FRENCH MODERNS:
Monet to Matisse, 1850–1950

Claude Monet, *Rising Tide at Pourville*, 1882, Brooklyn Museum

Fernand Léger, *Composition in Red and Blue,* 1930, Brooklyn Museum

TEACHER'S STUDY GUIDE
Winter–Spring 2019

Contents

Vancouver Art Gallery
Teacher's Guide for School Programs

The exhibition *French Moderns: Monet to Matisse, 1850–1950* includes sixty works from the Brooklyn Museum's renowned European collection, which identifies France as the artistic centre of international Modernism from the mid-nineteenth to mid-twentieth centuries.

This guide will assist you in preparing for your class tour of the exhibition *French Moderns: Monet to Matisse, 1850–1950.* It also provides follow-up activities to facilitate discussion after your visit to the Gallery. Engaging in the suggested activities before and after your visit will reinforce ideas generated by the tour and build continuity between the Gallery experience and your ongoing work in the classroom. Most activities require few materials and can be adapted easily to the age, grade level and needs of your students. Underlined words in this guide are defined in the Vocabulary section.

The tour of *French Moderns: Monet to Matisse, 1850–1950* has three main goals:
- to introduce students to the work of a variety of modern artists and different genres,
- to consider diverse artistic movements that defined Modern art from the late nineteenth to early twentieth centuries,
- to explore individual artworks in terms of ideas, materials, techniques and inspiration.

THE EXHIBITION
French Moderns: Monet to Matisse, 1850–1950

The exhibition *French Moderns: Monet to Matisse, 1850–1950* includes sixty paintings and sculptures from the Brooklyn Museum's European Collection and three additions from the Vancouver Art Gallery's collection.

Over the span of a century, Paris played a pivotal role in the rise of modern art. This exhibition, drawn from the Brooklyn Museum's collection of French modern art, examines art produced in France between the French Revolution of 1848 and the end of World War II, an era of deep intellectual, political and social evolution. Spurred by the industrial growth of the Second Empire in the 1850s and 1860s, Paris was the artistic hub for modernity with its galleries, annual salons and spectacular world's fairs. New styles and movements emerged that turned away from the traditional models and hierarchies of the French Academy of Painting and Sculpture, established in 1648, to embrace modern life and ideas.

Varying in scale, style and media, the sixty-three paintings and sculptures on view explore the new forms of representation and abstraction forged in France through war and peace. These works exemplify the avant-garde movements that defined Modern art from the late nineteenth to early twentieth centuries, and trace the formal and conceptual shift from naturalism to abstraction, and from the pictorial to the idea. The exhibition begins with the landscapes of Jean-Baptiste-Camille Corot and the birth of *plein-air* (outdoor) painting, moving through the Realism of Gustave Courbet to the Surrealism of Yves Tanguy. In addition to presenting paintings by notable French-born painters such as Paul Cézanne and Claude Monet, the exhibition represents some of the many foreign artists attracted to the vibrant art scene in France, such as Marc Chagall and Giovanni Boldini.

Organized by the Brooklyn Museum and curated by Bruce Grenville and Emmy Lee Wall

PREPARING YOUR STUDENTS: Nudes in Art

The tour does not focus on images containing nudity, but students may see some images of the nude body as they walk through this exhibition. It can be helpful to talk with students beforehand about images of the nude in art, and to encourage them to examine their own responses to the work and to think about why an artist might choose to include a nude body in a work of art.

A good place to begin is simply to inform students that some of the works of art they will see when they visit the Gallery will contain images of nude bodies. People who visit the Gallery have all kinds of different responses to these images. Some people laugh, others feel embarrassed or uncomfortable. All of these responses are normal. But why? Why is the body so humorous and/or embarrassing? Ask the students whether they fall into hysterical laughter when they are in the shower or bath. Probably not. Part of the surprise of seeing a nude figure in a museum is just that: we are accustomed to our unclothed bodies only in private. To see one in public is a shock. Artists know this too. In showing the nude body, they remind us that the human body can mean many things.

Nudity can be a symbol of:
- Privacy: The artist observes a very private moment when the person in the artwork is alone or with someone he or she loves.
- Innocence: Many Christian religious images produced over the last five hundred years include images of angels figured as nude babies, and the Christ child is often depicted nude. Like all babies, these figures are innocent, indifferent to their nudity.
- Bravery: When Michelangelo sculpted the famous statue of David, he spoke of David's nudity as a symbol of bravery. David faced a giant without any protection on his body, relying on his faith and his skill to keep him safe.
- Vulnerability: Nudity can represent a lack of defence—a person who has nothing and has nowhere to hide.

What are you wearing?
Another way to approach this topic is to think about clothing instead of nudity. What do clothes tell us about a person? Clothing can send messages about:
- the time in history
- age and culture
- wealth and style
- the wearer's profession
- stereotypes and expectations

Some artists and art historians suggest that the nude figure is set free from all of the "distracting" information transmitted by what we wear, and becomes just a human being, from any time, place or culture.

ARTISTS' BACKGROUNDS

The following background information highlights some of the artists whose work may be explored in the school tour.

Eugène Louis Boudin (1824–1898)
Born in the port city of Honfleur, France, Boudin found the seaside a source of inspiration throughout his career. He advocated painting en plein air to capture the play of light on water and clouds. These methods deeply influenced his younger friend Claude Monet, who often worked beside him. Boudin said, "Everything painted on the spot has a strength, a power, a vividness." Boudin's bright and sketchy seascapes were a link between the tradition of French Realism and Impressionism. Boudin is recognized as an important forerunner of the Impressionists.

Claude Monet (1840–1926)
Born in 1840 in Paris, Monet moved with his family to Le Havre, on the coast of France, when he was six. He met Eugène Boudin, who became his mentor and taught him to use oil paints and outdoor (en plein air) techniques for painting. Claude Monet became the leader of the French Impressionist movement and is credited with giving the movement its name. As an inspiring talent and personality, he was crucial in bringing its adherents together. Interested in painting in the open air and capturing natural light, Monet would later bring the technique to one of its most famous pinnacles with his series paintings, in which his observations of the same subject, viewed at various times of the day, were captured in numerous sequences of paintings. At his home in Giverny, Monet created the water-lily pond that served as inspiration for his last series of paintings. He was masterful as a colorist and as a painter of light and atmosphere.

Pierre-Auguste Renoir (1841–1919)
As a young man, Pierre-Auguste Renoir worked in a porcelain factory in Paris to help support his family. There he demonstrated artistic talent, and he took lessons to prepare for entry to École des Beaux Arts. In 1862 he began studying art in Paris, where he met other artists, including Claude Monet. He was inspired by the style and subject matter of Pissarro and Manet, earlier Modern painters. After a series of rejections by the Salon juries, he joined with Monet, Sisley, Pissarro and other artists to mount the first Impressionist exhibition in April 1874, where he displayed six paintings. His works were comparatively well received. He did many portrait commissions and became successful and fashionable. He travelled, and became known for landscapes and scenes of daily life. His paintings are noted for their vibrant light and colour, most often focusing on people. Renoir's Impressionist style suggests the details of a scene through freely brushed touches of colour so his figures softly blend with one another and their surroundings. In the late 1860s, through the practice of painting en plein air, he and his friend Claude Monet discovered that the colour of shadows is not brown or black, but the reflected colors of the objects surrounding them, an effect known as diffuse reflection. A prolific artist, Renoir created thousands of paintings.

Berthe Morisot (1841–1895)
Morisot was born into an affluent family, and her interest in art was encouraged. She was among the Impressionists, who focused on depicting light in all kinds of settings. She married Édouard Manet's brother Eugène and became a central figure among Impressionists, painting en plein air and exhibiting in the Impressionist exhibitions in Paris. As a woman, she was bound by conventions, and much of her work focused on women's lives in the late nineteenth century. Most of her paintings include domestic scenes of family, children, women and flowers, showing modern life as it was experienced in spaces associated with women: at home, in the garden or in a park.

Paul Cézanne (1839–1906)
Paul Cézanne was born and raised in Provence, France. Against his father's wishes, he decided to become an artist and moved to Paris to achieve his goal. Along with many important Impressionist painters, he exhibited his work in the first Salon des Refusés, an exhibition displaying work rejected by the Paris Salon, in 1863. Although Cézanne exhibited with the Impressionists on many occasions, his work is considered to best exemplify Post-Impressionism. He is often described as the artist who formed a bridge between nineteenth-century Impressionism and twentieth-century Cubism.
Cézanne's often repetitive, exploratory brushwork is highly characteristic and clearly recognizable. He used planes of colour and small brushstrokes to form complex fields and structured order. Much of his early work is concerned with the figure in the landscape imaginatively painted. Later in his career, he became more interested in working from direct observation and in simplifying naturally occurring forms to their geometric essentials.

Henri Matisse (1869–1954)
Henri Matisse was born in France. As a young man he started studying law in Paris, but left to study art. He joined the studio of French painter Gustave Moreau in 1892. Matisse's attitude toward painting, that "colours must be thought, dreamed, and imagined," contributed to his expressive use of colour. Many styles influenced Matisse, from academic still lifes to the loose brushwork of the Impressionists and the Post-Impressionists' use of colour. He started using pure colours and the white of exposed canvas to create a light-filled atmosphere in his Fauve paintings. The Fauvist movement, which simplified or distorted form and emphasized colour, was short lived, but it had an influence on Modern art. By 1910 painters were no longer working in the Fauve style, and Matisse moved on to create simplified forms against flat planes of colour.

Auguste Rodin (1840–1917)
Rodin was born in Paris in 1840. As a teenager he was rejected by the Grande École des Beaux-Arts, but gained experience at the Petite École, a trade school where he studied drawing. Rodin's education was varied, and he gained acute observational skills over hours memorizing the masters at the Louvre and studying animal forms at the Jardin Des Plantes (Paris' Zoo). Emphasizing naturalism and simplicity, he invented his own subjects and became credited as the originator of modern sculpture. He is known for his expressive depictions of the human form in bronze and marble. An iconic example is *The Thinker.*
Rodin created unconventional pieces and elicited strong responses from many critics. Interested in truth over perfection, he developed a style that includes disproportionate, heavy-limbed figures, such as his *Monument to Balzac*, depicting the writer in a monk's robe with a stack of books. Created by one of the most influential artists of the late nineteenth and early twentieth centuries, Rodin's work is a link between traditional and modern art.

Chaïm Soutine (1893–1943)

Chaïm Soutine was a Russian painter of Belarusian Jewish origin. Known as an Expressionist artist, Soutine lived and worked in Paris at the height of the modern era. He attended the École des Beaux-Arts, where he developed a unique painting technique. Soutine was innovative in the way he chose to represent his subjects: a thick impasto of paint covering the surface of the canvas, visible brushwork, unique forms and a vivid colour palette, which revealed his inner torment. Despite dominant trends toward abstraction during that time, Soutine maintained a firm commitment to recognizable subjects, producing a full range: still life, landscape and figure paintings.

Raoul Dufy (1877–1953)

Raoul Dufy was born in Le Havre, on France's channel coast, and as an artist he depicted scenes of boating, beach-going and maritime leisure activities. He became bolder in his colours and moved away from Impressionistic realism to be influenced by Fauvism and "beheld a miracle of the creative imagination at play, in colour and in drawing." He developed his colourful style with broad brushstrokes and is noted for scenes of open-air social events.

Marc Chagall (1887–1985)

Marc Chagall was born in Russia of Jewish origin. He moved to France in 1927 and was an early Modernist associated with several major artistic styles. He was influenced by Fauvism and Cubism, and his art took on the bright, nonrepresentational colours and spatial experimentations of those movements. He created works in many formats over his long life.

Fernand Léger (1881–1955)

Léger was a French painter influenced by modern industrial technology and Cubism. He was born in France, and as a young man he trained as an architect. At age twenty-five he began to work as a painter. The influence of Impressionism showed in his work until he saw a Cézanne retrospective in 1907, and his work began to emphasize geometry and drawing. Leger developed a personal form of Cubism that critics termed "Tubism" for its emphasis on cylindrical forms. Léger's paintings became increasingly abstract with tubular, conical and cubed forms in patches of primary colours plus green, black and white.

Yves Tanguy (1900–1955)

Yves Tanguy was a French Surrealist painter. He was born in France, and as a young man spent some years in military service. On returning to Paris, he saw a painting by the Surrealist Giorgio de Chirico and was so impressed that he became a painter in spite of having had no formal training. Tanguy's paintings have a unique, recognizable style of non-representational surrealism. They show vast abstract landscapes in a limited palette of colours with some contrasting colour accents. These alien landscapes have abstract shapes with an organic look. His paintings are cited as exemplifying the use of biomorphic form. Biomorphism models artistic design on naturally occuring patterns or shapes reminiscent of nature and living organisms.

PRE-VISIT ACTIVITY: About the Artists (intermediate and secondary students)

Objective:
Students read, research and share information about some of the artists represented in *French Moderns: Monet to Matisse, 1850–1950.*

Materials:
- ❑ writing materials
- ❑ access to the Internet. Some useful websites:
  www.artcyclopedia.com
  www.wikipedia.com
  www.artandculture.com
  www.biography.com
- ❑ Artist Information Sheet (page 9), Student Worksheet (page 12)

Process:
1. Divide the students into groups. Cut up the Artist Information Sheet (page 9) and assign one artist to each group.
2. Give each group a copy of the Student Worksheet (page 12), and ask them to transfer the information about their artist to the appropriate box.
3. Have students figure out what they need to know to complete the section on their artist, and find it on the Internet, either at home or at school. Older students can find more information; younger students, just the basics.
4. Ask each group to find/copy/sketch a piece of work by their artist on a separate piece of paper. Do not label the sketches with the artist's name or any other information.
5. Have each group present the information on their artist while the rest of the class adds the information to their worksheets.
6. After the presentations, lay out the images and have the class guess which image is by which artist.

Conclusion:

Discuss the following:
- What were some of the most interesting things that the students learned or discovered?
- Which artists and/or kinds of artwork made the students curious about seeing the actual work in the exhibition?
- Are there any artists, ways of working or ideas that the students would like to know more about?

Artist Information Sheet

Édouard Manet (1832–1883)
- Leading French artist in the transition from <u>Realism</u> to <u>Impressionism</u>
- Had a passion for art from an early age and became an artist against family's wishes
- Painted everyday scenes of people and city life
- Prefered to work from subject matter that was directly in front of him

Claude Monet (1840–1926)
- Leader of the French <u>Impressionist</u> movement
- Painted outside in the open air
- Explored the changing quality of light and colour in landscapes
- Interested in capturing natural light at different times of the day
- One of the most significant and popular figures in modern Western painting

Pierre-Auguste Renoir (1841–1919)
- Began painting in a porcelain factory to help support his family
- Leading painter in the development of the <u>Impressionist</u> style
- Rapid, sketchlike technique
- Vivid colour palette of warm reds, cool blues and lush greens and yellows

Raoul Dufy (1877–1953)
- French painter from the port city of Le Havre
- Developed a colourful, decorative style
- Noted for scenes of open-air social events
- Adopted style and manner of <u>Fauvism</u> using bold colour and broad brushstrokes

Berthe Morisot (1841–1895)
- One of the founding members of the French <u>Impressionists</u>
- Focused on depicting light in all kinds of settings
- A woman whose work focused on life associated with women in homes, gardens and parks

Paul Cézanne (1839–1906)
- Studied art and exhibited with <u>Impressionist</u> painters
- Became known as a <u>Post-Impressionist</u> who paved the way for future artists
- Used small, repetitive brushstrokes
- Painted landscapes, still lifes and portraits

Fernand Léger (1881–1955)
- French painter, sculptor and filmmaker
- Studied architecture before becoming a painter
- Influenced by industrial technology and Cubism
- <u>Modernist</u> painter who experimented using strong colours, geometric shapes and biomorphic forms

Marc Chagall (1887–1985)
- Born in Russia, a major Jewish artist using themes of his childhood in Vitebsk
- Pioneer of <u>Modernism</u> who synthesized the art forms of Cubism, Symbolism and <u>Fauvism</u>
- Used bright, nonrepresentational colours and spatial experimentations

Henri Matisse (1869–1954)
- Studied law before turning to painting
- Experimented with many different artistic styles, techniques and materials
- In early 1900s was leader of <u>Fauvism</u>, later influenced by Cubism
- Pictures full of decorative patterns of lines and colours

Auguste Rodin (1840–1917)
- French sculptor who had huge influence on <u>Modern</u> art
- Worked hard studying artists of the past and creating sculptures
- Created strong, realistic figures
- Made statues of metal and carved stone
- Known for several works including *The Thinker*
- Successfully conveyed ideas and emotions through poses and bold composition

Chaïm Soutine (1893–1943)
- Born in Lithuania, moved to France in 1913
- Known as an <u>Expressionist</u> for conveying intense feeling through his work
- Inspired by great artists of the past such as Rembrandt
- Developed unique style of painting using thick impasto of paint and visible brushstrokes

Yves Tanguy (1900–1955)
- French <u>Surrealist</u> painter
- Unique style of abstract landscapes
- Experimented with otherworldly landscapes and biomorphic forms

Modern European Art Movements

Realism (c. 1840–1870)
Realism began in France as a reaction to classic academic art. Inspired by the democratic reforms made during the French Revolution (1789–99), as well as developments in photography in the early 1800s, realist painters focussed on subjects and social classes that were not previously associated with high art, and began depicting contemporary life from direct observation. Their vision became known as the "Modern."

Impressionism (c. 1860–1885)
Impressionism, which originated in France, can be distinguished by loose, broken brushstrokes, non-naturalistic colours and a focus on the effect of light within a painting's composition. Despite the fact that Impressionist works took traditional forms, such as landscapes and portraits, the movement was considered anti-academic. The use of bright, unblended colours combined with the painting of modern-day subjects shocked audiences in Europe.

Post-Impressionism (c. 1885–1905)
The term "Post-Impressionist" was applied to artists working in France who were interested in carrying forward the developments of Impressionism, but who pushed the movement further by representing phenomena beyond what the eye sees. Post-Impressionism gave artists the freedom to distort forms, simplify colours and add symbolism to their paintings. The development of synthetic pigments also added a sense of the unnatural to the bright colours in these works.

Fauvism (c. 1905–1910)
The Fauvists were a group of young painters, centred around Matisse, whose work was characterized by strong colour and powerful brushstrokes. When they exhibited together in the 1905 Salon in Paris, they were named "fauves" (wild beasts). Fauvism was about a composition-based arrangement of colours and planes on a canvas. The artists aspired to pure colours and dismissed naturalism, depth of perspective and the association of colour with object.

Expressionism (c. 1905–1925)
The Expressionist movement began in Germany in 1905 and was soon embraced by artists across Europe. Rather than depicting nature as it appears, Expressionist artists distorted reality to convey their subjective experiences. Many Expressionist works feature a flat dimensionality, visceral paint application and spontaneous brushwork. With the advent of World War I, many artists adopted this style as a reaction to the horrors of war.

Surrealism (c. 1920–1966)
A cultural movement seeking to express unconscious thoughts and feelings, surrealist artworks feature the element of surprise, unexpected juxtapositions, unnerving illogical scenes and strange creatures. Surrealists developed painting techniques that allowed the unconscious to express itself. Surrealism was individually expressed. No two artists worked in the same way.

Student Worksheet

	Personal Information	Type of Art/ Movement	Known for	An Artwork
Claude Monet				
Pierre-Auguste Renoir				
Édouard Manet				
Berthe Morisot				
Paul Cézanne				
Raoul Dufy				
Chaïm Soutine				
Henri Matisse				

Auguste Rodin			
Marc Chagall			
Fernand Léger			
Yves Tanguy			

PRE-VISIT ACTIVITY: Seascapes
(all levels)

Objective: Students compose and produce a seascape considering composition and viewpoint, using oil pastels and paint.

Discussion: Claude Monet and Eugène Boudin were committed to working en plein air to capture the effect of light on water and clouds in patches of colour. Claude Monet's elevated viewpoint allows us to see movement and more of the turbulent sea. Boudin's composition looks straight out and shows more clouds and movement in the sky. Both artists' use of paint shows the effect of light and atmosphere.

Materials:

- ❏ white painting paper, 12 x 18"
- ❏ oil pastels
- ❏ watercolour paints, brushes

Process:

1. Show images of sea scenes. Discuss the different kinds of movement students see in the sea. What does the sea look like on a stormy or windy day, or on a calm day? What do students notice about patterns and colours?
2. Show Monet's *Rising Tide at Pourville.* He has used patterns in his brushstrokes to show the waves. Think about the lines and patterns he used to show movement. Show Boudin's *The Beach at Trouville.* Compare his seascape to Monet's. Look at the composition of the sky and water. What do students notice first in Boudin's painting? What else do they see? Discuss perspective and the rule of thirds when talking about horizons and focal point or viewpoint.
3. Have each student sketch a seascape using pastels. Have them decide on their viewpoint and whether it will be a stormy or calm sea. Use white pastel to create lines and patterns for the water and for the clouds.
4. Have them paint on top of the pastel for a resist effect.
5. When dry, add more lines and colour with pastels.
6. Display students' work in the classroom.

Conclusion:

- Have students look at each other's work and talk about what they see, in terms of similarities and differences in their styles, perspectives, colours and compositions.
- Look at the brushstrokes. Were the students able to show movement in the sea and sky?
- Discuss the process and materials. How did the pastels help create the patterns in the waves?

Examples of Seascapes

Eugène Boudin, *The Beach at Trouville,* circa 1887–96

Claude Monet, *Rising Tide at Pourville,* 1882

Examples of Student Work

PRE- or POST VISIT ACTIVITY:
Landscapes (all levels)

Objective: Students create a landscape composition with geometric and organic shapes, using geometric forms for buildings and painting organic tree shapes in the style of Cézanne.

Background: Cézanne introduced a range of techniques and ideas about creating art. He used blocks of colour to build up form, using geometric patches of colour for the houses. He was interested in finding the geometric forms in the environment. Cézanne said, "the natural world can be reduced to a cone, sphere and cylinder." He sought to paint the arrangement of shapes he saw. He was considered a Post-Impressionist and a precursor to Cubism. Unfinished portions of his paintings show insight into his working methods.

Materials:
- ❑ painting paper, 2 pieces 8½ x 11" for each student
- ❑ watercolour paints, brushes
- ❑ glue and scissors
- ❑ oil pastels

Process:

1. Discuss landscapes with the students. What is a landscape? Think about your environment. What do you see in your community?
2. Show some examples of Impressionist landscapes. Look at the shapes and brushwork. Compare them with Cézanne's landscape to demonstrate the contrast (see following page). What colours and shapes do you see in Cézanne's work?
3. Using the warm colours of the buildings (reds, orange, yellow), students paint colours on a piece of 8½ x 11" paper. When dry, students outline geometric building shapes (rectangular prisms, cubes) using black oil pastel or black crayon.
4. Students cut out the building shapes and arrange them on large paper to construct their landscape. Remind students about perspective, and that houses farther away are smaller. Glue down cut-out buildings.
5. Have students outline organic tree shapes and bushes using oil pastels.
6. Paint in the pastel tree shapes and paint in foreground and background. Once the painting has dried, students can use pastel to add colour and emphasize the forms in the painting. See example.
7. Display student work.

Conclusion:
- Discuss. Have students look at the geometric forms and arrangements in their work and talk about similarities and differences in colour, shape and composition.
- Ask students what choices they made about space, depth and perspective. How do students perceive landscape now? What shapes were most frequently used to reflect nature?

Examples of Impressionist Landscape

Alfred Sisley, *Flood at Moret,* 1879

Pierre-Auguste Renoir, *The Vineyards at Cagnes, 1908*

Cézanne Landscape

Paul Cézanne, The *Village of Gardanne,* 1885–86

Student Examples
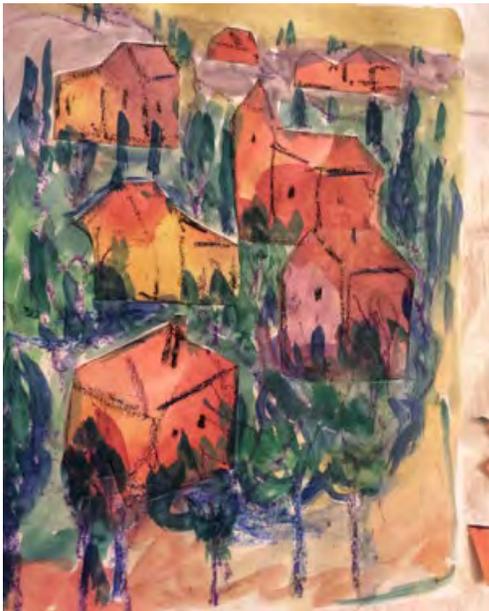
PRE- or POST VISIT ACTIVITY: Raoul Dufy, *The Regatta* Harbour Scenes (primary grades)

Objective: Students create a localized beach scene in the style of Dufy, using liquid tempera paints to paint pictures about their world.

Discussion: Dufy was born in Le Havre on France's channel coast, and throughout his career depicted scenes of boating, beach-going and maritime leisure activities in his art. In *The Regatta,* a group of spectators on the beach gaze at a sea full of sailboats, rowboats and French flags. Dufy uses broad brushstrokes, bold outlines and the vibrant and expressive colours of Fauvism. He is not painting reality but using geometric forms and bright flattened colour to depict the scene.

Materials:

- ❏ paper, 12 x 18″
- ❏ pencils
- ❏ liquid tempera paints, brushes

Process:
1. Discuss the work of Raoul Dufy and show examples of his paintings illustrating the characteristics of clear, bright colours, bold outlines and the subject of beach scenes. Look at the contrast of geometric sails, the flags, the boats and the organic shapes of the people. Talk about what a local beach and sea scene would look like. Brainstorm things students might see in the Vancouver harbour, such as sailboats, kayaks, dragon boats, paddle boards, freighters, etc.
2. Students use pencil to sketch lightly their own composition and plan their own seascape. Remind them to use geometric shapes, and that objects in the distance may appear smaller.
3. Paint the picture using bright colours and big brushstrokes. Use black to outline forms.
4. Display the students' work.

Conclusion:

- Ask students in what ways the paintings are similar and different in styles and composition. Can they see the brushstrokes and contrast of colours?
- What characters and subjects did they choose? What stories are in the painting?

Raoul Dufy, *The Regatta,* circa 1908–10

Example of Student Work

PRE- or POST VISIT ACTIVITY: Surrealism (all levels)

Objective: Students learn about Surrealism and create their own unique surreal landscape. They will make a print of a plasticine surreal scene they create and then add colour to some of the found shapes in the prints.

Discussion: Surrealism was a cultural movement that began in the early 1920s. Artists painted unnerving, illogical scenes, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself and/or an idea or concept. Yves Tanguy used nonrepresentational shapes known as biomorphic forms, which are naturally occurring patterns found in nature and living organisms.

Materials:
- ❏ plasticine
- ❏ toothpicks
- ❏ flat board, Masonite board or cardboard 8 x 10"
- ❏ liquid paint, brushes
- ❏ white cartridge paper, 8½ x 11"
- ❏ construction paper, 9 x 12"
- ❏ oil pastels

Procedure:

1. Show images of Surrealist work and discuss characteristics of Surrealism that aimed to unleash creative forces. Tanguy said that "painting was automatic and not controlled by forethought. It surprises me as it unfolds, giving me total freedom."
2. Students can use a variety of rolling techniques and model plasticine to create rounded, organic shapes. Then they press the shapes and forms onto a board. Toothpicks can be used for linear contrasting lines.
3. Students paint over their shaped landscape using a limited palette of greys, blues, black and white. They make a print by putting paper on the painted surface, holding it down and, using one hand as a brayer, rub the print. The thicker the paint, the more it stays on. Students can make several prints on white or coloured construction paper.
4. The prints of the organic shapes should be used as a starting point for their own surreal creation. Add colour detail to the biomorphic shapes to produce a personal design. Use oil pastels to add areas of colour into the found shapes they find interesting.
5. Display student work.

Conclusion:
- What do students notice about the artworks?
- Do the artworks appear dreamlike or nightmarish?
- How is this way of making art different from the way students usually work?

Yves Tanguy, *Dress of the Morning,* 1946

Examples of Student Work

PRE- or POST VISIT ACTIVITY: Still Life with Fruit (all levels)

Objective: Students arrange objects to create a composition for their own still life, using pastels and watercolours.

Background: Artists throughout time have painted still lifes using a group of some natural and some human-made objects. Impressionists such as Renoir sometimes created still-life compositions to prepare for larger figural compositions, but also as a way to explore colour combinations. Renoir's paintings were filled with light and fresh colours.

Materials:
- ❑   assortment of objects for still life: fruit (or models of fruit), teacups, mugs, vases
- ❑   oil pastels
- ❑   watercolour paints, brushes
- ❑   white drawing paper, 9 x 12"

Process:
1. Look at images of still life paintings. Discuss elements of them, such as the composition (the way it is put together), including the arrangement of colours, light and shadow. In Renoir's still life, notice the highlights on the edge of the cup and on the fruit.
2. Have students work in groups and choose objects to arrange for their still life. Have them set up a still life.
3. Students look carefully at the objects and use a pencil to sketch an outline. Then they use oil pastels to outline sections of the still life with multiple colours, leaving some spaces. Have them continue adding colours.
4. Remind students to look at the still-life arrangement on the table often, looking carefully at the colours and shapes in the arrangement. Are they the same colour all over? Are they shiny or dull? Where are the highlights? The smoother the surface, the more reflected light. Is any part of the arrangement in the shadow?
2. With watercolours, paint over the pastel using loose, small brushstrokes. Continue adding dots or dabs of colour.
3. Display student work.

Conclusion:

- Have students look at the works and discuss the similarities and differences in colour, shapes, shading, texture and composition of the still life paintings.
- Discuss the process. What did students notice while looking at the objects? Do students perceive fruit differently now? In what ways? What did they find challenging?

Example of Still Life with Fruit

Pierre-Auguste Renoir, *Still Life with Blue Cup*, circa 1900
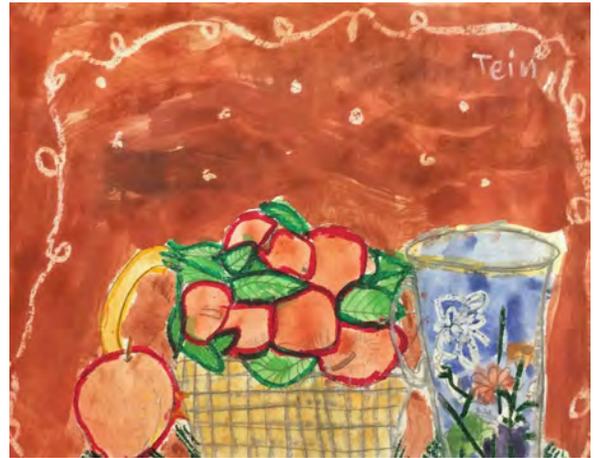
Examples of Student Work

PRE- or POST VISIT ACTIVITY: Still Lifes (all levels)

Objective: Students create still lifes with different elements, focusing on the shape, form and colour of different kinds of flowers, in an Expressionist manner.

Discussion: Chaïm Soutine was known as an Expressionist and developed a unique dramatic painting style using a thick impasto of paint covering the canvas, visible brushwork and vivid colours. He used expressive brushstrokes like European Old Masters, and flattened compositions like his contemporaries in France, including Cézanne and Matisse.

Materials:
- ❏ images of flowers
- ❏ large black construction paper, 18 x 24"
- ❏ liquid tempera paints, brushes

Process:

1. Discuss still life paintings with students. Show them examples of still life paintings of flowers, and Soutine's *Still Life, Gladiolas*. See examples on next page.
2. Have students look closely at brushstrokes, shapes and patterns.
3. Show images of different types of flowers such as daisies, sunflowers, roses, hollyhocks. Ask students to describe the structure, shape and sizes of the stems, petals and leaves.
4. Have students choose their colours for flowers and paint their flowers directly on large black construction paper.
5. Paint in details of the vase and flowers. Students can vary the dark tone of the background by adding additional brushstrokes with dark colours.
6. Display students' work.

Conclusion:
- Have students look at the work and talk about the similarities and differences in types of flowers, in terms of structure, shape, size and colour.
- What were some things they had to take into consideration while planning and creating their work?

Chaïm Soutine, *Still Life Gladiolas,* 1919

Example of Student work

Henri Matisse, *Flowers*, 1906

PRE-POST VISIT ACTIVITY: Still Life: Fernand Léger, *Composition in Red and Blue* (intermediate and secondary)

Objective: Students combine abstract, representational and biomorphic forms to create a work in the style of Fernand Léger, using technical drawings of real objects combined with flattened shapes.

Discussion: Around 1900, everyday life in Europe and North America began to change quickly. Many changes came from new machines and inventions. Artists such as Léger invented many new ways to create paintings and other kinds of art. He created a personal form of Cubism and Futurism, often using primary colours, pattern and bold form. His simplified treatment of modern subject matter caused him to be regarded as a forerunner of pop art.

Materials:
- ❏ conte, soft black pastel
- ❏ pencil
- ❏ assortment of objects for technical drawings (screws, bolts, clips, rods)
- ❏ paper
- ❏ iPad
- ❏ photos of mechanical objects and architectural elements (e.g. staircase, molding)
- ❏ paint, brushes
- ❏ scissors and glue

Process:
1. Show the work *Composition in Red and Blue* by Léger . Ask students what they see in the image. What parts look man-made? Are there parts that remind them of nature? Discuss geometric and biomorphic shapes, colours and composition.
2. Have students practise technical drawing by drawing scissors, paper clips and various human-made objects.
3. Talk about mechanical objects in their environments. Have students go outside around the school with iPads, taking photos of mechanical objects from small to large, things made by humans. Have them use a black and white setting.
4. Print or copy the images. Make a composition by using paint, drawings and photos.
5. Display student work.

Conclusion:
- Ask students to describe the shapes, patterns and colours they see. What colours and shapes are repeated? Which parts stand out?
- Discuss the process. Ask students why they chose their particular composition. Have them discuss what they learned or discovered.

Fernand Léger, *Composition in Red and Blue*, 1930

PRE- or POST VISIT ACTIVITY: Portraits (all levels)

Objective: Students create a portrait of a classmate, using pastels.

Discussion: Portrait painting has been an important genre for centuries. Portraits show historical figures as well as individuals from everyday life. Berthe Morisot and other Impressionists used thick brushstrokes and heavy paint in their portraiture. Éduoard Manet used thick, gestural brushstrokes. Marc Chagall's portrait *The Musician* was painted from memory of his uncle. He used bright, expressive colours to show the subject. *The Musician* recalls Chagall's memories of growing up in a Russian Jewish household in the town of Vitebsk, in present-day Belarus, where he would listen to his uncle "Neuch" play the fiddle. Chagall painted the work during his first Parisian period (1910–14), when he absorbed the influences of Fauvism and Cubism, evident in the painting's bright, nonrepresentational colours and spatial ambiguities.

Materials:
- ❑ drawing paper, 8½ x 11"
- ❑ pencils or graphite
- ❑ oil pastels or chalk pastels
- ❑ white or dark construction paper, 12 x 18"

Process:
1. Talk about portraits with the students. What is a portrait? Why did artists paint portraits? Do all portraits look realistic? Show some examples.
2. Portraits not only show what people look like but also give clues about their lives. Have the students look at some Impressionist portraits and Chagall's *The Musician.* See next page.
3. Look at the proportions of the face. Talk about facial feature placement. The face is an oval. The eyes are placed in the centre from top to bottom. The bottom of the nose is placed halfway down from the eyes to the chin. The mouth is placed halfway down from the nose to the chin. The ears are located on the side of the oval in the space even with the eyes and the bottom of the nose.
4. Students practise drawing a face by observing a classmate using pencil on paper. Have students work in pairs sitting across from each other.
5. Students can then use construction or white paper and oil pastels to create a colour portrait of a classmate. Use the paper vertically. Students can add a hat or hair decoration to the head, and incorporate a background or objects the subject of the portrait may have.
6. Display student work.

Conclusion:
- Look at all the portraits. Ask students to talk about their work. How are the students' portraits similar? How are they different? What colours and expressions stand out?

Examples of Portraits

Berthe Morisot, *Madame Boursier and Her Daughter*, 1873

Édouard Manet, *Young Girl on a Bench, 1880*

Marc Chagall, *The Musician*, 1912-14

PRE- or POST VISIT ACTIVITY: Sculpture (all levels)

Objective: Students create a three-dimensional human figure to study form, using tinfoil to make a sculpture and to explore proportion, movement and form.

Discussion: Rodin worked hard studying artists of the past and creating sculptures. The figures in his statues are realistic and strong. He wanted to capture the essence of the character of the person. Rodin's sculpture *Balzac in a Monk's Habit* is a representation of the literary genius wearing a robe that he wore when writing with books by his side, showing his artistic pursuit. Rodin made his statues of metal and carved stone.

Materials:
- ❑ aluminum foil
- ❑ cardboard base, 4 x 4"
- ❑ duct tape or glue gun

Process:
1. Discuss sculpture. Look at images of Rodin's sculptures. Talk about what Rodin's sculpture of Balzac is trying to tell the world about Balzac.
2. Ask what interests students have and what movements or shapes they make when doing them. Talk about any accessories they need to pursue their hobbies.
3. Give each student a piece of tinfoil 15 x 12". Measure and mark two 4½" lines at the top (to make arms and head) and one 5½" on the bottom (for the legs). Cut slits on the lines where marked. See examples on next page.
4. Have students crush the foil in the centre to make the waist area. Then squeeze together each leg and arm to make more of a cylinder shape. Take the foil in the head area and roll and scrunch it to form a chin and to shape the head.
5. Have them manipulate the foil by pressing on it to make areas thinner and to get a fairly proportional body shape, then bend the figure into any position they want.
6. Add clothes or hats with additional pieces of foil. Use a glue gun to hold them in place.
7. Tape or glue the sculpture to a cardboard base.

Conclusion:
- Display and discuss the sculptures.
- Ask them to talk about their sculpture. Who is it? What's the story of the character? Students can sketch their tinfoil sculptures.

Auguste Rodin, *Balzac in a Monk's Habit,* 1893

Example of Student Work

Steps:
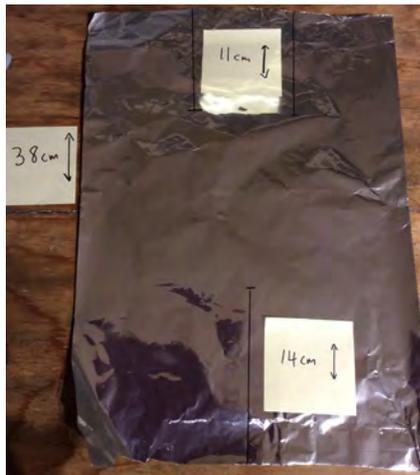
Measure

Cut Slits

Form waist, then shape

VOCABULARY

Biomorphism: an art movement that began in the 20th century. It patterns artistic design elements on naturally occurring patterns or shapes reminiscent of nature.

Expressionism: an avant-garde movement that developed in the early twentieth century, marking its distance to traditions of realism and dominant conventions of representation to convey intense feeling through their work.

Fauvism: an art movement that originated in France at the end of the nineteenth century. Fauvists (the name means "wild beasts") were concerned with creating fresh and spontaneous images and used brilliant colours in an arbitrary and decorative way.

Impressionism: a late nineteenth-century art movement that focused on everyday subject matter, and sought to capture ephemeral qualities of light and specific moments of time. Paintings included visible brushstrokes and often showed unusual visual angles.

Landscape: a work of art in which the subject is a view of the exterior physical world. Traditionally, landscapes have been paintings or drawings depicting natural scenes and have often been concerned with light, space and setting.

Modern/Modernist: a historical period of art practice, from 1850 to 1970, when approaches to art embraced new ideas in science, political thought and many other areas. The Modernists rejected the restrictions of past art traditions and stressed innovation over all other values.

Portrait: a genre of painting whose intent is to depict the visual appearance of the subject, usually a human subject.

Post-Impressionism: a genre of painting that grew directly out of Impressionism, but rejected its limitations. Artists continued to use vivid colours, thick paint and real-life subject matter, but were more inclined to emphasize geometric forms, to distort form for expressive effect and to use unnatural or arbitrary colour.

Realism: an artistic movement that began in France in the 1850s. It sought to portray real and typical contemporary people and situations with truth and accuracy. Realist works depicted people of all classes in situations that arise in ordinary life, and often reflected the changes brought by the Industrial and Commercial revolutions.

Still life (plural **Still lifes**)**:** a work of art depicting mostly inanimate subject matter, typically commonplace objects either natural (food, flowers, dead animals, plants, rocks or shells) or fabricated (drinking glasses, books, vases, jewellery, coins, pipes and so on).

Surrealism: a cultural movement that began in the early 1920s, best known for its visual artworks and writings. Artists painted unnerving, illogical scenes, created strange creatures from everyday objects and developed painting techniques that allowed the unconscious to express itself or an idea or concept.

RESOURCES

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