



# MONET

and the Impressionists

**DA VINCI PROJECT**  
EDUCATION SUPPLEMENT

ART GALLERY OF NEW SOUTH WALES  
11 OCTOBER 08 – 26 JANUARY 09

MUSEUM OF NEW ZEALAND TE PAPA TONGAREWA  
14 FEBRUARY – 17 MAY 09

[www.monet.org.au](http://www.monet.org.au)

ART  
GALLERY  
NSW



# SYLLABUS FOCUS

## DA VINCI PROJECT

### STARTING WITH ART

#### OVERVIEW

The *looking and making activities* in this section are specifically designed for students with mild to moderate intellectual disabilities and include discussion, art-making, role-play and the use of sensory materials.

The *pre-visit and post-visit activities* aim to provide students with pre-exhibition familiarity and post-exhibition reinforcement to support understandings of, and engagements with, the artworks. *In the exhibition activities* aim to link classroom investigations to the original art objects within the exhibition.

This concrete and sensory approach to the looking at and the making of artworks can offer something to students of all ages and abilities, and as such teachers may find relevant ideas in these activities.

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#### TEACHER NOTES

This Da Vinci Project education kit supplement has been written to highlight key artworks, ideas and activities for students with a disability and for gifted and talented students, to be used in conjunction with a visit to the exhibition *Monet and the Impressionists*.

This resource has been designed to complement the *Monet and the Impressionists* education kit, which will also be of value to Da Vinci Project education audiences.

[www.artgallery.nsw.gov.au/ed/kits/monet](http://www.artgallery.nsw.gov.au/ed/kits/monet)

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Access program partner Clayton Utz  
Principal exhibition sponsor Ernst & Young

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### HOT ART (Higher order thinking skills)

#### OVERVIEW

The *investigation, writing and research activities* in this section are specifically designed for **Stage 3 and Stage 4 gifted and talented students** and support the development of meta-cognition through critical thinking, problem solving, the generation of ideas and evaluation.

The *pre-visit activities* aim to provide teachers and students with a greater understanding of the artists and artworks in their historical and cultural context prior to the exhibition experience. *Post-visit activities* will enable students to synthesise their knowledge, and reinforce the experience of the exhibition and their understanding of art, history and European and Japanese culture.

#### PRE-VISIT RESEARCH

Stage 3 & 4 Visual Arts/HSIE

**Lilla Cabot Perry** (1848–1933) was a well-to-do American painter from Boston who studied in **France** with the history painter Tony Robert-Fleury and with **Whistler's** friend, **Alfred Stevens**. Increasingly attracted to plein-air painting, she became one of the earliest **American Impressionists**. Over ten summers, she and her husband were neighbours of **Claude Monet in Giverny** and, as such, were forerunners of a sizeable colony of American artists who chose to live in proximity to Monet. Between 1893 and 1901 Perry lived in **Tokyo** where her husband held a teaching position.

The following is an extract from Perry's article 'Reminiscences of Claude Monet from 1880 to 1909', published in *The American Magazine of Art* in March 1927:

*Monet is dead! How well I remember meeting him when we first went to Giverny in the summer of **1889**! A talented young American sculptor told my husband and me that he had a letter of introduction to the painter, Claude Monet. He felt shy at going alone and **implored** us to go with him, which we were enchanted to do, having seen that very spring the great **Monet-Rodin exhibition** which had been a **revelation** to others beside myself. I had been greatly impressed by this (to me) new painter whose work had a **clearness of vision** and a **fidelity to nature** such as I had never seen before.*

**Research** each of the key names, words and terms in bold above and make notes to prepare yourself for the exhibition viewing.

**Use** the *Monet and the Impressionists* website ([www.monet.org.au](http://www.monet.org.au)) to find out about the exhibition you will be visiting and to create your own Impressionist artwork online.

## Da Vinci Project



Claude Monet

**Rue de la Bavole, Honfleur** c1864

oil on canvas, 55.9 x 61 cm

Museum of Fine Arts, Boston, bequest of John T Spaulding 48.580



Claude Monet

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## STARTING WITH ART

Looking and making activities

### PRE-VISIT

Monet is one of the best-known French artists. **Point** to France on a map of the world. **Find out** if there were cars, trains, telephones or television invented when Monet was a boy. Would you like to live in Monet's time? **Give** reasons for your answer.

**Find** photographs of Monet. **Imagine** meeting the artist. **What** do you think he would be like? As a group come up with a list of questions you would ask Monet about his life and art.

The street scene shows people going about their daily lives. How many people can you see? Do you think they know each other? **Describe** how they are dressed. What do you think they are doing?

### IN THE EXHIBITION

**Locate** *Rue de la Bavole, Honfleur* in the exhibition. **Describe** what you can see in this picture. **Point** out the shadows. What time of day do you think it is? **Imagine** the sounds you might hear walking along this street.

Is the painting *Rue de la Bavole, Honfleur* smaller or larger than you expected? Do you think Monet could have carried this canvas to the street to paint in front of this view? Could you carry a canvas this size? What other equipment would Monet need to paint this picture?

### POST-VISIT

**Talk** about visiting the exhibition in class. **Think** about the artwork you liked the most. **Tell** your group why you enjoyed your favourite work. **Complete** a painting of your favourite work from memory. **Write** a story about visiting the exhibition.

**Compare** *Rue de la Bavole, Honfleur* 1864 by Monet to *Sofala* 1947 by Australian artist Russell Drysdale in the Gallery's collection. *Sofala* is a quiet country town where many artists have visited and painted the main street. **Find** it on a map of New South Wales. **Compare** what you might buy in the shops in a country town in France and in Australia. **Role-play** Monet meeting Drysdale. What would they say about their paintings?

Monet has used cool colours while Drysdale has used warm colours. How does this relate to each town's climate? **Draw** a picture of what you would wear in each street scene. If you could visit one town, which would you like to visit? **Explain** why. **Paint** a picture of yourself in *Honfleur* or *Sofala*. **Tell** the class what you are doing in your picture.

## HOT ART

Investigation, writing and research activities

### PRE-VISIT

**Analyse** the symmetrical composition of *Rue de la Bavole, Honfleur*, which includes a vanishing point and striking diagonal lines along the pavement and where the buildings meet the skyline. Create a drawing of a streetscape in your area using perspective lines to capture the quality of three dimensions.

### IN THE EXHIBITION

**Locate** *Rue de la Bavole, Honfleur* in the exhibition. **Focus** on Monet's use of colour and the brushstrokes in the painting. **Describe** the effect that Monet has created by breaking down one image into a series of flat painted surfaces. **Discuss** with other students in your group how the work looks close up and from a distance.

### POST-VISIT

Create a PowerPoint presentation or poster showing the similarities and differences between *Rue de la Bavole, Honfleur* and *Sofala*. **Discuss** how each artwork represents the culture and time in which it was made. **Write** an outline connecting your ideas about the two works. **Discuss** your plan with your teacher. **Present** your completed project to the class and ask for feedback.

Russell Drysdale  
*Sofala* 1947  
oil on canvas on hardboard  
71.7 x 93.1 cm  
Art Gallery of New South Wales,  
purchased 1952 8700  
© Russell Drysdale Estate





Utagawa Hiroshige I

Publisher: Koshimuraya Heisuke

**Kai Province: Monkey Bridge** Japan, Edo period, 1853

woodblock print, ink and colour on paper, 37 x 25.4 cm

Museum of Fine Arts, Boston, William Sturgis Bigelow Collection 11.26224



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## STARTING WITH ART

### Looking and making activities

#### PRE-VISIT

Monet enjoyed collecting Japanese woodblock prints on paper and displayed them around his home. If you owned *Kai Province: Monkey Bridge*, where would you put it in your home? What things do you like to collect? Do you use them or do you put them away to keep them safe? **Make** drawings of the things you collect or would like to collect. **Display** these drawings and tell the class about them.

**Find** Japan on a map of the world. Is it close to or far away from France? **Find out** about the types of food for which Japan is famous. **Learn** how to say hello and goodbye in Japanese. **Find out** what happens in a Japanese tea ceremony and hold one in class. **Talk** about the experience and how you felt drinking the warm tea.

#### IN THE EXHIBITION

**Locate** *Kai Province: Monkey Bridge* in the exhibition. How many people are walking across the bridge? Where do you think they are going? **Imagine** what these people would see if they looked down from the bridge. **Tell** a friend how you would feel if you were walking across the bridge.

**Notice** the writing on *Kai Province: Monkey Bridge*. This writing is called calligraphy. **See** how it goes down the page. **Sketch** the scene and include the calligraphy in your composition. **Find** other woodblock prints in the exhibition. Do they have this kind of writing?

**Compare** Hiroshige's *Kai Province: Monkey Bridge* and Monet's *Port-Goulphar, Belle-Ile*. **Discuss** how these works are similar. Which work is on paper and which is on canvas? **Observe** these works close up and from a distance.

#### POST-VISIT

**Talk** about Monet's garden in Giverny. **Search** for images of it. **Design** and build a miniature model of a Japanese-style garden with a bridge. **Imagine** what it would feel like to walk through your garden model.

**Locate** where Belle-Ile is on a map of France. **Find** photographs of it and compare these to Monet's painting. **Use** scratch foam board to make your own relief prints based on the painting. **Handpaint** your print in watercolour.

## HOT ART

### Investigation, writing and research activities

#### PRE-VISIT

Monet's interest in Japanese prints coincided with a growing fascination with Japanese culture in France and his personal collection developed through his relationship with Japanese collectors and dealers. **Research** ukiyo-e prints, including the work of Utagawa Hiroshige and the series *One hundred famous views of Edo* (modern-day Tokyo). **Find out** about the introduction of Japanese woodblock prints to France.

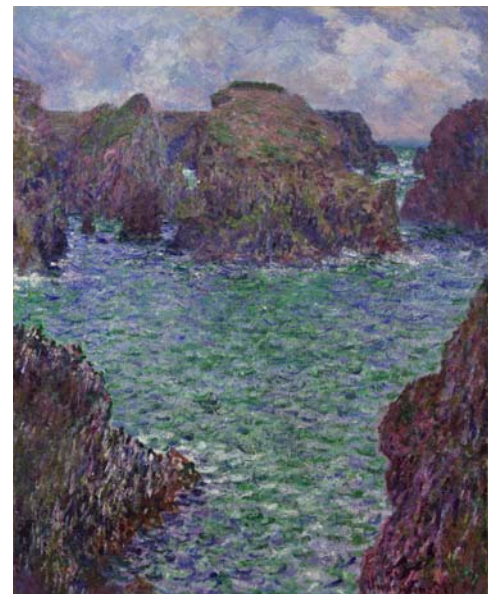
#### IN THE EXHIBITION

**Locate** *Kai Province: Monkey Bridge* in the exhibition. **Draw** a small sketch into your sketchbook. **Take note** of the swirling water and curved outlines on the trees and the relationship of the bridge to nature.

**Locate** *Port-Goulphar, Belle-Ile* 1887. **Compare** it to your drawing of *Kai Province: Monkey Bridge*. **Write** notes on the similarities between the two works. **Sketch** *Port-Goulphar, Belle-Ile*.

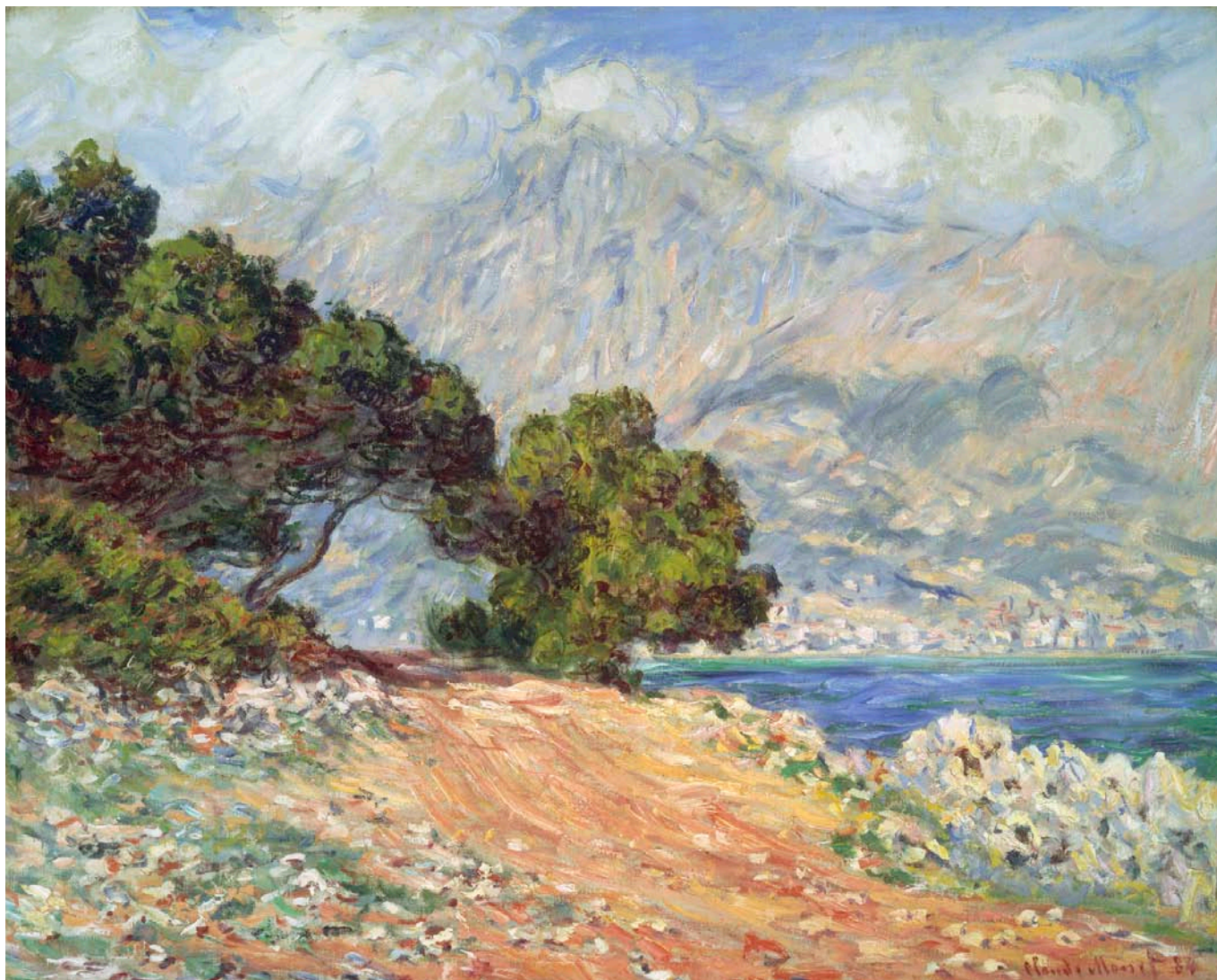
#### POST-VISIT

**Research** the 'one hundred' genre in Japanese culture, which includes sets of 100 woodblock prints and 100 poems. **Create** your own class set of 100 poems and prints or drawings on a topic of your choice, dividing the task between the students in your class. **Scan** the images and combine them with the words in a group PowerPoint presentation, or collate them in printed form for your school library.



Claude Monet  
*Port-Goulphar,  
Belle-Ile* 1887  
oil on canvas  
81 x 65 cm  
Art Gallery of New  
South Wales,  
purchased 1949  
8356

# Da Vinci Project



Claude Monet

**Cap Martin, near Menton** 1884

oil on canvas, 67.2 x 81.6 cm

Museum of Fine Arts, Boston, Juliana Cheney Edwards Collection 25.128



Claude Monet

### Cap Martin, near Menton 1884

oil on canvas, 67.2 x 81.6 cm

Museum of Fine Arts, Boston, Juliana Cheney Edwards Collection 25.128

## STARTING WITH ART

### Looking and making activities

#### PRE-VISIT

**Collect** pictures of water scenes, such as images of the sea, rivers or ponds. **Does** the water seem to be moving or still in the pictures? **Think** about the times you have gone swimming. Describe how the water looked and felt. **Imagine** walking into *Cap Martin, near Menton* and reaching the edge of the water. What would you do next?

**Visit** your local park or bushland. **Make** textured rubbings of bark on the trees, rocks, leaves and twigs. **Create** a frame by cutting a square in the middle of an A4 piece of cardboard and use this to look at a section of the landscape. **Sketch** what you see. **Describe** what you see in the frame to the person next to you.

#### IN THE EXHIBITION

**Locate** *Cap Martin, near Menton* in the exhibition. **Observe** the surface of the painting. **List** the colours you can see.

**Describe** the brushstrokes. **Think** about the size and type of brush Monet might have used. **Role-play** how Monet might have applied paint to the canvas. How long do you think it took him to paint this picture?

**Describe** what is in the foreground, middle ground and background in the painting. What is the weather like?

**Imagine** taking a boat to the other side. **Describe** what you would see and do there.

**Look** at other paintings in the exhibition by Monet's close friends, such as Camille Pissarro and Pierre-Auguste Renoir. **Think** about how their paintings are similar or different to Monet's. **Imagine** Monet has just finished painting *Cap Martin, near Menton*. **Role-play** a conversation between Monet, Pissarro and Renoir, discussing how they feel about this painting.

#### POST-VISIT

**Compare** *Cap Martin, near Menton* to *Rough sea, Morestil* by Monet's friend, Australian artist John Peter Russell in the Gallery's collection. **Notice** how they both have used daubs, strokes and layers of colour to show light reflecting on rocks and water. **Paint** a scene outdoors in your school playground. **Experiment** with using strokes of primary colour and white next to each other. **Try** to make different shades of red, blue and yellow. **Exhibit** your paintings in class. As a group, give your exhibition a title. **Invite** friends and family to view it.

**Go** outside and look at the clouds in the sky. How many colours can you see? **Observe** how the clouds move and change shape. **Use** oil pastels or watercolour to make pictures of the sky. **Repeat** this activity over a few days, and then compare your pictures. **Discuss** how the weather can change the light and colour of the sky and landscape. **Display** your pictures as a series in the classroom.

## HOT ART

### Investigation, writing and research activities

#### PRE-VISIT

Monet and his family moved to Giverny, a small village on the Seine, in 1883. This was a catalyst for many painting trips to the south of France and Italy. In 1884 Monet travelled to the Italian Riviera and then to nearby Menton on the French Riviera. **Find** a map of France and Italy on the internet, locating Giverny and Menton. **Plan** a trip between the two villages, determining a route on the map, starting at the Rue Claude Monet, Giverny. **Investigate** the method of transport Monet would have used. **Research** other artists who were visiting and painting the French Riviera around the same time as Monet, including Edvard Munch, Paul Cézanne and Pierre-Auguste Renoir.

#### IN THE EXHIBITION

**Locate** *Cap Martin, near Menton* in the exhibition. **Draw** a quick outline of the painting. **Capture** the rapid, impressionistic marks on the trees. **Write** notes on Monet's use of colour in this painting. **Find** paintings by two other Impressionist artists in the same room, noting the titles and artists' names. **Sketch** these two works, showing the artists' use of Impressionist techniques through your drawing. **Compare** these works with *Cap Martin, near Menton* and write a paragraph describing similarities and differences in brushwork, colour and subject matter.

#### POST-VISIT

John Peter Russell was an Australian artist born in Darlinghurst, Sydney, who left in 1880 to study in Europe. He was independently wealthy and established an artists' colony on Belle-Ile off the coast of Brittany, France. Russell met Monet on the island and was influenced by his Impressionist methods. **Research** Russell's life and contribution to Impressionism. **Imagine** you are a reporter for a major Sydney newspaper sent to Belle-Ile. **Write** a story on Russell and his Impressionist friends to be sent back to the editor in Australia. **Create** a mock-up of the newspaper's front page featuring your story.

John Peter Russell  
*Rough sea, Morestil*  
c1900  
oil on canvas on  
hardboard  
66 x 81.8 cm  
Art Gallery of  
New South Wales,  
purchased 1968  
OA14.1968

