

THE DAY OF PAINTING

Introduction

Painting is a wonderful art form that allows the artist to express their thoughts and emotions through brush and paint. Although anyone can try their hand at painting, professionals distinguish between several genres of painting, which enable all paintings to be categorised and given their own place. Often, a single painting can fit into several of these genres, but most often paintings are categorised into only one of them.

Genres of painting: history painting; portrait painting; landscape painting; painting of everyday life; animal painting; still life painting; portrait; nude; figurative composition: sacred representation, mythological representation, representation of battles, animalistic representation.

Painting techniques: oil paint; tempera; watercolour; encaustic; enamel; pastel; fresco; acrylic paint; glue paint; gouache.

Materials necessary

Depending on the activity - paper, colour pencils, regular pencil, eraser, crayons, colour markers, felt-tip pens, scissors, coloured paper, painting materials: brushes, paints, ink, cups, painter's paper - Bristol board, coloured magazines, glue

Whiteboard, projector, screen OR computer to show the video, speakers

Step-by-step instructions and examples from European and other countries

Greece

Activity No 1

1. Students have the opportunity to listen to Vivaldi's composition "the four seasons" and more specifically the summer [Vivaldi - The Four Seasons Summer \(FULL\) - Classical Music HD - YouTube](#)
2. The teacher asks the students what associations they make when they listen to the music. All answers are welcome. The teacher writes all the answers on the board.
3. The teacher plays the music again and shows the video.
4. The teacher asks the students, "What season is in this video?" Together, they come to the conclusion that it's summer.
5. The teacher asks the students what their mornings consist of on any given weekday and how it is in the summer. How does a day of the year when everyone goes to work and they go to



school differ from a carefree summer day? Students have the opportunity to express what they have seen, experienced and heard.

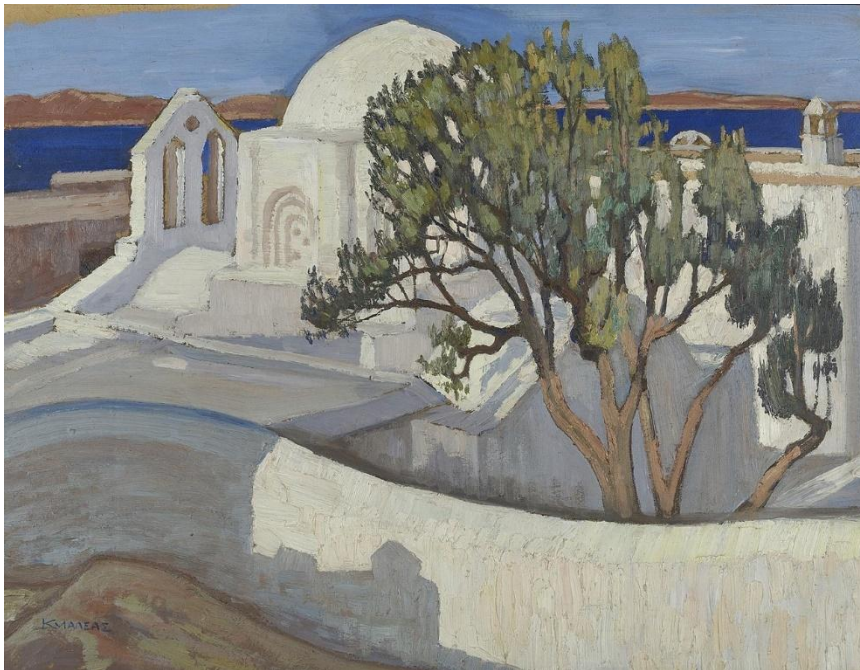
6. The teacher reads the description to the students:

"A walk on the mountain and a walk on the beach bring us memories full of colours, aromas, flavours and melodies. Summer is full of adventures, explorations, strange stories and happy moments that we live with our friends. Summer means carefreeness, close to the sea, in the fields, away from school. Summer means songs, dances and trips. Can all this fit in a box and keep us company for the rest of the year?"

*It is enough just to open the box and the smell of jasmine,
the waves of the sea, the warm sand,
the shells and the starfish, the photos,
the music and the friends will spring up from inside.*

Argyro Pipini

7. The teacher shows a photo of the painting of Konstantinos Maleas.



Pantanassa, Naxos by Konstantinos Maleas / Wikipedia Commons

We discuss the image and describe, with the students' help, its landscape and the emotions we have when looking at it.

The image is very positive, both in its pattern and in its colours.

8. The teacher asks: "What emotions does this painting make you feel?" the students express their thoughts.

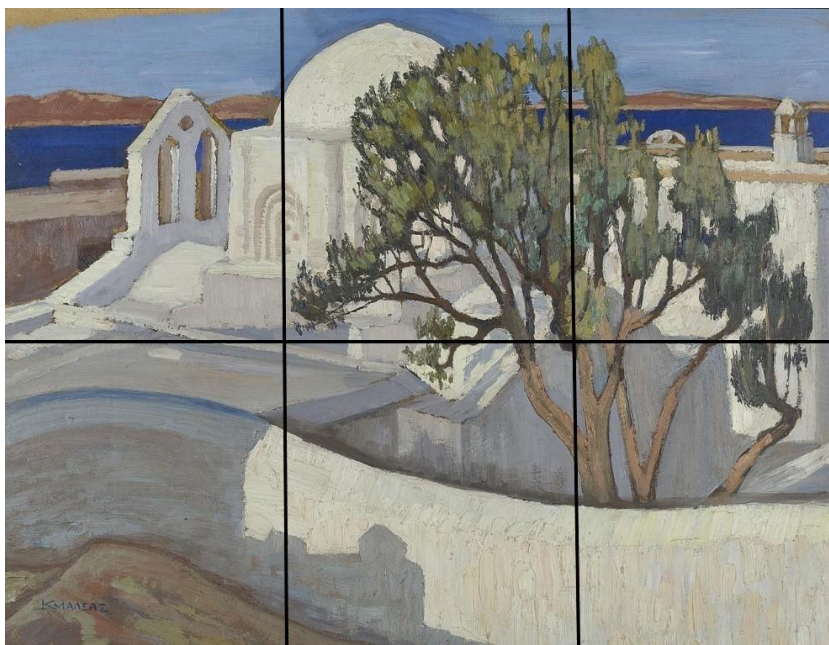
9. A little story about the painting and its author:

Constantine Maleas (Constantinople, 1879 – April 4, 1928) was one of the most important post-Impressionist Greek painters of the early 20th century. Together with Constantine Parthenis, he is considered to be the "father of modern art in Greece" and is considered one of the first "outdoor artists".

Maleas is considered to be the innovator of Greek painting and the artist who, together with Konstantinos Parthenis, questioned the academicism of the previous artistic generation, modelled on the so-called Munich school, paved the way for the emergence of the painters of the '30s generation, many of whom were significantly influenced by him. Maleas' apprenticeship in Paris, where he came into contact with impressionist and post-impressionist currents, to which he remained faithful throughout his artistic career, played an important role in shaping Maleas' style. He was mainly involved in landscape painting and was one of the first Greek landscape painters. He uses light, strong and clear colours. In the 1910s he established in Greece the flat depiction, which is a basic principle of modern art. The value of Maleas' work was recognized early and honoured accordingly as in 1923 he received the Award of Letters and Arts.

This particular painting is called *Pantanassa naxos* (c. 1924-1928). It is oil paint on cardboard, 53 cm x 69 cm. It is exhibited in the National Gallery of Greece - Alexandros Soutzos Museum.

10. The teacher shows students the picture cut into 6 squares. The teacher has already cut the picture, so that each student in the class has his/her own part of the picture. The teacher invites each student to examine one of the pieces.



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When each student has a piece of the image on the desk, the teacher encourages the students to try to draw it on sheet A4. Once the sketches are made, they use pastel and gouache colours to paint as faithful a depiction of the original as they can. The teacher has already discussed in class and explained to the students how to mix the gouache colours to get the right shade of the colour. The students paint the objects with pastel crayons and the background with gouache colours.

11. When the students complete their work, the teacher creates a large painting bringing together the drawings of all six students. In this way, there will be 3-4 large reproductions of the original painting in the classroom.

Activity No 2

Connection between Poetry and Painting

Thourios is a patriotic hymn, a work of [Rigas Velestinlis](#), whom he had written in [1797](#) and sang in Greek revolutionary meetings, in order to encourage the Greeks.

It is the third part of the revolutionary political pamphlet *of the New Political Administration of the inhabitants of Roumeli in Asia Minor, the Mediterranean Islands and Vlachompodania*. It is a hymn with many elements of narrative, through which Rigas aims to convey and make understandable the abstract ideas of the "Righteous Man" and the "Legislative Act". The name Thurios was chosen, to determine the mood he seeks to cultivate with it. The choice of the title of the revolutionary hymn reveals the internal connection of his work with the ideological climate of revolutionary classicism of his time. Thus becomes the "*National Bard*" with this work.

1. The teacher reads part of Thourion to the students and asks them to discuss the feelings and images that are created in them.
2. The teacher distributes a watercolour sheet to the students and asks them, while reading Thurius, to draw with pencil and capture with watercolours the images that come to their minds while listening to it.
3. The teacher shows paintings depicting the Greek Revolution and asks the students to find and note similarities and differences between their own imprinting and the imprinting of the tables.
4. The students' paintings are exhibited in a prominent position in the school, while an exhibition with paintings is organised (ideally to accompany the celebration of March 25th) during which the recording of Thurius is heard as a source of inspiration for these paintings.

[THE THOURIOS OF RIGAS THE WHOLE OF ESTIA THEATRE OF Erineos - YouTube](#)



Activity No 3

THE ARTIST

Exikias was an angiographer and potter of Attic vases, whose work flourished between 560 and 530 BC in Athens. Exikias and the "painter of Amasis" are considered the most important craftsmen of the black-figure Attic style, as it was formed in the middle of the 6th century, and represent two different trends of the time. Most of his works were exported to coastal cities of the Mediterranean such as the Etrouria, while some other works remained in Athens. It is believed that his student was the Painter of Andokidis.

Exikias painted mainly mythological themes and managed to attribute the special personality of each hero. It works on old ones, but also creates new shapes. His work is characterized by the subtlety of the design, the love for detail, the calculated composition and above all the dramatic intensity.

THE PROJECT

The surviving works are mainly kylikes and amphorae (ancient pots), which today are found in various museums in Europe. In the excavations that have been made, 11 vessels have been found. His best works are:

- the amphora of the Vatican, with one side depicting Achilles and Ajax playing pillars and on the other the return of the Dioscuri to the family home
- the kylix of Munich, in which Dionysus is depicted travelling in the sea lying on a ship, while around him swim the pirates transformed into dolphins
- the amphora with Achilles that kills Hector with a javelin
- the amphora of the British Museum with the representation of Achilles, who kills the Amazon Penthesilea
- the famous amphora of Bouloni (France), which depicts with tragic magnificence the suicide of Ajax
- Also, the work of Exikias is a group of clay slabs with themes that are mentioned in the funeral of the deceased, which adorned a funerary monument.





Dionysos Oinopion by Exekias © Marie-Lan Nguyen / Wikimedia Commons



Achilles and Ajax engaged in a game by Exekias © Sailko / Wikimedia Commons

1. The teacher shows the works of Exekias to the classroom with the help of the interactive whiteboard.
2. Each student selects a man from the vase and tries to redesign it on metre wide rolls of paper (kraft paper roll), using charcoal or pencil. As soon as the design of the figures is completed, the students work as a team to capture the background using oil pastels.
3. Then the artwork created by students is wrapped circularly around a column, as if on an amphora or placed on a wall of the school.



France

Activity 1

1. Students have the opportunity to listen to a piece of <https://youtu.be/nT5ivdEon18> Debussy - Printemps
2. The teacher asks the students what associations they make when they listen to the music. How does this music make you feel? The teacher writes all the answers on the board.
3. The teacher asks the students, "What season is in this video?" Together, they come to the conclusion that it's spring.
4. The teacher asks the pupils what are the characteristics of spring in the music they have heard.
5. The teacher shows a picture of the painting Le Printemps by Claude Monet.



Springtime by Claude Monet / Wikipedia Commons

6. We discuss the image and describe, with the students' help, its landscape and the emotions we have when looking at it.

The image is very positive, both in its pattern and in its colours.

8. The teacher asks: "What emotions does this painting make you feel?" the students express their thoughts.

9. A little story about the painting and its author:

Claude Monet is a 19th century French painter. He is the founder of impressionist painting.

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“Born in Paris on November 14, 1840, he spent his childhood in the city of Havre (Normandy) where his family moved when he was five years old. Monet developed his passion over time, starting with caricature and then, encouraged by his father, painting, which he studied in Paris in 1859 at the Swiss Academy.” extract from:

<https://www.pariscityvision.com/en/giverny/claude-monet-biography>

A painter of colour and the outdoors, Monet embodies the transition from tradition to modernity. He is best known for being the leader of the Impressionist school. An artist on the fringes of academic education, he saw his name triumph in the history of modern art at the beginning of the 20th century and was considered by the American abstract expressionists as one of the precursors of abstraction.

The last thing you need to know about Claude Monet is that he completely renewed the history of art. He is the demiurge of the impressionist movement. Before him, the great painters painted mainly in the studio. They sought a totally unrealistic outcome in their paintings by reproducing the subjects individually as if they were leaning on statues. Claude Monet, on the other hand, sought to reproduce light, form and colour as his eye perceived them. It must be said that the practice was facilitated by two inventions. Thanks to the tube paint and the easel, painting outdoors was made easier. It is thus to Claude Monet that we owe the greatest works of the 19th and 20th centuries, those of Pissarro, Degas and Manet...

Video of Monet House and garden in Giverny <https://youtu.be/wdbwdawVlo>

10. The teacher shows students the picture of Monet's painting and a discussion start with this question: What are the characteristics of Monet's paintings?



Impression, Sunrise by Claude Monet / Wikimedia Commons



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Poppies by Claude Monet / Wikimedia Commons



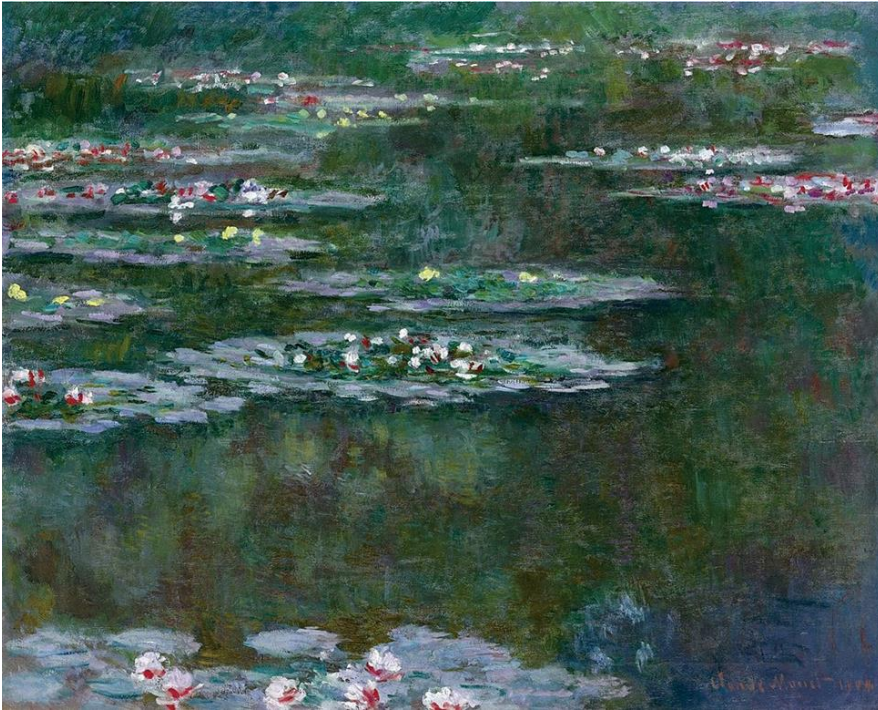


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The Artist's Garden at Giverny by Claude Monet / Wikimedia Commons





Water Lilies by Claude Monet / Wikimedia Commons

Latvia

1. Students are given the opportunity to listen to a spring melody:
<https://www.youtube.com/watch?v=u4pQ7O8uQRw>
2. The teacher asks the students what associations they have formed by listening to this melody. The teacher writes down on the board all the associations named by the students.
3. The teacher shows a picture showing Vilhelms Purvītis' painting "In Spring (Blossom Time)":
https://artsandculture.google.com/asset/qQERxr_Fzg2F7g?hl=fr
4. The teacher asks, "How do you feel about this painting?" Students express their thoughts.
5. Teacher's short story about this painting and its author:

Born in 1872 into a peasant-carpenter's family, **Vilhelms Kārlis Purvītis** grew up in a very picturesque area - Jaunpils (now Zaube) parish, Riga district. Perhaps this is where his inexhaustible interest in the splendour of nature in different seasons was found. From 1890 to 1897, Purvītis studied at the Imperial Academy of Arts in St. Petersburg, graduating with honours. The young painter was highly respected by the St. Petersburg Art Society - he was consulted on art issues at the St. Petersburg Academy of Arts and even at the Russian Tsar's Court, but in 1899 Purvītis returned to Riga. He continued to paint actively and laid the foundations not only for the canon of Latvian landscape painting, but also for the Latvian School



of Painting and the international recognition of Latvian painting. The Latvian landscapes he painted were highly valued at exhibitions in Paris, St. Petersburg, Lyon and Munich. With the founding of the Republic of Latvia, he became the rector of the newly established Latvian Academy of Arts (1919–1934) and the director of the Riga Art Museum (1919–1944). In addition, at the Academy, Purvītis ran a Landscape Workshop, the graduates of which are included in the history of Latvian art at the Purvītis School. At the end of the creative period, the artist continued to experiment and focus on the theme of the city. Vilhelms Purvītis' life ended in 1945 as a refugee in Germany.

In honour of the work of the artist Vilhelms Purvītis in Latvian art, the Purvītis Prize was established in 2008 and is awarded every two years. It is given to work that reflects the events of the age and in which the connection between modern life and spiritual ideals or absolute values is felt.

Purvītis' works have been preserved in the Latvian National Museum of Art in Riga, the Liepāja Museum of History and Art, the Tukums Art Museum, the State Museum of Russian Art in St. Petersburg, and private collections.

The painting "In Spring (Blossom Time)" was painted in 1933-1934. In the painting one can almost feel the resurgent nature of spring - hundreds of small dotted brush strokes form individual flowers and create a strong sense of flowering trees in nature. This painting seems to extinguish and sing the beauty of nature and radiates Purvītis' own joy and admiration for it.

6. The teacher shows the split image. The teacher has cut this picture in advance so that each student in the class has their own picture fragment. The teacher asks each student to pull out one of the fragments. When each student has a fragment of the picture on the table, the teacher encourages the students to try to put it on their A4 sheet. Once the sketches are made, use gouache to paint close to the original. The teacher has previously told the students how to mix the gouache colours to get the appropriate colour nuance. The flowers are stained/dotted with cotton swabs.

7. When the students have completed their work, the teacher creates one large painting by putting together four students' drawings. In this way, the class will have 3-4 large reproductions of the painting.

Poland

The workshop refers to the art of the Polish painter Jacek Yerka and uses inspiration from the music of the Polish duo Marek and Wacek, thus introducing the participants to the culture of Poland.

Jacek Yerka (born **Jacek Kowalski** in 1952) is a Polish surrealist painter from Toruń. Yerka's work has been exhibited in Poland, Germany, Monaco, France, and the United States, and may be found in the museums of Poland. https://en.wikipedia.org/wiki/Jacek_Yerka



Yerka began working full-time as an artist in 1980. He cites Hieronymus Bosch, Pieter Bruegel, Cagliostro, Jan van Eyck, and Hugo van der Goes as formative influences on his work. His subject matter ranges from odd beasts to whimsical landscapes incorporating extraordinary architecture and includes imagery gleaned from his childhood, such as his grandmother's kitchen. In 1990, Yerka received a contract with Hollywood producer Renee Daalder to design figures, monster-machines and surreal landscapes for the science fiction film Strawberry Fields. The film planned to combine both Yerka's work with songs from the Beatles and Yerka participated in the first stage of its production. Work typically progresses from a graphite sketch, to crayon drawing, then a pastel com, and finally an acrylic painting.

<https://www.wikiart.org/en/jacek-yerka>

The artist also inspired the fantasy author Harlon Ellison to write 30 short stories, which together with Yerka's paintings made up the publication entitled "Mind Fields". The same American publishing house "Morpheus International" released the album "The Fantastic Art of Jacek Yerka". In 1995 the artist won the prestigious World Fantasy Award. Yerka's art stimulates the imagination and inspires, so it will be used in the workshop.

<https://desa.pl/pl/artysci/jacek-yerka/>

To know more about artist: <https://www.yerkaland.com/language/en/>

Marek i Wacek - a piano duo founded by Waław Kisielewski (1943–1986) and Marek Tomaszewski. The duo created many interesting and innovative compositions, incl. "Rhythm of Time", "Melody for Susie", "Summer". He also has many interpretations of, among others, works by Moniuszko, Chopin or Liszt. In 1967, the duo won the Grand Prix, the "Golden Ermine" award at the Variétés Festival in Rennes. Waław Kisielewski died on July 12, 1986 in the hospital in Wyszaków as a result of injuries sustained in a car accident. The duo's activity has ended. <https://www.last.fm/pl/music/Marek++Wacek/+wiki>

Activity No 1 – Yerkaland - painting

At the beginning, the teacher introduces students to the examples of Jacek Yerka's paintings. Students get to know the idea of art through yerkaland:

<https://www.yerkaland.com/language/en/>

Students look at the reproductions on a projector and write down their associations to each painting, which reminds them of the painting. They choose the most interesting 4 examples of painting and invent a story for them.

Questions:

- How can we create our own world? What role does fantasy play in building such a world?
 - Why do we need our own world?
 - Do you have moments when you want to be in your imaginary, personal world?
 - What do you think, do others also have their own world, would you like to get to know it?
- Would you like to show your world created by fantasy and imagination?



Activity No 2 What's your world?

A creative task for students in which the students individually create their own picture entitled Paint / create your world and name it (adamland, annaland, kamilaland, magdaland, etc.). Materials to create the world are A3 cardboard (card stock), crayons, markers, pencils, pens - it can also be a painting work or a collage using colourful magazines. In the case of working online, the teacher may propose a digital image in which the students combine different images from the Internet with their drawing (e.g. via the nearpod tool). When creating pictures, students listen to Marek and Wack's music entitled 1 Atlantis 2 Follow Me

<https://www.youtube.com/watch?v=bXrkGX-5PA4>

Teacher asks:

Tell me about your world:

- What's your world?
- Who or what lives in it?
- How is your world changing over time?
- Who are you in this world?
- What do you learn thanks to the fact that you have this world in your imagination?
- How is it different from everyday life, what would you like to keep from it for everyday life?

Students create an exhibition of all the works and compare their paintings with the questions to reflect:

- How are your worlds different? How are they similar?
- What do you like about other children's worlds?
- Is every world equally important and valuable? Why is it like that? (the conversation is really about the tolerance of other cultures that are different "worlds")
- Why is it worth getting to know other children's worlds and understanding their values? Can it be the same with another culture?

Activity No 3 Music - The rhythm of time, themes of time (the rhythm of the seasons, the value of diversity)

Students listen to the song "Rhythm of Time"

<https://www.youtube.com/watch?v=wLu7juQ7Vek>

The teacher asks for associations with music. The teacher writes down all the associations on the board.

Teacher asks:

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- What feelings does the music evoke, what moments does it recall in life, and what values and emotions can it relate to?

The teacher plays the music again and shows the video.

Asks questions:

- To what time of day do you associate the track? To what season of the year? Up to what period of life?

Students watch the painting "The Four Seasons" by Jacek Yerka.

The painting "Four Seasons" by Jacek Yerka, <https://www.yerkaland.com/paintings-galleries/4siders/nggallery/image/four-seasons-2/>

The teacher asks the students what impression the picture produces and what is difficult to see (4 perspectives).

Questions to reflect on:

- Why is it worth looking at the world from different points of view and different perspectives? (multicultural perspective)
- How music can relate to an image that is common?

The common theme is "Time", which is associated with the seasons, transience, change and diversity.

- What is the value of this diversity? What if we still had winter? Summer? Spring? Autumn?

Task:

The students are divided into 4 groups, they are given one large cardboard. Each group sits at one of the edges, in groups they paint their picture inspired by the painting by Jacek Yerka, each group creates a different season of the year, but in such a way as to leave space for the other groups. (They can paint or use pictures from coloured magazines, scissors, glue and materials for drawing.)

Finally, they discuss the work in terms of:

- How they have preserved their space so as not to interfere with the work of other children?
- Why was it important to respect the space of others? (the image is equally important on all sides)
- What did they want to show at their time of the year, why is this time important?
- Can seasons symbolize other cultures? What's similar?



Spain

Activity No 1

1. Students have the opportunity to listen to Jorge Drexler's song "Décimas para el Guernica" (<https://www.youtube.com/watch?v=keJ2LLykfgg>), and at the same time, read the lyrics.

<i>Décimas para el Guernica</i>	<i>Ten-line stanzas for Guernica</i>
<p><i>La sangre gris en el lienzo clava su lanza y salpica. No hay un rojo más intenso que los grises del Guernica.</i></p>	<p><i>The grey blood on the canvas plunges his spear and splashes. There is no deeper red than the greys of Guernica.</i></p>
<p><i>Cada trazo en la pintura sostiene, de horror, un grito. Guernica, un rumor maldito te atraviesa cada hechura y muerde a cada criatura sobre el violento retablo, mientras un sordo vocablo de muerte el óleo rubrica y te desangras, Guernica, por los pinceles de Pablo.</i></p>	<p><i>Every stroke in the paint sustains, of horror, a cry. Guernica, a cursed rumour crosses every figure and bites every creature on the violent altarpiece, while a deaf word of death the oil rubricates and you bleed to death, Guernica, by Pablo's brushes.</i></p>
<p><i>Plomo, polvo, hambre, horca, almas cívicas y escuelas; pluma, sangre, panes, muelas, un fusil, García Lorca. Los cultivos de mazorca, las llanuras sin trincheras,</i></p>	<p><i>Lead, dust, hunger, gallows, civic souls and schools; feather, blood, breads, teeth, a rifle, Garcia Lorca. Cob crops, the plains without trenches,</i></p>



<p>los cuarteles, las afueras, la locura colectiva... Quien lo ha visto, quien lo viva, huye, pinta o vocifera.</p> <p>Seno, candil, voz, cometa todo en la guerra se ahoga y cuando asfixia la soga para en seco la veleta. Saltemos como un atleta en busca de brisa pura, dejemos que la sutura del miedo la cosa el arte. Sea el poema estandarte que avanza en la noche oscura.</p> <p>Toma esta flor obstinada que entre los escombros crece; que así como reaparece; como un candil, la alborada y en cada fe silenciada una campana repica, y aun por la grieta más chica la raíz derriba al muro. No hay verde con más futuro que los grises del Guernica.</p>	<p><i>the barracks, the outskirts, collective madness... Who has seen it, who lives it, flee, paint or scream.</i></p> <p><i>Sine, oil lamp, voice, kite everything in war drowns and when the rope suffocates suddenly stops the vane. Let's jump like an athlete in search of pure breeze, let the suture of fear be sewn by the art. Be the pennant poem advancing in the dark night.</i></p> <p><i>Take this stubborn flower that among the rubble grows; that just as it reappears; like an oil lamp, the dawn and in every silenced faith a bell chimes, and even through the smallest crack the root breaks down the wall. There is no green with more future than the greys of Guernica.</i></p>
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2. The teacher asks the students what associations they make when they listen to the music. All answers are welcome. The teacher writes all the answers on the board.

3. The teacher plays the music again and shows the painting El Guernica by Pablo Picasso (1937): <https://www.museoreinasofia.es/en/collection/artwork/guernica>



4. The teacher asks the students, "What does this picture represent?" Together, they come to the conclusion, after listening twice to the song, that it's war and its consequences.

5. The teacher asks: "What emotions does this painting make you feel?" the students express their thoughts.

6. A little story about the painting and its author, and also about the song and its authors:

Pablo Ruiz Picasso (Malaga, Andalusia, 25 October 1881 – Mougins, France, 8 April 1973) was a Spanish painter, sculptor, printmaker, ceramicist and theatre designer who spent most of his adult life in France. Regarded as one of the most influential artists of the 20th century, he is known for co-founding the Cubist movement, the invention of constructed sculpture, the co-invention of collage, and for the wide variety of styles that he helped develop and explore. Among his most famous works are the proto-Cubist *Les Femmes d'Alger* (O.J. no. 119) (1911), and *Guernica* (1937).

Picasso's **Guernica** constitutes a dramatic portrayal of the bombing of Guernica, in the Basque Country, by German and Italian air forces during the Spanish Civil War. It shows the tragedies of war and the suffering it inflicts upon individuals, particularly innocent civilians. This work has gained a monumental status, becoming a perpetual reminder of the tragedies of war, an anti-war symbol, and an embodiment of peace.

This work is seen as an amalgamation of pastoral and epic styles. The discarding of colour intensifies the drama, producing a reportage quality as in a photographic record. *Guernica* is blue, black and white, 3.5 meters (11 ft) tall and 7.8 meters (25.6 ft) wide, a mural-size canvas painted in oil. This painting can be seen in the Museo Reina Sofía in Madrid.

Jorge Drexler (Uruguay, 1964–now living in Madrid) is a Uruguayan musician and actor. In 2004, Drexler won wide acclaim after becoming the first Uruguayan ever to win an Academy Award. He won for composing the song "Al Otro Lado del Río" from *The Motorcycle Diaries*.

In 2021, Jorge Drexler performed before *El Guernica*, in the Museo Reina Sofía in Madrid. For this occasion, he made a call through social media and asked his followers to send him ten-line stanzas, verses of a specific metric, with the universal and disparate thoughts that Picasso's masterpiece arouses. He received 1600 proposals and although he could only keep 4, he managed to decipher a message that had been latent for 80 years: there is no red more intense than the greys of *Guernica*.

7. The teacher shows students the picture cut into 6 squares. The teacher has already cut the picture so that each student in the class has his/her own part of the picture. The teacher invites each student to examine one of the pieces.

When each student has a piece of the image on the desk, the teacher encourages the students to try to draw it on sheet A4.



8. When the students complete their work, the teacher creates a large painting bringing together the drawings of all six students. In this way, there will be 3-4 large reproductions of the original painting in the classroom.

Russia

Activity No 1

1. Pupils are given the opportunity to listen to Edvard Grieg's composition "Morning" (<https://www.youtube.com/watch?v=-rh8gMvzPw0>)
2. The teacher asks the pupils what associations they have when listening to this song. All answers are listened to. The teacher writes down all the options on the board.
3. The teacher plays the melody again and shows the video.
4. The teacher asks the students, "What time of day is it in this video?" Together, they come to the conclusion that it is early morning.
5. The teacher asks the pupils what their morning is like on weekdays and on weekends. What a morning might be like in a grocery store, a farm, a zoo, a forest, etc. Pupils have the opportunity to express what they have seen, experienced and heard.
6. The teacher reads the description to the pupils:
"There is no wind, the first rays of the sun are streaming through the tree trunks, it is semi-dark, there is no movement, no noise; there is a pleasant, fresh smell in the air. The damp earth is elastic underfoot; here and there you can see green or grey moss, mint, where a blueberry or a bluebell has ripened. There are several pine trees around. They have thick, green branches that reach high into the air. A woodpecker is looking for his breakfast at the top of a tree and is howling so loudly that the echo can be heard far, far away. A branch cracks. And there they are! The little rattlesnakes! Who have been let loose by their mother in the wee hours of the morning."
7. The teacher shows a picture of Ivan Shishkin's painting "Morning in the Pine Forest".





Morning in the Pine Forest by Ivan Shishkin / Wikimedia Commons

The whole bear family is in the foreground. A mother bear and three small cubs on a large fallen tree. We can assume that they have just climbed out of the hole after a night's sleep. The cubs are playing boisterously, while the mother is watching the surroundings and her cubs.

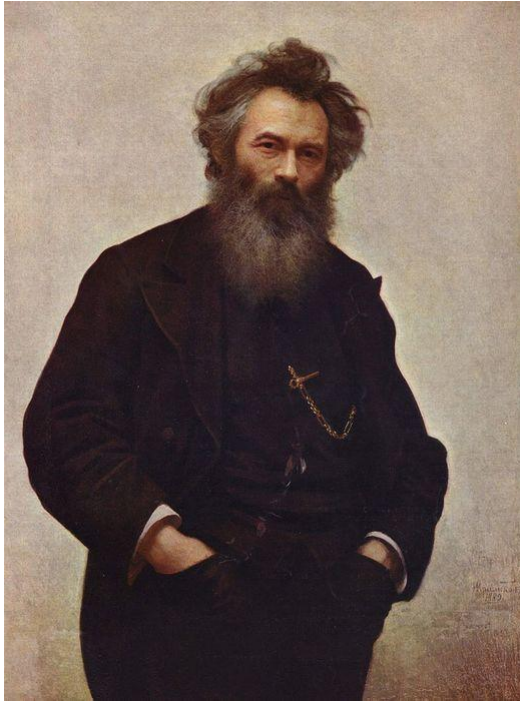
The image is very positive, both in its motif and its colours.

8. The teacher asks: "What feelings does this painting evoke in you?" Students express their thoughts.

9. The teacher tells a little story about the painting and its author.

Ivan Shishkin (1832-1898) was a Russian painter and art critic. Known as a landscape painter.





Portrait of the Painter Ivan Shishkin by Ivan Kramskoj / Wikimedia Commons

"Morning in a pine forest" (Утро в сосновом лесу) is a painting by Russian artist Ivan Shishkin and Polish painter Konstantin Savitsky, who lived in Latvia. The bears were painted by Savitsky, but art collector Pavel Tretyakov erased his signature, stressing that *"from the idea to the execution, everything shows that the manner of painting and the creative method correspond only to Shishkin"*, which is why the painting is now attributed to Shishkin alone. Even today, an analysis of the work reveals that it was designed by the two artists together at the sketch stage.

Shishkin is believed to have created this painting near Narva-Jesu (Estonia), where he often spent his summers. "Morning in the Pine Forest" proved to be an extremely popular painting and was **reproduced** (typographic or photographic reproduction of the original work (e.g. artwork, text), usually in several or many copies, as well as in reduced sizes on various objects), including the candy "Teddy Bear" produced by Laima (in Latvia, <https://laima.lv/product/laima-sokolades-konfektes-lacitis-kepainitis-3>) and the candy "Mishka kosolapi" produced by Red October / Krasny Oktyabr (Russia).

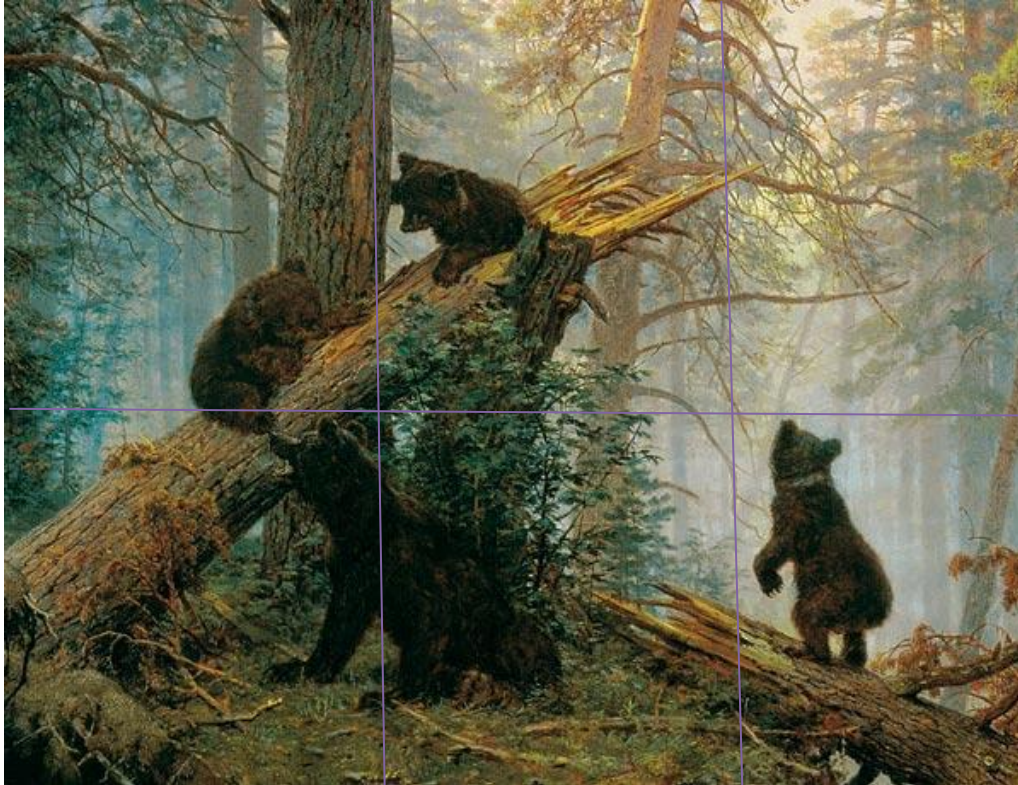
The painting is currently on display at the Tretyakov Gallery in Moscow, Russia.

10. Use your phones, tablets and the internet to find examples of other household objects that have been covered by this painting.

11. The teacher shows the picture cut in 6 squares. The teacher has already cut the image in advance so that each pupil in the class has his/her own fragment of the image. The teacher invites each pupil to pull out one of the fragments. When each pupil has a fragment of the picture on the table, the teacher encourages the pupils to try to sketch it on their A4 sheet.



Once the sketches are made, they use pastels and gouache paints to colour close to the original. The teacher has already discussed and told the pupils how to mix the gouache paints to get the right shade of colour. The pupils colour the objects with pastel crayons and the background with gouache colours.



12. When the pupils have finished their work, the teacher creates one large painting by putting together the drawings of six pupils. In this way, there will be 3-4 large reproductions of the paintings in the classroom.

13. Additional activity for younger pupils: invent and draw your own candy floss based on a forest landscape or forest animals.

China

Chinese painting has the oldest tradition in the world. The first drawings (spirals, zigzags, animal images) adorned earthenware as early as the Stone Age. The first depictions of the world around us date from 403-221 BC. These are the first examples of works from the early modern period.

Traditional Chinese paintings are created using a brush and black or coloured ink. These works of art are painted on paper or silk. The paintings are kept rolled up in a sheet.

To view the painting, the easel is unrolled from right to left or from top to bottom, depending on how the painting was created - horizontal or vertical. Horizontal paintings were less than 3m long, while vertical paintings were up to 10m long.

Chinese writing is not based on the alphabet but on a large, historically multi-layered set of characters known as hanyi 漢字.

Pinyin (Chinese: 拼音, pinyin, pronounced [p^hín ín]), also the Chinese phonetic alphabet, is the official writing system for translating Chinese hieroglyphs into words written with the letters of the Latin alphabet. This script is used in China, Malaysia, Singapore and Taiwan. It is often used by people in the Western world to understand Chinese texts. Pinyin is based on the Beijing dialect of Mandarin.

Activity No 1

Draw some hieroglyphs using black ink and a brush.

Love



Happiness



Time



Art



藝

Fun, music

樂

Source: Wikipedia, https://en.wikipedia.org/wiki/Chinese_characters

The ancient Chinese used various symbols in their artworks, giving their paintings a deeply hidden meaning.

Some of the symbols:

Goose – faithfulness in love

Dragon – water, south

Owl – protection from fire

Crane – youth, symbol of all that is good

Chrysanthemum – autumn

Orchid – spring

Peony – nobility

Pine – Confucianism

Lotus - clarity.

The two main techniques of Chinese painting are:

- Pedantic style - Gong-bi, also known as court style,
- Freehand style - Shui-mo, which could also be called "watercolour painting" as "shui" means "water" and "mo" means "ink".



Poetry inscription

Traditional Chinese painting differs from European painting in that the image contains a poetic inscription or poetry. In this way, the masters expressed their attitude towards their paintings and the signs added to the content. A famous writer and artist was Su Shi, who lived in the 11th century (8 January 1037 - 11 August 1101). He fought for poetry to accompany all paintings.



Su Shi by Zhao Mengfu / Wikimedia Commons

One of the most important works of Chinese art is Su Shi's "Wood and Rock":
<https://www.christies.com/features/Su-Shi-Wood-and-Rock-to-be-sold-at-Christies-9338-3.aspx>

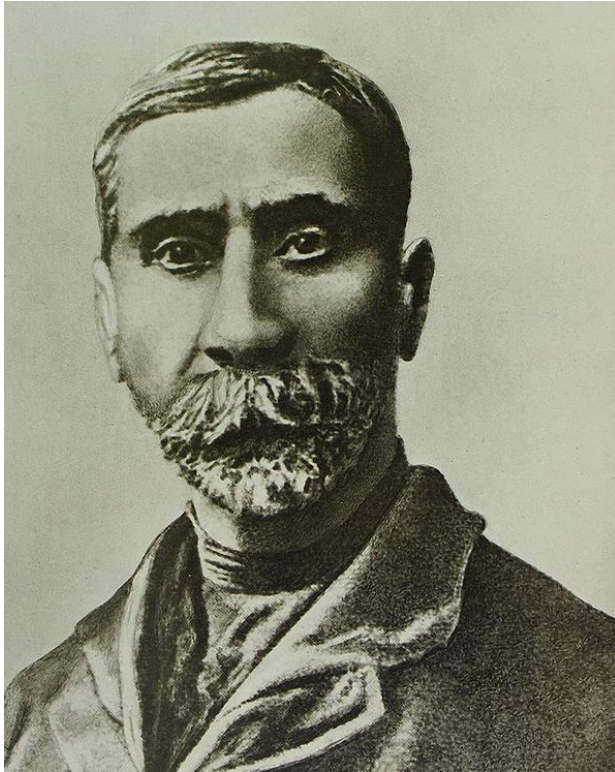
Activity No 2

Using ordinary pencils or drawing charcoal of different hardness, redraw Su Shi's painting on an A4 sheet.

Georgia

Georgian artist Nico Pirosmani was born 5 May 1862, died 7 April 1918. He was a Georgian primitivist artist. His works belong to the naivist art movement. He was self-taught in painting.





Niko Pirosmani by Eduard Klar / Wikimedia Commons

Pirosmani had not studied painting, but he was a talented artist. His paintings depicted people, the city, the countryside and animals. People who knew him liked his paintings, but he could not earn much money from painting and Pirosmani lived in poverty. Some people appreciated the talented artist and in 1913 wrote about Pirosmani in the newspaper *Zakavkazskaia Rech*. Four of his paintings were also exhibited along with those of other self-taught artists. However, Pirosmani had difficulties in obtaining funds for his livelihood and paints. With the outbreak of the First World War, Pirosmani found himself even poorer. He was evicted from his apartment and lived in the cellar. His health was in a very critical condition. He was found unconscious in the cellar, taken to hospital, but could not be saved.

Only after his death in the 1920s were articles published on Pirosmani's art. In the 1950s, interest in Pirosmani's work grew. They have been exhibited in art galleries in various countries to the present day. The well-known Georgian director Georgy Shangelaya made a biographical film "Pirosmani" (1969). There is a museum dedicated to Pirosmani in his native village of Mirzaani and a monument in Tbilisi.

In the 1980s, the Russian version of the song "Dāvāja Māriņa" by Latvian composer Raimonds Pauls, with lyrics by Andrey Voznesensky, "Millions of red roses", dedicated to Pirosmani, was widely popular, performed by Russian singer Alla Pugachova. The French actress and singer Margarita de Sèvres came to tour Tiflis at the beginning of the twentieth century. Pirosmani first saw her on a poster and, as legend has it, fell in love with her. The richest and most



powerful sought her favour, but even to them, she remained inaccessible, let alone to the poor artist. Nico often waited for her at the hotel, sought her out in every way, but his love for the actress was a burden. One morning, drivers began arriving at the house where the actress lived with carts loaded with flowers of all kinds. According to legend, the whole street in front of Margarita's windows was strewn with all kinds of flowers - by the way, there were hardly any roses! Margarita ran out of the house to meet poor Pirosmani, hugged his aching shoulders and kissed him hard on the lips for the first and last time. Sadly, this gesture did not win over beauty; according to rumours, she fled Tiflis with a rich admirer and never visited Georgia again. An artist painted her portrait in memory of the actress. "Actress Margarita" - a girl with a white face, wearing a white dress with a bouquet of white flowers ...

"I forgive the whites", said Pirosmani. There is a beautiful legend about how at an exhibition of Nico Pirosmani's paintings at the Louvre in 1968, an elderly woman stood often and for long periods in front of the portrait of the actress ... the same Margarita de Sères.





Actress Margaret by Niko Pirosmani / Wikimedia Commons

Pirosmani's speciality was painting directly on black oil cloth. His works are nature, animals, joyful celebrations, everyday life of Georgia and its people.

Watch the video: <https://www.albertina.at/en/exhibitions/niko-pirosmani/>

Activity No 1

The teacher shows an A3 print of Niko Pirosmani's painting "Begos Company".





Begos Company by Niko Pirosmani / Wikimedia Commons

Each student chooses one man at the table and tries to redraw it on an A4 sheet, colour it in with coloured pencil markers and "put" it in another landscape, e.g. a man with a fish drawn by a pond, etc.

The class then creates an exhibition of the drawings.

