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**PICASSO-GIACOMETTI  
EXHIBITION  
POST-VISIT CLASSROOM  
ART ACTIVITY GUIDE**

**Picasso** بيڪ سو  
**Giacometti** جيا كوميتي

## INTRODUCTION

This guide was created to help extend your visit to the exhibition by offering classroom activities inspired by the work on view. It is recommended to review this guide before your visit so that you might spend some time exploring the highlighted artworks with your students. This guide gives suggested modifications for ages 5-7 and 8-12 for each activity but please feel free to expand or alter any of these activities for the needs and abilities of your students.

## **WORKSHOPS IN THIS GUIDE**

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Exploring Color

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Exploring Shape

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Exploring Composition

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# PAINTING WORKSHOP

## EXPLORING COLOR

### 45 mins-1 hour

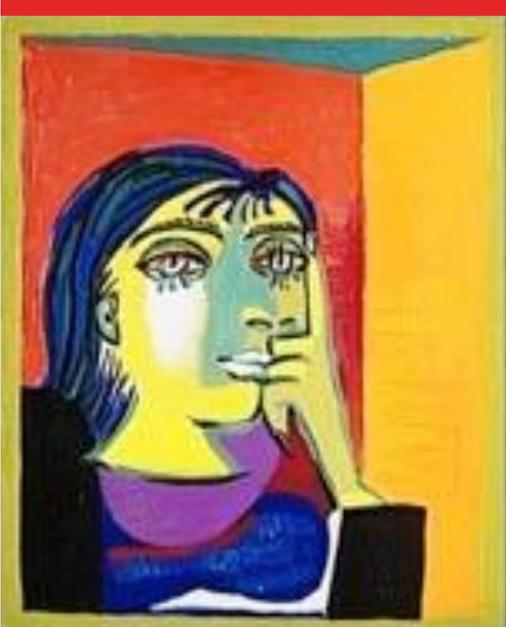
Picasso and Giacometti often used bright and surprising colors. In this workshop students experiment with creating color palettes inspired by work found in the exhibition and create an original portrait or self-portrait.

### Learning objectives

- Learn how to use a color wheel and mix colors.
- Experiment in recreating color palettes inspired by artworks from the exhibition.
- Explore the creative use of color in original creations.
- Discuss emotional qualities of color and think critically about use of color in artistic expression (Ages 8-12 variation).

### Materials

- Color wheels (1 per table/student)
- Water based paints (Red, Blue, Yellow, Black, White)
- Selection of brushes
- Palettes and palette knives
- Small canvas or good quality art paper (1 per student)
- Extra paper or canvas for experimentation
- Print outs of recommended artworks



Picasso  
autoportrait, 1901  
81 x 60 cm

Figure 1

## ACTIVITY VARIATION BY AGE

### Age 5-7

Using the color wheel, explain how primary and complementary colors relate and how these colors can be mixed to create every color on the spectrum. Students can then experiment in mixing to create the colors in Picasso's, Portrait de Dora Maar, 1937 (Figure 1 & 2). Using this color palette have students paint an abstract or realistic portrait of a friend or family member.

### Prompts for discussion

- What colors do you see in these artworks?
- How might you create these colors?
- Why do you think the artist choose this color palette for this work?
- Can you think of unique names or descriptions for the shades of colors that are used?



Picasso  
portrait de Dora Maar, 1937  
92 x 65 cm

Figure 2



Picasso  
autoportrait, 1901  
81 x 60 cm

Figure 3

### Age 8-12

Artists use color to express and invoke emotions in their work. Using the color wheel create shades and color combinations that represent emotions. Choose emotions as a class (i.e.: happy sad, fearful, excitement). Have students individually experiment in mixing color palettes to represent these emotions and discuss how each student has a unique approach to representation. Then look at Picasso's and Giacometti's (Figures 3 & 4) self-portraits and discuss the emotional representation in these works. Have students paint an abstract or realistic self-portrait using a chosen color palette to express emotion and mood.

### Prompts for discussion

- How do you think artists use colors to represent emotions or feelings?
- What colors do you associate with happiness, sadness, fear, excitement?
- How can colors work together to represent a mix of emotions?
- What emotions/moods are Picasso and Giacometti representing in their self-portraits?



Giacometti  
autoportrait, 1923  
55 x 32 cm

Figure 4

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# SCULPTING WORKSHOP

## EXPLORING SHAPE

### 45 mins-1 hour

Picasso and Giacometti worked in many different mediums and styles to create their sculptures. Sculptures give many viewpoints in which to look at a piece of work. In this workshop students imagine stories that sculptures tell and explore creating their own artwork in three dimensions.

### Learning objectives

- Learn how to imagine multiple perspectives and create artwork in three dimensions.
- Experiment with form, texture, movement, and shape using clay.
- Explore the sculpture technique of modeling.
- Discuss and imagine the stories that sculptures can tell.

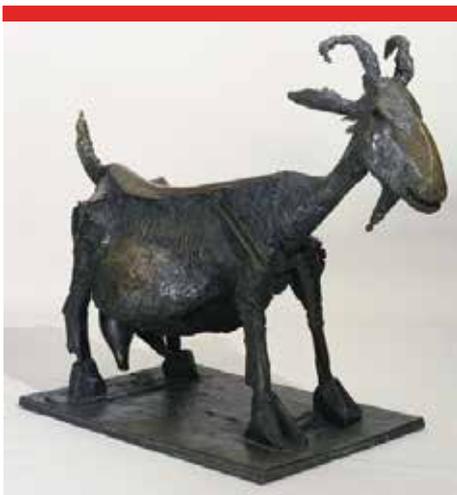
### Materials

- Air drying clay
- Assortment of clay sculpting tools
- Print out of recommended sculptures
- Soft modeling wire (Ages 8-12)
- Paints (optional)



Giacometti  
Le Chien, 1951  
Bronze  
46 x 98.5 x 15 cm

Figure 5



Picasso  
La Chèvre, 1950  
Bronze  
120 x 72 x 144 cm

Figure 6



Giacometti  
Le Chat, 1951  
Bronze  
29 x 80.5 x 13.5 cm

Figure 7

## ACTIVITY VARIATION BY AGE

### Age 5-7

Picasso and Giacometti made many sculptures of animals that were on view in the exhibition. Review these works and what observations and stories that arise from your students (Figures 5-8). Have students choose an animal, it does not need to be in the exhibition. Using the clay and tools have students create a small sculpture of an animal. Encourage them think about shape and texture and have them look at their creation from many angles to incorporate all the different perspectives. If desired you might extend this activity by painting the sculptures once they are dry.

### Prompts for discussion

- Why do you think the Picasso and
- Giacometti sculpted animals? Do you remember the types of animals you saw in the exhibition?
- What types of material can be used in sculpture?
- How is sculpture different than painting? What stories do they tell?



Picasso  
Chat, 1943  
Bronze  
36 x 18 x 55.5 cm

Figure 8



Giacometti  
Homme Qui Marche, 1960  
Platre  
149 x 22 x 33 cm

Figure 9



Giacometti  
Femme Couchée Qui Réve, 1950  
Bronze  
23.7 x 42.6 x 13.6 cm

Figure 11



Giacometti  
Le Chat, 1951  
Bronze  
29 x 80.5 x 13.5 cm

Figure 7

## Age 8-12

Often times a sculpture looks like it is moving or caught in an action. Think about the sculptures from the Picasso and Giacometti exhibition (Figures 5,7,8, 9), have students observe and tell an imagined story about an artwork. From those observations, have students reflect on a snap shot in time as they create their own 'moving' artwork focused on an animal or human figure. Give students soft modeling wire to create the structure of their sculpture. From this structure students can build with clay. Encourage them to think about shape texture and the many angles of their sculpture. If desired you might extend this activity by painting the sculptures once they are dry.

## Prompts for discussion

- Why do you think the Picasso and Giacometti sculpted animals or people in motion? Do you remember any pieces that seemed as if they were moving?
- What stories do these sculpture tell? What kind of setting do you imagine them in?
- What kinds of materials can be used in sculpture?
- How is sculpture different then painting in the way it communicates a story?

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# COLLAGE WORKSHOP

## EXPLORING COMPOSITION

### 45 mins-1 hour

Many of the sculptures and paintings created by Picasso and Giacometti used geometric shapes to represent people or objects in abstract ways. In this workshop students will create abstract works of art using geometric shapes and multiple perspectives to explore new methods of composition.

### Learning objectives

- Learn how to look at object and people in multiple perspectives
- Experiment using geometric shapes to represent figures and objects.
- Explore the process of creating composition and abstract artwork.
- Discuss the elements that make up composition in artwork (i.e.: arrangement visual elements such as line, shape, form, color, texture, space, depth)

### Materials

- Assorted paper, fabrics, yarn, and recycled magazine
- A4 or A3 plain white paper (per student)
- Markers or pastels
- Glue sticks
- Scissors
- Print outs of suggested artworks.



Picasso  
Femme au Chapeau Bleu, 1939  
65.5 x 50 cm

Figure 12

## ACTIVITY VARIATION BY AGE

### Age 5-7

Look at the recommended pieces of work (Figures 10-13) and discuss how the composition and arrangement of the geometric shapes creates the image or sculpture. Have each students draw two different portraits on a colored sheet of paper, preferably from different angles. Then have them cut the two portraits up into pieces. Using the pieces of the cut up portrait and the additional collage materials, encourage them recreate one portrait on a white paper inspired by Picasso and Giacometti composition style.



Picasso  
Le Amoureux, 1919  
185 x 140 cm

Figure 10

### Prompts for discussion

- Why do you think the Picasso and
- Giacometti created art in this way?
- How many perspectives can you see in these works?
- What elements make up composition in art?
- What observations can you make about the final composition of each portrait that you made?

## Age 8-12

Look at the recommended pieces of artwork from the exhibition (Figures 10-13) and discuss the elements of composition. Set up a still life in your classroom using an assortment of objects in different shapes and sizes. Have each student draw the still life using simple geometric shapes from a unique perspective or angle. Divide students in small groups and have them cut up their still life drawing, cutting out whole or partial objects, and placing them in a pile to share. Then have each student create a new still life in the style of Picasso and Giacometti, using a selection of pieces from multiple drawings and the additional collage materials.

### Prompts for discussion

- Why do you think the Picasso and Giacometti created art in this way?
- How many perspectives can you see in the paintings and sculptures?
- What elements make up composition in art?
- What observations can you make about the final composition of each still life?



Giacometti  
Figure, Dite Cubist I, 1926  
63.3 x 27.6 x 27.8 cm

Figure 13

# Picasso Giacometti

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