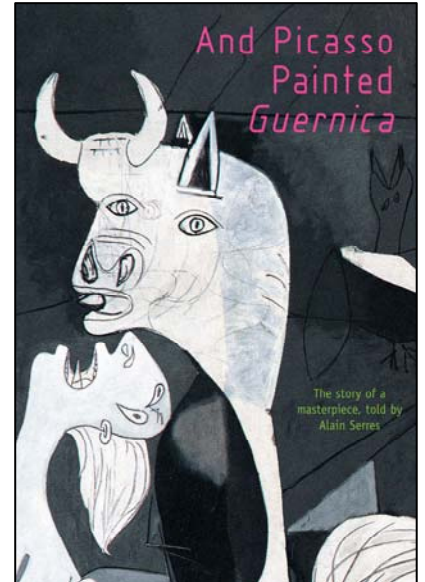


And Picasso Painted Guernica

Alain Serres,
translated by Rosalind Price

February 2010 ISBN 978 1 74175 994 5 pb



Summary

This outstanding book begins with the doves young Pablo painted with his father when he was only seven, then shows us his later passions for harlequins and street people, bulls and minotaurs, new ways of seeing and new ways of rendering life. All of these contributed to the massive work *Guernica*, of 1937, painted as a protest against the bombing of defenceless civilians and against the brutality of war everywhere. This is a biography of both an epoch-making artist and a unique painting that still resonates with the outrage of people around the world.

Use in the curriculum

Using *And Picasso Painted Guernica* as a text (either in Art or History) would lead to invaluable discussions regarding the life and work of Picasso and the Spanish Civil War. It is suggested that *And Picasso Painted Guernica* be studied:

- As an Art resource:
 - as an example of the creation of a painting;
 - As an example of a the biography of an artist;
 - As a basis for a study of a particular style of art (Cubism).
- In History classes as an adjunct to the study of the Spanish Civil War and the effect of war on civilians.

Sample discussion questions and activities overleaf.

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In the classroom...

And Picasso Painted Guernica

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Discussion & Activity Questions

Themes include: art, history, Spain, war, peace

1. Before reading this book, discuss what students know about Picasso. Have they seen the painting *Guernica* previously? By the end of the book, how has their knowledge increased?
2. *Guernica* was painted using only black and white and shades of gray, making it very different to so many of Picasso's other colourful works. Discuss what effect the lack of colour has on the impact of the painting on the viewer? On page 29 we are told that Picasso experimented with including red for blood, but then removed it. How would the effect on the viewer be different if there were other colours in the painting? A display of some of Picasso's coloured works on a whiteboard or projector can help in this discussion.
3. View the completed painting on fold-out pages 31-34, and read the descriptions and questions on pages 27-30 and 35. Based on what you have just seen and read, pretend you are a survivor of the Guernica attack and write a letter to a friend telling them what happened.
4. Select one figure from *Guernica* and redraw it much larger, looking carefully at how Picasso has distorted, rearranged and exaggerated body parts and facial expressions.
5. Imagine you are a journalist attending the initial unveiling of *Guernica* at the Paris International Exhibition, held only a few weeks after the bombing of Guernica. Write a newspaper report describing the crowd's reaction to the painting.
6. When painting and drawing, Picasso is taught by his father to reproduce what he sees exactly on the paper. Later, Picasso breaks free of convention and paints the way he wants to in a brand new style called 'Cubism'. Referring to the Cubist examples on pages 16, 34-35, and all the images of *Guernica* contained in the book, students can experiment with drawing or painting in the Cubist style using an object or scene in the classroom.
7. *Guernica* was painted in grief in response to an appalling act of war. Today, the painting is used as a call for peace (refer to the photos of peace rallies around the world on the endpages). Discuss why people might use a painting of war (and this painting in particular) when rallying for peace.
8. Further research: locate Guernica on a map and research the Spanish Civil War. How did it start? What happened? What was the outcome?

Curriculum recommendation and discussion questions prepared by Kate Justelius-Wright, Allen & Unwin.

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