

THE CLARK

CONNECTS

FIRST IMPRESSIONS

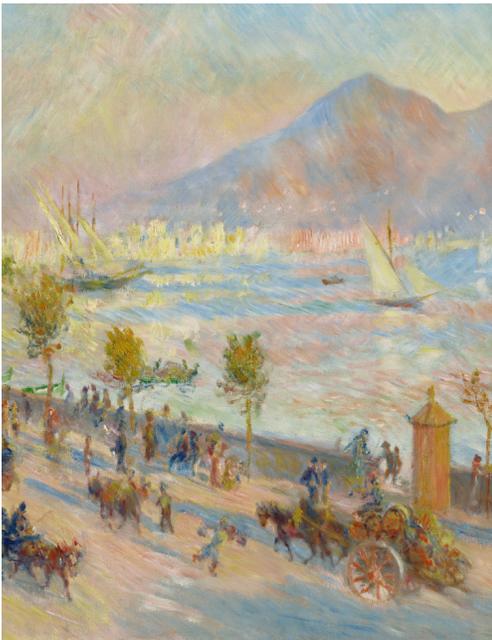
INTRODUCTION

The Impressionists were a group of artists who worked in and around Paris during the 1870s and 1880s. They were most interested in experimenting with brushstroke, color, light, and shadow. They sought to capture the feeling or experience of the scene they were painting and were less interested in perfecting the details. Sometimes they applied paint to the canvas thickly to give dimension and texture; other times they made long, energetic lines to show movement. Discover three paintings in the Clark's collection—*Bay of Naples, Evening*; *Child with Red Hat*; and *Landscape at Saint-Charles, Near Gisors, Sunset*—that demonstrate some of the different techniques used by the Impressionists.

WHAT YOU'LL NEED

- Any type of drawing medium: markers, colored pencils, graphite pencils, crayons, pastels
- Any type and size of drawing paper
- A hard surface to draw on
- Your imagination!

COLLECTION CONNECTIONS



Pierre-Auguste Renoir, detail of *Bay of Naples, Evening*, 1881. Oil on canvas. Acquired by Sterling and Francine Clark, 1933. 1955. 587.

Pierre-Auguste Renoir was an Impressionist painter who focused more on color and expressive brushstrokes than detail. In [this painting](#), he sought to represent the feeling of what it might be like to be a part of such a bustling scene. If you were going to describe this painting in one word, what would you say?

Look closely at the street in the foreground and the water in the middle ground. Notice how most of Renoir's brushstrokes and the details in the picture are all going in the same direction. Can you see how this technique conveys a sense of motion and activity? Is there anything that is stationary or still in this picture?

FOR THIS FIRST DRAWING ACTIVITY, THINK ABOUT SOMETHING THAT MOVES. IT COULD BE A FRIEND DANCING, YOU PLAYING SPORTS, AN AIRPLANE, OR EVEN A SPACESHIP! HOW WILL YOU USE LINES TO DEPICT MOTION? CAN YOU ALSO CONVEY SPEED?

THE CLARK CONNECTS

FIRST IMPRESSIONS

COLLECTION CONNECTIONS

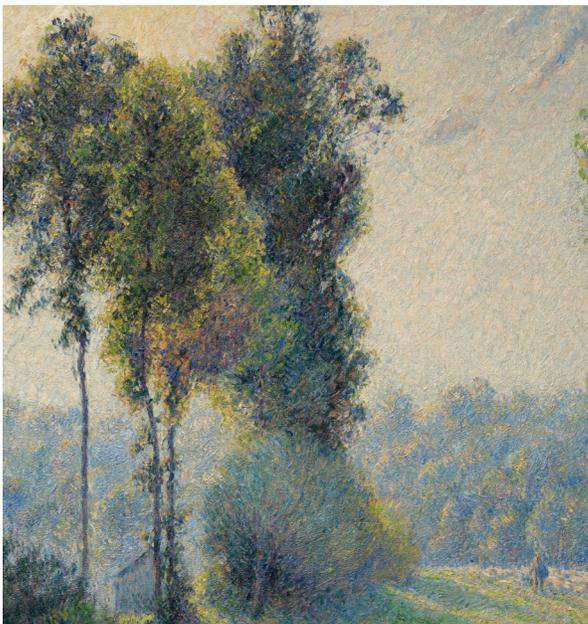
Mary Cassatt was an artist known for her sensitive pictures of children. In this drawing, the details of the girl's face were rendered very carefully while more lively and energized marks sketch out her red hat and dress. These active strokes are called *gestural lines*. Gestural lines can show the movement of the artist's hand and also give a picture a unique kind of energy. Why might Cassatt have used these two different styles in [this portrait](#)?

GRAB PAPER AND YOUR MEDIUM OF CHOICE AND LOOK FOR SOMETHING IN YOUR HOME THAT YOU FIND COMPELLING. IT COULD BE SOMETHING IN YOUR ROOM OR A SLEEPING PET . . . YOUR CHOICE! SPEND 15 MINUTES ONLY DRAWING THIS SUBJECT IN THE CENTER OF YOUR PAPER, ADDING AS MUCH DETAIL AS YOU CAN. WHEN THOSE 15 MINUTES ARE UP, TURN YOUR ATTENTION TO THE ENVIRONMENT SURROUNDING YOUR SUBJECT AND SPEND JUST 5 MINUTES SKETCHING AROUND YOUR SUBJECT TO SHOW THE SPECIFIC SPACE IT'S IN.

TIP: IF YOU'RE USING A PENCIL, YOU CAN USE THE SIDE OF IT TO CREATE BROAD STROKES.



Mary Cassatt, *Child with Red Hat*, c. 1904. Pastel on light blue paper. Acquired by Sterling and Francine Clark, 1935. 1955.674.



Camille Pissarro is known by art historians as the “Father of Impressionism.” For a short time in the late 1880s, Pissarro experimented with the technique known as pointillism. This technique was a very time-consuming and focused one: the artist applied tiny dots of colors side by side in different patterns to experiment with the visual effect. Pissarro's version has slightly larger marks, making for quite [a luminous painting!](#)

FIND A SPOT IN YOUR HOME WITH A WINDOW AND A VIEW OF THE OUTDOORS. PICK OUT A SMALL SECTION OF THE SCENERY, AND TRY TO DRAW WHAT YOU SEE BY ONLY MAKING DOTS.

HOW WOULD YOU REPRESENT SHADOW OR LIGHT IN YOUR DRAWING?

Camille Pissarro, detail of *Landscape at Saint-Charles, Near Gisors, Sunset*, 1891. Oil on canvas. Acquired by Sterling and Francine Clark, 1935. 1955.524.