

## Vampires get their teeth into CaixaForum Madrid

- The exhibition *Vampires: The Evolution of the Myth* takes visitors on a comprehensive journey through the history of these creatures, made legendary by the cinema and now more alive than ever in popular culture.
- The exhibition, jointly organised by La Cinémathèque française and "la Caixa", takes an interdisciplinary approach, focusing particularly on vampires in film, but also exploring how these beings are represented in literature, comics, television and the visual arts, among other media.
- The show includes more than 360 works from some thirty museums and private collections, including photographs, drawings, film costumes, manuscripts, books, comics, posters, paintings, engravings, documents and a range of different objects. Visitors can also view 15 film montages featuring excerpts from more than 60 films and TV series.
- The outstanding exhibits include Bram Stoker's script for the first stage adaptation of *Dracula*, costumes from Francis Ford Coppola's film version of *Bram Stoker's Dracula* and Neil Jordan's *Interview with the Vampire*, engravings by Goya, works by Andy Warhol and Jean-Michel Basquiat, and the mask and other objects used in Werner Herzog's movie version of *Nosferatu the Vampyre*.

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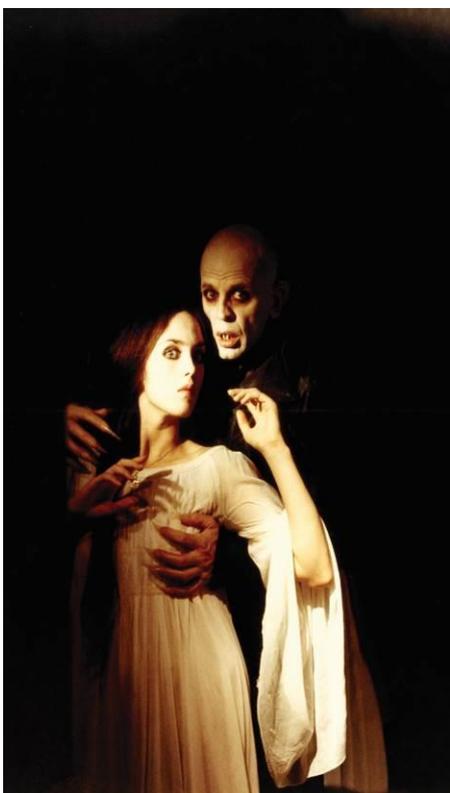
***Vampires: The Evolution of the Myth***. Concept and production: Exhibition jointly organised by "la Caixa" and La Cinémathèque française. **Curator:** Matthieu Orléan, Artistic Advisor for temporary exhibitions at La Cinémathèque française and curator of the exhibition, in cooperation with Florence Tissot. **Venue:** CaixaForum Madrid (Paseo del Prado, 36). **Dates:** From 14 February to 7 June 2020.

 @FundlaCaixa @CaixaForum # VampirosCaixaForum

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**Madrid, 13 February 2020.** At CaixaForum Madrid today, Elisa Durán, Deputy General Director of "la Caixa" Banking Foundation, Isabel Fuentes, Director of CaixaForum Madrid, Isabel Fuentes, and Matthieu Orléan, Artistic Advisor for temporary exhibitions at La Cinémathèque française and curator of the exhibition, presented the show *Vampires: The Evolution of the Myth*.

Within its cultural programmes, "la Caixa" focuses particularly on those artistic manifestations that are considered fundamental in forming the contemporary sensibility. This line of action includes exhibitions devoted to the world of film which, with photography, is the among the most characteristic artistic media in twentieth-century art. For instance, the Foundation has devoted major retrospectives to such great names in the world of cinema as the directors Charles Chaplin, Federico Fellini and Georges Méliès and pioneering studios like Pixar and Disney. Moreover, cooperation with La Cinémathèque française of Paris led to the presentation of earlier joint projects: *Georges Méliès: The Magic of Film*; *Art and Cinema: 120 Years of Exchanges*; and *Film and Emotions: A Journey to Childhood*.



Isabelle Adjani and Klaus Kinski in Werner Herzog's *Nosferatu the Vampyre*. Production: Gaumont (France) / Werner Herzog Filmproduktion (Germany), 1979.

This, the fourth show jointly organised by the two institutions, explores the cinema's fascination with the terrifying figure of the vampire – from Murnau to the *Twilight Saga*, from Dreyer to *True Blood* – and the mark the creature has left on a hundred years of popular culture. Following its presentation in Paris in autumn 2019, the exhibition now makes its Spanish premiere at CaixaForum Madrid before opening at CaixaForum Barcelona in July.

Terrifying, seductive, manipulative, evil, passionate, elegant, wily, repulsive, sadistic, contradictory, melancholy, hilarious... Vampires, both male and female, with all their many facets, have become an intrinsic part of popular mythology. The myth has evolved with the times and has been shaped, above all, by film and, in recent years, particularly by television series. Nevertheless, vampires have also invaded all spheres of culture, from

literature to the comic, as well as the visual arts.

This multidisciplinary show invites us on a journey through the legend of the vampire, which became popular particularly after the publication of Bram Stoker's novel *Dracula* in the late-nineteenth century. But it is the cinema – invented at around the same time as Stoker's book appeared – that really adopted this myth, shaping it into an essential part of the history of the seventh art.

The aim of the exhibition is to immerse the visitor in the world of vampires by establishing connections between various cultural areas. That is why the exhibition itinerary – which is divided into five sections – narrates and illustrates the history of the vampire through a series of different media. Besides film excerpts, for instance, the show also includes photographs, drawings, real costumes and the designers' sketches for them, manuscripts, books, comics, posters, paintings, engravings, documents and a range of other objects.

The 362 pieces from more than 30 museums and private collections include, for example, the mask used in filming Werner Herzog's *Nosferatu the Vampyre*; costumes designed by Eiko Ishioka for Francis Ford Coppola's film version of *Bram Stoker's Dracula*; Bram Stoker's manuscript for the first stage adaptation of *Dracula*; prints from Goya's series *Los Caprichos* and *The Disasters of War*; and works by artists like Andy Warhol, Niki de Saint Phalle and Mike Kelley.

The show also includes works from "la Caixa" Contemporary Art Collection that explore this figure, by such artists as Jean-Michel Basquiat and Cindy Sherman, as well as pieces especially commissioned for the occasion by the likes of Wes Lang and Claire Tabouret. Also included are 15 themed audiovisual montages featuring excerpts from some 60 films and TV series.



Wes Lang. *Fuck the Facts* 2019. Courtesy of the V1 Gallery and Wes Lang, Copenhagen

## A vampire evening with blood donation

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"la Caixa" has prepared a full programme of activities linked to the exhibition, with something for all audiences. The highlights range from a cycle of essential movies such as *Nosferatu*, *Bram Stoker's Dracula* and *Only Lovers Left Alive* to a visual arts season curated by Mery Cuesta, an expert in popular culture.

A particularly exciting activity is *Al caer la noche* ("When Night Falls"), a vampire evening that will take place on March 6 and will include readings, poetry, film, television, and music by Roberta Marrero, Javier Corcobado, José Viruete and Euvripidis and His Tragedies, among others. Moreover, in cooperation with the Spanish Red Cross, visitors will be able to give blood in the plaza outside CaixaForum Madrid. Until April 12, all blood donors in the Community of Madrid will receive a ticket to visit the exhibition.

The programme is completed by activities designed especially for schools and family audiences. In the exhibition rooms itself is Vamp Club, a space for families where visitors can join the vampire community. Different guided tours are also available, even one including an invitation to taste the vampire menu created especially for the occasion, an initiative launched as part of the Eleventh Gastrofestival food and drink extravaganza.

Finally, the exhibition is accompanied by the publication of a catalogue aimed at suggesting a multidisciplinary essay on the subject of vampires with articles by such experts in the subject as Christopher Frayling, Stéphane du Mesnildot and Jordi Costa, among others. These writers were all invited to contribute by the content editors, Matthieu Orléan and Florence Tissot. Each chapter in the catalogue ends with an interview with a director who has made a vampire movie: Francis Ford Coppola (*Bram Stoker's Dracula*); Werner Herzog (*Nosferatu the Vampyre*); Albert Serra (*Story of My Death*); Olivier Assayas (*Irma Vep*); and Bertrand Mandico (*Apocalypse After*). The publication also contains an extensive filmography listing more than 300 vampire films, as well as a series of short essays on various cult films in the genre.

## Immortality, fear and desire

A symbol of the human desire for eternal youth and immortality, the vampire also embodies the rebellious spirit. Occupying different social and historical contexts, the figure suggests an allegory of madness and humanity's ancestral fears. The vampire also embodies the struggle for power and domination and echoes our deepest, most repressed sexual desires and impulses. This is, then, a creature that suggests many interpretations in the fields of psychology, ethnology, anthropology, religion, history and so on.

Accordingly, the exhibition invites the visitor to take a multidisciplinary journey through the universe of vampires, one that began before the birth of the cinema, when these beings formed part of ancestral legends and oral narratives, sometimes based on historical characters. This tradition continued into the nineteenth century, when the myth became a powerful presence in Gothic and horror literature.

The silent movie, particularly from the time of Murnau's version of *Nosferatu* (1922), firmly placed the vampire in popular mythology, and the creature's presence in film continued with Bela Lugosi's performances of Dracula in the 1930s; the film classics (in colour by now) produced by the British Hammer studio; and, finally, more contemporary interpretations featuring vampires with increasingly complex and humanised characters, such as Francis Ford Coppola's *Bram Stoker's Dracula*, Neil Jordan's *Interview with the Vampire* (based on Anne Rice's long series of books), the *Twilight Saga* and television series like *True Blood* and *Buffy the Vampire Slayer*.

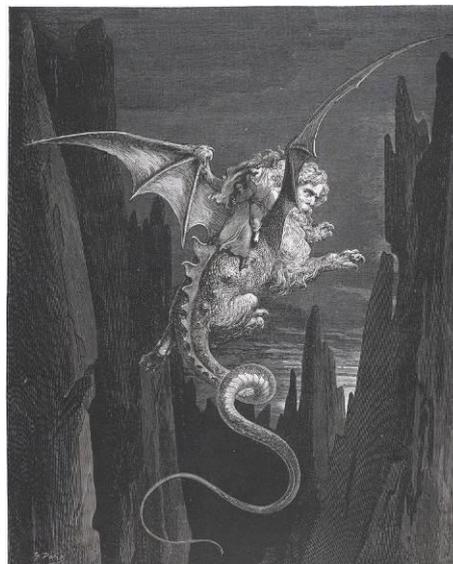
Since the expressionist face of *Nosferatu* first appeared on the screen, vampires have inhabited movies in all their genres: poetic films; political allegories; pure, raw horror; passionate melodramas; comedies; and slasher movies of dubious quality. In recent years, moreover, the vampire has enjoyed an unexpected revival in both teen movies and films exploring the myth in greater depth, from more complex perspectives, by such prestigious directors as Francis Ford Coppola, Jim Jarmusch and Albert Serra.

## Exhibition sections

### Historic vampires

Vampires have appeared in widely varied forms in myths and legends since Antiquity and even biblical times. However, the figure of the vampire as we know it today has its origins in the Middle Ages, in Central Europe, based on a rumour that spread from the cemeteries of countries ravaged by wars and epidemics.

In the eighteenth century, stories of vampires from rural areas of Eastern Europe and Greece began to reach the ears of such enlightened philosophers as Voltaire and Rousseau, who debated their meaning and significance. Straddling the Enlightenment and the Romantic period in his art Goya produced engravings featuring bat-winged monsters. Then, in the nineteenth century, the myth made a powerful appearance in Gothic literature, including such essential works in the genre as *The Vampyre* (1819), by J.W. Polidori, based on an unfinished story by Lord Byron, and Joseph Sheridan Le Fanu's *Carmilla* (1872).



Gustave Doré. Illustration for Dante's *Inferno*. ©  
Bibliothèque Nationale de France

However it was *Dracula* (1897), the novel by the Irish writer Bram Stoker, which finally laid down the rules for the modern vampire and established many of the elements that we associate with the world of vampires: stakes, garlic... Stoker based on his character in two historical figures: Vlad Dracula Tepes, the Impaler of Transylvania, and the Hungarian Erzsébet Báthory, known as "The Blood Countess". The exhibition displays several editions of the novel, as well as Stoker's manuscript for the stage version of his work.

The German expressionist filmmaker F.W. Murnau reworked Stoker's novel in his masterpiece *Nosferatu: A Symphony of Horror* (1922), a work which paved the way for a host of film vampires. The exhibition includes original drawings by the film's artistic producer and script notes from this classic film. In 1979, Werner Herzog directed a remake of Murnau's film entitled *Nosferatu the Vampyre*, and costumes and the mask worn by actor Klaus Kinski, along with other objects from the set, are included in this exhibition.

### Poetic vampires

The cinema also has shares certain characteristics with vampires: it is an artform that is seen in the dark, that does not age, that is eternal. Perhaps that is why the relationship between film and vampires has given so much fruit. In the 1910s, certain Hollywood stars began to be known as “vamps”. The first actress to receive this epithet was Theda Bara (1882-1956), an erotic, magnetic personality. The artist Cindy Sherman portrays herself as the “vamp” Judith in a 1990 work since acquired for the “la Caixa” Contemporary Art Collection.

Another actor forever linked to his role as a vampire is Bela Lugosi (1882-1956), who first played Dracula on the stage, triumphed in film adaptations in the 1930s, and created the seductive, aristocratic, cape-wearing character. Andy Warhol, used the image of this actor in his silkscreen *The Kiss* (1963). The American pop artist also made a foray into the world of vampires when he produced the film *Blood for Dracula* (1974), directed by Paul Morrissey of The Factory and starring Udo Kier and Joe Dallesandro.

### Political vampires

Although vampire movies are usually catalogued as fantasy, they have deep roots in reality, as they suggest political allegories. Indeed, according to period and setting, the vampire has re-emerged as a communist spy, a corrupt capitalist, a guru operating outside the law or a penniless drug addict. The vampire is a metaphor for the dangers that destabilise society.

For example, in Louis Feuillade’s ten-episode film serial *Les Vampires* (1915-1916), a gang of criminals known as The Vampires is causing chaos in Paris. The figure of the vampire has also been used protest against abuses perpetrated by politicians and savage capitalism. See, among other material, the posters that turned Richard Nixon and Margaret Thatcher into vampires.

Contemporary artists such as Mike Kelley, Marcel Dzama and Jean-Michel Basquiat also explore this link with reality. In a 1962 work, for instance, Niki de Saint Phalle built a vampire altar-tomb. Moreover, contemporary vampires suffer from marginalisation, drug abuse and diseases like AIDS in, for instance, Abel Ferrara’s *The Addiction* (1995) and Jim Jarmusch’s *Only Lovers Left Alive* (2013).



John Karlen, Danielle Ouimet and Delphine Seyrig in *Les lèvres rouges* (*Daughters of Darkness*, 1971), directed by Harry Kümel.  
 Photo: Virginia Haggard Leirens / All rights reserved

### Erotic vampires

The vampire is an eminently sexual being. Obsessed with reproducing, turning humans into new vampires by sucking their blood, the creature is driven by a compulsive, all-devouring libido. Whether male or female, the vampire often cuts a highly seductive figure. Few of their victims, whatever their gender or status, can resist the vampire's charm.

It is no coincidence that the cinema has spawned a large number of erotic films in which vampires are the central characters. While remaining within the conventions of the day, for example, films made by the British production company Hammer squeezed all they could out of Dracula's sex appeal. Many of these movies, which often featured chauvinist portrayals of women, blended eroticism with parody. Moreover, the vampire's sexuality was always free from bourgeois codes as regards both sexual choice and gender conventions. The surrealist painter Leonor Fini, for example, portrayed Carmilla, the heroine of the first novel to take a female vampire as the protagonist, written in the nineteenth century, as openly lesbian.

Much of this section is devoted to the *Bram Stoker's Dracula* (1992), the film directed by Francis Ford Coppola that remains very faithful to the original novel, which also included eroticism, although in the case of the movie to reflect a passionate love lasting down through the centuries. From this acclaimed film, the exhibition features costumes and sketches by the Japanese designer Eiko Ishioka, which won her an Oscar for Best Costume Design. Other exhibits include the costumes worn by Tom Cruise and Kirsten Dunst in Neil Jordan's *Interview with the Vampire* (1994).

### Pop vampires

Besides film and literature, vampires also invade every corner of pop culture. They appear in role-play, in comics and in video games. They are still supernatural beings, but they are now free from the rules of the traditional vampire and can be fun, loving and lead normal lives like other minorities, integrated into society and enjoying the same rights as humans, as in the series *True Blood*.

Vampires have also become teen heroes (and the protagonists of bestselling series) like the long-suffering Edward Cullen in the *Twilight* novels and movie saga, in which the accent is on romance rather than horror. In the TV series *Buffy the Vampire Slayer*, also aimed at teenage audiences, the protagonist fights monsters that have completely blended in with society and are indistinguishable from humans. In other examples, we see vampires trying to be happy and raise a family, like those in Anne Rice's *Interview with the Vampire* saga. And so the viewer ends up actually identifying with these creatures.

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## ACTIVITIES PARALLEL TO THE EXHIBITION

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### LECTURE BY THE CURATOR

**Thursday, 13 February 2020**

Matthieu Orléan, curator of the exhibition and Director of Temporary Exhibitions at La Cinémathèque française, will present the exhibition and describe the details behind the project.

### VISUAL ARTS SEASON

***DAMNED VAMPIRE! THE MYTH, INSIDE AND OUTSIDE THE CINEMA***

From 3 March to 23 April 2020

Cycle curated by Mery Cuesta, art critic, exhibition curator, teacher and cartoonist. Expert in popular culture and subcultures.

The cycle "Damned vampire! The Myth, Inside and Outside the Cinema" focuses on the various connotations that the vampire myth adopts in fields like film, but also the visual arts, fashion, TV series, subcultures, feminism, etc. The vampire, a cursed outsider, represents a certain spirit: that of rejection of normality and, beyond that, of transgression. This cycle suggests a kaleidoscopic view of the value of the vampire myth today, exploring its aesthetic and symbolic implications as we enter the twenty-first century.

- ***Transformations of the Vampire Myth in the Twenty-First Century***

**Round table with Javier Arries, Pere Parramon and Mery Cuesta**

Tuesday, 3 March 2020 7.30 pm

Although the cinema seems to be the main source from which to approach the myth of the vampire, this creature has also been appeared in the twenty-first century in series, literature, fashion, the visual arts, the new occult movements, makeup and cosplay, subcultures and so on. This round table proposes a transversal approach to the transformation of the figure of the vampire in the 21st century from the current perspective.

With Javier Arriés, BSc in Physical Sciences from the University of Madrid in Alcalá de Henares, specialising in Earth and Cosmos Physics, and Pere Parramon, BA in Art History and MA in Communication and Art Criticism from the University of Girona.

- ***The vampire: fantasy, myth and reality***

Thursday, 26 March 2020 7.30 pm

How has the vampire myth been transmitted through oral culture and literature? This talk explores the origin of the vampire's legendary attributes, such as their attraction to blood, aversion to sunlight and fear of holy symbols. The eternal outsider has maintained these characteristics even to the present day,

becoming an important presence in Gothic culture and surviving as a cyclical trend.

By Clara Tahoces, researcher into unusual and mysterious subjects and editor and reporter for the television programme Cuarto Milenio.

- ***The female vampire: contemporary origins and transgressions***

1 April 2020 7.30 pm

The figure of the female vampire is often overshadowed by that of the male in popular culture, at times over-simplistically portrayed as sexually insatiable and perverse. This session will look at the theme of the female vampire from its origins in classical mythology to the present. From the figure of Lilith in the Judeo-Christian religion to the way the nineteenth-century *femme fatale* became linked to the figure of the vampire, clinical vampirism and the subversive appropriation of the vampire by contemporary artists.

By Montserrat Hormigos, PhD in Audiovisual Communication and Discourse Theory and BSc in Information Sciences from the University of Valencia.

- ***The vampire on audiovisual: from Nosferatu to Penny Dreadful***  
**A conversation between Paco Cabezas and Desirée de Fez**

Thursday, 23 April 2020 7.30 pm

The audiovisual medium is the ideal means of expression for the figure of the vampire. The cinema is a play of light and shadow, an illusion in which death and resurrection are natural events, bodies do not age and cameras are not reflected in mirrors. The audiovisual environment is the vampire's natural territory, the living environment where this creature can grow and develop. The filmmaker Paco Cabezas and the film critic Desirée de Fez will talk about the myth of the vampire in movies and on television based on the former's links to the horror film and his work as the director of several episodes in the series *Penny Dreadful*.

## FILM SEASON

### **FEAR AND PLEASURE. VAMPIRE MOVIES**

From 27 March to 29 May 2020

Season curated by Toni Vall, film critic

Vampires; eternal romantics, tortured, wounded spirits doomed to heartbreak, always thirsting for blood, the victims of misfortune. And also powerfully inspirational characters, the perfect fodder for literature and film. The four films in this cycle fully demonstrate the artistic potential of these creatures whose existence has never been proven but which have dwelled in the imagination of artists and our dreams since time immemorial. Since Bram Stoker first imagined the origin myth of Dracula, countless movies have explored the world of vampires in an effort to unravel its mystery.

- **NOSFERATU** / F.W. Murnau, 1922, Germany. Original version with Spanish subtitles  
Friday, March 27, at 7.30 pm  
F.W. Murnau's film adaptation of *Dracula* is a seminal, epiphanic, a masterpiece of German expressionism and an essential work in the history of cinema.
- **DRACULA** / Terence Fisher, 1958, UK. Original version with Spanish subtitles  
Friday, April 3, at 7.30 pm  
Fisher suggests the most carnal and erotic depiction of the male vampire, the inhabitant of a cursed mansion with a growing hunger to revenge the death of his beloved.
- **BRAM STOKER'S DRACULA** / Francis Ford Coppola, 1992, USA. Original version with Spanish subtitles  
Friday, 8 May, at 7.30 pm  
Brings a gothic, operatic vision to Bram Stoker's novel. An inspired, poetic work, surely the most romantic and desperate version of this literary myth.
- **ONLY LOVERS LEFT ALIVE** / Jim Jarmusch, 2013, UK. Original version with Spanish subtitles  
Friday, 29 May, at 19:30  
Jim Jarmusch presents a daring, experimental love story between vampires throughout eternity, set in poetically desolate Tangier and Detroit.

## FAMILIA

### FAMILY AND EDUCATIONAL SPACE

#### VAMP CLUB

Recommended for families with children from 12 years of age.

Following the visitor's immersion into the universe of artistic representations of vampires in the exhibition, Vamp Club opens its doors to new members, who will produce a visual illustration of their activities. We propose a creative experience in which you can design the community's communication resources: movie posters, posters for scientific conferences and even the restaurant menu. Vamp Club is a space within the exhibition designed primarily for family audiences where an activity is proposed that invites participants to explore, freely and creatively, some of the aspects of the exhibition.

#### FAMILY VISIT

##### "VAMPIROLOGY". A MULTI-FACETED EXPLORATION OF THE MYTH

Sundays and holidays at 10 am

Recommended for families with children from 12 years of age.

Why are vampires so fascinating? If you want to conduct an active, participatory family research project, this is the visit for you! Turn yourselves into teams of anthropologists, scientists, vampires, researchers and historians whose cultural analyses, supported by the education team, will suggest new hypotheses and address the myth of the vampire from multiple perspectives. The visit is designed especially for families and includes a tour of the exhibition and participatory activities inside the exhibition space. Led by a mediator, the visits are based on one of the main themes of the exhibition, which you will explore taking into account the works on show.

## EduCaixa

### ***"Vampirologists". A participatory visit to Vampires***

Secondary education, baccalaureate and vocational training

Why are vampires so disturbing and so fascinating? Why is it that we establish such powerful connections with this character? What does it embody? In this participatory visit, designed especially for young audiences, pupils immerse themselves in the myth of the vampire. They construct a creative practice to analyse the vampire through anthropology, history, literature, psychology, film and other forms of expression used in popular culture, such as comics and fanzines.

### ***Guided visit***

Secondary education, baccalaureate and vocational training

The vampire is a fascinating, hypnotic mythical creature that is profoundly disturbing to us and has had great impact on Western pop culture in the last two hundred years. Vampires are spectral beings, ambiguous and nocturnal, the very essence of otherness. In this guided tour, pupils will discover various historical, artistic, poetic and psychological interpretations of the figure of the vampire and why its image has persisted for so long in contemporary culture.

### **Presentation to teachers**

Wednesday, February 19, at 5.30 pm

by **Alexis Borràs**, Director of Digital Films, an audiovisual production company specialising in film and visual culture education, and a lecturer at the Autonomous University of Barcelona (UAB) and the Open University of Catalonia (UOC).

**Found!****NOCHE FOUND! (FOUND NIGHT!)****WHEN NIGHT FALLS. A VAMPIRE EVENING OF POETRY, PASSION AND LAUGHTER**

Friday, 6 March 2020

La Noche Found! (Found Night!) proposes an experience that revolves around the vampire as a major myth in popular culture and is based on play and the senses. Emphasising the essence of the vampire as a romantic, passionate, instinctive and impulsive being, we explore the Gothic imagery that surrounds these creatures and the amazing landscapes that they inhabit through readings, poetry, B movies, television, music and much more.

- 7.30 pm: **Reading of the final chapter of *Dracula* accompanied by music, by Roberta Marrero**  
Dramatic reading of the ending of Bram Stoker's *Dracula* (1897), the iconic novel that introduced the vampire to the popular imagination in the nineteenth and twentieth centuries. Read by Roberta Marrero, accompanied by piano and musical saw.
- 8.15 pm: **"Fingir lágrimas de sangre" ("Faking tears of blood"), a poetry recital by Javier Corcobado**  
Javier Corcobado recites from his own poems, most of them already published in his various collections, along with new pieces written for the occasion. Through these works, he will explore the phenomenon of the vampire in relation to dystopian society, addictions and over-population.
- 9 pm: **"Spanish Vampire Show" with José Viruete and Mery Cuesta**  
A session featuring screenings of excerpts from Spanish vampire films followed by a discussion. The films selected include cult adaptations and experimental cinema, as well as examples of *fantaterror* – horror and fantasy movies made in Spain in the 60s and 70s. This humorous journey with José Viruete and Mery Cuesta will build up kaleidoscopic image of the vampire in the contemporary Spanish imagination.
- 10.15 pm: **Vampire music recital with Evripidis and His Tragedies**  
A show that combines the recital and the musical, in which Evripidis Sabatis performs intimate, stripped-down versions of his vampire-related songs, for this is a theme he has turned to frequently throughout his recording career.
- Other activities:
  - From 7 to 10 pm: Exhibition open to the public
  - From 7 to 10 pm: "Vamp Club" workshop

- From 5 to 9 pm: Exterior plaza: **Special blood donation opportunity.**  
In cooperation with the Spanish Red Cross and in support of the blood donation campaign for the Community of Madrid transfusion centre.

## VISITS TO THE EXHIBITION

- **Guided tours**

Fridays at 6 pm, Saturdays at 12 noon and 7 pm, Sundays and holidays (except "Sundays with Aperitif") at 12 noon.

The tour is guided by a mediator who, after consultation with the participants, will present the key themes of the exhibition, contextualising them and resolving and doubts and answering any questions that may arise.

- **Guided tour and themed menu**

From 14 to 23 February 2020. Fridays, Saturdays and Sundays at 1 pm

This activity, which forms part of the programme for the Eleventh Gastrofestival, comprises a guided tour including a tasting menu at our restaurant-cafeteria, designed especially for the exhibition. Each dish on the menu refers to some element in the collective imagination about the myth of the vampire, beginning with a Bloody Mary and ending with a Dracula Dessert.

- **Guided tours for groups**

CaixaForum offers guided tours temporary exhibitions to cultural organisations, associations, collectives and groups of friends. With a maximum of 30 people per group, these tours last one hour and can be given in various languages.

- **Tours with coffee-debate / Vermouth and debate / Tours with coffee-debate for groups**

Coffee-debate: Thursday, February 27, March 19, April 16 and May 28, at 5 pm

Aperitif and debate: Sunday, February 16, March 15, April 19, May 10 and June 7, at 12 noon.

A tour adapted to the themes that most interest the visitors, guided by a mediator. At the end, the participants can share their opinions over a chat accompanied by a coffee, vermouth or similar.

# ***Vampires: The Evolution of the Myth***

From 14 February to 7 June 2020

**CaixaForum Madrid**

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**Times**

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Tel. 900 223 040  
Monday to Sunday, from 9 am to 8 pm

**Ticket sales**

CaixaForum ticket offices and  
[www.CaixaForum.es](http://www.CaixaForum.es)

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