

CAN A PAINTING BE MY FRIEND?

10 YEARS OF EDUCATION THROUGH ART AT THE MUN



ILLUSTRATION OF THE POSTCARD OF PLAZA DEL CASTILLO, ACQUIRED BY KANDINSKY IN 1929, CREATED BY A SCHOOLCHILD

Introduction

Traditionally, curators, senior museum technicians and coordinators have primarily been responsible for planning, designing and holding temporary exhibitions at museums, including art museums. But it has not been at all common for museum educators to be invited to take on such a role, even through joint co-curatorial work.

At the Museo Universidad de Navarra (MUN), a firm commitment was made to pursue this possibility. The Museum's artistic directors therefore proposed that the Education Department should take charge of planning and implementing an exceptional educational exhibition in the Museum's young history. We accepted this decision with great enthusiasm despite a challenge as unprecedented as it was stimulating. This project has allowed us to highlight and give special visibility and dissemination to the educational work we have been carrying out since the Museum opened in January 2015. Moreover, we are doing this in the format we use in our day-to-day educational work: exhibitions. We would therefore like to express our deepest gratitude for the opportunity we have been given and for the trust placed in us as a result. We hope that

visitors who come to this exhibition will learn from and enjoy it, that it will set yet another precedent for greater interdepartmental and multidisciplinary work in museum institutions and that it will become a model or inspiration for other professionals and centres interested in taking similar paths.

Welcome

This exhibition and its title are based on the question a little girl who was visiting the Museum asked us many years ago: "Can a painting be my friend?" For adults, this is probably a surprising question. However, we find it thought-provoking and profound. We have used it to awaken a more attentive and subtle awareness of things in order to recover that way of looking at the world that manifests itself so naturally and spontaneously in childhood. We want to encourage that constantly renewed and profound gaze referred to in the phrases that have brought you here and that are visible starting in the Museum entrance. That's why we asked you at the beginning of this tour: Can a painting be your friend?

Raising questions is one of the purposes of art. Even as a child, art has this power. Art may be able to help generate



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a more complex and deeper understanding of reality and everything that matters most to us. Art invites us to walk a path where each step is transformed into learning. Through it, we learn to think, feel, know and ask more questions.

In these processes, museum visitors are sometimes supported by the education departments that form part of these institutions. In this exhibition, which we invite you to explore, you can find out more about the work that the MUN Education Department has been doing since its beginnings. There are many ways to approach education in a museum. In this case, we are showing you one possibility: the way we understand education at the MUN.

As a museum, we aim to create an open and friendly atmosphere where art is the trigger for living experiences that help us develop and understand ourselves a little better in the world around us, either individually or collectively.

We work with all kinds of people. Over the years, we have tried to support education by contributing to the comprehensive training of people in all stages of life, from babies to the oldest visitor (age 103), who have participated in our educational programmes.

We have tried to work towards being an inclusive museum with a spirit of service towards its immediate community. Schoolchildren, families, teenagers, university students, social organizations and residences for the elderly are some of the audiences we have tried to support while always using art as a generator of experiences and a driving force for learning.

Throughout this exhibition, you'll discover some of our distinguishing features as reflected in our educational programmes: interdisciplinary education; development of the skill of learning to think; the promotion of creativity and thinking outside the box; educational methods such as visual thinking, object-based learning, learning by doing and collaborative work; thinking routines such as I see, I think, I wonder; emotional and affective education; and education on values such as peace, diversity and equality.

The exhibition is structured in different thematic modules. Together with pieces in the MUN Collection that have inspired our work, these modules will help you discover collaborative murals that are the result of one of the working methodologies that we have carried out in specific educational programmes. In the spirit of these murals, we encourage you to participate, if you wish, in one of the murals we plan to create in this exhibition thanks to your contributions. Participation is very important to us, because it brings our museum to life. For this reason, you'll find several creative corners with tables, chairs and different materials, as well as basic instructions to help you make a small creation.

Module on "Education of the Gaze"

In fact, you have already visited the first module of this exhibition before seeing it. Do you understand what we mean? This module is made up of the phrases on educating the gaze that you saw at the entrance to the Museum, first, with the invitation from Antoni Tàpies to "Look, look deeply". The second sentence is also posted at the entrance to the exhibition,

where we are greeted by a proposal attributed to artist Mark Rothko, encouraging us to renounce the conventional gaze and adopt the artist's perspective.

The following eight sentences have been selected to introduce us to the proposal Can a painting be my friend?:

Look, look deeply

ANTONI TÀPIES

A child's world is fresh and new and beautiful, full of wonder and excitement. It is our misfortune that for most of us that clear-eyed vision (...) is dimmed and even lost

RACHEL CARSON

There's a phenomenon that we have the obligation to disseminate, which is, quite simply, to teach people to SEE

CÉSAR MANRIQUE

How does one unlearn conventional techniques of perception in order to see through the eyes of the artist?

MARK ROTHKO

The camera is an instrument that teaches people how to see without a camera

DOROTHEA LANGE

The spectator completes what the artist began

MARCEL DUCHAMP

Inspiration exists, but it has to find you working

PABLO PICASSO

You can listen with your eyes

PABLO PALAZUELO

Quality of gaze is not easy to achieve because it requires a lot of training to overcome the impatient and fragmented attention characterized by current society. However, if we can exercise it sufficiently, it will allow us to enter into the secrets and mysteries that the world continually offers us, not only to be able to access the visible, but also to be able to transcend it and, through it, perceive the invisible.

Module on the "Rothko Experience"

This new module and the previous one are linked by the figure of artist Mark Rothko (1903-1970), one of the main representatives of American abstract expressionism. For him, the deep, introspective gaze was a key element in his work and in the aesthetic experience he sought to elicit. The artist's 1969 work *Untitled* forms part of the MUN Collection. In 2019, the work celebrated its 50th anniversary and on this occasion, the Rothko.50 Project was carried out with the aim of approaching the artist's work in a special way. In general, this is no easy task despite the fact that Rothko is considered one of the most influential abstract artists of the 20th century.

His creations, based on rectangles of colours on a coloured background, cannot be observed with a distracted gaze, given that they're conceived as "contemplative" paintings requiring intense time and attention. This is how they can provoke psychological effects in the viewer, and can produce the so-called "Rothko experience", a very intense aesthetic,



STUDENTS VIEWING THE WORK *UNTITLED* (ROTHKO, 1969) AS PART OF THE COLLABORATIVE PROJECT “ROTHKO.50” (M. CASTELLS)



CLOSING SESSION OF THE COLLABORATIVE PROJECT “ROTHKO.50”, HELD AT THE MUN THEATRE (M. CASTELLS)

sensory and emotional experience based on the power of “colour fields”. This is how we discover that there may seem to be nothing in a Rothko, but that it actually contains everything.

This collaborative project, supported by the Fundación Caja Navarra, was aimed at students at all educational levels from primary to secondary school, including vocational training and special education. From September to December 2019, a total of 1,512 students from 28 groups participated. The main aims of the school project in this module were to help students learn to look deeply, to develop their critical thinking and to express themselves in creative language. The first step was to view Rothko’s work for several minutes in silence in the Museum’s exhibition rooms. This proposal initially aroused the students’ curiosity, since, in this fast-paced world, we are not used to looking deeply at a single image or object for a long time. This contemplation produced perceptual, emotional and cognitive discoveries leading to a variety of experiences, which were then discussed in the group in front of the work itself, thus establishing a highly enriching dialogue.

Rothko’s painting provides numerous educational possibilities because many people are quick to express their prejudices on the value or merit of the work. The project sought to take advantage of these prejudices and change them while highlighting Rothko’s courage in taking such a risky creative gamble. Another aim was to promote greater awareness of the limitations of our own mental frameworks. The aim was to use close viewing to help discover the uniqueness and exceptional nature of Rothko’s style with the understanding that personal tastes and preferences are subjective.

After viewing the work, two creative activities were held in the Museum’s workshop space. First, the students created several proposals in Rothko’s style in acrylic on canvas or wood. Secondly, each student produced a creative work on their experience, thus generating mini-Rothkos in postcard format. On the wall, the visitor can see a “meta-Rothko” created with some of these small pieces. We invite you to create a “meta-Rothko” together with the contributions of all the visitors who want to participate in this activity.

The project was brought to a close on 19 December 2019 with an event held to thank all the participants invited through their relevant educational centres. The participants were able to see the works inspired by Rothko on the stage of the Museum Theatre, as well as the mini-Rothkos made by the students.

The educational activities carried out on Rothko’s work resulted in several publications, including one on this school project¹.

Module on “the 80th Anniversary of *Guernica*”

How many artists are as world-renowned as Pablo Picasso? And how many works of art are as famous as his painting *Guernica*? This artist and this painting, together with those by Picasso and Jorge Oteiza in the MUN Collection, were the starting point for the collaborative project described below.

The year 2017 marked “the 80th anniversary of *Guernica*”, a painting created in 1937 during the Spanish Civil War. This work is universally regarded as an icon of peace because it connects and touches the hearts of people regardless of their ideology. For this reason, and as a result of this anniversary, the MUN designed a collaborative project to work with students on the value of peace and coexistence.

The project was aimed at students in primary school, secondary school, vocational training and special education, and involved a sequence of four activities. The students first visited the Museum galleries to learn about aesthetic principles and interpret a work closely related to Picasso’s *Guernica*. The painting in question, *Estela para un pueblo pacífico que era Guernica* (Stele for a Peaceful Village that Was Guernica), is by Jorge Oteiza.

The second activity was to create a life-size reproduction (7.77 x 3.49 metres) of *Guernica*. For this purpose, a grid with 532 squares was traced onto the original work and also on a blank canvas, so the students could draw the content of each square and recreate Picasso’s entire work. This was done

1 Urpí, C., Reparaz, C., & Echarri, F. (2022). Measuring the Rothko experience in school visitors to modern art museums. *The Journal of Educational Research*, 115(2), 173–186. <https://doi.org/10.1080/00220671.2022.2074950>



STUDENTS VIEWING THE COLLABORATIVE *GUERNICA* ARTWORK (M. CASTELLS)

with acrylic paint on canvas and the grids were distributed to each participating school.

The third activity was also a creative mural, like *Guernica*, where each participating student could freely and creatively represent their idea of peace and coexistence in one of the 532 squares.

Finally, on the closing day of the project, a “Path of Peace” was created. That day, the students from the participating schools were invited to see the finished reproduction of *Guernica*, as well as the free interpretation mural. On the “Path of Peace”, located on the stage of the MUN Theatre, each participant included a footprint symbolizing the value of peace, identified as a path that we all have to create and walk together.

The project on “the 80th anniversary of *Guernica*” provided an adapted glimpse of concepts such as the absence of violence and the presence of social justice, participation and diversity. In addition, work was done on the concept of forgiveness used in the poetry of artist Jorge Oteiza, and which was the theme of the aforementioned *Estela para un pueblo pacífico que era Guernica* (1957).

“Gernika was not a sculpture, although since 1957 I had a very simple stele as a visual sign of its full recovery, a dark stone, scarred, open, looking at the sky, not the tree, the sky from which death came down and open like a hand that can forgive, a book open to memory forever²⁷.”

2 Insausti, G. (2006). *Poesía edición bilingüe. Edición crítica de la obra de Jorge Oteiza*. Fundación Museo Jorge Oteiza, p. 687.

The activities involved 946 students from 24 schools and the resulting educational experience was published in the *Journal of Museum Education*³.

This collaborative project marked a turning point in the MUN’s commitment to promoting the value of peace. Since then, each school year has included at least one programme dedicated to peace and coexistence, thanks to which a valuable collaboration has been established between the MUN and the Government of Navarre’s Directorate General for Peace, Coexistence and Human Rights, which has been supporting these initiatives for years. Unfortunately, the lack of peace in our world is an issue that is always topical and has an impact on everyone, as can be seen in the recent wars in Ukraine and Gaza.

In this 2025-2026 academic year, we are once again promoting a collaborative project which, on this occasion, revolves around Diversity and Coexistence. Preventing Bullying. In this proposal, we were inspired by *El número y las aguas I* (The Number and the Waters I, 1978), a work by Pablo Palazuelo that can be found in room 4 on floor 0.

Module on “Kandinsky in the Plaza del Castillo”

What relationship exists between the Russian-born artist Wassily Kandinsky and the Plaza del Castillo in a city like Pamplona? They seem like two realities far removed from

3 Echarri, F. (2019). 80th Anniversary of Picasso’s *Guernica*: A Date with Peace at the University of Navarra Museum. *Journal of Museum Education*, 44(1), 96-107. <https://doi.org/10.1080/10598650.2018.1547079>



ESTELA PARA UN PUEBLO PACIFICO QUE ERA GUERNICA (OTEIZA, 1957). A KEY WORK FOR THE PROJECT "BOTH ANNIVERSARY OF GUERNICA" (M. CASTELLS)

each other, and yet they are unexpectedly connected in space and time.

In 1929, Kandinsky and other Bauhaus artists made a trip to Southern France and Northern Spain, and spent a night in Pamplona. During his stay in the Navarre capital, Kandinsky acquired a postcard of the Plaza del Castillo⁴.

This module's collaborative school project was carried out in 2018 and focused on this visit to Pamplona. The aim was to highlight the importance of Kandinsky's role in the history of art, given that he was considered the first abstract artist in history. It would therefore be an interesting model for students in terms of innovation and the search for new ways of creative expression. Kandinsky's drawing *Untitled* (1941) in the MUN Collection made it possible to frame the project with a real work by the artist, which allowed for situated learning. This work is included in the exhibition.

Abstraction makes it possible to work on a wide range of content in a number of disciplines. Of the options available, we decided to focus on self-knowledge and the individual's relationship with the natural, social and cultural world. We wanted to highlight the importance of self-knowledge and knowledge of the different socio-emotional spheres and contexts for the development of individuals. With this goal in mind and with the educational opportunity that the resources of contemporary art provide, the MUN Education Area conceived in 2018 an inclusive-collaborative educational activity designed and implemented in the form of a project. The activity sought to help students discover the artistic method as a way of approaching the knowledge of reality using a creative language. The project also addressed aspects of personal growth such as increasing curiosity to learn and solve

questions in an independent, critical way, as well as clarifying and strengthening personal identity.

From the experience of the project, we also wanted the students to discover that it is possible to learn through art. In short, the project helped foster the discovery and development of participants' inner world by linking it with the different spheres related to the person: family, school, social and cultural. All this was done using tools for the development of different areas of competence and intelligence, such as intra-personal, interpersonal and creative intelligence. We took the opportunity to work on content that would promote an open mind, as citizens of the world, by addressing the local-global perspective. This task was facilitated by the relationship between Pamplona's Plaza del Castillo, a well-known, close and local element, and Kandinsky, a representative of the global, general and universal.

This intention was materialized in the design of two activities with an inter-school collaborative methodology, i.e. the participation of students from different schools. Thus, two murals were created. The first consisted of each student's abstract interpretation of a postcard of the Plaza del Castillo using felt-tip pens.

The second mural was a reproduction of Kandinsky's *Circles in a Circle* (1923) using acrylic paint on canvas. The final painting was a mural measuring 3.70 x 3.70 metres. Using the grid system, it was divided into squares that were distributed to the students of the different participating schools.

The project was inaugurated on 10 September at Pamplona's Nuevo Casino in the Plaza del Castillo, and it closed on 21 December with a meeting to view the finished works attended by all the participating centres, who were thanked for their collaboration. Throughout this project, a total of 2,140 students from 52 different groups participated, with students from the end of primary school (age 10) to the end of secondary school (age 18), as well as vocational training and special education students. The results of this experience were published in a book chapter⁵.

Module on "QUIDARTE and a Tribute to our Elders"

What does it mean to take care of yourself? And to take care of others? Where do we receive and provide care? What does this care consist of and how does it affect physical, mental, social or spiritual well-being? Has our perception of all this changed since the Covid-19 pandemic and its aftermath?

In recent years, there has been a growing trend to understand that museums are centres with considerable potential to provide care and well-being for people. Like so many other institutions after the pandemic, the MUN reflected on the possibilities it had available to increase care for a global audience that perceived this as a key value. As a result, it organized a specific structured programme called QUIDARTE, which aimed to explore new ways of promoting care and

4 Martínez de Guereñu, L. (2016). Bauhäusler on the Franco-Spanish Border. *Architectural Histories*, 4(1), np-np. <https://doi.org/10.5334/ah.191>

5 Echarri, F. & Torres, T. (2024). Hacia una abstracción inclusiva: el Proyecto Kandinsky y los círculos personales. En Cuesta Sánchez, A. M., & Pazos-López, Á. (Eds.). *Digital humanities for the XXI Century Museum: best Practices, Networks and Accessibility*, (pp.503-51). Bolaine.



STUDENTS CREATING ONE OF THE COLLABORATIVE MURALS OF THE PROJECT "KANDINSKY IN PLAZA DEL CASTILLO" (M. CASTELLS)

self-care through art. The project included a range of artistic proposals such as concerts, dance performances, theatre, workshops and conferences that made interdisciplinary and creative use of the visual and performing arts. This project made it clear that the duo of art and health can come together in a museum, because art is a motor for personal growth and social cohesion, and is therefore a generator of both individual and community well-being.

One of the outstanding artistic proposals of QUIDARTE was the creation, preparation and performance of the play *La vida vivida y por vivir* (Life Lived and Yet to Be Lived), produced by the MUN and starring non-professional actors. They were older people, most of whom had never performed on stage before, and their debut took place at the MUN Theatre.

A total of 1,472 people participated in the different activities scheduled in QUIDARTE in person and 44,789 people participated virtually, making a total of 46,261 people. The programme enjoyed the collaboration of Pamplona City Council and the support of Fundación Caja Navarra and Fundación "la Caixa"⁶.

⁶ Echarrí, F. (2022). El programa QUIDARTE del Museo Universidad de Navarra: el arte al servicio del bienestar y el cuidado en el contexto de la pandemia Covid-19. *Arteterapia. Papeles de arteterapia y educación artística para la inclusión social*, 17, 71-84. <https://doi.org/10.5209/arte.79927>

The elderly were one of the groups most affected by the Covid-19 pandemic that broke out at the end of 2019. The situation of many of them, at home, in residences for the elderly or in hospitals, was disheartening because of their specific vulnerability. In this context, as part of the QUIDARTE programme, we designed a collaborative project called Tribute to Our Elders, which was implemented in the 2021-2022 academic year.

The aim of this deeply emotional educational initiative was to strengthen intergenerational bonds and involve them in the value of care. Through its activities, we investigated the perceptions of students on the elderly and promoted practices of recognition and gratitude towards their social and family role. The results obtained showed a very positive and general consideration of the students towards the elderly by highlighting their role in cultural transmission and intergenerational care.

The reference work for this project was *Mujer de Ávila* (undated, Woman of Ávila), by the photographer José Ortiz Echagüe, which forms part of the MUN Collection and shows a frontal view of an older woman dressed in regional costume in the foreground.

As part of the project, the following activities were carried out: My Experience with the Elderly was an activity that consisted of an individual artwork depicting positive experiences with grandparents or other elderly people in their vicinity. After this visual reflection, in A Letter of Thanks, the children wrote a letter of thanks addressed to the older people depicted in the previous activity. Finally, Let's Work on the Mural! consisted of a large-scale collaborative reproduction of the photograph *Mujer de Ávila*. The technique of charcoal on magnetic paper was used to create a large work measuring 440 x 305 cm.

The project targeted students in educational levels from the end of primary school to the second year of secondary school, including vocational training and special education. A total of 739 students from 23 different groups participated.

The canvas for this large collaborative mural was reused for another mural, so we did not keep the original work created by the students. However, in this module, you'll find a fairly large photographic reproduction in puzzle format. But it is smaller than the mural made at the time. It was a way of not losing sight of that experience which, in fact, had a beautiful prolongation with the programme "Homage to Old Age", which is described below.

The photographic reproduction in puzzle format was made with the intention of being used in a new educational programme to be taken to day centres and homes for the elderly throughout Navarre. In this way, the Museum goes beyond its walls to become a resource at the service of those people for whom travelling and visiting the MUN facilities is more complicated, if not impossible. The educational programme Homage to Old Age was based on putting the puzzle together, which helped work on the elderly participants' memory and recognition, as well as their life experiences. In addition, these seniors also wrote their own letter of thanks



MUJER DE ÁVILA (ORTIZ ECHAGÜE, N.D), ORIGINAL WORK ALONGSIDE THE REPRODUCTION CREATED BY THE STUDENTS PARTICIPATING IN THE COLLABORATIVE PROJECT "HOMAGE TO OUR ELDERS" (M. CASTELLS)

to the older relatives of their choice. The programme was carried out throughout 2025 and involved 27 senior citizen centres and a total of 713 people.

Module on "Women in the Arts"

When you think of great artists past and present, what are the first names that come to mind? How many of them are women's names? What role have women played and still play in the art world? And in other fields? Has art perpetuated certain stereotypes about women?

In the MUN's educational activities, we have asked visitors questions like these in an attempt to create a space for reflection on issues related to gender studies, such as the increased visibility and recognition of the role of women in different fields, starting with the world of art.

In the school programme "Women in the Arts", certain iconic works from the universal history of art are analysed to address these issues. An emblematic image is the poster denouncing inequality in the arts by the Guerilla Girls. This poster contains some revealing facts: "Do women have to be naked to get into the Metropolitan Museum? Less than 4%

⁷ The first version of this school program was "Why Doesn't That Woman Look at Us?" in the 2020–2021 school year. Its results were published in: Echarrri, F. & Barrio, T. (2022). ¿Por qué no nos mira esa mujer? Un proyecto colaborativo-inclusivo para fomentar la igualdad a través de la creatividad en el Museo Universidad de Navarra (167–179). En Urpí, C. (ed.), *Creatividad y bienestar en contextos educativos y sociales*. Narcea.

of the artists in the Modern Art sections are women, but 76% of the nudes are female".

In the module on "Kandinsky in the Plaza del Castillo", which forms part of the exhibition, we emphasize that this artist is considered to be one of the pioneers (some even refer to him as the "Father") of abstract art. However, recent research shows that artists such as the Swedish painter Hilma af Klimt (1862-1944) had produced abstract works even before Kandinsky.

Today, in contemporary art museums, more and more works by women are included in the collections. But there's still a long way to go. At the MUN, there are barely thirty female artists among the approximately 1,000 who have works in its collections.

In this module, you can see the work of three women artists in the MUN collection: Jane Clifford, Lynne Cohen and Cecilia Paredes. These and other artists in the MUN Collection have provided a reference for school students, who have carried out various collaborative projects at the Museum in different academic years.

In one of these collaborative projects, Paredes' *Costa Rica* (2007) was reproduced on a large scale. The fragments that you see scattered on the floor under the artist's original work were part of the mural. Like a broken mirror, these fragments reveal a partial and distorted image (or story). A broken image, perhaps as a result of forgetfulness, an identity crisis or a feeling of being uprooted that leads to camouflage and, ultimately, invisibility. Our aim has been to contribute to the visibility of women by carrying out educational programmes that reinforce the value of real and effective equality of women and men.

Secondly, also included in this module is Lynne Cohen's *Untitled. Red Chairs* (2009). It provides a freeze frame of a waiting room at the Clínica Universidad de Navarra for posterity. On the occasion of this exhibition, the armchairs and floor lamp have been included. They were photographed by the artist in her permanent search for the everyday, emptiness and silence.

Thirdly, there is the work of Jane Clifford, a pioneer of 19th-century photography. Her work was overshadowed by that of her husband, Charles Clifford. The two established a successful photography studio in Madrid, which resulted in photographic series such as the one of the set of antique goldsmith and silversmith works known as the *Tesoro del Delfín* (the Dauphin's Treasure), which is held in the Prado Museum. One of the photographs in this room is of a piece in that collection, a glass vessel in the shape of a dragon. It was only recently established that this series of photographs is the work of Jane alone, given that Charles was dead at the time of their production.

Finally, another collaborative project is displayed, which involved inviting secondary school students to create a version or a reinterpretation of the work of these three artists, as well as others in the MUN Collection. With all the individual works, two large murals were created, which you can see in the images accompanying this module. Here is just a small selection of those creations of Paredes, Cohen and J. Clifford.



COSTA RICA [CECILIA PAREDES, 2007]. WORK VIEWED AND REPRODUCED IN THE COLLABORATIVE PROJECT "WOMEN IN THE ARTS" (M. CASTELLS)

Module on "The Multicultural Pyramid"

No matter where you are, an attentive, conscious look will make you discover or rediscover that diversity is everywhere. In nature, in its landscapes, plants and animals; in the world of colours with their infinite tonal variations; in the world's different cultures with their meeting points and singularities; in works of art and in people.

At the MUN, we have developed several collaborative projects that have focused (and are focusing) on the importance and richness of human diversity. Diversity is a value that we want to recognize at the MUN by promoting the inclusion of all people. When we show openness and a willingness to exchange, diversity enables us to promote our personal and social growth. However, this task isn't always easy. In fact, it isn't easy to coexist with those who are, think and live differently from us; with those who approach the world from other frameworks and with different visions. The unknown can provoke conscious or unconscious fears. However human

it may be, we tend to project stereotypes onto others, even though we know deep down that they are incomplete and sometimes unfair views of individuals and groups of people.

We worked on all these ideas based on the works of some of the artists in the MUN Collection and, in particular, the works of the French-born photographer Pierre Gonnord. His artistic approach to the people he portrayed also involved a much deeper personal attitude. In his photographs, people are portrayed with great dignity, respect, care and appreciation.

The mural you'll see on the wall of this module, in the shape of a pyramid, is the result of the collaborative project "The Multicultural Pyramid", implemented in academic year 2023-2024. That year, several engravings were exhibited showing a well-known cross-cultural type of construction: the pyramid, built by both Egyptian and Mesoamerican cultures. For this collaborative project, after viewing these engravings, we invited primary school, secondary school and

special education students to reinterpret these two types of pyramids by making small magnetic cards with felt-tip pens. This collaborative mural involved 757 students from 17 schools who participated in the creation of the mural. These school activities receive fundamental support from the Government of Navarre's Directorate General of Migration Policies, as well as its brand "Navarra de Colores" (Navarra in Colours).

The MUN aspires to be a truly inclusive museum, although we know that inclusion has a long way to go. For this reason, in 2021, the Education Area launched the SOCIARTE project to generate a network currently made up of 35 social entities. These entities are a clear reflection of the diversity that characterizes our societies, in this case, that of Navarre. The MUN implements several different actions to serve the participating entities. In this way, it strives for inclusion, provides a service to professionals and users, and pursues the constant goal of meeting their specific needs and expectations. In the 2024-2025 academic year, a total of 1,808 people participated in the 113 activities that took place. This project has had the support of the Fundación "la Caixa" from the very beginning. SOCIARTE would not have been possible without this constant support.

Module on "A University Museum"

What is a nursing student doing, sitting silently in a chair in front of Manolo Millares' *De este paraíso* (1969, Of This Paradise) at the MUN, together with the rest of her class? In this section, we'll try to answer this question by highlighting the MUN's status as a university museum.

First of all, it's important to remember that a museum is an institution "at the service of society", in the words of the International Council of Museums (ICOM). This makes us adopt a binding commitment to the abstract entity that is "society", but which is actually made up of specific people. The murals shown in this exhibition are the result of intense work carried out with groups of students, mostly from Pamplona and the surrounding area, in the early stages of their formal education.

Secondly, the MUN is also a university museum and this is an essential feature of its identity. It continues to accompany people throughout their higher education studies and this takes on full significance in the work it carries out with its closest community: the University of Navarra student body, teaching staff and other professionals. It is a university with a total of 17 faculties and schools and approximately 14,000 students from all over the world. At the MUN, we strive to be a useful educational context for university professors and



STUDENTS IN THE WORKSHOP SPACE PARTICIPATING IN ONE OF THE CREATIVE ACTIVITIES OF THE COLLABORATIVE PROJECT "WOMEN IN THE ARTS" (M. CASTELLS)



COLLABORATIVE MURAL CREATED BY THE STUDENTS IN THE PROJECT "THE MULTICULTURAL PYRAMID" (M. CASTELLS)

researchers, and an opportunity to provide technical and, above all, human training for students.

Many different faculties have worked with us in these eleven years. Of note among them are the collaborative projects with the Faculties of Education and Psychology, Medicine and Nursing, and the School of Architecture. In this module, we show another way we work individually with each person. As you can see, we have put together a series of 3D pyramids made by students in the Faculty of Nursing, who have attended several sessions at the Museum this academic year in the context of the class on Palliative Care. In October and November, a total of 132 fourth-year nursing students visited the MUN in two groups, each of which participated in two sessions.

In the first session, a series of exercises was carried out on attention, introspection and the work of a deep and conscious gaze. Subsequently, inside the pyramid, students were encouraged to creatively depict different personal strengths, weaknesses and fears related to palliative care.

In the second session, the importance of the gaze was further explored through the artistic contemplation of two

works in the Museum connected to issues such as suffering, empathy and self-care. Then, back in the workshops, each student worked on the outside of their pyramid to explore ways to transform personal weaknesses into potential strengths and how to better cope with their own fears about palliative care. At the end of both sessions, a general debriefing was held.

With the Faculty of Medicine, workshops on empathy and compassion were also held within the framework of several subjects, which have many points in common with those carried out with the Faculty of Nursing. In fact, we have included some pyramids made by medical students with the pyramids made by nursing students. These kinds of workshops are now scheduled on a regular basis thanks to the commitment that the professionals of these faculties have made and continue to make to address some of the content of their subjects in an innovative way using art. Students' positive assessments of these activities encourage us to continue and improve this work.

In short, the aim of these educational programmes is to help develop the observation skills, self-knowledge and creativity of university students so these competences help them grow as future professionals and as people through meaningful learning experiences. Art thus becomes a valuable, enabling resource for education at the service of any discipline of knowledge and the entire university community.

Museums have an essential research task with the aim of advancing scientific knowledge arising from all their functions and activities. This question is of key importance in a university museum. The MUN Education Department is committed to this task through participation in conferences and congresses, as well as the publication of several educational experiences in monographs and scientific journals. They have been presented either as innovative experiences or conceptually advanced research, including teaching innovation projects. All these publications can be found on the MUN website.



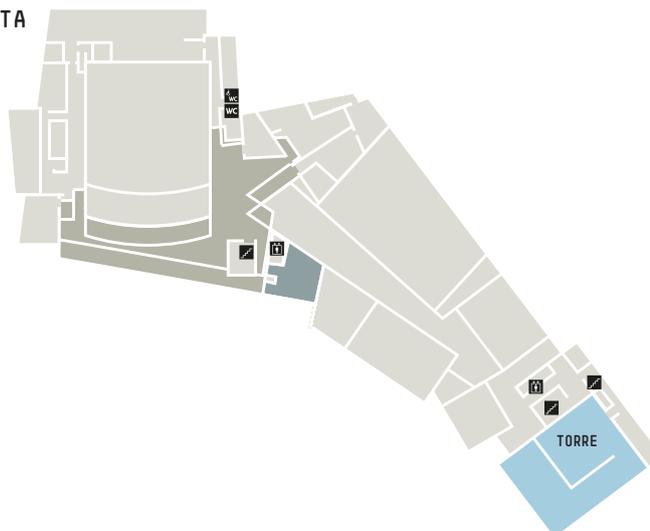
UNIVERSITY STUDENTS FROM THE FACULTY OF MEDICINE CONTEMPLATING THE MONUMENTAL SCULPTURE CABEZA CON MARIPOSAS (MANOLO VALDÉS, 2010). (M. CASTELLS)

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