

Activity 3: Here you can draw your cobwebs, the spiders start to form an X or a zigzag and more threads are added from there. The dots can help you to draw them.

Once you have the drawings, think about your own environment, your network of connections. Put yourself at the centre in relation to your network of friends and family, and think about who might represent these points; which of these relationships are closest to you? Who connects with whom, and in what way?

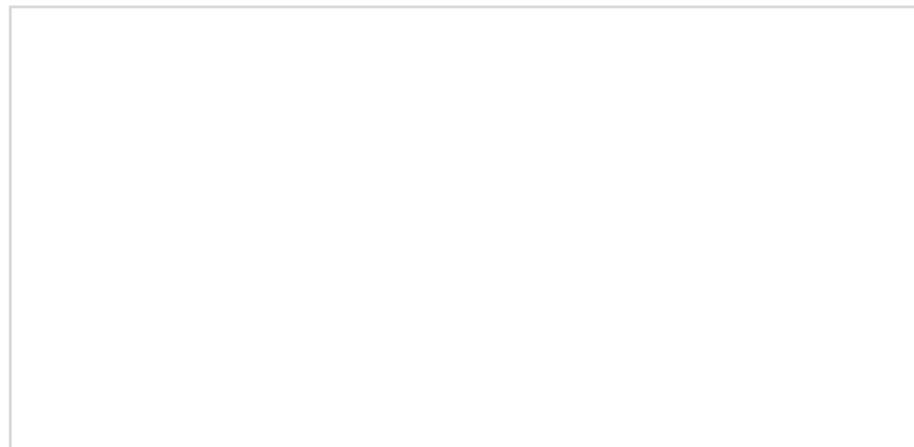


Ana Vieira, *Drawing of the Little Girl Running Away from her Medium (2014)*

Throughout the exhibition, Ana Vieira has spoken to us about identity, affections and relationships, through architectural elements, barely showing anyone. In this work, on the other hand, there is a running girl; at times she disappears behind the walls of the room, and when she reappears, she continues to run. The girl wants to escape from the four walls that surround her. Running away, for her, means fulfilling dreams.

Activity: The girl is running at a constant circular pace, why do you think she runs so fast? Where does she go when she disappears? Is the movement the same if you look at it from different angles?

Now that you've finished your trail, would you like to do the same as this girl, run after your dreams? When you walk through the exit door of the museum, start running ... how far do you want to go?



Activity 4: Imagine walking through these rooms and hallways, what would you write where it says *here...* (*aquí...*) what dreams would you like to fulfil?

Notice how Ana Vieira wrote her messages following different movements and directions, as if entering and leaving the different rooms. Draw the floor plan of your house. Think about the different experiences, ideas and desires you can link to this space and write them on the floor, following your body movements.

EVERYDAY JOURNEYS AND ACTIONS



An Art trail for families

Ben Jakober & Yannick Vu, *Ritual* (1994)

The sculpture *Ritual* is articulated around four sewing needles, the eyelets of which are crossed by a green neon thread. The artists play with the size and scale of these everyday objects and increase their size in surprising ways, combining new materials such as neon with more industrial and common ones such as aluminium.

Since we get up in the morning we all follow a number of daily rituals, such as opening the windows, making the beds, and so on. In the case of this sculpture, the daily ritual of sewing is linked to Greek mythology, referring to both the waiting of Penelope and the journey of Ulysses which is represented by the wavy movement of the neon thread. If you'd like to know more about the legend you can check this link: <https://bit.ly/2B8tyb6>

Activity: Imagine the journey you will embark on today around the museum, you have many things to see before you leave! At the back of this page you'll find a map you can intervene; you can start to draw your journey on stop 1 (*Ritual*), as if it were a timeline which will last the duration of your visit. Use lines and dots to record your movements, pauses, and stops during your trail, and write down everything that catches your eye!

Ana Vieira, *Hiding/Unhiding Project* (1978-2010)

Ana Vieira presents us the floor plan of a house. Instead of naming each room as in the architectural plans, Ana Vieira wrote down her wishes, things she would like to do, incorporating daily activities, but also longings for the future. If you look closely at the floor plan, could you guess where the kitchen, bathroom, dining room, and bedrooms would be?

Reading the messages she has written we can sense the dreams she had. At the entrance of the house she writes, *Here I want to see enter (Aqui quero ver entrar)*, at the foot of the window she says *Here I would like to look (Aqui gostaria d'olhar)* and in one of the rooms: *Here I will know how to discover (Aqui saberei descobrir)*. For Vieira, the house represents a space linked to memory and identity, to affections and relationships, and also a place full of possibilities yet to be discovered, a projected and desired space where dreams, hopes and desires have a place.

Martha Rosler, *Semiotics of the kitchen* (1975)

Martha Rosler is the host of a cooking show that creates her own culinary alphabet with cooking utensils, some of them really strange! She names them, and does an action with each of them until she finishes the alphabet, using her own body to represent the last few letters, such as the letter Z, which she presents to us by making the gesture of the character of *El Zorro*.

Through her actions, she conveys a contained rage, thus criticizing the traditional role of women in society and the role of television and the media in reinforcing it.

Activity: Choose a space in the room for your own performance and do some research among the objects you brought to the museum today; it can be a museum's leaflet, a handbag, etc., to be able to represent some letters of the alphabet (if you find it hard don't worry! You can use your own body, as does Martha Rosler!)

Decide among family members what feelings you want to express with your action (joy, excitement, boredom, sadness, or hope). Martha Rosler did not smile and expressed contained anger.

Thank you for taking part!
Share your creations with us
#Esbalardefamilia

Tomás Saraceno, *TBC Spidersilk cube glass M2 black web* (2017)

Ecology and sustainability are the thematic lines referred to in the work of Tomás Saraceno. This artwork is part of an intense research on the spider's habitat. Saraceno creates a closed and independent ecosystem, with a metal structure, where it releases a spider of the species *Argiope* for two weeks and two spiders of the species *Cyrtophora Ciitricola* for a week. The artist intervened the work by painting the cobwebs black, how do you think he did it without staining the glass box?

The spiders that Saraceno chose for his work weave in community, the structure of the cobwebs is a reflection of the complex network of individuals and species that make up our environment.