CONTACT

Itinerary
1. **Anonymous Italian Artist**
   *The Nativity*
   End of 14th century, beginning of 15th century
   Tempera on canvas
   101 x 195.5 cm

2. **Martin de Vos**
   *The Rape of Europa*
   c. 1590
   Oil on oak panel
   133.7 x 174.5 cm

3. **Adolfo Guiard**
   *The Little Village Girl with Red Carnation*
   1903
   Oil on canvas
   73 x 60 cm

4. **Cecilio Plá**
   *The Countess of Yumuri*
   1906
   Oil on canvas
   150 x 189.5 cm

5. **Francisco Iturrino**
   *Garden*
   c. 1913-1919
   Oil on canvas
   64.6 x 50.2 cm

6. **Miquel Barceló**
   *Des potirons (Pumpkins)*
   1998
   Mixed technique on canvas
   200 x 300 cm

7. **Eduardo Arroyo**
   *The Marxist Brothers’ Cabin or A Portrait of the Artist as a Young Man*
   1991
   Oil on canvas
   260.5 x 361 cm

8. **Gabriel Ramos Uranga**
   *Untitled*
   1976
   Oil on canvas
   200 x 299.5 cm
GUIDELINES
FOR YOUR VISIT

TIMING THE VISIT

1. Arrival at museum at time agreed at preliminary meeting.

2. Two animated films lasting 8 mins, one about colour, the other about form.

3. 60-minute walk through museum galleries commenting on works included in "Visiting cards".

4. Children make a painting with wax crayons. 15 mins.

5. Teachers and children fill in questionnaire.

**SUGGESTIONS FOR INTERDISCIPLINARY WORK FOR THE MUSEUM VISIT**

Before visiting the museum, it is a good idea to hold an interdisciplinary work session with the pupils. Here are some suggestions for activities:

**Language**
- What is a code of communication? What is it used for? How many are there?
- Study of the new lexicon in teaching materials.

**Social Studies**
- Brief talk in class to find out their views on art and museums: what they are, who and what they are for, etc.
- Talk about museums they have visited, what they were about, who they went with, what the visit was like, etc.

**Natural sciences**
- Pure colours.
- Binary colours.
- The moisture meter.

**WORK SUGGESTIONS FOR AFTER THE VISIT**

1. **Making a mural: THE MUSEUM.**
   They can use the reproductions provided by the museum, or their own.
   Group work.

2. **Making a collage.**
   They can use reproductions of paintings or images from home (photos, postcards, magazines, stories, etc.).
   Individual work.

3. **Dramatization.**
   - Roles shared out: museum, galleries, security guards, colours, works...
   - Pupils write and act out their role.
   - In school, each pupil makes a painting on the subject of the visit to the museum for a group exhibition with: admissions, visiting hours for other groups, people to guard the exhibition, guides to explain or comment on the works, etc.

4. **Discussion to find out what they think about their visit.**

5. **Free composition: the best thing about the museum.**
DURING THE VISIT

Although all students are given a "Visiting card", the person in charge of the group can start the visit by asking the questions posed below.

Based on simple questions and the subsequent use of the "Visiting cards", this method helps students to develop their critical sense, and to comment on a selection of paintings in the museum. Rather than simply acquiring information, they are encouraged to interpret what they see for themselves directly in the works of art. The idea is to promote a dialogue between the students as they look at the selected works, in a kind of process involving learning through art.

Method for the visit:

1. Let your pupils look at the selected work in silence for about a minute before making any comments.

2. You don’t need to know anything about Art History to answer these questions coherently.

3. The idea behind the visit is to encourage them to think about what they see and stimulate their powers of observation, rather than proposing they come up with the "right answers".

4. It is a good idea to start with the comments before reading the title. Use the information you have on the work sparingly, only if it is necessary in the context of what they say, and always after they’ve talked about it for a while.

5. You can always start by asking your pupils:
   **What do you see in this picture?**
   And then continue (if necessary):
   -What else is happening? -Can you add anything else?
   -What else can you see? -Does anyone see anything different?

6. A thorough inspection of the work enhances their powers of observation and makes their answers much more complex. Also, by answering these basic questions, they can come to conclusions about the image they are discussing while being aware of how they reached them. So you can continue your first question with:
   **What is it you see there to make you say that?**
   This question makes them think about their initial reactions and go back over their comments with some clear backing from the painting. A few possible variations:
   -Why do you think that? -What do you think of that?
   -Where do you see that? -Can you say a little bit more about that?

7. Once you’ve worked these simple questions out, you’ll find the subsequent work with the "Visiting cards", on discovering and commenting on the selected paintings, much more useful and interesting.

8. Finally, when you finish talking about a work, sum up the most interesting parts of what your students have said after discussing each painting in detail. By going back over their answers, you give their ideas validity.

Don’t be surprised if the process takes longer than you expected; you can always make any adjustments you think are necessary depending on the situation.
WHERE TO FIND THE WORKS

0 FLOOR

1 FLOOR

1 2 3 4 5

6 7 8

WHERE TO FIND THE WORKS
CONTACT

Itinerary

1. THE NATIVITY
2. THE RAPE OF EUROPA
3. THE LITTLE VILLAGE GIRL WITH RED CARNATION
4. THE COUNTESS OF YUMURI
5. GARDEN
6. DES POTIRONS (PUMPKINS)
7. THE MARXIST BROTHERS’ CABIN or A PORTRAIT OF THE ARTIST AS A YOUNG MAN
8. UNTITLED
In the earliest periods, artists drew first and coloured the drawing afterwards; colours were mixed with egg and, as you see, were dull rather than glossy. In this painting, done on canvas by an unknown artist, the whole drawing shows through. The painting recounts a religious event.

In which part of the painting is the drawing underneath easiest to see? Try to copy it below.

These characters lived in the 1st century, but the artist has painted them in the style of the 15th century. If the same artist were to paint them again today, how would they be dressed?
Later, colour was mixed with oils and varnishes to achieve a much better result, as you can see from this picture. The lines of the drawing underneath (in pencil or charcoal) have completely disappeared and everything seems real, the cloths, the water, the bull’s hide and the woman’s skin. You feel you could almost touch the things you see.

What seems most lifelike to you?

Try to locate these details on the painting.
This is obviously the portrait of a person, in this case a girl who might be about your age. See how the artist has chosen to paint the people in the background and the flower in the girl's mouth. At a distance all these things seem real, but the closer you get they tend to go fuzzy; even the flower is just a smudge of paint.

Look at the colours. What feeling do they give you? Cheerfulness, heat, cold, sadness? Why?

Do you think this girl comes from a rich family or not? Why?
This is also a portrait, but here the artist has painted a woman in a very elegant dress surrounded by lots of things like pieces of furniture, a carpet and so on. All of it helps us to know what this woman was like and the kind of things she liked.

Which colours attract your attention most in this portrait?

Which objects belonging to you would you like to appear in your portrait?

Now draw an expression you like on the countess's face: happy, sad, amused or angry.

In class, use these faces to talk about how expressions change.
In the 20th century, colour became so important in paintings that sometimes, not only is there no drawing, but also nothing we can recognize. Painters who paint this kind of picture want us to feel something when we see their paintings. Sometimes they just want us to like them. They no longer paint because someone pays them to but because they want to express themselves and talk to us through their paintings.

This garden with trees and flowers looks like a good place to be on a hot day. Everything is painted directly in colour, with no drawing whatsoever underneath.

Which other colours apart from green are there?

Would you include any other type of tree in this garden? Which one? Why?

When he painted this picture, do you think the artist had any of these trees in mind? Which one?
In the paintings we have seen until now, the artists only used paints. But here the paint seems to be mixed with something else.

What other materials do you think the artist has used? Do you think he only used brushes?

This is quite a big picture and there are lots of things in it. How do you think Miquel Barceló painted it? By leaning the canvas against a wall, putting on the floor, or on a table, perhaps? Why?

Is there anything special that attracts your attention in this painting? Could you explain it?
There are a lot of characters painted in a special way in this painting. What is it that most attracts your attention?

Now try to find these details in the picture:

You may have had trouble finding one of these details. If so, which one was it and why?

Like the artist in the painting, use letters from your own name to complete one of these faces (you can finish drawing or colouring it at home or in class).
**What colours are there?**

<table>
<thead>
<tr>
<th>Colour</th>
<th>□</th>
<th>□</th>
</tr>
</thead>
<tbody>
<tr>
<td>I like it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I don't like it</td>
<td></td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>When I look at the painting I think:</th>
<th>□</th>
<th>□</th>
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</thead>
<tbody>
<tr>
<td>I don't care whether I see it or not</td>
<td></td>
<td></td>
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<tr>
<td>I like looking at it</td>
<td></td>
<td></td>
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<tr>
<td>I'm glad I've seen it</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I don't mind looking at it at all</td>
<td></td>
<td></td>
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<tr>
<td>I'd prefer not to see it</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>When I look at it, I feel:</th>
<th>□</th>
<th>□</th>
</tr>
</thead>
<tbody>
<tr>
<td>Peaceful</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Surprised</td>
<td></td>
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<tr>
<td>Pleased</td>
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<tr>
<td>Frightened</td>
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<tr>
<td>Bored</td>
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<td>Nervous</td>
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<tr>
<td>Sad</td>
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<tr>
<td>I don't feel anything</td>
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</tbody>
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<table>
<thead>
<tr>
<th>I'd like to look at it:</th>
<th>□</th>
<th>□</th>
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</thead>
<tbody>
<tr>
<td>For a short time</td>
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<tr>
<td>A long time</td>
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<table>
<thead>
<tr>
<th>The thing I like most is that:</th>
<th>□</th>
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</thead>
<tbody>
<tr>
<td>The colours make shapes</td>
<td></td>
<td></td>
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<tr>
<td>There are lots of colours</td>
<td></td>
<td></td>
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<tr>
<td>The colours in close up</td>
<td></td>
<td></td>
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<tr>
<td>That it's very big</td>
<td></td>
<td></td>
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<tr>
<td>Nothing</td>
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<tr>
<th>The thing I like least is:</th>
<th>□</th>
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<tbody>
<tr>
<td>Peaceful</td>
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<td>Surprised</td>
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<tr>
<td>Sad</td>
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<tr>
<td>I don't feel anything</td>
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<table>
<thead>
<tr>
<th>I imagine what it is:</th>
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</table>
1. What did you like the most about your visit? What least?
(Mark one answer only in each column)

<table>
<thead>
<tr>
<th>Most</th>
<th>Least</th>
</tr>
</thead>
<tbody>
<tr>
<td>Seeing the paintings</td>
<td></td>
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<tr>
<td>Seeing the sculptures</td>
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<tr>
<td>Walking round the museum</td>
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<tr>
<td>The films</td>
<td></td>
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<tr>
<td>Finding things out about the museum</td>
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</tr>
<tr>
<td>The files</td>
<td></td>
</tr>
<tr>
<td>Getting the chance to paint</td>
<td></td>
</tr>
<tr>
<td>Everyone talking about the works</td>
<td></td>
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</tbody>
</table>

2. Has the visit made you more interested in seeing other things in the museum?
Not at all  | Not much  | I’m just as interested  | Quite a lot  | Yes, a lot more  |

3. Would you like to come back to the museum another time?
[ ] Yes, soon  | [ ] Only on a special occasion  
[ ] Yes, in a few years’ time  | [ ] No  

4. Who would you like to come back with?
[ ] My school  | [ ] Family or friends  | [ ] A museum guide  | [ ] I’d not come back  

5. The visit seemed:
[ ] Short  | [ ] About right  | [ ] Long  

6. Did you enjoy your visit? Give it a score between 1 and 10.

[ ] 1  | [ ] 2  | [ ] 3  | [ ] 4  | [ ] 5  | [ ] 6  | [ ] 7  | [ ] 8  | [ ] 9  | [ ] 10  

7. What was the best part of the visit? Why?

8. Choose the sentence (one only) that best sums up what you think about art museums.
[ ] They are places for people who know a lot about art.  
[ ] Anyone can enjoy a visit.  
[ ] They are no use to anyone.  
[ ] They are serious places to learn and enjoy in silence.  
[ ] You enjoy them more the more you know.  

Thank you very much for coming.