



## **Big Idea: How Art Looks and Why It Looks That Way**

### **Welcome and to the Walk to the Gallery**

#### **Station 1: Large Library – Huntingtons as collectors**

*The Noble Pastoral*, 1757 – 1760 after cartoons by Boucher 1703-1770

*Oeben Mechanical Writing Desk*, 1754

#### **Station 2: Large Drawing Room – Arabella's influence**

*Mounted Double-gourd vase*

*The Clavering Children*, George Romney, 1777

### **Fly By: Dining Room –Huntingtons' Lifestyle**

#### **Station 3: Objects and Paintings as Documents of Social History**

*Coconut Cup*, 1586

*Woman With A Spaniel*, Thomas Gainsborough 1749

#### **Station 4: Changes in an Artist' Style**

*Jonathan Buttall: The Blue Boy*, Thomas Gainsborough, 1770

*Karl Fredrich Abel*, Thomas Gainsborough, 1777 – comparison of the artist's skill

#### **Station 5: Stories That Portraits Tell**

*Sarah (Kemble) Siddons as the Tragic Muse*, Sir Anthony Reynolds 1783-1784

*Sarah Goodin Barrett Moulton: Pinkie*, Sir Thomas Lawrence, 1794

#### **Station 6: Conversation – Domesticity – early 18<sup>th</sup> century Britain**

*The Gascoigne Family- Francis Hayman*, 1740

Harp, Harpsichord, Gaming Table

#### **Station 7: Introduction of Landscape Painting**

*View on the Stour near Dedham*, 1822

*Oil sketches and their use to inform the artwork( fly by)*

*Salisbury Cathedral from the Bishop's Grounds*, John Constable, 1823-26

### **Wrap Up – Walk back**