MONET TO MATISSE
French Impressionism
Sept. 28, 2018—Feb. 10, 2019

DEGAS
CÉZANNE
RENOIR
SEURAT
GAUGUIN
CASSATT
CHAGALL

TELFAIR MUSEUMS
TABLE OF CONTENTS

<table>
<thead>
<tr>
<th>Topic</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schedule</td>
<td>2</td>
</tr>
<tr>
<td>Visiting the Museum</td>
<td>2</td>
</tr>
<tr>
<td>Museum Manners</td>
<td>3</td>
</tr>
<tr>
<td>About the Exhibition</td>
<td>4</td>
</tr>
<tr>
<td>About the Artist</td>
<td>5</td>
</tr>
<tr>
<td>Claude Monet</td>
<td>6–8</td>
</tr>
<tr>
<td>Jean-François Raffaelli</td>
<td>9–10</td>
</tr>
<tr>
<td>Maximilien Luce</td>
<td>11–12</td>
</tr>
<tr>
<td>Mary Cassatt</td>
<td>13–14</td>
</tr>
<tr>
<td>Camille Pissarro</td>
<td>15–16</td>
</tr>
<tr>
<td>Edgar Degas</td>
<td>17–19</td>
</tr>
<tr>
<td>Connections to Telfair Museums’ Permanent Collection</td>
<td>20–22</td>
</tr>
<tr>
<td>Key Terms</td>
<td>22</td>
</tr>
<tr>
<td>Suggested Resources</td>
<td>23</td>
</tr>
</tbody>
</table>

**SCHEDULE**

**EDUCATOR OPEN HOUSE**
Friday, September 28, 4–6pm | Jepson Center

**LECTURE**
Thursday, September 27, 6pm
Members only | Jepson Center

**VISITING THE MUSEUM**

**PLAN YOUR TRIP**
Schedule your guided tour three weeks in advance and notify us of any changes or cancellations. Call Abigail Stevens, School & Docent Program Coordinator, at 912.790.8827 to book a tour.

Admission is $5 each student per site, and we allow one free teacher or adult chaperone per every 10 students. Additional adults are $5.50 per site.

Use this resource to engage students in pre- and post-lessons! We find that students get the most out of their museum experience if they know what to expect and revisit the material again.

For information on school tours please visit https://www.telfair.org/school-tours/.

**MEMBERSHIP**
It pays to join! Visit telfair.org/membership for more information.

As an educator, you are eligible for a special membership rate. For $40, an educator membership includes the following:

- Unlimited free admission to Telfair Museums’ three sites for one year (Telfair Academy, Owens-Thomas House & Slave Quarters, Jepson Center)
- Invitations to special events and lectures
- Discounted rates for art classes (for all ages) and summer camps
- 10 percent discount at Telfair Stores
- Eligibility to join museum member groups
- A one-time use guest pass
MUSEUM MANNERS

Address museum manners before you leave school. We will go over these again once you arrive, but it helps if your students have heard them from you first.

- **Explore with your eyes.** Telfair Museums serves to share art and knowledge with everyone. We take special care of the art and objects so that they may be preserved and appreciated for a long, long time. We ask that you do not touch the artwork because even the gentlest touches can add up to harmful damages.

- **Point with your words.** To avoid any accidents, keep your hands by your side. Describe an artwork for its elements and their position in the composition. Use terms like “line,” “shape,” “color,” “in the center,” “at the bottom,” “next to,” etc. We love to talk about art so review your elements of art and principles of design and bring your imagination for a lively discussion.

- **Walk and move carefully.** Stay with your teacher and follow the docent. Take your time, watch where you are going, and hold onto handrails while using the stairs.

- **Listen carefully, raise your hand, and speak clearly.** The museum is a place for learning, just like your classroom. School rules are to be followed here, too.

- **Eating, drinking, and chewing gum are not allowed.**

- **Ask about our photography policy before you take pictures.** We don’t always own the artwork we have on display, therefore, we don’t always have permission to take photos. We allow you to take photos when we are able to, so please check first.

- **Use a pencil.** We love to draw, sketch, doodle, and write, too!

ABOUT THE EXHIBITION

**Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens**

*Sept. 28, 2018 – Feb. 10, 2019*

Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens is a look at French Impressionist and Post-Impressionist painting from the late 19th to mid-20th centuries. It is a story of artistic freedom and the shift from stilted academic historicism to near abstraction. In 1874, a group of young painters – including Monet, Pissarro, Sisley, and Renoir – organized an exhibition independent of the official French Salon, which did not approve of their new style. They came to be known as the “Impressionists,” from a critic’s response to Monet’s painting *Impression, Sunrise*. Initially, the term was meant to be mocking in nature but the group later embraced the name to describe their paintings, which appeared to capture a fleeting vision of light on a subject rather than the thing itself. To achieve this effect, the artists often worked *en plein air*, or out of doors. Their work was characterized by quick brushwork and unblended paint applied directly to the canvas, creating shape and volume through the contrast of colors. The works in the exhibition are not only beautiful but also historically significant, with some of the canvases first seen in the original Impressionist shows of the 1870s and 1880s in Paris.

**Monet to Matisse: Masterworks of French Impressionism from the Dixon Gallery and Gardens** features 30 paintings from the renowned collection of the Dixon Gallery and Gardens in Memphis, Tennessee. The exhibition includes landscapes, portraits, interiors, and still lifes by leaders of French Impressionism: Claude Monet, Edgar Degas, Berthe Morisot, Pierre-Auguste Renoir, Henri de Toulouse-Lautrec, Camille Pissarro, and Alfred Sisley, as well as work by noted Americans Mary Cassatt and John Singer Sargent. Major paintings by Post-Impressionist artists Henri Matisse, Paul Cézanne, Paul Gauguin, Marc Chagall, and Georges Braque complete the exhibition.

Monet to Matisse is organized by the Dixon Gallery and Gardens and curated by Julie Pierotti. The presentation of this exhibition at Telfair Museums is curated by Courtney McNeil, Chief Curator and Deputy Director for Curatorial Affairs.

The intent of this educator’s guide is to draw connections between the Savannah-Chatham County Public Schools curriculum, the Georgia Standards of Excellence, and the artworks featured in this exhibition. Additionally, parallels between artworks in the permanent collection at Telfair Museums will be made. This exhibition will be the focus of the annual Fourth-Grade Program including tours and a studio activity at the Jepson Center for the Arts for 2018–2019.
Look, Think, Discuss

What time of day is Monet showing us?

Where do you see orange and yellow, blue and purple?

How do complementary colors help Monet communicate the time of day?

How does Monet use contrast of lights and dark in this picture?

About the Artist and the Work

By the 1860s, Claude Monet counted himself among a circle of landscape painters that included Camille Pissarro, Pierre-Auguste Renoir, Alfred Sisley, and others. In 1874, they banded together with other artists, including Edgar Degas and Berthe Morisot, and in an act of artistic rebellion staged a privately organized exhibition in the Paris studio of Nadar, a well-known photographer. Among the works Monet sent to that first group exhibition was a painting called *Impression, Sunrise*. Critics mocked the title. One writer dubbed the group the Impressionists, thereby giving a style its name and forging a collective identity upon what had largely been an independent movement.

Throughout his early career, Monet made frequent trips to Normandy, a region located on the Northwest coast of France. In February 1882, he stopped in Dieppe to sketch its pebbled beaches and the nearby cliffs at Étretat. In *Port of Dieppe, Evening*, Monet painted the old harbor town looking back from the battlements as the sunset over the bell tower of Saint Jacques. Dieppe eases into darkness, but the twilight sky radiates luminous reds, yellows and greens that are reflected in the stillness of the icy harbor. Monet would remain fascinated by the transitory effects of natural light his entire career.
Activity: Silhouette Cityscapes

Monet often painted out-of-doors (en plein air) and focused on the landscape of Paris through direct observation. Monet, like other Impressionist artists, was interested in capturing light and colors at various times of the day, and he would often use a very light palette or color-scheme. His technique involved using an under-painting (a coat of paint underneath the actual image – usually tan or gray) and would then build up his painting on top. His technique was to use loose, quick brushstrokes, and he used both warm and cool colors.

Materials
- Scratch Art Clear Film or Clear Acetate covered with black tempera paint
- Watercolor or thick paper/cardstock for under-painting
- Black tempera paint/crayons, cut illustration board (if making your own scratch art boards)
- Neutral tempera paint
- Crayons
- Paintbrushes
- Wooden styluses or toothpicks

On a piece of Scratch Art Clear Film, have students draw out their cityscape skylines lightly with a pencil. Next, students can use a wooden stylus or toothpicks to scrape away the black coating to reveal the clear plastic underneath (the area that is the background to the city-scape). The clear plastic film with the design will be the top layer.

Instruct students to lay down a layer of paint or crayon on a piece of cut illustration board or a piece of thick paper. Experiment with warm or cool colors or layered analogous colors (ex: red, orange, yellow) to give an illusion of a sunset or water. (Let dry if needed). This will be the bottom layer.

Attach the top layer (clear film) and the bottom layer (the painted board/paper) to each other using staples, glue, or clips (the top layer should be able to be flipped up to reveal the bottom layer).

Activity: Plan Your Own Impressionist Exhibition

After completing the Silhouette Cityscapes, have the students plan their own exhibition just like the Impressionists did with their first exhibition in 1874 using the Silhouette Cityscapes they made in class. As a class, discuss the process of exhibiting artwork formally using the elements art and principles of design. Explain to students the importance of signing their work, giving the work a title, and then have them write their own artist statements to be used as wall labels. The roles of museum or gallery professionals such as curators, preparators, and art dealers can be explored and/or those roles can be assigned to certain students in the class. Have students brainstorm and write out ideas on a possible title as well as date/time/location/duration for the exhibition while using critical thinking skills to determine the best options. Details surrounding the event can also be planned by the students themselves: Should there be an opening reception? Will food or beverage be served? Should an invitation be created and sent out? Who is the intended audience? Will there be awards?

If possible, have students help with framing or hanging the art and involve them in the decision-making process on how the artworks should be arranged on the wall. Then actually hold the exhibition at school.

Curriculum Connection
VA5.CR.3 Understand and apply media, techniques, processes, and concepts of two dimensional art. 
- Refine drawings and paintings with a variety of media (e.g. pencil, crayon, pastel, charcoal, tempera, watercolor, acrylic).
- Utilize a variety of materials in creative ways to create works of art (e.g. mixed-media, collage, or use of available technology).
- Refine knowledge of multiple color schemes to create works of art (e.g. monochromatic, analogous, neutral, complementary).
- Apply multiple spatial concepts to create works of art (e.g. one-point perspective, atmospheric perspective, positive and negative space).

Curriculum Connection
VA.4. PR.1 Plan and participate in appropriate exhibition(s) of works of art to develop identity of self as artist.
- Prepare works of art for exhibition with signature, title, and/or artist statement on finished work.
- Choose works of art to be displayed based on thoughtful reflection.

KEY TERMS
Landscape, City Scape, En plein air
JEAN-FRANÇOIS RAFFAËLLI

Look, Think, Discuss

What’s going on in this picture? What kind of place is this? Country or city?
What is our (the artist’s) point of view related to this scene? At street level? Above?
What details in the painting tell us about the weather?
What methods does the artist use to show depth?

About the Artist and the Work

Before he exhibited with the Impressionists, Jean-François Raffaëlli worked as a singer, actor, and writer in order to fund his artistic training with Gérôme at the École des Beaux-Arts. Raffaëlli exhibited twice with the Impressionists after being invited and sponsored by Edgar Degas. Raffaëlli’s paintings such as The Place d’Italie after the Rain generally focused on painting industrial scenes of Paris and the lower working class who lived there. He also preferred to use muted tones in his work rather than bright, vibrant colors. His subject matter and his color palette created a contrast between Raffaëlli and the Impressionists, though he provided an honest view into modern Parisian life and the “Haussmannization” of Paris.

“Haussmannization” refers to the modernizing of Paris overseen by Louis Napoleon and Georges Haussmann. (Louis Napoleon was the nephew of the famous Napoleon Bonaparte.) The massive urban plan eliminated the chaotic meandering of the city’s streets, introduced uniform facades, and created the boulevard system that defines Paris today. As a result, individual neighborhoods became more accessible, the social order of Paris changed, and artists, particularly the Impressionists, looked at the city in a whole different light.

When Raffaëlli painted The Place d’Italie after the Rain in May 1877, the vast renovation of Paris was largely complete, but not entirely, as evidenced by the large mound of dirt on the left side of the composition. Raffaëlli, like many Parisians, saw the Place d’Italie as a broad, empty convergence of boulevards without character or history. An intersection in the working-class 13th arrondissement, the Place d’Italie was connected to the rest of the city by a horse-drawn omnibus and sparsely dotted with shoppers—especially after the rain—and clusters of soldiers maintained order. Haussmann’s plan modernized Paris, but it also brought stricter control over neighborhoods that fostered dissent.

Activity: Clouds and Weather

Raffaëlli and the Impressionists spent a lot of time painting outside. In this painting, Raffaëlli pays close attention to the weather. Now it’s your turn to observe the weather.

Materials

Paper
Writing utensils (pencils, pen, markers, etc.)
Drawing surface (clipboard, desk, etc.)

A cloudy day

Make your own impression of the weather by observing and recording the weather conditions around you. Review weather conditions and cloud types in order to prepare for this activity. On a cloudy day, students will need recording materials. Make sure students have a clear view outside or simply go outside (look out for rain though!). Have students draw the clouds and the surrounding scene just like Raffaëlli. Students should write down what they observe about the weather and label the types of clouds that they see. After they are done observing, students can discuss and make predictions about what type of weather they expect to happen based on their observations.

Curriculum Connection

S4E4 Obtain, evaluate, and communicate information to predict weather events and infer weather patterns using weather charts/maps and collected weather data.

c. Ask questions and use observations of cloud types (cirrus, stratus, and cumulus) and data of weather conditions to predict weather events.

KEY TERMS

Linear Perspective, Cityscape
MAXIMILIEN LUCE

Look, Think, Discuss
What sort of building is this? What do you see that makes you think so?
What colors does the artist use in the foreground (houses and treetops)?

Look carefully at the cathedral building. What colors do you see when you look at
the cathedral from a distance? Zoom in – what color dots has the artist applied in the sunlit
areas on the building? In the shadows?

About the Artist and the Work
Maximilien Luce was born into a working-class family in the artist-heavy Montparnasse district
of Paris. After spending several years studying in the studio of the revered artist Carolus-Duran,
Luce as an independent artist aligned himself more with the Neo-Impressionist movement,
spearheaded by Paul Signac and Georges Seurat. Like his friend Camille Pissarro, Luce held
somewhat radical political beliefs and was an active voice in the anarchist movements in Paris in
the 1890s, even briefly serving time in prison in 1894 for his leftist views.

Luce left behind an interestingly mixed oeuvre, dividing his attention between scenes of hard-
pressed urban laborers and complacent views of the Gothic churches both in his native Paris and
around France. In *The Cathedral at Gisors, View of the Ramparts*, Luce traveled to the picturesque
town of Gisors, northwest of Paris. In his pointillist view of the Church of St-Gervais et St-Pro-
tais, he gives new life to the centuries-old structure by basking it in the golden light of sunset.

Activity: Dot Painting/Pointillism
Post-Impressionist artists experimented with new techniques such as painting with tiny dots, which
became a movement known as Pointillism.

Make your own Pointillist painting in class:

- **Materials**
  - Tempera or acrylic paint
  - Markers or oil pastels
  - Paper
  - Paintbrushes or cotton swabs

  a. Have students sketch out an object or landscape first – can be done from a still life or a photograph.
  b. Then have students observe the colors – choose a main color as well as the complementary color and separate the
colors into sections on a palette.

  - Using a fine tip of a paintbrush (or even the end of a pencil or paintbrush or a cotton swab) have students lay down
dots in an overlapping fashion while layering complementary colors on top of one another, just like Luce and other
Post-Impressionist or Pointillist artists might have done. Quick, short brushstrokes can also be used. Shading and
contouring can be added by placing dots closest together applying heavy pressure to show shadows and applying
lighter pressure and spacing out the dots to indicate the lighter areas.

Curriculum Connection
VA.5.CR.3 Understand and apply media, techniques, processes, and concepts of two-dimensional art.

- a. Refine drawings and paintings with a variety of media (e.g. pencil, crayon, pastel, charcoal, tempera, watercolor, acrylic).
- c. Utilize a variety of materials in creative ways to make works of art (e.g. mixed-media, collage, or use of available technology).
- d. Refine knowledge of multiple color schemes to create works of art (e.g. monochromatic, analogous, neutral, complementary).
- e. Apply multiple spatial concepts to create works of art (e.g. one-point perspective, atmospheric perspective, positive and negative space).

KEY TERMS
Pointillism, Point of View, Optical Color Mixing
MARY CASSATT

Look, Think, Discuss

What do you see in this painting?

Who do you think the painting is of?

Where is she? Where is she going?

What challenges do you think Mary Cassatt faced as a woman artist at that time?

About the Artist and the Work

Mary Cassatt was an American artist who lived abroad in France. She was one of the key female artists, along with Berthe Morisot, who painted with the Impressionists. Cassatt was a close friend of Edgar Degas, who invited her to exhibit with the Impressionists in 1879. Cassatt experienced a great deal of success as an artist even before joining the Impressionists.

The Visitor was painted the year after Cassatt had joined the Impressionists. The model is her sister, Lydia, who often appears in Cassatt’s paintings. Lydia had joined Cassatt in Paris by the mid 1870s, and soon after their parents moved there as well.

Though she lived in France, Cassatt was greatly concerned with the welfare of women in the United States and was an active supporter of the Women’s Suffrage Movement. Cassatt was commissioned to create a mural, Modern Woman, in the Woman’s Building at Chicago’s 1893 World’s Columbian Exposition. Cassatt also provided financial support for the movement. The 19th Amendment, which passed on August 18, 1920, granted women the right to vote. Unfortunately, this only applied to white women until the Voting Rights Act of 1965.

Activity: Profile and Silhouette, Trace Shadows

Cassatt often created paintings of the people around her just like she did in The Visitor. In this painting, Cassatt has painted her sister, Lydia, in profile. A profile view is the view of the side of someone’s face.

- Tape a piece of paper on the wall and place a stool in front of it.
- Set up a bright light so that it is facing the wall.
- Place the subject, a student, on the stool so you can see them in profile view.
- You should be able to see the outline of their shadow on the wall – make sure it is on the paper!
- Trace the shadow so when you’re done you have the silhouette of the sitter.
- Allow students to color in or decorate their silhouette. Another option is to use colored paper and to cut out the silhouette.

Curriculum Connection

SS4H4 Examine the main ideas of the abolitionist and suffrage movements.

a. Discuss contributions of and challenges faced by Susan B. Anthony, Frederick Douglass, Elizabeth Cady Stanton, Sojourner Truth, and Harriet Tubman

KEY TERMS

Profile, Silhouette

Mary Cassatt

(American, 1844–1926)

The Visitor, c. 1880

Oil on canvas

28 7/8 x 23 ¾ inches

Collection of the Dixon Gallery and Gardens

Mary Cassatt (American, 1844–1926)

The Visitor, c. 1880

Oil on canvas

28 7/8 x 23 ¾ inches

Collection of the Dixon Gallery and Gardens, Bequest of Mr. and Mrs. Hugo N. Dixon, 1975.28
CAMILLE PISSARRO

Look, Think, Discuss:
What’s going on in this picture?
What types of boats does Pissarro show in this painting?
Where do you see vertical lines? Horizontal lines? Angles?
How has the artist used color and line to draw the viewer’s attention to certain parts of the picture?

About the Artist and the Work
By the turn of the 20th century, aging Impressionist Camille Pissarro had finally attained the respect for his paintings that had eluded him most of his life. In 1892, the famous Parisian gallery Durand-Ruel held a large retrospective of the radical artist’s entire career, which helped him attain some financial stability for the first time in his life. Finally content with both his success and his style of painting, Pissarro continued painting furiously until his death in 1903, often working on several canvases at the same time.

Painted just before his death, The Jetty at Le Havre, High Tide, Morning Sun shows the artist’s later techniques of freer brushwork, more harmonized colors, and painting from an upper-story window. Later in his career, Pissarro adopted the practice of painting a scene at different times of day, a technique that his friend Claude Monet had already embraced. In this busy harbor view, fishermen and fashionably-dressed women intermingle as they walk about the wharf of one of France’s most important port cities.

Activity: Write a Narrative
Have students write a story from the point of view of a steamboat captain, crew-member, or passenger developing a story with a plot, setting, location, and specific characters. Another option is to have students create a travel log or cargo shipping list. Students could work individually or in groups on this activity, but a trip itinerary with charts, maps, arrival/departure times, and inventory of items could be used as a cross-curricular lesson including mathematics and language arts. Teachers could also create word problems based on the story for a sequential activity.

CLASS ACTIVITIES: CAMILLE PISSARRO

Curriculum Connection
ELAGSE4W3 Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.
a. Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.
b. Use dialogue and description to develop experiences and events or show the responses of characters to situations.
c. Use a variety of transitional words and phrases to manage the sequence of events.
d. Use concrete words and phrases and sensory details to convey experiences and events precisely.
e. Provide a conclusion that follows from the narrated experiences or events.

MGSE4.MD.2 Use the four operations to solve word problems involving distances, intervals of time, liquid volumes, masses of objects, and money, including problems involving simple fractions or decimals, and problems that require expressing measurements given in a larger unit in terms of a smaller unit. Represent measurement quantities using diagrams such as number line diagrams that feature a measurement scale.

KEY TERMS
Color, Line
Look, Think, Discuss:
What’s going on in this picture?
How does Degas show us the dancer’s movement?
What is the shape at the bottom of the picture?

About the Artist and the Work
Degas helped organize the first Impressionist exhibit in 1874 and was a prominent artist in the group. However, Degas focused his subject matter entirely on modern life, rather than painting en plein air landscapes like many of his contemporaries. Degas concentrated especially on social life and entertainment in Paris. Degas spent a great deal of time in theaters and cafes, becoming especially well known for his many paintings of ballet dancers. His paintings of this subject were generally focused on movement and form. Degas was also innovative with the materials he used. He was classically trained and always made sketches of a subject before making a completed work. However, he started to explore by using alternative mediums, such as pastels, gouache, and printmaking techniques. This exploration may have been partially prompted by the popularity of Japanese prints in Paris, of which Degas was a collector. Other artists in the group also tested out alternative mediums contributing to the innovative nature of the Impressionists.

Activity: Observational/Gesture Drawing
Artist Edgar Degas went into dance studios and visited the opera to observe ballerinas rehearsing. The observational methods he used are still used today in art classrooms.
To practice the same type of observational drawing as Degas, have students take turns holding short poses while the rest of the class draws the model quickly.

Materials
- Newsprint paper (for initial gesture sketches)
- Large sheets of manila or heavier-weight paper for students to use with mediums such as colored pencil, pastel, or oil pastel
- Pencils
- Colored pencils
- Erasers
- Blending sticks

- On the board or a large sheet of paper positioned in front of the classroom, demonstrate how to quickly sketch a figure using lines, shapes, and angles only. First try one-minute poses and then increase the length of time as students begin to feel more comfortable with the technique.
- Begin by having students grid out and draw 8–10 small boxes on a page to act as a frame. Have them fill each box with one gesture pose. Then instruct students to increase their drawings for the next few poses. Have the final pose held for the longest period of time.
- Details can be added later as the figure is filled in. Due to the quick nature of this type of drawing, students should use pencil initially.
- Other helpful techniques include blending (can be done with a fingertip, eraser, or blending stick). If using pastel, a fixative may need to be applied to the paper once the drawing is complete.

Curriculum Connection
VA4.CR.2 Create works of art based on selected themes.
b. Create representational works of art from direct observation (e.g., landscape, still life, portrait).
c. Create works of art emphasizing multiple elements of art and/or principles of design.

ESD4.PR.3 Recognize the relationship between human anatomy and movement.
a. Recognize and identify fundamental muscles, bones, and joints.
b. Demonstrate alignment and placement in locomotor and non-locomotor movement.
Activity: Living Painting (Tableau Vivant)

Have students bring a painting to life by having them dress in similar attire to a subject in a painting and stand in front of a painted background. This could be done as a class project, and students can all contribute by painting the background scene and making or arranging props for the performance. This activity can involve acting, and students can write dialogue for the subject(s), and music and lighting can also be used to set the tone of the Tableau Vivant.

Curriculum Connection

TArt.PR.1 Act by communicating and sustaining roles in formal and informal environments.

a. Use vocal elements (e.g., inflection, pitch, volume, articulation) to communicate a character’s thoughts, emotions, and actions.

b. Use body and movement to communicate a character’s thoughts and emotions.

c. Collaborate and perform with an ensemble to present theatre to an audience.

d. Create and perform characters based on imagination.

e. Identify and explore character choices and relationships in a variety of dramatic forms (e.g., narrated story, pantomime, puppetry, dramatic play).

TArt.PR.2 Execute artistic and technical elements of theatre.

a. Identify and explore theatre design elements (e.g., costumes, props, sets, sound, lighting).

b. Explore artistic and technical elements in theatre experiences.

KEY TERMS

Line, Symmetry, Balance

Connections to Telfair Museums’ Permanent Collection

Compare and contrast these two paintings

What is the subject of each painting?

Where do you think the location might be?

How does each artist use color?

How would you describe the style of each painting?

Savannah Connections

Painting scenes out of doors (en plein air) along the banks of the Seine River near Paris was a popular pursuit for French Impressionist artists. Here in Savannah, the Savannah River and nearby landscapes have offered artists the same type of views and allowed for similar methods of art production. Artwork by artists working en plein air locally such as Christopher AD Murphy, Hattie Saussy, Eliot Candee Clark, and many others can now be viewed online as a part of Telfair Museums’ Permanent Collection. Check it out here:

http://collections.telfair.org/collections

Jean-François Raffaëlli (French, 1858–1924)
La Seine à Billancourt, c. 1905–10
Oil on canvas
20 1/8 x 29 ¼ in.
Museum purchase, 1910.3
(not currently on view)

Camille Pissarro (French, 1830–1903)
The Jetty at Le Havre, High Tide, Morning Sun, 1903
Oil on canvas
22 ½ x 25 5/8 inches
Collection of the Dixon Gallery and Gardens; Museum purchase, 1979.5

KEY TERMS

Line, Symmetry, Balance

http://collections.telfair.org/collections

20

 COURTESY ST. ANDREW’S SCHOOL

20
Look at the painting by Mary Cassatt compared to the photograph of Mary Telfair:
What can you say about these two women?
How is each dressed?
How are they seated?

- Mary Cassatt’s painting shows her sister Lydia going to visit her. We also know that Mary Telfair traveled with her sisters Margaret and Sarah, going on a Grand Tour of Europe on three different occasions.
- While the dates of Cassatt’s painting and the Carte de visite are approximately 20 years apart, both show the custom of American women traveling in Europe independently.
- Both Mary Cassatt and Mary Telfair were patrons of the arts.
- The Carte de visite would have been made for travelers, and the one of Mary Telfair is in Telfair Museum’s permanent collection.

There are also profile marble sculptures of Mary Telfair and her sister on view in the Telfair Academy

CONNECTIONS TO TELFAIR MUSEUMS’ PERMANENT COLLECTION

Raffaelli and many other artists sought to capture scenes of modernity and busy streets in Europe. Here in Savannah, artists such as Eliot Clark were also inspired by the city streets, the port, and River Street.

Compare and contrast these two scenes
What types of paintings are these?
Do you think they were painted in the same time period; why or why not?
Where do you think the location of each might be? What makes you think that?
What do you think each artist is most concerned with showing?

KEY TERMS
- Landscape
- Cityscape
- En plein air
- Linear Perspective
- Pointillism
- Point of View
- Profile
- Optical Color Mixing
- Silhouette
- Lane
- Symmetry
- Balance
- Color
- Abstraction
SUGGESTED RESOURCES

Books

Web Resources
Art History: Impressionism by the Khan Academy
http://bit.ly/2Lz0NzI
Picturing France: Classroom Guide by the National Gallery of Art
http://bit.ly/2x3hAZl
Art and Science of Impressionist Color by the J. Paul Getty Museum

Videos
Khan Academy Video on Monet’s Painting Technique
PBS Video on Monet’s Vision
Video: Clouds and Weather
https://bit.ly/2mI2uFa
Video showing ballet steps in the paintings of Edgar Degas
http://bit.ly/2LPe64
Video showing steamboat locomotion
http://bit.ly/2jQ0oadr
Link to more resources on Impressionism compiled by the Seattle Museum of Art
http://bit.ly/2v3hAZl
Link to more lesson plans, websites, and videos compiled by the National Education Association

FOOTNOTES
1 Dixon Gallery and Gardens
3 Dixon Gallery and Gardens
4 Dixon Gallery and Gardens
5 Dixon Gallery and Gardens
10 Dixon Gallery and Gardens
17 Dixon Gallery and Gardens
The presentation of Monet to Matisse at Telfair Museums is sponsored by:

- Dr. Victor L. Andrews
- Lindsay and Brent Harlander
- Linda Heasley and Stephen Coady
- Dr. David M. Hillenbrand
- Carolyn Luck
- Mr. and Mrs. Stephen Rabinowitz
- Thomas V. and Susan G. Reilly
- Cheri D. and Benjamin R. Roach
- Cathy and Philip Solomons
- Mr. and Mrs. Stephen D. Taylor
- Mr. and Mrs. G. Vincent West
- Susan Willetts and Alan K. Pritz
- Curtis and Elizabeth Anderson
- Inge A. Braschler
- Candace Lanier
- Littlejohn Family Foundation
- Mr. and Mrs. John L. Tucker
- Jacqueline and Ken Sirlin
- The Claiborne Firm, P.C.
- Jim and Dottie Kluttz
- Ted and Linda Ruby
- Randall and Valerie Stolt
- Susan G. and Thomas V. Reilly
- Fund for Exhibitions
- Telfair Academy Guild

**EDUCATION PROGRAM SPONSORS**

- Investment provided by:
  - Savanna Foundation
  - Gulfstream
  - The Hodge Foundation, Inc.
  - Bick-Rothschild Foundation
  - Candace Lanier
  - UCB
  - Margaret F. Perelman Charitable Trust
  - Rotary Club of Skidaway Island

Henri de Toulouse-Lautrec
(French, 1864 – 1901)

Dancer Seated on a Pink Divan, c. 1883
Pastel on paper
18 ¾ x 14 ¼ inches
Collection of the Dixon Gallery and Gardens,
Gift of the Sara Lee Corporation, 2000.3