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*INNOVATION IN GALLERY EDUCATION: ART EXPERIMENTAL  
WORKSHOPS IN THE MORAVIAN GALLERY*

**Gallery education - connection between cultural and educational institutions**

In the implementation of gallery education, the gallery and the school are connected. Both institutions have their own purpose and expectations. Cultural institutions offer many different types of classical forms of education for schools, but beyond that, new forms of so-called "edutainment" forms of "education" are also being introduced. In the context of this paper, I will outline a classical model of education with elements of gallery animation in a public gallery.

First, it is necessary to grasp the concept of gallery education. In this paper, I put this term in the context of other terms such as gallery education, museum education or gallery education and it is understood as "all purposeful action on a person in which his cultivation takes place" (Grecmanová et al., 1997, p.75) According to Průcha, gallery education includes any part of objective reality in which some educational processes take place (Průcha, 1997), i.e., not only education by school, but also by gallery or museum.

Gallery education is of great importance when a gallery or museum collaborates with a school institution. It is important to note that it is the gallery education aimed at school groups, i.e., the child visitor, that formulates the interest of such a visitor in the future. The school or school institution plays an important role for the cultural institution as it shapes the future gallery visitor.

In gallery education, two institutions - the gallery or museum and the school - cooperate and connect. Gallery education aims to convey its museum value to its school visitors. Sometimes gallery education can look like regular school education in a gallery setting, without the overlap of museum or gallery values. This model of education is more common for museums that have historical collecting activities. In practice, gallery education has a wide range of options for where to direct its goals. They can be the goals of the museum or the goals of the school. The goals of the school are about fulfilling the curriculum for different educational disciplines taught in different types of schools (Šobáňová, 2012, 2014).

The frequency of school visits to galleries or museums is increasing in the Czech gallery environment based on a well-developed range of gallery programmes that can fulfil the school's objectives - the school's educational content - target key competences, acquired subject knowledge, cross-curricular relationships, or overlaps (e.g., linguistic, environmental, etc.). There is currently a large range of gallery programmes that offer a wide range of content. This gives schools the chance to find almost 'tailor-made' gallery education.

With the increasing number of gallery programmes on offer, it might be expected that schools' interest in these offerings will also increase. The situation in the Czech environment in terms of schools' interest in gallery programmes is not simple. Many schools do

not respond to gallery offers because it is difficult for teachers from a regular school institution to organize a visit to a gallery, both in terms of organization, bureaucracy, and finances. Offers from galleries or museums go towards the school management and these offers are often not passed on to the teachers who would be interested in the offer. The teacher therefore must create a network of relationships with the museum or often seeks the offers himself.

### **The interest of an education institution - schools**

The interest of the attending schools or school institutions is that gallery animation should be adapted to the curriculum and school syllabus, be interesting and presuppose an enriching and inspiring education. The visiting school therefore contacts the gallery to convey information about the school's focus and the expected objectives and expected outcomes of gallery education.

The fulfilment of the school's objectives, or visiting school groups, are set out in the curriculum for the different educational disciplines of different types of secondary schools in the Czech environment. It is the teacher's endeavour to ensure that the gallery outreach programme has a direct link to the school curriculum. The general interest is that pupils are fully involved in the educational process, actively participate in it, could try out the teaching material in practice, think actively and be able to translate and apply general and abstract phenomena into real practice. Teachers are therefore looking for programmes and workshops in galleries that can fulfil the school curriculum in terms of content. Teachers consider other artistic contributions referring to the collection-building activities of the gallery as something extra.

In addition to fulfilling educational objectives, the schools' expectation of the gallery is to enliven the regular school curriculum. The school expects an orientation towards the child visitor - the realization of practical activities directly in the gallery space, effective access to exhibits, a friendly climate and environment of the gallery, considering the needs of the pupils and adapting to the educational objectives and curriculum of the school and the school disciplines.

### **Interest of cultural institution - gallery or museum**

The cooperation between the gallery and the school should have a wide range of educational offerings that correspond to the school's goals and focus. However, this cooperation is not legislated in any way, and it depends on the willingness and will of the particular gallery or gallery lecturer to adapt to the school curriculum and meet the school's objectives.

However, there are also models of gallery education that do not adapt to these requirements, and their value lies in the educational activity linked to the objectives of the museum or gallery. This educational model that does not incorporate the school curriculum is quite common. However, this does not mean that it is not related to the curriculum, it is just not the primary concern of gallery education. This form of education is mainly used by galleries with changing exhibition activities.

Both forms of gallery education are used in many galleries. As an independent gallery educator, I apply both models of gallery education. However, what helps to establish a greater collaboration between the gallery and the school is the wide range of content on offer for the school to choose from. The form of gallery education can take many forms: gallery animations, guided tours, talks with artists and curators, art workshops, etc. For this part of the research, which focuses on the child visitor to the museum or gallery, gallery animation led by a professional - a gallery educator / gallery lecturer - is important.

It is common in the Czech environment to encounter gallery education focused on the mediation of the exhibited work in the context of art education. Art teachers are more oriented in the field of popular forms of art mediation. The interest of cultural institutions - museums or galleries lies in the organization of regular art and workshops, gallery animations, art competitions and games. There are special programs for children's visitors, which convey the exhibited works in an interesting and playful way and fulfil the curriculum of art education.

The following text focuses on possible ways of communicating art to schools and introduces a model of teaching suitable as a form of gallery animation. Complementing this area are worksheets I created for an exhibition of modern art at the Moravian Gallery in Brno (see appendix 1). With a population of 380,000 Brno is the second largest city in the Czech Republic. The Moravian Gallery operates not only as a museum of art but also as an important collection of applied arts and design. Its collection of photography, which includes more than 25,000 exhibits, is one of the oldest in Europe. The highlight of its calendar is the Biennale of Graphic Design, which has been running since 1963 (Moravská galerie, n.d.). The applicability of these teaching methods is also applicable to other exhibitions in different galleries or museums.

### **Mediation of art to schools from the point of view of an independent gallery lecturer**

The basic product of a gallery educator should be to convey art in the form of an experience that the gallery visitor will gain by visiting the accompanying program. The gallery's accompanying program should therefore focus its attention on the participatory drawing of the visitor into the events and activities. In the context of the experience, the evocation of feelings, various forms of sensory and physical immersion in the simulated environment are important to make the experience as authentic as possible. However, the aim should not be to provide an experience that ends when the accompanying program is over. The experience should allow the visitor to benefit in the long term and to appreciate the experience, the visual perception, and the gallery experience.

The role of the gallery educator is to maximize their interaction with the exhibition, whether it is visual, oral, or manual interaction. In educational activities, this aspect manifests itself in two specific approaches. They are the so-called "hands on" and "minds on" principles, which are related to the possibility of practically "touching" given phenomena and objects and actively thinking about them. The gallery pedagogue is not only a guide to the museum for the pupils, but also a facilitator of the entire educational process – he/she provides instruction on educational tasks and activities, conveys new information,

and supports mutual dialogue. The importance of the role of the educator, who selects the most suitable artefacts to be included in museum education (and whose interpretation he or she participates in), and together with this, thinks and plans activities related to them so that their didactic effect is as great as possible.

### ***Way of conveying art - role-play and live image and emotion***

"Role play and live painting" is a way to get to know more about a work of art and to gain new experiences through the experience. It seeks to create a story in a painting that can be transferred to the gallery space through movement, gesture, or sound. These activities are based on drama education. These activities seek to break down stereotypes of how art is perceived in environments that by their very nature are cold and intimidate the visitor with their seriousness. The experience gained focuses attention on personal experiences, impressions, and emotions.

The result of a good gallery animation is a quality experience during the program. Participation among the participants, drawing them into the action, developing sensory and physical experience in a simulated environment is a way to explore and deepen the exhibits.

### ***Way of mediating art - practical creation***

The method of hands-on making encourages a more intense experience, helping to illuminate the artwork with the components it hides. This was based on "hands on" and principles, which is related to the possibility of practically "touching" given phenomena and objects and actively thinking about them. Especially for children's groups, it is very important to follow up with practical making in addition to listening, as groups of younger school-age children cannot hold their attention for long. Visitors can confront the resulting works directly with an expert lecturer. Practical activities take many forms (classical formats and their interdisciplinary levels - drawing, painting, modelling, animation, video, site specific and many others).

### ***Constructivist-oriented educational model of the museum/gallery***

The constructivist-oriented educational model is the initial strategy I apply in my gallery practice (classic and new format of gallery education). The basics of this model are the following:

- The development of critical thinking is important for a constructivist model of learning in a gallery setting. It perceives gallery visitors as active constructors of social reality and with it the process of learning and acquiring information and knowledge as such.
- This model is based on the principle of "hands on", which supports the idea of efficiency in handling exhibits. These elements of learning can be interwoven in experimental methods, didactic games, and other activities.
- More emphasis is placed on the flow of the educational program or the process of learning, than on its content. However, it should not be assumed that the content of constructivist education is disappearing. After all, this would not correspond to

the specifics of museum education, which is based on museums and is predominantly (but not necessarily exclusively) linked to them in terms of content.

- Along with this, constructivist-oriented education touches the everyday life of the individuals being educated, which in practice means that it selects interesting and important topics for visitors and places them in the context of the lives of people in each geographical, cultural, and social environment, which has its own specificities and problems.
- The constructivist model of learning offers a space for the development of (pro-social) attitudes and values, which can be shaped, among other things, through group work. This is also an important feature of the constructivist style of learning, which sees group cooperation and communication not only as a desirable goal of education but also as a suitable means.

### **Art experimental workshops ART'S UP \_ ART ON EX**

The regular series of art experimental workshops ART'S UP \_ ART ON EX takes place in the exhibition of the Moravian Gallery in Brno (Czech Republic) since 2021. These workshops are integrated into the art exhibitions called ART IS HERE - New Art and also, the art collection called Valoch & Valoch, which are situated in the Prazak Palace of the Moravian Gallery. These educational programs are action-oriented, combining the theory of these exhibitions with a practical art experimental component. The workshop participants are engaged in various forms of experimental creation, which are linked by processualism, dematerialization of art, ephemerality, and an intermedial approach to art.

The new permanent exhibition ART IS HERE - NEW ART (created in 2015) is a spectacular project of the Moravian Gallery, which is created with works from the collection of Jiří Valoch, an art theorist, critic, curator, and collector who lives in Brno. Under this title, the curators of the Moravian Gallery have prepared a permanent exhibition of "new art" after 1945. The exhibition is located in the Prazak Palace of the Moravian Gallery and documents the fundamental manifestations of the new art, mapping its local and international overlaps. A large part of the exhibits was taken from Valoch's private collection, which, as they themselves point out, is surrounded by several legends, just like its original owner. Valoch's gift has enriched the historically built collection with a distinctive set of materials on experimental and conceptual tendencies from the 1960s to the present.

The first educational program for the public took place directly in the exhibition rooms among the works on display in the new permanent exhibition ART IS HERE - New Art. The ephemeral nature of the exhibited works, processualism, dematerialization of art and working with waste material are the inspiration for this series of workshops for the general public. This program focused on conceptually oriented work in the context of the exhibits. From ready-mades to conceptual art to upcycling artists of the 21st century. The chosen art media and techniques that were used in this series of educational programs were with respect to the exhibited works and their principles.

The artistic and experimental part of the experimental workshop takes place in the first room of the Prazak Palace. In this room, the most prominent exhibition element is the text installation *Bylo a będzie* (2011-2012) by Dalibor Chatrný. This monumental series is

made up of more than a hundred panels and creates several messages that act as small fragments of the author's memories and his established turns of phrase. In this room there are also postcards sent to Jiří Valoch that refer to the classical principles of conceptual art.

Given the artistic possibilities of the gallery, we focused on the artworks of artists who were central to our experimental educational program. The nature of the exhibited works is based on processualism, and its outcomes then often have an ephemeral character that has been preserved through various forms of documentation. These works reveal the process of the creation of a work of art and provide an opportunity to discover new artistic practices and directions that are characterized by the dematerialization of art. Their works reveal the importance of the body itself, experimentation, time, and the transience of the process of creation and experimental poetry. However, not all the works have a processual form. There are works by artists who have not abandoned the more traditional and permanent forms of hanging paintings or three-dimensional objects but have often arrived at them through careful research into optical phenomena, the materials used and other factors.

The works of Vladimír Boudník in the second room of the gallery are an example of the sources of inspiration for the first artistic experimental workshop. The essence of his work is the revelation of artistic creativity, a belief in the human imagination pursued in his graphic work, where he creates structural and active prints. Structural printmaking involves applying different materials to the surface of a matrix, while active printmaking is created by imprinting different tools and materials. Subsequent work with graphics involves finding and un-crawling different shapes through imagination.

Another endeavour in this workshop was to work with a wide range of means of expression and to emphasize their intermedia nature. The aim is to reflect on the function of the object, the ritual function of the object and then to invent with the workshop participants other functions and meanings of the object. The objects have an everyday or waste character, products of 20th and 21st century consumer society.

The adjective "experimental" can seem almost elitist and completely unrestrained. However, the opposite is true. The chosen techniques, their instructions and their course are largely controlled and consulted with us, the lecturers. Participants could be inspired by visual, auditory, and tactile stimulation. The creation, which is partly guided and has a certain technique offered, thus allows the participants to awaken their ideas in a calm way, while not getting lost in the jumble of vivid ideas. These experimental workshops and the accompanying art techniques can inspire gallery activities for other exhibitions.

### **The first workshop**

The introduction of this workshop was a short self-performance by us, the lecturers - Lenka Burešová and Josef Bubeník. The short performance tried to transform and spice up the objects and thus disrupt the classical perception and relation to these objects. The inspiration for these activities was a presentation of photographs of happenings by Milan Knížák from the 1960s, to whom the fifth room of the exhibition is dedicated. Milan Knížák and his Aktual movement wanted to do everything differently, they wanted to transform and spice up things, situations, and activities, to disrupt stereotypes of perception and

behavior. This was also the aim of this first part of the workshops. Experience focuses attention on personal states, attitudes, and emotions. Experience causes the visitor to a gallery, exhibition, or historical monument to form a sense of authenticity.

Figure 1: The first workshop\_ ART'S UP \_ ART ON EX



*Source: own photo archive*

### The second workshop

Inspiration was by the Valoch & Valoch collection in same gallery, which explores the relationship between archaeology and conceptual art. In this theoretical study, we found ourselves working creatively with archaeological and prehistoric artifacts as the primary creative means of upcycling. This art workshop is specific in its relaxing atmosphere and unusual possibilities of creation. In fact, it offers an archaeological sandbox that is normally used for play for the child visitor. Ordinary exhibition spaces have a cold effect on the visitor, affecting their emotions and ultimately their perception of the artwork in the museum or gallery. We used this space - the "archaeological site" for children to work together, which was based on the haptic and experiential level of art activities. After the relaxing activity, the artwork was moved among the exhibited works and the final art activity was carried out again in the space with the archaeological "site". The whole relaxing atmosphere was given ample time for discussion and creative interpretation of the works produced.

Figure 2: The second workshop ART'S UP \_ ART ON EX



*Source: own photo archive*

### The third workshop

An action-oriented nature, focused on conceptual work with text, and especially on the upcycling process of creation - assemblage. The aim was to scan the external structures of the world around us - scanning a textured surface with a roller and creating simple graphic techniques in the gallery space. The inspiration comes from the ephemeral works in the exhibition, which by their nature point to dematerialisation and working with text. The ephemerality of our activities was supported by the initial art exhibit in the exhibition - Joseph Beuys, Invisible Statue, 1979, Postcard Ballpoint Pen.<sup>1</sup>

After creating graphic records and scanning different types of surfaces, we followed up by "inscribing" and working with text - inscribing different shapes in script or full text in a Lettrist style. The inspiration for the writing was the exhibition exhibits - paintings, records in action art, authorial texts. According to Huyghe, the essence of art is any medium, and in *The Language of Images in the World of Art Psychology*, he notes the general nature of language - both sign and communication (Huyghe, 1973). The writer in the gallery not only views these exhibits but also thinks about them, and this activity thus leads primarily to an understanding of the meaning of the work in question. And this is especially essential to the artistic concepts of the exhibiting artists.

Detailed perception of the displayed work - a painting, drawing or photo documentation of an artistic event for the purpose of writing a text or as an inspirational source for creation using simple graphics leads to a deeper knowledge and understanding of the observed work. It forces the participant to look at the work through different eyes and thus create a relationship with the work. Whatever the interpretation of the work within the assignment in this workshop, it can be said that this overlap allows the visitor to further anchor one's deeper interest in the museum or gallery in general.

Figure 3: The third workshop\_ ART'S UP \_ ART ON EX



*Source: own photo archive*

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<sup>1</sup> Before Christmas 1979 Jiří Valoch was given an invisible statue by Joseph Beuys, one of the most fascinating figures in post-war European art. The artist's idea of an invisible sculpture that was displayed on various occasions captures the very essence of conceptual art, emphasis on idea in contrast to the material rendering of a work of art. It thus becomes art for the mind, a playful challenge for imagination. ([Plaque with background information about Joseph Beuys, Invisible Statue in Jiří Valoch Collection], n.d.).



## Conclusion

The three gallery workshops presented here, entitled ART'S UP \_ ART ON EX, are a "new format" for the gallery and carry elements of a guided experimental workshop. The common goal of all three workshops at the Moravian Gallery was to evoke an experience during the mediation of the artworks. Experience, or experiencing, has been a common theme in art pedagogy recently, and so this paper presented a range of workshops that are experiential in nature. In addition to the cultural experience that occurs when a visitor walks through an exhibition, it should be the goal of a cultural institution to offer an experience in the form of gallery education that does not depreciate the seriousness of the gallery or museum in its nature and seriousness. From the gallery visitor's point of view, it is important to realize that, in addition to the expected aesthetic, social and cultural experience, the visitor goes for a spiritual, relaxing and, to some extent, entertaining experience. However, the goal of the gallery should not be just to provide a momentary experience, but to seek long-term benefits to make the visitor's participation in gallery education worthwhile. The success of gallery education can be measured and in terms of the quality of the experience, the benefit gained for the development of his personality, creativity, or the practice of abstract and visual thinking.

The "classical format" of gallery education – gallery animation for schools - also leads to the mediation of an experience that values new knowledge and acquired experience in the gallery. This thesis presented gallery education method sheets that also carry instructional procedures and tasks for each art unit in the exhibition hall. This gallery animation conveys to its participants not only theoretical knowledge and cultural experience, but also, and above all, sensory and experiential insights. The developed gallery education sheets can serve as a source of inspiration for any other modern art exhibition, even the proposed tasks can be used in any collection area of a gallery or museum.

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## Source of figures in appendix:

- Figure 1: Procházka, A. (1908). *The Card Players* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_555](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_555)  
 Figure 2: Kubišta, B. (1908). *Passengers in the Third Class* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_805](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_805)  
 Figure 3: Procházka, A. (1911). *Prometheus* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_533](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_533)  
 Figure 4: Foltýn, F. (1922). *Raskolnikov* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_2378](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_2378)  
 Figure 5: Procházka, A. (1925). *Still live* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_534](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_534)

Figure 6: Toyen (1934). *Forest Voice* [Painting]. Moravian Gallery, Brno, Czech Republic. [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_1472](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_1472)

## Appendices

### Appendix 1: Methodological worksheet for upper secondary and upper primary school to the exhibition of Modern Art in the Moravian Gallery

Source: own source

## MODERN ART XX. CENTURY

**Q.#1: What does the word "modern" mean?**

**Q.2#: Can we call the era of more than 100 years ago still modern?**

The way of life that we live today was developed during the 19th century, and by the turn of the 20th century it had already taken the shape that we know today. Most of the inventions and technical advances we encounter every day were already known at this time. Of course, technologically, all these things are more sophisticated and more perfect, but the principles of how the entire system works are identical. More than a hundred years ago, the following were already in use: photography, telephones, electricity, light bulbs, wireless sound transmissions - radio, cars, cinema (film making), airplanes, newspapers, magazines, but also increasingly sophisticated weapons - machine guns, tanks, and submarines. At this time, mass production of various goods in factories already existed, people were moving from villages to towns for work, on the outskirts of which housing estates were being built, public transport, the school system, health care were being improved. Society simply stopped living the old-fashioned way of life and what we call the MODERN AGE was born, and we still live in this time, in this form of society today.

Figure 1: Antonín Procházka (1908) - *The Card Players* [Painting]



Source: [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_555](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_555)

Figure 2: Bohumil Kubišta (1908) - *Passengers in the Third Class* [Painting]



Source: [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_805](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_805)

artistic styles of the 20th century. As society changed, so did the visual arts. At the end of the 19th century, artists were abandoning older methods of representation (post-baroque form, so-called academicism), changing the colours and the ways of working with colours. Quick brushwork, quick, short strokes, i.e., the technique called a *lá prima* (first-hand), became popular. Emphasis was placed on impressions, feelings, and emotions. And so, one of the styles that at the beginning 20th century was called EXPRESSIONISM.

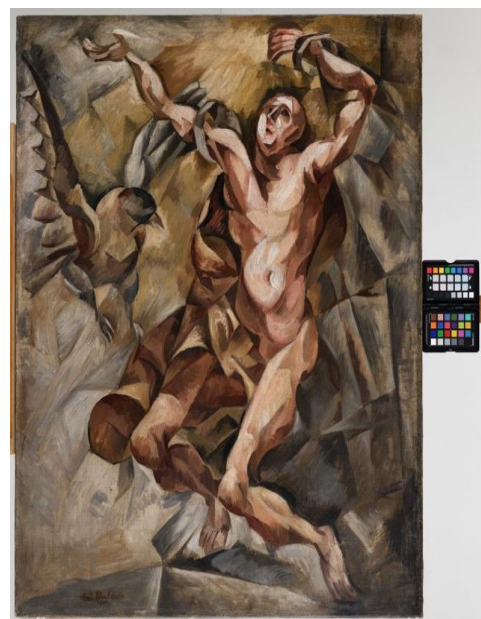
**Q.#3: What did Expressionism capture?**

**Q.#4: What is characteristic of expressive painting?**

Scientific advances went hand in hand with the change in society. In 1905, Albert Einstein published the Special Theory of Relativity and ten years later the General Theory of Relativity. The existence of the relativity of the human senses was known for a long time. Time in our perception runs faster when we are enjoying something, the hour drags on endlessly when it is uninteresting. What had not been questioned until this time, however, were the laws of space and matter. Time was considered to be part of them, something that had always been and would always be. The beginning of the 20th century showed that everything was different. Every material object has the ability to attract others, that it has its own gravity, and that gravity can bend the empty space surrounding it, and with it the light rays. The highest velocity of matter, which is the speed of light, has been established, and other findings follow from this. For example, that Time is flexible. So, in a single moment we can see objects or situations from different perspectives and the other way around, different situations can take place in a single moment. Any event or object can be unfolded (analyse) or fold, like folding a sheet of paper (synthesize). One of the ways in which the visual arts has responded to is CUBISM. The name is derived from the Latin *cubus* - cube, but what is important here is not the shape of the cube or square, but the edge on which the plot is refracted, which changes the representation.

For example, here, in the painting *Prometheus* (Figure 3.), we see the ancient hero nailed to a rock as punishment for bringing fire to the people. A few decades earlier, this subject would have been painted in a realistic-romantic style. However, in the period we are discussing, there is a significant shift: the plot of this story seems to

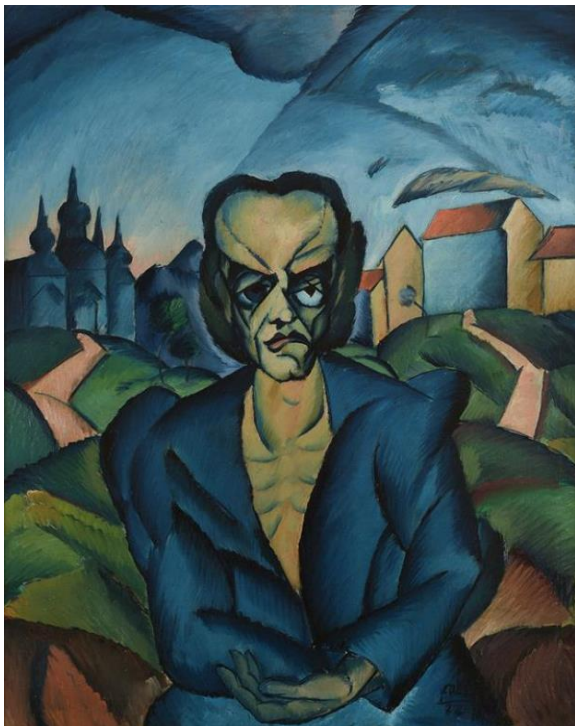
Figure 3: Antonín Procházka (1911) – Prometheus [Painting]



Source: [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_533](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_533)

have been shot on many fields of a film strip, and then these fields, as if stacked on top of each other, are projected onto the surface of the painting. And so, the limited spasmodic movements of the chained Prometheus are captured in a single moment, each surface and edge of his body a single projection of a longer-lasting storyline. This artistic and social style can be summed up in the following sentence: cubism in its representation abolishes the laws of perspective and temporal sequence in the plot.

Figure 4.: František Foltýn (1922) – Raskolnikov [Painting]



Source: [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_2378](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_2378)

As we all know from our lives, no event that occurs is alone and isolated. Many events occur together and interpenetrate and influence each other. Thus, even in the artworks of modern movements, these intermingle and interpenetrate each other. Thus, for example, in the painting Raskolnikov (Figure 4.) we see a character from Dostoevsky's novel Crime and Punishment - Raskolnikov, who thinks that if he kills the usurer who destroys people's lives, he will destroy a little evil in the world. But instead of this he has cast himself, his mind, his soul his consciousness, and his conscience into the dungeon of remorse for the crime he has committed. In image processing, we see cubist and expressive processes that complement each other. So, we can safely talk about the concept of cubo-expression, it is a connection of emotions and agencies, colours, and distorted abbreviations.

#### Task n. 1:

- **Task assignment:** Form groups of 4-5 members, go through all the halls in the exhibition again, choose one painting and try to recreate it (live picture / live sculpture) or create a short story.
- **Motivation:** the story of the painting can be transferred to the space using movement, gestures, or sound.

- **Time schedule: 10 minutes preparation, 10-15 minutes presentation.**
- **Cross-curricular relationship: drama education**

After completing the task - transfer to the hall:

### **Cubist still life.**

#### **Q.#5: What is the name of the artistic movement that abolished the rules of perspective and time sequence?**

Yes, it's cubism. For cubism to express itself in the way we have shown, it had to stop respecting the laws of perspective. Here we can show it again (Figure 8 - the table, the tablecloth...) We see here that many perspectives on one theme: from above, in profile, from different semi-profiles, the shapes are geometrized, broken up and put back together again - as if we were observing the table and the things on it from different perspectives, and all these perspectives were projected into one image, into one moment. They are fragments (parts) of the space around us. We can see a similar process of modelling cubist space in other paintings.

Figure 5: Antonín Procházka (1925) – Still



Source: [https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A\\_534](https://sbirky.moravska-galerie.cz/dielo/CZE:MG.A_534)

### **Task n. 2:**

#### **Map of our (my) life**

- **Motivation: J. J. Rousseau - "a child is not a pot to be filled, but a blank page to be described. " Just as cubism captures parts - fragments of the world around us, we always see only parts of the whole. If we walk around a city, for example, we see only parts of it: the facades of the houses, the dominant tower, the walls, the windowsills, and the reflections in their glass. Based on our experience, we believe that these are not just backdrops, but real houses. Similarly, we perceive only fragments of our own lives in retrospect - we remember only the days and events that were significant to us.**

- **Task assignment: on clean sheets of paper, we create a diagram of our lives. Using geometric shapes to symbolize our lives: (triangle - mother - father - us, siblings - other triangles, family - circle) describe a blank sheet of paper. Significant life events (friendships, accidents, etc.) can also be expressed by other graphic symbols. Then slowly begin to press the paper and press it down, then take a damp cloth and spread what you have drawn until the paint is smeared. Now unfold the paper, straighten it out. That's kind of what your map looks like of your life.**
- **Tools: A3 office paper, coloured dry pastels, plastic for the floor, wet clothes for each separately**
- **Time schedule: 20 minutes**

**Cross-curricular relationship: physics, basics of social sciences, media education**

At the beginning of the twentieth century, of course, all other fields of scientific activity were also developing. Research into human consciousness, the human brain, led to the development of psychiatry, psychology. The laws of human behaviour, the subconscious and what we call the dream world were investigated. The Austrian physician Sigmund Freud, thanks to this research, created the discipline called psychoanalysis and in a short time it became known all over the world. Immediately after World War I, literary and artistic works began to emerge that dealt with these states of human consciousness. Creators actively developed a play with the unconscious, portraying dream imagery as an alternative image of the world, writing down their dreams and working with these themes further - this is called association.

Figure 6: Toyen (1934) – Forest Voice [Painting]



Source: <https://sbirky.moravska-aalerie.cz/dielo/CZE:MG.A 1472>

The so-called Rorschach tests and other diagnostic methods were also developed at this time. The depiction of a reality above our ordinary reality, the reality of the subconscious, the reality of dreams, was created, and thus a movement called surrealism (from the French sur - above or surrealism) was born.

In 1924, the Surrealist group was founded in France under the leadership of André Breton - then Salvador Dalí, René Magritte, etc.; in our country, Vítězslav Nezval founded the Surrealist group in 1934. Members of this group were Jindřich Štýrský, Toyen, Vincenc Makovský, Karel Taige, whose works are represented here, and others.

Surrealism is about liberation of the mind, emphasizing the subconscious. It seeks to capture dreams, ideas, feelings, and thoughts. For surrealism, the literary component is as important as the visual.

#### **Q.#6: What is surrealism?**

**Write a story in the spirit of surrealism!**

**Several words are written on a handout and your task is to create a story based on the associations.**

- **Motivation: Create a story from words when the following conditions are met:**
- **Tools: A4 office paper, pens**
- **Time schedule: 5 minutes (assignment), 15 minutes (work on the assignment), 10 minutes (presentation - reading aloud), total - 30 minutes.**
- **Cross-curricular relationship: Czech language, basics of social sciences**