JAN MANDIJN
Burlesque Feast
c. 1550
Oil on oak panel
98.5 x 147 cm

FRANCISCO DE ZURBARÁN
Saint Elizabeth of Thuringia
c. 1635-1640
Oil on canvas
125 x 100.5 cm

DARÍO DE REGOYOS
Taureaux à Passages
(Bulls in Pasajes)
1898
Oil on canvas
61.3 x 50.4 cm

JUAN DE ARELLANO
Small Basket of Flowers
1671
Oil on canvas
84 x 105.5 cm

JUAN DE ECHEVARRÍA
A Ring of Gypsies
C. 1925
Oil on canvas
115 x 146.3 cm

FRANCISCO DURRIO
Large Medallion with a Figure
or Eve’s Dream
c. 1908
Glazed ceramics
71.3 x 66.5 x 5.3 cm

ROBERT DELAUNAY
Femme nue lisant
(Nude Woman Reading)
1920
Oil on canvas
81.7 x 93.5 cm

BRAM VAN VELDE
Composition
1970
Oil on canvas
130 x 195 cm
GUIDELINES
FOR YOUR VISIT

TIMING THE VISIT

1. Arrival at museum at time agreed at preliminary meeting.
2. Audiovisual on the "Essentials of Painting". 8 mins.
3. 60-minute walk through museum galleries commenting on works included in "Visiting cards".
4. Teachers and children fill in questionnaire.
5. Visit ends.
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:

**Social Studies**
- Hold a brief talk in class to find out pupils’ views on art and museums in general. Approximately 15 mins.
- Talk about the difference between intuitive and technical approaches to works of art, while projecting slide images of a sculpture and two paintings. Use the analytical terms in the "Visiting cards" for the talk. Approximately 30 minutes.
- Art is a form of communication. Approximately 5 minutes.

**Language**
- Look at the new lexicon in materials with which pupils are not familiar. Approximately 15 minutes.
- Give a brief explanation of a code of communication, in this case, language and tell them that others exist and what they are. Approximately 15 minutes.

**Natural Sciences**
- Study of light and colours. Approximately 15 minutes.
- Talk about the effects of pollution on works of art and the dangers of too many people visiting a museum at the same time. Tell them how the necessary humidity and temperature conditions are maintained and measured. Approximately 15 minutes.

WORK SUGGESTIONS FOR AFTER THE VISIT

1. Get pupils to prepare a dossier on their visit to the museum, using postcards or reproductions of selected works with general comments.

   Work on the dossier could go like this:
   1. Sequential description of visit.
   2. Commentary on and analysis of works.
   3. Personal opinions.

2. Show a slide of a famous work for pupils to talk about. This will show how much of the technical side of the visit they have assimilated.

3. Get them to write one page on the subject of "LOOKING AT A WORK OF ART", which may include a summary of their impressions on their visit and a brief personal opinion on what they feel when they look at a work of art.

4. Short talk with pupils about the impressions, preoccupations and emotions provoked by their visit to the museum.

* N.B. The Department of Education and Cultural Action would be very happy to receive any work you think of interest for its inclusion in a possible didactic exhibition.
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 or sculpture?**
   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

DEPARTMENT OF EDUCATION AND CULTURAL ACTION
COMMENTARIES
ON THE WORKS
Jan Mandijn executed this work in the 16th century. Like Hieronymous Bosch, Mandijn tended to give free rein to his imagination.

The scene is a country wedding reception held in a fairly humble setting.

In the centre of the composition, a rather slovenly bride wears a strange crown of wooden spoons, symbol of gluttony and greed. Eggshells denote stupidity and lewdness. The gesture with the index and middle finger left hand may point to dimwittedness.

Around the bride move a whole series of monstrous characters, including a dwarf with feet instead of hands, a man being sick and a hunchbacked woman with an owl, symbol at once of stupidity, madness and fear of the light.

The poor interior light concentrates in the white tablecloth while directing our gaze to the back of the painting, where a window opens onto daylight. Clear, warm, luminous colours, shades of white, red and ochre in particular, predominate. Colder green and grey tones are more noticeable in the clothing of some characters.

Mandijn used oil, brush and wood panel. The brushwork is so fine as to be virtually undetectable and the artist clearly enjoyed painting details like the kitchen utensils, leftovers, clothes and furniture. Among other things, this is a remarkable illustration of country fashions and life at the time.

In the 16th century, country people were a standard target of fun and satire. The term “peasant” was synonymous for stupid, and paintings like these provide excellent illustrations of all kinds of socially and morally unacceptable behaviour.
In this picture, painted in the 17th century by Francisco de Zurbarán, we see a life-size Saint Elisabeth standing with her gaze turned towards the spectator. The work forms a pair with a painting of Saint Catalina. The two pictures are most likely portraits of adolescent girls, it being the fashion in aristocratic families in Seville at the time for parents and children to be portrayed as saints.

Although Zurbarán was a great draughtsman, being particularly skilful at imitating the richness of cloths and fabrics, what is particularly noticeable in this painting is the way he deals with colour and light.

Despite the sensation of sobriety, the colour here is in fact remarkably rich. The warm colours of the robes balance the cold green cloak and the olive oil green background. The light is also designed to create a neutral, slightly misty atmosphere to make the figure of the saint stand out even more.

The image of the saint gives the composition a sort of elongated pyramid shape, where the stillness of the figure is to some extent offset by the movement of hand and drapes.

To execute this work, Zurbarán applied oils with a brush on a canvas, all habitual media in 17th century Spain.
This bodegón or still life by 17th century Madrid artist Juan de Arellano features a Small Basket of Flowers.

What is a still life? Essentially it is a work with objects presented in an artistic way. The objects painted may be anything from kitchen utensils, flowers and fruit to dead animals and food. Such objects are not usually shown in movement or in life, which is why in Spanish this kind of painting is also sometimes called naturaleza muerta (literally, dead nature).

This particular example is bathed in light, which lets us appreciate the colours and make out the different kinds of flowers, their petals, stems and even the butterflies settled on the basket.

The light is also given special treatment to ensure the flowers stand out against the darker, neutral background. Colouring is very varied, with reds, whites and yellows predominating. These warm colours make a striking contrast with the colder, greenish, more remote background. Together, the neutral space and the kind of light the artist has chosen to portray make it hard to tell where the basket of flowers is actually placed.

Clearly, the artist had to do a lot of preliminary drawing to be able to paint each flower in such detail. He also chose to paint with a brush in oils on canvas, despite the brushwork being so fine as to be hardly appreciable. Apart from the artist’s signature and the date, there are no clear historical references, which further heightens the subtle air of mystery that some people find in the painting.
Darío de Regoyos executed this painting in 1898. Although from Asturias, Regoyos liked the Basque Country greatly—so much so that today there is a monument to the artist and a plaza named after him in Neguri, between Bilbao and the coast.

Here Regoyos provides us with a view of the fiestas in Pasajes, with a bullring in the background.

*Bulls in Pasajes* is an impressionist painting. The impressionists made a point of working outdoors, direct from nature, in a bid to capture a fleeting, unrepeatable moment of reality. For this reason, the effect of natural light on any surface was particularly important to them.

The painting was done with an enormous number of small brushstrokes of colour, as if it had all been painted very quickly. The closer we get to the work, the more difficult it is to distinguish anything; indeed, from very close up, it may even seem abstract. But as we move away, the tiny patches of colour, so close together, blend on the retina to become recognisable features, like grass, trees, water and people. Everything begins to take shape, and the colouring, so varied and luminous, makes the landscape bright and alive.

To see how Regoyos ordered the landscape, we need to start looking at the painting from the bottom and work upwards. That way the eye comes into contact first with a green meadow and two trees. Behind is the water, a little further off the village itself during its fiestas and beyond, above everything else, thick shrub and woodland. This means the picture was composed largely in horizontal bands.

In conclusion, colder but luminous colours predominate in this oil-on-canvas painting. The only historical feature included is the Spanish flag on one of the boats and draped on balconies.
Although he retained close links with Bilbao all his life, Francisco Durrio moved when still a young man to Paris, where he died in 1940.

As a sculptor, Durrio often worked with ceramics. This work is what is known as a bas-relief, as less than half the volume actually stands out from the background. Durrio used clay with surface enamelling to give a sensation of smoothness, with a special shine.

A lot of people find this work a little mysterious and special, because although you can see it close up, you can’t be totally sure the figure is in fact a woman. It’s also difficult to know what she (or he) is doing. All we can be sure of is that the figure is completely lost in thought. And what could the snake curving above her back mean?

The forms are so imprecise and stand out so little from the background that it’s hard to tell whether the figure is dressed or nude. The fact is that, rather than making things explicit, the work only suggests, or insinuates. Not even the title helps to dispel the mystery.

Being a symbolic work, the figure may be a representation of Eve in Paradise. The clay was modelled mostly by hand to fashion a predominantly mysterious, delicate piece of work.
This picture was painted around 1925 by Juan de Echevarría, an engineer turned artist who ran the family business before taking up the brush fulltime.

This is a family scene comprising a group of gypsy women sitting at their ease in a circle, surrounded by their children, all wearing typical gypsy costume and hairstyles. Echevarría sees the gypsies as normal people, innocent and natural looking. By setting them in a closed, compact circle, he manages to suggest that they belong to a specific group that excludes outsiders, including anyone looking at the painting.

Although the painting makes no direct reference to a particular location, the group shown is clearly outdoors. The circle created by the gypsy women and their children helps the artist to achieve the effect of depth or volume.

Echevarría executed the painting directly, with no preliminary drawing, using fast, paint-loaded brushstrokes for the background, and slightly more impastoed but equally agile strokes for the figures of the women and children. This rapid, direct way of painting gives the whole canvas a sketchy but hugely expressive look.

Being a brightly lit scene in the open air, the artist has chosen vivid, intense colours, skilfully harmonizing yellows, salmony pinks and blues with a range of greens, violets and whites.
Dated in Madrid in 1920, the work is by French artist Robert Delaunay, who had sought refuge in the Spanish capital from the First World War some years before.

Although when they first see this picture a lot of people think it’s an abstract, Delaunay had yet to free himself entirely of ingrained figurative practices and habits. Here the woman’s body, her hair, the book and the clothes on the chair can be readily made out. Despite the theme being figurative, the whole thing is really only an excuse for the play of colours based on the circle, which makes it seem as if the entire painting is gyrating.

Delaunay ensured there was a reasonable balance between the warmer range of reds, golds and yellows and the cooler greens and blues. One feature of the painting is the complete absence of black, which may have been a lingering influence from the impressionists, who refused to use it.

Though the whole painting is luminous, there is more light in the lower half, giving the impression that the upper part is a background some way off. Besides helping to create a certain depth, the light, rendered in clear, more luminous tones, also highlights the volume of the woman’s diagonally placed body.

A closer view reveals just how rough the canvas is, so much so that it appears to “devour” the oils, which makes it hard to appreciate the brushwork clearly.
Dutch artist Bram van Velde painted this picture in 1970, when he was seventy-five years old.

As it is an abstract painting, the first thing we should take into account is the desire of artists to get away from the traditional concepts of art by, among other things, not addressing a specific theme, rejecting the classical idea of beauty and showing little inclination to represent or reflect reality.

What are abstract artists concerned about? Rather than reflecting external reality, they are interested in shedding light onto an internal world of states of mind, ideas and sensations lacking specific images. How can you express feelings of love, hate or happiness?

What do they do? Artists like Van Velde often use colour and forms as a means of expression. They give importance to spontaneous gestures leave thick brushstrokes on the canvas. They also tend to use pure colours, without shades or adjustments in tone, to better express a spiritual world of intense sensations.

We can appreciate all of this in this painting. The most intense brushstrokes can be seen in the central part of the canvas creating rapidly delineated, more or less geometric forms we can follow with our gaze.

Van Velde’s colourful palette is varied and luminous, making the entire composition lively and energetic. The result is a flat surface where rhythm, gesture and colour take the leading roles to create a perfect equilibrium between all its parts.
DEPARTMENT OF EDUCATION AND CULTURAL ACTION

1. BURLESQUE FEAST
2. SAINT ELIZABETH OF THURINGIA
3. SMALL BASKET OF FLOWERS
4. TAUREAUX À PASSAGES (BULLS IN PASAJES)
5. LARGE MEDALLION WITH A FIGURE or EVE’S DREAM
6. A RING OF GYPSIES
7. FEMME NUE LISANT (NUDE WOMAN READING)
8. COMPOSITION

INITIARY
What is the theme?

- Mythological
- Landscape
- Religious
- Everyday
- Still life
- Social criticism
- Historic
- Portrait
- 

Does any character or feature stand out more than the rest? Why?

What range of colours predominates?

- Yellows
- Reds
- Violets
- Greens
- Blues
- Ochres and browns

The painting you're looking at has:

- A lot of light
- Intermediate light
- A little light
- No light at all

If it has light, mark where you see it or where it comes from.

How was it painted?

<table>
<thead>
<tr>
<th>Support</th>
<th>Instrument</th>
<th>Media</th>
<th>Brushwork</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wood</td>
<td>Brush</td>
<td>Oil</td>
<td>Thick</td>
</tr>
<tr>
<td>Canvas</td>
<td>Fingers</td>
<td>Fresco</td>
<td>Fine</td>
</tr>
<tr>
<td>Paper</td>
<td>Spatula</td>
<td>Watercolour</td>
<td>Loose</td>
</tr>
<tr>
<td>Metal</td>
<td>Charcoal</td>
<td>Mixed</td>
<td>Small touches</td>
</tr>
<tr>
<td>Wall</td>
<td>............</td>
<td>Tempera</td>
<td>Not appreciable</td>
</tr>
</tbody>
</table>

Is there anything special that attracts your attention about this painting? Write down your comments and those of your classmates.

Do you think this work is:

- Figurative
- Abstract

ARTIST:  

TITLE: 

- Mythological   
- Landscape   
- Religious   
- Everyday   
- Still life   
- Social criticism   
- Historic   
- Portrait   
- 

- Yellows   
- Reds   
- Violets   
- Greens   
- Blues   
- Ochres and browns   

- A lot of light   
- Intermediate light   
- A little light   
- No light at all   

If it has light, mark where you see it or where it comes from.
What is the theme?

- Mythological
- Everyday
- Historic
- Landscape
- Still life
- Religious
- Social criticism
- Portrait
- Others

What is it made of?

- Wood
- Iron
- Bronze
- Baked clay
- Marble
- Granite
- Others

What technique did he use?

- Adding matter
- Removing matter
- Others

How was it made?

<table>
<thead>
<tr>
<th>Instruments</th>
<th>Technique</th>
<th>Appearance</th>
</tr>
</thead>
<tbody>
<tr>
<td>Carving gouge</td>
<td>Direct on matter</td>
<td>Finished</td>
</tr>
<tr>
<td>Carving chisel</td>
<td>Hollowed in other material</td>
<td>Polished</td>
</tr>
<tr>
<td>Hammer</td>
<td>Adding elements</td>
<td>Unfinished</td>
</tr>
<tr>
<td>Hands</td>
<td>Others</td>
<td>Others</td>
</tr>
<tr>
<td>Others</td>
<td>Others</td>
<td>Others</td>
</tr>
</tbody>
</table>

Does it have a colour?

- Cold
- Warm
- Light
- Heavy
- Aggressive
- Delicate
- Others

Do you think the sculpture is?

- Figurative
- Abstract
- Others

In what way do you think the theme is appropriate to the sculpture?

- In the material
- In the form
- In the colour
- In the surface
- In the carving

Would you say this work is figurative or abstract?

Could you explain why?

- In the material
- In the form
- In the colour
- In the surface
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>The selection of the works</td>
<td></td>
</tr>
<tr>
<td>The audiovisual content</td>
<td></td>
</tr>
<tr>
<td>Everyone talking about the works</td>
<td></td>
</tr>
<tr>
<td>The files</td>
<td></td>
</tr>
<tr>
<td>The way we saw the works</td>
<td></td>
</tr>
</tbody>
</table>

Something else: ..............................................................................................................................................................

2. Would you like to know more about the collection of the museum?

No ○   No very ○   Just as interested ○   Quite a lot ○   Yes, very ○

3. Do you think you could talk about the works you’ve seen today with other people?

A lot ○   No ○   Quite a lot ○   A little ○

4. Would you like to come back to the museum another time?

☐ Yes, soon  ☐ Yes, in a few years time  ☐ Only in a special occasion  ☐ No

5. Who would you like to come back with?

☐ An organized group with guide  ☐ Family  ☐ Other: ____________________
☐ A school group (like today)  ☐ Friends  ☐ I’d not come back

6. The visit seemed:

☐ Short  ☐ About right  ☐ Long

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

1 2 3 4 5 6 7 8 9 10

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.

9. Would you change anything about your visit or improve it in any way?

__________________________________________________________________________

Thank you very much for coming.