

FACING MODERNITY:

DEGAS *to* PICASSO

FROM THE AUCKLAND ART GALLERY TOI O TĀMAKI

23 MAY – 20 SEP 2026



Education Kit

Level 3 – 10

sam
Shepparton Art Museum

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This Education Kit supports school and gallery-based learning for the exhibition *Facing Modernity: Degas to Picasso*, from Auckland Art Gallery Toi o Tāmaki. The exhibition traverses major art movements and styles of the modern era, including Impressionism, Post-Impressionism, Fauvism, Cubism, Surrealism and Abstract Art.

The education kit is organised by art movements and styles. Each section begins with an introduction and includes focused artwork deep dives, exploring individual works through guided prompts and learning activities.

This education kit is designed for both primary and secondary school students, levels 3 to 10. Teachers are encouraged to adapt the content to meet the learning needs and levels of their students.

The Shepparton Art Museum (SAM) stands on the traditional lands of the Yorta Yorta people. The SAM building, and art museum within it, is located close to the Goulburn River, which is known as Kaiela to the Yorta Yorta.

SAM recognises the Yorta Yorta as the traditional owners and ongoing custodians of the lands and water of the country upon which SAM is built, and that sovereignty of this land has never been ceded

FACING MODERNITY: DEGAS *to* PICASSO

FROM THE AUCKLAND ART GALLERY TOI O TĀMAKI

Shepparton Art Museum 23 May - 20 September 2026

Spanning nearly a century of artistic innovation, *Facing Modernity: Degas to Picasso* brings together 37 exceptional paintings and sculptures from the Auckland Art Gallery Toi o Tāmaki never before shown in Australia that capture the radical shifts in art from the late nineteenth to the mid-twentieth century.

The body of this touring exhibition is drawn from a generous bequest made to the Auckland Art Gallery Toi o Tāmaki in 2023 by New York philanthropists and art lovers Julian (1932–2022) and Josie Robertson (1943–2010), who wished for their personal collection of modernist masterpieces to inspire new audiences and generations—children in particular. Now, this monumental grouping of works by Paul Cézanne, Henri Matisse, Pablo Picasso, and many others enriches the cultural landscape of the broader Pacific region, offering new insights into the cascade of artistic breakthroughs that characterise the modern era.

Unfolding chronologically, the artworks in this gallery guide you through the major artistic movements of the period and the visionaries who refracted the turn of the century's upheaval and transformation in their artistic innovations, eschewing tradition and convention to embrace the changing pace of life and society. From Impressionism and Post-Impressionism to Surrealism and postwar abstraction, *Facing Modernity: Degas to Picasso* extends to you an invitation to discover a trove of rarely-seen works by artists whose pioneering techniques indelibly influenced the direction of art history, and who continue to enthrall audiences over a century later.

Curators:
Kenneth Brummel and Sophie Matthiesson

Exhibiting Artists

Alexander Archipenko	Albert Dubois-Pillet	Henri Hayden	Louis Marcoussis
Georges Braque	Jacob Epstein	Barbara Hepworth	Henri Matisse
Pierre Bonnard	Helen Frankenthaler	Ivon Hitchens	Eileen Mayo
Paul Cézanne	Henri Gaudier-Brzeska	Frances Hodgkins	Henry Moore
Philip Connard	Paul Gauguin	Hans Hofmann	Paul Nash
Salvador Dalí	Mark Gertler	Fernand Léger	Ben Nicholson
Edgar Degas	Harold Gilman	Wilhelm Lehmbruck	Pablo Picasso
Maurice Denis	Charles F Goldie	Len Lye	Auguste Rodin
André Derain	Duncan Grant	Aristide Maillol	

Impressionism

c. 1860s-1886



Changing Landscapes

The rigid system of artistic training of the 19th century led a new generation of artists to reject conventional shading, colour, and finish in the 1870s. Rejected by academic juries, they coalesced around the personality of painter Claude Monet. Other artists included Edgar Degas, Camille Pissarro, and others. They formed an independent society and painted on canvases containing sketchily rendered colours. Initially derided as the 'Impressionists', they chased the fleeting effects of natural light and atmosphere, squeezing synthetic paints from their tubes directly onto their painting supports.

Not all of Monet's artistic comrades were Impressionists. A group of scientifically driven artists who focused on the sensations of light. Led by the chemist and physicist Albert Dubois-Pillet, whose room, this short-lived group was known as the 'Pointillists'. Paul Cezanne's more structured painting and Paul Gauguin's more symbolic work created the foundation for Post-Impressionism. A high-keyed painting by André Derain, a fauve (wild beast), was memorably titled 'Fauve'.

Paintings in this room by Paul Cezanne and Paul Gauguin enable us to tell the story of the succession of movements, as art moved from Impressionism to modernism, signalling the birth of modernism.

Installation view of *Facing Modernity: Degas to Picasso* from Auckland Art Gallery Toi o Tāmaki.
Photo: Leon Schoots

In the late 18th to mid-19th century, art in Europe was strongly influenced by the French Royal Academy, which ran the Paris Salon, a prestigious exhibition that helped artists build their careers.

The Salon selected works based on Academy rules, favouring historical, mythological and religious subjects. By the mid-19th century, however, many artists began turning away from these idealised scenes towards depictions of modern everyday life.

Artists also moved away from highly detailed, polished painting techniques. Instead of following strict rules of shading and colour, they experimented with more expressive approaches. The invention of paint tubes made it easier to leave the studio and paint outdoors.

Though painting outside was not an entirely new practice, these works had only been used as studies for paintings later completed in the studio. Artists now began undertaking the entirety of works *en plein air* (in the open air). This allowed them to respond directly to changing light and weather, using quick, visible brushstrokes to capture these fleeting moments.

Rejected by the Salon, many of these artists formed their own group and held independent exhibitions. During the first Impressionist exhibition in 1874, Claude Monet showed *Impression, Sunrise*. From this work and exhibition, the term 'Impressionism' was coined. Although initially used as a criticism by art critic Louis Leroy, the artists embraced the term. Impressionism went on to influence many later art movements.

Paul Cezanne
(1839–1906)
France

La route (Le mur d'enceinte) [The Road (The Old Wall)],
1875–76,
oil on canvas,
54cm x 65.5cm

Auckland Art Gallery Toi o
Tāmaki gift of Julian and
Josie Robertson through
the Auckland Art Gallery
Foundation, 2023



Among the artists who showed work in the first Impressionist exhibition in 1874 was Paul Cezanne. This painting, which shows his boyhood home of Jas de Bouffan, reflects his interest in painting directly from nature. Cezanne set up his easel outside and instead of showing an idealised or mythical scene, he focused on something familiar. This reflects a shift in art at the time – moving from grand, dramatic subjects to scenes of modern life.

At first glance, the scene might seem ordinary, but the painting was radical for its time because of its composition and how Cezanne applied paint. The buildings with red roofs sit in the background behind a stone wall, while the tree branches and leaves dominate the foreground. Traditionally, the buildings would be the main focus, instead Cezanne draws our attention to the trees.

In the painting we can see clear Impressionist qualities: bright colours and dabs of paint applied in different directions. This creates a sense of movement and dappled light across the scene.

Guided Prompts:

- What is the main focal point of this painting? How has Paul Cezanne achieved this? Consider colour, placement and detail.
- How would you describe the brushwork? Look closely at how the paint is applied. Make a list of words to describe it – smooth or rough, thick or thin, loose or controlled, soft or bold.

Explore and Create:

Experience painting *en plein air* to capture the fleeting effects of nature.

- Go outside and choose a view with trees, plants, or other natural objects. Take 30-60 seconds to look closely at your chosen scene.
- Set a 5-minute timer to draw your scene using oil pastels.
- Reflect on your mark making. What words would you use to describe it?

Materials: A4 piece of paper, clipboard, oil pastels, timer.

Post-Impressionism c.1886-1905 & Neo-Impressionism c. 1886-1935



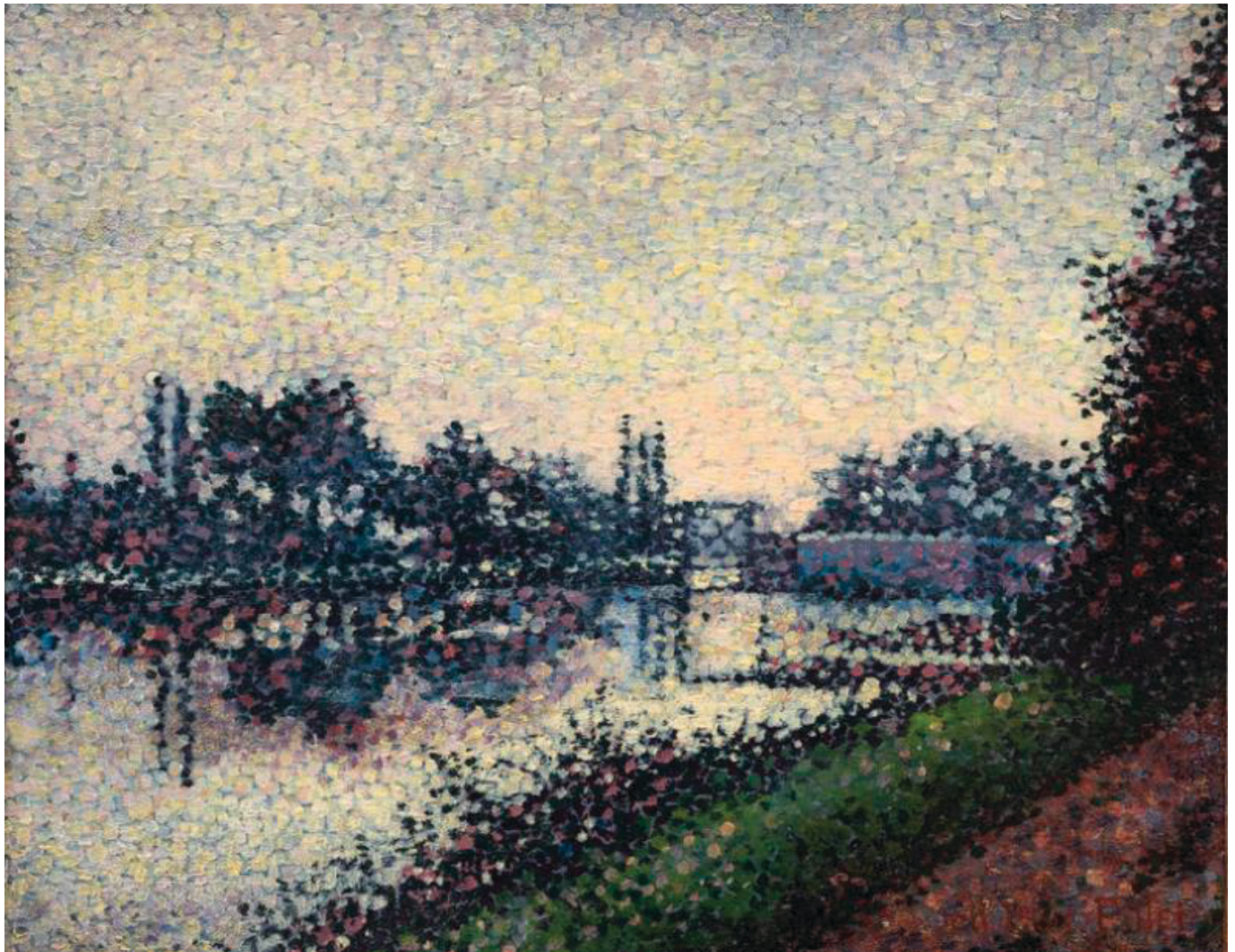
Post-Impressionism is an art movement that began around 1886, often marked by the final Impressionist exhibition. During this period artists developed their own style, extending Impressionism in different directions.

A key feature of Post-Impressionism was a shift away from naturalism. Rather than simply representing the visible world, artists used stylised forms and colour in expressive and emotive ways.

Within this period, Neo-Impressionism emerged, adopting a scientific approach to colour in response to Impressionism. Artists used colour theory and optical effects to explore how colours interact

and how they are perceived by the mind. Like the Impressionists, they placed complementary colours next to each other to increase vibrancy. However, instead of mixing paint on a palette, they applied small dabs of pure colour directly onto the canvas.

This technique, known as Divisionism or Pointillism, relied on optical mixing: from a distance, the viewer's eye blends the separate dots into luminous colour. Unlike the loose style of Impressionism, this approach was highly ordered and time-consuming, requiring careful placement of each mark to build the image.



Albert Dubois-Pillet (1846–1890) France

Paysage à l'Écluse [The Lock],
1886–87,
oil on canvas,
25cm x 31cm

Auckland Art Gallery Toi o Tāmaki
purchased with the assistance of the Lyndsay
Garland Trust, 2022

Albert Dubois-Pillet, a self-taught artist, was one of the early pioneers of the Neo-Impressionist movement. In *Paysage à l'Écluse (The Lock)*, Dubois-Pillet uses small dots of pure pigment across the canvas, building scene of a canal lined with tall trees, their reflections shimmering on the water's surface. This systematic approach to arranging colours demonstrates the Neo-Impressionist interest in the optical effects of colour. Violets, reds, and greens interact to create a luminous and vibrant effect of early morning light.

Guided Prompts

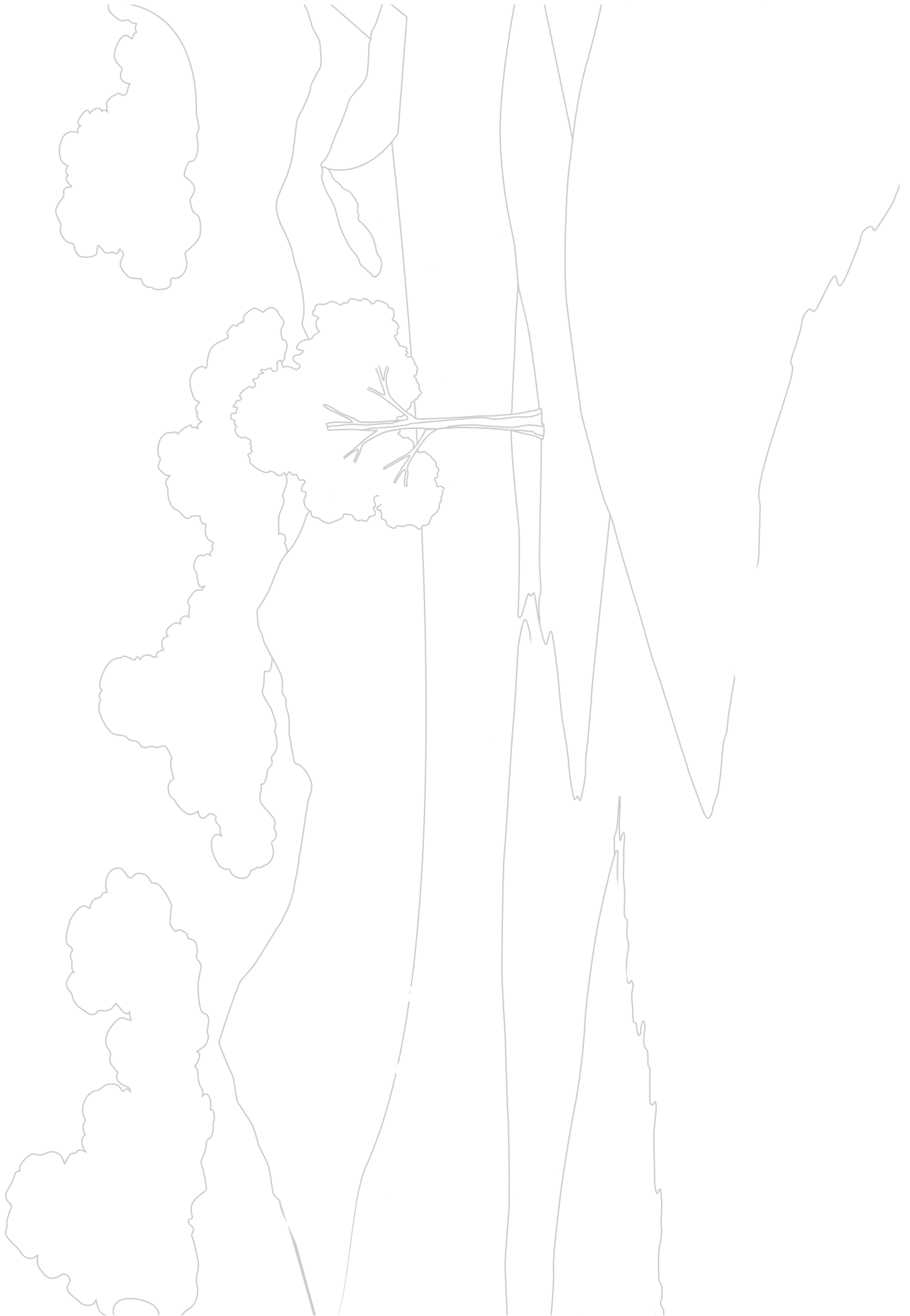
- In what ways does this artwork use Neo-Impressionist techniques—such as pointillism and complementary colour contrasts—and how do these methods influence the viewer's experience both up close and from a distance?
- In what ways does this artwork differ from Impressionist painting, and how do these differences help you understand the scientific approach to colour used in Neo-impressionism?

Explore and Create:

Create your own Neo-Impressionist landscape using Pointillism.

- Choose complementary colour pairs.
- Use a thin brush or cotton tips to carefully fill in the different areas of the provided landscape.
- Experiment with placing the dabs of paint closer together or further apart to create different densities and visual effects.

Materials: paint, fine paint brush or cotton swab.



Fauvism

c. 1905-1908



Installation view of *Facing Modernity: Degas to Picasso* from Auckland Art Gallery Toi o Tāmaki.
Photo: Leon Schoots

In July 1905, André Derain joined Henri Matisse in the French coastal town of Collioure. During this period, they produced artworks characterised by bold experimentation, including simplified forms, strong colour, and energetic applications of paint.

Some of these works were exhibited alongside other artists working in a similar style. After viewing them, critic Louis Vauxcelles described the artists as *fauves* ("wild beasts"). The artists embraced this term, and the group became known as *les fauves*, with their approach later identified as Fauvism—one of the first avant-garde movements of the 20th century.

The Fauves were influenced by Post-Impressionism. Matisse, for example, experimented with pointillism inspired by artists such as Albert Dubois-Pillet; Vincent van Gogh's expressive use of colour and emotion was also a major influence.

Despite their expressive style, Derain and Matisse carefully balanced composition and structure to maintain harmony in their works.¹ Although Fauvism was short-lived (1905–1908), its use of high-keyed colour and stylised form influenced later modernist artists.

1. Museum of Modern Art, *Les Fauves*, exh. Cat. (The Museum of Modern Art: Distributed by Simon & Schuster, 1952), 12–13, accessed 6 April 2026, https://www.moma.org/documents/moma_catalogue_3306_300190169.pdf



André Derain (1880–1954) France

Paysage à l'Estaque [*Estaque Landscape*], 1906,
oil on canvas,
54cm x 65.5cm

Auckland Art Gallery Toi o Tāmaki gift of
Julian and Josie Robertson through the
Auckland Art Gallery Foundation, 2023

This painting by André Derain was made in the French Riviera town of L'Estaque, where he produced around 14 other landscapes. Areas of the canvas are visible through the isolated brushstrokes, while in other parts paint has been squeezed straight from the tube directly onto the canvas. Derain has applied the colours in unexpected ways, using pinks and blues for the tree trunks. The combination of these choices produces a lively and vibrant scene of a sundrenched landscape.

Guided Prompts:

- Which parts of the painting do you think Derain applied with a brush, and which parts were applied directly from the paint tube?
- What mood or feelings do you think the artist might have experienced while painting this work? What makes you think this?

Explore and Create

Without using a paintbrush, create a landscape using paint straight from the tube, then reflect on the following:

- How did working directly from paint tubes change the way you made marks, and how did that experience compare to when you've used brushes?
- How did this method affect the overall look or feeling of your landscape?
- Do you think you will use this painting technique in the future?

Materials: small tubes of paint, thick A3 white paper or Canvas

Cubism c.1907-1914

& Tubism c.1911-1919



Installation view of *Facing Modernity: Degas to Picasso* from Auckland Art Gallery Toi o Tāmaki.
Photo: Leon Schoots

Cubism emerged in the early 20th century, strongly influenced by Paul Cézanne. After a 1907 posthumous exhibition of his work, Georges Braque and Pablo Picasso began rethinking how objects and space could be represented in art.

Cézanne suggested that nature could be simplified into basic geometric forms such as cylinders, spheres, and cones. Braque and Picasso developed this idea further, breaking objects and scenes into simplified planes. African sculpture also influenced their approach, encouraging a more fragmented view of the human form.

New ideas in philosophy and science were changing how people understood reality. Perspective was seen as dependent on the viewer's position and experience, while technologies such as X-rays and

photography revealed unseen or alternative ways of seeing. Cubist artists responded by questioning whether art should show the appearance of things or a deeper understanding of them.²

They explored this by fragmenting objects and showing multiple viewpoints at once rather than using linear perspective. Analytical Cubism used muted colours and overlapping planes, while Synthetic Cubism introduced brighter colours, clearer imagery, and collage materials such as newspaper and sheet music, emphasising the flat surface of the canvas.

Related to this development, Tubism—a term coined by critic Louis Vauxcelles—described Fernand Léger's Cubist-influenced style, characterised by cylindrical forms, bold colour, and machine-inspired imagery.

2. "Multiple Perspectives," Museum of Modern Art, accessed 3 March 2026, <https://www.moma.org/collection/terms/cubism/multiple-perspectives>



Georges Braque (1882–1963)
France

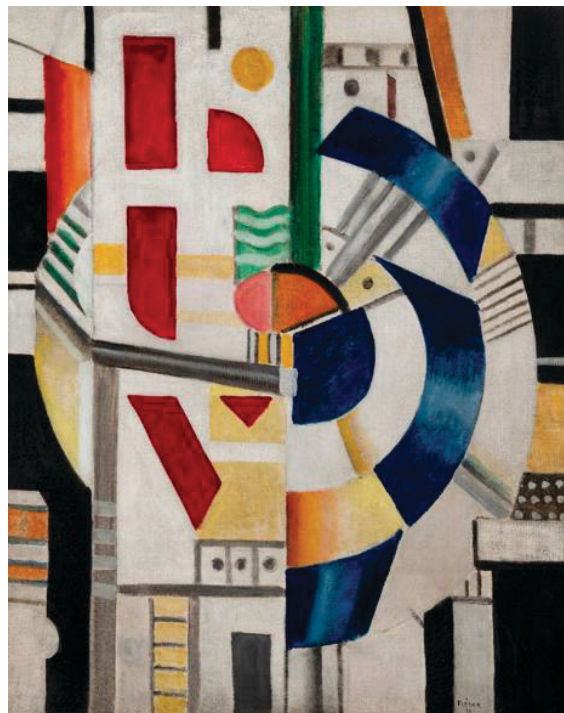
La Tasse [The Cup], 1912, oil on canvas,
24cm x 33cm

Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

This still life by Georges Braque demonstrates his early exploration of Cubist ideas. Instead of showing objects from a single viewpoint, Braque presents them from multiple angles at once, breaking them into shapes and rearranging them across the canvas. He uses a limited palette of brown, black, grey and ochre, typical of Analytical Cubism.

The viewer sees the table and objects from several positions simultaneously—above, left, right, and front—created through overlapping and intersecting lines.

Most objects are difficult to recognise, but the cup and saucer in profile provide an anchor within the fragmented composition. The die beside it clearly shows multiple sides at once, demonstrating Braque's use of multiple perspectives within a single object.



Fernand Léger (1881–1955)
France

Les pistons [The Pistons], 1918,
oil on canvas, 92cm x 73cm

Auckland Art Gallery Toi o Tāmaki gift of Julian and Josie Robertson through the Auckland Art Gallery Foundation, 2023

Guided Prompts:

- Describe the visual language of the artwork and explain how the artist's choices suggest new ways of seeing and understanding the world during that time.
- Compare *The Cup* by Georges Braque and *The Pistons* by Fernand Léger. How does Léger's Synthetic work differ from Analytical Cubism?

Explore and Create

Create a still life inspired by Cubism.

- Set up a still life of a few objects on a table.
- Use a camera to take black-and-white photographs of your still life from different angles.
- Print out the images and cut them into smaller squares and rectangles.
- Arrange the pieces on a larger sheet of paper until you are happy with the composition, then paste them down.
- Compare your cubist-inspired still life with Georges Braque's *The Cup*, 1912

Materials: Camera, printer, scissors, glue stick, objects for your still life arrangement

Surrealism

c.1917-1945

Installation view of *Facing Modernity: Degas to Picasso* from Auckland Art Gallery Toi o Tāmaki.
Photo: Leon Schoots



Surrealism was an art movement that explored the imagination, dreams, and the subconscious and unconscious mind. The term, which comes from French and suggests “beyond reality,” points to a way of seeing and representing the world that goes past everyday appearances and logic.

Surrealist works often showed dreamlike scenes or unusual combinations of objects, exploring hidden emotions, psychological tensions, or alternative realities. They would often experiment with automatic drawing and writing, as a way to tap into these subconscious and even unconscious states. Artists also drew inspiration from mysticism, ancient cultures, and psychoanalysis, such as *The Interpretation of Dreams* by neurologist Sigmund Freud.

Surrealists not only challenged ideas about what art should be, but also questioned broader social norms and expectations, seeking freedom in thought and expression. Although Surrealist ideas can be traced back to around 1917, it was in the late 1920s that the movement became more formally organised in Paris, with artists and writers coming together to define its ideas, techniques, and goals, culminating in the publication of the *Surrealist Manifesto*, 1924.



Eileen Mayo (1906–1994) England, New Zealand

Sea Holly No. 1, c. 1949, tempera on board, 60cm x 52cm

The Ilene and Laurence Dakin Bequest
Auckland Art Gallery Toi o Tāmaki
purchased 2014

Eileen Mayo's painting shows a simple coastal scene—sea holly growing in sand dunes—but it doesn't feel entirely normal. The plant is painted with such sharp detail and precision that it almost looks too real. In other words, hyperreal.

Unlike many French surrealists, who used abstract or dreamlike forms, Mayo takes a different approach. She keeps everything recognisable, but paints it in a hyperreal way, with crisp edges and intense colour. Instead of distorting reality, she heightens it. This creates an uncanny effect. We know what we're looking at, but it feels slightly strange or unsettling. The sea holly looks almost frozen or fossilised, and the sand seems to shimmer with layers of colour when you look closely. It's realistic, but not quite natural.

By using egg tempera, a medium that allows for very fine detail and bold contrasts, Mayo pushes this effect even further. The result is a work where nothing is imaginary, yet everything feels a bit dreamlike.

Guided Prompts:

- Describe the colours and paint application used to depict the sand. What effect do these choices create for the sand dunes and the overall mood of the painting.
- Why do you think the artist chose to paint dried sea holly? How does it differ to the rest of the scene

Explore and Create:

Practice your observation and drawing skills by creating highly detailed, realistic drawings.

- Bring an object to class that you find fascinating. For example, Eileen Mayo and many Surrealist artists were especially interested in shells.
- Take turns sharing your object with the class. Talk about why you find it interesting or special, and what it is about the object that catches your attention.
- Once everyone has shared, spend some quiet time carefully observing your object.
- Using the space provided, make a quick sketch of your whole object in the top square, using simple lines and basic shapes.
- In the bottom square, choose a small section of your object to focus on. Carefully draw this part using graphite pencils, trying to show as much detail as possible. What shapes, lines, or patterns can you see? Use a magnifying glass to help you notice tiny details you might usually miss.

Materials: an object of interest, graphite pencils, eraser, magnifying glass

Abstract Art



Installation view of *Facing Modernity: Degas to Picasso* from Auckland Art Gallery Toi o Tāmaki.
Photo: Leon Schoots

Abstract art is not a formal art movement, but a way of making art that does not aim to copy or represent reality exactly. You can see abstract qualities in movements such as Fauvism and Cubism, where artists began to challenge traditional ways of showing the world.

Artists moved toward abstraction for different reasons. Some believed in the idea of “art for art’s sake,” meaning art doesn’t need to tell a story or represent something real—it can be valued simply for how it looks and feels. These artists often reduced visible brushstrokes to avoid showing the artist’s hand or linking the work to anything outside itself.

Other artists believed abstract art could incite a religious or spiritual experience when viewed, allowing the audience to connect with something beyond the physical world.³

Because artists were interested in different things, abstract art includes several movements, each with its own style and approach.

3. Accessed 17 March 2026 <https://www.tate.org.uk/art/art-terms/a/abstract-expressionism>



Helen Frankenthaler (1928–2011) United States of America

Black Came In, 1965–66,
acrylic on canvas,
175.2cm x 71.1cm

Auckland Art Gallery Toi o Tāmaki
purchased 1970

This painting was made by placing the canvas on the floor and pouring acrylic paint directly onto it, letting the colours spread across the surface. As a result of this process, we don't see brushstrokes. The artist has removed obvious signs of her hand and by extension herself from the painting. The work was inspired by a seascape in Massachusetts, suggested through shades of emerald, onyx, and yellow. This approach shows her role as a key figure in Colour Field painting.

Guided Prompts:

- How would you describe the sense of movement in this artwork? Move your body in a way that matches the lines, shapes, or energy you see.
- What techniques would the artist use today to remove the hand of the artist? Do you think there are any technologies that may help her achieve this?

Explore and Create:

Use a computer to create a colour field painting of a landscape.

- Open Microsoft Paint and start on a blank canvas.
- Use the shape and line tools to outline simple landscape
- Chose a few colours and apply them to different sections of your landscape using the paint bucket tool.
- Reflect on your work: Does it suggest a landscape? How does this technique remove the artists hand? Do you think Helen Frankenthaler would have embraced this kind of technology if it had been available during her early career?

Materials: Access to a computer and Microsoft Paint or similar program

Glossary

Abstract Art: Art that does not attempt to represent the physical world realistically.

Analytical Cubism: An early phase of Cubism (1908-1912) where images are broken into fragmented shapes and shown from multiple viewpoints at the same time, using mostly muted colours.

Cubism (c. 1907–1914): An art movement associated with Pablo Picasso and Georges Braque. It depicts subjects using fragmented geometric shapes and multiple viewpoints. See also Analytical and Synthetic Cubism.

Collage: Both a technique and an artwork, created by arranging and attaching different media onto a surface.

Colour field painting: A term applied to artworks which are characterised by large areas of flat, solid colour with minimal or no visible brushwork.

Complementary Colours: Colours that are opposite each other on the colour wheel.

Composition: The arrangements of elements in a work such as shapes, colours, lines, and forms.

Divisionism: A Neo-Impressionist colour technique where small dots or dabs of pure colour are placed side by side instead of being mixed on a palette. The colours blend in the viewer's eye to create a brighter, more luminous effect.

En plein air: A French term meaning “in the open air,” used to describe the practice of painting outdoors.

Facet(s): The different flat surfaces or aspects of a form or object, also referred to as a plane.

Fauvism (c. 1905–1908): An art movement characterised by bold, non-naturalistic colour, simplified forms, and expressive brushwork.

Impressionism (c. 1860s – 1886): An art movement focused on capturing the effects of light and atmosphere, often using loose brushwork and scenes from everyday life, frequently painted outdoors (en plein air).

Linear perspective: A way of creating the illusion of depth on a flat surface by making parallel lines appear to meet at a single point in the distance (called a vanishing point).

Naturalism: A 19th-century art movement focused on representing the natural world and everyday life as realistically as possible, without idealising subjects.

Neo-Impressionism (c. 1886–1935): An art movement led by Georges Seurat and Paul Signac that used systematic brushwork (divisionism/pointillism) and colour theory to create images built from separate dots or dabs of colour that blend in the viewer's mind.

Plane: A flat surface within a painting or sculpture.

Pointillism: A term often used to describe the dot-based technique of Divisionism, where images are made using small dots of colour.

Post-Impressionism (c. 1886–1905): A broad art movement of late 19th-century artists who developed individual styles in response to Impressionism.

Subconscious: The part of the mind that stores memories and feelings. Our subconscious tends to surface in dreams. This term tends to be used interchangeably with the ‘unconscious’ (see ‘unconscious’ definition)

Surrealism (C.1917 – 1945): An artistic movement that sought to explore the subconscious and unconscious mind through dreamlike, irrational, and unexpected imagery. Influenced by psychoanalysis, Surrealist artists combined unrelated elements to create strange and imaginative scenes.

Symbol/ Symbolism: A mark, sign, or image that stands for something else, like an idea, object, or feeling.

Synthetic Cubism: The later phase of Cubism (1912-1914) characterised by brighter colours and simpler shapes.

Uncanny: Describes something that is strangely familiar yet unsettling or eerie, often causing a feeling of discomfort because it is almost—but not quite—real or natural.

Unconscious: The part of the mind that stores fears, desires and other impulses that we are not aware of and cannot be easily accessed. This term tends to be used interchangeably with the ‘subconscious’ (see subconscious definition).

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VISUAL ARTS

Exploring

Investigating how artists use visual arts to communicate ideas, identity and meaning across cultures, times and places.

VC2AVAFE02

VC2AVA2E01

VC2AVA4E01

VC2AVA4E02

VC2AVA6E01

VC2AVA6E02

VC2AVA8E01

VC2AVA8E02

VC2AVA10E01

VC2AVA10E02

Developing Practices

Experimenting with and refining visual art skills, process, materials, and conventions to develop personal expression and communicate ideas, perspectives, and meaning in artworks.

VC2AVAFD01

VC2AVA2D01

VC2AVA4D01

VC2AVA6D01

VC2AVA8D01

VC2AVA10D01

Creating

Using visual conventions, materials, and processes to plan, make and refine artworks that communicate ideas, perspectives, and personal expression.

VC2AV AFC01

VC2AVA2C01

VC2AVA4C01

VC2AVA6C01

VC2AVA8C01

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