

## Cartography through Picasso's Eyes

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**Abstract :** The aim of this work is to show through the lens of art first which kind of reality was the one represented through fascist maps, and second to study the impact of the fascist regime's cartography (FRC) on observers eye's. In this study, it is assumed that the FRC's representation of reality was simplified, timeless, and even a-spatial because it underrates the concept of territoriality. Cubism and Picasso's paintings will be used as counter-examples to mystify fascist cartography's ideological assumptions. The difference between the gaze of an observer looking at the surface of a fascist map and the gaze of someone observing a Picasso painting is impressive. Because there is always something dark, hidden, behind and inside a map, the world of fascist maps was a world built starting from the observation of a "window" that distorted reality and trapped the eyes of the observers. Moving across the map, they seem as if they were hypnotized. Cartohypnosis is the state in which the observer finds himself enslaved by the attractive force of the map, which uses a sort of "magic" geography, a geography that, by means of symbolic language, never has as its primary objective the attempt to show us reality in its complexity, but that of performing for its audience. Magical geography and hypnotic cartography in fascism blended together, creating an almost mystical, magical relationship that demystified reality to reduce the world to a conquerable space. This reduction offered the observer the possibility of conceiving new dimensions: of the limit, of the boundary, elements with which the subject felt fully involved and in which the aesthetic force of the images demonstrated all its strength. But in the early 20th century, the combination of art and cartography gave rise to new possibilities. Cubism which, more than all the other artistic currents showed us how much the observation of reality from a single point of view falls within dangerous logic, is an example. Cubism was an artistic movement that brought about a profound transformation in pictorial culture. It was not only a revolution of pictorial space, but it was a revolution of our conception of pictorial space. Up until that time, men and women were more inclined to believe in the power of images and their representations. Cubist painters rebelled against this blindness by claiming that art must always offer an alternative. Indeed the contribution of this work is precisely to show how art can be able to provide alternatives to even the most horrible regimes and the most atrocious human misfortunes. It also enriches the field of cartography because it "reassures" it by showing how much good it can be for cartography if also for other disciplines come close. Only in this way researcher can increase the chances for the cartography of a greater diffusion at the academic level.

**Keywords :** cartography, Picasso, fascism, culture

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