



THE GAME OF KNOWING HOW TO LOOK

How can we look cleanly, without wanting to find in things what we have been told is there but rather what is simply there?

This is the innocent game I propose we play.

Whenever we look we tend to see only what is given around us: stuff, normally quite humble, barely glimpsed in the middle of the infinite.

Take a look at the simplest of objects. Let's take, for example, an old chair. It seems like nothing. But think of the universe comprised within it: the sweaty hands cutting the wood that used to be a robust tree, full of energy, in the middle of a luxuriant forest by some high mountains. The loving work that built it, the joyful anticipation of the one who bought it, the tired bodies it has helped, the pains and the joys it must have endured, whether in fancy halls or in a humble dining room in your neighbourhood.

Everything, everything shares life and has its importance! Even the most worn down of chairs carries inside the initial force of the sap climbing from the earth, out there in the forest, and will still be useful the day when, broken into kindling, it burns in some fireplace.

Look, look deep! Let yourselves be guided fully by what resounds within you in response to what our gaze grasps, as one who attends a concert in a new suit and an open heart looking forward to listening, to hearing in all its purity without demanding that the sounds of the piano or the orchestra represent a certain landscape, or the portrait of a general, or a scene from history. This is how we'd want painting to be.

Let us learn to look like one who goes to a concert. There are sound forms in music composed within a hunk of time. In painting there are visual forms composed within a hunk of space.

It is a game. But to play does not mean to do things “just because.” And as in all children’s games, artists do not do things “just because.” Playing... playing, when we are little, we learn to grow up. Playing... playing, we make our spirit grow, we widen the field of our vision, of our knowledge. Playing... playing, we say things and we listen, we awaken those who fell asleep, and we help those who do not know or those whose eyes have been covered to see.

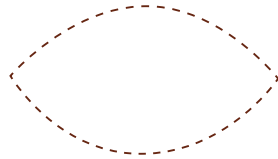
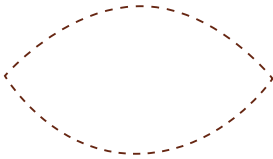
When you look you must not think that painting — like all things in this world — “has to be,” you must not think of it what many want it to be exclusively. Painting can be everything. It can be sunlight in a windstorm. It can be a storm cloud. It could be a man’s footprint in life, or a kick — why not? — meant to say “enough!”. It can be the sweet morning breeze, full of hope, or a bitter breath coming out of a prison. It can be the blood stains from a wound, or a song under the blue sky, or the yellow sky, of a people. It can be what we are, today, now, and always.

I invite you to play, to look attentively... I invite you to think.



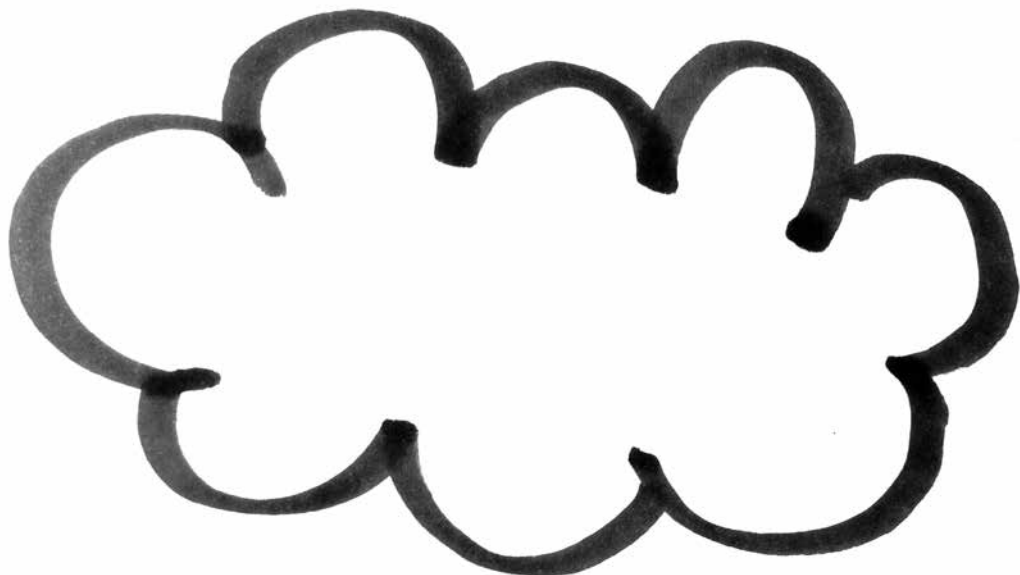
KNOWING HOW TO LOOK

Read 'The game of knowing how to look' (File 0). If you had a pair of glasses for looking closely, what would they look like? Give them form and decorate them as you like. At home you can cut them out and add an elastic band.



2 *CLOUD AND CHAIR*

Look at the sculpture. Why is there a chair on top of a cloud?
Which object would you put there? Draw it and see how it looks
by looking through the acetate. Use the soft wax. Perform the
activity on the terrace.



3 MATERIALS

Look for these materials in the works of Antoni Tàpies. What do they remind you of?

Straw

It reminds me of _____



Varnish

It reminds me of _____



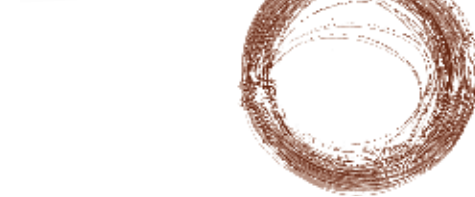
Earth

It reminds me of _____

Wood

It reminds me of _____

Careful! Works are fragile and cannot be touched!

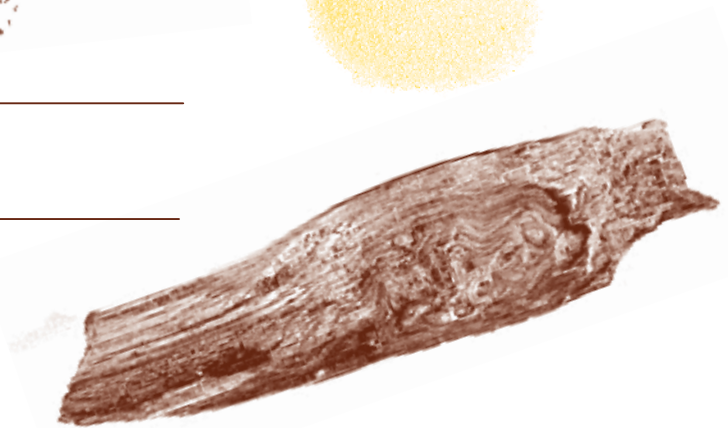


Wire

It reminds me of _____

Marble dust

It reminds me of _____



Loft

Artist's studio

Bathroom

Bedroom

Library

Kitchen

Dining room

Garage

4

EVERYDAY OBJECTS

Look for everyday objects in the works and draw them in the house. Careful! Objects may be real or invented. They may be full-sized or reproduced larger.

Which object in your home would you use as a work of art?

Draw an object related with the foot.

Search motives related with feet in Antoni Tàpies' works.

5 FOUR DIFFERENT WAYS OF REPRESENTING A FOOT

Draw a foot.

Step on the sheet of paper and leave your footprint.

Draw the outline.

6 LETTERS AND NUMBERS

Look for letters and numbers in the work of Antoni Tàpies and encircle them on the file where you find them. When you get home, mark with a different colour the ones you would have chosen.



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4

3

7 CROSSES

Places with crosses:



PHARMACY

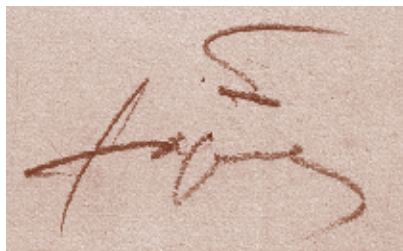


$$2 + 7 = 9$$

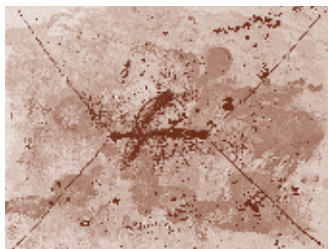
Write your own list:

7 CROSSES

Crosses in the work of Antoni Tàpies:



3



1



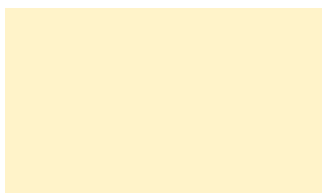
2



4

1. *Enveloppe*, 1968. (detail). © Comissió Tàpies / VEGAP 2015.
2. *Siluetes de tisores*, 1966. (detail). © Fundació Antoni Tàpies, Barcelona / VEGAP 2015.
3. *Dibuix a la cera I*, 1946. (detail). © Fundació Antoni Tàpies, Barcelona / VEGAP 2015.
4. *Sèrie negra Núm. VI*, 1967. (detail). © Fundació Antoni Tàpies, Barcelona / VEGAP 2015.

Draw the ones you find:



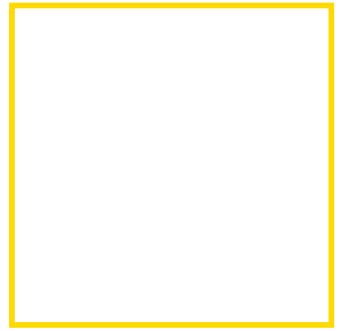
8

TEXTURES

Look at the texture of things.

Place the piece of paper on a surface with some relief and rub with a wax crayon.

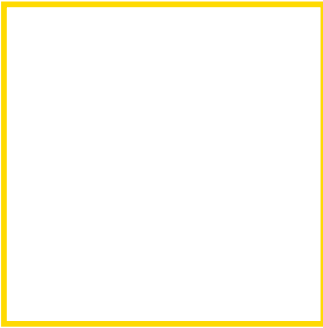
Continue the collection outside the museum.



Texture of: _____

Date: _____

Place: _____



Texture of: _____

Date: _____

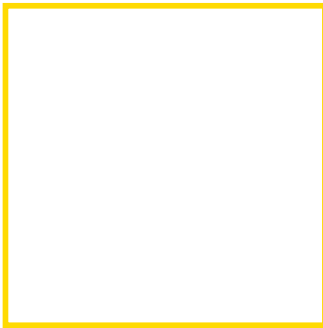
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