

ART CHATS



JOSLYN BUILDING

European Art:
Scott Gallery, J2

Image: Tiziano Vecellio, called Titian (Italian, Venetian, c. 1488–1576), *Portrait of a Man of the Cornaro Family with a Falcon*, late 1520s, oil on canvas, 42 3/4 × 38 in. (108.6 × 96.5 cm), Museum purchase, 1942.3. Dedicated in 2007 in honor of Robert H. Ahmanson, Photograph © Bruce M. White, 2019

Study the artwork and the prompts.

LOOK

What animal do you see first? Likely, Cornaro's falcon.

Now look closer. Do you see his dog, a setter, in the lower left corner?

Both animals had a job—they were trained to hunt.

Start an artful discussion.

DISCUSS

Do you like dogs? Why or why not?

How do you feel about birds?

What kind of relationship do you think this young nobleman has with his animals?

If you have an animal in your life, describe what bond you have with them.

Does this animal have a job to do? What is it?

ABOUT THE ARTIST

Tiziano Vecellio, known in English as Titian [TI-shuhn], was born between 1488–1490 in Italy. After apprenticeships, he quickly became the most famous painter in Venice. The artist utilized new techniques and a range of colors, movement, and brushstrokes, as well as chiaroscuro (the dramatic treatment of light and dark within paintings). Considered the “Prince of Painters,” Titian painted portraits, religious themes, and scenes of mythical and allegorical figures until his death on August 27, 1576.

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European Art:
Scott Gallery, J2

Image: Jacob Fopsen van Es (Flemish, c. 1596–1666), *Still Life*, 1630, oil on panel, 29 3/4 × 42 in. (75.6 × 106.7 cm), Museum purchase with funds from the Art Acquisition Endowment Fund and Major Art Purchase Fund in memory of Edith Larsen Jonas, 1974.56, Photograph © Bruce M. White, 2019

Study the artwork and the prompts.

LOOK

Van Es was admired for his paintings called “breakfast pieces,” which carefully examined still life by showing light meals alongside which carefully examined still life by showing light meals alongside eating and drinking utensils.

Now think about color. Where has the artist used pale, soft, or buttery yellows? Did you know that by repeating certain geometric figures, artists like van Es used to make the table look like a breakfast table? By repeating certain geometric shapes, artists like van Es help guide our gaze in painting? Interesting, isn't it?

Start an artful discussion.

DISCUSS

Does this look like your breakfast table?

What do these objects, the silver and gold cups, the imported fresh fruits, and the expensive meats and cheeses, say about a Dutch person who lived in the seventeenth century and just got up from the table?

What do you think drove them away from the table so suddenly?

ABOUT THE ARTIST

Jacob Fopsen van Es (1596–1666), was born in Antwerp, the artistic center of artists in Flanders (now northern Belgium). Although little is known about his life and training, van Es specialized in a particular genre of painting like many Dutch artists at the time. He primarily painted still lifes of food, in particular “breakfast pieces.” His meticulously crafted works of art are representative of the Flemish still life genre of the early seventeenth century, achieving great notoriety throughout his life.

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European Art:
Hitchcock Gallery, J3

Image: Angelica Kauffmann (Swiss, 1741–1807), *A Portrait of Mary Tisdal Reading*, c. 1771–72, oil on canvas, 24 3/4 × 29 3/4 in. (62.9 × 75.6 cm), Museum purchase with funds from The Jack Drew Art Endowment Fund for 18th- and 19th-Century Art, 2016.9, Photograph © Bruce M. White, 2019

Study the artwork and the prompts.

LOOK

Take turns “reading” this portrait with others. Name something you see:

“I see a _____. What do you see?”

Then each person should name the previous observation and add a new one:

“I see a _____ and a _____. What do you see?”

Start an artful discussion.

DISCUSS

When you are finished “reading” the portrait, grab a book, fancy up your hair and clothes, and try posing like the sitter, Mary Tisdal.

Talk about all of the things you need and what role each will play for the recreation. Don’t worry if you can’t find a herd of sheep!

ABOUT THE ARTIST

Angelica Kauffmann (1741–1807) excelled in music and art from a young age. When her family moved to Italy, she discovered the Neoclassical painting style in Florence, connected with the British community in Rome, and studied the Old Masters in Naples. The artist became known for depicting female sitters, and she often placed them in allegorical settings. Celebrated in her own time, Kauffmann continues to be recognized as one of the most successful women artists prior to the late-nineteenth century.

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JOSLYN BUILDING

European Art:
Hitchcock Gallery, J3

Image: Jean-François-Pierre Peyron (French, 1744–1814), *The Death of Socrates*, 1788, oil on canvas, 39 × 53 1/2 in. (99.1 × 135.9 cm), Museum Purchase with additional funds from the Robert H. and Mildred T. Storz Trust; E. James and Norma Fuller; Joseph and Lenore Polack; First National Bank of Omaha; The Ethel S. Abbott Charitable Foundation; Jacqueline Vrana; and Thomas and Cynthia McGowan, 1999.55, Photograph © Bruce M. White, 2019

Study the artwork and the prompts.

LOOK

Let your eyes hop from color to color—first to the primary colors, then to secondary colors, and then to all the dim, dark shades of silver, violet, and grey between.

How has the artist used vivid color, and strong light to emphasize the drama of this scene?

Now, with your finger, trace all the diagonal lines you see in the fabric, forms, and figures. Look closely! Where do you think this drama is unfolding?

Start an artful discussion.

DISCUSS

The ancient philosopher Socrates, who we know from the title is nearing the end, raises a hand and scolds his grief stricken pupils. What does he say to them?

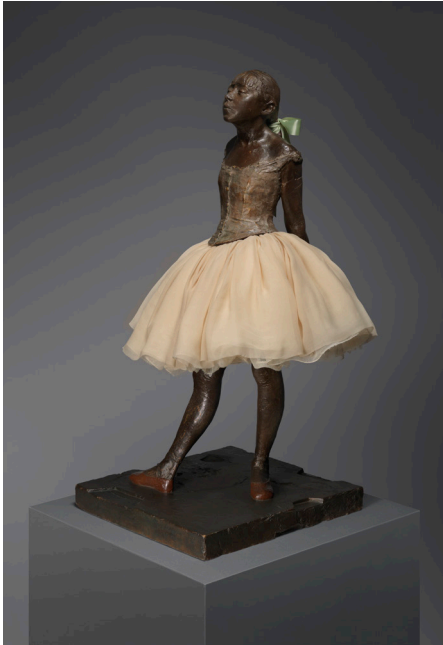
How does the artist show us what Socrates' students think of their teacher?

Have you ever had a teacher you loved very much, even though they were strict?

ABOUT THE ARTIST

Jean-François-Pierre Peyron (1744–1814), a French Neoclassical painter, was born in Aix-en-Provence, France. In 1767, he worked in Paris as a pupil to Rococo painter Louis Jean François Lagrenée (1725–1805). After winning the prestigious Prix de Rome in 1773, he moved there to continue his studies. His time in Italy was a success, and he created innovative work that moved beyond the gallant mythologies and sugary pastorals favored by his predecessors. Today, Peyron's works are held in museums worldwide.

ART CHATS



JOSLYN BUILDING

European Art:
Drew Gallery, J5

Image: Edgar Degas (French, 1834–1917), *Little Dancer Aged Fourteen*, modeled 1878–81, cast 1920/21, painted plaster, fabric, metal armature, on plaster base, 39 × 19 1/2 × 20 in. (99.1 × 49.5 × 50.8 cm), Gift of M. Knoedler & Co., 1971.271, Photograph © Bruce M. White, 2019

Study the artwork and the prompts.

LOOK

Study the pose that fourteen-year-old Marie is holding. Try to recreate it.

Then imagine this “little dancer” posing for hours for the great artist Edgar Degas.

Look closely. Examine the expression on Marie’s face, her clothing, her posture.

Start an artful discussion.

DISCUSS

What is she thinking? How does she feel?

Do you think she has any idea she will live forever in museums around the world?

Create a story about the life of this little ballet dancer and her friends at the Paris Opera Ballet.

ABOUT THE ARTIST

Considered one of the founders of Impressionism, Edgar Degas began his career as a historical painter. Once in Paris, he began incorporating scenes of modern French urban life. Radical at the time, he chose subjects with morally suspect backgrounds such as ballet dancers, horse races, and opera houses. Capturing them in spontaneous moments with radical technique, his pastel drawings and oil paintings of ballet dancers brought Degas substantial fame and renown during his lifetime.