

Turner to Cézanne
Masterpieces from the Davies Collection
National Museum Wales

Family Activity Guide

This guide is for kids and grownups to use together as they explore the exhibition *Turner to Cézanne: Masterpieces from the Davies Collection, National Museum Wales*. It may be printed for use while viewing the exhibition. During your visit, please look carefully at the art but remember not to touch. The activities included here begin with the easiest and become increasingly more difficult. Words that appear in **bold** print are included in a glossary at the end of the guide.

FIND & SEEK



This painting has a boat in it. Can you find this painting in the exhibition? As you look at the other artworks, see if you can find the following things (put a check mark in the box once you find each item):

- | | |
|-----------------------------------|--------------------------------|
| <input type="checkbox"/> children | <input type="checkbox"/> horse |
| <input type="checkbox"/> bird | <input type="checkbox"/> sword |
| <input type="checkbox"/> boats | <input type="checkbox"/> dog |
| how many? _____ | <input type="checkbox"/> sheep |
| <input type="checkbox"/> goose | <input type="checkbox"/> cow |



Rather than painting scenes from history or the bible—as was typical of earlier artists and other artists at the time—**Impressionist** painters and the **Realist** painters who inspired them depicted imagery from contemporary everyday life. This painting, for example, depicts two urban gentlemen on an evening walk admiring the moon.

As you walk through the exhibition, do you see paintings showing the following types of scenes or everyday activities? Keep track of how many examples of each scene you see and mark it on the line.

boating _____

relaxing or spending time in the garden _____

walking the city streets _____

workers in the field _____

people tending animals _____

What are some everyday activities that a contemporary artist might depict? _____

FIND & SEEK



Do you see examples of any of the following (put a check mark in the box once you find each item):

- a landscape
- a cityscape
- a seascape
- a portrait or **figurative** painting

Do you see depictions of any of the following places (if so, write the name of the location on the line)

- a location in England

- a site in France

- a place in Italy

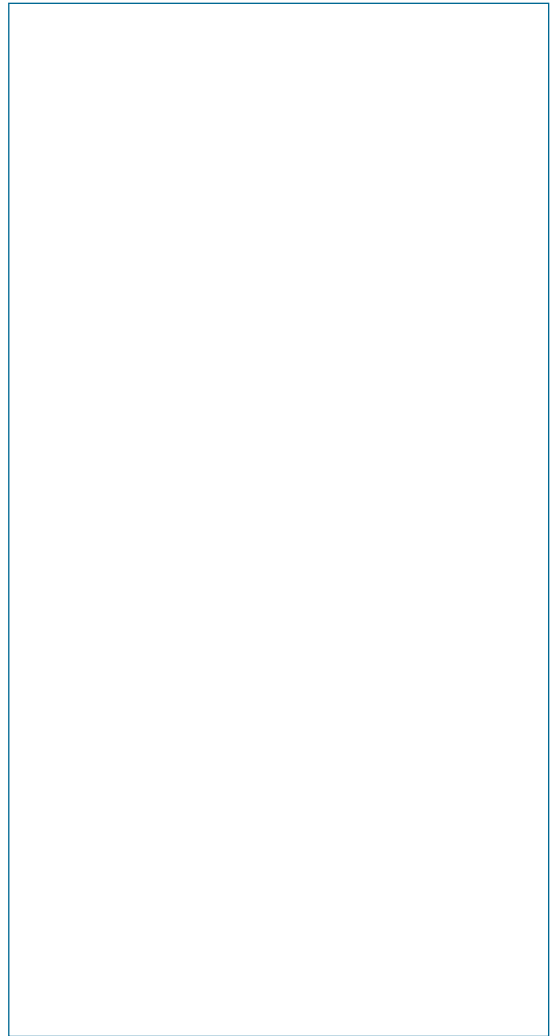
Artists often experiment with the **perspective** of a painting. Do you see paintings that show the following perspectives (write the name of the painting and the artist next to the perspective)?

- a bird's-eye perspective (as if viewed from above) _____

- a view from street level (or straight on) _____

- a perspective that seems as if the viewer is a participant in the scene or the figure in the painting is engaging the viewer

CONTEMPORARY FASHION



In this painting, Pierre-Auguste Renoir depicts a modern Parisian woman of the 19th century. In the space above, draw a picture of your idea of a typical 21st-century American woman.

Describe the woman you drew (imagine her interests, lifestyle, and personality): _____

ACTIVITY: CAPTURING THE EFFECTS OF LIGHT



Many of the artists in this exhibition were interested in portraying the effects of light on a landscape. In this painting, for example, the artist has depicted the shadows created by the trees in the **foreground** using shades of green, blue and purple.

Materials: paper or canvas, pastels or paints, paintbrushes

1. Look carefully at the landscape paintings in the exhibition. How does each artist depict the effects of light on the landscape? Make sure to think about the use of color in shadowed and highlighted areas of the paintings.
2. Go outdoors on a sunny day and choose a subject for an outdoor scene. You might choose a park scene, a view of buildings, or any other scene where you can illustrate the effects of sunlight.
3. Create a painting that captures the effects of the sun on your scene. Think about the colors you can use to portray the light on buildings, trees, or whatever else you are painting. Try to focus on capturing an overall effect rather than depicting detail.

GLOSSARY



Figurative

Art that portrays imagery of the human figure.

Foreground

The part of a scene or representation that is nearest to and in front of the spectator.

Impressionists

A group of artists working in France from the 1860s through the 1880s who exhibited together and shared a similar artistic sensibility. Characteristics of Impressionism include the omission of detail, loose brushwork, and unblended pure color. The Impressionists' primary focus was on capturing the artist's visual experience of a particular moment in time.

Perspective

A mathematically-based system for representing three-dimensional space (such as a landscape) on a two-dimensional surface (such as in a painting or drawing), making objects in the distance appear smaller and those closest to the viewer in the foreground appear larger.

Realists

Realists based their work on their observations of their immediate environment rather than on imagined classical themes or historical events. They depicted their subjects as they appear in everyday life, without embellishment or interpretation. Realist artists like Courbet, Honoré Daumier, and Millet painted lower-class subjects, such as peasants and laborers, with authenticity.



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Cover: Vincent van Gogh (1853–1890). *Rain Auvers* (detail), 1890. Oil on canvas, 19 $\frac{1}{2}$ x 39 $\frac{1}{2}$ in. National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 2463)

Above: Anton Mauve (1838–1888). *The Shepherdess* (detail), 1880s. Oil on canvas, 12 $\frac{1}{2}$ x 19 $\frac{1}{2}$ in. National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 2225)

Find & Seek
Joseph Mallord William Turner (1775–1851), *Morning after the Wreck*, ca. 1840. Oil on canvas, 15 $\frac{1}{4}$ x 24 $\frac{3}{8}$ in., National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 436)

Honoré Daumier (1808–1879), *The Night Walkers*, 1842–47. Oil on board, 11 $\frac{1}{8}$ x 7 $\frac{3}{8}$ inches. National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 2452)

Claude Monet (1840–1926), *The Palazzo Dario*, 1908. Oil on canvas, 36 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. National Museum of Wales; Miss Margaret S. Davies Bequest, 1963 (NMWA 2481)

Contemporary Fashion

Pierre-Auguste Renoir (1841–1919), *La Parisienne*, 1874. Oil on canvas, 64 $\frac{1}{2}$ x 42 $\frac{1}{2}$ in. National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 2495)

Man Versus Nature

left: Camille Corot (1796–1875), *Castel Gandolfo, Dancing Tyrolean Shepherds by Lake Albano*, 1855–60. Oil on canvas, 19 $\frac{1}{2}$ x 25 $\frac{1}{2}$ in. National Museum of Wales; Miss Gwendoline E. Davies Bequest, 1951 (NMWA 2443)

right: Berthe Morisot (1841–1895), *At Bougival*, 1882. Oil on canvas, 23 $\frac{1}{2}$ x 28 $\frac{1}{2}$ in. National Museum of Wales; Miss Margaret S. Davies Bequest, 1963 (NMWA 2491)

Activity

Robert Polhill Bevan (1865–1925), *Maples at Cuckfield, Sussex*, 1914. Oil on canvas, 20 $\frac{1}{4}$ x 24 $\frac{1}{8}$ in. National Museum of Wales; Miss Margaret S. Davies Bequest, 1963 (NMWA 2085)