SUN AND SNOW

Archibald Ziegler, Safed, 1950  George Him, Shikun Petach Tikva, date?

CONTENT AND IDEAS

What similarities and differences can you see between these two pictures?

Similarities
Both pictures show:
• a street scene with buildings – probably in a town or city.
• a single building in the centre of the picture.
• other buildings on either side of the central building.
• central buildings with a pointed roof.
• only one building with a pointed roof – the rest have flat or sloping roofs.
• central buildings with three floors.
• a blue sky.
• Both artists have signed their surname in the lower right-hand corner of their picture.
• Both pictures are full of shadows.

Differences
• Ziegler’s picture has people in it, whereas Him's picture does not.
• Ziegler’s picture looks down a street, whereas Him’s picture looks across a street.
• Ziegler’s street has pavements, whereas Him’s street does not.
• In Ziegler’s picture, the windows of the main house have closed shutters: in Him’s picture the shutters on the main house are open.
• In Ziegler’s picture, the doors of the central building are open; in Him’s picture the front door is shut.
• The central house in Ziegler’s picture has balconies and awnings. The house in Him’s picture is flat-fronted.
• The central house in Him’s picture has chimneys, whereas Ziegler’s house has no chimneys.
• Him’s scene is more cluttered than Ziegler’s. Notice, for example, the telephone lines, the various different signs, the palm tree.

NOTE: Both pictures are set in Israel. Safed is an ancient holy town in northern Israel, 3,200ft above sea level with clear mountain air. Shikun is a neighbourhood of Petach Tikva, an industrial city near Tel Aviv.
What is the weather like in these two pictures? How can you tell?

• The weather is hot.
• You can tell because:
  – the sky in both pictures is blue.
  – the artists have mainly used yellow, orange, pink and red. These vivid, ‘hot’ colours remind us of the sun and fire and create the effect of sizzling sunlight.
  – there are strong shadows, which are always cast on sunny days.

Why do you think the artists chose to paint these particular scenes?

There is no right or wrong or single answer to this question.

• It could be because they were interested in the different variety of shapes of the buildings.
• Maybe the main house belonged to the artists or to someone they knew.
• The artists may have been interested in capturing the effect of light on buildings at a particular time of day.

Compare Safed and Shikun Patch Tikva with these other sunny scenes with buildings:

Edward Hopper, Early Sunday Morning, 1930 (Whitney Museum of American Art, New York)
This wide painting depicts a long terrace of solid, darkened shop fronts as the sun arrives. This is a silent street. There are no people or cars. Nothing moves except the light, casting long shadows.

Charles Sheeler, Skyscrapers, 1922 (The Phillips Collection, Washington)
This vertical painting captured the height of immensely tall skyscrapers and the play of light and shadow between and around them.

David Hockney, Neat Lawn, 1967 (Private Collection)
A single building stands centrally in this quiet picture, set against a solid blue sky and behind a textured green lawn. The windows are a series of rectangles. In front of the house a sprinkler sprays two jets of water in opposite directions.

FORM AND COMPOSITION

How would you describe the atmosphere of both pictures?
• Both pictures feel calm and quiet.

How have the artists achieved this atmosphere? (A difficult question.)
• Shapes and lines in art can send messages. Ask children to look at the main repeating shapes and lines in the picture to arrive at their answer. Give them the following clues:
  • If shapes are close together, they give a picture a feeling of energy.
  • Shapes that are far apart make a picture feel calmer.
  • Vertical lines make a picture feel stable.
  • Horizontal lines make a picture feel quiet.
  • Diagonals, zigzags and curves give painting a feeling of movement.

How have the artists shown that their scenes are set in dazzling sunshine?
• By their use of colour.
In Safed:
- The buildings that are in full sunlight are painted yellow, so that they glow against the blue sky.
- The wrought-iron balconies and door fanlights are painted red to help give a feeling of warmth.
- The shadows under the eaves, the balconies and roof awning are painted pink, adding more warmth.
- The two central figures have vivid red clothes. By contrast, the figures in shadow are painted in blue and grey.
- Even the buildings in full shadow have a pinkish tinge.

In Shikun Petach Tikva:
- The outlines of everything in the picture have been drawn in red ink.
- The road in the foreground is painted in warm yellow, orange, pink and brown, which conjure up warmth. Put your hand over the road and notice how much colder the picture feels without it.
- The central building is painted in shades of pink and violet (the complementary colour to yellow - for an explanation of complementary colours, see page 6).
- The buildings on the right (which are probably white) have been tinged with yellow to suggest they are in full sunlight.
- The buildings out of the sun are painted in dark, but warm, reds and browns, so are many of the shadows, which all contribute to the feeling that the picture is set in a stiflingly hot place.
- There is a rhythm of very dark vertical shadows across the picture – how many can you spot?
- Note the almost total absence of green in the picture.

Look at how two other artists painted shadows:

**Claude Monet**
Monet was fascinated by how light changed from moment to moment, making things and places look very different in the morning from the afternoon and in cold or hot weather. He painted series of paintings of the same subject – poplars, haystacks, Rouen Cathedral and water lilies – day after day for months, trying to capture the changes in light, depending upon the season, the weather and the time of day. To do this, he worked on several canvases at once, painting each one for only half an hour each day until the light changed and then moved on to the next canvas. Monet knew that light is made up of a colour spectrum of red, orange, yellow, green, blue, indigo and violet. Look closely at his pictures to see his varying use of colours for shadows.

**André Derain**
Derain was a Fauve (‘wild beast’) artist, who used bright, bold colours to express his feelings about places and people rather than to make exact likeness of them. In his scenes of boats and landscapes in and around the Port of Collioure during the hot summer of 1905, he painted the beach and boats in vivid reds and their shadows in contrasting bright green.
Compare Ziegler’s and Him’s pictures with Holt’s picture Ronda in the Sun, Andalusia, Spain.
• Holt painted not what Ronda looked like, but the way it felt on a scorching hot day.
• Note the intensity and range of reds, oranges, pinks and yellows.
• Look at the variety and direction of the brushstrokes.
• Consider what the long horizontal brushstrokes might represent – perhaps a sudden rush of hot wind.
• Ask children to imagine how they might feel standing in Ronda.

Compare the three sunny pictures with Weinberger’s winter picture.

What colours did Weinberger use to give the feeling of a cold day?
• Weinberger used a range of cool blues, greys and mauves and browns to suggest the chill outside on a snowy winter’s day.
  • The colours in the sky range (from left to right) from violet through light blue to bright blue to grey.
  • The branches of the leafless garden trees are painted in very dark greys.
  • In vibrant contrast, the houses are painted in warm oranges, pinks and reds, suggesting the warmth and snugness within them and making the day seem even more bitter.
  • The blue, grey and white dashes of paint could be interpreted either as falling snow or snow sitting on the tree branches and the garden wall.
• The white and grey patches on the ground could indicate fallen snow.

• The beige patch might be a cleared path.

Find different brushstrokes that the artist used:
• short and stubby
• curved
• vertical
• wavy
• diagonal
• horizontal
• square

Use your finger in the air to copy the shapes.

Where do you think the artist was sitting to see this particular view?
• High up – perhaps looking out of a first or second floor front window, seeing the view across a street of the houses opposite as well the house next door.

Look at how other artists have painted wintry landscapes with trees and houses:

*Pieter Brueghel, Hunters in the Snow 1565 (Kunsthistorisches Museum, Vienna)*
This was one of a series of pictures depicting everyday life during different seasons. Notice the touches of warmth – the red brick buildings and a roaring fire – that contrast with the vast snowy landscape with jagged rocky mountains and bare trees. The picture is enlivened with numerous people – three tired hunters, skaters, people fishing, carrying firewood and playing on the ice, as well as a pack of dogs and roosting birds.

*Alfred Sisley, Snow at Louveciennes 1878 (Orsay Museum, Paris)*
*Camille Pissarro Street in Pontoise, Winter 1873 (Florence Gould Collection, Cannes)*
*Camille Pissarro The Louvre under Snow (National Gallery, London)*
Notice how both artists have used a narrow range of pale greys and blues to suggest the bitter chill of a snowy winter’s day. Even the buildings have been made to look washed out and cold.

*Robert Henri, Snow in New York 1902 (National Gallery of Art, Washington)*
Henri used a narrow range of dull browns and greys to create this gloomy city scene.
An explanation of complementary colours

• The three primary colours are red, yellow and blue.

• Two primaries can be mixed to make secondary colours:
  - yellow + blue = green
  - red + yellow = orange
  - red + blue = purple

• The complementary colour of each primary is the mix of the other two:
  - red's complementary is green (blue + yellow);
  - yellow's complementary is violet (red + blue);
  - blue's complementary is orange (yellow + red)

• Placed side by side, complementary colours seem to look brighter, clearer and to stand out more.

ABOUT THE ARTISTS

Archibald Ziegler
Ziegler was born in London in 1903 and studied art at the Central School, the RA Schools and the RCA. He travelled widely in Europe and the United States. In 1932 he executed murals at Toynbee Hall, London and from 1938 was visiting lecturer at St Martin’s. He exhibited at a number of galleries in London between 1932 and 1965. He died in 1971.

George Him
Him was born in 1900 in Lodz, Poland. He briefly studied law in Moscow in 1917, until the law faculty was closed down after the Russian Revolution. He moved to Germany and obtained a PhD in comparative religions, before enrolling in the Leipzig Academy for Graphic Art and Book Industry. He worked as a graphic designer in Germany and Poland before emigrating to England. In partnership with Jan Lewitt, between 1933 and 1954, he designed posters, adverts and exhibitions. During the World War II, Him produced posters for the MoI, Post Office, Ministry of Food and the exiled Polish and Dutch Governments. Post-war, he worked on advertising campaigns for American Overseas Airlines and Schweppes. After the establishment of Israel, Him designed the Warsaw Ghetto Exhibition, the Masada Exhibition, wrote the script for the Israel Pavilion at the expo in Brussels, was the Chief Designer of the Israel Pavilion in Montreal, and design consultant for El Al Israel Airlines. Him illustrated a great number of books, both for adults and children. He was Senior Lecturer in Graphic Design at Leicester Polytechnic and was elected RDI in 1977. Look at www.georgehim.co.uk to see numerous examples of his work.

Lilian Holt
Holt was born in 1898 in London and studied at Putney Art School, but economic necessity forced her to work for Prudential Assurance Company from 1915-22. Later she attended evening classes at Regent Street Polytechnic in London. She was married to antiques dealer Jacob Mendelson between 1923 and 1928, but then met and later married the artist David Bomberg. She spent long periods painting in Spain with Bomberg. After Bomberg’s premature death in 1957 she visited remote and rugged places in Mexico, Turkey, Spain and North Africa where she continued to draw and paint and devoted her later years (with the support of her daughter Dinora Mendelson) promoting Bomberg’s achievements. Holt died in London in 1983.
NIGHT SCENES

Marcel Ronay, Night Scene in Capri

Eric Doitch, The Old Underground Station, 1965-67

CONTENT AND IDEAS

What can you see in the painting Night Scene in Capri?

- A rocky hill
- Lots of buildings
- The sea
- Three people, two men and a woman, leaning on a wall
- A ship by a quay
- Narrow streets
- Several arches
- Several flights of steps
- A coastline in the background

What can you tell about Capri from this picture?

- It is a hot, dry place. The clues are the flat roofs, suggesting there is little rain, and the palm trees.
- It is rocky and steep. How many flights of steps can you see?
- It is built-up. Notice the huddled buildings, built well above sea level. The hill in the background is too steep and rocky to be built on
- It is by the sea.
- It has no cars or bikes.
- The roads are very narrow – some are only for pedestrians.

NOTE: Capri is an island in the Bay of Naples, off the southern coast of Italy, 17 miles from Naples. The only way to get there is by boat. The land in the background is the Italian coastline.

How are the people dressed? What does this tell you about the weather?

- The people are wearing light clothes.
- The men wear sunhats and short sleeves.
- The woman wears a short dress.
- It is probably summer.
What are the people looking at?
• They are looking towards the ship at the quayside.

The ship has just arrived. How can you tell?
• There is a thin plume of smoke coming from its funnel.
• Waves from the ship’s wake ripple out behind it.

How would you describe the atmosphere of the picture?
• The bright glow of numerous lights conjures up a feeling of warmth and well-being. However:
  • The empty streets and strongly contrasting areas of shadow make the scene feel mysterious.

How do you think the three people are feeling? If you could ask each one a different question, what would you ask?

Activity
Ask children, in groups of three, to make up (and perhaps act out) a conversation between the three people.
  • Why are they on the island? Do they live there? Are they on holiday? Have they come for some sinister purpose?
  • Why are they the only people out at night?
  • Who might they be expecting to arrive on the ship?
  • What are they going to do next?
  • Where might they go?
  • How will the story end?

What can you see in The Old Underground Station at Night?
• An empty ticket booth on the right-hand side
• A slatted wooden barrier
• A poster in front of the barrier
• The top of a staircase and escalators
• A figure in a hat at the top of the escalator facing away from the viewer.
• Another figure with white hair at the top of the other escalator facing towards the viewer
• Several lights – some shining down from the ceiling, others on lamp stands shining upwards
• Two upright poles? with a barrier? across
• The arched ceiling of the stairwell leading down to the train platform.

How would you describe the atmosphere of this picture?
• The warm yellow lights and orange glow of the stairwell ceiling make the scene feel calm and welcoming, but it could also be seen as rather melancholy and haunted, because of the shadowy people.
FORM AND COMPOSITION

How have both artists shown that their scenes are set in the dark?

• In *Night scene in Capri*:
  – the sky is dark (and has no stars)
  – the sea is as dark as the sky
  – the yellow glow of the street lights and lighted houses contrast strongly with the colour of the sea and sky to suggest a night-time scene
  – the places where the lights do not reach are in deep shadow

• In *The Old Underground Station*:
  – the station entrance is dark, illuminated by four overhead lamps

What similarities and differences can you see between the two pictures?

Similarities

• Both pictures have several sources of artificial light, creating repeating spotlights that lead your eye from the foreground to the background.
• Although both pictures only show very few people, they also suggest the presence of other people.
• In *Night Scene in Capri*, many of the house windows are lit, suggesting life going on inside.
  In *The Old Underground Station*, shadowy silhouettes of heads and shoulders on the ceiling above the escalators suggest other people going down and coming up
• Both pictures have patches of strong light and strongly contrasting shadows
• In both pictures, the artists concentrate on the play of light and shadows on man-made shapes
• Both pictures have repeating shapes:
  – In *Night Scene on Capri*, the buildings have been simplified to different-sized building blocks, with squares, arches or rectangles for windows and doors painted in contrasting colours.
  The trees in the background have all been painted as round blobs.
  – In *The Old Underground Station*, there are repeating rectangular shapes: the ticket booth and its window, the poster, the gaps between the uprights of the ticket barrier.

Differences

• *Night Scene in Capri* is a long, bird’s eye view of a place, whereas *The Old Underground Station* shows a more close-up view.
• *Night Scene in Capri* is an outside view. *The Old Underground Station* is an interior view.
• The lighting in the *Old Underground Station* is warmer and softer than in *Night Scene on Capri*.
• In *Night Scene on Capri*, your eye is led upwards into the distance, whereas in *The Old Underground Station*, your eye is led downwards towards the escalators leading to the train platforms.

How has the artist composed *Night Scene on Capri* to make it dramatic?

The picture is composed in two halves divided diagonally from bottom left to top right. Cover first the top triangle and then the bottom one to discover the enormous contrast in colour between the shadowy coast, sea, sky in one half of the picture and enormous looming hill and the brightly-lit streets and buildings in the other half.
Compare Night Scene in Capri with these other night-time street scenes:

**Vincent van Gogh’s The Cafe Terrace at Arles at Night, 1888**
Van Gogh painted a cheerful view of people sitting on a cafe terrace in a town on a starry night. A bold expanse of intense bright yellow and orange on the terrace sings against the varying blues of the buildings and the sky. If you divide his picture diagonally from top left to bottom right, you will see a similar composition to that of Night Scene on Capri. Dark sky and buildings contrast with the effect of bright artificial lights.

**Camille Pissarro, Boulevard Monmartre at Night, 1897 (National Gallery, London)**
Pissarro painted this rainy Paris street looking down from his apartment. He used dashes of paint to create the effect of glistening reflections of the lights of street lamps, shops and horse-drawn carriages on the wet pavements and road.

**Edward Hopper, Nighthawks, 1943 (Art Institute of Chicago)**
Hopper captured the feeling of loneliness and possible menace of night-time in a big city. This picture shows a waiter with three hunched customers in a brightly-lit cafe on the corner of a deserted street with dark, shut-up shops.

**Georgia O’Keeffe, New York, Night, 1929 (Sheldon Memorial Art Gallery, University of Nebraska) and Radiator Building, Night, New York 1927 (Carl van Vechten Gallery of Fine Art, Fisk University)**
O’Keeffe painted several simplified, almost flat, views of soaring, newly-built New York skyscrapers at night. Brightly-lit windows, neon signs, street lamps, traffic lights and car headlights illuminate these scenes.

**MATERIALS AND TECHNIQUE**

**How have the artists used colours to create their scenes?**
- Ronay has used bright yellow to lead your eye around the entire painting – from the terrace in the foreground where the people are standing, through the arch at the end of the terrace, up the stairs to the right and through the arches beyond, down to the road below and across the houses huddled at the foot of the hill. Notice too the accent of yellow on the quay and the boat and the faint yellow patches on the far coast. Notice too how the folds and crags of the hill are outlined in yellow to help define their shapes.

- Doitch has used a narrow range of colours with warm tones – browns, oranges, yellows, which gives his picture an overall harmony. The picture glows even though it depicts a dark place. Notice how the colour of the lights changes from white, through a range of yellows, from their source outwards.

**Activity**
- Ask children to mix the brightest colours they can and make shapes on black paper and white paper to discover which glow better.
ABOUT THE ARTISTS

Eric Doitch
Doitch was born (illegitimately) in Vienna as Siegfried Steiner in 1923. At six months, he was adopted by his father and his wife, and took the family name Deutsch, which was anglicised into Doitch when he came to England. His father had turned from cabinet-making to tea-tasting, and was on a work trip in England when Austria was annexed by Germany in 1938. He managed to acquire a domestic servant's visa for his wife to join him and Eric was allowed to come too. His older sister, Didi, escaped to Egypt, but also later made her way to England with a domestic's visa. At first, Eric was sent to work on a farm. From 1940 to 1941 he was interned as an alien on the Isle of Man. On his release, he worked in a munitions factory as a lathe turner until 1945, when he went to Camberwell School of Art.

After Camberwell, he studied printmaking part-time at the Central School of Arts and Crafts, supporting himself with odd jobs. In 1951, he went to the Royal College of Art, where he met the artist Mary Fitzpayne, whom he married in 1954. He established a reputation as a teacher at Camberwell, the Guildhall, the City and Guilds School of Art and Chelsea School of Art. When he had time for his own work, Doitch painted small, intense scenes of post-war London – bomb sites around Camberwell, where he lived for 12 years from 1963, men on street corners, children playing in the street, burned-out cars and fairground scenes. He also painted specifically Jewish pictures, such as The Wedding Canopy and Women Scrubbing the Pavements, an anguished memory of pre-war occupied Austria.

In 1971, Eric and Mary bought a house in Lincolnshire, where they settled permanently in 1976. Here, Doitch painted intensely coloured landscapes, exploring the relationship between the vast Lincolnshire skies and the textures and forms of the land. One of his favourite subjects was Frieston Shore, an eerie stretch of coast where ragged salt marshes form a watery bridge between earth and air. He painted it in many moods: both in sunlight and shadow. Doitch also produced many figurative drawings, paintings and pastels, and was a fine etcher. Although his figures have wonderful flesh tones and surface character, they seem impersonal, secretive and ghostly, and his urban settings have a sense of absence and intrigue. Perhaps this owed something to his experiences as a Jewish boy in Nazi Austria.

Doitch and his wife worked every day at opposite ends of their house, a rectory set behind a graveyard. In their dark kitchen, surrounded by clocks, sat a Victorian artist's manikin called Belinda, who was generally posed reading a newspaper, and gave most visitors a nasty fright. Doitch was passionate about his work, but rarely considered it finished and was always making changes or threatening to touch up works he had already sold. Many private collectors bought his work, and examples can be seen in many galleries, including the South London Art Gallery, the Museum of Modern Art, Haifa, the Belzalel National Museum, Jerusalem and the Albertina in Vienna. Doitch died in Boston on 7 June 2000.

Marcel Ronay
Ronay was born in Budapest, Hungary in 1907, but his family moved first to Berlin and then Vienna when Ronay was a child. Ronay served an apprentice with a master carver and later studied at the Kunstgewerbeschule. He spent most of his life working in the family business, designing and decorating porcelain jewellery. Most of his artwork was completed before he came to in England in 1936. His work has been exhibited at the Vienna Secession and The Royal Academy of Arts, London. Ronay died in 1998.
CONTENT AND IDEAS

What can you see in Freedman’s Country Lane?
• A narrow country lane with an avenue of large trees on either side
• A horse and cart. The driver is standing up, guiding the horse with long reins.
• A person sitting under a tree
• A house in the far distance

What time of year is it? How can you tell?
• Summer
• The trees are in leaf.

What is the weather like? How can you tell?
• Sunny
• The trees are casting strong shadows on the ground.

Why do you think the artist chose this particular scene?
• The picture is alive with light and shade. The artist probably wanted to try to capture the effect of light through the trees.

How would you describe the atmosphere of the picture?
• Peaceful, calm, balmy, still, summery, unspoilt, restful, welcoming

Activity
Ask children to imagine they are either the driver of the cart or the person sitting under the tree and to describe what they are doing.
• Why are they here?
• Where have they come from?
• What will they do next?
• How are they feeling?

**FORM AND COMPOSITION**

**How does the artist draw your eye into his picture?**

• The strong lines of the country lane, the path on the bank to the left of it and the long rows of trees draw your eye into the picture.
• The horse and cart in the foreground lead your eye along the lane to the middle ground where the road curves out of view. Put your fingers over the horse and cart and see how different the picture would feel without it.
• The trees on either side of the lane hide most of the view beyond, making your eye concentrate more on the foreground.
• The gap between the row of trees allows you a glimpse of land, a house and more trees in the far distance.

**How has the artist emphasised the size of the trees?**

• By cutting off the tops and the sides of the trees in the foreground, leaving you to imagine them stretching far up and out beyond the edges of the canvas.

**What tricks of perspective has the artist used to give the picture a feeling of depth?**  
(See also **AS FAR AS THE EYE CAN SEE**)

• The trees in the foreground are bigger, darker and more detailed than those further away.
• The trees overlap one another, making those in front appear closer than those hidden behind.
  The tree on the left bottom corner seems the nearest.
• The sides of the lane narrow to make it appear that the road stretches into the distance.

**MATERIALS AND TECHNIQUE**

**What materials did Freedman use for *The Country Lane*?**

• Freedman used pen and ink to draw the outlines and textures of the scene.
• When the ink had dried, he added a wash to give more tone to some of the shadows.

**What sort of lines did Freedman draw?**

• Ask children to spot some of these lines below in the picture and to say what they depict, e.g. u-shapes, horizontal strokes and zigzags for leaves, curves for tree trunks and branches; thick lines, lines close together and criss-crossed lines (cross-hatching) for areas of shadow; thin lines and lines further apart for lighter areas.
vertical
horizontal
scribbly
curved
u-shaped
thick
thin
cross-hatched

Why did Freedman use so many different sorts of lines?
• To achieve different sorts of leaf textures.
• To suggest different tones of light and shade.

You might like to compare the use of lines in these other pictures in this pack:
Leon Kossof Christ Church, Spitalfields, Spring 1989/92
Joseph Oppenheimer Piccadilly Circus
George Him Shikun Petach Tikva

Which are the lightest parts of the picture? Which are the darkest?

Activity
• Ask children to make as many different kinds of lines as they can with a pencil
• Encourage them to draw lines in different directions – vertical, horizontal or diagonal.
• Suggest they experiment with all sorts of shapes – straight, wavy, zigzags, spirals, crosses, curves, scribbles, loops, etc.
• Explain that the closer the lines, the blacker the pencil and the harder they press, the darker the tone will be.
• Encourage children to experiment with grading the thickness of their lines and using crosshatching to deepen tones.

• Now ask them to draw a picture of a tree, using a variety of marks and different media, such as different grades of drawing pencils, charcoal, coloured pencils, pen and ink.
Use papers with rough and smooth textures to see how this affects the quality of lines.
Compare A Country Lane with Van Gogh’s drawings

Vincent van Gogh, A Garden with Flowers, 1888 (Winterhur, Oskar Reinhart Collection)  
Pollard Willows and a Shepherd 1884 (Rijksmuseum, Amsterdam)  
Van Gogh’s drawings are a fantastic example of the potential of textural marks. Van Gogh made more than 1,000 drawings, often sketches for paintings, and also included sketches in letters to his brother.

There is a collection of all Van Gogh’s drawings, including landscapes, at:  
www.vggallery.com/drawings/main_az.htm

Picture credits  
Hans Feibusch  Longstowe Park 1983  
Henri Epstein Forest of Rambouillet  
Lucien Pissarro  The Pagoda, Kew 1919

Compare Freedman’s picture with these three landscape paintings.

How have the artists created the effects of light and shade?  
• By using a wide variety of lighter tints or darker shades of green. (A shade is a colour with black added to it. A tint is a colour with white added to it.)  
• Ask children where in the paintings they can find the darkest shade and the lightest tint of green.  
• Notice the bluey greens that Pissarro has used to paint the long shadows of the trees, which contrast strongly with the yellows and pale greens of the grass.

Activity  
• Ask children to mix as many different shades and tints of green as they can and use these to create their own landscape picture with trees.

How have the artists created the shapes of the trees?  
• In the foreground of both pictures, Epstein and Feibusch have painted distinct tree trunks and branches, but painted the leaves as blocks of varying colours, rather than showing each leaf distinctly. In the background, the shape of the individual trees are not defined.  
• Pissarro has painted the trees with short dabs of colour to give shape to the leafy branches.
Artists have to choose a viewpoint and a focus for their pictures. Consider why these artists might have chosen their particular viewpoints.

• Pissarro’s picture leads your eye towards a tall pagoda at the end of a grassy path between trees. He seemed interested in the interplay between the trees and their shadows.
• Feibusch focuses on the plants and bridge that surround a patch of water in a country park. This is a quiet, peaceful and quite intimate view.
• Epstein takes your eye on a walk from an open clearing into the denseness of a forest beyond, where tall trees soar towards the blue sky.

Compare the variety of greens and the way leaves have been painted in these pictures:

**Claude Monet, The Water-Lily Pond 1880 (The National Gallery, London)**
Monet’s picture of his luxuriant garden at Giverny was painted in summer afternoon light. The plants around the pond are painted with long diagonal or vertical strokes, whereas the pond plants and the reflections of the trees in the water are a dense weave of short flicks, stabs and smears of different greens, blues, yellows and browns, punctuated by the pink of the water lilies.

**Henri Rousseau**
Tropical Forest with Monkeys, 1910 (National Gallery of Art, Washington)
Tiger in a Tropical Storm (Surprised!) 1891 (National Gallery, London)
Rousseau was a self-taught painter who created exotic jungle scenes, filled with the tropical plants and animals that he studied at the Jardin de Plantes in Paris. He painstakingly painted each leaf and blade of grass separately in varying greens to create his lush effects.

What do you think these three artists felt about the landscapes they painted?

What time of year and what time of day was it when the artists painted their pictures and what was the weather like?

Can you see far into the distance in these pictures or are their views quite near at hand? How have the artists achieved an effect of distance? See As Far as the Eye can See for information about tricks of perspective.

**Activity**
Ask children to imagine what they might see if they could see beyond the edges of these pictures. Can they draw this?
Game
Choose one of the pictures and ask children in turn how they would feel if they jumped into it and what they could see, touch, smell, hear and taste, e.g. I would feel hot, I could touch the water, I could smell the grass, I could hear rustling leaves, I would see flowers etc.

ABOUT THE ARTISTS

Barnett Freedman
Freedman was born 1901 in the East End of London, the eldest son of Russian Jewish immigrants. His childhood was marred by ill health. He spent four years between the ages of 9 and 13 in hospital, where he taught himself to draw. At 15, his talent for drawing led to jobs as a draughtsman to stonemasons, architects and sign writers. At the same time, for five years, he also went to evening classes at the St Martin's School of Art. In 1922, he got a scholarship to the Royal College of Art, where he later taught, became an examining visitor and was elected as an Honorary Fellow.

Freedman became a successful and prolific book illustrator and book jacket designer. His illustrations include work for Faber and Faber, such as Siegfried Sassoon's Memoirs of an Infantry Officer (1931), The Folio Society, and the Baynard and Curwen Presses. Using pen and chalk for reproduction by line blocks for black and white and auto-lithography for colour, Freedman developed an immediately recognisable style. He also became a distinguished letterer and typographer.

In the 1930s Freedman worked for London Transport, designing posters, as well as designing publicity for Shell, the BBC and the General Post Office and Ealing Films. In 1935 he designed the George V Silver Jubilee postage stamp. An official war artist, from 1941, first with the British Expeditionary Force in France, then with the Admiralty until 1946, Freedman won the CBE in 1947 for his work. This included large-scale paintings, portraits of entire ships' crews and a lithograph of the 15-inch Gun Turret in HMS Repulse. After the war, he became a TV and radio personality. He was made a Royal Designer for Industry in 1949. Freedman died in 1958

Henri Epstein
Epstein was born in Lodz, Poland in 1892. He began painting in his home town, working in a collective workshop of local Jewish painters. He left for Munich to study at the Academy of Art, and then settled in Paris in 1931. He became friendly with Maurice Utrillo and met many other contemporary Parisian artists. He was also associated with many of the Jewish artists who lived in Paris, sharing their concern for Jewish art. Epstein's work, lavishly and vividly painted, depicts landscapes, peasants working in the fields, fishermen at work, interiors, portraits, and nudes. He
exhibited both at the Salon d'Automne and the Salon des Tuileries. In 1944, Epstein was interned in the Drancy concentration camp and was deported to Auschwitz. A retrospective exhibition of Epstein's work was held in Paris in 1946.

Hans Feibusch
Feibusch was born in Frankfurt, Germany in 1898. He studied medicine in Munich before settling in Berlin in 1920 for his art studies. He was becoming successful as an artist when the Third Reich made life in Germany impossible. He was one of the artists exhibited in the 1937 Degenerate Art Exhibition - Entartete Kunst - put on by the Nazis to highlight the modernist trends in art that they opposed. Feibusch was one of a minority of artists whose work was relatively conservative but was probably included for his Jewish heritage. His works in that exhibition, now lost, were two paintings of angels.

Escaping to England, Feibusch converted to Christianity. Befriended by the Anglican Bishop Bell of Chichester, he received the first of his many church commissions to create a mural in the private chapel in the Bishop's Palace. Feibusch made use of the existing medieval wall with blocked windows at the chapel's West end by depicting people looking out of the windows. He worked in other Anglican churches – depicting the Pilgrim's progress at St Elizabeth's Eastbourne, the Prodigal Son in All Saints, Iden and St John Baptising Christ in the baptistery of Chichester Cathedral. His largest single work is a huge mural of the Judgement in St Albans, Holborn, alongside a set of paintings depicting the Stations of the Cross. He also carried out several murals in the village of Portmeiron, in Wales through his friendship with Clough Williams-Ellis and his portrait of Ellis is in the National Portrait Gallery. He also created 12 murals, each more than 20 feet (6 m) high, around the central hall of Newport Civic Centre which told the history of Newport. These were painted between 1961 and 1964.

Feibusch’s work was always representational but he developed an Expressionist use of colour and intensity of vision. He used colour to accentuate intent and meaning. He especially liked orange against pinks and acid yellow against blues. His compositions, often of closely-grouped figures, are almost neo-classical in their arrangement and mannered poses. His figures often have an ethereal quality, as if defying gravity. Feibusch continued to do portraits and easel paintings and took up sculpture when his eyesight began to fail, but he is best known for his murals. He wrote a book Mural Painting, in 1946, and also wrote about mural painting in a number of journals. Feibusch died just days before his 100th birthday in 1998, soon after attending a celebration of his work at the Royal College of Art. In his years he reverted to Judaism and was buried at Golders Green Jewish Cemetery. His estate bequeathed the entire contents of his studio to Pallant House Gallery in Chichester.

Lucien Pissarro
Pissarro was born in 1863 in Paris, the eldest son of the Impressionist artist Camille Pissarro. Taught by his father to paint, Lucien began his career as a landscape artist and in 1886 participated in the 8th and last Impressionist exhibition with 10 paintings and graphic works. He was one of the first to join the Neo-Impressionist movement and exhibited at the first Salon des Indépendants. In 1888 he exhibited with the avant-garde group Les Vingt in Brussels. However, he became more interested in woodcuts and wood engravings and worked for the printer Manzi.

Pissarro moved to London in 1890 and established friendly contacts with the Pre-Raphaelites and plein-air painters. He became a British citizen in 1916, although he preferred to call himself a ‘Channel painter’, spending several months of each year in France. In 1894, he founded the Eragny Press (the name comes from a place near Dieppe), which played a significant role in the development of European book art. He ran the press with his wife Esther L. Bensusan until 1914. In 1911, Pissarro co-founded the Camden Town Group of artists, forging an important link between French Impressionists and early 20th century British painters. He held his first one-man exhibition at Carfax & Co. 1913. In 1919, he formed the Monarro Group to propagate Impressionism in England, but the group ceased three years later. He had retrospective exhibitions at the Hampstead Art Gallery in 1920, at Manchester and Blackpool in 1935 and at the O'Hana Gallery in 1955. In 1943, he was represented in the exhibitions of Three Generations of Pissarro at Miller's, Lewes, 1943, and the O'Hana Gallery in 1954. Pissarro died on 10 July, 1944. His only daughter, Orovida, was also an artist.
CITY SIGHTS

**Sketch for Mornington Crescent – Summer Morning II**
2004

**Mornington Crescent – Summer Morning II**
2004

**CONTENT AND IDEAS**

**Share this information**

Artists make a sketch, a small drawing, to record the broad outlines of a whole composition without much regard for detail.

**What has Auerbach shown in his sketch for Mornington Crescent?**

- The position, outlines and windows of tall buildings of different shapes and sizes
- A wide road and pavement in the foreground
- An aeroplane in the sky overhead
- A lamp-post on the right-hand side
- A single car on the road
- A tree in the distance
- a rough colour scheme

**Auerbach talked about his drawings (in an interview on BBC Radio 3 on October 21st, 2001):**

I do drawings... every day before I start, so that they're scribbles really but they're drawings of a different sort. At the beginning, I simply record and find how many windows there are in the building, and where exactly the chimneys are situated and all sorts of things of that sort because I don't know them, and it seems to me to be more interesting...Well it's all chance if you go out and draw, you don't know anything's going to be...then buses come across and people move and then you do more drawings and all sorts of sensations about pace and speed and the plastic coherence of the material that you're dealing with, and people walking across begin to appear in space, and you just make these drawings
and take them back to the studio and it gives you an impetus to do something with the painting you’re working on.

**Share this information about the subjects that Auerbach paints:**
Auerbach paints the same small area of north London, around Camden Town and Mornington Crescent, over and over again in different weather and in different seasons. These places are a short walk from his studio.

He once said, ‘This part of London is my world. I’ve been wandering around these streets for so long that I have become attached to them.’ He also said, ‘If you pass something every day and it has a little character, it begins to intrigue you... We (painters) make them (pictures) with the ordinary, everyday things, whatever greets us when we wake up in the morning, whatever we're hoping for. I am just recording what I see on my daily round.’

**FORM AND COMPOSITION**

**How has Auerbach used the sketch to create his painting?**
- He has used the lines showing the shape, size, angles, arrangements and positions of the buildings as the basis for his composition.
- He has included the aeroplane in the same position in the sky.

**How does the painting differ from the sketch?**
- He has used broad slashes of paint to define the outlines of the buildings and windows.
- The road is painted with a series of different coloured horizontal strokes, which seem to jostle for position and makes it seem busy compared with the emptiness of the road in the sketch.
- The aeroplane has become bigger and less recognisable.
- The sky in the sketch was indicated with blue scribbles. The sky in the painting is both yellow and blue.

**Compare Mornington Crescent with how other artists have interpreted cityscapes:**

Stuart Davis  *New York under Gaslight* circa 1941  
*House and Street* 1931 (Whitney Museum of American Art)  
*Hot Still Scape for Six Colours – 7th Avenue Style* 1940 (Museum of Fine Arts, Boston)

Davis turned American city landmarks into flat patterns and abstract shapes. The grids, stripes, zig-zags, lettering and signs in vivid, sharply-defined colours suggest the bright lights, sights and sounds and vibrancy of urban life. His pictures have the energy of jazz music which Davis was passionate about.
Claude Monet *Boulevard des Capucines* 1873 (Pushkin Museum, Moscow)
The dabs and dashes which Monet used to capture this crowded, tree-lined Parisian street give a strong impression of hustle and bustle.

Piet Mondrian *Broadway Boogie-Woogie* 1942-3 (Museum of Modern Art, New York)
This abstract geometric work, painted in bright primary colours suggests the grid-like arrangement of streets, the vivid sights and colours of New York.

Romare Beardon *The Dove* 1964 (Museum of Modern Art, New York)
The figures in Beardon’s crowded collage, made with fragments cut from photographs and magazines, vary in size and scale, giving this scene a sense of vibrant activity.

This box-like patchwork of vehicles, shops with wares and signs, people in buses, cars, offices and cafes pulsates with activity and suggests the complexity and crowdedness of Paris life. People are depicted sideways and upside down, as well as upright making your eyes roam over every inch of the canvas.

**How has Auerbach shown that it is a ‘summer morning’?**
- There is a yellow glow of the sun in the sky, set against a brilliant blue sky.
- Most of the buildings and the aeroplane are bathed in bright yellow light.

**How would you describe the atmosphere of this picture?**
- Cheerful, energetic, busy, enticing, uplifting, vibrant, bright, vivid, exciting, sizzling.

**MATERIALS AND TECHNIQUE**

**What sort of brushstrokes has Auerbach used for his painting?**
- **Auerbach** has used fat, thickly paint-laden brushstrokes of oil paint.
- Some brushstrokes are short and stubby (for example look at some of the windows).
- Some brushstrokes are dabs.
- Some brushstrokes are long horizontals, diagonals and verticals.

Ask children to spot examples of different brushstrokes in the picture.

**Share this information**
In his early paintings, **Auerbach** piled on paint so thickly that it seemed to have been sculpted rather than brushed on. If a work dissatisfied him, he would paint on top of it until, after a succession of
alternative versions, he arrived at a final one. At his first solo show, some of his paintings were
displayed flat rather than hanging, for fear that the paint would fall off from its own weight!

Later, Auerbach changed his technique. He scraped off each version of a painting that he rejected and
created a new one on top, until having looked ever longer and harder, he was finally satisfied. The
completed pictures, painted with fluent brushstrokes, benefit from all these previous attempts.

A gallery guide to Auerbach’s 2001 Royal Academy retrospective says that,
‘The physical effort required to produce the large works is enormous. Painting the ultimate version of the
composition, laid over the scraped-off remains of so many predecessors, frequently demands six or
more hours of intense activity.’

Frank Auerbach
Mornington Crescent Summer Morning II
2004

Joseph Oppenheimer
Piccadilly Circus

Compare Mornington Crescent with Oppenheimer’s view of Piccadilly Circus.

What is similar and what is different?

Similarities
• Both pictures show buildings of a variety of shapes, sizes and heights in London.
• Both have a blue sky.
• Both have a tall building on the left-hand side.
• Both show traffic.
• Both have lamp-posts.
• Both include accents of red across their paintings.

Differences
• Auerbach used colour to outline the buildings, whereas Oppenheimer used pen and ink to draw the
  outlines of the buildings and shape of the windows, arches, domes, towers and parapets and then filled
  these outlines with colour.
• Oppenheimer’s picture is crowded with people, whereas Auerbach’s picture is not.
• Auerbach’s colours are brighter, bolder and more vivid than Oppenheimer’s.
• Oppenheimer’s buildings are recognisable landmarks, whereas Auerbach’s buildings are not.
• Oppenheimer used lines and shading to suggest light and shade, whereas Auerbach changed colours to suggest light and shade.

Where do you think the artists were standing to depict these points of view?
• Auerbach was probably standing on the pavement someway back from the buildings.
• Oppenheimer was probably on a first or second floor of a building, since his view looks down on the scene. You can tell because you can see the roof of the buses, which you cannot see at ground level.

Which picture do you prefer and why?

Game
Take it in turns to build up sentences about things in Oppenheimer’s picture. The first player says a noun, eg bus. The second adds an adjective, eg A red bus. The third adds a verb, eg, A red bus passes.
A fourth adds something extra, eg A red bus passes a fountain/ a crowd of pedestrians.

ABOUT THE ARTISTS

Frank Auerbach
Auerbach was born in Berlin, to Max Auerbach and Charlotte Nora Burchardt, a Jewish couple, both of whom had studied art. In 1939, a month before his eighth birthday, his parents sent him to the UK to escape Nazi persecution. This was at the same time that many Jewish children were also being sent to the UK as part of the Kindertransport. Auerbach’s parents later died in a concentration camp.

Auerbach was sent to Bunce Court, a boarding school for Jewish refugee children in Kent, where he was recognised as for both his artistic and acting skills. He has remained in England ever since, taking British nationality in 1947. He studied art at St Martin’s School of Art in London from 1948 to 1952 and then at the Royal College of Art, where he graduated with a silver medal and first class honours. However, he was more strongly influenced by lessons with David Bomberg at Borough Polytechnic which he also encouraged his St Martin’s classmate, Leon Kossoff to attend.

At 17, while playing a bit part in a play, he met the 32-year-old Estella (Stella) West, a widowed amateur actress who ran a boarding house in Earl’s Court. She became one of his three longstanding models. (The others are his wife Julia and a professional model, Juliet Yardley Mills.) His way of working meant that paintings took hundreds of sittings to complete. West recalled that, ‘he would spend hours on something and the next time he would scrape the whole lot down. That used to upset me terribly. I wondered what I was doing it all for.’
His first solo show was at the Beaux-Arts Gallery in London in 1956, and he had five solo shows there up to 1963. While still a student, he took over from his friend Leon Kossoff the Camden studio that has been his base ever since. As well as portraits, Auerbach has made a number of landscapes of scenes close to his studio, often taking building sites as the subject. Recurring local subjects are Mornington Crescent and the Art Deco former Carreras cigarette factory, Camden Palace dance club and nearby Primrose Hill.

Auerbach does not use outline sketches for his portraits, relying on his sitters being able to reassume the same pose time after time. By contrast, he sketches landscapes on the spot and brings these back to the studio, sometimes using as many as 200 sketches for a single painting. His work could broadly be described as Expressionist. The predominance of earth colours in his early work was largely a matter of budget. An annuity from the Beaux Arts allowed him to buy more paints and colours such as aquamarine, pink and cadmium red began to appear in his paintings.

Examples of other works by Frank Auerbach in the Ben Uri Collection

Nude Standing
Signed and dated June 1954
Pencil and red crayon
55 x 38 cm

Jake
Signed and dated 1985
Etching A/P
17.6 x 14.7 cm

Examples of works by Frank Auerbach in other collections

Tate Collection
Primrose Hill 1967-8
Oil on board
support: 121.9 x 146.7 cm
painting
Purchased 1971

Tate Collection
To the Studios 1979-80
Oil on canvas
support: 123.2 x 102.6 cm
painting
Purchased 1981

Other examples of work by Frank Auerbach in the Tate collection can be viewed on line at:
http://www.tate.org.uk/servlet/ViewWork?cgroupid=999999961&workid=643&searchid=9532

Joseph Oppenheimer
Oppenheimer was born in Wurzburg, Germany in 1876. He studied at the Munich Academy, and did numerous landscape paintings in the area of Munich. He moved to England in 1896 and taught at the London School of Arts until 1910. He set up a studio in Berlin between the wars and was a member of the Berlin and Munich Secession. He returned to England in 1933 and lived in London until 1949. He travelled widely spending time in Italy, France and Canada and briefly had a studio in New York. Between 1949 and his death in Montreal in 1966, he divided his time between England and Canada. His primary reputation was for portraiture, but he also painted landscapes and still-life pictures. He exhibited regularly at the Royal Academy and the Royal Society of Painters. Oppenheimer died in Montreal in 1966.

Further information about the artist is available from the Joseph Oppenheimer Foundation website: http://www.josephoppenheimer.com/

Examples of works by Joseph Oppenheimer
Lawn Tennis, 1898
Oil on Panel
24.9 x 33.5 cm

Sourced from the Joseph Oppenheimer Foundation
Haystacks on English Farm, circa1902-08
Signed
Oil on canvas
Can be viewed on line at:
http://www.josephoppenheimer.com/detail/1849
Although pictures are flat, artists have developed all sorts of ways to create a sense of space and distance in their paintings. They can create the impression that you can see for miles and miles around. They can make you believe you are standing on a high hill looking down or invite you to walk into a picture onto a path, a road or a bridge. The part of a picture that seems nearest the front is called the foreground. The most distant part is the background. The part in the middle is the middle ground.

Use Israel Leibo’s Landscape with Plough to explore some of the techniques artists use.

**Linear perspective**
If you stand in the middle of a straight road, the sides appear to meet at a point (called the vanishing point) on the horizon. Artists depict the same effect to create a sense of distance in their pictures.
 Where can you see lines that meet?
 • The ploughed furrows of the field and the road
 Where do they meet?
 • At the foot of the hills

**Scale**
Artists paint things in the foreground larger than the same sort of things in the background.
 Which trees seem the nearest?
 • The trees on either edge of the picture
 Which trees seem the furthest away?
 • The trees at the foot of the hills

**Overlapping**
Overlapping shapes, such as trees and hills, create an illusion of distance, because you perceive one behind another and thus further away.
 Find some trees and bushes that overlap parts of the picture.
 Say what they block out.
Texture
Artists paint things in the foreground bolder, in more detail and more recognisable than things in the background, which are less clear and fuzzy.

What is painted in most detail?
• The trees in the foreground.

Aerial perspective
When you look at any view, distant objects look much bluer and contrasts in texture seem weaker. This is an optical illusion. Water vapour and dust in the air partly obscure colours and forms faraway. Artists increase the feeling of distance in pictures by painting strong foreground colours and paler colours with bluer tones for things in the far distance.

What are the palest things in the picture?
• The hills. The high, furthest line of hills are the palest of all.

Viewpoint
Artists paint things that seem far away higher up on their paintings than things that seem nearer.

Which seems nearer to you, the ploughman or the hills? What makes you say that?
• The ploughman. The hills are higher up on the painting than the ploughman.

Take a look at these same techniques in these famous paintings:

Georges Seurat, A Sunday Afternoon on the Grande Jatte 1884–1886 (The Art Institute of Chicago)
Notice how the people in the background appear smaller and smaller as they recede in space. See where the lines of the riverbank meet.

Claude Lorrain, Landscape with Hagar and the Angel 1646 (National Gallery, London)
In this good example of aerial perspective, the dark browns of the foreground land and trees give way to a greenish yellow hill further away and pale hills in the far distance. The tall trees overlapping the distant view on either side enhance a feeling of depth.

John Constable, The Cornfield 1826 (National Gallery, London)
See how Constable leads your eye through the tall trees to a distant view beyond. His positioning of the dog, the drinking boy, the gateposts, the farm-hand in the golden cornfield and the squat church tower takes your eye on a zig-zag walk through the picture.

Peter Paul Rubens, Autumn Landscape with a View of Het Steen in the Early Morning probably 1636 (National Gallery, London)
Notice the diminishing scale of the trees; the changing colours of the landscape from warm oranges and browns to greens and finally to blue; the detailed painting of the foreground compared with the fuzziness of the background.
Artists don’t always use all the rules of perspective. Sometimes they use only one or two or break the rules to create a particular effect. Chana Kowalska used linear perspective to pull us into her pictures. In The Bridge, she makes us feel we are on the middle of the bridge about to meet the hugging couple. In Shtetl, she makes us feel we are at the centre of a village looking down on the water pump.

**What do you notice about the lines of the planks and the rails of the bridge?**
- The lines gradually narrow and almost meet at the far end of the bridge.

**What do you notice about the sizes of the people on the bridge and in the street?**
- The people reduce in size, the further away they seem to be.

**What similarities are there between these two pictures?**
- Both show a long central pathway that tapers to a point and towards a building in the distance.
- Both show a two-horse empty cart and driver with a whip.
- Both include people, trees and buildings.
- Both show people concentrating on everyday activities – fishing, watching boats, taking a walk, fetching water.

**How do the colours of the hills and houses in The Bridge compare with the hills in Leibo’s *Landscape with a Plough*?**
- Even though the hills and houses in The Bridge are in the distance, the colours are as strong and bright as the colours of the couple’s clothes.
- The hills in The Bridge vary in colour and get darker towards the top.
- The bright red roofs of the houses stand out strongly in contrast with the green of the hills.
- In Leibo’s picture the hills are all bluish. The furthest ones are palest.

**What effect does using strong colours for the hill in The Bridge have?**
- The strong colours make the hill feel near, even though the perspective of the bridge suggests that the hill is quite faraway.
- The strong colours make your eyes focus on the hill as a destination, and make the hill feel as an equally important part of the picture as the bridge.

**What do you notice about the houses in *The Shtetl*?**
- Many of them seem flat, like scenery for a stage set.
- They meet at the vanishing point, blocking out the golden temple behind.
How would you describe the atmosphere of the two pictures?
• Both pictures seem calm and quiet.

What is odd about The Shtetl?
• There is no view behind or beyond the houses on the street, only sky.
• The side streets do not lead anywhere.
• The telephone post is out of scale with the rest of the picture. It also has no wires attached.

ABOUT THE ARTISTS

Israel Leibo
Leibo was born in 1912 in Tallin, Estonia. He went to Berlin in 1929, where he studied with Max Lieberman. After travelling extensively throughout Europe, he finally settled in England in 1939.

Chana Kowalska
Kowalska was born in 1904 in Wlockawek, Poland and was the daughter of a rabbi. She started drawing at the age of 16 and became a school teacher at age of 18. In 1922, she moved to Berlin and later to Paris. She worked as a journalist and wrote articles about painting for Jewish newspapers. In the Second World War, during the German Occupation of France, she worked in for the French Resistance. Arrested by the Gestapo, she was first imprisoned with her husband, then deported and shot by the Nazis in 1941.