

## Meet the Artist

Remington vs. Dufy



**ARTIST: REMINGTON, FREDERIC (1861-1909)**

**PRINT: Dismounted: The 4<sup>th</sup> Troopers Moving**

Date: 1890

**Size: 34 1/16 x 48 15/16 in      Medium: Oil on Canvas**

**ARTIST** Frederic Remington was an American artist born in Canton, New York. His father was a newspaper editor. He studied at Yale University Art School from 1878 to 1880 and then at the Art Students' League of New York.

At the age of nineteen, he traveled West. He gained a feeling for life. Remington had a childhood love of horses and outdoor life. He became well known for his action filled paintings, drawings and sculptures that capture the spirit of the West. His realistic depiction of life on the Western plains made him the leading documentary artist of this time. He died in Connecticut from acute appendicitis.

Remington's work is known for its swift action and realistic cowboys and Indians. He didn't sit home and ask Indians to come to pose for him. He went out to the wild West and painted them as he saw them in their daily lives. For example, he often painted Indians as plain everyday Indians and not dressed up in feathers and war paint. He did the same for soldiers and cowboys, showing them as real people, lazy or hard working, good or bad, dirty or clean.

As for the horses that Remington painted, each horse is special, different from the others and full of life.

**PRINT** - The horses in Remington's painting thunder towards us, kicking up clouds of dust. Chaos seems imminent, but this military maneuver is well practiced. In every group of troopers, three dismount to pursue the battle while the fourth leads the riderless steeds to safety. Each animal is distinctly different, but the mustachioed troopers look alike, all seemingly based on the same model. Despite its realistic detail, this picture is a work of historical fiction rather than a record of an actual battle on the western frontier.

Dismounted: The Fourth Trooper Moving the Led Horses refers to the cavalry's method of getting its horses efficiently off the battlefield. The soldiers would count off in fours, and every fourth trooper would lead his horse and the other three to safety. Like all Remington's paintings of the 1890s, this scene was composed in the studio from sketches and photographs made in the field. It is an excellent example of Remington's early style. The horizontal format and low point of view intensify the action so that the four horses in the foreground appear to be galloping right out of the picture. Because none of the hooves touches the ground, the animals appear to fly through the dusty air. The horses are carefully individualized, each one different in color and posture, whereas the troopers all have identical features. Remington prided himself on his knowledge of horses and his ability to render them in his work, where they played a central role.

**ARTIST: DUFY, RAOUL** (1877-1953)

**PRINT: Mediterranean Scene** Date: 1657-1658

**Size: 17 7/8 x 16 1/8 in.**      **Medium: Oil on Canvas**

**ARTIST** - Raoul Dufy was born in Le Havre, France. He began painting in an Impressionist style. He also designed textiles and ceramics. His happy, lighthearted, decorative style was suited to his favorite subjects which were esplanades, race courses and regattas. When he listened to an orchestra play, he would close his eyes and see crimson, rose and other colors. Once when he heard Mozart's music, he painted a scribbled outline of a violin lost in a wave of burning, heavenly blue.

**PRINT** - This painting illustrates Dufy's personal style of expression in the light strokes of outline and vibrant colors which capture the charm of one of the world's greatest playgrounds, the Mediterranean. Dufy thinned his oil paints so that he could use them almost as you would use watercolors. Painting quite rapidly, but with a control developed over years of practice, he swiftly laid down broad areas of gray colors, instead of painting areas solidly. He mixed a slightly different tone of blue each time he loaded his brush. In the foreground of this painting, we see people, automobiles, and palm trees, all painted with quick brushstrokes of color. The details of dress and structure are painted with a quick calligraphic black line that does not always coincide with the edge of the color. The texture of the bay is shown by a variety of strokes of various blues, which are a stylized indication of waves. The houses along the coastline, with their white oblongs and squares of red roof tiles all clustered together, clearly give the feeling of a Mediterranean village. The contrasting tonalities in the painting are distinctly Mediterranean, with the white houses contrasted against their red roofs and the dark blues and greens of the foliage contrasted against the bright blue of the water.

### **QUESTIONS FOR DISCUSSION**

What is the same about these two paintings? What is different?

Can you find objects that are close and some that are far away in each picture?

Can you show me the movement in each picture?

Can you show me textures (rough or smooth) in each picture?

What time of day does each picture take place?

Which picture looks warm, which picture looks cool?

Where are you looking at the image from?

Describe the colors used.

Compare the details in each picture.

How does each painting make you feel?

### **RELATED ACTIVITIES**

1. Write an "A to Z" list of words that describe things you see in these pictures. You may also use words about art in your list. See how many letters you use (i.e. art, building, cowboy, Dufy, etc.)
2. Write a sentence that tells about each picture. Use as many of the words from your A to Z list as you can.
3. Draw a picture of a horse or another animal that tells a story. Think of a good name for the picture.

Sources: <http://www.getinvolvedineducation.com/pdfs/For-Program-Managers/Meet-the-Masters-Program-Manual.pdf>

<http://www.clarkart.edu/Art-Pieces/2639#sthash.CZTudytN.dpuf>