

EDUCATIONAL **PROGRAMME**

Contempl'ART

CAN FRAMIS

Contemporary Painting Museum

With the support of educators who are specialists in contemporary art, we will go on a fun and participative tour of the permanent exhibition of the Fundació Vila Casas painting collection, using an experiential approach as an essential basis for teaching and training in arts education.

The contents are adapted to progressive and curricular learning, using educational materials that encourage reflection, listening, dialogue, respect, creativity, exploration, plurality, self-awareness, coexistence and interdisciplinarity.

TOUR/WORKSHOP

For infant and primary school

Observe, connect and create.

The tour/workshops take place in **two parts**: a **tour of the museum galleries** – where we will see a series of artworks that will vary according to changes in the permanent collection – and a **practical activity in the workshop space**. The whole event will last **two hours**.



Place: Museu Can Framis



Length of activity: 2 h



INFANT SCHOOL EDUCATION

P3 // Connections

We enter the world of the artist JOSEP GUINOVRT.

Who was he? How, when and where did he live?

We observe, search for and learn about what things Guinovart painted, and why he painted them.

If we look closely at his artistic creations, we realize that art allows us to connect with and travel to other eras and places.

Through art we can let our imagination fly without having to lift our feet off the ground!

P4 // Unexpected discoveries

Artists often gain inspiration from elements in their surroundings. They are even able to transform an everyday item into the protagonist in their stories and thus fascinate the public. For a long time, artists have been attracted to the idea of representing ordinary everyday objects that can be found in any home.

In this activity, we will see how artists who create contemporary artworks incorporate simple objects, which apparently hold no special interest, and endow them with a poetic and transforming quality once they become an integral part of an artistic creation.

These are found objects that unveil the mystery and discovery of everyday items as they take on a new, significant and evocative meaning.

P5 // Composing with colours

Artists represent real or imaginary scenes by using spots of colour and the way they are arranged, thus creating in the work a unique energy with figures that move among brushstrokes that dance to the rhythm of an infinity of chromatic tones, while decomposing forms and playing with space.

In this activity we will discover how painters have used certain techniques and made colour, light and gesture become fundamental elements in these compositions, thus helping to organize and distribute the images, as well as relating stories within and outside the painting in order to endow it with content and life.



PRIMARY SCHOOL EDUCATION

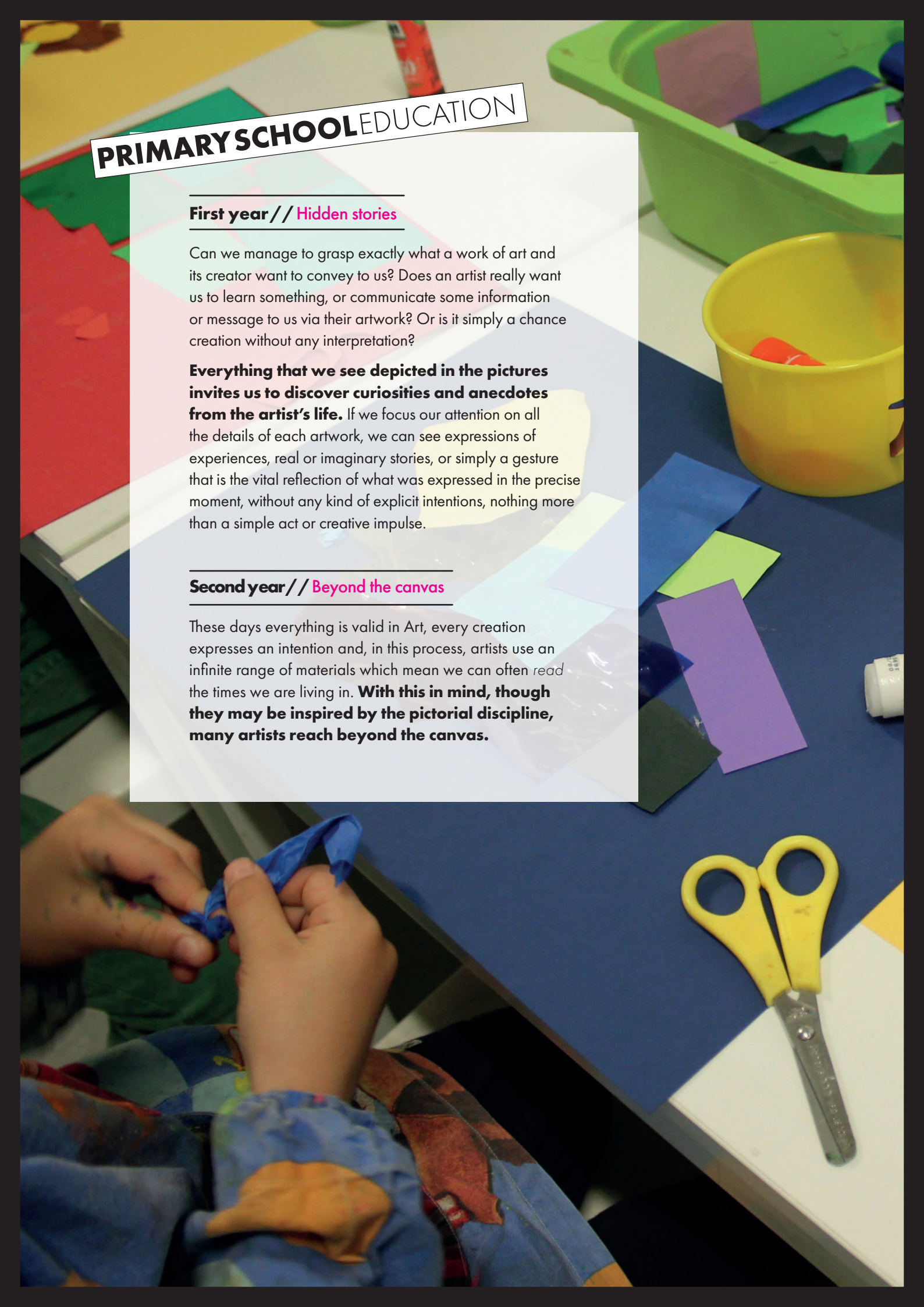
First year // Hidden stories

Can we manage to grasp exactly what a work of art and its creator want to convey to us? Does an artist really want us to learn something, or communicate some information or message to us via their artwork? Or is it simply a chance creation without any interpretation?

Everything that we see depicted in the pictures invites us to discover curiosities and anecdotes from the artist's life. If we focus our attention on all the details of each artwork, we can see expressions of experiences, real or imaginary stories, or simply a gesture that is the vital reflection of what was expressed in the precise moment, without any kind of explicit intentions, nothing more than a simple act or creative impulse.

Second year // Beyond the canvas

These days everything is valid in Art, every creation expresses an intention and, in this process, artists use an infinite range of materials which mean we can often *read* the times we are living in. **With this in mind, though they may be inspired by the pictorial discipline, many artists reach beyond the canvas.**



PRIMARY SCHOOL EDUCATION

Third year // Painters of dreams

Do we all perceive things in the same way? How do artists represent fading memories or everything they imagine that is not real? Or, how do they even express their experiences?

We can paint what we see, what our mind or heart urges us to paint, everything that is irrational such as dreams and nightmares, emotions or memories. Nevertheless, how do we represent what is absent or invisible, or everything that exists in our imagination? **Realism does not just refer to what we can see with our eyes because the brain can hide all kinds of strange worlds.**

Fourth year // Inspirations: the past is present

Is it possible to decipher or decode contemporary art? The mere act of observing and reflecting upon a work of art offers new and multiple interpretations or meanings. But is that what the artist really wants or wanted to convey to us when they made the work of art? Is there an inexhaustible source of resources, ideas and emotions behind every creative act?

We will always be left with the doubt about whether the inspiration or discourse that occurred when the work of art was conceived is unique or identical to the current one, because everything that is represented in a creative act or action will remain in the perpetuity of an unlimited time. **Even though a work of art is labelled as contemporary, it is timeless: a past that becomes present.**

PRIMARY SCHOOL EDUCATION

Fifth year //

The open artwork: figuration or abstraction?

Figurative art becomes a space of visual comfort that, when it fades, generates doubts in those who observe it. When the reality that is represented ceases to be comprehensible and recognizable this comfortable space of the figuration dissipates and makes way for the apparent chaos of abstraction.

The person who observes an abstract work of art can see a series of lines, points, geometrical figures and colours that are nothing more than simple objects in their outlined, synthesized environment, but that are, after all, objects as real as those that surround them.

Art is that abstract body that plays with our feelings, our emotions, our thoughts and, also, our perceptions.

Sixth year // Make and (re)make

The execution of all artistic creation responds to the specific impulse of its creator and, in the same way as we repeat a sequence of everyday mechanical actions (eat, sleep, shower, etc) without even thinking about them, the artist makes the artwork following the same ritual.

In their desire to represent and give form to an expression, the artist traces different methods of work which, inevitably, contain the *pentimenti* and choices that are materialized in the work. **In other words, in all creative processes, as in life, making and (re)making are two indissoluble actions.**

