

Estudiar a Salzillo

Actividades propuestas para un curso de Inglés nivel intermedio: 3º EOI – 2º Bachillerato

Actividades

1ª actividad. Introducción al artista. Texto Biográfico en inglés extraído de la Enciclopedia Británica. 1^{er} párrafo con huecos referidos a tiempos Verbales. 2º párrafo con huecos referidos a conectores temporales. (Ver ejemplo anexo)

2ª actividad. Texto más amplio acerca del Museo Salzillo ilustrado con imágenes de sus obras más representativas.

Actividad de lectura para información general y específica. (Skimming & scanning)

Trabajo con vocabulario referido a la personalidad y descripción física.

Trabajo con vocabulario referido Conceptos generales sobre arte, escultura, religiosidad, nociones espaciales.

3ª actividad. Visita a la página web en inglés del Museo. Búsqueda de información y *treasure hunting*

Actividades de transferencia.

4º Preparación de una visita en inglés al museo para alumnos procedentes de otro país europeo participantes de un proyecto Comenius.

5ª Redacción de e-mails para esos mismos alumnos que vendrán a la ciudad, informando acerca del interés del museo, la semana santa en Murcia y qué es un belén.

Objetivo comunicativo general

Partimos de una situación y un propósito auténtico desde el punto de vista comunicativo que se repite con relativa frecuencia en el día a día del alumno de idiomas tal es informar acerca de los lugares y tradiciones de interés en su ciudad a un turista foráneo o a alumnos que participan en proyectos educativos internacionales.

**Destrezas: lectura para entender idea general,
Lectura para información específica.
Búsqueda rápida en la red
Preparación de una breve exposición oral**

Contenidos

Use of tenses

Narrating in the past

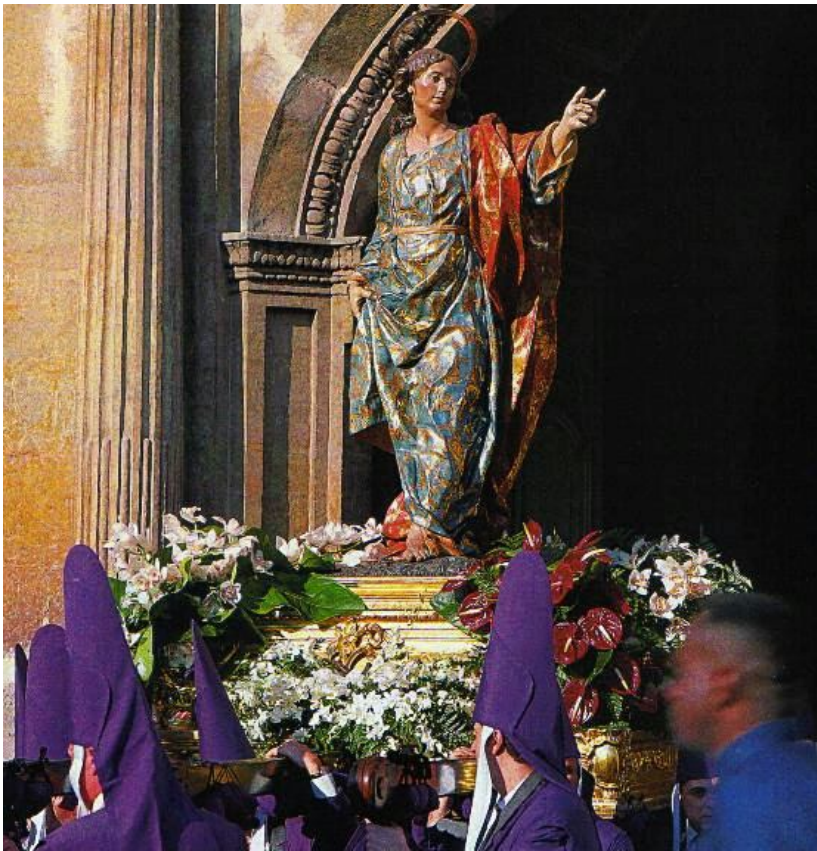
Use of time connectors

Adjectives regarding personality and physical description

Use of prepositions and expressions related to space

ACTIVIDAD 1

Salzillo



(*b* Murcia, *bapt* 12 May 1707; *d* Murcia, 2 March 1783). Spanish sculptor of Italian descent. He was trained by his father, Nicolás Salzillo (1672–1727), a Neapolitan sculptor who had settled in Murcia and had a studio that produced religious statues. Francisco also studied with the Jesuits and was taught drawing and sculpture by the cleric and painter Manuel Sánchez. He entered the Dominican Order in Murcia as a novice but on the death of his father in 1727 he left to take charge of the family studio. Remaining in Murcia all

his life. Francisco was assisted by his brothers and by his sister, Inés Salzillo, who specialized in painting carved religious statues. In 1746 Francisco married Juana Vallejo Martínez, and in 1755 he was appointed *escultor y modelista* by the municipal government and Inspector to the Inquisition for painting and sculpture in Murcia. In 1763 he established an academy, which later became a school of drawing.

Salzillo was a prolific creator of figures for the Holy Week procession. He is considered by some authorities to be the greatest sculptor in 18th-century Spain and by others as merely an excellent folk artist.

In Salzillo's work the sacred persons are highly humanized, appealing to the popular audience that demanded pathos and sentimental realism. Much of his best work is in the Salzillo Museum in Murcia.

ACTIVIDAD 2

Salzillo Museum

The Murcian sculptor Francisco Salzillo is without a doubt the best example of 18th century Spanish sculptors, and one of the Greats amongst the many Spanish Baroque artists dedicated to religious sculpture.

The museum was created in the year 1941 and it was reopened in the year 2002 after some important renovations, is made up of two completely different buildings which are harmoniously joined: That of the church of Jesus and the newly built, linear part. In this way, a visit to the museum becomes, according to its architect Yago Bonet, like a labyrinth of emotions where the spaces are merged, turning them into a unique space which is psychologically transcendent.

What is more, the permanent museum exhibition holds an extremely important and large collection of original models from the workshop of this great artist. In spite of their small size and the poor material used, the figures show Salzillo's artistic inspiration and his talent for sculpting. The rich range of Sumptuous Art belonging to the processional collection of the Easter sculptures is equally of gold and silver work, material and embroidery from XVII, XVIII and XIX centuries. Together with an interesting display of small- scale prayer sculptures, they are very typical of the Rococo style.

"El Belén", or Nativity Scene is made up of almost six hundred pieces no taller than 30 cm., made basically, from baked clay and beautiful painted, and which, in a clear narrative style, represent the Birth of Christ. On the one hand, they recreate in great detail the main elements of the Christmas Tale and, on the other, pastoral life in the 18th century. The over- all effect of the Nativity Scene stresses the sculptural quality of each of its pieces. This unique group is arranged in such a way that the narrative and overall vision of this work is not lost. Each of the tiny sculptures should be admired at close range so as not to miss their perfectly recreated details.



The Processional Sculptures

Belong to the Arch- brotherhood of Our Father Jesus of Nazareth. This brotherhood has an important role in the city. Its most significant public act is the organisation of the Good Friday morning procession, known as the procession of the "Salzillos", when the sculptures are paraded through the streets, carried on the shoulders of the brothers, ensuring that the magnificent sculptures fulfil their duty year after year.

San Juan (1756), is the most valuable example of Salzillo's expression of movement: a single figure captured walking. The harmonious layout of the body, the relationship between the different distribution of the parts, the lifelike vertical, slanting and even curved folds of his clothing, in contrast to the heavy form of the tunic, are extremely realistic and come together to give a clear and vigorous impression of movement. The beauty of this image is unchangeable from any point of view.



Veronica (1755). A single figure, she is represented with the cloth, which she holds in her hands on which she discovers, surprised, and anguished, the imprint of the face of Christ.

Dressed in the fashion of the bourgeoisie Murcian ladies of the 18th century, her clothes are outstanding even in the folds. The almost ordinary beauty of Veronica is complemented by an example of the cloths bearing the Face of Christ. Of the rich collection owned by fellowship, the oldest of the cloths, belonging to Domingo Valdivieso (19th century), is permanently displayed, as well as two others, which are periodically renewed by contemporary Murcian artists.

La Dolorosa (1756). The exquisite sculpture, the delicate colouring and the expression of extreme pain archived without disturbing any of the beautiful features of the mature woman. This, together with the marked sensation of movement, rarely achieved in a dressed image, mean that in this work, the height of Baroque sculpture, the artistic value given to it by critics and experts, is as important as the adoration, which the people feel for her. Developing his expertise in sculpting infants, La Dolorosa is flanked by four child angels, accompanying her both in her pain in the procession and throughout the whole year, when they disconsolately observe her in the museum hall.



La Cena (The Last Supper)(1783). This is a sculpture, which was difficult to create, given the obligatory distribution of 13 figures around one table. Salzillo resolves this difficulty by choosing the scene of the announcing of the betrayal which provokes varied expressions from the disciples and by the individually of the bodies, ages and attitudes showed by each of them.

Los Azotes (1777). It is the last figure completed by Salzillo for the Brotherhood of the Nazarenes, and one in which we can see that its creator, in spite of his Baroque spirit, is familiar with the artistic modes of the time. The image of Christ tied to the column possesses in certain aspects a Neoclassical character, although the Baroque spirit remains obvious in the realism and poignancy of the tunics.

La Caída (1752). The infinite gaze of Christ and the dramatic tension shown in the scene makes this one of the most admired sculptures.

El Prendimiento (1763). The heads of Jesus and Judas figures, made from the same block of wood, and the facial expressions, are incredibly realistic. On the other hand, the admirable group formed by St. Peter and Malco, is a true artistic achievement in the capture of physical strength and movement.



La Oración en el huerto (1754). The excellent composition, the knowledge in the study of the ages of the men represented in the three sleeping Apostles and especially the incomparable grouping of Christ and the Angel, mean that this sculpture would provide sufficient proof of the genius of the artist, even if we did not know of any other pieces of his work.

