

Instructions for authors, subscriptions and further details:

<http://brac.hipatiapress.com>

## **From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia.**

Manuel Hernández Belver, Clara Hernández Ullán<sup>1</sup>

1) Universidad Complutense de Madrid. España

Date of publication: February 3<sup>rd</sup>, 2019

Edition period: February 2019-June 2019

---

**To cite this article:** Manuel Hernández Belver & Clara Hernández Ullán (2019). From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia. *Barcelona, Research, Art, Creation*, 7 (1), 10-29. doi: 10.17583/brac.2019.3820

**To link this article:** <http://dx.doi.org/10.17583/brac.2019.3820>

---

PLEASE SCROLL DOWN FOR ARTICLE

The terms and conditions of use are related to the Open Journal System and to [Creative Commons Attribution License \(CC-BY\)](#).

# From Velázquez to Picasso: Proposal of Artistic Mediation Activities for People with Dementia.

Manuel Hernández Belver, Clara Hernández Ullán  
*Universidad Complutense de Madrid (España)*

*(Received: 15 October 2018; Accepted: 18 January 2019; Published: 3 February 2019)*

## Abstract

---

This paper describes the design of a program of activities of arts education for people with dementia based on visits to the Prado Museum and the Reina Sofia National Art Center Museum (Spanish anagram, MNCARS) of Madrid, and carried out by a team of researchers and artist-teachers. The program, called “Tenemos cita con el arte” (We have a date with art), in addition to the visits, included workshops of artistic activities. The basic aspects taken into account by the team of artist-teachers for the design of the itineraries in the two above-mentioned museums and the design of the artistic activities are specified. The museum itineraries, which included works of Velázquez and Goya (Prado Museum), and of Dalí, Juan Gris, Miró, Lipchitz, and Picasso (MNCARS) are described, as well as the artistic activities carried out by the participants, based on these itineraries. The considerations set out in this work can be extended to other are centers, so that they can be used as contexts for the promotion of the well-being and social inclusion of people with dementia by artist-teachers working in multidisciplinary teams.

---

**Keywords:** art, art education, artist-teacher, dementia, museums.

# De Velázquez a Picasso: Propuesta de Actividades de Mediación Artística para Personas con Demencia.

Manuel Hernández Belver, Clara Hernández Ullán  
*Universidad Complutense de Madrid (España)*

(Received: 15 octubre 2018; Accepted: 18 enero 2019; Published: 3 febrero 2019)

## Resumen

---

Este trabajo describe el diseño de un programa de actividades de educación artística para personas con demencia basado en visitas al museo del Prado y al Museo Nacional Centro de Arte Reina Sofía (MNCARS) de Madrid, y llevado a cabo por un equipo de investigadores y artistas-educadores. El programa, denominado “Tenemos cita con el arte”, incluyó, además de las visitas, talleres de actividades artísticas. Se especifican los aspectos básicos que el equipo de artistas educadores tuvo en cuenta para el diseño de los itinerarios en los dos museos mencionados y para el diseño de las actividades artísticas. Se describen los itinerarios en los museos, en los que se incluyeron obras de Velázquez y Goya (Museo del Prado), y de Dalí, Juan Gris, Miró, Lipchitz y Picasso (Museo Reina Sofía), así como las actividades artísticas realizadas por los participantes a partir de estos itinerarios. Las consideraciones expuestas en este trabajo se pueden extender a otros centros de arte, de manera que puedan ser utilizados como contextos para la promoción del bienestar y la inclusión social de personas con demencia por parte de artistas educadores trabajando en equipos multidisciplinares.

---

**Palabras clave:** arte, educación artística, artista-educador, demencia, museos.

The role of the artist as a teacher has often been a subject of debate (Efland, 1990; Daichendt, 2010). Traditionally, this role has ranged from considering teaching as one of the different facets of the artist to thinking that it is something alien to his or her function, which would be only that of creator. In the last decade, this debate has gained strength from the resurgence of the concept of the artist-teacher as a professional who brings together the two facets, the artist as creator and the artist as teacher (Daichendt, 2010). According to this line of thinking, thanks to artists' experience as creators, their knowledge of the Arts (at both a technical and conceptual level), and the creative characteristics of this profession, they can play an important role as teachers and researchers in all the art-related fields, providing a different and enriching perspective to arts education, revitalizing their role in both formal and non-formal education.

Throughout the 20<sup>th</sup> century, different cases of artists or groups emerged that found in arts education a field of action and reflection both on art itself and on other aspects of contemporary culture. A significant case was the Bauhaus school, in which arts education became the axis of a new artistic thinking and a new way of understanding creation in the arts, architecture, and design. This form of artistic education oriented toward exploration and experimentation in different fields was partly continued in the Black Mountain College, in the United States, where some of the most innovative figures of the artistic panorama of the times were formed or taught. The artist as a teacher is one of the pillars underlying the philosophy of Joseph Beuys, who transformed his teaching career into part of his artistic work, and arts education into a cornerstone of the way he understood art. Currently, there are many cases of artists who work in this field, and who consider artistic education as a broad concept in which numerous ideas and projects can be developed, and which, above all, are applicable to different aspects of culture and society. Therefore, the figure of the artist as a teacher has been reclaimed from various fields (Adams, 2003), and the multifaceted role of artists in cultural programs of participation and social inclusion has been highlighted. (Reiss and Pringle, 2003).

The role of artist-teacher has also acquired relevance in the emerging field of art associated with health, where the design and development of contemporary art education programs for people with dementia or cognitive difficulties is thriving [blinded for review]. Activities based on art, both visits

### 13 *BRAC - Barcelona Research Art Creation. 7 (1)*

to galleries and museums and artistic creation, can play an important role in the lives of these people (Camic et al., 2016). Recent studies on the impact of community-based art and health interventions (Young et al., 2016) concluded that art-based activities have a positive impact on cognitive processes, in particular on attention, memory stimulation, improvement of communication, and engagement in creative activities. Participation in art programs with visits to galleries and workshops of artistic activities can have positive effects on cognition, improving episodic memory, mood, and confidence and it can reduce isolation (Eekelaar et al., 2012). Contemporary art education programs can provide several positive aspects to the experience of people with dementia, among them basically three: enjoyment, learning, and a better self-image [blinded for review]. In these programs, the figure of the artist-teacher plays a fundamental role, both in designing them and in conveying to the participants a creative and inclusive perspective of art and cultural heritage.

The decrease of the negative stigma that affects these people has been proposed as a priority objective in the global coping with dementia (Batsch and Mittelman, 2012), and art-based programs can contribute to this insofar as they offer an opportunity to people with dementia and to their caregivers to remain integrated in their communities. In a recent review of museum programs targeting older people, its authors concluded that the most common outcomes were increased socialization and improvement of mood (Smiraglia, 2016). These aspects, together with the positive effects on self-esteem, have been underscored in the experience of people with early dementia in artistic activities in museums (Flatt et al., 2015).

Studies with increasing frequency show that artistic education activities regarding museums can provide benefits to the health and well-being of people with dementia, as well as positive social experiences (Chatterjee and Camic, 2015; Chatterjee and Noble, 2016; Dodd and Jones, 2014). Thus, for example, the project Museums on Prescription (Veall, 2017) is a recent initiative in the United Kingdom, which attempts to connect older people at risk of social exclusion with museums and art galleries, investigating the processes, practices, and their social impact, offering at the same time a guide to develop these practices.

In 2007, the Museum of Modern Art (MoMa) of New York prompted a pioneer program for the development of artistic activities for people with

dementia (Rosenberg, 2009). Called “Meet me at MoMa,” it has inspired other initiatives in diverse international museum contexts (MacPherson et al., 2009; Eekelaar et al., 2012; Camic et al., 2014; Belver et al., 2017). These experiences have included visits and activities in museums and have enhanced the role of these cultural centers in the improvement of the quality of life of people with dementia (Flatt et al., 2015). Along these lines, the program “Tenemos cita con el arte” was designed as a project of arts education for people with dementia, based on visits to two museums, the Prado Museum and the Reina Sofia National Art Center Museum (MNCARS) of Madrid. In the following paragraphs, we describe the program, detailing how the visits to these museums were designed and how the artistic activities based on them were carried out.

### **“Tenemos Cita con el Arte” Development of the Program.**

**Participants:** The program “Tenemos cita con el arte” involved 12 people diagnosed with cognitive problems or dementia, 3 men and 9 women, aged from 75 to 92 years. Concerning educational level, 6 had primary education, 3 had completed secondary education, and 3 had university studies. Four family caregivers—two adult children and two wives—, 2 professional caregivers, 5 artist-teachers—2 of them in training—, and 2 researchers also took part. The people with dementia or their legal representatives signed a written informed consent to participate in the program and the research associated with it, which also received the approval of the Bioethics Committee of the Complutense University of Madrid.

**Itineraries for visits to the museums:** Both the Prado Museum and the MNCARS are two important cultural resources located in the same city, Madrid, where people with dementia who participated in the program also lived. Characteristics of age and health of these persons imposed some important limitations to the design of the visits to the museums. The first referred to the duration of these visits. Based on similar documented experiences, their duration was established as one hour to an hour and a half. In addition, a tour of the museums that would be accessible to people with possible mobility difficulties had to be considered. The visit should be coherent from the artistic viewpoint and should incorporate a limited set of works, between five and six, on which the visit would focus. The selection

## 15 *BRAC - Barcelona Research Art Creation. 7 (1)*

of these works was one of the first tasks of the team of artist-teachers in the design phase. Given the considerable heritage exhibited in the selected museums, it was important to have some clear general criteria to carry out this selection. These criteria were the following:

- Using works of first-order cultural reference, of known and popular authors.
- Finding a thematic or stylistic coherence among the works included in the itinerary.
- Attending to the physical accessibility of the itinerary for people with potential mobility problems, bearing in mind that the visits would be made during normal museum opening hours.

Following the model of the MoMA, the format we wished to follow for the visits was a conversation with the participants focusing on the works that made up the itineraries, rather than a conference on art history. These discussions would be initiated by the main artist-teacher and would continue, in small groups of three or four people, coordinated by support artist-teachers. This system was meant to enhance the participation of the people with dementia, making it easier for them to express their opinions and points of view through personalized conversations. Talks focused on the works could be carried out without problems during the normal operation of the museums, as this did not require special conditions. To facilitate these discussions, prior to the visits, a series of questions referring to each of the works of the itineraries was designed, which should serve to initiate the conversations about the works, also following the model of the MoMA. Tables 1 and 2 present the two itineraries designed for the Prado Museum, as well as the questions that were prepared for each of the works included in each itinerary. The first one Table 1 focused on the works of Velázquez. The second, described in Table 2, focused in part on the work of Goya. We avoided this painter's works known as the "Black paintings", which, due to their impressive and disturbing nature, could negatively impact on the mood of the people with dementia. The itineraries for the MNCARS (Dalí, Gris/Miró, Picasso) (Image 1) and the questions posed to initiate conversations about the works are described in Tables 3 and 4.



*Image 1. Participants, care-givers and educators at Museo Nacional Centro de Arte Reina Sofía. From the author*

17 BRAC - Barcelona Research Art Creation. 7 (1)

Table 1.

*First itinerary of the Prado Museum*

Author/work	Questions to start the conversation
Velázquez. Maids of Honor (1656).	<i>How many characters are in the painting? What are these people doing? Which character grabs your attention the most? What role does light play in this picture? Where can you see this?</i>
Velázquez. Prince Baltasar Carlos on horseback (around 1635).	<i>How old do you think the child is? What is he carrying in his hand? Who can this child be? What kind of landscape is in the background? What colors predominate? In what season of the year do you think it is painted?</i>
Velázquez. The spinners or the fable of Arachne (1655).	<i>Where can this scene take place? How many people are there? What are these people doing? What object appears in the foreground? In which parts of the work do you perceive movement? Are there any animals?</i>
Velázquez. The drunks. (1628-29).	<i>What is the first thing you see when looking at this picture? What are the characters doing? What mood does the position of their bodies and their movements suggest? How would you describe the faces of these men? What differentiates them from the central figure?</i>
Velázquez. Vulcan's forge. (1630).	<i>What kind of place is depicted in this picture? What might be happening in the scene? What emotions do the characters reflect? Who do you think the character on the left is?</i>

Table 2.

Second itinerary of the Prado Museum.

Author/work	Questions to start the conversation
Goya. The family of Carlos IV (1800).	<i>How many characters are in the picture? Who seems to be the most important? How does Goya reflect the personality of the people portrayed? What differences and similarities are there between the picture of the Maids of Honor by Velázquez and the Family of Carlos IV by Goya?</i>
Goya. The clothed maja (1800-1808).	<i>By her dress, who can this woman be? How would you describe the posture of this woman and her body language? The woman in the picture is staring into the observer's eyes. How can that make him or her feel?</i>
Goya. The nude maja (before 1800).	<i>Why would Goya paint two pictures with the same character? What colors predominate in the picture? Do they seem warm or cold colors? Looking at the model's expression and face, could we get an idea of her personality?</i>
Goya. The Grape Harvest or the Fall (1786).	<i>Have you ever been to a harvest? Do you think that this image represents a harvest faithfully? What time of day does this picture seem to represent? What you feel when looking at this picture?</i>
Goya. The kite. (1777-78).	<i>What is the first thing that draws you attention when looking at this picture? What season does this picture seem to represent? What details of the picture make you think that? Have you ever flown a kite?</i>
Goya. The parasol (1777).	<i>How would you describe this scene? What feeling does looking at this work provoke? How has Goya focused attention on the woman? What do her body language and expression suggest? How would you describe the relationship between these two characters? What are the colors in this work like? What can they represent?</i>

19 *BRAC - Barcelona Research Art Creation. 7 (1)*

Table 3.

*First itinerary of the MNCARS*

Author/work	Questions to start the conversation
<p>Dalí. Figure at a window (1925).</p>	<p><i>What feeling does looking at this work provoke? Who can this woman be? What colors predominate in the picture? Where can they be? Is it summer? Why? How is she dressed? What epoch could this be? Do you like the sea?</i></p>
<p>Juan Gris. Portrait of Madame Josette Gris (1916).</p>	<p><i>Is this a portrait of a man or a woman? Why? Is the figure represented full-length or sitting? Are there any shadows? Where could they be? What relationship do you think that she might have with the painter? What colors predominate? Which elements are clearly figurative?</i></p>
<p>Jacques Lipchitz. Sailor with a guitar (1917).</p>	<p>From where can we look at the sculpture? Where is the sailor's face? And the guitar? What forms does a guitar have? And a body? How would you describe the surface and texture of this work?</p>
<p>Juan Gris. The coffee grinder (1915-1916).</p>	<p>What do we see in the picture? Which forms do you recognize? What colors? What is in front and what is behind? Does it give you the feeling of falling objects? Why? Do you like coffee? Have you ever seen a coffee grinder like that? Where can you buy or drink good coffee in Madrid?</p>
<p>Juan Gris. The open window (1921).</p>	<p>What do we see in this picture? What feeling does contemplating it produce? What is depicted in this work? Is it easy to identify these elements? What colors predominate in the work? Why do you think that painters are interested in painting open windows? What do you think is more interesting to the painter, the inside or the outside? In what other picture have we seen an open window today? In what do they differ and in what are they similar?</p>

Table 4.  
 Second itinerary of the MNCARS

Author/work	Questions to start the conversation
Oskar Schlemmer. The triadic ballet. Costumes for ballet-theater. (1922).	<i>What do these figures suggest? Do they remind you of anything in particular? Could they be used as costumes? Why do you think that they are in the Museum? What called your attention the most? Why? What materials of these figures do you recognize? What relationship can dancing and music have with abstract painting? What kind of music do you associate with these costumes?</i>
Miró. Swallow (Hirondelle) (1937).	<i>What is the first thing that you notice when looking at this picture? This work is entitled Swallow. Can you see it? What colors predominate? What could the white spot represent? How do movement and rhythm come into play in this work?</i>
Miró. Snail, woman, flower, star (1934).	<i>What does this work make us imagine or think about? Do you recognize any figure of the title in the work? Is it easy to identify these elements? What kind of music do you associate with this work? What title would you give this work after learning its true title?</i>
Miró. Portrait II (1938).	<i>Is this a portrait of a man or a woman? Why? What do you think this character is feeling? How many shapes and colors are represented in this picture? What could the circle represented to the left of the character be?</i>
Picasso. Studies of a woman's head (I, II, III and IV). (1937).	<i>What do we see in these pictures? What is the mood of these women? Why do you think they feel that way? In what does the representation of these figures differ from that of traditional paintings? (Consider the form of the figures, their facial expressions, their proportions and colors).</i>
Picasso. Guernica (1937).	<i>What words would you use to describe this scene? How do you feel when you look at it? How important is color or its absence in this work? This picture measures 349.3 x 776.6 cm. What is the emotional effect of the scale of this work? Why do you think that Picasso painted such a large picture? Do you think that it could be a symbol against any war?</i>

All itineraries were carried out according to the same outline, consisting of commenting on the selected works and discussing them in small groups, each coordinated by an artist-teacher, using the questions listed in Tables 1-4. Participant observation was performed throughout the visits, which confirmed the attention and interest with which the people with dementia or cognitive difficulties followed this activity. The development of the visits was fluid, and the conversations that were established between the participants and the artist-teachers about the works were meaningful. These activities were also observed to promote satisfaction and social relations among the participants.

### **Artistic workshops**

After each of the visits, we conducted art workshops, taking as reference the works seen in museums. The following criteria were taken into account to design these activities:

- Select a work for each activity.
- Choose an artistic technique requiring no special skills or knowledge.
- Generate an atmosphere of accompanied and collaborative creative process.

Each of these workshops lasted one and a half hours. They all began with a phase of welcome, in which the artist-teacher who was responsible for the activity presented the session. Then each participant received a good quality color reproduction of the work of the session (in DIN-A4 or DIN-A3) in order to be able to see its details. Participants were encouraged to recognize the image and to comment and share any memories about it. The artist-teacher also encouraged dialogue based on observations and questions similar to those performed during the visit to the museum (Ávila & Hernández, 2017).

After completing this phase, participants proceeded to create a personal work with different artistic techniques, based on the analyzed reference work. These techniques, selected for their versatility and graphic possibilities for these people, were as follows: cyanotype, collage, photo-collage, calligram, chiaroscuro drawing, silhouettes in watercolor, and coloring with watercolor pencils. Table 5 describes the

workshops held, indicating for each of them the technique used and the proposed activity.

Table 5.

*Technique used and proposed activity*

Collage	<p><i>A collage is proposed from some figures or motifs of the selected works, of which a size DIN-A 3 color reproduction is provided to each participant. The artist-teachers introduce the technique to the participants through examples, and they help them to cut, paste, make suggestions about composition, etc., without intervening in the creation of the work, but collaborating with the participants throughout the process and resolving their questions or technical problems, in this and in other techniques presented.</i></p>
Calligram and collage	<p><i>The calligram is a resource of visual poetry that uses script to generate images that are created with the layout of letters, words, and phrases on paper, composing figures alluding to the theme being treated (Image 2). In this session, making a calligram with collage is proposed, which allows generating an image in which text, words, and original parts of the works interact in the personal creation of each participant. The session begins with examples of calligrams with collage based on some figures cut out from the reference work and some texts. From these examples, participants are encouraged to create a composition using cut-outs of the work to make the collage and introducing texts in the composition with different fonts (transferable letters, stamps, etc.). This technique adapts well to the dynamics of dialogue through the work. The participants can verbalize and elaborate their own arguments and meanings during their presentation, and the calligram allows recovering some of these ideas and incorporating them plastically into the composition.</i></p>



*Image 2. Participant at calligram and collage workshop. From the author*

Drawing in chiaroscuro with carbon paper

*This session proposes creating a copy of the reference in black and white, creating a drawing in chiaroscuro using the carbon paper transfer technique. First, it is explained that chiaroscuro is a technique that produces an image in black and white, where the areas of light and shadow can be highlighted. For this purpose, participants are shown a photocopy of the work of reference in black and white, where they can see the darker and lighter areas. The required materials are presented: carbon paper, a graphite pencil, and the reproduction of t Fuente propia he work, in this case, in black and white, size DIN-A3. The black and white reproduction of the work, the carbon paper, and the support paper are joined with a paper clip. This is then attached to the table with adhesive tape at the corners. After the material is ready, participants are asked to trace the silhouette of the characters or objects with the graphite pencil, pressing so it will be transferred to the support paper through the carbon paper. When the figures are silhouetted, they continue working on the obtained result, reinforcing the shadows, defining lines, etc. At the same session or at another one, they can continue working on the painting with other techniques, for example, adding color with watercolor, tempera, etc.*

<p>Watercolor</p>	<p><i>The work in this session consists of developing a color image with the watercolor technique from the silhouettes of the figures of the reference work. To facilitate the process and the incorporation of the participants, they are given the DIN-A3 paper on which they are going to work, where the silhouettes of all the characters or figures of the work are drawn with lines (Image 3). A non-white paper can be used, allowing them to connect with the explanation that has been provided previously about the background color of some pictures. Participants are asked to fill in the outlines of each character or figure using different shades of color, seeking to use color in large areas to compose the figures, without needing to reproduce the details accurately.</i></p>  <p><i>Image 3. Participant at watercolor workshop. From the author</i></p>
<p>Collaborative collage</p>	<p><i>After observing and commenting on the reference work, we explained to the participants that the collage technique would be used, but with all of them helping to make a new image, based on the prior compositions that they had created individually. For this purpose, enlarged fragments of each character or figure were shown, and the participants were invited to choose the one with which they wanted to work on their own collage. As before, the first step is to start cutting out the figure from the original work, which allows the detailed observation of components, gestures,</i></p>

25 BRAC - Barcelona Research Art Creation. 7 (1)

	<p><i>and accessories that define this element. After cutting out this silhouette, they begin to work individually on the collage, integrating this fragment of the work into a new context. As before, the artist-teachers' support in this process of creation is important, offering alternative materials (newspapers, magazines, pieces of cardboard) and inviting participants to seek new compositions on paper, as well as helping them at all times with any questions or problems they may have. As this is a collaborative collage in which each participant of the workshop has worked independently with a part of the work, at the end of the individual work, all the resulting collages are combined to generate joint image and elaborate a collaborative discourse or meaning, with each author commenting on his or her own contributions and recognizing those of others.</i></p>
<p>Watercolor pencils</p>	<p><i>The idea is to create an image in color using watercolor pencils, based on the line drawing of the original work. After observing the work in detail, the artist-teacher shows the sheet on which they are going to work: a line drawing reproduction of the painting. The lines allow recognizing the original image, and serve as the basis for the color. The watercolor pencil technique is simple, as it consists of coloring areas of the drawing already delimited by the lines. In the example shown to the participants, not only the colored pencil technique is emphasized but also the possibilities of the water-color pencil, which, when mixed with water, produces much more vivid colors, and when used with a paintbrush allows creating color graded surfaces. It is interesting for the artist-teachers to direct participants' observation to certain areas of the picture, and for the participants recognize the forms and decide on the colors to be used. It is also interesting to have the participants focus on the representation of the clothes and fabrics of the characters, or the textures of the objects represented and to try to reproduce them artistically with this technique, using water-color pencils, diluting the paint with water, and using brushes to create backgrounds for the image.</i></p>
<p>Cyanotype</p>	<p><i>The cyanotype is a monochrome photographic procedure that is easy to implement in workshops of this type and whose process and results are very suitable for people without much prior experience with artistic techniques. It uses complete images of the works previously seen in the museum or fragments of them, photocopied on acetates, cut out, or silhouetted on cardboard. Participants place them for printing in the sun or under a table</i></p>

	<p><i>lamp, on previously emulsified papers or fabrics (other media, such as wood, stone, or fabric can also be used). When the printing time (variable, depending on the light intensity) has elapsed, the participants wash the supports with water, obtaining the revealed images. After drying the supports, participants work on these images with other techniques, such as watercolor, graphite, and collage to generate new images based on the creations on which they were working, thus also valuing the textures and the results obtained with the different techniques.</i></p>
--	--

We underline the following aspects of the participant observation made during the performance of the artistic activities: Firstly, we note the participants' satisfaction with the process and with the results obtained. We also underline the attention and focus they expressed when participating in the artistic workshops, the potential of this type of tasks to promote social relations and reinforce feelings of capacity. We also stress the central role of the artist-teachers in the development of these tasks: not only did they explain the procedures, but they also reinforced participants and served as a connection among the group. Their knowledge of the artistic field (techniques, training in art education, experience of workshops) was decisive in this program.

### **Conclusions**

The program “Tenemos cita con el arte” was designed as a cultural participation and learning experience for people with dementia based on visits to museums and artistic creation activities related to these visits.

The results obtained in our study coincide with the aforementioned works, which highlighted the important role that museums, in this case the Prado Museum and the MNCARS, can play in the promotion of the well-being and social inclusion of a collective as vulnerable as people with dementia. The experience of the program “Tenemos cita con el arte” reinforces that idea, adding a dimension of social inclusion derived from sharing spaces and cultural resources in the museum without the condition of being diagnosed of dementia implying any obstacle.

Eisner (Eisner, 2002) highlighted the ability of the artist-teacher to help see the world from an aesthetic perspective and stressed the importance of the art teacher's knowledge of the technical requirements related to the use

of art materials. Other authors (Thornton, 2011) refer to the confidence, skills, and self-esteem that artist-teachers gain by working, thinking, and practicing as artists in a professional context of contemporary art practice, and to the importance of training to carry out their work in museums and galleries (Amengual-Quevedo, 2017).

The incorporation of the figure of the artist-teacher in non-formal education programs like the one described in this work reveals the role that these professionals can play. The artist-teacher brings an enriching perspective to multidisciplinary teams, facilitating the accessibility to artistic creations of especially vulnerable groups. Thanks to their perspective of the artistic world and their experience in the development of creative works, artist-teachers actively contribute to the generation of knowledge both of the art world and of the world of mental health, and they collaborate in transforming the social reality towards a more inclusive situation through art-based projects.

Article 27 of the Universal Declaration of Human Rights acknowledges that every person has the right to take part freely in the cultural life of the community and to enjoy the arts. The artist-teacher can contribute to make this right to cultural participation and enjoyment of the arts effective in people with dementia and, in this sense, provide improvements to the care offered to these people.

### References

- Amengual-Quevedo, I. (2017). The Position of Museum and Gallery Educators in Spain: Some Paradoxes. *International Journal of Art & Design Education*, 36 (1), 50-60.
- Ávila, N., & Hernández, C. (2017). Tenemos cita con el arte: un programa piloto de visitas a museos y talleres con personas afectadas con Alzheimer y otro tipo de demencias. *Arte, individuo y sociedad*, 29 (Número Especial), 45-56. doi: <http://dx.doi.org/10.5209/ARIS.54472>
- Batsch, N. L. & Mittelman, M. S. (2012). World Alzheimer Report 2012. *Overcoming the stigma of dementia. Alzheimer's Disease International* Available at: <https://www.alz.co.uk/research/WorldAlzheimerReport2012.pdf>
- Belver, M. H., Ullán, A. M., Ávila, N.; Moreno, C. & Hernández, C. (2017). Art museums as a source of well-being for people with dementia: an

- experience in the Prado Museum. *Arts & Health*, 1-14. doi: 10.1080/17533015.2017.1381131
- Camic, P. M., Baker, E. L. & Tischler, V. (2016). Theorizing How Art Gallery Interventions Impact People With Dementia and Their Caregivers. *The Gerontologist*, Vol. 56, No. 6, pp. 1033-41.
- Camic, P. M., Tischler, V. & Pearman, C. H. (2014). Viewing and making together: a multi-session art-gallery-based intervention for people with dementia and their cares. *Aging & Mental Health*, 18 (2), 161-168.
- Chatterjee, H. J. & Camic, P. M. (2015) The health and well-being potential of museums and art galleries. *Arts & Health*, 7 (3), 183-186.
- Chatterjee, H. J. & Noble, G. (2016). *Museums, health and well-being*. London: Routledge.
- Daichendt, G. J. (2010). *Artist-teacher: A Philosophy for Creating and Teaching*. Bristol/ Chicago: Intellect.
- Dodd, J. & Jones, C. (2014). *Mind, body, spirit: How museums impact health and wellbeing*. Research Centre for Museums and Galleries (RCMG): University of Leicester.
- Eekelaar, C., Camic, P. M. & Springham, N. (2012). Art galleries, episodic memory and verbal fluency in dementia: An exploratory study. *Psychology of Aesthetics, Creativity, and the Arts*, 6 (3), 262-72.
- Efland, A. D. (1990). *A History of Art Education*. New York: Teachers College Press.
- Eisner, E. W. (2002). *The Arts and the Creation of Mind*. New Haven & London, Yale: University Press.
- Flatt, J. D., Liptak, A., Oakley, M. A., Gogan, J., Varner, T. & Lingler, J. H. (2015) Subjective Experiences of an Art Museum Engagement Activity for Persons with Early-Stage Alzheimer's Disease and Their Family Caregivers, *American Journal of Alzheimers Disease and Other Dementias*, 30 (4), 380-9.
- Macpherson, S., Bird, M., Anderson, K., Davis, T. & Blair, A. (2009). An art gallery access programme for people with dementia: 'you do it for the moment', *Aging & Mental Health*, 13 (5), 744-52.
- Reiss, V. & Pringle, E. (2003). The Role of Artists in Sites for Learning, *International Journal of Art & Design Education*, 22 (2), 215-21.

- Rosenberg, F. (2009). The MoMA Alzheimer's Project: Programming and resources for making art accessible to people with Alzheimer's disease and their caregivers, *Arts & Health, 1* (1), 93-97.
- Smiraglia, C. (2016). Targeted Museum Programs for Older Adults: A Research and Program Review, *Curator: The Museum Journal, 59* (1), 39-54.
- Thornton, A. (2011). Being an Artist Teacher: A Liberating Identity?, *International Journal of Art & Design Education, 30* (1), 31-36.
- Ullan, A. M., Belver, M. H., Badia, M., Moreno, C., Garrido, E., Gomez-Isla, J., . . . Tejedor, L. (2013). Contributions of an artistic educational program for older people with early dementia: an exploratory qualitative study. *Dementia (London), 12*(4), 425-446.  
doi:10.1177/1471301211430650
- Veall, D. E. A. (2017). Museums on Prescription: A guide to working with older people. <https://culturehealthresearch.files.wordpress.com/2017/10/mopguide.pdf>
- Young, R., Camic, P. M. & Tischler, V. (2016). The impact of community-based arts and health interventions on cognition in people with dementia: A systematic literature review, *Aging & mental health, 20* (4), 337-351.

**Dr. Manuel Hernández Belver.** Catedrático de la Facultad de Bellas Artes en el Departamento de Escultura y Formación Artística. Facultad de Bellas Artes. Universidad Complutense Madrid

**Email Address:** [mhbelver@ucm.es](mailto:mhbelver@ucm.es)

**Dra. Clara Hernández Ullán.** Investigadora del Departamento de Escultura y Formación Artística. Facultad de Bellas Artes. . Universidad Complutense Madrid

**Email Address:** [claher01@ucm.es](mailto:claher01@ucm.es)

**Contact Address:** C/ Pintor el Greco, 2, Ciudad Universitaria, 28040 Madrid