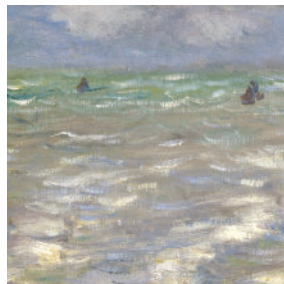


DETAIL DETECTIVE

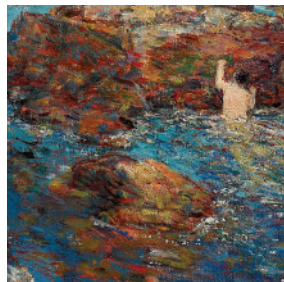
Look closely at these details to find each of the paintings in the gallery. Answer the corresponding questions.



What is the weather like in the scene? How do you know?

How would you describe the colors in the painting?

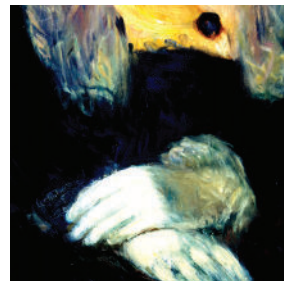
If you were there, what would you do? What sounds would you hear?



What part of the scene is in sunlight? What part is in shadow?

Where did the artist use complementary colors side-by-side?

Why is the water colorful?



How would you describe the colors in the painting?

Where did the artist use complementary colors next to one another?

If you could put a thought bubble over her head, what would she say?

FAMILY PROGRAMS

**Museum Nights:
Love + Impressionism**
Thursday, February 12
6 – 9 p.m.

Tot Time: Mixing Color
Tuesday, February 24
3:30 p.m. and Friday,
March 6, 11 a.m.

**Family Day: Paint Like
an Impressionist**
Saturday, April 18
1 – 4 p.m.

Illustrations: Audrey Garrett

Images:

Front, right: Pierre-Auguste Renoir (French, 1841–1919), *Portrait of Claude Monet with Palette*, 1875, oil on canvas, 33 × 23 4/5 in. (84 × 60.5 cm), Musée d'Orsay, Paris. Photo credit: Erich Lessing/Art Resource, NY

Front, left: Claude Monet (French, 1840–1926), *Champ d'avoine (Oat Field)*, 1890, Oil on canvas, 26 × 36 7/16 in. (66 × 92.6 cm), Samuel P. Harn Museum of Art, University of Florida, Gainesville, Gift of Michael A. Singer, 1999.6

Front, quote: Lilla Cabot Perry, "Reminiscences of Claude Monet from 1889 to 1909," *American Magazine of Art*, March 1927.

Inside, left page: Frederick Carl Frieseke (American, 1874–1939), *The Garden Umbrella*, by 1910, Oil on canvas, 32 × 32 in. (81.3 × 81.3 cm), Telfair Museums, Savannah, Georgia, Bequest of Elizabeth Millar (Mrs. Bernice Frost) Bullard, 1942.7, Photo by Peter Harholdt

Inside, right page, top: Mary Cassatt (American, 1844–1926), *Enfant cueillant un fruit (Child Picking a Fruit)*, 1893, Oil on canvas, 39 1/2 × 25 3/4 in. (100.3 × 65.4 cm), Virginia Museum of Fine Arts, Richmond, Gift of Ivor and Anne Massey, 75.18, © Virginia Museum of Fine Arts, Photo: Travis Fullerton

Inside, right page, bottom: Lilla Cabot Perry (American, 1848–1933), *A Stream Beneath Poplars*, c. 1890–1900, Oil on canvas, 25 3/4 × 32 in. (65.4 × 81.3 cm), Hunter Museum of American Art, Chattanooga, Tennessee, Gift of Mr. and Mrs. Stuart P. Feld, 1973.21, Photo by James Madden, 204 Studios, Chattanooga

Back, top: (detail) Claude Monet (French, 1840–1926), *Marée montante à Pourville (Rising Tide at Pourville)*, 1882, Oil on canvas, 26 × 32 in. (66 × 81.3 cm), Brooklyn Museum, Gift of Mrs. Horace O. Havemeyer, 41.1260r

Back, middle: (detail) Frederick Childe Hassam (American, 1859–1935), *Northeast Gorge at Appledore*, 1912, Oil on canvas, 24 1/2 × 26 1/2 in. (62.2 × 67.3 cm), Samuel P. Harn Museum of Art, University of Florida, Gainesville, Museum purchase by, exchange, gift of Louise H. Courtelis with additional funds provided by Michael A. Singer, 2004.22

Back, bottom: (detail) William Glackens (American, 1870–1938), *Miss Olga D.*, 1910, Oil on canvas, 32 × 26 in. (81.3 × 66 cm), Hunter Museum of American Art, Chattanooga, Tennessee, Gift of the Benwood Foundation, 1976.3.11, Photo by J. Bradley Burns, Chattanooga

Monet & American Impressionism

FAMILY GUIDE
Ages 8+

CLAUDE MONET

Claude Monet was born in Paris, France in 1840. At the time, most painters worked in studios. Monet was introduced to *plein-air*, or outdoor, painting in his teens, and soon he and his art school classmates began to create images in new ways. These young artists rejected the idea that painting had to be realistic, carefully planned and about the past. They wanted to capture the feeling of a single moment in time. Using quick brushstrokes and lots of colors, they painted sunlight, shadow, modern life, the time of day, the seasons, movement and feelings.

American artists soon visited France to learn the new style. Some stayed and others returned to the United States and continued to paint scenes in this new style called Impressionism.



How many colors can you find in the painting?
What is the painting about?

"...try to forget what objects you have before you...merely think, here is a little square of blue, here an oblong of pink, here a streak of yellow, and paint it just as it looks to you."
– Claude Monet

TIMELINE OF IMPRESSIONISM

Discover why Impressionism was so new and different and what made it all possible.



1600s – 1800s: The French Academy establishes strict rules for exhibitions of academic art. Paintings must:

- show a story with a lesson from mythology, the bible or history (the subject)
- be realistic, full of details and have a smooth surface (the style)



1666: Scientist Sir Isaac Newton creates the color wheel to show the full range of colors that make up white light.

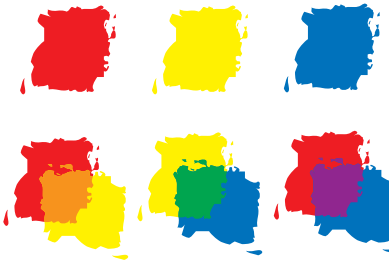


1841: American portrait painter John G. Rand invents the oil paint tube. Before this, it was very difficult and messy for artists to paint outside. They had to mix their own paint, using powders and oils, and did not have a good way to carry it.



THE COLOR WHEEL

The color wheel is a chart representing the relationships among colors. Artists use the color wheel to learn how to combine and mix colors.



Primary colors (red, yellow, blue) may be mixed to create all other colors.

Secondary colors (orange, green, violet) are created by mixing primary colors.

Complementary colors are colors opposite each other on the color wheel.

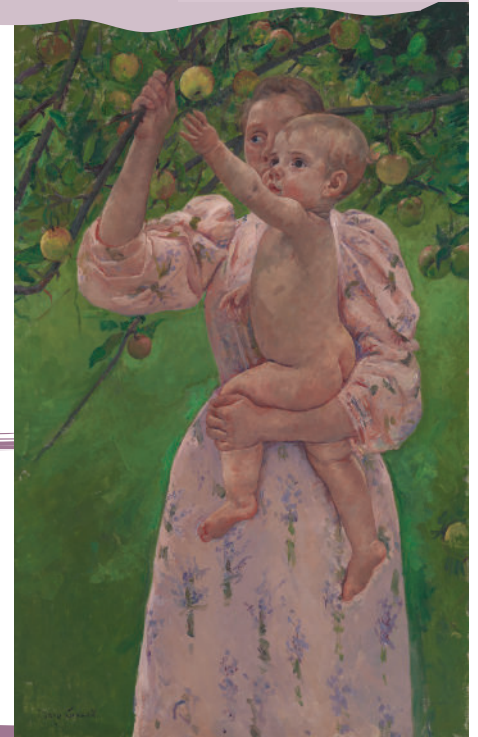
WOMEN AMERICAN IMPRESSIONISTS

Mary Cassatt started painting at a young age and attended art school, which was very uncommon for women. While she spent most of her life in France, she was a tireless supporter of Impressionism in her home country. She helped other American artists work in the new style and build an audience in the United States.



What subjects did Cassatt paint and draw?

What emotions do you see in her subjects?



THE SCIENCE OF COLOR AND VISION

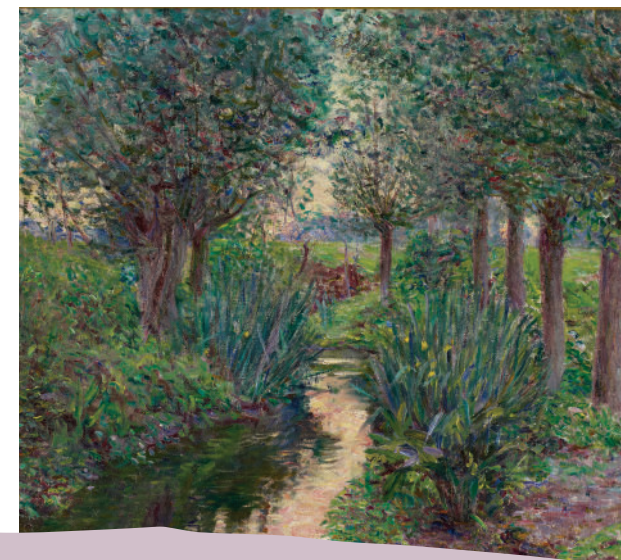


In the 1880s, scientists studied how our eyes and brain work together to see colors. The blue circle inside each box to the right is the same color, but it appears brighter when viewed next to its complementary color, orange. This is called *simultaneous contrast*. Impressionist painters used simultaneous contrast to create scenes of energetic and colorful light.



Find two complementary colors side-by-side.

What color are the shadows?



Lilla Cabot Perry began her painting career at age 39. She painted and sold portraits to support her family, but her true passion was painting *plein-air* landscapes. Perry overcame social customs—she was a mother and a professional artist at a time when many women did not work outside of the home.



What elements of Impressionism do you see in this painting?

1839: Photography is invented. As camera technology improves, some artists feel freed from creating realistic images. They begin to experiment with new ways to use paint.

1874: The first exhibition of Impressionism in France is not well liked. The art is so different and some people are confused and even upset by it. The paintings:

- show landscapes, light, shadow and every-day family scenes (the subjects)
- feature bright, contrasting colors and short, visible brushstrokes (the style)

1880s: In 1883, Monet moves to Giverny. Soon after, American artists studying in Paris art academies begin to spend their summers painting en *plein-air* at the artist colony that developed around his home.

1880s – 1890s: American Impressionist artists return home and continue to paint scenes of everyday life, creating a distinct blend of Impressionism and American subjects.