

Brushstrokes Big and Small

think

Monet's brushwork—the way he applied paint to the canvas—is an important part of his art. Although it might seem that these paintings were made quickly, we know that Monet spent a lot of time on each one, sometimes years!

get curious

Find one of the paintings titled *Weeping Willow*. First, stand far away from it and look for different brushstrokes. Try to imagine Monet's hand and arm using a brush. Move your hand and arm as



if you are using an imaginary brush to make the paint strokes. Are your movements big and loose? Or small and careful? Now move a bit closer—but not too close (always stay at least 18 inches away from the artwork). What do you notice about the brushstrokes? Where are there different types of brushstrokes?

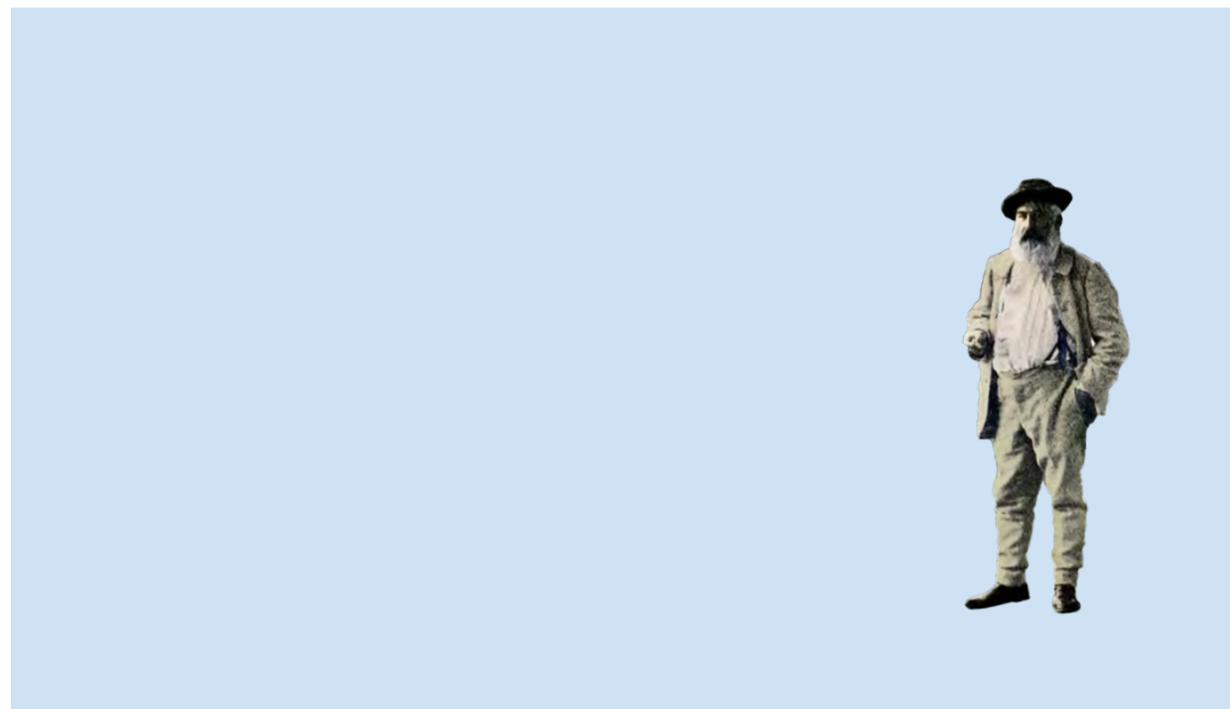
Take some time to study the colors. What colors did Monet dip his brush into? Can you see one color underneath another? Are there areas where you can see lots of colors in layers?

try

Draw some of the marks that these different-size paintbrushes might have made if Monet had used them.

Design Your Own Garden

Now that we have seen how important the garden was to Monet's work as a painter, design and sketch a garden space around him. Will you include some of the same plants, trees, and structures from the paintings you have seen today? Will you add things you've seen in other gardens, or invent your own? There are so many options!



See you again soon!
Or, à bientôt!

Captions and Credits

In order of appearance: The flower garden at Giverny. Design by Elizabeth Murray; illustration by Heather O'Connor. The water garden at Giverny. Design by Elizabeth Murray; illustration by Heather O'Connor. Monet's Garden - Water Lilies, Pond and Bridge. Maison de Claude Monet à Giverny - Eure (France). Claude Monet (French, 1840–1926), *Water Lilies* (detail), ca. 1914–1917. Oil on canvas, 71 x 57½ in. (180 x 146 cm). Museum purchase, Mildred Anna Williams Collection, 1973.3. Hans Bernhard / Wikimedia Commons. Jacques-Ernest Bulloz,

Claude Monet, Giverny (detail), 1905. The Print Collector / © Alamy. Discovery Guide developed by Heide Miller, senior teaching artist at the Fine Arts Museums of San Francisco.

Gallery Guidelines

Sit with your materials on your lap. No lying on the floor or leaning on the walls. Stand 18 inches away from the art at all times. Do not touch the art. Walk slowly and be aware of other visitors. Use pencils only in the gallery. By not using pens, you help ensure the safety of the art.

This exhibition is organized by the Fine Arts Museums of San Francisco and the Kimbell Art Museum, with the exceptional collaboration of the Musée Marmottan Monet, Paris. It is

supported by an indemnity from the Federal Council on the Arts and the Humanities. Presenting Sponsors: John A. and Cynthia Fry Gunn, and Diane B. Wilsey. Lead Support: Clare C. McEvoy Charitable Remainder Unitrust and Jay D. McEvoy Trust, San Francisco Auxiliary of the Fine Arts Museums. Major Support: Ray and Dagmar Dolby Family Fund, and Barbara A. Wolfe. Significant Support: The Art Party, The Diana Doller Knowles Foundation, Carole McNeil, and MaryBeth and David Shimmon. Generous Support: Estate of Ines R. Lewandowitz, Denise Littlefield Sobel, and David A. Wollenberg. Additional support provided by Bank of America, Mrs. George Hopper Fitch, Bob and Jan Newman, Marianne H. Peterson, Maria Pitcairn, and Andrea and Mary Barbara Schultz.



Welcome! Or as the French artist Claude Monet would say, *Bienvenue!*

This exhibition features artwork that Monet made at his home in Giverny, France, a place where he combined two of his greatest passions: gardening and painting. In this exhibition, you will get to see Monet's beloved garden landscapes through his eyes, the eyes of a painter.

As you walk through the galleries, try these activities along the way.

X Marks the Spot

think

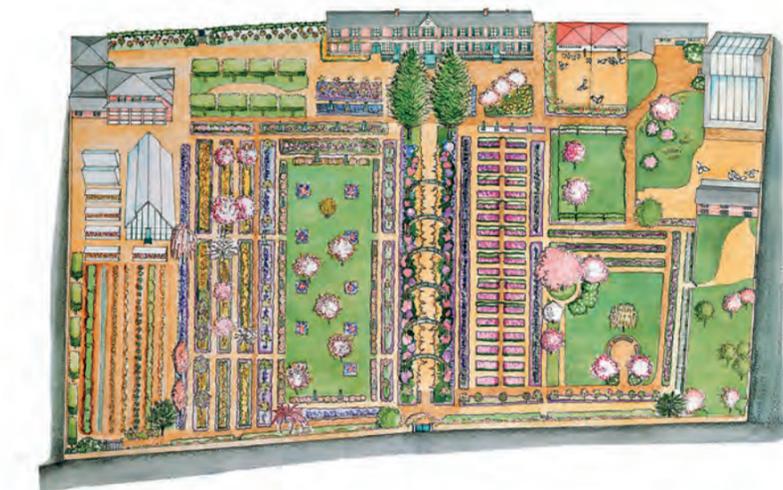
This is a map of Monet's gardens at his home. See if you can locate his house, his water lily pond, and the Japanese footbridges.

get curious

While you walk through our galleries, can you guess where Monet was standing when he was inspired to paint different scenes?

try

Put an "X" on the map when you think you've found a painting's location in the garden.



Eye-Spy in Monet's Garden

On the land surrounding his house, Monet planned, designed, and cultivated the gardens, filling the spaces with flowers of different colors, trees and plants with shapes he found beautiful, and a pond that reflected the plants and the sky.

think

As you walk through the exhibition and stroll by the paintings, imagine that you have been invited to Monet's gardens in Giverny, France.

get curious

What sights are you enjoying? Are there shapes and colors you recognize as plants, trees, or water? Do these repeat in many of the paintings? Why do you think Monet did that?

try

Put a tally mark next to the photograph every time you spot one of these items in a painting.



Japanese bridge



bearded iris



rose



weeping willow



water lilies



Monet's house



agapanthus



wisteria

Reflection Connection

think

Monet had a pond built on his property so that he could raise water lilies, a plant that grows with its roots under the surface of the water, and its leaves and flowers floating above. He was also interested in the colors and reflections on the pond's surface at different times of the day. He wanted to depict the light and the air as he gazed at the surface of the water.

get curious

Look at the different paintings in this gallery. In each painting, are you seeing the sky or trees, or flowers? Can you tell if Monet is painting those things in a landscape (right side up) or on the surface of the water (upside down)—or both? How can you tell?

try

Now try to draw a picture of a pond reflecting the things around it. First, draw some objects, natural elements, or human figures in the light blue area. Then try drawing their reflections on the surface of the water, the blue-green area.

Activating our Senses

think

Monet wanted to express how it felt to be in his gardens. One way he did this was to keep making his paintings larger and larger, so that viewers might feel surrounded by the colors and shapes of each special place. Stand in front any of the larger paintings in this gallery. When standing directly in front of the painting, take a moment to activate your senses.

get curious

Imagine being in the place Monet has painted. What sounds might you hear? Do you hear layers of sounds on top of one another? Describe the smells in the gardens around you. Describe the light of the day. How does the air feel? Is it warm? Is there a breeze? How are the colors affecting your mood? Are the colors energizing or calm?

try

Share your ideas with someone who came to the museum with you; write your responses in the speech bubbles.

