

EUROPEAN OLD MASTERS

16TH-19TH CENTURY

28 September – 3 December 2017
Hazelhurst Regional Gallery & Arts Centre

Education Kit, K–6

Preparing your students

1. Discuss some gallery rules – emphasise the positive behaviour you want at the gallery and the reasons for these rules.
2. Pre-visit familiarisation with the artworks to be viewed. Reproduce images from exhibition and display in the classroom or school corridor. This will aid the child's connection to the work once they enter the exhibition. Images, video and information can be found at: <https://www.artgallery.nsw.gov.au/exhibitions/touring/european-old-masters/>
3. Discuss some of the art terms found in the Glossary of Terms.
4. Programming ideas are linked to outcomes from the Visual Arts Syllabus K–6.

Post-visit activities:

1. Post-visit activities at school should involve the step of display and respond. Children should be encouraged to use positive responses to each other's work and 'art talk' to describe it. (See Glossary of Terms for ideas).
2. Suggested activities are listed under artworks.

BACKGROUND INFORMATION FOR TEACHERS

About the exhibition

This exhibition is the first time this significant collection of European old master paintings have been shown outside the Art Gallery of New South Wales (AGNSW). Spanning the mid 16th to mid 19th centuries, the exhibition offers visitors to Hazelhurst the opportunity to encounter unique works by some of the leading Italian, French, British and Dutch artists of the High Renaissance, Baroque, Rococo and Romantic periods.

The AGNSW began collecting old masters in the 1950s. Between 1951 and 1976, the Gallery acquired an outstanding group of English 18th-century portraits, including works by three of the leading painters of the age: William Hogarth, Thomas Gainsborough and Joshua Reynolds.

During these years, the Gallery also purchased landscapes and subject pictures representative of British Neoclassicism and Romanticism by artists such as Richard Wilson, John Glover, Richard

Westall, William Hamilton and Francis Danby. Although accessions of non-British painting were rare, three powerful and imposing figural compositions by the Baroque painters Bernardo Strozzi, Jan van Bijlert and Matthias Stomer expanded the scope and ambition of the collection.

The extraordinary donation by James Fairfax AC during the 1990s significantly enriched the Gallery's holdings of European old masters, particularly in the area of 18th-century French and Italian art, including works by Nicolas de Largillierre and Antonio Canaletto. The collection has continued to develop in more recent times with the acquisition of major Italian Renaissance and Baroque works, including the imposing altarpiece by Giulio Cesare Procaccini. These paintings offer vital insights into past ages and cultures.

European Old Masters: 16th–19th Century spans several periods and artistic styles including the Renaissance, High Renaissance, Mannerism, Baroque, Rococo, Neoclassicism and Romanticism.

Links to the Curriculum:

European Old Masters: 16th–19th Century Education Kit K–6 contains background information on the exhibition as well as selected images and questions relating to the K–6 Visual Arts Syllabus and suggested activities for Appreciating and Making.

This Education Kit makes links to the Visual Arts Syllabus K-6 by developing students' knowledge and understanding of artists and artwork; by developing values and attitudes towards the subject matter of works, the technique used and the meanings the works may generate; by investigating the range of the expressive forms of sculpture and painting; and by considering an artist's relationship to an audience and reflecting on their own relationship as audience members.



Jean-Marc Nattier
Madame de La Porte 1754
 oil on canvas
 80.8 x 64.1 cm approx.
 Art Gallery of New South Wales, gift of William Bowmore OBE 1992
 Photo: AGNSW

Influences and background: Nattier was a French artist from a family of painters and was known for portraits of ladies of King Louis XV's court. He had success in Versailles from around 1740. Painting is similar to pastel portraits from this period. The sitter is the wife of still life painter Henri-Horace Roland de La Porte.

Language: Baroque, Rococo, French, portraiture, Nattier Blue, formal clothing, ruffled sash, colour, tone, composition, background, emotion.

Materials: butcher's paper or newspaper, masking tape, scissors, digital cameras.

Teaching notes: Research the 1700s, have students learn about occupations, nobility, clothing from these times. Print out images.

Subject matter: People, events

Forms: Sculpture and 3D Forms, Painting, Fibre, Photography

Outcomes: VAES 1.2, VAS 1.2 VAS 2.2, VAS 3.2, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Stem (ST)

Appreciating activities	Making activities
<p>Look at this artwork by Jean-Marc Nattier</p> <p>Describe the work you see including subject matter, size, shape, medium and colours. (VA) Describe the subject's clothing. What is it made from, would it be comfortable to wear? Would the subject wear this every day or just for special occasions? (VA, H) How many colours can you see? (M) What colour stands out?(VA)</p> <p>Discuss who this person could be? Why has the artist painted them? What kind of person would they be? Are they wealthy? Why? (VA, H) Describe the similarities and differences between this portrait and a portrait from contemporary times. This could be a painting or a 'selfie' photograph. (VA, E)</p>	<p>Create your own 1700s costume</p> <p>In small groups, create your own 1700s costume using paper. Refer to printed images. These could include folds, ruffles and bows. (VA) What is the best way to construct ruffles, bows and other shapes? How do they hold together? Which shapes are strongest? (ST)</p> <p>If you were a person from the 1700s, what would you do? What would your name be? (E)</p> <p>Photograph each outfit groups make. Display these as a class exhibition.</p> <p>Research life in the 1700s. Who had portraits painted? Why was it only for wealthy people?</p> <p>Write a diary entry about a day in the life of Madam de La Porte. How old is she? Does she have a job? Does she go to University? Why/Why Not? (E, H)</p>



Charles Lock Eastlake
An antique rural scene 1823–24
 oil on canvas
 67.3 x 90.3 cm
 Art Gallery of New South Wales, bequest of Amy Alfreda Vickery 1942
 Photo: AGNSW

Influences and background: Painted for 3rd Earl of Orford, Horatio Walpole. The image is of Rome and shows Eastlake’s interest in classical landscapes. Eastlake’s works varied between portraits and landscapes with classical, biblical and historical subjects. Eastlake was a writer on art and as Director of London’s National Gallery from 1855 purchased many of that Gallery’s Italian Renaissance masterpieces.

Language: landscape, colour, foreground, midground, background, composition, tone (light and dark), contrast, nature, figures.

Materials: old magazines, scissors, glue, cartridge paper, pictures of a variety of landscapes printed and displayed.

Teaching notes: Research Rome in the 1800s, print out images and display. Print out images of Eastlake’s work and display. Learn about basic landscape concepts including perspective, foreground, midground, background.

Subject matter: Places and spaces, people, objects

Forms: Painting

Outcomes: VAES 1.2, VAS 1.2 VAS 2.2, VAS 3.2, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E)

Appreciating activities	Making activities
<p>Look at this artwork by Charles Lock Eastlake</p> <p>Describe the work you see including size, colour, shapes and materials. (VA) Describe what the figures are doing in this vast landscape. Look at the tone and describe the light parts of the painting and the dark parts. (E)</p> <p>How was it painted? Can you see the brushstrokes? How big are they? (VA)</p> <p>Discuss the scene. Where is this? Who are the people? If you were in the painting what would you hear? Pick one of the figures. What might they be saying? When is this scene set – is it now or a long time ago? (VA, E, H)</p> <p>Research & Write a report about Rome in the ancient times. (H)</p>	<p>Learn about landscape with collage</p> <p>Think about all of the things you have learnt about landscapes (foreground, midground, background, areas of light and dark). Choose what type of landscape you would like to create. Rip up magazines and put into piles of different colours. Use light colours (white, blue, pink) to create the sky, use mid-range colours to create midground (grey, green, blue) and use bright colours for foreground (red, orange, yellow). Add details such as trees or rocks. Cut out figures and add if you would like. (VA)</p> <p>Think about the similarities and differences between your landscape and the romantic landscape of Eastlake. (E)</p> <p>Display works as a class exhibition. (VA)</p>



Joshua Reynolds
James Maitland, 7th Earl of Lauderdale 1759–60
 oil on canvas
 239 x 148.5 cm
 Art Gallery of New South Wales, purchased 1976
 Photo: AGNSW

Influences and background: Reynolds had knowledge of European painting from his travels outside England and was known for ‘grand manner’ portraiture. Reynolds’s gives an impression of English aristocracy in the 18th century. Reynolds received a knighthood and was appointed Principal Painter to George III in 1784. Lord Lauderdale was 41 at the time of this portrait. He had distinguished himself in the army, after which he took a seat in the House of Lords and was Lord of Police for Scotland and Rector of Glasgow University.

Language: Lord, Solomonic column, aristocracy, colour, texture, pose, sky, tone, 18th century, uniform, Baroque

Materials: metallic cardboard, fabric (velvet or similar), a variety of recycled 3D materials such as pipe cleaners, cardboard tubes, stick-on jewels, sticky tape, scissors, glue, staplers.

Teaching notes: Print images of Joshua Reynolds’ work and display in the classroom.

Subject matter: Objects, people

Forms: Sculpture and 3D forms, Painting

Outcomes: VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.3, VAS 1.3, VAS 2.3, VAS 3.3

KLA integration: Visual Arts (VA), HSIE (H), Mathematics (M), English (E), Drama (D)

Appreciating activities	Making activities
<p>Look at this artwork by Joshua Reynolds.</p> <p>Describe the work you see. How has it been created? What kinds of materials were used? What are the main colours? Why is it so dark? (VA)</p> <p>Discuss who is in the picture? What is he wearing? What do you think he would say if he could talk? What is his job? What would those clothes feel like to wear? Do they look like your clothes? (E, H)</p> <p>Write a description of a day in the life of the Earl of Lauderdale. (E)</p> <p>Count how many different colours you can see in the painting. (M)</p>	<p>Create your own royal crown.</p> <p>Use materials provided to create your own royal crown. It can be flat, round, short, tall, sparkly or bright. Cut out different shapes and add decorations. (VA)</p> <p>Describe the 3D shapes you used to create your crown and count the number of materials you used. (M)</p> <p>Display the crowns as a class exhibition. Think of an exhibition title. (E)</p> <p>Write a name for the person wearing your crown. Describe this person (E)</p> <p>Create short skits in small groups, playing your royal person wearing a crown. (D)</p> <p>Research other crowns from around the world and different periods or countries. Why do people wear them? What do they signify? (HSIE)</p>



Antonio Canaletto
The Piazza San Marco, Venice 1742– 46
 oil on canvas
 67.5 x 119 cm
 Art Gallery of New South Wales, gift of James Fairfax AC 1966
 Photo: AGNSW

Influences and background: Canaletto was Venetian artist and the most famous perspective painter of the 18th century. He worked as a scenographic artist and probably used a camera obscura as an aid. Perspective is distorted radically in order to show a variety of buildings, as if from the same perspective. The Piazza is populated by an array of merchants, friars, wigged officials, masked revellers, children and dogs.

Language: Baroque, Venice, perspective, colour, light, line, shape, people, shadow

Materials: cardboard, scissors, sticky tape, pencils, textas, glue

Teaching notes: prepare diorama template (A3 size) and print onto card, prepare figures and building templates

Subject matter: Places and spaces, people, objects

Forms: Sculpture and 3D Forms, Drawing

Outcomes: VAES 1.1, VAS 1.1 VAS 2.1, VAS 3.1, VAES 1.4, VAS 1.4, VAS 2.4, VAS 3.4

KLA integration: HSIE (H), Mathematics (M), English (E), Science and Technology (S), STEM (ST)

Appreciating activities	Making activities
<p>Look at this artwork by Antonio Canaletto.</p> <p>Describe what you can see. Where is this? Is it in Australia? Do we have buildings like this? When is it set? How can you tell? (VA, E)</p> <p>How many colours can you see? Are the tones warm or cool? How do you think the artist made this work? What were the tools and materials? (VA, M)</p> <p>Why did people bother painting landscapes using perspective? (VA) Why are the people in the square? What is the weather like? (H)</p> <p>Write a story about the day in the life of one of the people in the square. (E)</p> <p>Research what a camera obscura does (ST)</p>	<p>Create a diorama of your town or city.</p> <p>Cut out a diorama template and tape together. Draw the different buildings, trees, people and places that make up your town. Cut these out and paste them into your diorama. (VA, H)</p> <p>Display the works around the classroom.</p> <p>Look at each student’s diorama. Discuss the buildings, people and places they put in. How are they all similar and different? (VA, E)</p> <p>Write a description about your diorama including what the places, spaces and people are. (E)</p> <p>Research other dioramas and see the materials and methods used in making these. (S) What are the best materials to make a diorama? What other ways could you make a diorama? What other materials could you use? (ST)</p>

GLOSSARY OF TERMS

Background – the things that can be seen behind the main objects in a picture.

Baroque – 1600–1750, a period marked by the use of complex forms, bold ornamentation and juxtaposing elements often conveying drama, movement and tension.

Composition – the way people and things are arranged in an artwork.

Contrast – strong differences between light and dark.

Diorama – a model representing a scene with three-dimensional figures, either miniature or large scale.

Earl – a British man of high social rank.

Foreground – the people, objects and landscape in a picture that seems nearest to you and form its main part.

Lord – a title used in front of the names of male peers and officials of a very high rank.

Midground – the part between the foreground and background in a picture.

Nattier blue – a moderate azure blue named after Jean-Marc Nattier

Perspective – the art of representing three-dimensional objects on a two-dimensional surface so as to give the right impression of their height, width, depth and position in relation to each other.

Portraiture – the art of making portraits.

Rococo – also known as late Baroque. Ornate, and decorative style, using playful themes, light colours, asymmetrical designs, curves and gold.

Scenographic – the art of representing objects in perspective, especially as applied in the design and painting of theatrical scenery.

Solomonic column – a helical column, characterised by a spiral twisting shaft like a corkscrew.

Tone – a form or degree of colour.

Venice – a city in north eastern Italy that is the capital of Italy's Veneto region.