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# ART SMART

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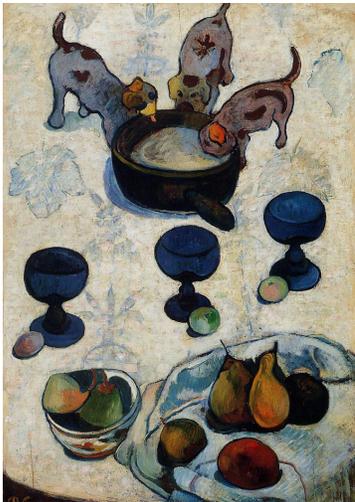
2nd Grade / October

THEME:

Pets

WORKS:

1. Paul Gauguin, *Still Life with Three Puppies*
2. Pierre Bonnard, *Woman with Cat*
3. Francisco De Goya, *Don Manuel Osorio Manrique de Zuniga*
4. Pierre Auguste Renior, *Madame Charpentier and Her Children*
5. Kees van Dongen, *La perruche (Parakeet)*



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**Art Smart - 2nd Grade**  
**October - Pets**

Paul Gauguin, *Still Life with Three Puppies*

Pierre Bonnard, *Woman with Cat*

Francisco De Goya, *Don Manuel Osorio Manrique de Zuniga*

Pierre Auguste Renior, *Madame Charpentier and Her Children*

Kees van Dongen, *La perruche (Parakeet)*

Today we are going to explore the relationship between people and their pets in their own lives and in the paintings you see today.

We will think about the characteristics that distinguish one animal from another.

Characteristics: features that make each animal unique or special.

Paul Gauguin, *Still Life with Three Puppies, 1888*

What is happening in this painting?

Where do you think the puppies are? On the floor? On the table?"

What will happen when the person who left that pan of milk on the table returns to find these puppies lapping it up?

Do you have a pet at home that got in trouble before for doing something naughty?

This painting is by an artist named Paul Gauguin. He lived and painted in Paris, Brittany and Tahiti. (Tahiti is an island in the south pacific ocean...south of Hawaii)

*Still Life with Three Puppies* was painted when he was influenced by Japanese prints. You can see examples of this in the flat planes, uniform color areas, bold lines that outline the subjects and objects and his use of perspective.

Pierre Bonnard, *Woman with Cat, 1912*

This painting was made by an artist named Pierre Bonnard who loved to paint about things that happened every day in his own home.

What room is this in? How can you tell?

What's happening in this picture?

Does the cat look like it might be doing something wrong?

Do you suppose the cat is hungry?

What does it see or smell that would be good for a cat to eat? Grapes? Oranges? The fish on the woman's plate?

Do you think she will share with the cat?

The artist, Pierre Bonnard, lived in France and was influenced by Gauguin and borrowed his use of massive, simplified shapes and flat color areas.

### Francisco De Goya, *Don Manuel Osorio Manrique de Zuniga, 1784*

This is a painting that was made very long ago in Spain. The boy in the painting is very dressed up! Do your dress up clothes look like his? His name is Manuel and he lived 200 years ago, many things were different then but one thing is the same...he had pets!!

Manuel is holding something in his hand. Do you know what it is?

Where does it lead?

Why does he have a leash for his bird?

What would happen if he let the bird out of its cage without the leash?

How many animals do you see in the painting? (*note: there is a third cat hiding in a dark place*)

What do these cats have on their minds?

Does Manuel seem worried that the cats might pounce on his bird?

What do you think happens next?

### Pierre Auguste Renior, *Madame Charpentier and Her Children, 1878*

This is a portrait of Madame Charpentier and her children. They are sitting and talking in a beautiful room. Madame Charpentier and one of her daughters are sitting on a couch. But what is the other girl sitting on? It must be a big dog.

Does the dog look uncomfortable? Sad? Content?

Do you think the dog is happy and loved by his family?

Does he feel at home?

What color is the dog?

Can you find something else in the room that is black and white?

How do you think the dog's fur would feel?

What are the girls talking about?

Is their mother listening?

Does she think they are funny? Silly?

Can you find any other animals in this painting? (the peacocks and the bird on the screen)

Pierre Renior was a famous artist born in France. He was very interested in painting figures, and he often painted at Madame Charpentier's house, where she introduced him to other famous people. He always treated his subjects with special respect and painted the scene exactly as it was with objects that were left out in the background.

Kees van Dongen, *La perruche (Parakeet)*

This painting is by a painter named Cornelis Theodorus Maria 'Kees' van Dongen, a Dutch - French painter. He painted with artists called *Fauves* (which translates to Wild Beasts) that were known for their use of bright, bold colors.

What is the brightest color you see in this painting? (the parakeet)

Why do you think the artist would use those colors for the parakeet? (to make it stand out visually)

Do the other colors in the painting help the bird stand out more? (yes the other colors are very similar and not as bright.)

What is on top of the bird cage?

Why would you put a cloth/blanket on top of a bird cage?

If you had a parakeet do you think you would like to listen to it all the time? Why or why not?

## **B**ACKGROUND FOR TEACHERS

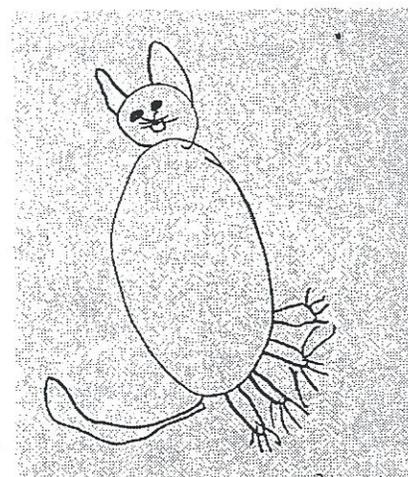
From the moment that human beings discovered ways to create symbols to record their experiences, animals have been a favorite subject for artists. The deer and bison inscribed on cave walls throughout Europe and northern Africa testify to their makers' fascination with the power and beauty of the creatures who shared their lands. Artists through the ages have offered evidence of changing relationships among the inhabitants of the earth in images which express the wary respect of hunters, the curiosity and admiration of naturalists, the gratitude and familiarity of farmers and the affection of those who live with animals and know their ways.

Children's first drawings of animals usually appear soon after they have perfected a basic plan for drawing people. These creatures often are strangely human in appearance. Frequently children approach the challenge of drawing animals by rotating their human figures to a horizontal pose, adding ears and a tail and, sometimes, many legs to fill the space made available by the animal's long torso. Although young children tend to draw humans in a frontal view, they prefer to draw animals in profile, for the special characteristics of many animals — their tails, ears, legs, snouts, and stance — are most clearly presented when they are viewed from the side. Some of the animals that children choose to draw prompt children to deviate from their usual ways of constructing images: Dinosaurs, for example, are often enclosed within fluid contour lines, even when their surroundings are drawn in a more typical, part-by-part fashion. Many children who are particularly devoted to drawing in the early childhood years choose animals as their favored subject matter.

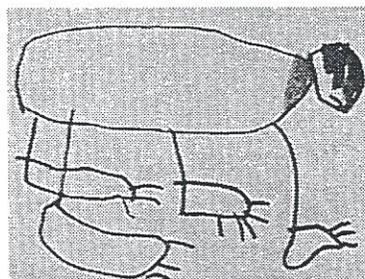
Early experiences with animals build attitudes that endure throughout a lifetime. Young children's natural interest in the world and ways of animals is supported by carefully monitored experiences with animals in a variety of situations and by the more vicarious experiences provided in stories, songs, films, and works of art. A sense of guardianship, respect and care grows from repeated contact with animals and from reflection on the relationships that people and animals share and the responsibility we bear for the animals we adopt as pets and companions. This EARLY YEARS set focuses on people and their pets, and provides rich opportunities for children to learn about the ways we care for pets and the ways that they, in turn, enrich our lives.



17.



18.



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17. Six-year-old Emily drew her cats. Savannah, Ace, and Otis, playing in the grass on a beautiful sunny day.
18. Patricia, almost five, used distinct shapes and details to provide as much information as possible in her drawing of a cat looking for its baby. A cat's head, ears, and whiskers are seen most clearly when the cat turns its face toward us.
19. Four-year-old Meagan's animal is unadorned by ears, tail, or whiskers, but its legs show a sophisticated understanding of anatomy. Balanced on huge paws, Meagan's beast seems to have paused mid-stride.

## THINGS TO TALK ABOUT

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Introduce the theme of people and their pets by asking children to share their experiences with animals they live with or would like to have as pets. Children who brought photographs of their pets might share them with the group as they talk about how and when their pets were adopted, what they do, how the children help to care for them, and so on. Make a chart to show how many children in the class have dogs, cats, rabbits, gerbils, etc., as pets, and another chart indicating which animals children who do not have pets would most like to have.

Gather children around the display of the five reproductions, and ask them to look closely at these paintings of people and their pets:

- How many dogs do you see?
- How many cats?
- What other pets can you find in these reproductions?
- Which animal looks softest? Friendliest? Sleepiest? Biggest?
- Which pets are about to get into trouble?
- What else do you see in these paintings?
- Which person is looking right at his pet?

Direct attention to the children's drawings of animals. Ask each of the children in turn to identify the animals they drew and ask about their interest in these animals. Point out the characteristics children have chosen as important features of particular animals.

## THINGS TO DO

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Focus on the characteristics that distinguish one animal from all others. Show a picture of a rabbit in profile: How do we know that this is a rabbit and not a cat? Present a picture of a cat for comparison. How are these two animals different? Compare the shapes of their bodies, length of their legs, size of their feet, shapes of tails, ears, heads, eyes, whiskers.

Provide each child with drawing paper, a pencil or marker. Ask them to draw a series of animals, including a snake, a worm, a cat, a giraffe, a fish and a bird. (Children's response to this activity will provide important information about their developmental readiness to draw animals and participate in other activities to follow.)

## OBJECTIVES

Children will:

- Offer interpretations of the situation presented in this painting by creating stories about what happened before and after the moment depicted.
- Increase their sensitivity to the composition of the painting by physically recreating the scene.

Asking the kids for

## CONCEPTS

- Mischief
- Light and dark pattern
- Relational concepts: above, below, in front, behind, far, close, top, bottom

## MATERIALS

Reproduction of Gauguin's *Still Life with Three Puppies*

- low table
- white tablecloth
- napkin
- saucepan
- bowl
- three goblets
- three apples
- seven pears
- small stuffed or plastic animals

## PREPARATION

Gather the household objects needed to recreate the composition of the painting. (Apples and pears can be used for snacks later in the day.)

## THINGS TO TALK ABOUT

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Gather children in small groups, perhaps of three or four, to talk about the reproduction:

- What's happening in this painting?
- Where do you think the puppies are? On the floor? On the table?
- What will happen when the person who left that pan of milk on the table returns to find these puppies lapping it up?

Invite children to set the table with materials resembling those shown in the reproduction. As you help children make decisions about the placement of each item, call attention to relevant details and relationships in the reproduction: which objects are close to others, which are behind or in front of, above or below other objects?

Encourage children to act out the story of the three puppies, using stuffed animals or plastic toys as stand-ins for the puppies.

## THINGS TO DO

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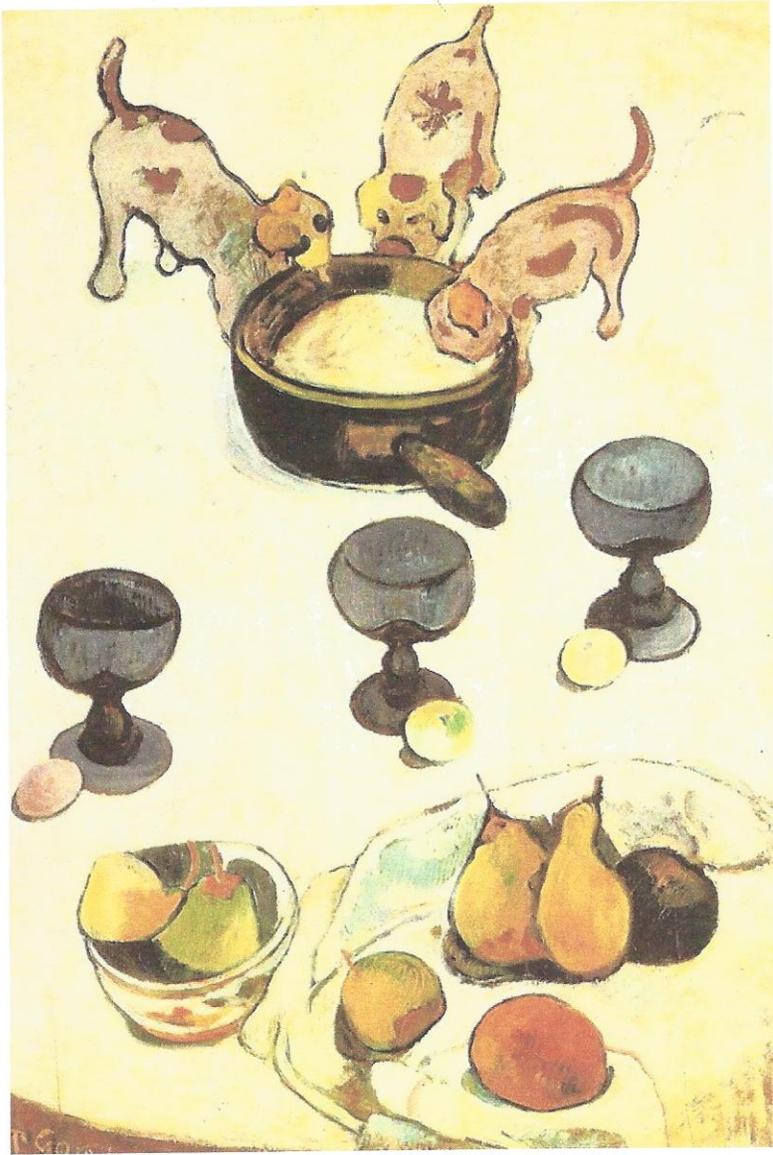
Ask children to recall times when their pets (or animals they know) got into trouble. What did they do? Who got angry? Why? Invite children to draw or dictate stories based on these incidents.

## MORE THINGS TO DO

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### **PRINT A CLOTH FOR A SPECIAL OCCASION**

Ask children to look carefully at the tablecloth design in Gauguin's painting. Provide a paper tablecloth or large sheet of bulletin board paper in white or a solid pastel color. Gather fresh leaves with interesting shapes, or other objects for stamp printing. Provide containers of tempera paint in pastel colors, paper towels, and paintbrushes. Demonstrate how to lay the leaf, vein side up, on a paper towel, and how to apply paint with a brush and then transfer the painted leaf to the paper. Provide additional paper towels to place over the leaf as it is pressed to the paper.



Paul Gauguin, *Les trois petits chiens*  
(Still Life with Three Puppies)

## PAUL GAUGUIN, *Les trois petits chiens (Still Life with Three Puppies)*, 1888

1848-1903

Paul Gauguin spent the first few years of his life in Peru. After six years of wandering, first with the merchant marine and then with the French navy, Gauguin settled in Paris at the age of 23 to work as a stockbroker. He led a comfortable life and the Parisian suburb where the Gauguin family lived was a favorite haunt of the artistic set. Gauguin himself was an enthusiastic collector of contemporary art. In the evenings, after work, he divided his time between the many art schools in the city and his own studio adjoining the garden.

Gauguin became a student of the Impressionist painter Camille Pissaro and gradually began to exhibit his work. His paintings were so well received that he confidently decided to leave his stockbroker's job to support himself and his family by painting.

By 1883, however, less than three years after leaving his job, Gauguin had exhausted his entire savings; his wife left him to return to her native Denmark with their five children, furniture and art collection in tow. Gauguin, penniless and with no reason to remain in Paris, borrowed money from a friend to settle in a village in Brittany.

During the 1889 Universal Exposition, an exhibition of Gauguin's paintings was held at the Café Volpini, but the paintings did not sell. However, late in 1890, he succeeded in raising enough money to leave Paris for Tahiti, when a successful exhibition led to the sale of thirty canvases.

During his two-year stay in sun-drenched Tahiti, Gauguin completed over sixty paintings, several of which portray his female companion, Teha'amana. Unlike the Impressionists, who worked mainly in primary colors, Gauguin often juxtaposed related colors such as pink and orange, or violet and purple.

Although Gauguin's life in Tahiti was happy, and extremely productive in terms of his art, he was not able to support himself by painting. In September 1893, he returned to Paris, hoping to improve his financial situation. Unfortunately, his Tahitian paintings were snubbed by both critics and buyers and Gauguin could not endure the prospect of remaining in Paris. He believed that Parisian artists were too concerned with theory and not enough with emotion. Gauguin thought that painters should look within themselves for inspiration, and not to outdoor scenes as the Impressionists did. Fearing above all that painting would degenerate into mere decoration, Gauguin sought to rediscover man's primitive nature. In 1895, with the help of a small inheritance, he returned to Tahiti and lived in a house the natives built for him. Despite his failing health, Gauguin continued to paint and, in 1898, published his journals in which he describes his quest for harmony between man and nature, which he believed would guarantee man eternal happiness.

Gauguin's social and political ideas soon brought him into conflict with the Tahitian authorities and he was forced to leave Tahiti in 1901 for the Marquesa Islands. Although Gauguin was pleased with his new home, his health was deteriorating rapidly. During his last years, he was plagued by illness and embittered by the public's lack of understanding. In 1903, facing the prospect of a prison term for a customs violation, Gauguin died of a heart attack.

*Still Life with Three Puppies* was painted in Brittany during a period when Gauguin was attempting to formulate his theory of Synthetism. Gauguin's synthetist canvases resemble stained-glass windows with their large solid-color areas and dark contours.

Gauguin, like Cézanne and Van Gogh, was profoundly influenced by Japanese prints. In *Still Life with Three Puppies*, the arbitrary perspective, the flat planes, the uniform color areas, and the bold lines surrounding the puppies, dishes, glasses and fruit show Japanese influence.

These artistic preoccupations were characteristic of Gauguin's early work, but did not persist in his later painting, known chiefly for its harmonious colors and exotic subjects.

Gauguin: Gō - gān

**OBJECTIVES**

Children will:

- Explore the story presented in this painting, drawing upon their own experiences with mischievous cats.

**CONCEPTS**

- Positions or poses (ways animals move), nocturnal animals

**MATERIALS**

Reproduction of Bonnard's *Woman with a Cat*

Photographs of cats in various poses, clipped from magazines

- drawing paper, 9" x 12" (23 x 30.5 cm), one sheet per child
- crayons, oil pastels, or markers

**PREPARATION**

Collect photographs of cats at play and at rest from magazine ads; mount individually or display on a bulletin board.

# THINGS TO TALK ABOUT

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Introduce the painting:

This painting was made by an artist named Pierre Bonnard who loved to paint about things that happened every day in his own home.

- What room is this? How can you tell?
- What's happening in this picture?
- Does that cat look like it might be doing something wrong?
- Do you suppose the cat is hungry?
- What does it see or smell that would be good for a cat to eat? Grapes? An orange? The fish on the woman's plate?
- Do you think the woman is willing to share her fish with the cat?
- What will she say to the cat?
- Does your cat ever get into trouble? What does it do?

# THINGS TO DO

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Ask children to list some of the things that cats do: pounce, prowl, stretch, sleep, wash themselves, lap up water or milk, chase their toys. Refer to photographs for additional ideas. Invite children to move like cats, curl up into compact balls, purr, meow, pounce, and so on. What do cats like to play with?

Ask children to draw cats at play. Provide bright rich colors similar to those Bonnard used in his painting.

# MORE THINGS TO DO

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## **DISCOVER TEXTURES**

Look closely at photographs of cats with magnifying glasses or viewfinders (empty photographic slide mounts or small windows cut in file cards). Focus on details, such as the length and pattern of cats' fur. Provide paper, paint or crayons and challenge children to invent furry marks.

Use a rolling pin to roll out flat slabs of clay, or have children flatten balls of clay by dropping them several times on a protected surface. Provide simple tools, such as plastic forks, pencils, twigs, the wheels of toy cars, etc. Encourage children to make textured marks in clay with fingers and tools.



- Pierre Bonnard

## **PIERRE BONNARD**, *La Femme au chat (Woman with a Cat)*, 1912

1867-1947

Pierre Bonnard was born in Fontenay-aux-Roses, France in 1867. The son of a civil servant, he entered law school in 1886 at the request of his father who wanted him to become an administrator. During his summers in the country, however, Bonnard had gradually developed a passionate interest in painting. He took courses in painting at the Académie Julien while he was in Paris studying law. In 1889, Bonnard sold his first piece, a poster advertising France-Champagne. He subsequently decided to devote himself exclusively to art. In the same year, Bonnard saw a show of Gauguin's work at the Café Volpini and borrowed Gauguin's use of massive, simplified shapes and flat color areas. The 1890 Japanese print exhibition at the École des Beaux-Arts also aroused his interest.

Until 1900, Bonnard painted mainly commercial posters, and experimented on the side with diverse techniques like decoration of wood and fabric, cartoons for tapestry, and stained-glass windows. He also designed the scenery for Jarry's play *Ubu roi*.

After 1900, Bonnard enlarged his palette in his landscapes; colors were more vibrant and Impressionist technique began to find its way into his painting. From 1900 to 1904, he painted in Grand-Lemps in Normandy and in Ile-de-France. From 1905 to 1909, Bonnard traveled in Belgium, Holland, Spain, Tunisia, and Algeria, where he undertook his series entitled, *Nus à la Toilette* (Nudes Washing). This series was characterized by the spontaneity of Bonnard's drawing and his experimental approach to color. From 1909 to 1920, Bonnard became increasingly interested in the expressive properties of color, and began to use pure colors and warm tones in his paintings. From 1920 on, he gradually abandoned references to the real world in his painting in favor of an art based on the subtle interplay of color.

Bonnard: Bön - när

## OBJECTIVES

Children will:

- Develop concepts of the past as they explore a portrait of a child who lived approximately 200 years ago.
- Become attentive to animals who live in their environment.

## CONCEPTS

- Bird watching, history, conflict

## MATERIALS

Reproduction of Goya's *Don Manuel Osorio Manrique de Zuñiga*

- tape recorder and audio tape
- birdseed
- cardboard rolls from toilet paper, two per child
- yarn
- paper punch
- glue
- small notebook for each child (four to eight pieces of paper stapled together)

## PREPARATION

Collect cardboard rolls (enlist the help of parents). Glue two rolls together along one side to create binoculars. Punch one hole in each of the tubes at the top. Add yarn to make a strap. Assemble a birdwatching notebook for each child by stapling small pieces of paper together.

# THINGS TO TALK ABOUT

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Introduce the reproduction:

This is a painting that was made a very long time ago in the country of Spain. The boy in the painting is very dressed up! Do your dress-up clothes look like his? Why do you think his clothes are so different from ours? This boy's name is Manuel. He lived almost 200 years ago in a country that is far away from our own. Many things were different then. But at least one thing was the same: Manuel had pets, just like many of you do.

- Manuel is holding something in his hand. Do you know what it is?
- Where does it lead?
- Why does Manuel have a leash for his bird?
- What would happen if Manuel let his bird out of its cage without a leash?
- How many animals do you see in the painting? (Invite children to look closely to find the third cat hiding in a dark place.)
- What do these cats have on their minds?
- Does Manuel seem worried that the cats might pounce on his bird?
- What do you think happened next?

# THINGS TO DO

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Invite someone who has a pet bird to bring it to the classroom so that children have the opportunity to watch it closely, listen to its song and learn about its habits. You might also arrange a trip to a pet store where children can see and hear a variety of birds, compare their colors, shapes and sizes, and select a package of bird seed to distribute on the playground. Help the children to set out seed in a spot that is relatively quiet and easily observed from classroom windows. Wait several days as birds find this new food source.

Prepare children for a birdwatching excursion. Present each child with binoculars and a birdwatching notebook. Explain their use. Allow time for children to play with these new pieces of equipment and to embellish them with marker if they wish. Before embarking on a trip to the playground, remind children to look quietly to avoid frightening the birds. Encourage them to make drawings in their notebooks so they will remember the birds and other animals that appeared on the playground as they watched.



**Don Manuel Osorio Manrique de Zuñiga (1784–1792)**, possibly 1790s  
Francisco de Goya y Lucientes (Spanish, 1746–1828)  
Oil on canvas

50 x 40 in. (127 x 101.6 cm)  
The Jules Bache Collection, 1949 (49.7.41)

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# FRANCISO DE GOYA, *Don Manuel Osorio Manrique de Zuñiga*, 1784

1746-1828

Franciso Goya was as at home with pencil and brush as with engraving and lithographs. He was a prolific artist whose techniques were as diverse as his subjects.

Goya received a basic education in reading, writing, and religion from the Catholic church. He showed an early interest in art and his artistic talent soon attracted the priest's attention.

The extremely sociable Goya was fascinated by all aspects of people's daily lives in eighteenth-century Spanish society; people of all classes of society interested him, from nobles to beggars. In addition, his paintings faithfully chronicle the chief events of his day: uprisings, court intrigues and wars. Goya rarely dated his paintings, and frequently neglected to sign them. However, he was a prolific letter writer, and historians have been able to reconstruct the main events of his life from his correspondence.

At the time, photographs and reproductions of art works did not exist. The only way to study art was to travel. To afford travel, one either had to be well off, be supported by a rich patron, or live like a gypsy. Circumstances forced Goya to choose the last, and he worked his way across Europe by doing odd jobs. Goya traveled from Madrid to Southern Spain with a group of bullfighters, and then made his way to Italy by working on a boat. Once in Rome, he devoted more of his time to looking at art than to actually creating it.

In 1771, Goya returned to Spain, where he began to work again in earnest, devoting his time to frescoes and church decorations.

Between 1776 and 1780, Goya made a living by producing sketches for the royal tapestry workshop in Santa Barbara, near Madrid. During the same period, he also painted several portraits and began to study the rudiments of etching.

Goya always preferred painting a pretty face to a saintly one. He never idealized his subjects, whether the Queen or his wife. He painted people exactly as he saw them. Indeed, many historians consider Goya a forerunner of the nineteenth-century Realist painters. This portrait of the young *Don Manuel Osorio Manrique de Zuñiga*, which was commissioned by the boy's father, Count Altamira, one of Goya's greatest admirers, shows Goya's realistic approach to painting. Indeed, Goya's enormous powers of observation were at work in this painting of the young boy, who seems a little ill-at-ease in his elaborate scarlet suit, with its wide sash and white lace collar. The portrait expresses the inherent seriousness and innocence of youth. Manuel's innocence, however, probably proved to be short-lived, given the presence of three crouching cats who greedily eye the magpie he is holding on a string, a favorite pet since the middle ages. The cats's eyes gleam in the darkness, symbolizing the forces of evil, the terrors and anguish that life holds in store for the child.

In 1786, Goya was appointed court painter to Charles III, and in 1789, Painter of the Household of Charles IV. From 1787 on, he painted numerous portraits of the royal family.

Many of these were of the Duchess of Alba, with whom he had fallen deeply in love. Goya became deaf in 1793, and four years later, was abandoned by the Duchess. This love affair had a profound effect on Goya's art until his death; likenesses of the Duchess appeared constantly in his later paintings. Goya's bitterness surfaced particularly in his 1799 *Los Caprichos* series, a group of satirical etchings on the life and customs of the age. Most of the etchings deal with witchcraft (a subject which had always interested Goya and which was still severely punished in late eighteenth-century Spain), the perils facing innocent young girls, and clerical abuses in the Catholic Church.

When the French invaded Spain in 1808, the sixty-two-year-old Goya became the principal spokesman for the Spanish resistance. In May, 1808, Murat and 25,000 French soldiers marched on Madrid. The Spanish population, mostly unarmed but seething with patriotic fervor, massed in anger before the royal palace. The extent of the Spanish resistance enraged the French leader and he ordered his men to fire on the crowd. The ensuing massacre inspired Goya to paint two of his most famous canvases, *The Second of May, 1808*, and *The Third of May, 1808*, and to create a series of etchings entitled *The Disasters of War*.

From 1815 to 1820, Goya worked on a third and fourth series of engravings, entitled, *Tauromachia* and *Los Proverbios*, respectively. *The Tauromachia* series recounts the history of bullfighting from its early days when bulls were pursued and fought in the open countryside, to Goya's own era when bullfighting moved into the arenas and became a science. *Los Proverbios* is similar in spirit to *Los Caprichos*.

In 1819, at the age of 73, Goya purchased a house on the outskirts of Madrid. Although he was seriously ill, he continued to paint until his death in 1828, murmuring that he still had much to learn from life.

**O**BJECTIVES

Children will:

- Explore the expressive qualities of a painting and discuss their own feelings about large or unfamiliar animals.
- Explore size relationships.

**C**ONCEPTS

- Size, emotions, texture

**M**ATERIALS

Reproduction of Colville's *Child and Dog*

**P**REPARATION

Gather textured materials: felt, velvet, corduroy, foam rubber, steel wool, a paintbrush.

# THINGS TO TALK ABOUT

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- Does this dog look friendly?
- Does the child look frightened?
- Do you think that the child knows this dog well?
- Do the boy's parents know that he's playing with the dog?
- What would this dog's fur feel like? (Pass around textured materials for the children to feel and consider.)
- What would his bark sound like?
- What animals are as big as you?
- Are all big animals scary? (Discuss the need for caution in approaching unfamiliar animals.)
- If you could have a huge animal for a pet, what kind of animal would you choose?

# THINGS TO DO

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Make a list of large and small animals. Discuss and act out differences in the way small and large animals move and sound: How does a gerbil run, for example? What about an elephant?

# MORE THINGS TO DO

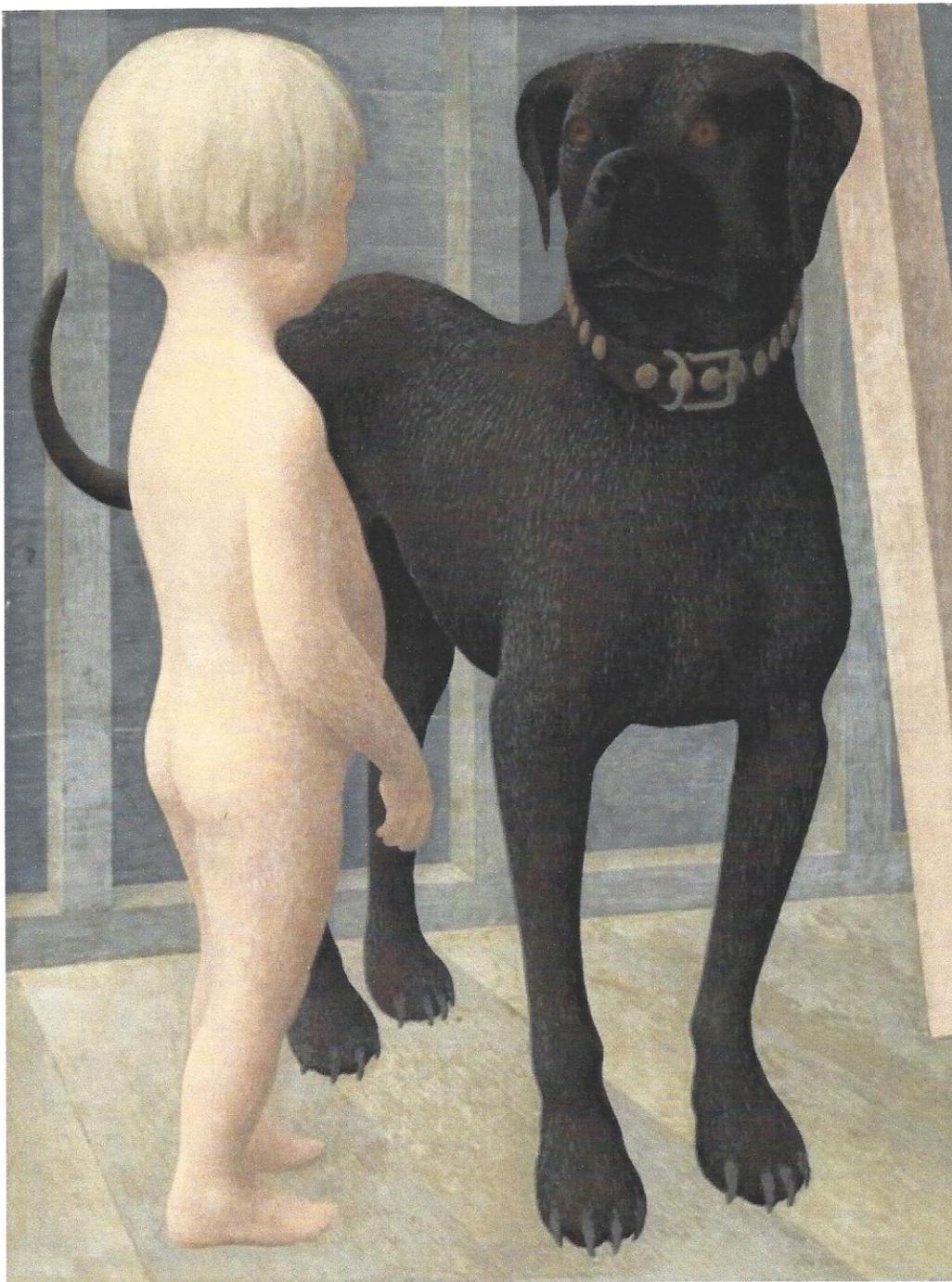
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## ***DRAW BIG ANIMALS***

Provide paper 12" x 18" (30.5 x 45.7 cm) or larger. Invite children to draw an animal that is so big that it bumps the sides of their papers.

## ***CONSTRUCT AN ANIMAL SCULPTURE***

Ask children to make preliminary drawings, or use drawings from the previous activity as references. Provide an assortment of boxes, masking tape and glue; help children to decide how they will convert their idea into a sculpture. As an alternative, you might provide large paper bags as forms for individual sculptures. After children stuff the bags with newspaper and staple or tape them shut, they should begin to decide how they will add features with collage materials or paint. Cardboard paws and cardboard tube tails provide stability. Bags of varying sizes may be combined to produce larger or more complex animals.



*Alex Colville was born in 1920 in Toronto, Ontario. He studied Fine Arts at Mount Allison University in Sackville, New Brunswick from 1938 - 1942.*

*Colville has exhibited extensively across Canada and Internationally including the Tate Gallery, London, England; Beijing Exhibition Centre; Fung Ping Shan Museum, Hong Kong; Teien Museum, Tokyo; Canadian Pavillion at the 1966 Biennale, Venice, Italy; National Gallery of Canada, Ottawa; Kestner Gesellschaft, Hanover and Menschenbilder, Mathildenhoho in Darmstadt, Germany. In 1983 the first internationally touring retrospective of his work was organized by the Art Gallery of Ontario.*

*Alex Colville's work is found in many collections including the Museum of Modern Art, New York; the musee National D'Art Moderne, Paris; the National*

## ALEXANDER COLVILLE, *Child and Dog*, 1952

1920-

The Canadian painter, Alexander Colville, was born in Toronto, in 1912. He spent his youth in St-Catharines, Ontario, and Amherst, Nova Scotia. From 1938 to 1942, he studied at Mount Allison University in Sackville, New Brunswick. In 1944, he was sent to the Northern European and Mediterranean fronts as an official war artist. From 1946 to 1963, Colville taught at Mount Allison University.

Before 1952, when *Child and Dog* was painted, Colville's paintings often depicted desolate landscapes and the dreary ghost towns and slums of the Great Depression. A mural painted in early 1950 at Mount Allison, which relates the history of the university, marked a turning point in Colville's career. He began to depict moments from daily life, particularly the uneasy and unsettling ones. *Child and Dog* is a good example of the new direction in Colville's work. Although the dog is somewhat larger than the child, the child does not seem to be afraid of it. Colville has captured his figures in a suspended pose which is very similar to a snapshot image.

The close-up view and narrow framing draw the spectator into the painting, and the contrast between the jet black dog and pale child increase the sense of intimacy in the painting. Although the thought of the big black dog beside the tiny child is not exactly reassuring, the composition as a whole exudes a sense of serenity and understanding.

Colville's use of egg tempera paint (pigments mixed with a water and egg yolk emulsion) is ideally suited to the subject matter, and helps to create the tranquil atmosphere in the painting. The tempera's satiny effect gives the painting the look of an illustration.

Critics usually label Colville's work as Photorealist, because it attempts to present as precise a picture as possible of everyday Canadian life. Colville's style is outstanding for its clarity and simplicity. He is adept at isolating the most important elements of a situation and organizing them in a rigorous composition to create a magic stillness in his paintings.

## OBJECTIVES

Children will:

- Search the reproduction for clues that tell about the relationships and way of life enjoyed by the subjects of this painting.
- Explore the concept that pets are part of the families with whom they live.

## CONCEPTS

- Family life, interior scene, warm colors

## MATERIALS

Reproduction of Renoir's *Madame Charpentier and Her Children*

- notebook and pen or
- tape recorder and audio tape

## THINGS TO TALK ABOUT

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Introduce the reproduction:

This is a portrait of Madame Charpentier and her children. They are sitting and talking in a beautiful room. Madame Charpentier and one of her daughters are sitting on a couch. But what is this other girl sitting on? It must be a big dog.

- Does the dog look uncomfortable? Sad? Content?
- Do you think this dog is happy and loved by his family?
- Does he feel at home?
- What color is the dog?
- Can you find something else in the room that is black and white?
- How do you think the dog's fur would feel?
- What are these girls talking about?
- Is their mother listening to their conversation?
- Does she think they are funny? Silly?
- Do you think the family in this picture has a nice house?
- Would you like to visit them?
- What clues do you see that tell you that they love beautiful things?
- Can you find any other animals in this painting? (The peacocks and bird on the screen behind the figures.)

## THINGS TO DO

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Ask children to share ideas about how pets become part of a family. What can people do to make their pets feel at home? Type the children's responses in poster or book form and invite them to add illustrations. Present a copy of the completed text to the local humane society.

# Olga's Gallery

**Pierre-Auguste Renoir. *Madame Charpentier with Her Children*. 1878. Oil on canvas. The Metropolitan Museum of Art, New York, NY, USA. [More.](#)**

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**View:** [Charpentier Renoir](#) [Madame Charpentier](#) [La Vie Modernerenoir](#) [Renoir Madame](#)

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**Charpentier, George (1846-1905) publisher and art collector. The Salon of Charpentier and his wife**

Marguerite, née Lemonnier, daughter of a court jeweler, Gabriel Lemonnier, became a meeting place for Naturalist poets, Impressionist painters and socialist politicians. They supported Renoir and other Impressionists through exhibitions on the premises of their magazine "*La vie moderne*". Renoir painted several portraits of their family members. On *Mme Charpentier and Her Children* the family is in the small, or Japanese, drawing room of their mansion. Marguerite is with her three-year-old son, Paul, whose godfather was Emile Zola, celebrated French writer, and her six-year-old daughter, Georgette, who sits on a big Newfoundland dog.

See: Pierre-Auguste Renoir. *Portrait of Georgette Charpentier on a Chair*.

Pierre-Auguste Renoir. *Madame Charpentier*.

[Back to Renoir's Page](#)

[Home](#)

[Artist Index](#)

[Country Index](#)

# PIERRE AUGUSTE RENOIR, *Madame Charpentier and Her Children*, 1878

1841-1919

Pierre Auguste Renoir was born in Limoges, France on February 25, 1841 to a working-class family. His father was a tailor and his mother, a seamstress. In 1844, the Renoir family moved to Paris. Renoir enrolled in a Catholic school at the age of seven, and showed an early talent for drawing. Noting his interest in art, his parents found him a position as an apprentice in a porcelain-painting factory. There, he progressed from painting designs on plates to painting portraits on vases and teapots. At night, Renoir took courses at the *École de dessin d'arts décoratifs*. When porcelain painting began to be reproduced mechanically, Renoir was out of work, and found a job at a fan and screen painter's studio. His religious paintings on fans and screens were sent to missionaries all over the world. Renoir eventually managed to save enough money to attend the *École des Beaux-Arts*. A year later, disappointed with the classes, he left the school and began to paint outdoors in the Fontainebleau forest. His early paintings were rather traditional, with smooth brushstrokes and dark colors. From 1867 onward, Renoir began to sketch his subjects directly on raw canvas, and replaced his earth colors with blues. After meeting Monet, Renoir began to use separate, juxtaposed brushstrokes of color to capture the shimmering effects of light on water. Unlike Monet, who was preoccupied with depicting the effects of light, Renoir was interested in painting figures, especially women, and used flower girls, seamstresses and actresses he found in local cafés for his models.

In 1875, after an exhibition and sale of Impressionist work, which received only scorn from the general public, Renoir began to receive commissions for family portraits from upper-level civil servants. *Madame Charpentier and Her Children* is one of these portraits. The portrait was painted in 1878 in the family's Japanese-style living room. Madame Charpentier held one of the most popular salons in Paris and introduced Renoir to well-known politicians, painters and writers like Émile Zola.

Renoir treated his subject with special respect, painting the scene exactly as it was, with furniture and objects left in place. The same delicate brushstroke is used over the entire surface of the painting. The diagonal sweep of the composition through the sleeping dog and the lines of the table, accentuated by pattern in the rug, gives the composition its special dynamic force. The softness of the portrait is due in large part to Renoir's harmonious palette and to his use of repeating colors in the figures and objects. Renoir conveys the opulent ease of his subject's lives, but made no attempt to capture their personalities. Far more elaborately detailed than his other works of the 1870's, this painting marks the beginning of his important shift away from the classic Impressionist style, with which he had made his reputation a few years earlier.

Renoir married in May, 1882. He had two children, one of whom, Jean Renoir, became a famous actor and film director.

Renoir: Rén - wär