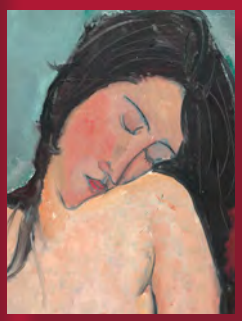
THE COURTAULD Gallery



The Courtauld Gallery's world-renowned collection includes Old Masters, Impressionist and Post-Impressionist paintings, an outstanding prints and drawings collection and significant holdings of Medieval, Renaissance and Modern art. The Gallery is at the heart of The Courtauld Institute of Art, one of the world's leading centres for the study of the history and conservation of art and architecture.

The Courtauld Learning department offers an extensive programme of activities for primary and secondary schools, further education colleges, teachers and young people. Led by art historians and contemporary artists our workshops and resources explore the Courtauld collection and the research carried out within the university.

## LEARNING CONTACT INFORMATION

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Cover Images (l-r):
*Family of Jan Brueghel the Elder*, around 1613–15
Peter Paul Rubens, Oil on panel, 125.1 x 95.2 cm

*Helena Fourment*, ca 1630-31
Peter Paul Rubens, Black, red and white chalk, 55 x 61 cm

*Female Nude*, around 1916
Amedeo Modigliani, Oil on canvas, 92.4 x 59.8 cm

*Self-Portrait with Bandaged Ear*, 1889
Vincent van Gogh (1853-1890), Oil on canvas, 60.5 x 50 cm

*Allegorical Portrait of Sir John Luttrell*, 1550
Hans Eworth, Oil on panel, 109.3 x 83.8 cm

# INTRODUCTION

The Courtauld Gallery holds a world-renowned art collection spanning 900 years including Masterpieces by Cézanne, Manet, Gauguin, Renoir, Rubens and many others. The gallery is central to The Courtauld Institute of Art, a specialist college of the University of London where students study the history of art, architecture and conservation from undergraduate to doctorate level. The Courtauld's public programmes department creates a bridge between the gallery, the university and learners of all ages, offering a wide range of activities and resources which explore the collection and share the current research which underpins it.

This new resource is generously supported by the Oak Foundation; it has been created in partnership with the art historians and contemporary artists who deliver our gallery learning programme. My thanks go to all those involved and we hope that the contents will serve as a rich source of ideas and inspiration for teachers and students.

Henrietta Hine
HEAD OF PUBLIC PROGRAMMES

The Courtauld Learning department works in collaboration with art historians and artists to provide students with a combination of art history and practical art-based approaches to uncover the intentions and processes behind works of art, and to demonstrate that these approaches are not mutually exclusive. It is this methodology that underpins the content and structure of this portraiture resource. Courtauld alumna and gallery educator Francesca Herrick, author of this resource, has produced 4 *Discuss* sheets to help develop the art historical skills of looking, thinking and discussing works of art; a further 2 *Create* sheets addressing collage, printing and sketchbook skills; and lastly, 4 rich *Artist's Perspective* sheets featuring conversations with contemporary artists who work on our learning programme, to demonstrate how art from the past can still be relevant today.

These 10 distinct activity sheets are accompanied by a Portraiture Timeline which provides an overview of the major developments in portraiture using the Courtauld Collection, whilst highlighting key themes, technical advances, and the associated cultural and historical context. The resource also includes a library of 40 images of portraits in the Courtauld Collection, to be used in conjunction with these activities.

Stephanie Christodoulou
PROGRAMME MANAGER GALLERY LEARNING

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# INTRODUCTION TO PORTRAITURE

## INTRODUCTION TO PORTRAITURE

To study portraiture is to investigate history and culture from a very human perspective. It is one of the oldest forms of art and the earliest known examples were produced by ancient civilisations in Egypt, Greece and Rome. Portraiture began as a tool to commemorate the deceased or glorify god-like rulers whom most people would never see in real life. It was a means to make a person present despite their physical absence. For thousands of years portraits were expensive endeavours and were typically made at a momentous point in a person's life or career. Anyone who has ever commissioned a portrait has had to ask important questions about their identity – how do I see myself and how do I want others to see me? The results have always been about recording more than a physical likeness. Even the simplest images can provide a wealth of information about the sitter, from personal tastes and interests to social aspirations and political ambitions. They can also be highly revealing of the value systems and beliefs for the time it was made.

With the rise of the middle classes from the end of the eighteenth century, portraiture was increasingly taken up by a broader demographic. The invention of photography in the 1830s eventually led to the full democratisation of portraiture, but did not see an end to painted, sculpted and printed portraits. In fact, it challenged artists to come up with new expressive modes of representation that celebrated the unique qualities of their particular art form. Rather than waiting for commissions, artists began to select sitters who interested them, and as a result, nineteenth and twentieth-century portraiture can be wildly diverse. Artists had, of course, made more varied and informal portraits of themselves, friends and family in previous centuries, but these remained largely private and were usually produced on paper. Approaches to self-portraiture also shifted in the nineteenth century as artists became less concerned with demonstrating their intellect and social standing, and more interested in communicating creative individuality and imagination.

## INTERPRETING PORTRAITS IN THE COURTAULD GALLERY

The Courtauld Gallery holds European portraits that span back 500 years to the Renaissance era, when the painted portrait became an essential status symbol for anyone with wealth. It includes works by key seventeenth-century artists such as Peter Paul Rubens and Anthony Van Dyck, who satisfied their patrons' desire for grandeur, but also imbued their sitters with a greater sense of emotion and psychological depth. The costumes, poses and settings of their works were an important influence on portrait painters associated with Britain's 'golden age of portraiture', which coincided with the affluent Georgian era. Thomas Gainsborough, the most successful portrait painter of the late eighteenth century, is well represented alongside his contemporaries. The Gallery is most famous for its Impressionist and Post-Impressionist artworks, by artists such as Édouard Manet, Berthe Morisot and Paul Cézanne. In their works it is possible to see the evolution of new types of anonymous portraiture with sitters from more humble backgrounds. Revolutions in representation can also be traced in twentieth-century portraits on paper by the likes of Henri Matisse, Oskar Kokoschka and Lucian Freud.

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# HOW TO READ A PORTRAIT

Reading a portrait in an art gallery requires detective work and a critical eye. Portraits are often packed with clues about the aspirations and interests of both the artist and sitter. Equipped with the right prompts and questions, you can also uncover all kinds of information about the cultural and historical contexts of the artwork. Below are suggestions for analysing the key elements of a portrait. These points can be covered in any order and will be more relevant to some portraits than others:

### Composition
How big is the portrait (would it have been expensive to make)? What is the scale of the sitter – are they life size? Is the sitter close to the picture plane or are they set further back in the scene? Do these aspects make it seem intimate or formal? How do you feel when you stand in front of the work?

### Facial expression
Think of three words to best describe this. Are they looking directly out at the viewer or do they appear lost in thought? Are they facing forwards, turning or in profile? Do these elements help to reveal anything about the sitter's personality? Do you feel that you are acknowledged or ignored by them?

### Background
Is the portrait painted indoors or outdoors? Is the setting generic or specific? Does the architecture and space play an important role in giving the portrait a meaning or story? Is weather used to help create a certain atmosphere? What is the significance behind the choice of location?

### Pose
Does the person look active or at ease? Are they consciously posing or do they appear to have been caught off-guard? Have you seen a similar pose in any other portraits? Do you think the same conventions would apply if the person were of the opposite gender?

### Costume
What is the sitter wearing? What fabrics and materials can you see? Would their outfit be considered smart/casual, traditional/fashionable etc. for the time? What does this all reveal about the person's social position and achievements? Are there any signs to indicate the person's profession?

### Props and symbols
Are there any distinctive objects included? Do they provide any clues about the sitter's interests, working life, education, cultural background and/or religion? Are there any animals included (a pet could show compassion or fidelity)?

### Colour, light and shade
Is colour used realistically, symbolically or imaginatively? Has it been used to convey emotion on the part of the sitter? What are the lightest/darkest parts of the painting? What is the direction of the light and what is the source of the light? How is your eye led around the portrait?

### Practical
What is the medium? How long do you think something like this would take to make? Does anything strike you as innovative or unusual about the artist's technique? If you can see works from the same era, draw comparisons. Does it fit with a particular style?

## APPROACH THE PORTRAIT FROM THE PERSPECTIVE OF…

### The sitter:
What are the most important aspects of my identity? How do I see myself? How do I want other people to see me? How much do I allow the artist to pose me? What am I thinking?

### The artist:
How much am I prepared to depart from reality? How much should I flatter the sitter? How can I make my work distinctive? What medium and technique should I use?

### A historian today:
Where would the work have been displayed originally (a public or private space)? Who would have seen it? How does it connect with what I already know about this period in history?

### An artist today:
What are my favourite things about the artwork? Which aspects have proved particularly effective in showing identity? How can I adapt and borrow these ideas for my own work?

# WHAT IS A PORTRAIT?

A portrait in its simplest definition is a representation of a particular person. Up until the proliferation of photography towards the end of the nineteenth century, this typically meant a carefully posed painting, sculpture or print. Today our lives are filled with images of people, from the advertisements we pass on our commutes to the pictures we see on our phones, and it is helpful to take some time to unpick what makes something a portrait as opposed to a more generic image of a person.

Ask students to consider how many images of people they see in a typical day and in what type of situations. They should gather a small selection of images that they consider to be portraits (their own photos, magazine cuttings and pictures from the internet) and note down defining qualities. Students can also use the historical portraits provided in the Courtauld Portrait Library. Emphasise that there are no right or wrong answers to the question "what is a portrait?" Invite students to share their ideas and use the following points to encourage discussion:

- Can an image of a fictional person be a portrait? Consider mythological and religious artworks with people. Can portraits have a narrative or a moral meaning?

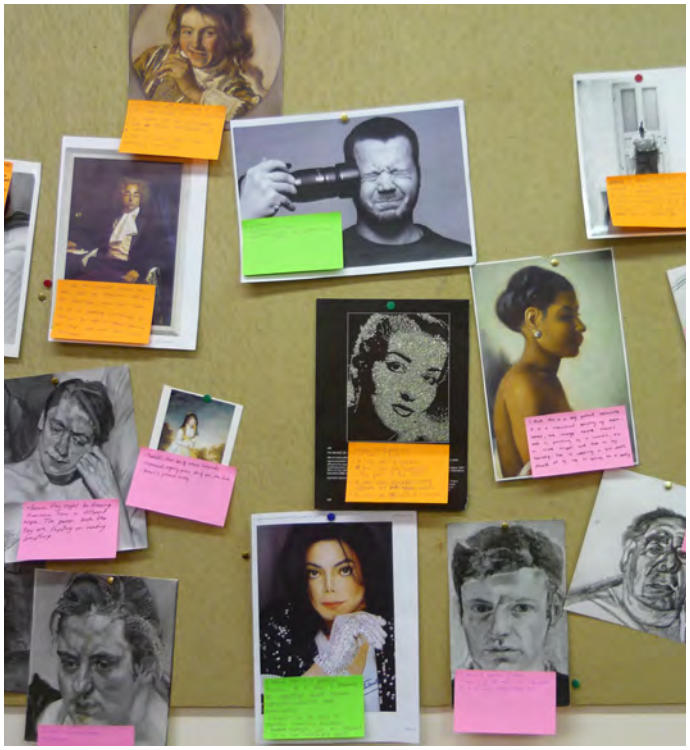
- Is an advertisement image involving a person a portrait? How much is it about recording the model and how much is it about showcasing the product?

- How much can a person be idealised/retouched before they lose individual character?

- How important is it that the sitter is present when the portrait is made (as opposed to the artist using a photograph or working from memory)?

- Does the sitter need to be aware that they are having their portrait made and/or be complicit in the recording process?

- To what extent does a portrait need to show a strong physical likeness? What are alternative ways to communicate ideas about a person's identity?



## FURTHER ACTIVITIES AND DISCUSSIONS:

### Why do artists make portraits?

Put students into small groups and provide them with marker pens and A3 paper. Ask them to list all the reasons that they can think of. Do they think the reasons for making portraits have changed over time? What social, cultural, economic and technological factors might have led to changes? Each group should share one or two points. Sum up key ideas.

### Grouping portraits

Lay all of the collected portrait images out on a large table. Ask students to note down as many different categories they can think of that could be used to sort and order the images. Ideas can be written on Post-It notes and stuck up on a board. Start by identifying the most common portrait types – individual, group and self-portrait – and then move to more creative classifications.

### Compare and contrast

Organise students in pairs and ask each pair to choose a card from the Courtauld Portrait Library. Provide index cards and pencils so that they can record interesting similarities and differences between the two images on the card (they should remember to check sizes when viewing reproductions). Go around the class and ask each pair to share one or two observations.

# FAMILY & GROUP PORTRAITS

Image: *Family of Jan Brueghel the Elder*, around 1613–15, Peter Paul Rubens. (1577-1640), Oil on panel, 125.1 x 95.2 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

**About the artist:** Peter Paul Rubens (1577 – 1640) was a Flemish Baroque painter with a hugely varied output that included altarpieces, landscapes, grand ceiling paintings and portraits. He achieved global success working for royal courts throughout Europe.

**About the sitters:** Jan Brueghel the Elder (1568 – 1625) was an artist and close friend of Rubens. He specialised in small-scale landscapes with finely detailed plants, flowers and animals. He sometimes collaborated with Rubens, who added religious or mythological figures to his natural scenes. Jan is shown with his wife Catharina and their two young children Pieter and Elisabeth.

**When and where was it made?** It was painted in Antwerp in the early 1600s, at a time when the city was part of the Spanish Netherlands. The region was Catholic in contrast to the Dutch Republic to the north. The jewellery in the painting (a coral rosary and a prayer bracelet with carved gemstones) indicates the family's Catholic faith.

**What makes it innovative?** Rubens was one of the first artists to use portraiture to capture close bonds between family members and couples. In this painting, hands play a key role in establishing emotional connections: Elisabeth holds her mother's hand for reassurance, Pieter touches her bracelet – perhaps a family heirloom or a wedding gift from her husband – and Jan reaches behind Catharina in a protective gesture.

## TALKING POINTS

- Is there anything about the portrait itself that suggests this family knew the artist well? Consider their expressions and body language.

- The family are dressed as respectable burghers (members of Antwerp's educated and wealthy bourgeois). How many different materials and textures can you see?

- Why do you think Jan did not include signs of his artistic profession?

- See if you can find examples of other portraits from a similar date. Would a woman normally be given such a prominent place in the picture?

## THEMES

**Family and friendship:** Artists have always produced portraits as gifts for family and loved ones. Pre-photography, these works could be important personal records.

**Status of the artist:** How portraiture could help an artist to be taken seriously. Intellectual qualities are emphasised over manual work.

**One artist painting another:** How this unusual creative situation can lead to innovative results. An artist might feel able or even encouraged to try a more experimental approach.

## FAMILY IDENTITY ACTIVITY

Work with friends or relatives at home to make an assemblage that symbolises everyone's interests and personalities.

- Ask each person to pick three small objects or images.

- Encourage them to think carefully about how abstract qualities can be represented, e.g. a camera or paintbrush to show creativity.

- Arrange objects in a small box or on a tray. Try to achieve a good balance of colours, textures and patterns.

- Photograph and discuss the reasons behind everyone's choices.

# FAMILY & GROUP PORTRAITS

Image: *Saskia(?) sitting up in bed, holding a child,* ca 1635, Rembrandt Harmensz van Rijn (1606-1669), Red chalk, 14.1 x 10.6 cm


**About the artist:** Rembrandt (1606 – 1669) is considered to be the greatest Dutch artist from 'Holland's golden age'. His paintings and prints were celebrated during his lifetime, but he struggled to live within his means and was plagued by financial problems.

**About the sitters:** The sketch is thought to almost certainly depict Rembrandt's wife Saskia Uylenburgh, whom he married in 1633. The baby is probably the couple's firstborn son, Rumbartus. Numerous sketches of Saskia suggest that they had a happy marriage, but they tragically lost this baby after only two weeks.

**When and where was it made?** The portrait was made in Amsterdam, which was the most prosperous city in the Western world. It was Europe's centre for finance and trade. After rebelling against Spanish rule in the sixteenth century, the Dutch Republic also became a place known for religious toleration. Rembrandt moved there from his birth place Leiden in around 1631 and met Saskia shortly afterwards.

**What makes it innovative?** Rembrandt's spontaneous sketching technique allowed him to capture an intimate and peaceful moment with his family. During the 1630s, the artist was developing a new way of rendering faces with subtle modulations of light and shadow. This drawing, like his more famous painted portraits and self-portraits, shows intense observation from life. Shadows cast by Saskia's hat make it difficult to read a precise expression and suggest contemplation.

## TALKING POINTS

- How long do you think a sketch like this would take to make? What are the most detailed parts and what the most sketch-like parts?
- What kind of a person do you think Saskia was? What qualities does Rembrandt suggest?
- Aside from the subject matter, how do the setting and composition suggest a personal scene?
- Do you think that this portrait would be as successful if it had been painted? Why or why not?

## CONNECTIONS

Explore family portraits by artists and photographers in other gallery collections:

Anthony van Dyck (1599 – 1641): Flemish artist who painted the family of Charles I.

Johan Zoffany (1733 – 1810): German artist who painted the family of George III.

Mary Cassatt (1844 – 1926): American artist who portrayed mothers and their children.

Louise Bourgeois (1911 – 2010): French-American artist whose work often dealt with motherhood.

Sally Mann (b. 1951): American photographer who has used her own children as models.

## FAMILY IDENTITY ACTIVITY

*"We are never content with portraits of people we know. For that reason I have always felt sorry for portrait painters. We rarely ask the impossible of anyone, but of them we do."*

Johann Wolfgang von Goethe, *Elective Affinities*, 1809.

- Is knowing the sitter well an advantage or disadvantage for an artist?
- Discuss the potential challenges of portraying a friend or family member.
- Would you worry about the expectations of other acquaintances and relatives?

# SELF-FASHIONING PORTRAITS

Image: *Portrait of Charles and Captain John Sealy*, 1773, Tilly Kettle (1735-1786), Oil on canvas, 233.2 x 142.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

**About the artist:** Tilly Kettle (1735 – 1786) was the first professional British artist to establish himself in India. He travelled there in 1768 with the British East India Company.

**About the sitters:** Charles Sealy (on the left) was Registrar of the Mayor's Court in Calcutta (Kolkata). His brother John was Captain of the Northington (a ship trading with the East Indies). The brothers were largely self-made men.

**When and where was it made?** It was painted in Calcutta in 1773. The East India Company had recently made the city their capital and main trading post. Charles was one of the new officials who introduced British governance to the region. In the decades that followed, the Company continued to consolidate control of India through both formal administration and force.

**What makes it innovative?** It was very rare for artists to travel and work so far from home in the eighteenth century. Kettle painted portraits of both the British and Indian elite, but always according to European artistic conventions. The brothers' location permitted them to forgo wigs and wear more daring colours, but they were still posed according to modes of representation that were fashionable at home. The palm trees and water in the lower left-hand part of the painting are the only concessions to Calcutta's landscape.

## TALKING POINTS

- Why do you think the Sealy brothers wanted to emphasise connections with life in England rather than show Indian culture?

- The two men are portrayed full-length and almost full-size. How does this affect the way that you view the work?

- How do their poses and expressions determine the feel of the work? What personal qualities do you think they wanted to convey?

- What is the role of the classical column on the right-hand side of the painting in terms of composition and symbolism (this was a common feature in English portraiture)?

## THEMES

**Celebrating success:** A full-length portrait was an expensive commission often undertaken at an important point in a person's life or career.

**Aspiration:** The formal language of eighteenth-century portraiture was a means of showing membership of an elite social group.

**Resourcefulness:** In a crowded market, portrait painters sometimes had to make bold choices in order to find enough clients.

## FURTHER DISCUSSION:

*"It can be extraordinary how much you can learn from someone, and perhaps about yourself, by looking very carefully at them, without judgement. You must make judgements about the painting, but not about the subject"*

Lucian Freud (1922 – 2011) in conversation with Michael Auping, 7 May 2009.

Do you agree with Lucian Freud's observation? Do you think you could create a successful portrait of someone that you disliked or disagreed with? Why or why not?

# SELF-FASHIONING PORTRAITS

Image: *Portrait of Mrs Gainsborough*, around 1778 Thomas Gainsborough (1727-1788), Oil on canvas, 76.6 x 63.8 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

**About the artist:** Thomas Gainsborough (1727 – 1788) was the leading portrait painter in Britain in the second half of the eighteenth century. He painted the celebrities of his day and the British royal family. His portraits of women are particularly striking due to the lustrous fabrics and elaborate fashions of the time.

**About the sitters:** Margaret Burr married Gainsborough in 1746 when she was eighteen and he was a year older. She managed the couple's finances, knowing her husband to be prone to overspending. This portrait may have been painted to celebrate her fiftieth birthday.

**When and where was it made?** By 1778, the couple were living in a grand town house on Pall Mall, London. Gainsborough had spent the earlier part of his career in Bath, where London's rich and famous often spent their summers. In the late 1770s he concentrated on exhibiting large-scale portraits at the Royal Academy of Arts.

**What makes it innovative?** Gainsborough drew on the pose of a Roman sculpture of Juno, the most famous wife in classical mythology, to bring a sense of modesty to the portrait. It was unusual for a female figure in a three-quarter length format to gaze out so directly. The portrait is painted with flowing, expressive brush strokes. The warm back-lighting that casts the sitter's hood in silhouette could relate to Gainsborough's experiments with painting translucent images on glass at around the same time.

## TALKING POINTS

- How would you describe the sitter's expression? Her lips are slightly curved into what may be a smile or could suggest resignation.
- What clues does Gainsborough provide about his wife's character and personality? What can we learn from her outfit and pose?
- How is your eye led around the composition? Consider where the light falls and look for repeated shapes.
- Are there any aspects of this painting that bear relevance to contemporary portraiture? Why?

## CONNECTIONS

Explore portraits by artists and photographers in other gallery collections where gesture, pose and costume take centre stage:

**Joshua Reynolds (1723 – 1792):** English artist who often cast sitters in literary and historical roles.

**John Singer Sargent (1856 – 1925):** American artist who made grand portraits of society women.

**Gustav Klimt (1862 – 1918):** Viennese artist known for shimmering and sensuous female portraits.

**Malick Sidibé (1936 – 2016):** Malian photographer whose studio portraits reference popular culture.

**Cindy Sherman (b.1954):** American photographer who creates conceptual self-portraits using costume and makeup.

## INTERVIEW ACTIVITY:

Take a moment to note down all the things you would need to know about someone before making their portrait.

- Find a willing friend or family member and interview them as if they were commissioning a portrait from you.
- List all the qualities that make them unique and interesting.
- Find out as much as you can about their hobbies, personality, ambitions, achievements and beliefs.

You may be surprised by what you discover.

# BREAKING CONVENTIONS: IMPRESSIONIST PORTRAITS

**About the artist:**
Édouard Manet (1832 – 1883) was a French artist who produced strikingly modern depictions of life in Paris in the second half of the nineteenth century. His subject matter and loose brushwork connect him with his Impressionist contemporaries, but he never participated in their group shows.

**About the sitters:**
When this work was exhibited at the Salon in Paris in 1882, no one would have known her identity. We now know that the model was a real barmaid called Suzon who posed for Manet after her shifts.

**When and where was it made?**
The painting depicts the Folies Bergère, a fashionable café-concert hall in Paris. Manet made small oil sketches at the location, but set up a full-scale bar in his studio in order to paint the large final canvas. By 1882, Manet was severely ill and this was his last major work.

**What makes it innovative?**
The painting can be considered a new type of portrait. It shows an individual's likeness and character, but Manet deliberately chose not to identify the sitter. He also broke with artistic conventions by varying his brush marks all over the canvas and distorting the reflection of the barmaid. Manet refused to clarify the relationship between the barmaid and her male customer, leaving the work open to multiple readings.

## TALKING POINTS

- A number of reviews at the time focused on the barmaid's expression. One critic described her as bored and sulky. Do you agree? Can you see any other emotions?
- What is our relationship to the figure? Consider that the painting is life size.
- Why do you think Manet decided to crop the body of the performer (top left-hand corner)? Does this change the way that you visualise the space?
- Look carefully at how Manet has depicted the crowd. What is so effective about his technique?

## THEMES

**Women in Impressionist paintings:** In the nineteenth century, gendered roles became sharply defined. Women were expected to exist in a private, domestic realm.

**Unexpected viewpoints:** Impressionist paintings frequently make the viewer feel that they are involved in the scene and are experiencing a snapshot of the event.

**Modern painting:** The painting is modern in both its subject matter and technique. It refuses to be illusionistic and declares the roughness of the painted surface.

Image: *A Bar at the Folies Bergère,* 1882, Édouard Manet (1832-1883). Oil on canvas, 171.6 x 137.3 cm


## WRITE A DIARY ENTRY

Choose an Impressionist portrait and write a diary entry from the perspective of the person depicted.

- How did they prepare for the portrait? How would they normally spend their day?
- What did it feel like to sit for a portrait and be so closely observed?
- Was anyone else there apart from the artist? What was their studio like? What could they see, smell and hear?

This piece of writing could be developed into a short story or play.

# BREAKING CONVENTIONS: IMPRESSIONIST PORTRAITS

Image: *Man with a Pipe*, around 1892-96, Paul Cézanne (1839-1906), Oil on canvas, 73 x 60 cm


**About the artist:**
Paul Cézanne (1839 – 1906) participated in the first Impressionist exhibition in Paris in 1874, but preferred to work independently. He said that his ambition was to "make of Impressionism something solid and durable like the art of museums." He came from a wealthy family in Aix-en-Provence, in the south of France, and could afford to take risks with new approaches to portraiture, landscape and still life.

**About the sitters:**
This anonymous farm worker features frequently in Cézanne's canvases from the 1890s. He appears in the artist's famous card player series of that time. Cézanne wrote: "*I love above all else the appearance of people who have grown old without breaking old customs.*"

**When and where was it made?**
Cézanne made the portrait in his studio on his family's estate in Jas de Bouffan. He had lived in Paris when starting out as an artist, but preferred a slower pace of life in the south of France. He was very conscious that the rural and traditional subjects he depicted were under threat from the country's rapid industrialisation and population growth.

**What makes it innovative?**
Previous images of peasants had often depicted them drinking, flirting and/or gambling. Considered a form of genre painting (scenes of everyday life) rather than portraiture, such artworks were intended to amuse wealthy collectors. Instead, Cézanne depicted the farm worker with a quiet and simple dignity. The image was built up slowly with small patches of parallel marks. They show Cézanne developing a more ordered and systemised approach to colour.

## TALKING POINTS

- It would have been unusual for a portrait at this time to have such an undefined background. How does this affect your response to the portrait?
- What aspects of the painting give the sitter a sense of individuality? Is it possible to read the sitter's personality?
- The man's clothes appear worn but are we meant to feel sorry for him? Why or why not?
- Imagine that this painting was a photograph. How would the feel of the portrait change? Consider the different timescales involved.

## CONNECTIONS

Explore portraits by artists and photographers in other collections that have challenged traditional Western constructions of pictorial space:

Diego Velázquez (1599 – 1660): Spanish Baroque painter who portrayed the family of Philip IV.

Pablo Picasso (1881 – 1973): Spanish Cubist artist. His work often involved multiple viewpoints.

Ilse Bing (1899 – 1998): German photographer who experimented with cropping and unusual angles.

The Singh Twins (b.1966): British sisters who draw on framing devices used in Indian miniature painting.

## FURTHER DISCUSSION:

*"That which is not slightly distorted lacks sensible appeal; from which it follows that irregularity – that is to say, the unexpected, surprise and astonishment, are an essential part and characteristic of beauty."*

Charles Baudelaire, *Intimate Journals*, 13 May 1856.

This quote by the writer Baudelaire echoes similar views put forward by Impressionist artists, most notably Pierre-Auguste Renoir. Do you agree that irregularity, and even imperfection, are important elements of beauty?

# CAPTURING PORTRAITS IN A GALLERY

Image: *Head of a man in profile* Britain 18th Century (1700-1799), 9.1 x 6.3 cm


**AIMS:** Equip students with a range of accessible and efficient sketching techniques that encourage close observation of portraits in a gallery setting.

**MATERIALS:** Sketching pencils, coloured pencils, graphite sticks, A4 sketchbook and tracing paper.

**TIMINGS:** activities ranging from 5 – 20 minutes.

### Take a line for a walk
Start the drawing with a pencil on one part of the page, and then do not take the pencil off the page until the drawing is finished. You can double back over a line, but you are not allowed to start a new line. This technique is particularly effective for ruffs and wigs! For an added challenge, try a continuous line drawing without looking down at the page.

### Draw each other
Take a moment to decide what you would like to communicate/convey to the viewer about the person who has agreed to be your sitter. How can you use line, colour, texture, scale and symbols to show their personality and interests? Take some tips from the artworks around you. Show your drawing to your partner before swapping roles.

### Record a portrait using only straight lines
Simplify the shapes in the work of art using diagonal, horizontal and vertical lines. This is a helpful way to better appreciate the proportions and relationships between different elements of the work.

### Hybrid portraits
Select two portraits that are thematically linked and hung in the same gallery space. Pick the most visually interesting aspects from each portrait and bring them together on one page to create your own, new image. This activity works particularly well if you pick portraits with elaborate costumes.

### Opposites attract
Choose a portrait you like and make a sketch of it. Then find a thematic opposite (old/young, rich/poor etc.) and draw it on an adjacent page. Make a Venn diagram with two circles – one to represent each portrait. Write down qualities or features that make each work unique in the main circles, but record commonalities in the area where the circles overlap.

### Bring a portrait to life
Recreate the expressions and poses of the figures in a painting and then photograph the results. Note down what emotions you were trying to convey in each composition. Photographs can be printed back at school and used to create a gallery in your sketchbook.

### What's in a frame?
Draw the frame of a portrait – how does this relate to the person who is represented? Does it make the person seem grander, more modest etc.?

### Negative space
Break the portrait down into shapes of negative space. Draw the space around a figure rather than the figure itself (like a cut-out). Look at how this is useful for analysing composition and proportion. It is also useful for more accurate drawings.

### Layering pattern
Set yourself a time limit to find as many patterns and textures as possible. Record devices and motifs on sheets of tracing paper and experiment with overlaying to create new patterns and designs. Pay close attention to the frames, costumes, jewellery, brushstrokes and the gallery building itself.

# CAPTURING PORTRAITS IN A GALLERY

Image: *Sheet of studies of a figure and arms*, Allan Ramsay (1713-1784), 29.5 x 27.4 cm


## Colour and mood

Discuss the role of colour in creating mood, atmosphere etc. Brainstorm and discuss what we associate with certain colours. Select a portrait and change the mood by reproducing it using a different colour palette. Can you make a calm work angry? A sad work joyful?

## Colour and abstraction

Make an abstract study of a portrait composed only from the colours in the work. Think about the colour proportionally – so if there is mainly red, with small amounts of brown and green in the painting, use similar relative amounts of colour in your drawing.

## Light and shadow

Select a person or an object connected with them and change the direction of the light. Look carefully at where the original shadow is. What would their shadow look like if the light source was higher/lower, brighter/dimmer etc.?

## Scale exercise

Choose a portrait that is fairly detailed and select one small element or space within the painting. Enlarge that element to fill a whole A3/A4 page – magnify the previously mundane, focusing on shape, line and texture.

## Record a portrait from memory

Stare at an artwork for 1 minute – make mental notes of where everything is. Then turn away from the piece (or move to another room) and draw it from memory using coloured pencils. Any 'mistakes' will help to create an original artwork.

## Candid portraits

Draw a classmate sketching in the gallery without them knowing. Show them the results and ask them to pose for a second portrait. Compare the results - what different qualities come from these two approaches? How did the sitter's body language and expression change once they were consciously posing for their portrait?

## Draw from description

Face a portrait and ask your partner to turn away in the opposite direction. Describe the person in the portrait to your partner in detail and have them make a drawing. Pay attention to distinguishing features. You could also try describing a person from a photograph, postcard or from memory.

## Collect portrait details

Choose a subject or theme and 'collect' it in your sketchbook. For instance, you might choose hands or eyes and sketch only those things over two pages of your sketchbook. Select something that you find challenging, since this is a great opportunity to hone your skills.

Image: *Sketch for a portrait of a lady*, Henri de Toulouse-Lautrec (1864-1901), Crayon, 10.9 x 10 cm 

# EXPERIMENTATION: COLLAGED PORTRAITS

**AIMS:** To explore the roles of colour and form in portraiture and become more confident in direct observation; to appreciate that a portrait does not have to be an exact echo of reality in order to capture a person's mood and character.

**MATERIALS:** A4 coloured tracing paper, A4 and A3 coloured paper, A3 white cartridge paper, scissors and glue sticks.

**TIMINGS:** 30 minutes.

o Students should work in pairs and produce collaged portraits of each other in tandem.

Start by selecting coloured papers that you think will best express your partner's mood at that particular time. Try to include a mixture of translucent and opaque papers.

o Decide if you would like to show your partner face-on or in profile. Cut out a piece of coloured paper to represent their face. You could ask them to stand by a window so that their silhouette is easier to follow. Try to work at a relatively large scale and make full use of the A3 page.

It is very important that you do not draw an outline – you are focusing on form and shape and do not need to worry about details. Cut the paper as you are looking at the person in front of you.

o Once you have stuck the face down, start to build up the features in the same way. Cut out the paper while directly observing your partner's nose, eyes, mouth etc. Layer tracing papers to mix colours and build texture.

Do not worry about getting every shape perfect. Allow yourself one go at cutting out each feature and move on.

o Tear, fold and crumple the paper to create further texture as desired. Continue the process until you feel that you have captured your partner's most distinguishing characteristics.

**REVIEW**

Arrange all artworks on one table for an informal appraisal. What is successful about my work? What would I change? What advantages or disadvantages might this approach have over more traditional/representational modes of portraiture?

**INSPIRATION:**

Breaking faces down into distinct shapes and planes.

Image: Luba dancing mask, 19th or early 20th century, Eastern Luba People, Central African Republic, wood carving, 44.5 x 35.5 x 50 cm, Acquisition: Roger Fry Bequest, 1935, The Courtauld Gallery, London © The Samuel Courtauld Trust, The Courtauld Gallery, London

This Luba dancing mask (above) once belonged to the English painter and art critic Roger Fry (1866 – 1934). It came to the Courtauld Gallery in 1935 as part of a large bequest from Fry. He frequently encouraged artists of his own era to look beyond Western art. He reviewed an exhibition of African sculpture held in London in 1920, noting that the artworks showed a greater power to create expressive three-dimensional form than anything in European artistic tradition. He admired how the sculptors had used exaggerated forms and sequences of planes to produce a 'disconcerting vitality', with the figures having 'an inner life of their own'

# EXPERIMENTATION: PRINTED PORTRAITS

**AIMS:** To harness the directness and immediacy of a sketched portrait and recreate this in printed form; to embrace unexpected and chance results.

**MATERIALS:** A4 polystyrene printing sheets, A4 clear acetate sheets (OHP transparent film works well), A4 cartridge paper: all cut to the desired size. Black marker pens, pencils, washable block printing ink, rollers and flat ink trays. Aprons and newspaper to protect clothing and surfaces.

**TIMINGS:** 30–40 minutes.

o Students should work in pairs and produce printed portraits of each other in tandem. Sit across a table from your partner and hold up the sheet of acetate so that you are observing their face through it. Trace their features with quick and simple lines using the marker pen.

**Example:** marker pen portrait on acetate

o Turn the acetate portrait over so that you are looking at the **image in reverse**. Use this as a guide to draw a similar portrait on the polystyrene sheet. Use a blunt pencil to delineate the shape of the head and add key features. The incised lines you make will be white in the final image.

o To print your image, put a little ink in the tray and spread it around with a roller until both are covered with a thin layer of ink. Roller the ink onto the polystyrene sheet. Place a sheet of paper on top of the inked polystyrene and roller on top of it with a clean roller, applying pressure.

o Pull off the paper to reveal the portrait. Repeat step 2 with other mark-making tools (not so sharp as to go through the polystyrene) and repeat step 3 with varying amounts of ink.

**Example:** final polyprint on paper

**INSPIRATION:**
Building contours of the face with rapid mark making.

Frank Auerbach (b. 1931) and Lucian Freud (1922 – 2011) were close friends. Both artists made experimental etched portraits in the 1980s that involved new approaches to this traditional print form. Etchings are produced by the artist drawing into a wax ground on a metal plate (in Auerbach's case usually with a screwdriver or dart). The plate is then immersed in acid, which eats into the metal where the incisions have been made. These marks hold the ink for printing the final image. Auerbach achieved a remarkable sense of energy and dynamism in this portrait of Freud. Seemingy chaotic marks gradually build up the contours of the face.

**Image:** Lucian Freud, 1981, *Frank Helmuth Auerbach*. Medium:,etching, 37 x 33.5 cm

# SELF-PORTRAITURE & EXPLORATION OF SELF

## In conversation with Alexandra Blum
## Practising artist and Courtauld Gallery educator

There is a strand of self-portraiture stretching back to the Renaissance that demonstrates high levels of self-examination and scrutiny. Are there any common factors across the ages that drive artists to make these more self-exploratory portraits of themselves?

*Yes, self-exploratory portraits seem to approach the self as an entity in flux, to ask the question, "what am I, at this particular moment in time?", and to use the drawing or painting process to reveal an answer.*

*Van Gogh's series of over thirty self-portraits made between 1886 and 1889 is a wonderful example of this, and the Courtauld version (Self-Portrait with Bandaged Ear) is the most moving. Far from setting out to record his appearance, or present a preconceived vision of himself, he used the painting process to examine what he saw before him, in order to discover which aspects constituted 'the self' at that particular point in time. Viewed as a series, the paintings reveal how 'the self' fluctuates through time. The Courtauld Self-Portrait is a particularly intimate image and looking at it makes me feel as though I've had a direct, personal encounter with the artist.*

*Drawing as a tool for making visible fleeting aspects of the surrounding world is also central to my own practice. Although my work focuses on spatial experience within urban environments, for the past ten years I've also drawn self-portraits, often late at night or the instant I wake up. I'm making them to learn about myself, but also to find out how much the processes of observation and drawing can reveal.*

It is very easy to become absorbed by biographical details when looking at a self-portrait of any kind, but especially when the artworks seem to be offering up more personal and unguarded moments. Is there a risk that we overlook important practical and physical aspects of the work?

*Engaging with the physicality of the painted surface is a fantastic way to enter into an artist's working method. Drawing from Van Gogh's Self-Portrait in the Courtauld helped me to see how the form of the face appears almost carved out of a patchwork of marks and colour. Those directional marks and colour combinations, so closely linked to individual observations, give rise to the psychological intensity of the image. This, in turn, creates that sensation of a close-up encounter between artist and self, as well as between artist and viewer.*

Image: *Self-Portrait with Bandaged Ear*, 1889, Vincent van Gogh (1853-1890), Oil on canvas, 60.5 x 50 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

You have spent some time studying Van Gogh's *Self-Portrait with Bandaged Ear* and introducing it to young people. What advice do you give art students to help them enter into Van Gogh's creative process?

*Approach his Self-Portrait as an artist yourself. Draw with the intention of seeing what you can discover, rather than trying to recreate the appearance of the painting. Just use a graphite stick and paper, imagine your finger is following the direction and shape of each painted mark and let your graphite stick follow the same line. There is no need to draw the whole face; start with one eye, and then move out to the nose and adjacent eye. You will be able to feel Van Gogh's own observation process and hand in each mark. This can then be repeated using coloured pencils, focusing on the network of patches of colour, instead of the outline of each mark.*

# DISCOVERY: OIL PASTELS SELF-PORTRAIT

## ART ACTIVITY:

**AIMS:** To experience drawing as a tool to reveal, rather than to express a preconceived idea or emotion; to explore intuitive use of colour; to discover how marks and colour can describe contour, structure and tone, in turn giving form to the subject; to examine the self, rather than focusing on reproduction of appearance

**MATERIALS:** Mirrors, oil pastels, coloured pencils, A3 coloured paper (sugar paper works well).

**TIMINGS:** 50–60 minutes.

### Setting up:
You do not have to sit directly facing the mirror, try sitting at an angle too. What happens if you are very close to the mirror, or further away? The paper has a tonal value and a colour, bear this in mind when selecting it. Leave some of the drawing blank, so that you are using the tone and colour of the paper as part of the drawing.

### Learning from Van Gogh:
Think back to the variety of marks Van Gogh used. You can use a mixture of lines, broader marks following the contours of the face, and discrete shapes which make up parts of individual features. The face/image emerges out of the network of coloured marks and patches, which are drawn in response to observed tone and form (you are not drawing an outline and then filling it in).

### Light and tone:
Focus on the light and tone over the surface of the face. Also observe the facial tone in relation to the background space. Which is darker? Which colours can you use to create equivalents of those tonal contrasts? Tone is key to understanding and using colour.

### Colour:
As you are drawing, observe your face very closely, noticing how tone helps define the forms. Pay attention to the colours which jump into your head as you try to find equivalents to the tones you see. Do not question your colour choices, just follow those intuitive suggestions. This is very important!

You could add coloured pencil to layer colour and to incorporate a wider variety of lines and marks.

### Shape and form:
Think in terms of straight lines, curves and diagonals instead of eye, nose, ear, etc. Keep comparing one form with another, to understand their relative positions. Allow the coloured marks to follow the contours of the face, so that tone and form emerge simultaneously.

### Tips:
Start with a small area - you might want to begin with the eyes and move out from there. There is no need to be overwhelmed, just draw slowly, bit by bit and see how far you get. See how your drawing changes as you work, paying attention to the aspects which surprise you. Keep your mind neutral, focusing on observation, rather than trying to express how you are feeling. Stop when you discover something unexpected.

**Images:** Selection of drawings from '*Self*', 2008 – ongoing. Alexandra Blum. graphite on paper, each image 21 x 29 cm © Alexandra Blum 2018

## PERSONAL REFLECTIONS ON VAN GOGH'S USE OF COLOUR IN *SELF-PORTRAIT WITH BANDAGED EAR.*

The colour is not as pure as I had expected it to be. Instead, it creates equivalents of subtle tones, evocative of light falling across the face. Rather than adding black or white to a base colour, tone and form are created through the juxtaposition of patches of colours which have inherently darker or lighter tones.

I was also struck by how colour compresses the background space. The acidic green wall is abruptly intercepted by the off-kilter wedge of blue door, as if it were caught in our peripheral vision. This intensifies the spatial experience, heightening the charged atmosphere of the entire image.

# BEAUTY IN THE AGE OF SOCIAL MEDIA

## In conversation with Marysa Dowling
## Practising artist photographer and Courtauld Gallery educator

The Courtauld Gallery and St Matthew Academy recently worked together to pilot a project that focused on making participants more aware of how visual culture informs ideas of self and body image. The project was led by artist photographer Marysa Dowling and an art historian, and combined discussion with practical photography. The primary aim was to give students the critical skills to recognise and challenge the more negative effects that images can have on us, and ultimately arrive at creative and confident ways of expressing their own identities.

During an initial session, participants analysed Courtauld artworks from different eras in order to see the extent to which standards of beauty are dependent on social and cultural values. Students noted down artworks that they felt a personal connection to and were also provided with further inspiration through a special lecture on the history of photographic portraiture. Back at school, each student explored their chosen artworks in more depth. They investigated how a positive concept of beauty and identity might be conveyed through colour, expression, fashion, pose and setting. They worked in collaboration with Marysa during a full-day shoot at school to create original self-portraits based on this research.

The project began with each student sharing what beauty meant to them with reference to a media portrait and a fine art portrait that they had selected beforehand. Were you surprised by any of the definitions of beauty that they put forward?

*It was very encouraging to see how the students had really considered both portraits and their personal connection to them. They generally seemed to focus on character rather than physical characteristics. Cultural depictions as well as honest representations were significant to them. The group were happy to have open discussions about their portraits, with lots of talk of inner strength and kindness being of key importance. Several students mentioned their cultural identity and what was considered beautiful to them in terms of their culture. This was clearly important to many of the girls as it was shown through their final images.*

Were there any particular themes or issues around beauty that came up more than others?

*Through making connections with photographs from advertisements and popular culture, students began to recognise the persistence of the idealised classical body. They saw that nineteenth-century artists who rebelled against this often faced controversy, but alternative models of beauty were successfully found by early twentieth-century artists who looked to non-western traditions. Much discussion also centred on the objectification of the female body in art across the centuries. The girls were clear that they wanted to express their own idea of beauty, but also to have the support of another while making their portrait. Ideas of companionship and how much this meant to the students came out both in discussion and while making the portraits.*

Image: *Portrait of Arzo Wahedi and Sophia Omangelo*, Photographed by Marysa Dowling
Medium: C-type print © The artist/Marysa Dowling 2017

You used your own work to show that portraits do not need to be extensively retouched to convey beauty. Did the students respond particularly well to the work of any other photographers?

*Mihaela Noroc's book* The Atlas of Beauty *(2017) gave them confidence to bring in outfits specific to their families' cultural backgrounds. Dana Lixenberg's honest and striking representations of a community in Los Angeles encouraged them to present who they really are. Zanele Muholi's playful, yet cultural and politically motivated use of props encouraged the girls to think widely about how to make use of them in their own portraits.*

The 'Beauty and Art' project was trialled with a group of female students, years 9-11, but could it be adapted to benefit male students?

*Boys face lots of the same issues as girls. They are under similar pressure when it comes to body image and to sharing a particular representation of themselves. Selfie culture is prevalent and a constant in many young people's lives. It entails pressure to look and behave in a certain way and share a specific lifestyle that is reinforced by social media. This project is a way to unpick and understand these representations, their possible meanings and interpretations by others. It is about finding a way to express individual identity and notions of beauty.*

# HOW TO CREATE A PHOTOGRAPHIC PORTRAIT

## ART ACTIVITY:

**AIMS:** To produce an image that is not superficial, which actually reveals something interesting and meaningful about the person and/or process; to collaborate with the sitter; to use historical research, giving your work a concept and depth; to consider the viewer and how they may experience your portrait.

**MATERIALS:** Think about the type of camera available to you. A DSLR will offer your much more control than a mobile camera, but they can both be used to make equally interesting and effective portraits.

### Research and where to find inspiration:

There are many ways to find inspiration and undertake research. It is important that your research reflects your own interests and concerns. What are you interested in? Think about what you want to portray, but also what you do not want to portray. Consider what you want your audience to see. Is there a certain mood you want to convey?

The inspiration for your photographic portrait can come from looking at a wide range of source material. Looking at other historical and contemporary photographic portraits is vital to understanding photographic language, but it is equally important to diversify your research by considering other art forms such as film, painting, sculpture, performance, music, books and the media, which can broaden your understanding of how people create narratives and context. Equally, it might be science, a specific song, an object, a piece of clothing or an important place or space that you find most inspiring.

### Composition:

It is vital to carefully consider your composition. What are you trying to convey and how much information do you want in your portrait? Will your portrait be a close-up, such as a head shot, or full length? Consider your leading lines (the lines that run through your image) – you can use these to draw the viewer's eye into or through the image. Make sure you balance the elements within your portrait and do not clutter your frame. Consider your viewpoint; experiment with a variety of viewpoints and angles to see which is the most dynamic.

### Setting:

The setting of your portrait is crucial. It will set the tone and mood of your image. It will allow you to convey more or less information about your subject.

### Backdrop:

This could be a room, a space inside or landscape outside, an interesting wall, a piece of material or a paper backdrop. Do you want a plain backdrop so that the viewer focuses specifically on your subject or is the backdrop an important part of the story and context of your image?

### Posing the sitter:

Should your sitter be looking directly into the camera or be turned away? Your choice of pose is key to creating the mood and context of your portrait. Try out several poses to experiment with the meaning you are conveying.

### Costume:

Use of costume and clothing can dramatically change the context of your portrait. Perhaps you will use what you or your sitter are already wearing as you feel it truly reflects your personalities, or it might be that they need to find or borrow a costume or outfit that has a specific story or meaning. Look out for anything your subject is wearing that could be distracting.

### Props:

Think creatively about props. Consider what your prop will add to your portrait, its relevance and how it can be used within your image. Will the sitter be holding or using it? Will it take a prominent place within your portrait or be used subtly? Do you need to make something specific?

### Lighting:

Another key element of your portrait is the lighting. Consider how your lighting will allow you to create a particular mood – again this helps with context. You do not need a professional lighting set-up to produce varied effects. Daylight can be manipulated.

### Technical:

Will you use digital or analogue technology? Both offer interesting outcomes. Digital can be more convenient and of course more cost effective, and also give clarity, whereas analogue has some unique qualities. You can control your photography by learning some basic techniques such as how depth of field and exposure will affect your portraits. You can select a specific lens such as a Macro for close ups.

Applying these simple steps will help you to understand what it is possible to achieve with a portrait, but also remember that once you know the rules you can experiment with breaking them to find your own style and interests.

# DRAWING FROM LIFE & THE ARTIST'S MODEL

**In conversation with Matthew Krishanu**
**Practising artist and Courtauld Gallery educator**

By the late nineteenth century, photography could be seen to have done away with the need for lengthy portrait sittings, yet many artists continued to draw from life and still do so today. Why do you choose to use drawing over photography as a starting point?

*I love the immediacy of working from life – a line drawn from the subject sitting in front of you tends to have a greater energy and tension than a line drawn from a flat photograph. This is partly to do with the pressure of the situation – the model has a limited amount of time (and patience), while a photograph can be redrawn endlessly. Also, the process of transforming the complexity of three dimensions, light and shade, and movement (even if the model is trying to keep very still) into line is more of a tightrope act than drawing from a photograph, which has already been arranged and flattened into a two-dimensional image.*

*In this work, Sickert clearly enjoys the velvety black wash of ink in the background that contrasts with the lines in the face and coat. It also looks like he worked at speed – in that period he would have been able to create a quick sketch much faster than if the Maharajah were to sit for a formally posed photograph (with all the lighting, props and long exposure that a photograph then required). It's interesting to note that in the later part of his career, Sickert rejected working from life, and painted exclusively from photographs – the 'gridding up' process of transferring the photograph into painted form is evident in these later works.*

Do you think that achieving a sense of life and immediacy is all down to the artist or does the sitter also have a part to play? Are there any particular qualities that lead to a productive relationship between artist and model?

*In my own work I always prefer to paint or draw people with whom I have a close connection. Throughout art history, paintings where there is a close relationship between artist and sitter (there are endless examples of artists painting their partners or close family) tend to be the most significant and memorable works. I think this is partly down to the role memory has to play when painting from life: we know what the sitter looks like on a deeper level, and can perhaps get a truer likeness than we would if we had only just met our subject.*

*Sickert would not have spent long with the Maharajah before he drew him. However, it is precisely because the*

Image: *Bust portrait of the Maharajah of Bhavnagar,* 1893, Walter Richard Sickert (1860-1942), Pen and ink, wash and bodycolour with extensive scratching out, 24.6 x 19.2 cm


*subject seems new or 'foreign' to Sickert that gives the piece its charge. I get the impression of visual excitement Sickert had in portraying the flicks of white (white gouache) in the feathers and patterning of the headdress. The deep black Indian ink of the background is echoed in the dark eyes and moustache of the face. Sickert is here portraying a 'type' – playing with ideas of costume, pomp and exoticism.*

*There is also movement in the Maharajah's pose – he looks up and away from the artist (as opposed to the direct gaze of an intimate), and looks like his mouth is just about to open (or close). The sense is of a moment in time – similar to those captured by the skilled court sketchers of our contemporary world – with a strong atmosphere created by dramatic shadow, highlights and a closely cropped composition.*

# DRAWING FROM LIFE: BRUSH & INDIAN INK

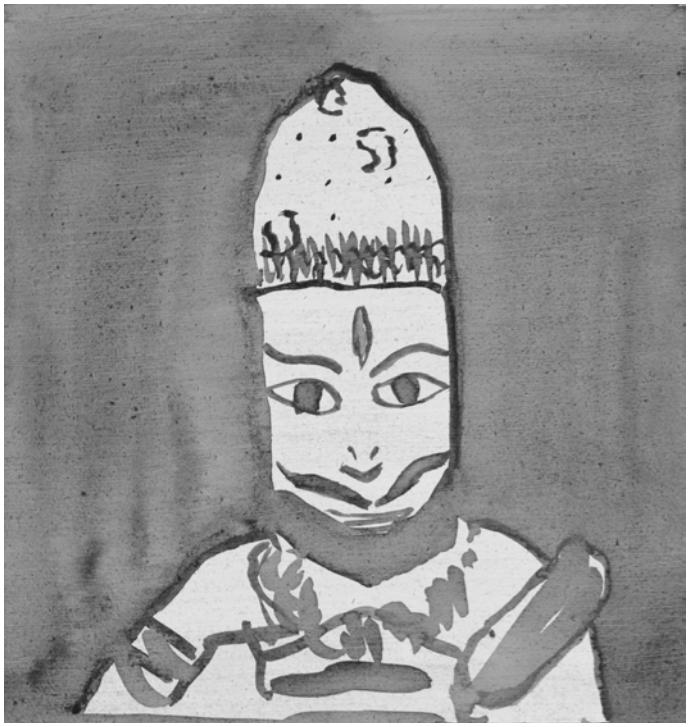


Image: *Puppet King*, 2015, Matthew Krishanu, Indian ink on board, 22 x 21 cm
© Matthew Krishanu

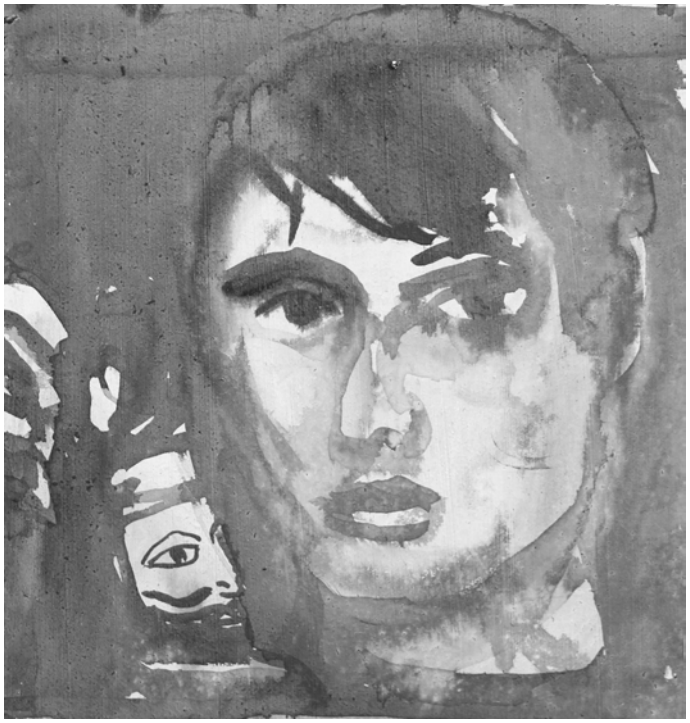


Image: *Self-portrait with Puppet King*, 2015, Matthew Krishanu, Indian ink on board, 22 x 21 cm
© Matthew Krishanu

## ART ACTIVITY:

**AIMS:** To draw with brushes (no pencil/pen) – using thin brushes for detail and wide brushes for washes; to experiment with the properties of Indian ink – from a thin, grey wash to deep black; to work from life – first from puppets/figurines, then self-portraits (using mirrors).

**MATERIALS:** Indian ink, brushes (various sizes – ideally including ones that come to a point, such as watercolour brushes), flat palettes/trays, cartridge paper and mirrors. Optional: primer and varied papers/boards, pipettes (for ink).

**TIMINGS:** 50–60 minutes.

- 5 minutes: Educator to begin with a demonstration of techniques to the whole group.
- 20 minutes: First work from a puppet/figurine (which has some form of sculptural face) – these could be from different world cultures. Participants need not feel pressured to create a likeness, and can experiment with the properties of the ink.
- Drip (either pour or use a pipette) a small amount of Indian ink onto a flat palette (plastic is ideal). Dilute part of the ink all the way to a very faint grey – leave the rest neat black. This gives a tonal range from black to nearly white.
- Start the drawing using wider brushes to 'block in' shapes in a very light (diluted) grey scale. As this ink dries, then use darker ink (a grey, then darker grey, and black at the end) to block in the main forms, then finer brushes for the detail. Alternatively, experiment with wet-in-wet ink for atmospheric pools and blends of tone.
- Remember that the ink does not 'lift off' the paper – therefore stage the drawing carefully from light to dark. The lightest parts will be where the surface is left bare.
- 20 minutes: For the second study, this time use a mirror for a self-portrait from life. Encourage the participants to use the approach and techniques from the first study in this self-portrait. Emphasise that creating a face with ink is the most important thing – not a likeness.
- As before, build the ink study from light grey (diluted) ink with broader blocks and washes, to more linear, dark brush marks as the piece develops.
- Participants can incorporate the figure/puppet in some way – either alongside the self-portrait, or stylistically – making one's own features more like the figure.
- 5–10 minutes: Review work together as a group.

### VARIATIONS/EXTENSION ACTIVITIES:

Try Indian ink on different surfaces: cartridge paper, glossy paper (where it can be wiped off more easily), or even white primed paper/board or canvas. If the surface has a layer of primer on it, the Indian ink will 'lift off' while still wet, rather than absorbing into the surface.

# BORROWING & REINVENTION IN PORTRAITURE

## In conversation with Nadine Mahoney
## Practising artist and Courtauld Gallery educator

The ease and speed with which we can make and share images today represents a revolution in portraiture, one that drives us to constantly seek new and novel forms of representation. Do you think portrait painters of the past would have any understanding of our present situation?

*I don't imagine they would. The internet has significantly changed the art world. I imagine the concept of a 'selfie' or Snapchat would astound them, not just because of the technological advancement, but the fact that the sitter has total control of how they are portrayed. However, in regards to new forms of representation, there would have been competition to innovate even then. As an artist you don't ever want to replicate what is happening around you – the differences between eighteenth-century painters and those today might be subtle, but at the time the artists would have felt their techniques were unique.*

While other genres of Western art have risen and fallen in popularity over the centuries, portraiture in various forms has remained a constant. Do you see this as a challenge to coming up with something original or does it just mean there is a wealth of material to draw on?

*People are always going to be interested in people, so I don't think as a genre it will ever go out of fashion. We are surrounded with portraits on a daily basis, from the coins in our pockets, to our own reflections, or fashion adverts, and then there is social media! For me it is a wealth to draw on. The magnitude of imagery highlights that there is no single way of depicting or representing a person.*

For many artists today, historical portraiture can seem quite formulaic in how a person's social status and gender is represented. Are there ways to look beyond this and recognise artistic innovations?

*Coming from an artist's perspective, I am constantly looking at how paint has been applied: ranging from the thickness of paint, to the direction of brush marks, and how colour is layered. When first viewing a historical portrait, the texture of skin or fabric can appear flat and photo-real, but seeing it up close highlights the materiality. I would suggest taking a closer look into the surface of a painting to see how unique each artwork is. I have always admired the Berthe Morisot portrait illustrated here. Her handling of paint is highly innovative - her marks are very loose and there is a lot of movement on the surface. It is also an interesting piece in regards to gender. It is a painting by a female artist about a female subject, which is rare; the male gaze defines most depictions of women within art history.*

Image: *Portrait of a Woman*, 1872–75, Berthe Morisot (1841-1895), Oil on canvas, 80 x 63.5 cm


Much of your work focuses on portraiture and identity, and you have researched collections of eighteenth-century portraiture as a starting point for some projects. What is it about that particular era that interests you and provides inspiration?

*I enjoy the scale and materiality of eighteenth-century portraiture. There are many layers to this: from their intensity, power dynamic and class structures, to how they simultaneously evoke presence and absence. In general these portraits would be made to commission, with the objective to make a life-like rendition of the sitter, but I feel this purpose is no longer relevant, as most people have no frame of reference to who the sitter was or what they looked like. I am fascinated in the meaning they hold now, not as historical artefacts, but how we feel and engage with these beautifully present ghosts from the past.*

# THE PAINTED FACE: DRAWING, PRINTING & PAINTING

Image: *Quiet Revolution*, 2011, Nadine Mahoney. Oil, acrylic, pigment on canvas, 180 x 150 cm


## ART ACTIVITY:

**AIMS:** Think creatively about portraiture. Create a unique painting inspired by a historical portrait in The Courtauld Collection.

**MATERIALS:** 2B pencils, A3 plain paper (printer or cartridge paper), A3 canvas board, acrylic paints, selection of thin and thick paint brushes, palettes, water pots and paper towels.

**TIMINGS:** 60 minutes.

### Part 1: Speed drawing (20 minutes)

- Each student should select a portrait from The Courtauld Collection (digitally or as a printout).

- Focusing on the face including hair, hat etc., draw the head without lifting the pencil off the paper for 30 seconds. Think about what was successful and what was less successful, repeat for 1 and 2 minutes.

- Draw the whole portrait including the clothing, again not lifting pencil from paper for 5 minutes.

- Re-draw the face, enlarging it so that facial features fill the whole page. Students can draw in any way they like for 5 minutes.

### Part 2: Monotype printing (10 minutes)

- Take the best/most interesting drawing. Cover the back with a thin layer of paint.

- Lightly place the paper on top of the canvas board with the painted side facing downwards.

- Just touching the edges of the paper, trace over the lines while pressing down firmly.

- Lift the paper drawing to reveal a monoprint of the drawing on the canvas surface.

### Part 3: Painting (30 minutes)

- 10 minutes: Using the monoprint as a guide, paint over the lines with a thin brush and thick paint.

- Using a large brush, apply a thin wash of water over the whole painting to blur the lines.

- 20 minutes: Continue to draw and wash over the lines.

- Try using different colour paints to draw over different parts of the portrait.

- Try using a paper towel or cloth to soak up the water in sections.

- Try mixing colours together on the canvas.

- Continue to experiment until you feel the work is complete.

The Courtauld Collection

# PORTRAITURE TIMELINE

***Portrait of a Lady*, 1536. Master A.W.**

Portraits made in the early 1500s emphasise the sitters' clothing and attributes. Oil paints are used to capture the rich silks and velvets of court outfits.

Flemish and German painters pioneer three-quarter and full-length portraits. Mannerism (1520–1600) sees the development of more varied poses and gestures in portraiture.

***Allegorical Portrait of Sir John Luttrell*, 1550. Hans Eworth**

Portraits become rich in symbols. They sometimes make references to classical mythology or they might include emblems that relate to the sitter's family identity. This allegorical portrait uses pictorial elements to represent complex ideas. The female figure holding an olive branch stands for peace.

***Cameria, daughter of Suleiman the Magnificent, as Saint Catherine*, circa 1560. Workshop of Titian**

In Venice, Titian and his followers model forms without hard edges, focusing on sumptuous colours and textures. The city's position on the water partly explains the interest in atmospheric lighting effects.

***Portrait of Cardinal Antoine Perrenot de Granvelle*, 1576. Scipione (il Gaetano) Pulzone**

Artists draw on a rich palette of colours deriving from minerals and organic matter, such as the cochineal beetles dried and crushed to make the vibrant red in this portrait. The likeness is painted on copper, but wood panel, and increasingly canvas, are more common in the 1500s.

***Family of Jan Brueghel the Elder*, 1613–15. Peter Paul Rubens**

Rubens initiates more inventive and life-like approaches to group portraiture. His portraits of families and couples often show a comfortable intimacy. Rubens' courtly manners and diplomatic skills gain him influential international patrons. The social status of the artist advances considerably.

## 1500

**RENAISSANCE PORTRAITS 1400–1550** Portraiture emerges as an independent genre of painting. This era also sees the rise of the artist's self-portrait. The development of portraiture is supported by new Humanist philosophy that teaches that the proper study of mankind is man. Artists study classical sculpture and look directly at nature in order to depict three-dimensional form and produce realistic effects of light and shade.

## 1600

**BAROQUE PORTRAITS 1600–1710** The Baroque style begins as a means to inject greater drama and emotion into religious works (countering the Protestant belief that art distracts from worship). Elements of theatre enter into portraiture, such as columns, arches and draped fabrics. Artists often employ chiaroscuro effects (strong contrasts of light and shadow). In turbulent religious times, the portrait emerges as one of the most secure ways for an artist to earn a living. Royals and nobles amass great art collections and the new merchant classes seek to record their achievements.

### HISTORICAL CONTEXT

**1501** Safavid dynasty and empire begins in Iran. Islamic culture flourishes.

**1503–1506** Leonardo da Vinci paints the *Mona Lisa*.

**1517** Martin Luther initiates the Protestant Reformation in Germany.

**1519–1521** Hernán Cortés leads the conquest of Mexico.

**1531** Church of England breaks away from Rome with Henry VIII as its head.

**1533** Hans Holbein paints *The Ambassadors*.

**1543** Copernicus explains how the planets revolve around the sun. Beginning of the Scientific Revolution.

**1557** Portuguese settle in Macau in China, leading to a new era of trade between East and West.

**1564** Michelangelo dies. His plans for St. Peter's Basilica, Rome, are completed in 1590.

**1582** Pope Gregory XIII issues the Gregorian calendar, which is still used today.

**1588** The Spanish Armada fails to invade England.

**1618–1648** Thirty Years War. This begins as a conflict between Catholic and Protestant European states. Over 8 million people die.

***Portrait of a Man in an Armchair*, 1616–18. Anthony van Dyck**

Like his teacher Rubens, van Dyck travels in Italy and sees portraits by Titian. He moves from Antwerp to London in 1632 and changes the course of English portraiture. He is considered unrivalled in his ability to flatter and glorify patrons

***Portrait of a Woman*, circa 1645. Peter Lely**

Peter Lely moves to London from Holland in 1643 to work at the court of Charles I. He perseveres through the Civil Wars and the Interregnum to eventually work for Charles II. He is best known for painting beautiful women of the Restoration court in their luxurious and revealing silk dresses.

***Family Group*, 1756. Follower of Arthur Devis**

Informal group portraits in domestic or landscape settings become popular in the 18th century. Although called 'conversation pieces', the figures are typically in static poses, gazing out at the viewer. Such portraits are intended to show a family's elegant and fashionable tastes. Devis, William Hogarth and Johan Zoffany popularise this type of portrait in Britain.

***Old woman with a large head-dress*, circa 1630–40. Rembrandt Harmensz van Rijn**

Building on the work of Rubens, Rembrandt brings new psychological depth to portraiture. His sketches and self-portraits show startling directness and honesty of observation. His *The Night Watch* (1642, Rijksmuseum) recasts the traditional group portrait as a moment of action and spectacle, and on a colossal scale.

***Philippe, Regent, Duke of Orléans, on horseback*, 1711–31. Charles Parrocel**

Royals across Europe continue to use portraiture as tool for political propaganda. Official images are often given as gifts between European courts or reproduced as prints for wider circulation. The Duke of Orléans is shown in this equestrian portrait as a confident and commanding leader.

***Georgiana, Lady Greville*, 1771–72. George Romney**

Britain's elite enter a new era of prosperity and see portraiture as an essential affirmation of their status and success. Romney is one of the most celebrated portrait painters of the 18th century. His rival Sir Joshua Reynolds teaches that the human figure is the highest subject for art, but the artist must idealise any imperfections.

## 1700

**AGE OF ENLIGHTENMENT 1680–1820** Thought in the 'long 18th century' is dominated by the idea that humans must use their capacity for reason in order to understand the world and achieve progress. Enlightenment philosophy questions the authority of absolute monarchy and the Catholic Church, advocating scientific law and natural order over ritual and superstition. The goals of rational humanity are the advancement of knowledge, liberty and religious tolerance.

**ROCOCO PORTRAITS 1715–1760** The Rococo style evolves as a reaction to the formality and grandeur of the Baroque style. Following the death of Louis XIV in 1715, the Regent, Philippe Duke of Orléans, ushers in a new era of pleasure and relaxation (he governs France until Louis XV comes of age in 1723).

Portraits in Britain and France become lighter in mood and colour palette. Contemporary fashions, interiors and gardens often play important roles in portrait compositions.

**1619** The Dutch import the first African slaves to Virginia.

**1620** The Pilgrim Fathers travel to America.

**1648** Dutch Republic is established after this area of the Netherlands wins independence from Spain.

**1649** Charles I is executed following the English Civil Wars. Parliament rules (the Interregnum).
**1660** Charles II is restored to the English throne.

**1666** The Great Fire of London.

**1682** Louis XIV moves the French court into the Palace of Versailles.

**1683** The Ottoman Turks are defeated at Vienna, marking a steep decline in their empire.

**1700** Dissolution of the Habsburg Empire in Spain.

**1704** Isaac Newton's influential work *Opticks* on light and colour is published.

**1707** Unification of the United Kingdom.

**1712** First steam engine invented. The Industrial Revolution soon follows.

**1756–1763** The Seven Years' War is fought among European powers.

**1757** The Battle of Plassey signals the beginning of formal British rule in India.

**1768** Founding of the Royal

***Portrait of Don Francisco de Saavedra*, 1798.**
**Francisco de Goya y Lucientes**

Portraits by the Spanish artist Goya show creative variations on the full-length 'status' portrait. In this image, a politician is perched at his desk, deep in thought but also prepared to rise and assume a more active role. The simple setting appears to show the influence of English portraiture.

***Portrait of a girl*, 1830–35.**
**William Henry Hunt**

Social changes: Between 1801 and 1901, Britain's population booms from 10.5 to 38.3 million people. By 1850 more than half of the population live in urban areas and Britain is at the heart of a vast global empire. Artists' personal drawings can help to build a broader and more diverse picture of society.

***Self-Portrait with Bandaged Ear*, 1889.**
**Vincent van Gogh**

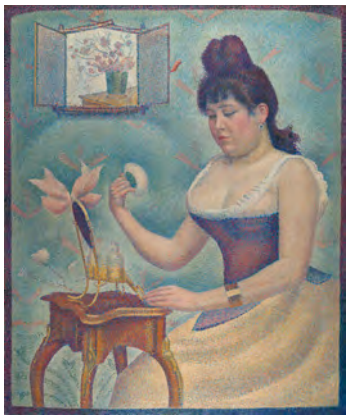
Van Gogh's famous portraits and self-portraits are often described as Post-Impressionist (1885–1910). Although influenced by the Impressionists, his palette is much brighter and his brush stokes are more decorative. Energetic and colourful marks convey emotion.

***Portrait of the actor T.P. Cooke*, 1826.**
**Horace Vernet**

With the growth of the middle classes in the 19th century, more people have the financial means to commission a portrait. Small drawings and paintings offer more attainable options than life-size works. Celebrity likenesses are reproduced in printed form and sold at modest prices.

***La Loge*, 1874.**
**Pierre-Auguste Renoir**

As photographic portrait studios become widespread, commissions for painted portraits decline. Instead, Impressionist artists select sitters who interest them and sell the artworks speculatively through dealers. The personal identity and status of the sitter matter less than the broader experiences of humanity and modern life that they represent.



***Young Woman powdering Herself*, 1888–90.**
**Georges Seurat**

A more scientific approach to painting and colour is founded by Seurat in the mid-1880s. His technique, known as Pointillism, involves composing the image out of hundreds of tiny dots of pure colour. The artist relies on the eye and mind of the viewer to mix the colours optically.

## 1800

**NEOCLASSICISM 1760–1820** Excavations of the Roman towns of Pompeii and Herculaneum spark a fashion for all things classical. Portrait artists might idealise a sitter's features or pose them in a way that resembles Greek or Roman sculpture.

**ROMANTICISM 1780–1850** Artists and writers come to see the rationalism of the Enlightenment and Neoclassicism as restrictive. Romantic portraits tend to stress individual intellect and experience over shared customs and identity.

**TECHNICAL DEVELOPMENTS** The 19th century sees the invention of multiple new colours, including cobalt blue, cadmium yellow and zinc white. Synthetic pigments are used to make brighter and more affordable pre-mixed oil paints.

- **1830s** The first commercially viable methods of photography are pioneered in France.
- **1841** American painter John Rand invents the collapsible paint tube, making the business of painting out-of-doors much more practical.

Academy of Arts in London.

**1769–1771** Captain Cook's first voyage. He explores the coasts of Australia and New Zealand.

**1775–1783** American war of Independence. The 13 colonies win freedom from Britain.

**1787** Freed slaves from London establish Sierra Leone.

**1789–1799** French Revolution.

**1807** Britain abolishes the transatlantic slave trade.

**1815** Britain and the Prussians defeat the French at the Battle of Waterloo.

**1821** Michael Faraday builds the first electric motor.

**1830** World's first public railway between Liverpool and Manchester.

**1840** Introduction of the standard Penny Post.

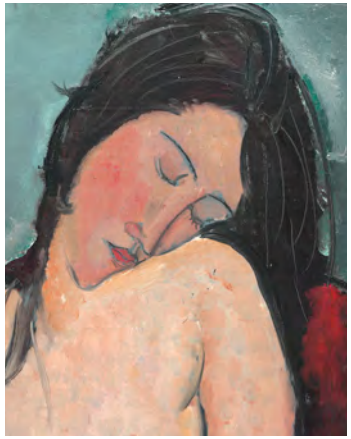
**1859** Charles Darwin publishes *On the origin of species.*

**1861–1865** Civil War in U.S.A.

**1870–1871**
French defeated in the Franco-Prussian War; the German Empire is created.

**1874** First *Impressionist* exhibition, Paris.

**1885** Alexander Graham Bell founds the American Telephone and Telegraph Company.



***Female Nude*, circa 1916.**
**Amedeo Modigliani**

Modigliani modernises figurative painting, but his nudes are highly controversial when first exhibited in Paris in 1917. His depictions of women go against the European tradition of idealising the female body. The elongated faces of the women relate to Egyptian, African and Oceanic sculpture, which he studied at the ethnographic museum in Paris.

***Figure and vase of flowers, with palm tree in the background*, 1923.**
**Henri Matisse**

Matisse begins his career as a leader of the short-lived Fauvist movement (1905–1910). Fauvist portraits show a seemingly wild use of colour. Partly inspired by Japanese art, Matisse simplifies forms, flattens space and brings out patterns in both his printed and painted portraits.

***Young Woman in a White Blouse*, circa 1923.**
**Chaïm Soutine**

Portraits by Soutine show the influence of Van Gogh and Paul Cézanne in the way they focus on humble sitters and convey a strong sense of inner life through the application of the paint itself. Soutine exaggerates and stretches the features of the sitter that are of most interest to him.

***Self-portrait*, 1962.**
**Oskar Kokoschka**

Austrian artist Kokoschka is associated with a broad cultural movement called Expressionism, which develops in Germany just before and after WWI and spreads throughout Europe. Artists employ distorted forms and riotous colour in order to convey emotional and even spiritual states of being. As his peers embrace abstraction in the 1940s and 1950s, Kokoschka continues to make portraits, finding new ways to articulate the sitter's psyche and personality.

***Head and Shoulders*, 1982.**
**Lucian Freud**

Freud's portraits are often anonymous, but typically depict family members and friends. His models have to undergo intense scrutiny over long sittings. In the 1950s the tones and textures of flesh take on a new importance in his works. He records every line and wrinkle with unflinching honesty in thick impasto paint or using hatched lines in the case of his etched portraits, such as this image.

## 1900

**IMPRESSIONIST PORTRAITS 1870s–1910** A group of artists in Paris start to hold their own shows in 1874, having found their work rejected time and time again by the Salon (the official exhibition of the French Academy). Impressionist paintings focus on the sensations of light and colour. Artists work from life and build up the painted surface with loose and rapid brush strokes. Portraits reflect wider interests in capturing modern life. Popular settings include cafes, theatres and parks around Paris.

**NEW DIRECTIONS** In the early decades of the 20th century, a new generation challenges modes of representation that go back to the Renaissance. Cubism rejects one-point perspective in favour of multiple viewpoints, while Surrealism takes art into the realms of dreams and the subconscious. As more abstract styles of art develop in the middle of the century, fewer portraits are produced. In the 1960s, American Pop Art sees a return of the genre, albeit in a highly commercial form. English portrait painters revive realistic approaches, but render the psychological presence of the sitter with a new, raw physicality.

**1907** Birth of the modern plastics era comes with the invention of Bakelite.

**1911** First non-stop commercial flight from London to Paris.

**1914–1918** First World War.

**1917** Russian Revolution, ending in the overthrow of the Tsarist regime and establishment of the first Communist state.

**1926** John Logie Baird demonstrates the first TV.

**1929** Wall Street Crash, followed by the Great Depression.

**1939–1945** Second World War.

**1945** Allied forces drop atomic bombs on Hiroshima and Nagasaki

**1947–1991** Cold War; decades of tension between Capitalist and Communist world powers.
**1960s** New official policies to protect the environment.

**1961** U.S.S.R. sends the first human into space.

**1973** First handheld mobile phone.

**1989** Fall of the Berlin Wall.

**1990s–early 2000s** Rise of public internet.

**1998** First Apple iMac computer.


***Portrait of a Man,*** 1533, Germany (Bavaria or Austria),
Oil on panel, 67.8 x 49.2 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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**Portrait of a Lady,** *1536,* Master A.W. (active from 1536),
Oil on panel, 77.1 x 60.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Allegorical Portrait of Sir John Luttrell*** 1550, Hans Eworth (c.1520-1574),
Oil on panel, 109.3 cm x 83.8 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of the artist,*** Lorenzo Tinti (1626/1634-1672) after Elisabetta Sirani (1638-1665),
Engraving, 27.9 x 18.8 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Family of Jan Brueghel the Elder,*** around 1613-15, Peter Paul Rubens (1577-1640),
Oil on panel, 125.1 x 95.2 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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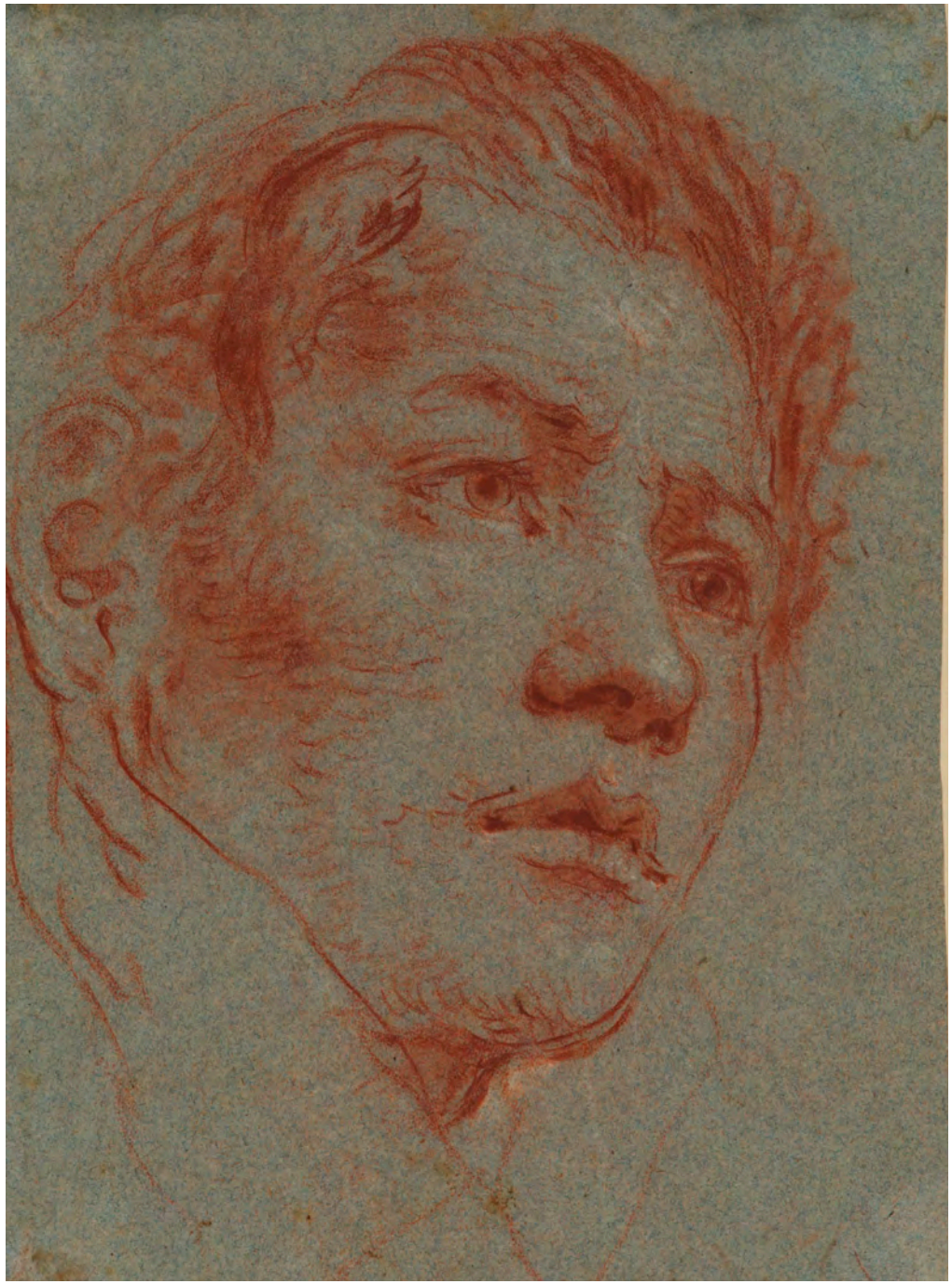

***Portrait of one of the artist's sons,*** 1751-53, Giovanni Battista Tiepolo (1696-1770),
Red and white chalk on blue paper, 23.6 x 16.1 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Self-portrait,*** Jonathan Richardson, the elder (1665-1745),
Chalk (black and white), 48.3 x 30.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of Mrs Gainsborough,*** around 1778, Thomas Gainsborough (1727-1788),
Oil on canvas, 76.6 x 63.8 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of Charles and Captain John Sealy,*** 1773, Tilly Kettle (1735-1786),
Oil on canvas, 233.2 x 142.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Bust portrait of a woman,*** 1816, Antonia Lafitte (active 1816),
Graphite, 27.4 x 20.6 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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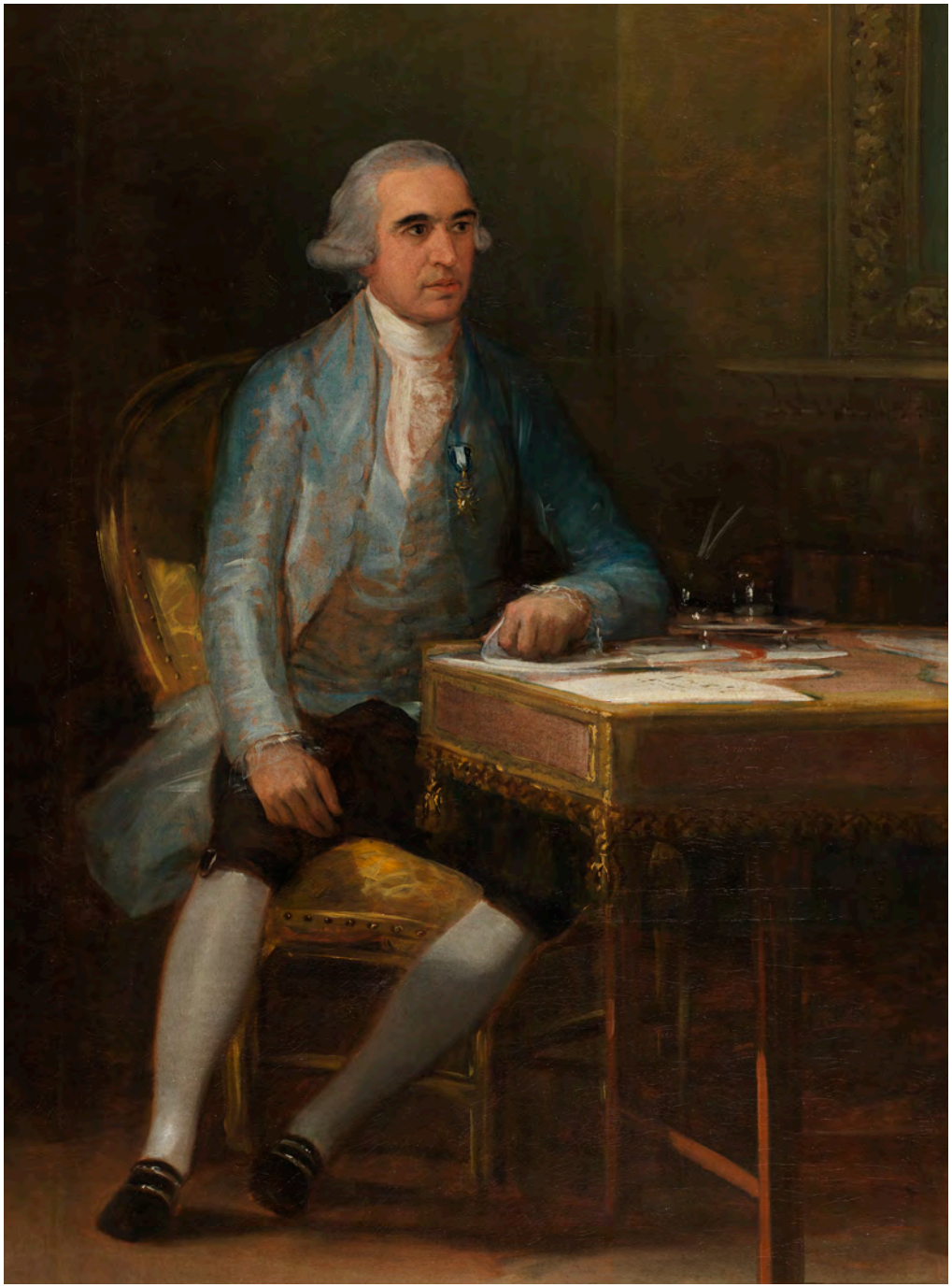

***Portrait of Don Francisco de Saavedra***, 1798, Francisco de Goya y Lucientes (1746-1828),
Oil on canvas, 200.2 x 119.6 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of Queen Charlotte***, 1812, William Beechey (1753-1839),
Oil on canvas, 239 x 147.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of a boy***, Maria Sharples (ca. 1753-1849),
Pastel, 23.7 x 18.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of a girl***, 1830-35, William Henry Hunt (1790-1864),
Graphite and chalk, 22.1 x 16.8 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Elizabeth Siddal seated at an easel, painting,*** Ca. 1854-55, Dante Gabriel Rossetti (1828-1882),
Graphite, 17.7 x 11.8 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Elinor Leyland***, Ca. 1873, James Abbott McNeill Whistler (1834-1903),
Black and white chalk, 28 x 18.4 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Berthe Morisot***, 1872, Édouard Manet (1832-1883),
Etching, 11.9 x 7.9 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of a Woman***, around 1872-75, Berthe Morisot (1841-1895),
Oil on canvas, 80 x 63.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***A Bar at the Folies-Bergère***, 1882, Édouard Manet (1832-1883),
Oil on canvas, 171.6 x 137.3 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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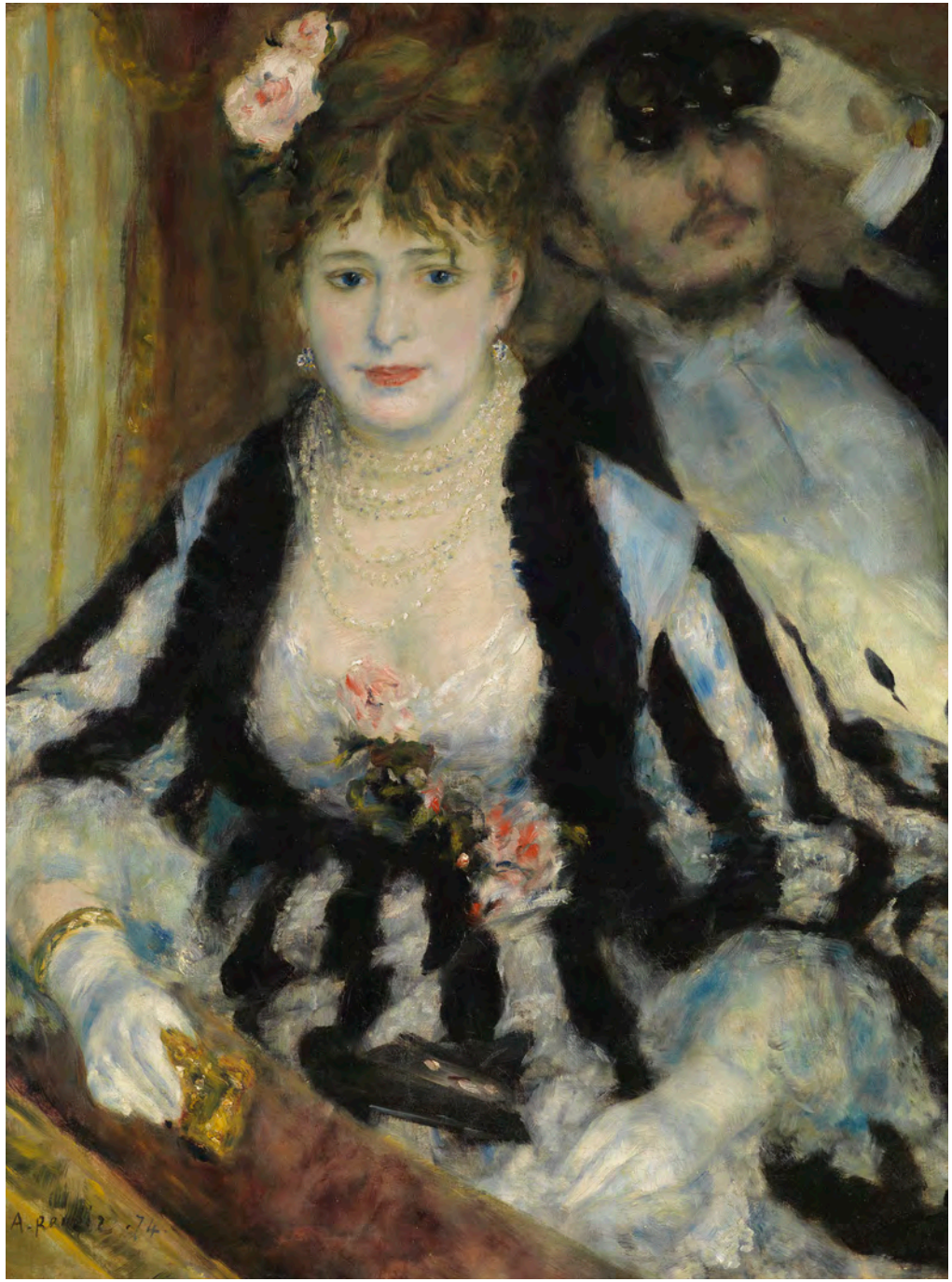

***La Loge (Theatre box)***, 1874, Pierre Auguste Renoir (1841-1919),
Oil on canvas, 80 x 63.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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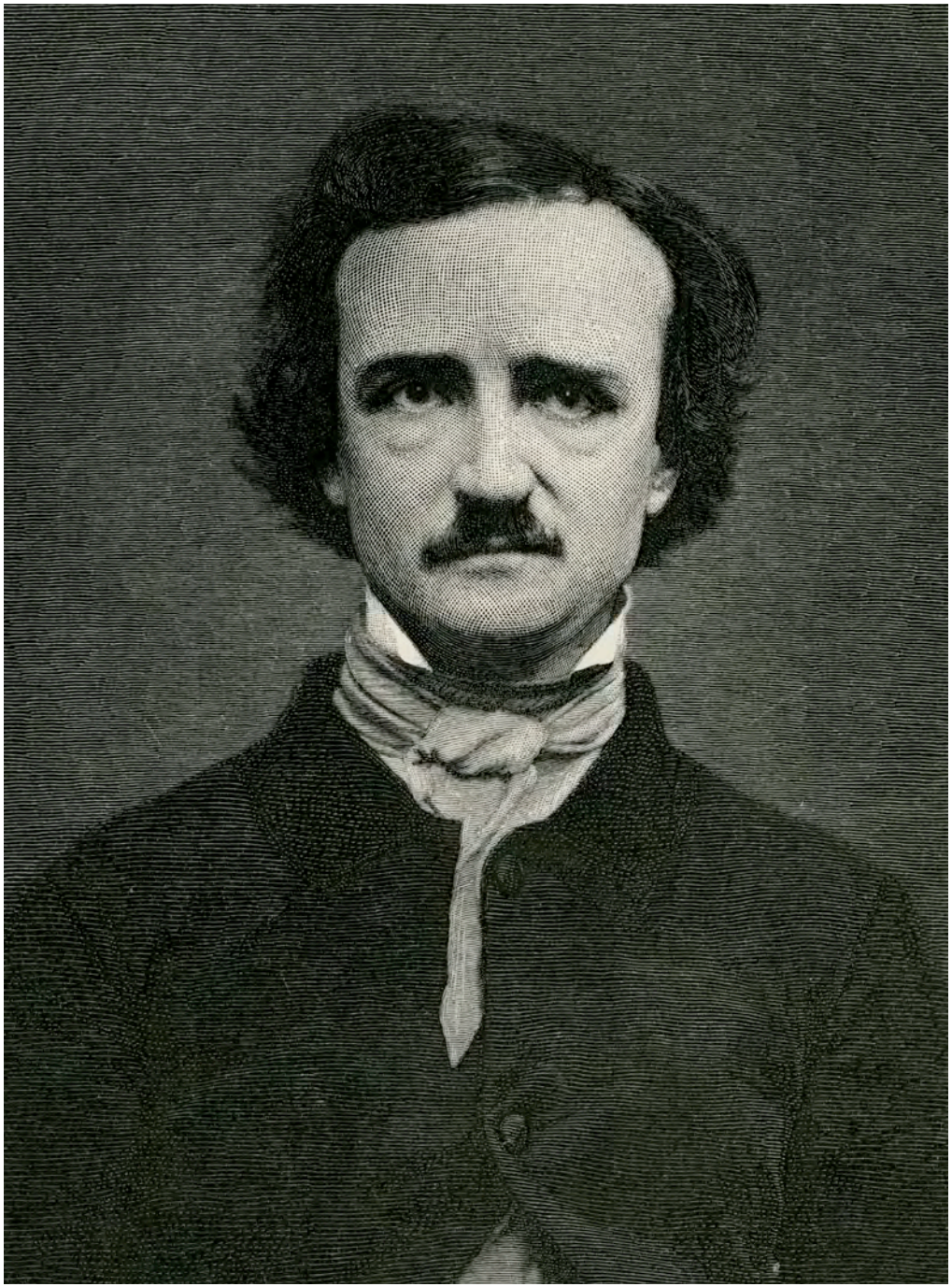

***Edgar Allan Poe***, 1880, Timothy Cole (1852-1931),
Wood engraving, 32.7 x 24 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Man with a Pipe***, around 1892-96, Paul Cézanne (1839-1906),
Oil on canvas, 73 x 60 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of Mette Gauguin***, 1877, Paul Gauguin (1848-1903), Marble 34 x 26.5 cm x 18.5 cm
Acquisition: Samuel Courtauld Gift, 1932, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Bust of Mademoiselle Marcelle Lender***, 1895, Henri de Toulouse-Lautrec (1864-1901),
Lithograph in eight colours, 32.9 x 24.4 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Self-Portrait with Bandaged Ear***, 1889, Vincent van Gogh (1853-1890),
Oil on canvas, 60.5 x 50 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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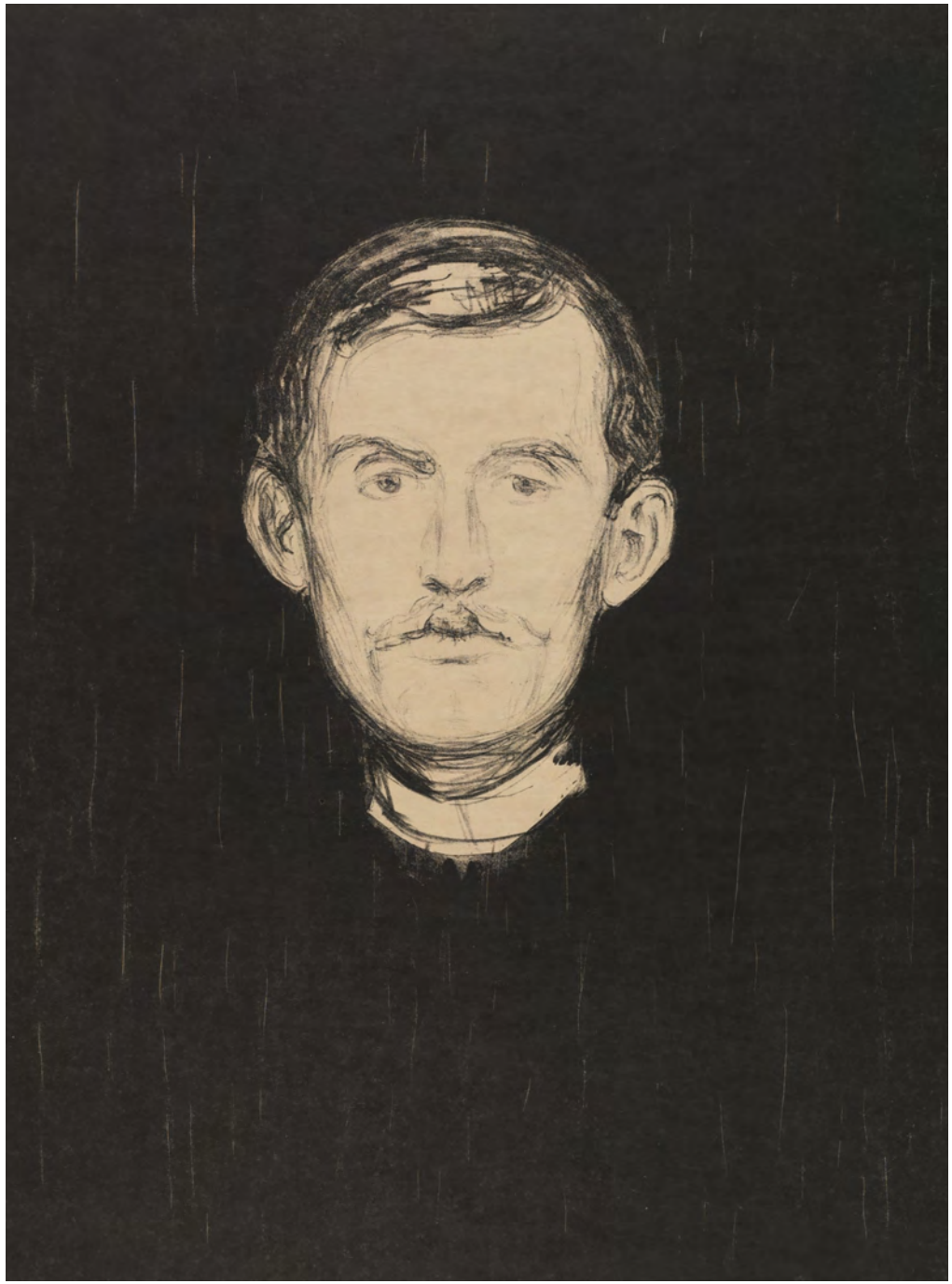

***Self-portrait***, 1895, Edvard Munch (1863-1944),
Lithograph, 47 x 33 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

THE COURTAULD Gallery


***Portrait of the actor T.P. Cooke***, 1826, Horace Vernet (1789-1863),
Graphite, 19.8 x 14.9 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Bust portrait of the Maharajah of Bhavnagar***, 1893, Walter Richard Sickert (1860-1942),
Pen and ink, wash and bodycolour with extensive scratching out, 24.6 x 19.2 cm,
© The Samuel Courtauld Trust, The Courtauld Gallery, London

THE COURTAULD Gallery

***Luba dancing mask***, 19th or early 20th century, Eastern Luba People, Central African Republic,
Wood carving, 44.5 x 35.5 x 50 cm, Acquisition: Roger Fry Bequest, 1935, The Courtauld Gallery, London,
© The Samuel Courtauld Trust, The Courtauld Gallery, London

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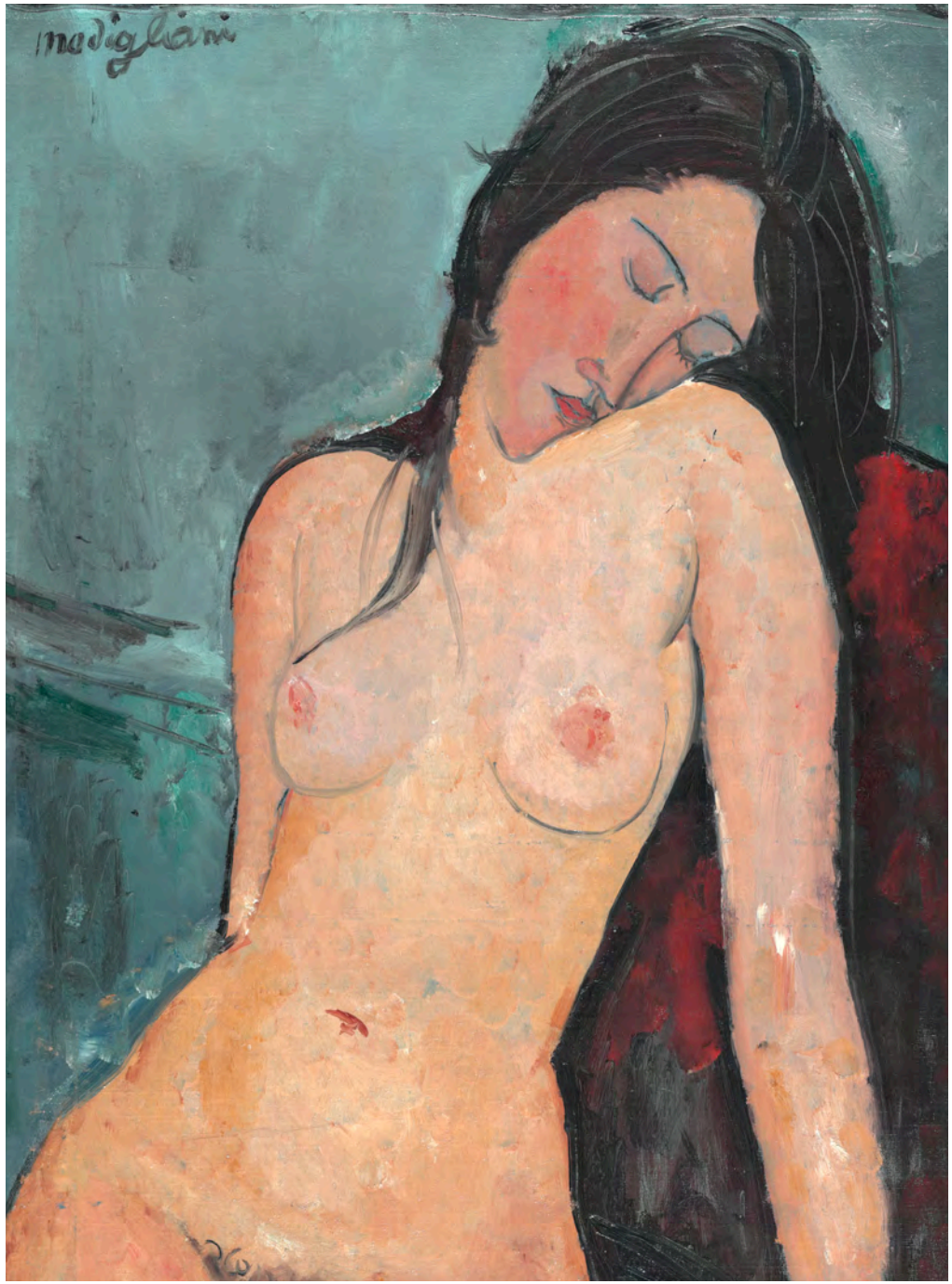


***Female Nude***, around 1916, Amedeo Modigliani (1884-1920),
Oil on canvas, 92.4 x 59.8 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Young Woman powdering herself***, 1880-90, Georges Seurat (1859-1891),
Oil on canvas, 95.5 x 79.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of Nina Hamnett***, 1917, Roger Fry (1866-1934),
Oil on canvas, 82 x 61 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait of a man (recto)***, Glyn Warren Philpot (1884-1937),
Graphite, 21.5 x 13.4 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Portrait head of a man wearing a beret***, Gustavo de Maeztu (1887-1947),
Black chalk with lifting for highlights on paper, 42.9 x 38 cm,
© The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Elsie March with a statuette of Diana,*** Artist: Elsie March (1884–1974).
Photograph Image courtesy Conway Library, Courtauld Institute of Art, London

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***Figure and vase of flowers, with palm tree in the background***, 1923, Henri Matisse (1869-1954), Lithograph, 43.7 x 28.3 cm © The Samuel Courtauld Trust, The Courtauld Gallery, London.
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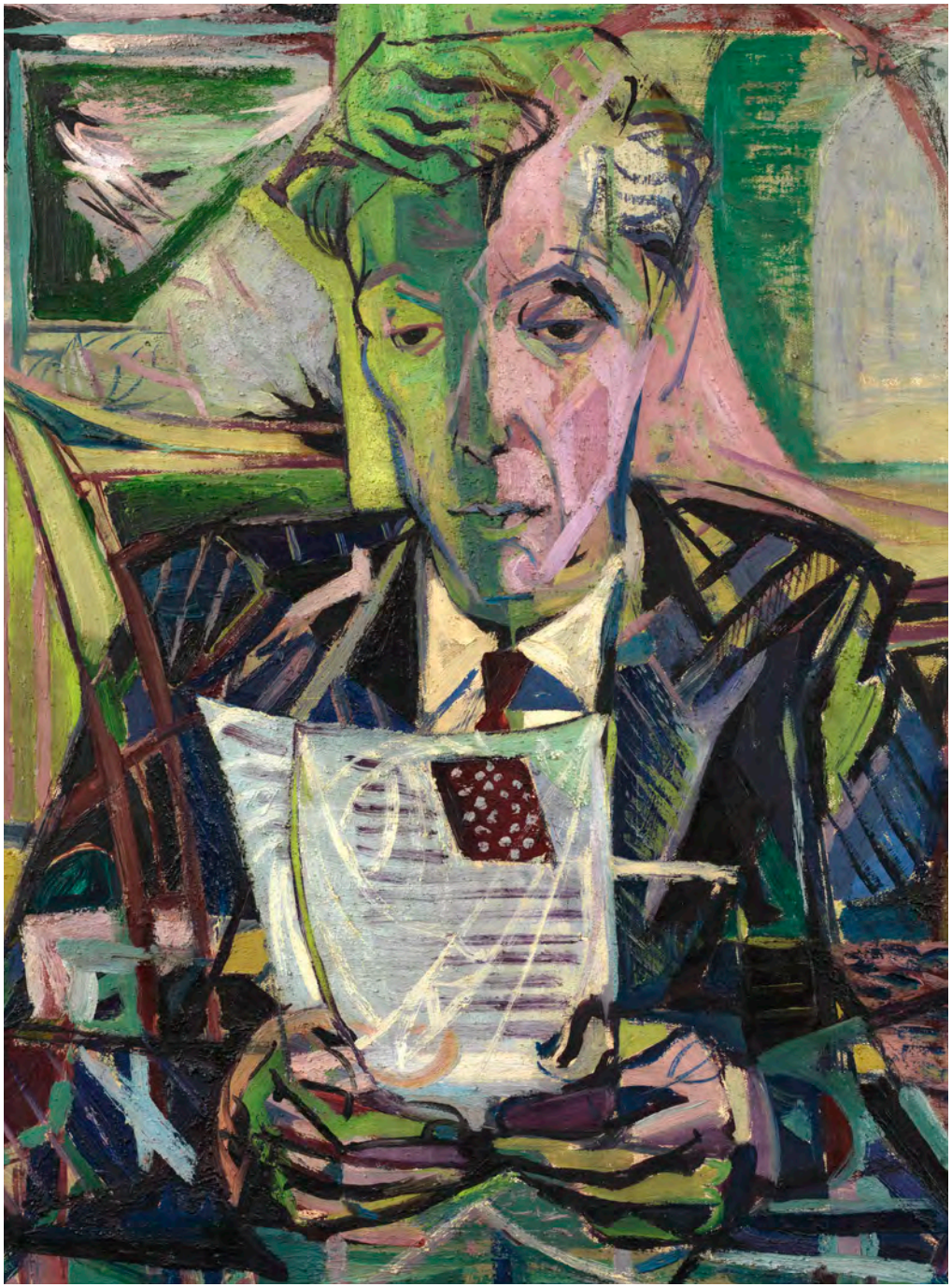

***Portrait of Professor Anthony Blunt reading***, 1947, Peter Foldes (1924-1977),
Oil on canvas, 61 x 50.8 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London

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***Self-portrait***, 1911, Wyndham Lewis (1882-1957),
Graphite and watercolour, 31.3 x 24.3 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London.
© The Wyndham Lewis Memorial Trust / Bridgeman Images.

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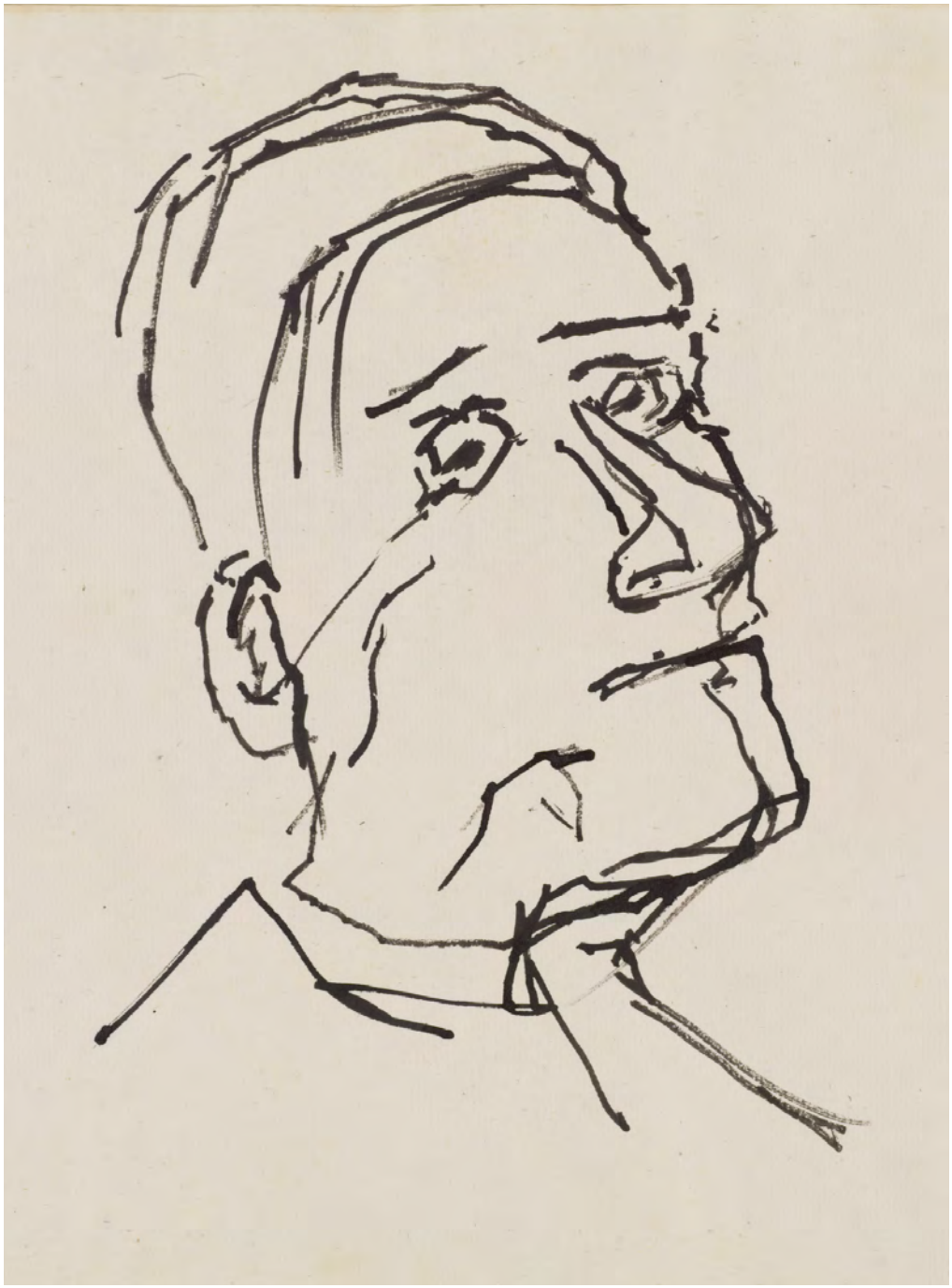

***Self-portrait***, 1962, Oskar Kokoschka (1886-1980),
Pen and ink, 28.3 x 24 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London
© Fondation Oskar Kokoschka/ DACS 2018

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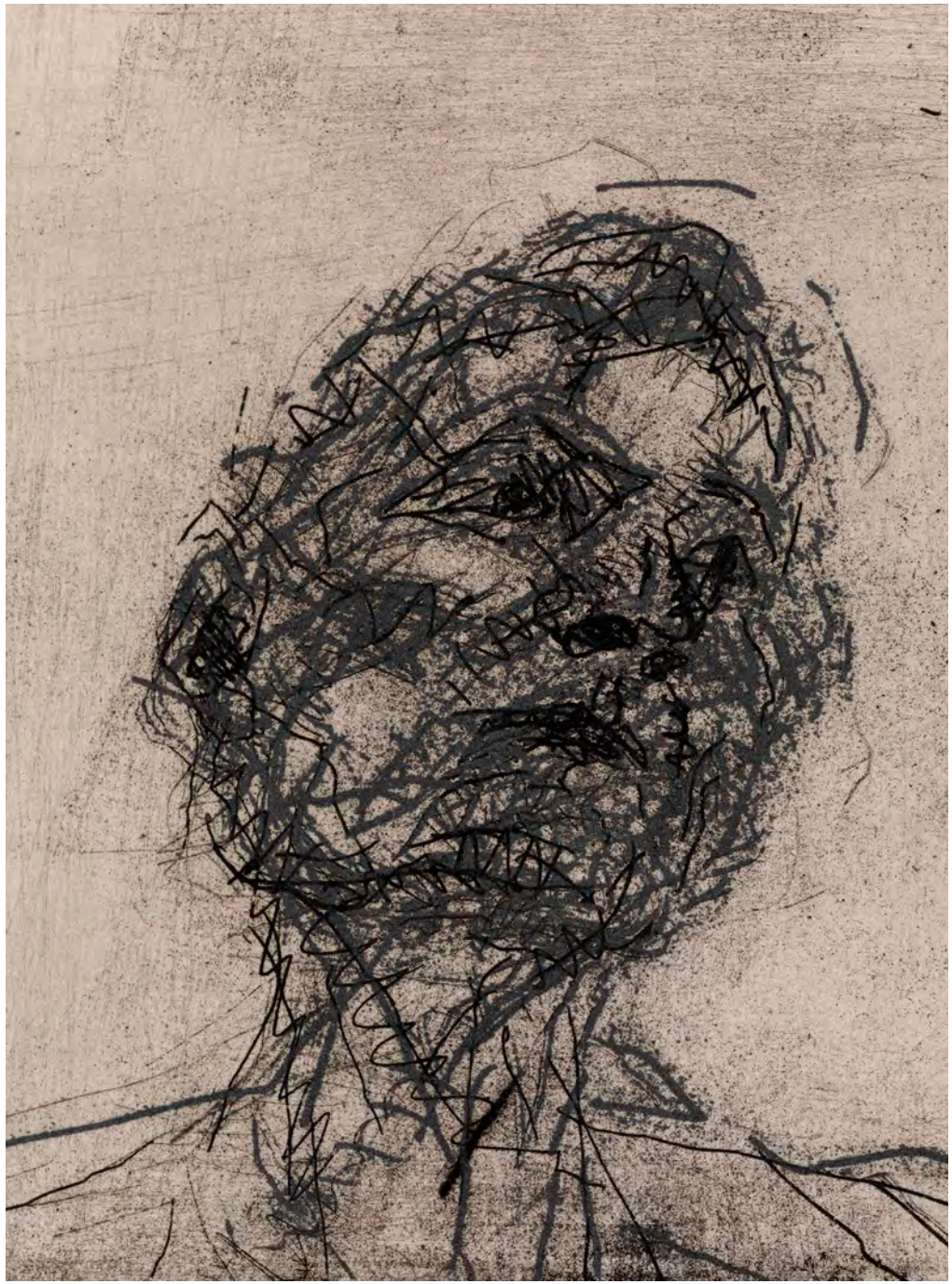

***Lucian Freud***, 1981, Frank Helmuth Auerbach (b.1931),
Etching, 37 x 33.5 cm, © The Samuel Courtauld Trust, The Courtauld Gallery, London.
© Frank Auerbach, courtesy Marlborough Fine Art

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