

# EDUCATIONAL PACKET

## DEVELOPED FOR K-12 TEACHERS

UNIVERSITY OF WYOMING ART MUSEUM 2009



## Artists from France: Paintings and Prints from the Art Museum Collection

### PURPOSE OF THIS PACKET:

---

To provide K-12 teachers with background information on the exhibition and suggested age appropriate applications for exploring the concepts, meaning, and artistic intent of the work exhibited, before, during, and after the museum visit.

### CURRICULAR UNIT TOPIC:

---

To examine the breadth and the scope of work created by artists who were working in late 19th to mid-twentieth century in France. The focus of this educational packet and curricular unit is to observe, question, explore, create and reflect.

### OBSERVE:

---

Students will observe the work created by artists who were working in late 19th to mid-twentieth century in France. Students will have an opportunity to read, write, sketch, and talk with teachers and museum educators as the means for closely viewing the work.

### QUESTION:

---

Students will be able to question the artists' background, the materials they used, the concepts behind the art work, and influences on the artists and the work. Students will be able to question and discuss their own responses to the art work in the exhibition.

### EXPLORE:

---

Students will explore the cultural and artistic background of the artists. They will consider how these contribute to the art work. They will consider the connections between various artists of the time period, and how they influenced each others' thinking and art making. Students will explore the various processes for making prints, and different forms of painting and drawing, considering the examples presented in the exhibition.

### CREATE:

---

Students will be given time to sketch and draw in the galleries. In the studio they will create their own art work inspired by or responding to the art they viewed, the ideas presented and discussed, or their own ideas generated by the museum visit.

### REFLECT:

---

Students will evaluate their final art products with other students from their classes and with teachers and museum educators. They will be given feedback on the art work and the concepts behind the making of the art work. After this process, each person will then write an essay about their process of making art and the concepts behind the work. This portion of the museum experience can be carried out in the student's home school and classroom.



Jules Dupre (French, 1811-1889), Summer Landscape, Not dated, oil on canvas, 38 x 40 inches, gift of Col. C. Michael Paul, University of Wyoming Art Museum Collection, 1973.55

## INTRODUCTION

*Artists from France: Paintings and Prints from the Art Museum Collection* showcases a number of artists who were working in late 19th to mid-20th century France. It was a time of change and development, and Paris was an international art center. Artists flocked to Paris to attend reputable art academies, study under established masters, or simply to gain inspiration. City life was vibrant and artists living in Paris were surrounded by modernization.

This time period witnessed the emergence of some of the most influential art movements – including Impressionism, Cubism, Realism and Art Nouveau. Painting was a major focus at art academies and competition was fierce. Painters vied for admittance into Paris’ top academies, such as the Ecole des Beaux-Arts, and acceptance into the yearly Salon exhibition was an important measure of one’s success, bringing the artists publicity, patrons, and professional recognition.

The city offered an abundance of historic paintings and studying the work of Old Masters

at the Louvre was a common practice. Artists were immersed in the latest trends and movements. The atmosphere of Paris resulted in the formation of both formal and informal groups of painters, who often worked and exhibited collectively. New movements in painting, such as Pointillism, were dependent on the innovative thinking of painters like Paul Signac, who helped establish a distinctive style that would later influence subsequent painting movements.

Printmaking served different functions. In addition to being works of art in and of themselves, prints were frequently made of well known works hanging in Paris museums, either as educational devices or as sellable reproductions. Prints were also used to illustrate books and publications. The birth of photography in 1839 impacted the print market by offering competition in the realm of mimetic reproduction, but prints maintained a stronghold, offering a unique process and final product. Several artists in this exhibition, including Felix Bracquemond and Felix Hilaire Buhot, were instrumental in a revival of printmaking in the 1860s. Their skill, artistry, and creativity once again

made the print a viable medium for artists and distinguished it from the function of reproduction prints.

From 2006-2008, with the support of the Institute of Museum and Library Services, the University of Wyoming Art Museum underwent an extensive survey of its collection. Areas of strength and those for potential growth were identified. One of the areas of distinction in European art is that of French paintings and prints from the late 19th to mid-20th centuries. It is from these holdings that *Artists from France* has been selected.

## HISTORY AND BACKGROUND

From *Artists from France*, guided cell phone tour.

### FELIX BRACQUEMOND

Felix Bracquemond originally studied lithography before becoming one of the key leaders in the revival of etching. While his original etchings had a distinctive style, he was also active in creating reproduction prints of the Great Masters. He experimented with the technical aspects of etching and often combined different techniques. Much of his work in etching focused on animals, in particular on birds. *Geese in Storm* is one work from a series of the same image, demonstrating that Bracquemond often reworked plates, adding to or changing certain sections between each print.

Charles-Francois Daubigny (French, 1817-1978/79), *Le Lever Du Soleil*, Not dated, lithograph, restrike, 5-1/4 x 9-1/8 inches, Anna Hoyt Mavor Collection, University of Wyoming Art Museum Collection, 1973.20

### JULES DUPRÉ

Jules Dupré became active in the arts at an early age. His father was a porcelain manufacturer in Parmain, France and Dupré began working in the factory at age 11, painting simple landscapes onto the porcelain. In 1831, at age 20 he made his debut at the Salon and also traveled to London to study English landscape painting, in particular the work of John Constable. Dupré was later credited for introducing the English style of landscape painting to France, incorporating ideas of Constable's. This included the importance of painting outside, which became integrated into the ideology of the Barbizon school, an informal group of painters who worked in the Fontainebleau Forest outside of Paris.

### CHARLES-FRANCOIS DAUBIGNY

Charles-Francois Daubigny first worked for a clockmaker and as a paintings restorer at the Louvre before focusing completely on his own painting career. Although he competed unsuccessfully for the Prix de Rome, he traveled to Italy independently to study. In 1857 he purchased a boat, call "Botin" that became his studio-boat. With such access to water, his work focused less on the landscape and more on river scenes. He exhibited frequently at the annual Salon and accumulated three first prize medals throughout his career.



## AUGUSTE LEPERE

The son of the sculptor Francois Lepere, Auguste Lepere was a painter and engraver. Considered one of the most important printmakers of the period, he worked in wood engraving, etching, and lithography, and illustrated many literary works. Lepere was also the undisputed leader in the creative revival of wood engraving in Europe. At age 13, Lepere began his artistic education in the Paris studio of the British engraver, Joseph Burn-Smeeton. By the mid 1870s, he had emerged as one of the most renowned printmakers of his time. Drawing his subjects from daily life, he was also a tireless experimenter with innovations such as combining etching and wood engraving on the same print. He was one of the first artists to experiment with colored papers and often had his own papers made. The last years of Lepere's life were given almost exclusively to wood engraving. In total, his graphic oeuvre consists of over 150 etchings, over 200 wood engravings and 14 lithographs.

## ALBERT BESNARD

Albert Besnard studied at the École des Beaux-Arts and won the esteemed Prix de Rome in 1874. The Prix de Rome was a coveted academic prize and allowed him to travel throughout Italy, studying classical works. Besnard's large scale paintings, murals and frescoes are in various locations around France, adorning buildings of both the arts and the sciences. Much of his work reflected the scientific enlightenment of the time period. In addition to his murals, he was known as a portraitist.

## JAMES JACQUES TISSOT

James Jacques Tissot was known as a painter and an engraver. Born in Nantes, France, he studied at the Ecole des-Beaux Arts under Jean Auguste Dominique Ingres. After taking part in the Siege of Paris and the Commune in 1871, he left for London,

remaining there for 10 years. He lived with his mistress and model, Mrs. Kathleen Newton. Tissot moved back to Paris after her death in 1882. He became very popular for his highly-finished society scenes, which cleverly capture nuances of social behavior. He focused largely on images of high society women, depicting not just beautiful faces but detailed dresses and accoutrements.

## RAOUL DUFY

Raoul Dufy began taking art lessons at age 14. As the early twentieth century progressed, he explored different and varying styles, including Impressionism, Fauvism and Cubism. He also worked with fabric designers during his career and created a large body of woodcuts, often for publication. Dufy traveled extensively, visiting places like Morocco, Venice, Brussels and later the United States. He continued to exhibit up until his death in 1953. Just the year prior he exhibited in the 26th Annual Venice Biennial and won the first prize for painting.

## FERDINAND JEAN LUIGINI

Ferdinand Jean Luigini came from an artistic family: his father was a well known composer of ballets and operas, his sister was a concert harpist and his nephew was a poet. Luigini studied art in Paris under Emile Verhaeren. He began exhibiting his landscapes and architectural renderings in Paris in 1892 with the Salon des Artistes Francais. Within several years his art was regularly shown in London, Brussels, Amsterdam and New York. He was equally well known for both his large color aquatints and for his watercolors.

## CHARLES MERYON

Prominent among mid-19th century French artists was the melancholic figure of Charles Méryon. Trained at the Brest Navel School, much of his early work focused on his memories of travels throughout the Pacific and Mediterranean. These deeply affecting experiences and memories resulted in his

confinement in an asylum between 1858 and 1859, and he died shortly after his release. More important than Meryon's technical acumen in etching was the manner in which he saw his adored city of Paris, in particular the oldest sections slated for demolition. He portrayed the charm and elegance of these old buildings in a dramatic manner.

### FELIX HILAIRE BUHOT

Felix Hilaire Buhot is noted for his creative use of etching to achieve atmospheric images. He created some of the most original prints made in France during the last quarter of the 19th century. Transferring his watercolors to the plate, Buhot used aquatint, engraving, roulette and drypoint as tools, reworking his proofs extensively to achieve the desired effect. Buhot delighted in all the technical variables of printmaking and regularly combined multiple processes to produce a single print. His most original contribution to printmaking is an illustrative device he termed "marges symphoniques" or symphonic margins. By highlighting the main subject, such illustrations became an integral part of the print. In his many prints of city views and seascapes, Buhot was intent on creating a specific atmosphere, especially the effects of weather, such as rain, snow, mist, and fog. He turned to his immediate neighborhood in and around the Boulevard de Clichy in Montmartre, Paris, for inspiration. With his experimental printmaking techniques, Buhot became one of the best-known, admired, and collected printmakers of his day.

### EDGAR DEGAS

Born to a French father and an English father, Edgar Degas grew up in Paris and spent much time in the Louvre, copying the Old Masters. He later studied at the École des Beaux-Arts, a leading art school at the time. Degas was affiliated with the Impressionists and exhibited with them frequently, but developed his own painterly technique. His work often depicts



Andre Masson (French, 1896-1970), *Surrealist Woman*, Not dated, color lithograph, ed. 74/200, 25 x 19 inches, gift of Mr. and Mrs. E. Gerald Meyer, University of Wyoming Art Museum Collection, 1977.53

behind-the-scenes images of ballets as opposed to the performances or final product. He also became fascinated with horse races and was heavily influenced by Japanese woodblock prints. These influences are evidenced in his compositions, which are often from a slightly skewed perspective and interesting angles.

### PIERRE BONNARD

Bonnard's association with the master publisher, Ambrose Vollard, resulted in a series of masterpieces. Beginning in 1900, Bonnard established himself as one of the finest original artists of the book of the era. He collaborated with Vollard on several other projects, including "La Vie de Sainte Monique" or *The Life of Saint Monique*. Bonnard contributed 17 etchings, 29 lithographs and a number of small wood engravings that were used as head and tail pieces. He wrote, "I illustrated

“Sainte Monique.” Vollard had conceived it in the forms of dialogues, like a play. To follow the rhythm of the text I introduced etchings and wood engravings. It’s a book that was a long time in the making. I started it in 1920, and it wasn’t published until ten years later.” The publishing history for the original Bonnard prints found in “The Life of Saint Monique” is thoroughly documented. In total, each etching and lithograph was printed in limited edition of 340 impressions.

### PAUL GAUGUIN

Paul Gauguin first pursued art in his free time while working as a stockbroker in Copenhagen. Married to Mette Sophie Gad, the couple had five children, all of whom he eventually left to travel and pursue painting full time. His travels took him to Arles, France where, in 1888, he worked alongside Vincent Van Gogh. He moved to Tahiti in 1891 to escape the European lifestyle and remained there, returning only once to Paris. His Tahitian works are characterized by bold colors and religious symbolism, and are often associated with Primitivism.

### PAUL SIGNAC

Paul Signac was born in Paris. At 18 years old he left the field of architecture to pursue a career of painting. He loved the subject matter of the outdoors and French Coast, and each summer he left Paris to reside in the South of France. He developed a love for sailing, which would lead him to ports throughout France to Holland and the Mediterranean. In the second half of the 1880’s, he befriended Vincent Van Gogh, to whom he introduced Neo-Impressionism. In 1884 Signac met Claude Monet and Georges Seurat, and became one of the founders of the Salon des Independents. While he was President of the Society from 1908 until his death in 1935, Signac encouraged younger artists by exhibiting the then controversial works of the Fauves and Cubists. He was the first to buy a painting by Henri Matisse. He and the Neo-Impressionists

are credited with influencing the next generation of painters including Matisse and Andre Derain.

### GEORGES ROUAULT

Georges Rouault, through his expressionist religious work, has achieved a special place in 20th century art. The exotic style and imagery of his teacher Gustave Moreau remained a powerful influence throughout his career, as did the formal values that he had learned as an apprentice in a stained-glass workshop. Rouault was named the Director of the Musée Moreau in 1903, five years after his instructor’s death. In his work, he expressed images of the fallen condition of humanity. He worked primarily in graphic arts between 1917 and 1927, at the encouragement of his art dealer Ambroise Vollard.

### JACQUES VILLON

Jacques Villon first studied law and was a magazine draughtsman before becoming a central figure in the Section D’Or group, a loose association of French painters that existed between 1912 and the outbreak of war in 1914. The group was linked by a common stylistic debt to Cubism and their deep admiration for Paul Cezanne. Their purpose was to promote group exhibitions and theoretical discussion of their aesthetic principles. Seeking lyrical effects, Villon later worked in both abstract and representational styles. Early in his career, he established himself as a leading Neo-Impressionist and worked with such artists as Theophile Alexandre Steinlen and Adolphe-Léon Willette. Like most Art Nouveau pieces from the turn of the century, Villon’s etchings and lithographs explored stylistic concerns that were largely set in motion by Henri de Toulouse-Lautrec. Even in such early work, however, Villon was reaching out to a new artistic vocabulary. By 1912 Villon had emerged as an early and important Cubist artist. His reputation reached international levels shortly after the end of World War I as he continued to assimilate modernist ideas into his art

Paul Gauguin (French, 1848-1903), *Couseuse*, ca. 1884, pastel, 8-3/4 x 11-1/4 inches, gift of Col. C. Michael Paul, University of Wyoming Art Museum Collection, 1972.3



and to synthesize the colors of Fauvism with the structures of Cubism.

### ANDRÉ MASSON

André Masson was a major contributor to the Surrealist movement. By 1924 he had become a close friend of André Breton, Joan Miro and Max Ernst. Concerned with the spontaneous expression of unconscious mental life, he first improvised “automatic” linear drawings and then began to build up the surfaces of his canvases with randomly applied glue, sand and pigment. In 1929 he disassociated from the Surrealists and in the 1930s, he turned his attention to mythical imagery. During WWII he lived in New York.

### HENRI MATISSE

Henri Matisse was influenced by several different art movements throughout the many decades of his career. He studied at the École des Beaux-Arts under the Symbolist painter Gustave Moreau. He later befriended and worked with one of the founders of the Pointillist movement, Paul Signac. Around 1905 what would become his signature style emerged. Working in bright, bold colors that often were a sharp contrast to the subject matter, Matisse’s

work took on a flattened characteristic. The visibility and emphasis on the brush stroke also became prominent in his later work.

### YVES TANGUY

Yves Tanguy was a self-taught artist and his discovery of the work of Giorgio de Chirico around 1924 was an important influence. In 1925 he met André Breton and became closely involved with the Surrealist movement. Thereafter, he discovered his characteristic style, using minute detail to show desolate, imaginary landscapes populated by enigmatic forms, at once organic and mechanical, which cast sharply defined shadows upon the infinite expanse of their surroundings. Tanguy married fellow artist and Surrealist Kay Sage in 1940 and would spend the remainder of his life in the United States.

### JEAN COCTEAU

Born into a wealthy Parisian family with a father who was an amateur painter, Jean Cocteau worked in various artistic outlets, including painting. Cocteau published books, directed films and collaborated with the ballet, but it was meeting Pablo Picasso in 1917 that spurred his painting career. He was heavily influenced by other creative minds.

Felix Hilaire Buhot (French, 1847-1898), Une Matinee D'Hyier Au Quai De L'Hotel Dieu, Not dated, etching, 8-1/2 x 12-1/4 inches, gift of Louis P. Randall, University of Wyoming Art Museum Collection, 1975.37



Like many other artists affiliated with Surrealism, Cocteau was impacted by World War I. His work was also influenced by the deaths of close friends and family members, and he came to associate death with creative inspiration.

## LESSON OVERVIEW

Students will learn about the work of French artists working in the 19th to mid-20th centuries. They will learn about their artistic techniques, skills and style. Students will explore the cultural and artistic background of the artists. They will consider how these contribute to the art work. They will consider the connections between various artists of the time period, and how they influenced each others' thinking and art making. Students will explore the various processes for making prints, and different forms of painting and drawing, considering the examples presented in the exhibition.

In the Shelton Studio, students will explore ways to create their own paintings, drawings and/or prints.

Students and teachers may research and engage in conversations about France – the culture, the history and politics, the people, the arts - before arriving at the art museum, using the vocabulary word list attached to this lesson as the beginning of their investigative process. Additional information and

research materials may be found through the links included in the resource section of this unit, and as the result of web-searching the artists. They may begin conversations about how history and culture influence the work of artists and viewers alike. They will consider how artists influence each other in the creation of art work.

## ESSENTIAL QUESTIONS

The following questions will help students better understand the work of the exhibit, *Artists from France*.

### GRADES K-6

- What materials are used to make this art?
- What words would you use to describe this art work to a friend?
- What is a print?
- Describe how the prints you see in this exhibit are alike? How are they different?
- Describe how the paintings you see in this exhibit are alike or different.

### Grades 7-12

- What “schools of art” do you see represented in this exhibit?
- Why are there so many?

- What is the difference between a fine art print and a commercial print?
- Which do you think these are? Why?
- What are some of the influences on these artists? Make a list of all of the influences you can find.
- Which artists do you think knew each other?
- How do artists influence each other?
- Is this work that someone growing up in Wyoming would or could make? Why or why not?
- When an artist creates work, does it add meaning when they use their own personal experiences and ideas in the art?

- Students research any, some or all of the artists at the library or online.
- Students research the history and process of printmaking.

## ART QUESTIONS TO CONSIDER

Choose one piece of art in this exhibit to focus on. Look carefully and in detail at the art, and then consider the following questions.

- Who is the artist?
- What is the title of the art work?
- Make a word list that describes what you see. Use at least 5-10 words that describe the composition, color, subject, etc.
- Now write a short paragraph (3 sentences) that describes how you feel about this work.
- What artistic devices does the artist use (repetition, texture, color, etc.)?
- What artistic skills does the artist need in order to create this work?
- What other skills or knowledge does the artist need?

## PRE-VISIT ACTIVITIES

In order to prepare students for their museum visit and extend learning possibilities, we suggest teachers and students consider the following activities:

- Students read about and research the country, history and culture of 19th to mid-century France.

## PREREQUISITE SKILLS/KNOWLEDGE

Museum educators will work with teachers to ensure that all projects are age and skills appropriate.

Teachers may select words from the following vocabulary word list for students to look up and understand:

Composition

Perspective

En Plein Air

**Printmaking Terms:**

Intaglio

Aquatint

Etching

Monotype

or monoprint

Relief

Serigraph

Lithography

Edition

**Schools of Art:**

Barbizon

Impressionism

Naturalists

Cubism

Fauvists

Les Nabis

Art Nouveau

Pointillism

Modernism

Surrealism

Symbolism

Rationalists

## MUSEUM ACTIVITIES

These activities are suggestions. Museum educators will work with teachers to carefully tailor all classes to their students' needs, in support of classroom goals and district and state education standards.

### PART 1

TIME FRAME: 30 - 45 MINUTES

(IN THE GALLERIES)

- Students will closely observe the art work of the French artists.
- Students may be given a worksheet so they can respond in writing or drawing to the work they see by recording their observations and their own thoughts about the work.

- Students will create word lists that help them remember the way the art looks or describes the way they feel about the work.
- Students will discuss what they see with museum educators.
- They will learn more about the artists and why they created this art work.
- Students will think about the connections between art, history and culture exhibited here. They may discuss the artists' connections to each other, to their culture, and the events happening in the world during this time period.
- Students will explore different methods of printmaking, painting and drawing.

## PART 2

TIME FRAME: 45 - 60 MINUTES

(IN THE SHELTON STUDIO)

The following projects may be considered individually, or combined, or museum educators will work with teachers to develop specific projects which support ongoing classroom work.

- Students will explore printmaking by creating a monotype or relief print.
- Students will create their own painting, choosing from watercolor, tempera, or acrylic mediums. They may choose to paint on paper, canvas, board or more.
- Students will consider how to create art that conveys their own voice, considering culture, history, location (where they grew up and live), personal interests, favorite artists and other influences. They will plan (through preliminary drawings, lists of materials they need, and by writing out their ideas) the steps they need to take to create this art piece back in their classroom at school.

## POST VISIT ACTIVITIES

We have found that students achieve maximum

benefit from a museum visit when time is scheduled for post-visit activities. Here are some suggestions:

- Students create the art work that they planned in the Shelton Studio, referencing their materials lists, preliminary drawings and ideas written in their sketchbook.
- Students may research any one of these French artists in-depth and pull together a presentation on their findings, using a variety of technological approaches (e.g. web searches, Power Point presentations).
- Students may research other artists from this time period (19th to mid-20th century) in other countries, comparing and contrasting styles and influences.

## SUGGESTED CURRICULUM USE

The study of *Artists from France* will tie to multiple curricular areas including: the arts, math, sciences, history, English, reading and writing, multicultural studies, world events, debate and philosophy. Museum staff will work with teachers to address specific Wyoming Teaching Standards and to align museum projects and studies with ongoing classroom curricular units and lessons.

## SOME RECOMMENDED RESOURCES

- Visit the University of Wyoming Art Museum's website ([www.uwyo.edu/artmuseum](http://www.uwyo.edu/artmuseum)) and blog for more information on the exhibit and the artist.
- Research the history and culture of France, online and at the library.
- Research the various "schools of art" mentioned in the exhibit, online and at the library (See Schools of Art PDF).
- Contact Beth Wetzberger, the Ann Simpson Artmobile Curator, at [artmobile@uwyo.edu](mailto:artmobile@uwyo.edu) or 307.766-6634. Beth travels with a printing press and other art materials, making it

Paul Signac (French, 1863-1935), *Barques De Pêche à Marseille*, Not dated, oil, 18 x 23-1/2 inches, gift of Dr. and Mrs. Theodore Leshner, University of Wyoming Art Museum Collection, 1979.1



possible for teachers and students to explore a variety of techniques in the classroom.

- Research printmaking, online and at the library (see Printmaking PDF).
- Visit a newspaper or printing office to observe modern printing techniques.
- Contact Mark Ritchie in the UW Art Department (marrit@uwo.edu).
- *Millet to Matisse*, Vivien Hamilton, Yale University Press, 2003.
- *Art Nouveau*, Victor Arwas, Andreas Papadakis Publisher, 2002.
- *The Joy of Life*, Margaret Werth, University of California Press, 2002.
- *The Complete Printmaker*, John Ross, Claire Romano, and Tim Ross, The Free Press, Simon & Schuster, Inc., 1990.
- *The Printmaking Bible: The Complete Guide to Materials and Techniques*, Ann d'Arcy Hughes and Hebe Vernon-Morris, Chronicle Books, LLC, 2008.
- A search of online publishers and bookstores yields a variety of books about art and artists for students of all ages.

## MATERIALS TO BE SUPPLIED TO EACH STUDENT

---

Materials for selected Shelton Studio projects are provided by the art museum.

## ASSESSMENT & DOCUMENTATION

---

In order to ensure that our museum tour program is meeting the needs of teachers and students, we may ask that participants help us assess the activities and learning that take place. Examples of evaluation tools include:

1. Students will self-assess using a quick survey that asks them to consider their response to the gallery discussions and explorations, and their studio experience,
2. Teachers will assess the overall visit by completing a quick-survey that asks for their observation and assessment of students' experiences, as well as assessment of the overall process of the museum visit.
3. Museum educators will record their observations and assessments.
4. When studio time permits, we will ask students to briefly discuss their art completed in the Shelton Studio.
5. Museum staff may take photographs of students and teachers to document the learning taking place and the work produced during a museum visit. These are available to teachers upon written request for use in teaching and student portfolios.