guide 7 3 9 1 personalresponse visualarts

LEVEL 2 ASSESSMENT TASK

WRITING

Can write a Personal Response

ASSESSMENT CONDITIONS

- Time allowed: up to 50 minutes
- English and/or Bilingual dictionaries MAY NOT be used
- Uses some topic specific vocabulary
- Grammar and spelling errors which do not interfere with meaning are admissible

TASK:

Write a response to the art work:

Guernica *by Pablo Picasso*

- *Use the guide on the following page to write your review*
- *Carefully check your spelling and punctuation*

Assessment Criteria

• Uses the appropriate text structure	
• Organises text in paragraphs	
• Expresses opinion	
Overall Achievement	

ACHIEVEMENT KEY

H = Highly achieved

A = Achieved
P = Progressing towards achievement
D = Experiencing difficulty
N = Not Attempted

Name _____

Class _____ Date _____

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RESPONSE WRITING GUIDE

TITLE	
CONTEXT	Name of the art work and the artist and any other relevant background information
DESCRIPTION	A brief description of the art work.
OPINION	Your personal opinion – Why you like it or don't like it.

PLANNING SPACE

Use this space to plan your writing, write down some words to use etc.
Do not start writing your response here

visualarts personalresponse guide 7 3 9 6 i n c a l

WRITING SPACE

Write your response here.

Ask your teacher if you need more paper.

visualarts personalresponse 7 3 9 l a c i n r e u g

ASSESSMENT CRITERIA LEVEL _ _ _ _

Can write a **Personal Response** to an Artwork

Class: Date:
Term
Teacher:
Task: *Write a Personal Response to an Artwork*

ASSESSMENT GUIDE

- Familiar context or topic.
- Response to Artwork
- Student's work should demonstrate a good understanding of simple punctuation.

ACHIEVEMENT KEY

H = Highly Achieved
A = Achieved
P = Progressing towards Achievment
D = Experiencing Difficulty
N = Not Attempted

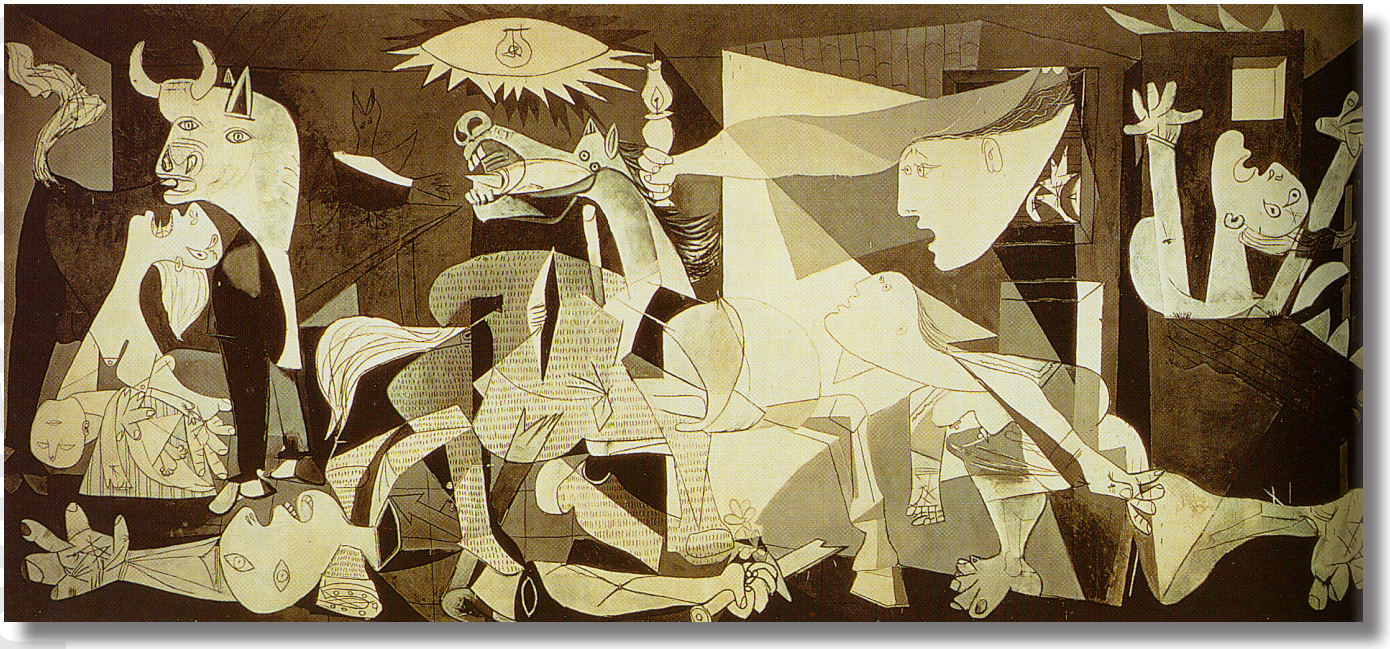
Student name

Assessment Criteria																			
• Uses Personal Response text structure																			
• Organises text in paragraphs																			
• Uses appropriate technical vocabulary																			
• Expresses opinion and gives a simple reason																			
Overall Achievment																			

personalresponse guide 3 7 9 a l i c a

guernica 1937 personal response visualarts

Guernica



Guernica 1937 Mural

Artist : Pablo Picasso
Title : Guernica
Date : 1937
Medium : Oil on canvas
Dimensions : 3.5 x 7.8 m

Museo Nacional Centro de Arte Reina Sofia, Madrid

Guernica

Pablo Picasso

Picasso is considered by some people to be the greatest artist of this century. This is not only because he produced so much great art, but because his mind was so restless and so inventive that he kept changing direction and influencing other artists, who continued to challenge tradition, too. Picasso often worked in more than one stye at a time and experimented with new ideas, styles and medias all his life - and he lived to be 93.

Picasso's most famous painting is **Guernica** *(pronounced ger-nee-ca)*. He created this huge painting in just over three weeks in 1937 after the bombing of the little town of Guernica during the Spanish Civil War. Thousands of innocent people were injured and killed. In its sharp lines, its confusion and its distorted shapes, **Guernica** shows the suffering and pain of war. Picasso has used only black and white paint as symbols of death, mourning and tragedy. He believed that brighter colours might distract the viewer from the agony of the scene. In **Guernica**, all of the figures have open mouths. You can almost hear them shouting or groaning or screaming. Each face has two staring eves. too. regardless of whether they're in profile or facing the viewer.

Guernica is a linear painting. This means that Picasso has painted sharp edges on his shapes rather than explaining them by using light and shade. There are many jagged lines and sharp angles. He has painted his black and grey tones in areas of almost flat colour (unbroken with texture or tone), and he has repeated shapes (e.g. the eye and the sun) and patterns (e.g. the horse's hair). All of these techniques help to focus the viewer's eyes on what is really happening in the painting. Picasso died in 1973.

guernica 1937 personal response

RESPONSE TO AN ARTWORK

PURPOSE

To describe, analyse and judge an artwork (image)

STRUCTURE

1. Introduction - Context of Work
- title, artist, when/where, subject matter, theme/ideas, media, technique, style.

2. Structural Frame Analysis
- composition, elements of design, principles of design

3. Subjective Frame Analysis
- mood, emotion
- audience
- connections to you
- art writers opinions

4. Cultural Frame Analysis
- issues - symbolism - style, art movement/influences/individualism

5. Post Modern Frame Analysis - unconventional/challenging
- relevance
- appropriation - layered meaning - irony, parody, jokes.....

6. Conclusion - Judgement
- summarise Frames
- interpretation/evaluation

LANGUAGE FEATURES

- **timeless present tense** eg *'This expressive artwork shows the artist's view of the horrors of war'*
- **technical words** to describe artistic techniques & effects eg *texture, pattern, oil*
- **impersonal language** - passive voice. eg *The artwork was painted by Picasso.*
- **verbs showing relationships** eg shows, symbolises, evokes, depicts, represents,
- **noun groups** to describe artwork and its effects. eg extremely thick brushstrokes
- **evaluative language** in judgement. eg 'Picasso successfully involves us in his response to the horrors of war using stark colour and emotional symbols.
- **linking words** to show relationships. eg therefore, because, resulting in . . .
- **topic sentences** introducing different frames & techniques

personal response guide 1993

RESPONSE TO AN ARTWORK

1. Context of Work
- title, artist, when/where, subject matter, theme/ideas, media, technique, style.

Context of Work
media, technique, style.

2. Structural Analysis
- **Composition** Focal Point, defined/blurry Form, Foreground/Middleground and Background

Structural Analysis
Elements of Design, Line, Direction, Shape, Size, Colour, Mass, Tone and Texture.

Structural Analysis
Principles of Design, Balance, Contrast, Dominance, Harmony and Repetition.

3. Subjective Analysis
Mood, Emotion, how is it created? Why audience connects to the emotion

Subjective Frame Analysis
audience
art writers opinions

RESPONSE TO AN ARTWORK

4. Cultural Analysis
Issues - Social, Class, Gender, Politics, Economics, Technology,

Cultural Analysis
Symbolism, Art Movement, Style, Influences (other Artists,) Individualism

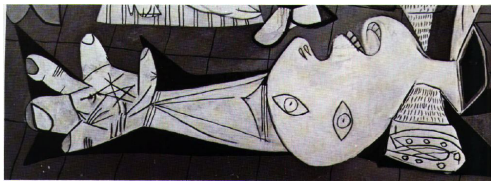
5. Post Modern Analysis
Unconventional, Challenging, Relevant to Today, What's Missing,

Post Modern Analysis
Appropriation, Layered Meaning, Irony, Parody, Jokes, Puns.

6. Judgement
Interpretation

Judgement
Evaluation

寫出你個人對這藝術品的反應



A Personal Response is a Writing Genre like a Recount, an Essay or an Exposition.

Purpose: (Why?) To respond to an Artwork.

Structure: (How?) 3 paragraphs

1. Context of Artwork.
   - Is it an Oil-Painting, a Sculpture, a Print, a Photograph etc?
   - Who is the Artist?
   - When was it painted?
   - Is it part of an Art Movement?
   - Is it a Portrait, a Landscape, a Still-Life, a Self-Portrait, an Abstract etc?

2. Description of Artwork
   - What Elements of Design can you see?
   - Which ones are dominant?
   - How do they help the painting to be successful?
   - What colours does the artist use? Why?
   - What do you think the picture is about?
   - Is there a story? Is there a message?
   - How does the picture make you feel?
   - Do you relate to this picture?

3. Judgement (Opinion)
   - Do you think this picture is successful?
   - If so. Why? If not. Why not?
   - Do you like this painting?
   - If so. Why? If not. Why not?

(your opinion is important)

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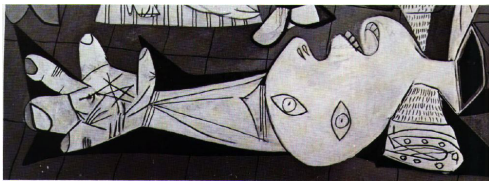
寫出你個人對這藝術品的反應



China

請寫出個人對不同樣式的藝術品，可以用個人隨筆式文章或描述方式等寫出反應和感受：-

目的：爲什麼要對藝術品作出回應？
美術作品(如何)分爲 3 類結構 /組織

Structure

Context of Artwork

1 美術作品內分別有：油畫，雕刻等

- 作品是屬於那位美術家？
- 他是不是屬於同期的藝術活動?
- 什麼時候？

Description of Artwork

2 請描述這幅藝術品。

- 那部份特別設計可看出來？
- 主題在那裡？
- 如何讓這作品變得更成功？
- 什麼顏色作主色？爲什麼？
- 請思想這幅畫要啓示有關什麼？
- 是一個信息？還是一個故事?
- 這畫讓你感覺如何？有同感嗎？

Judgement (Opinion)

3 評語 (意見)

- 你認爲這畫 /藝術品成功嗎？
- 你喜歡嗎？

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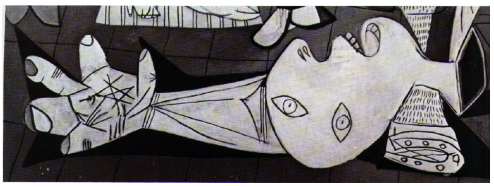
WRITING A PERSONAL RESPONSE TO AN ARTWORK

MENULIS RESPON PRIBADI UNTUK PRODUKSI BARANG KESENIAN



Indonesia

Respon pribadi adalah gaya menulis seperti menceritakan sesuatu kembali, karangan singkat atau karangan yang memberikan informasi-informasi dan penjelasan-penjelasan (eksposisi).

Tujuan : (Mengapa?) Untuk memberi tanggapan terhadap suatu produksi barang seni. Purpose:

Struktur : (Bagaimana?) 3 Paragraf Structure:

1.. Konteks dari produksi barang seni Context of Artwork.
Apakah ini lukisan yang digambar dengan cat minyak, dengan seni pahat, dengan cetakan atau dengan memotret, dll?
Siapakah senimannya?
Kapan lukisan itu digambar?
Apakah ini bagian dari kesenian yang memakai mekanisme?
Apakah ini lukisan orang, lukisan pemandangan alam, lukisan benda mati atau lukisan diri sendiri, dll?

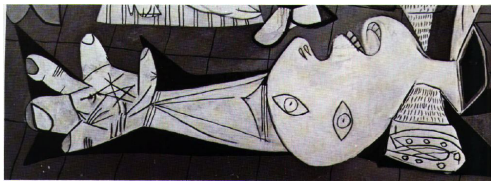
2. Deskripsi dari produksi barang seni Description of Artwork
Unsur desain apa yang bisa kamu lihat?
Yang mana yang paling menonjol?
Bagaimana desain-desain itu membantu lukisan tersebut menjadi sukses?
Warna-warna apa yang dipakai seniman? Mengapa?
Kamu pikir gambar itu tentang apa?
Apakah ada ceritanya? Apakah ada pesan yang disampaikan dari gambar itu?
Gambar tersebut membuat kamu merasa bagaimana?
Apakah kamu memiliki hubungan dengan gambar ini?

3. Penilaian (pendapat) Judgement (Opinion)
Apakah kamu pikir gambar ini sukses?
Kalau ya. Mengapa? Kalau tidak. Mengapa tidak?
Apakah kamu suka gambaran ini?
Kalau ya. Mengapa? Kalau tidak. Mengapa tidak?

(Pendapatmu sangatlah penting)
(your opinion is important)

WRITING A PERSONAL RESPONSE TO AN ARTWORK

PAGSULAT NG PANSARILING MENSAHE UKOL SA SINING



Phillipines (Tagalog)

Ang Pansariling mensahe ay isang uri ng Kasulatan katulad ng Salaysay, Paglalarawan o isang Eksosisyon.

Intensyon: (Bakit?) Para makatugon sa sinig. Purpose:

Kabuuan: (Paano?) 3 katawan ng pangungusap Structure:

1. Nilalaman ng Sining. Context of Artwork.
   - Ito ba ay pinta gamit ay langis, isang ukit, isang larawan at iba pa?
   - Sino ang artista?
   - Kailan ito ipininta?
   - Ito ba ay bahagi ng samahan ng mga sining?
   - Ito ba ay larawan, isang landscape, isang sariling larawan, an abstract, at iba pa?

2. Paglalarawan ng sining. Description of Artwork
   - Anong elemento ng disenyo ang nakikita mo?
   - Alin ang nakakalamang?
   - Paano mo matutulungan ang pagpipinta para maging maunlad?
   - Anong mga kulay ang ginamit ng artista? Bakit?
   - Ano sa tingin mo ang kinauukulan ng larawan?
   - Ito ba ay may istorya? May mensahe ba ito?
   - Ano ang nararamdaman mo sa larawan?
   - Nakakadama ka ba sa larawan?

3. Paghusga (Opinyon) Judgement (Opinion)
   - Sa palagay mo ba ay tagumpay ang larawang ito?
   - Kung oo, Bakit? Kung hindi, Bakit hindi?
   - Gusto mo ba ang guhit na ito?
   - Kung oo, bakit? Kung hindi, Bakit hindi?

(Ang opinyon mo ay mahalaga)
(your opinion is important)

WRITING A PERSONAL RESPONSE TO AN ARTWORK

Vietnam

A personal Response is a Writing Genre like a Recount, an Essay or an Exposition.
A personal Response La mot the loai giong nhu ke chuyen, bai luan, bai van trinh bay.

Purpose: (Why?) to respond to an Artwork.
Muc, dich: tie tra loi (dap ung) cac cong viec nghe thuat.

Structure: (How?) 3 paragraphs (Cau truc: 3 doan)

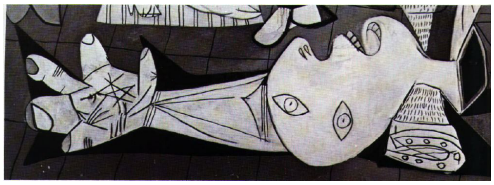
1. Context of Artwork. (van canh cua cong viec nghe thuat)
   Is it an Oil- Painting, a Sculpture, a Print, or a Photograph etc?
Co phai la tranh son dau, dieu khac, in hinh chup, v.v. . ?
   Who is the Artist? (Nghe si la ai?)
   When was it painted? (duoc ve khi nao?)
   Is it part of an art Movement?
(No co phai la 1 phan cua phong trao nghe thuat ko?)
   Is it a Portrait, a Landscape, a Still- Life, a Self-Portrait, or an Abstract etc?
No la chan dung, phong canh thien nhien, tranh tinh vat, tu hoa, hay truu tuong, v.v. . ?

2. Description of Artwork (Mieu ta)
   What Elements of design can you see?
Kieu thiet ke nao ban co the thay?
   Which ones are dominant? (Cai nao la uu thu/troi hon?)
   How do they help the painting to be successful?
Ching pop phan nhu the nao trong viec lam cho buc tranh thanh cong?
   What colours does the artist use? Why?
Mau nao hoa si bda dung/ Tai sao?
   What do you think the picture is about? (Ban nghi gi va buc tranh?)
   Is there a story? Is there a message?
(Co cau truyen hay tin nhan gi ko?)
   How does the picture make you feel?
Buc tranh lam ban cam thay nhu the nao?
   Do you relate to this picture? (Ban co hieu buc tranh nay Ko?)

3. Judgement (Opinion) (phan doan/ quan diem)
   Do yo think this picture is successful?
Ban co nghi buc tranh nay thanh cong Ko/
   If so. Why? If not. Why not? (Neu co. Tai sao? Neu ko. Tai sao?)
   Do yo like this painting? (Ban co thich buc tranh nay ko?)
   If so. Why? If not. Why? (Neu co. Tai sao? Neu ko. Tai sao?)

(Your opinion is important)
(Quan diem cua ban thi quan trong)

WRITING A PERSONAL RESPONSE TO AN ARTWORK



Korea

미술 작품에 대한 개인적 반응 묘사

사실묘사, 수필, 해설과 같은 문학 작품의 유형이다

Purpose(목적) :(왜?) 작품에 반응하기

Structure(구성):(어떻게?) 3 부분

1. Context of Artwork(작품의 종류와 배경)
   유화, 조각, 인쇄, 사진 등에 속하는가?
   화가가 누구인가?
   언제 그려졌나?
   어떤 풍조의 작품인가?
   초상화, 풍경화, 정물화, 자상화, 추상화 등에 속하는가?

2. Description of Artwork(작품의 묘사)
   어떤 디자인을 볼 수 있나?
   무엇이 지배적인가?
   어떤것이 그림을 잘 그리는데 도움이 되나?
   화가가 무슨 색깔을 사용했나? 이유는?
   그림이 무엇에 관한 것이라고 생각하나?
   줄거리가 있나? 메시지가 있나?
   그림을 보고 어떻게 느끼나?
   그림과 연관이 있나?

3. Judgement(평가, 의견)
   이 그림이 잘 그려졌다고 생각하는가? 만일 그렇다면 이유는?
   만일 그렇지 않다면 아닌 이유는?
   이 그림을 좋아하는가? 만일 좋아한다면 그이유는?
   만일 좋아하지 않는다면 아닌 이유는?

(Your opinion is important)

Arabic

كتابة الآراء الشخصية عن قطعة من الفنون الجميلة

إجابة شخصية للأسلوب أو مذهب في الرسم، قصصي أو بيان تفسيري

- **الهدف** (Purpose): (لماذا ؟) الإجابة عن لوحة فنية.
- **البنية** (Structure): (كيف ؟) ٣ آقسام

١ـ ماهية العمل الفني (Context of Artwork)

هل هي لوحة زيتية، تمثال أو صورة فوتوغرافية؟

من هو الفنان؟

متى رسمت؟

هل هي جزء من حركة إجتماعية للفن؟

هل هي صورة لإنسان، طبيعة أو جماد أم هي رسم لشخص الرسام أو تجريدي؟

٢- وصف العمل الفني (Description of Artwork)

ما هي عناصر هذا التصميم وماذا ترى؟

آية عنصر من هذه العناصر هو المسيطر؟

كيف ساهم هذا العنصر في نجاح هذه اللوحة الفنية؟

ما هي الألوان التي يستعملها الفنان ولماذا؟

ما هدف هذه الصورة وماذا تعني بنظرك؟

هل هناك قصة او رسالة؟

ماذا تشعر حيال هذه الصورة؟

هل تعني هذه الصورة شيئاً لك؟

٣- حكمك أو رأيك الشخصي (Judgement/Opinion)

هل تعتقد أن هذه الصورة ناجحة؟

إذا أجبت نعم فلماذا؟ وإذا أجبت كلا فلماذا؟

هل تعجبك هذه اللوحة؟

إذا أجبت نعم فلماذا؟ وإذا أجبت كلا فلماذا؟

(Your opinion is important)

FIND THESE WORDS

(and write in the words in your language)

i	t	l	g	e	n	o	i	t	p	i	r	c	s	e	d	s	z	t	s
n	a	i	e	t	u	p	c	a	l	l	a	g	e	n	p	v	i	a	c
t	x	s	n	a	t	i	s	n	t	n	u	o	c	o	r	a	g	s	u
e	p	w	r	m	e	s	s	a	g	e	a	l	r	x	t	r	p	c	l
r	k	o	e	e	i	i	r	t	r	o	p	t	v	i	z	t	o	i	p
i	h	d	e	r	t	o	o	c	y	e	r	m	a	i	g	w	n	m	t
o	p	n	p	e	n	n	z	a	d	a	c	i	n	s	o	o	l	a	u
r	l	s	t	o	r	y	e	p	i	t	i	e	t	i	n	r	g	t	r
e	a	w	c	s	c	a	p	t	h	o	u	z	z	l	n	k	x	o	e
n	p	a	r	a	g	r	a	p	h	r	p	o	t	x	e	t	n	o	c
p	u	a	y	u	r	r	o	u	t	g	e	w	s	e	t	a	l	e	r
h	p	d	c	x	t	h	e	p	n	n	d	r	o	r	a	n	g	e	x
o	e	f	i	s	e	d	o	s	z	t	e	u	a	u	b	b	e	r	a
g	r	g	c	a	d	x	0	l	p	p	d	m	j	w	o	d	a	s	b
n	u	g	b	b	n	n	h	r	h	o	a	o	e	p	s	k	c	t	s
i	t	n	t	a	o	e	a	a	e	t	n	u	o	g	w	y	z	n	t
t	c	y	a	k	p	w	f	l	k	e	s	s	h	w	d	z	t	e	r
n	u	o	p	i	n	i	o	n	n	m	a	g	e	z	i	u	e	m	a
i	r	a	e	g	a	s	s	e	m	h	o	t	o	g	r	a	j	e	c
a	t	p	h	g	r	l	m	p	l	a	n	o	s	r	e	p	r	l	t
p	s	s	p	h	o	t	o	g	r	a	p	h	i	o	n	g	r	e	p

abstract **photograph** **description**

interior **landscape** **paragraph**

portrait **sculpture** **artwork**

elements **opinion** **personal**

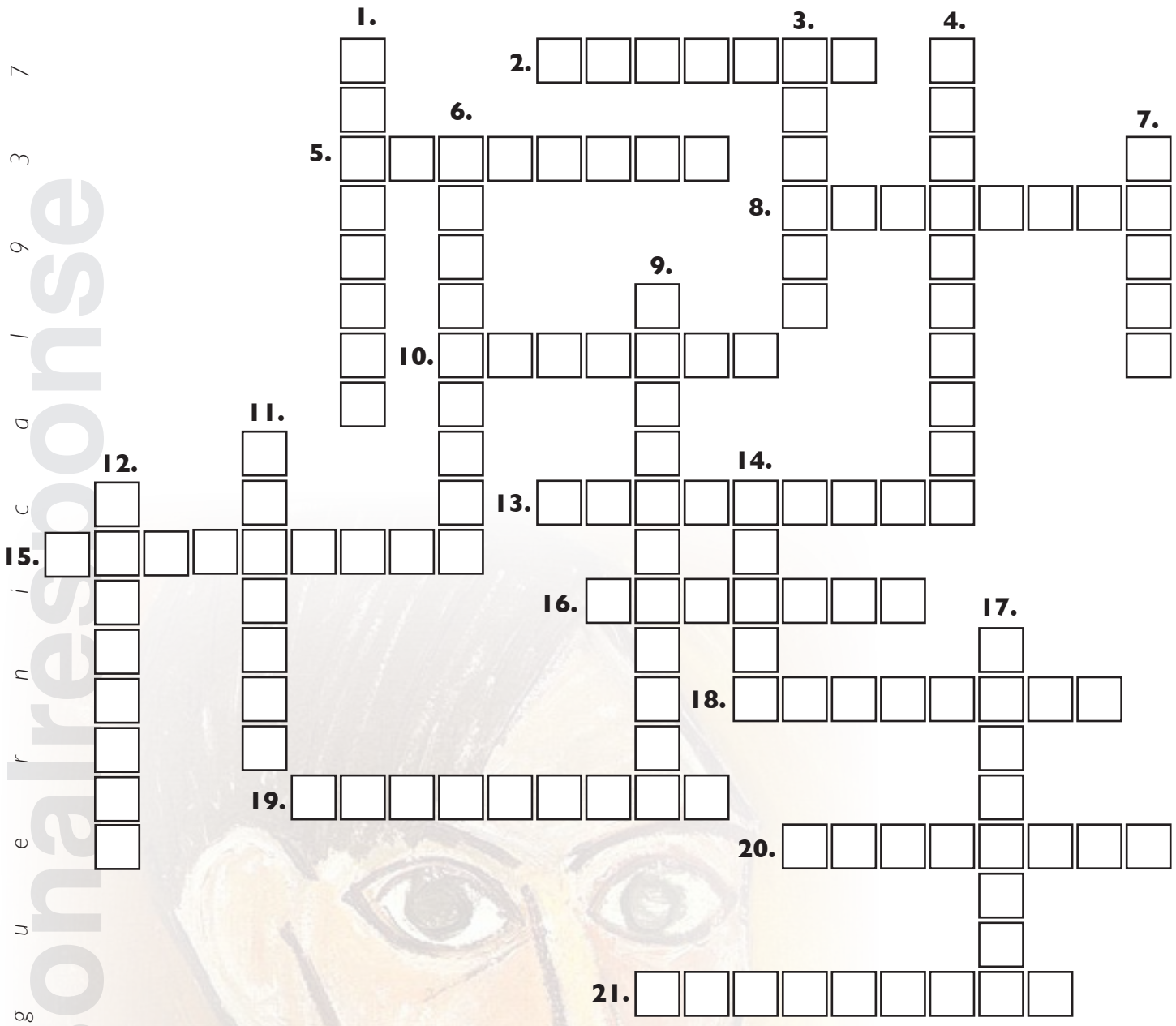
relate **story** **context**

painting **response** **structure**

message **judgement** **genre**

(Look for these words in your dictionary)

x-word *personal response*



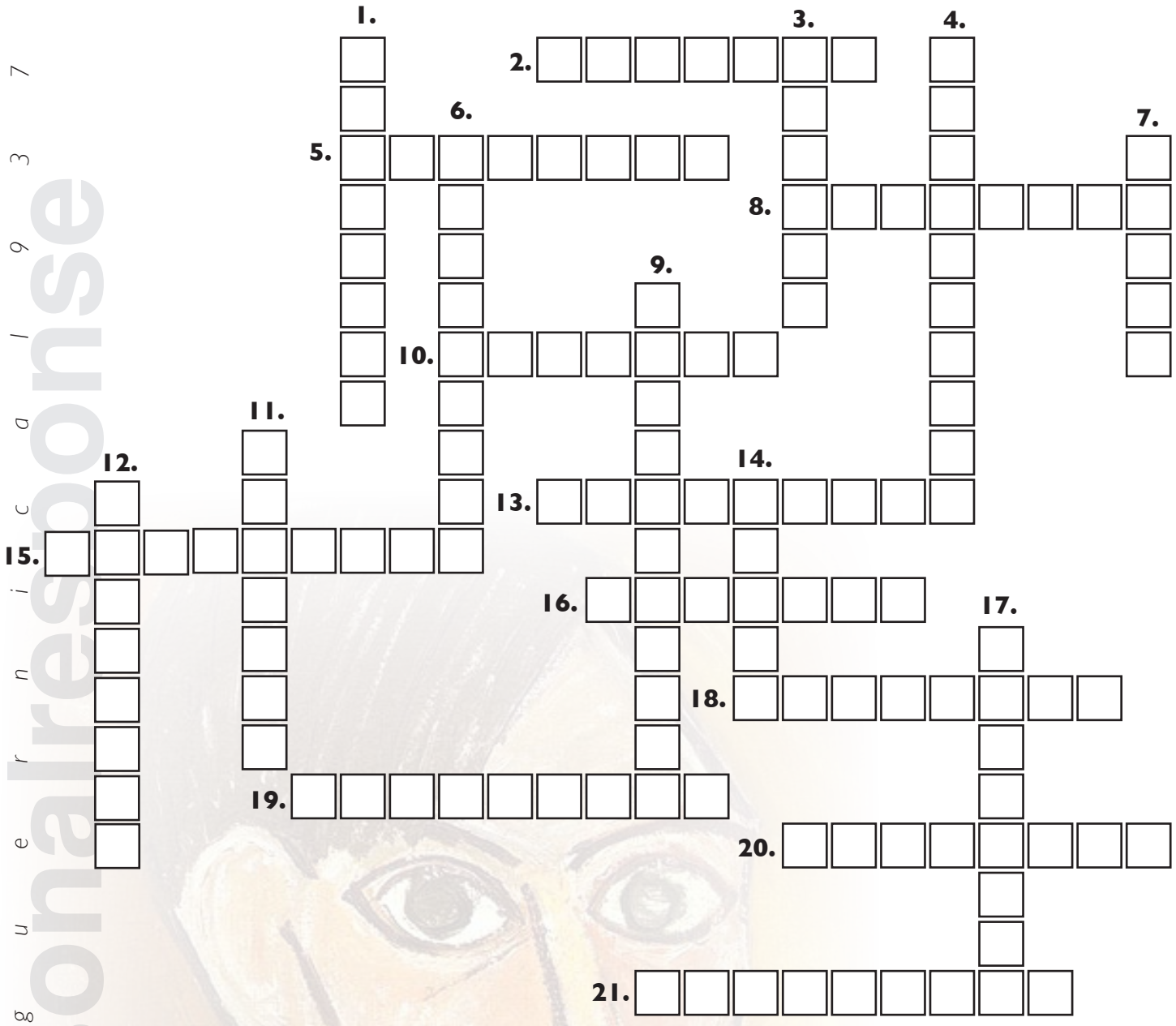
across clues

2. wrrokta
5. nsroeesp
8. atatbsrc
10. ncotetx
13. aprparhag
15. pcenlasda
16. inoipno
18. elneestm
19. tgueemdnj
20. aopttrir
21. ercltupus

down clues

1. pesonalr
3. reatle
4. hphtoarpgo
6. uttcurrse
7. sroty
9. tpicnresido
11. mseegsa
12. pgitnain
14. nreeg
17. rnriotei

x-word *personal response*



across clues

2. wrrokta
5. nsroeesp
8. atatbsrc
10. ncotetx
13. aprparhag
15. pcenlasda
16. inoipno
18. elneestm
19. tgueemdnj
20. aopttrir
21. ercltupus

down clues

1. pesonalr
3. reatle
4. hphtoarpgo
6. uttcurrse
7. sroty
9. tpicnresido
11. mseegsa
12. pgitnain
14. nreeg
17. rnriotei

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Text Genres: *Procedure/Recount*

• **A PROCEDRE** is a list of instructions. It tells you how to do something or how to make something. eg. a recipe *(It is written in the **present** tense.)*
• **A RECOUNT** tells about something you have already done. *(It is written in the **past** tense.)*

Follow this Procedure *(Copy it onto your first piece of paper)*

1.) **First**, rule a 20cm x 8cm rectangle in the middle of your 2nd piece of paper.

2.) **Next**, inside the rectangle, copy the large paintings on the wall. ***'Guernica'*** by Pablo Picasso.

3.) **Then**, underneath write a brief description of the painting.

What is the title of the painting?

Who is the artist?

When was it painted?

What can you see?

What is happening in the painting?

Describe the colours and shapes etc that the artist has used.

Do you like this painting? Why?

4.) **Finally,** on your third piece of paper, convert *(change)* this ***Procedure*** into a ***Recount*** by changing it into the past tense. (Add an **Orientation / Introduction** at the beginning and a **Conclusion** at the end.)

Guernica

Learning Goals

Students will:

Analyse artistic decisions *(use of visual elements, composition, symbolism)* and determine how Picasso's choices affected the communication of a powerful anti-war message.

Assessment of Student Knowledge and Skills

Students will be able to:

Identify the way organizational principles of art solve visual art problems in order to effectively communicate ideas.

Scene takes place in darkness in open space,possible town square surrounded by burning buildings.

Figures within the triangle:

Fleeing Woman,

The Wounded Horse (suffering humanity, originally had small winged horse/soul leaving gash in side),

The Broken Statue of the Warrior *(classical image perhaps of fallen Spanish republicans).*

Tip of triangle "eye" of electric light globe *(image of sun/eye)* and

Woman with the Lamp *(light holding darkness/bull at bay).*

To right Burning Building with Falling Woman *(perhaps also burning, in stance of suffering Mary Magdelene).*

To left Wailing Woman with Dead Baby *(originally on ladder, like bringing Christ down from the cross)*

Behind which stand Bull *(threatening or protecting woman and child?).*

Other figures are Bird *(rising or falling, originally small winged horse/soul)* and

Flower *(symbol of regeneration and hope, like 600 year old tree left standing).*

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...questions of meaning

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Considered a progenitor of Modern Art and an originator of Cubism, there were nonetheless several recurrent themes in Picasso's work. Instead of using traditional battle imagery as visual inspiration for Guernica , Picasso turned to the familiar arena of the Spanish bullring. Picasso was only three when his father took him to his first bullfight. The brutal choreography — fierce power and inevitable tragedy — had obsessed him since.

According to art historian, Patricia Failing: *"The bull and the horse are important characters in Spanish culture. Picasso himself certainly used these characters to play many different roles over time. This has made the task of interpreting the specific meaning of the bull and the horse very tough. Their relationship is a kind of ballet that was conceived in a variety of ways throughout Picasso's career."*

In his studio Picasso kept a large wicker mask of a bull, and often played out scenes from the bullring. Is the bull Picasso himself? The artist, gazing helpless and horrified at the surrounding holocaust? Do the horse and the bull represent the fight between Loyalists and Nationalists, the stalwart Spanish people and Franco's brutal regime? Or the ongoing struggle between the female and male, perhaps a reflection of the artist's personal life? Was the enemy evident in the work, or were all of the subjects victims?

"Sometimes the bull is seen as a symbol of Spain, as a symbol of the virtues and the values of Spain and Spanish culture," says Failing. *"Sometimes the relationship is one of gender and a sort of masculine force and feminine force. Sometimes it's a relationship of aggressor to something more passive. Sometimes it's a relationship between darkness and light. So the bull can be the good guy, or the bull can be the bad guy, depending on which interpretation you happen to dig up in your in your survey of reactions to Guernica ."*

In the past, Picasso has also drawn the bull in the form of the Minotaur — a mythological creature, half beast, half human — his thinly veiled alter ego in a battle of the sexes with the women in his life. His earlier works are filled with bulls and Minotaurs charging, goring, killing, raping. But many also depict bulls as the victims of suffering. Standing enigmatically in the background, the bull in Guernica was interpreted alternately as the brutish Fascist state and the Spanish people.

Picasso never committed to a specific explanation of his symbolism: *"...this bull is a bull and this horse is a horse... If you give a meaning to certain things in my paintings it may be very true, but it is not my idea to give this meaning. What ideas and conclusions you have got I obtained too, but instinctively, unconsciously. I make the painting for the painting. I paint the objects for what they are."*

The central figure in Guernica is a horse run through with a javelin, wrenched in agony. Some interpreted the horse as Franco's Nationalism, with Picasso predicting its downfall. But other, opposite meanings make more sense in the overall context. The portrayal of the people as a helpless animal dying a senseless death, without the light of hope, is certainly a disturbing idea.

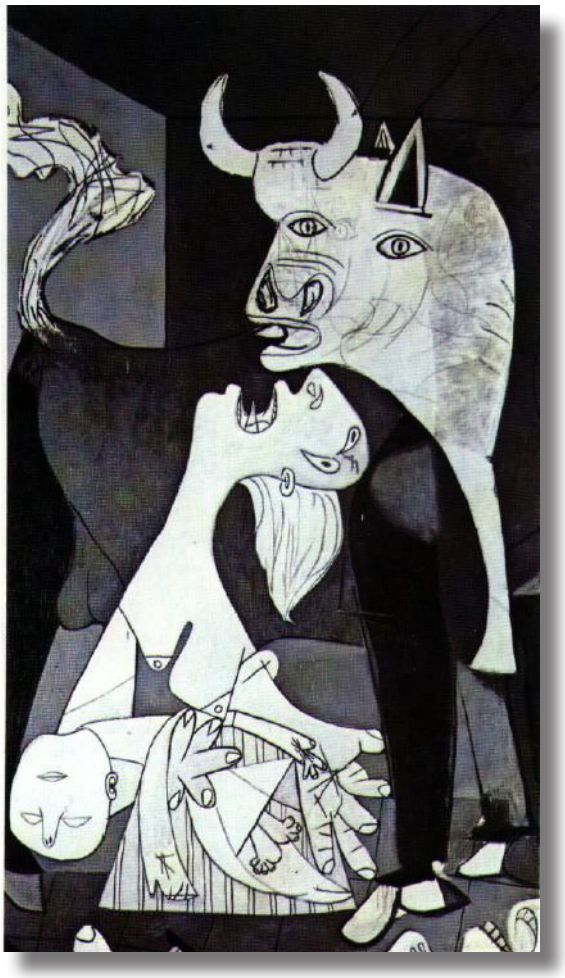
www.pbs.org/treasuresoftheworld/a_nav/guernica_nav/main_guerfrm.html

3-LEVEL GUIDE I B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

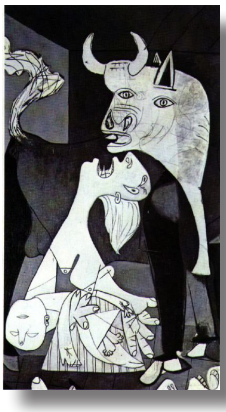
- Picasso used the Spanish bullring as the visual inspiration for Guernica. ☐
- Picasso was obsessed by the brutal choreography of the bullfight. ☐
- The bull and the horse are important characters in Spanish culture. ☐
- Picasso kept a mask of a horse in his studio. ☐
- The horse is sometimes seen as a symbol of Spain. ☐
- Picasso sometimes drew the bull in the form of a Minotaur. ☐
- The Minotaur was a mythological creature, half human, half chicken. ☐
- The bulls were sometimes depicted as the victims of suffering and sometimes as the aggressors. ☐
- Picasso was always careful to explain the symbolism in his paintings. ☐
- Guernica contains a very strong anti-war message. ☐
- The horse and the bull represent the fight between the Loyalists (the Spanish people) and the nationalists (Franco's brutal regime). ☐
- Guernica is a very successful painting. ☐



1. Bull, Woman and Dead Child.

Bull and horse: conflict between two animals concerned Picasso for years. Pictures of bullfights where bull gores horse. Horse represents suffering humanity. Wound of horse like spear thrust into side of Christ. Open mouth a cry of agony. Similar pictures of Christ in agony.

Pictures of Minotaur in which bull can be either violent force or calming force. Is bull brutality and darkness *(fascism)?* Or protector of grieving woman? Strength of Spanish people? Innocent girl fending off sword-wielding bull. Becomes woman in mural with lamp fending off threatening bull?



3-LEVEL GUIDE 2 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The Abstract non-representational style of painting was very popular at the time that Picasso painted Guernica. ☐
- Picasso was more interested in using a narrative, figurative style with which he could communicate his political message. ☐
- ☐
- ☐
- ☐
- ☐
- ☐

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2. The central pyramid

Speculations as to the exact meaning of the jumble of tortured images are as numerous and varied as the people who have viewed the painting. There is no doubt that **Guernica** challenges our notions of warfare as heroic and exposes it as a brutal act of self-destruction. But it is a hallmark of Picasso's art that any symbol can hold many, often contradictory meanings, and the precise significance of the imagery in **Guernica** remains ambiguous. When asked to explain his symbolism, Picasso remarked, *"It isn't up to the painter to define the symbols. Otherwise it would be better if he wrote them out in so many words! The public who look at the picture must interpret the symbols as they understand them."*

3-LEVEL GUIDE 3 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

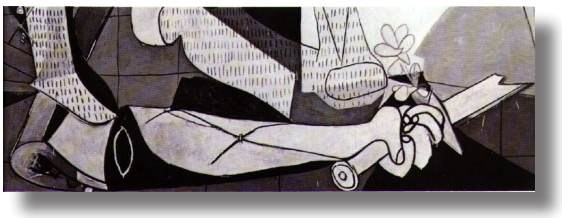
- There are many interpretations of the Picasso's symbolism used in *Guernica*.
- *Guernica* challenges our notions of warfare as heroic and exposes it as a brutal act of self-destruction.
- It is typical of Picasso's art that his use of symbols hold many, often contradictory meanings.
- Picasso wanted people viewing his paintings to try to interpret his use of symbols as they understand them.
- Picasso thoght that there were better ways than war to solve problems.
-
-

3. The Fallen Warrior (left)

Symbolism in Guernica

In creating Guernica, Picasso had no interest in painting the non-representational abstraction typical of some of his contemporaries, such as Malevich. Instead, he focused on a narrative subject matter that could be easily understood as his way of promoting the anti- Franco political message.

In examining the piece, the central horse is drowning into the triangle of chaos, but can be saved by Lady Liberty to the viewer's right, carrying the lamp of democracy . Above him is the eye/sun's rays/lightbulb motif, either symbolizing the hope of freedom and peace or representing the bomb dropped on Guernica; "bombilla" means both "light bulb" in Spanish and "bomb" in an older Spanish. To the horse's left is Franco (also Hitler and Mussolini), depicted as a minotaur , trying to steal a child from his mother: their position is reminiscent of Michelangelo 's Pieta . To the viewer's right of the horse is a character that resembles the Crucifixion and at the same time mimics the portrayal of Hell as an absorbing, underground force in Dante 's Inferno. In the center, at the very bottom of Picasso's masterpiece is a flower growing from a shattered vase, reminding the viewer of the manipulation and dominion forced upon Spain by the Spanish Nationalists and Franco .



3-LEVEL GUIDE 4 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The Abstract non-representational style of painting was very popular at the time that Picasso painted Guernica. ☐
- Picasso was more interested in using a narrative, figurative style with which he could communicate his political message. ☐
- The Abstract painter, Malevich was a contemporary of Picasso. ☐
- Picasso was opposed to the fascist Franco and wanted to show this in his painting. ☐
- Picasso used the image of the Minotaur trying to steal the baby from it's mother to represent Franco's fascism trying to steal the people's freedom. ☐
- ☐
- ☐

3. The Fallen Warrior (right)

...bombing of Guernica

It was market day in Guernica when the church bells of Santa Maria sounded the alarm that afternoon in 1937. People from the surrounding hillsides crowded the town square. ***"Every Monday was a fair in Guernica,"*** says José Monasterio, eyewitness to the bombing. ***"They attacked when there were a lot of people there. And they knew when their bombing would kill the most. When there are more people, more people would die."***

For over three hours, twenty-five or more of Germany's best-equipped bombers, accompanied by at least twenty more Messerschmitt and Fiat Fighters, dumped one hundred thousand pounds of high-explosive and incendiary bombs on the village, slowly and systematically pounding it to rubble.

"We were hiding in the shelters and praying. I only thought of running away, I was so scared. I didn't think about my parents, mother, house, nothing. Just escape. Because during those three and one half hours, I thought I was going to die." (eyewitness Luis Aurtenetxea)

Those trying to escape were cut down by the strafing machine guns of fighter planes. ***"They kept just going back and forth, sometimes in a long line, sometimes in close formation. It was as if they were practicing new moves. They must have fired thousands of bullets."*** (eyewitness Juan Guezureya) The fires that engulfed the city burned for three days. Seventy percent of the town was destroyed. Sixteen hundred civilians - one third of the population - were killed or wounded.

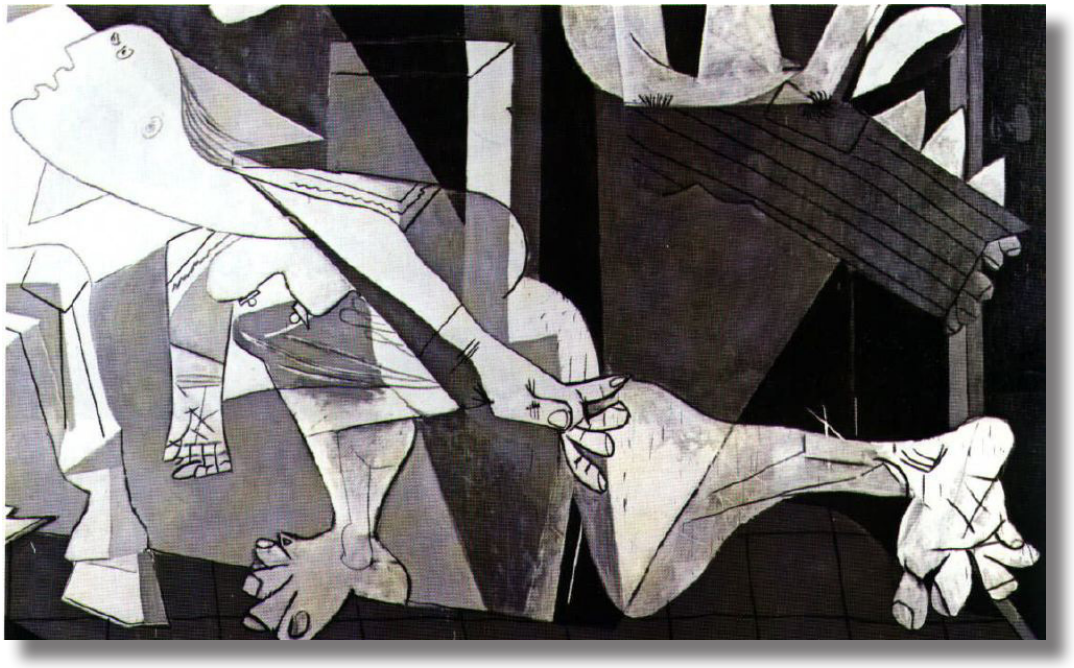
3-LEVEL GUIDE 5 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- It was intended that the bombing of Guernica was to kill as many people as possible. ☐
- On average, each plane dropped, in the vicinity of 2,200 pounds of high-explosive and incindiary bombs, on the village. ☐
- No-one survived the bombing. ☐
- The fires that engulfed the city burned for more than three weeks. ☐
- Before the bombing, Guernica had a population of more than six thousand people. ☐
- Over eighty percent of the town was desroyed. ☐
- Luis Aurtenetxea was a witness to the bombing. ☐
- It was a good thing that Guernica was bombed, otherwise Picasso would never have been inspired to do his painting. ☐

3-LEVEL GUIDE 6 A



4. The Fleeing Woman

Guernica is the cultural capital of the Basque people, seat of their centuries-old independence and democratic ideals. It has no strategic value as a military target. Yet some time later, a secret report to Berlin was uncovered in which Von Richthofen stated, ***"... the concentrated attack on Guernica was the greatest success,"*** making the dubious intent of the mission clear: the all-out air attack had been ordered on Franco's behalf to break the spirited Basque resistance to Nationalist forces. Guernica had served as the testing ground for a new Nazi military tactic - blanket-bombing a civilian population to demoralize the enemy. It was wanton, man-made holocaust.

3-LEVEL GUIDE 6 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The
- Picasso
-
-
-
-
-

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3-LEVEL GUIDE 7A

5. The Horses Head

On May 11th, just fifteen days after the bombing, Picasso stretched a canvas for the mural. It stood eleven-and-a-half feet tall by almost twenty-six feet wide - so large, he had to brace it at a slant to fit under the ceiling of his studio. He then began to lay out the images in full scale - a woman wailing over her dead child … **a warrior clutching a shattered sword as his horse drops in torment to its knees … a jumble of bodies lying trampled on the ground** - all part of Picasso's vision of the holocaust at Guernica.

According to art historian, Patricia Failing, ***"Picasso was very properly trained in the grand tradition of painting, allegorical painting about universal themes: the horrors of war, the massacres of the innocents. Characters that typically appear in these paintings reappear in Picasso's paintings as well. There's usually quite clearly a suffering woman, someone who's screaming, a woman with a child who's been injured, or may even be dead. And to see that Picasso was able to take that traditional academic motif and actually rework it and make it relevant again to this particular time and this particular circumstance, I think is really one of his great achievements in this painting."***

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guerrinica 1937

3-LEVEL GUIDE 7 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The
- Picasso
-
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-
-
-

6. The Woman With The Lamp

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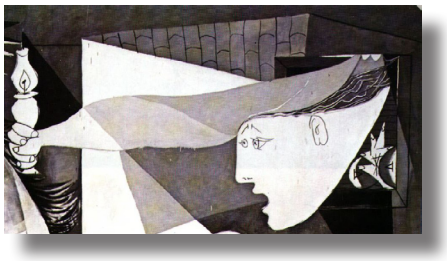

3-LEVEL GUIDE 8 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The
- Picasso
-
-
-
-
-

7. The Falling Woman

3-LEVEL GUIDE 9 B

FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The
.

- Picasso
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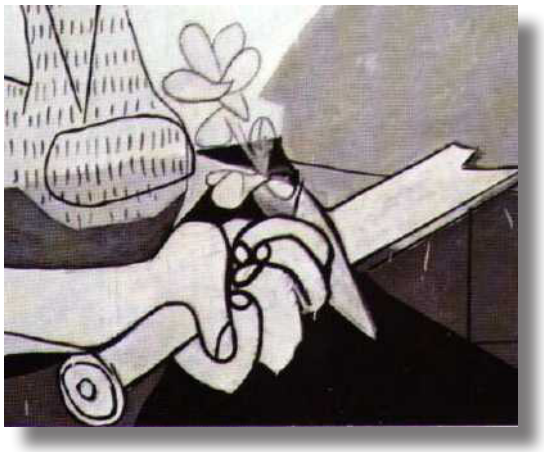

8. The FLower

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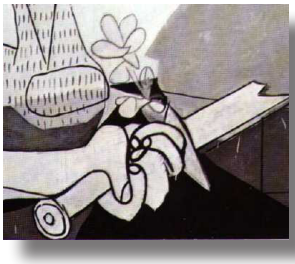
3-LEVEL GUIDE 10 B



FACTUAL, DEDUCTIVE or HYPERTHETICAL

Answer whether the following statements are true or false.

- The
- Picasso
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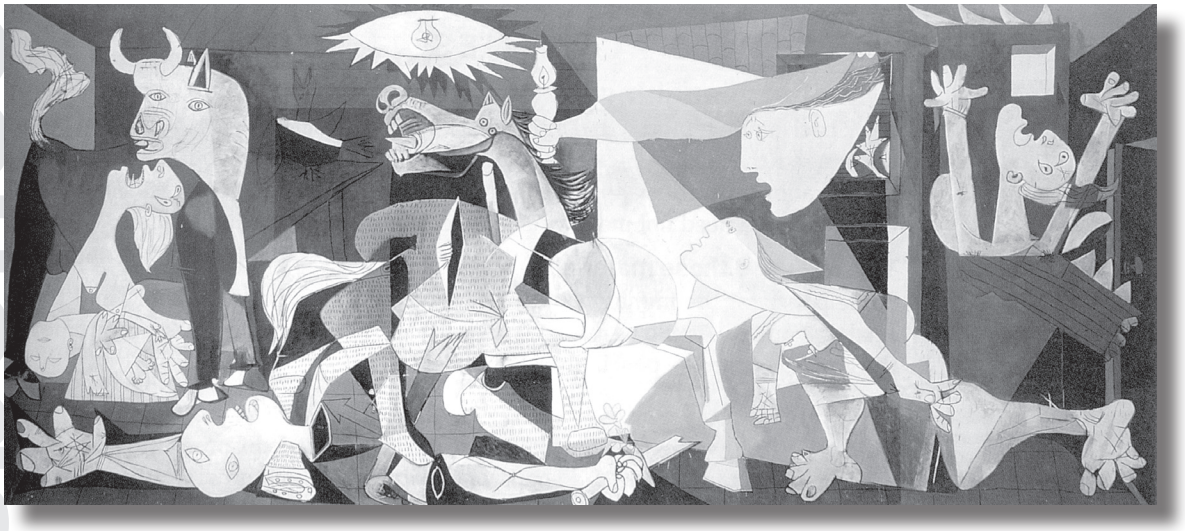


QUESTIONS

1. Look at the reproduction of Guernica. Picasso said the horse with the sword through its chest represented the Spanish people, and the bull symbolised brutality and darkness. Describe what you think is happening in this painting. Can you find the flower? What might it symbolise? Do you think it was a good idea that Picasso used such a limited number of colours when he painted Guernica?

2. Select one figure from Guernica. You may want to find a larger reproduction from which to work. Redraw it much larger, looking carefully at the way Picasso has exaggerated, distorted and rearranged the parts of the face and body.

3. Imagine that you are an art critic and your job is to write a column for your local newspaper. Last night you attended the opening of an exhibition of work by Picasso. Write 200 words describing the work that you saw and your response.

4. Define these terms: ***Abstract, Cubism, linear, flat colour, paraphrase.***

Questions – Picasso's Guernica -

the greatest anti-war painting of the modern age.

1. What inspired Picasso to paint Guernica?

a. the long trench warfare in the south of Spain
b. the aerial bombing of a northern Spanish Basque town
c. the loss of hundreds of light horse men in France
d. the aerial displays at the Paris International exposition

2. How does it show a radical new direction in Picasso's art?

a. it's the first time he made an overt political statement in a painting
b. it's the first time he used oils on canvas
c. it's the first time he used symbolism
d. it's the first time he drew a horse's head

3. What makes this a universal anti war image?

a. because it represents every nation
b. it shows weaponry from Russia
c. it focuses on the victims and not the perpetrators
d. it has a subliminal message in Morse code

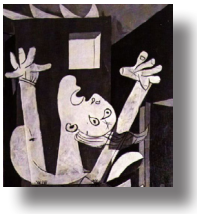
4. Which two colours dominate the painting?

a. blue & green
b. grey & white
c. black & white
d. white & blue

5. Why did Picasso use such limited colours?

a. To suggest the effect of news reel or newspaper text and image
b. Because he was colour blind
c. To show his versatility
d. None of the above

cont . . .



6. Where was this painting first exhibited and why?

a. at the Louvre Museum in Paris to show his brilliance as a painter
b. in the Muse de Orsay in Paris because they bought it sight unseen
c. at the Metropolitan Museum of Modern Art in N.Y as part of a travelling exhibition
d. at the 1937 International Exhibition in Paris in the Spanish pavilion to support the Spanish republican cause

7. What is implied by the severed arm holding the broken sword in the foreground?

a. that war can brake limbs
b. it symbolises the futility of individual resistance in the face of modern aerial warfare
c. some people had better weapons than others
d. some countries had swords that broke easily despite advances in technology

8. What happened to the tapestry copy of Picasso's Guernica at the United Nations headquarters in New York in 2003?

a. it was covered by a blue curtain
b. it was attacked by vandals
c. it was stolen
d. it was painted over by vandals

Answers : 1.(b)2.(a)3.(c)4.(c)5.(a)6.(d)7.(b)8.(a)