slight change in the light.*

Luigi Ghirri

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To depict a place, person or object you don't necessarily have to draw the subject as a whole. You can also focus on a detail and show something more of a landscape or a figure through a close-up view, a detail or a shape.

● Look at a painting for two minutes then close your eyes and reproduce the picture you've formed in your mind's eye. Now draw that detail on your sheet of paper. Does the subject still have the same meaning as it had before? If it doesn't, has it acquired a new meaning?

\*Now that you've almost finished your tour of the exhibition, open the drawing you made for the exercise on page 2. What do you feel on seeing your drawing again? Is it the same thing you felt when you first looked at the object? Go back and look at it again, and if you feel the need, you can modify or complete your sketch.



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