

Take One...
Interior with a young Man
holding a Recorder

ASHMOLEAN

Francesco Buoneri, called Cecco del Caravaggio (c.1610 - 1621): Interior with a young Man holding a Recorder. Oil on canvas; 103 x 138 cm. Gallery 46, Baroque Art.

A zoomable image of this painting is available on our website to use in the classroom on an interactive whiteboard or projector
www.ashmolean.org/learning-resources



These guidance notes are designed to help you use this painting from our collection as a focus for cross-curricular teaching and learning. A visit to the Ashmolean Museum to see the painting offers your class the perfect 'learning outside the classroom' opportunity.

Starting questions

Questions like these may be useful as a starting point to develop speaking and listening skills with your class.

- What is the first thing you see?
- When do you think this picture was painted? What clues are there?
- What sort of room do you think this could be?
- How many different kinds of food can you see?
- What other objects can you spot?
- What job do you think the man in the painting might do?
- Where in the world do you think the painting is set?
- If you could step into the scene what would you feel/smell/hear?
- If you could talk to the man in the painting what would you like to ask him?

Background Information

The Painting

This scene shows a young man holding a recorder in a room almost overflowing with still life objects. The musician in the scene confronts the viewer with a challenging air. The painting is clearly by a follower of Michelangelo Merisi, known as Caravaggio (1571-1610), whose art had an enormous impact on a range of European artists. Over the years, scholars have suggested attributions to different French, Flemish and Spanish artists. Cecco del Caravaggio was first proposed as the author in 1943.

The Artist

Cecco del Caravaggio is the nickname of a Baroque artist working in Rome around 1613-21, but we have little documentary evidence about him. In a guide to art written around 1620, a 'Francesco detto Cecco del Caravaggio' is mentioned as one of Caravaggio's more noteworthy followers. A 'Cecco' is recorded among French artists working on frescoes at Bagnaia in 1613-15. Fragments of information from a variety of sources, such as a poem, an inventory or some scribbled notes by Richard Symonds, an English traveller in Rome in 1650, have created a kaleidoscopic image of this artist. Symonds said that 'Checco' was the model for Caravaggio's 'Amor Vincit Omnia' of around 1602. More recently, Cecco has been identified as the Lombard artist Francesco Boneri (or Buoneri), and most art historians accept this. Like his master, Boneri favoured strongly-lit compositions and enigmatic themes; he had a passion for carefully painted details and garments of complex design. Also, in each of his paintings some element of the composition extends to the lower edge of the canvas - see the neck and bow of the violin, and the corner of the table here.

We have no signed or dated works by Cecco/Buoneri, but a stylistically coherent group of genre pieces, portraits and religious works can be associated with this artist. Important religious works include his 'Resurrection' (Art Institute of Chicago) and 'Christ Expelling the Money Changers from the Temple' (Alte N.G., Berlin), while a compelling 'Musical Instrument Maker' is at Apsley House, London.

The Historical Background

Baroque art emerged in Rome in the early 1600s. Caravaggio and the brothers Agostino and Annibale Carracci were all working (and competing for commissions) in Rome at that time, and were formative influences in shaping this new style.

In Baroque art we find a dynamic, restless treatment of pictorial space, with a continuous overlapping of figures and elements. Strong naturalism and the dramatic illumination of figures against deep shadow are hallmarks. The Baroque style also typically features extravagant settings, ornamentation and a striking use of colour. Images are often emotionally intense, and deploy complex illusionism so as to draw the viewer into the scene.



Mattia Preti (1613 - 1699): The Game of Draughts A1105; oil on canvas; 109 x 144 cm, Gallery 46, Baroque Art Preti was another follower of Caravaggio. This strongly-lit painting is highly theatrical. The boy with the feathered hat reappears in Preti's Concert (Hermitage, St Petersburg).



Inspired by the National Gallery's Take One Picture programme

Ideas for creative planning across the KS1 & 2 curriculum

You can use this painting as the starting point for developing pupils' critical and creative thinking as well as their learning across the curriculum. You may want to consider possible 'lines of enquiry' as a first step in your cross-curricular planning. Choosing a line of enquiry area may help you to build strong links between curriculum areas.

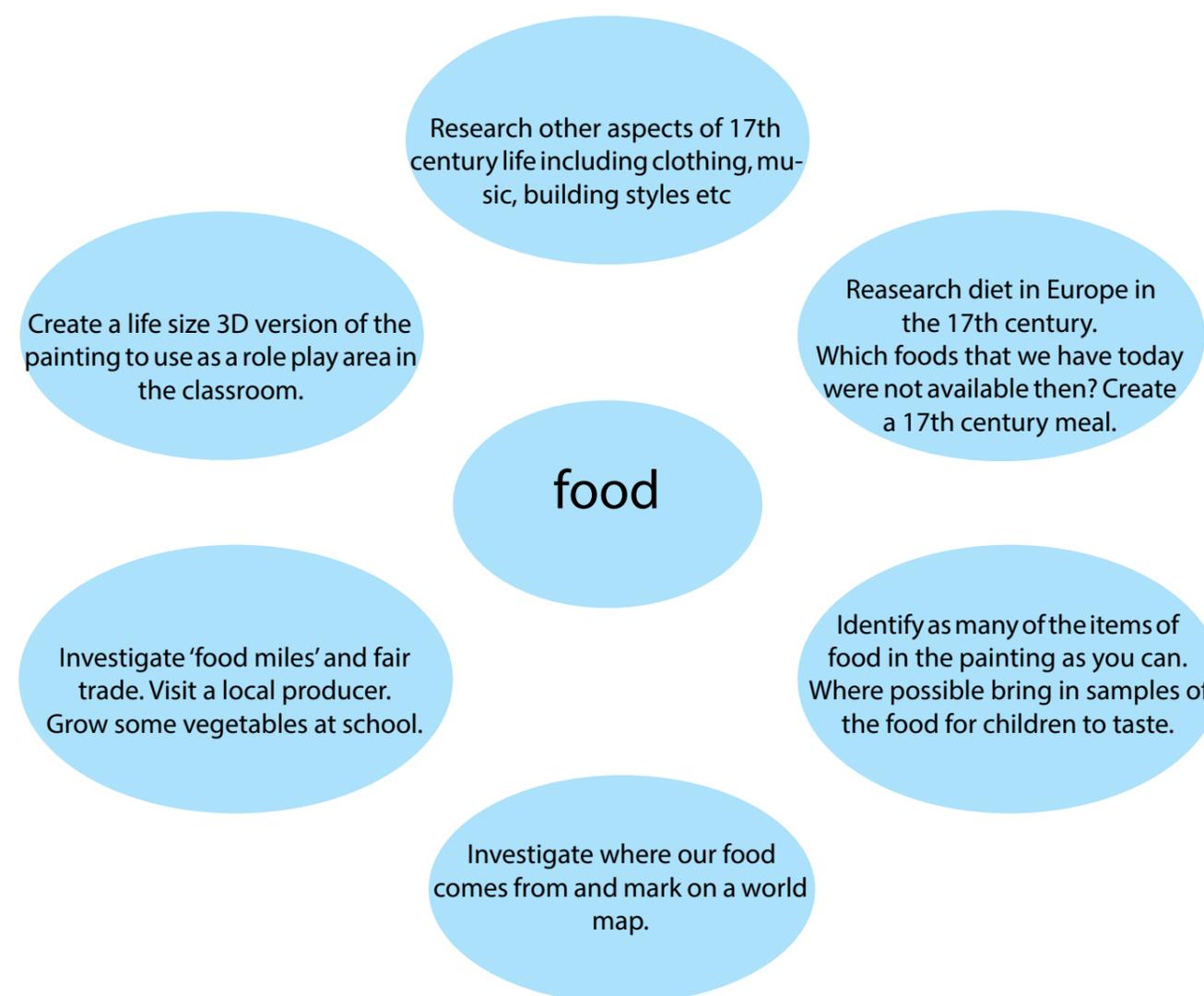
After using strategies to encourage looking and engagement with the painting and by using questions to facilitate dialogue about the painting you can work with the children to develop lines of enquiry that will interest them.

Here are a few suggestions of possible 'lines of enquiry' using this painting:

- Clothing
- Music
- Food
- Still Life
- Light and dark

Using food as an example of a line of enquiry

Here are a few ideas of how you can develop a range of learning opportunities to engage pupils with this line of enquiry. Each activity can link with the others to build on pupils learning across the chosen theme.



Tips for introducing paintings to a class

- Reveal a painting section by section over a number of days. Each time a new detail is revealed the children can make predictions about what might be in the rest of the picture based on what they can see.
- Display a painting in the classroom for a number of days with a tape recorder or 'graffiti wall' for children to add comments or questions about the painting. Once the pupils' comments and questions have been gathered a class discussion can follow on.
- Introduce a painting to the whole class in a question and answer session designed to take the pupils into the paintings as outlined on page one.
- Show a painting to the class for a minute or so and then cover it up or take it away. Ask the children to remember what they could see.
- Show a painting to one or two willing volunteers. They should then describe what they have seen to the rest of the class. Pupils could draw what they have heard described to them and then see how well the versions match up.
- Play 'painting eye spy' using a painting.



Take One...Inspires...

Take One...encourages teachers to use a painting or object imaginatively in the classroom, both as a stimulus for artwork, and for work in more unexpected curriculum areas. Work in many curriculum area can be inspired by using a single image as a starting point.

The challenge is for teachers to use the painting to develop culturally enriching, relevant and practical learning opportunities across the curriculum.

"I now understand the vast scope that a painting has and I feel able to develop a scheme of work surrounding a painting, using the line of enquiry approach."

Yr 3 ITE student, Oxford Brookes, after a recent TOP course.



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Please contact us or visit our website for more information about our programmes including training opportunities

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