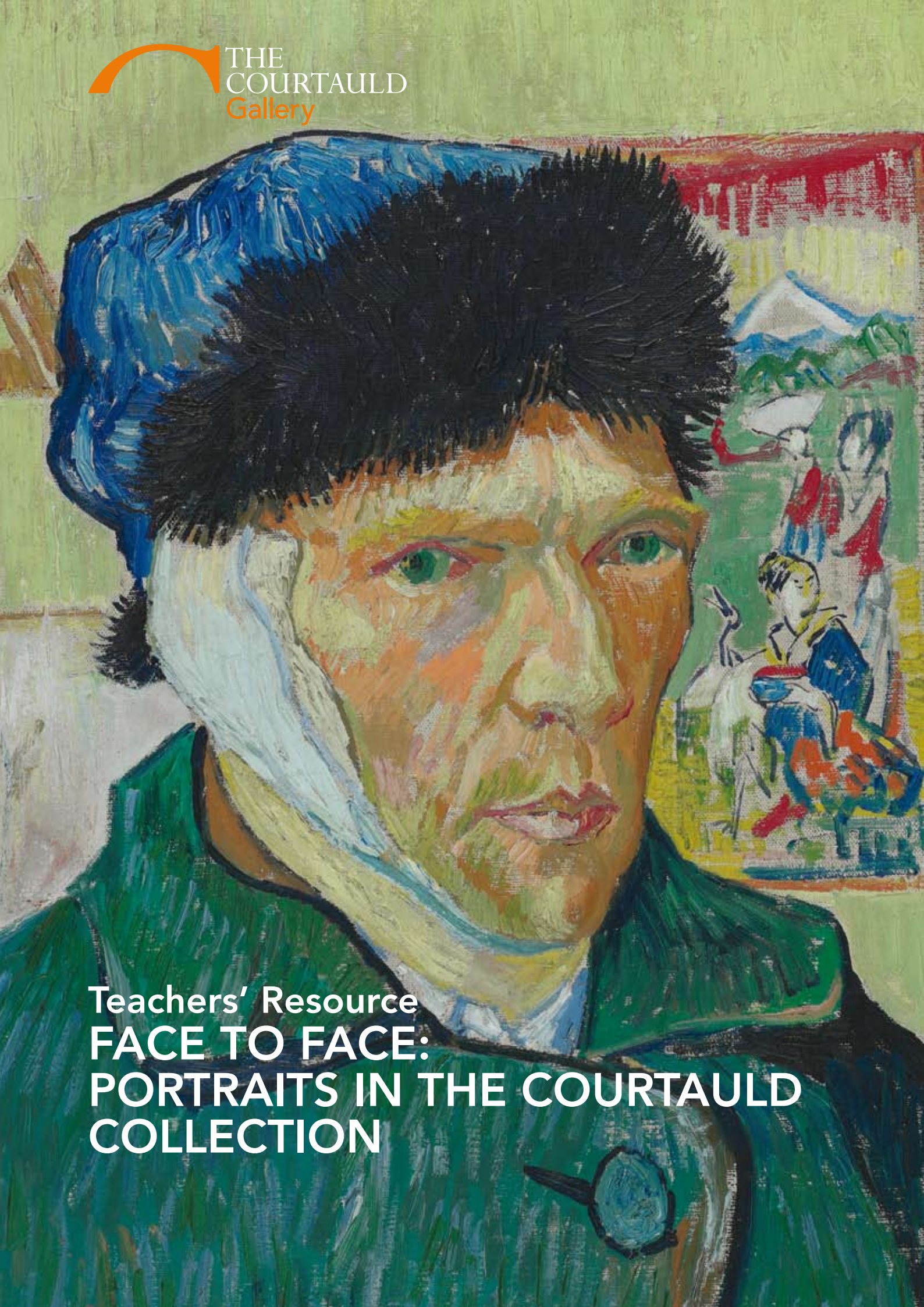
THE COURTAULD Gallery



Teachers' Resource

FACE TO FACE: PORTRAITS IN THE COURTAULD COLLECTION

INTRODUCTION

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, a specialist college of the University of London and is housed in Somerset House. Our teachers' resource is based on The Courtauld's art collection and the expertise of our students and scholars to contribute to the understanding, knowledge and enjoyment of art history. This resource is intended as a way to share research and understanding about art and art history. We hope that the articles and images will serve as a source of ideas and inspiration, which can enrich lesson content in whatever way you, as experienced educators see fit.

Henrietta Hine
HEAD OF PUBLIC PROGRAMMES

The following learning resource is for teachers to read and learn about the history of portraiture through The Courtauld Collection. Our aim was to look at different historical and social contexts to help develop a greater understanding of what portraiture is and how it has changed over time. The resource is divided into chapters covering a range of themes in chronological order. Throughout the text key terms have been highlighted in green and feature in a glossary at the end of the resource.

The overarching themes that feature throughout *Face To Face: Portraits In The Courtauld Collection* are included in a Power Point presentation that you can access within the enclosed CD. We have also included a few videos in the CD which we hope will help bring the subject matter alive for your students.

Stephanie Christodoulou
PROGRAMME MANAGER
GALLERY LEARNING

FACE TO FACE: PORTRAITS IN THE COURTAULD COLLECTION
Edited by Stephanie Christodoulou

To book a visit to the gallery or to discuss any of the education projects at The Courtauld Gallery please email:
education@courtauld.ac.uk
or telephone: 0207 848 1058

Typeset by JWD

CONTENTS

COVER IMAGE: *Self-Portrait with Bandaged Ear*, 1889
Artist: Vincent van Gogh, Medium: oil on canvas, 60.5 x 50 cm
The Courtauld Gallery, London

THE COURTAULD Gallery

0: GALLERY LEARNING TALKS AND WORKSHOPS

FOR SCHOOLS AND COLLEGES AT THE COURTAULD GALLERY

GALLERY TOURS - ONE HOUR

Interactive and exploratory gallery talks introduce students to key works from the collection. Gallery talk themes include: Art and the City, Approaches to Colour, Biblical & Mythological Narratives, Fashion and Costume in painting, Impressionism & Post-Impressionism, Materials & Process, Landscape, Portraiture & Identity, The Courtauld Collection Gallery Highlights and The Human Form. Our talks can be individually tailored to fit with your current study theme and curriculum.

DRAW & TOUR WORKSHOP TWO HOURS

Led by an experienced artist-educator pupils will investigate different ways of looking, recording, and questioning works in the collection as well as being introduced to a variety of drawing techniques in response to what they have seen. Draw and tour themes include: Approaches to Colour, Impressionism & Post-Impressionism, Landscape, Portraiture and The Body in Art. Materials are provided, but we encourage pupils to bring their own sketchbooks.

ART, SCIENCE & CONSERVATION WORKSHOP - TWO HOURS

This fascinating workshop combines the subjects of Art and Science to give students a greater understanding of the materials and process used in art across the centuries and how conservation works. Students will learn how artists from the past used and created pigments and how recent scientific developments such as infra-red and x-ray can help us better understand paintings.

ART HISTORY TASTER TOUR ONE - TWO HOURS

Our unique Art History taster workshop introduces students to a selection of works within The Courtauld Gallery. Students will develop visual literacy, research, discussion and presentation skills which they will be able to apply to other subjects including Art and Design, English Language and Literature and History.

REGARDE!
FRENCH TOURS - TWO HOURS

Led by French speaking educators this tour helps to develop students' French speaking, listening and writing skills through The Courtauld Gallery's extraordinary collection of French Impressionist and Post-Impressionist works. Sessions are tailored to your students' individual level and requirements.

OUTREACH PROJECTS

We offer a range of bespoke outreach projects to non-selective London secondary state schools with a high proportion of free school meals. These projects take place over several sessions in the gallery and back at school enabling a longer term engagement with the gallery and a deeper learning experience.

YOUNG PEOPLE'S PROGRAMME

The Courtauld's Young People's Programme is committed to widening participation at The Courtauld Institute of Art and to Higher Education in general. We offer a range of activities and events throughout the year designed to encourage young people from non-selective state schools and FE colleges, to visit The Courtauld Gallery and engage with art history and art practice.

BOOKING INFORMATION

Advance booking is essential. Please give us at least one months' notice to book these gallery tours or workshops. To book a tour, workshop or self-guided group visit please visit our website at

www.courtauld.ac.uk/learn/schools-colleges-universities/visiting-information

and complete an online booking form.

Email: education@courtauld.ac.uk
Telephone: 020 7848 1058

1: PORTRAITURE IN THE COURTAULD GALLERY

Stephanie Christodoulou in conversation with Dr Karen Serres
Curator of Paintings

Looking at the works we have selected in this teachers' pack can you tell me which is your favourite portrait and why?

I have had a special affinity for Thomas Gainsborough (1727-1788)'s portrait of his wife ever since I was a student here (image 2). There is so much going on in her expression, which appears all at once benevolent and resigned. Her features are so carefully rendered; you can feel the texture of her skin, down to the slightly sagging oval of her face (Mrs Gainsborough was fifty when she sat for this portrait). In contrast, her attire and the background are painted much more freely. Nevertheless, the rapid brushstrokes still manage to evoke the weightlessness of her satin robe and the intricate lace adorning it. It is rare for female sitters at that period to face the viewer straight on and she seems to be engaging with us so directly, it always stops me in my tracks in the gallery.

IMAGE 1: *Portrait of a Man in an Armchair, 1616–18*
Artist: Anthony van Dyck, Medium: oil on panel, 120.9 x 80.8cm,
The Courtauld Gallery, London

Do you think that portraiture was regarded as a lesser art form compared to other genres in the history of art?

The traditional hierarchy of the arts, as taught in fine art academies, always privileged history painting (that is to say scenes from ancient history, mythology and the Bible). However, portraiture was a close second as the human figure was considered worthy of representation. The very invention of art is linked to portraiture. The ancient Roman author Pliny the Elder (25-79 CE) traced the birth of art to a young maiden in the Greek city of Corinth who, in order to capture the likeness of her lover departing on a long journey, traced the profile of his shadow on the wall. Portraiture is thus key because it allows a person to exist despite their physical absence. On a more practical level, portraiture will always be in demand. For centuries, painting portraits was the best way to make a living as an artist. Anthony van Dyck (1599-1641) tried for years to be taken seriously as a religious and history painter but his patrons only commissioned portraits from him; he made them look too good! (image 1)

IMAGE 2: *Portrait of Mrs Gainsborough*, Circa 1778
Artist: Thomas Gainsborough, Medium: oil on canvas, 76.6 x 63.8 cm

IMAGE 3: *Portrait of Don Francisco de Saavedra,* 1798
Artist: Francisco de Goya y Lucientes Medium: oil on canvas 200.2 x 119.6 cm
The Courtauld Gallery, London

Self-portraiture appears to be the defining genre of our age with artists like Tracy Emin (b.1963) and Gilbert & George (b.1943/1942) specialising in self-portraiture, why do you think this is?

It would be easy to think so when contemporary artists flaunt their likeness and persona so prominently in their work. However, self-portraiture has been pursued by artists since the early Renaissance. Not only did it allow the artist to have a patient and ever willing model, but it was also a way to fashion his/her identity, to present themselves and their art to the world. Thus, the kind of serial self-portraiture and fashioning of identity that is the hallmark of some contemporary artists can in fact be traced back to painters like Albrecht Dürer (1471-1528) and Rembrandt van Rijn (1606-1669). Dürer famously represented himself as Christ (Museo del Prado, Madrid) and Rembrandt painted more than fifty self-portraits over the course of his career, in many guises. He was an important example for his later compatriot, Vincent van Gogh (1853-1890) who painted two dozen self-portraits in the short span of three years. *Self-Portrait with a Bandaged Ear* in The Courtauld Gallery is undoubtedly the most moving, painted soon after leaving the hospital following the self-mutilation of his left ear, in January 1889 (see cover image).

We know that portraiture played an important role in the fashioning of personal and professional identities. What strikes you as most interesting about this notion?

Portraits were most often commissioned at a key moment in the sitter's life: a promotion or a wedding for example. Painters thus not only strive to record the features of their sitters but also to offer insights into their status and their character. The way sitters are depicted, their dress and surroundings all convey something specific about their character. Francisco de Goya y Lucientes (1746-1828) *Portrait of Francisco de Saavedra* is a case in point: even though it is a full-length portrait of a high-ranking minister in the Spanish government, Goya has placed him in the corner of a room, at a folding desk strewn with official papers (image 3). Barely resting in his chair, Saavedra seems ready to get up at any moment, to take care of government affairs. Saavedra thus comes across as a modest and practical man, one who is somehow free from political corruption and indolence.

Another fascinating category of portrait is the allegorical portrait, such as Hans Eworth's (c.1520-1574) *Portrait of John Luttrell*, another of my favourite works in The Courtauld Gallery (image 4 overleaf). I always wonder what Luttrell's guests would have made of seeing a portrait of their host, an English military commander and diplomat half-naked in a stormy sea. The portrait seeks to commemorate Luttrell's service in England's long war against France and Scotland, and the eventual signing of a peace treaty, represented by the figure in the top left holding an olive branch.

IMAGE 4: *Allegorical Portrait of Sir John Luttrell*, 1550, Artist: Hans Eworth, Medium: oil on panel, 109.3 x 83.8 cm, The Courtauld Gallery, London

IMAGE 5: *La Loge (Theatre box), 1874,* Artist: Pierre-Auguste Renoir, Medium: oil on canvas, 80 x 63.5 cm, The Courtauld Gallery, London

Do you think that portraits can reveal personality and emotion and how has this changed over time?

The best portrait painters are able to reveal the inner life of their sitters, although we must remember that portraits are very staged and staid affairs, highly choreographed and far from spontaneous. Thus few aspects are revealed that were not intended by the painter or the sitter.

It is rare in real life that we are able to scrutinise another human being in the way we scrutinise portraits, which is undoubtedly part of their appeal. It also means that we often project a series of judgements and emotions onto the sitters. Especially interesting is when an anonymous sitter is represented, when the identity and status of the sitter matters less than their humanity. This is the case with Paul Cézanne's *Man with a Pipe* (1892-96), the elegant woman in the striped dress in Pierre-Auguste Renoir's *La Loge* (1874) (image 5) and the barmaid who stares out of Edouard Manet's *A Bar at the Folies-Bergère* (1882). This seems to be a nineteenth century development, when painters decided to represent modern life and thus did not paint portraits on commission (indeed, the sitters are never named) but rather sought out sitters whose features interested them, who had an appealing psychological depth.

2: THE DEMOCRATISATION OF THE PORTRAIT C. 1600-1850

Dr Rachel Sloan
Assistant Curator of Works on Paper, The Courtauld Institute of Art

Mention the words 'portraits' and 'old masters' together and you are likely to conjure up images of kings, courtiers and other members of the elite. Part of the reason for this is economical: for centuries, the only members of society who could afford to commission an artist to paint or draw their portraits were those at the top. The potential of a portrait to create a memorable public image that conveyed its sitter's status and power, such as the commanding equestrian portrait of the Regent of France, Philippe d'Orléans, by Charles Parrocel (1711-31) (image 6), was recognised early on,

IMAGE 6: *Philippe, Regent, Duke of Orleans, on horseback,* 1711–31
Artist: Charles Parrocel, Medium: pen and Indian ink, watercolour, bodycolour on blue paper 38.3 x 51.4 cm, The Courtauld Gallery, London

and for centuries, portraiture remained the domain of the wealthy and powerful. One of the oldest portraits in The Courtauld's Prints and Drawings collection, a dignified portrayal of the Breton noblewoman Madame de Carnavalet by the seventeenth-century French portraitist Nicolas Quesnel, typifies the elite, courtly nature of much earlier portraiture (image 7).

Of course, artists have from the beginning made portraits of family members and friends, which tended to be intimate and informal and were not necessarily intended for public display or sale. There are few more spectacular than Peter Paul Rubens' near life-size portrait of his second wife, Helena Fourment (image 8). Another powerful early instance of portraiture outside a courtly setting is found in the work of an anonymous artist who worked in France around the beginning of the seventeenth century known only under the pseudonym 'Lagneau' (image 9). His sitters were drawn from all levels of society and rendered with meticulous attention to detail in red and black chalk. His best works show psychological insight, evident in the powerfully realised portrait of an older man of apparently humble background. However, for many years such portraits were exceptions, rather than the rule.

IMAGE 7 (detail): *Portrait of Madame de Carnavalet (?)*
Artist: Nicolas Quesnel, Medium: chalk (black and coloured) on paper, 32.5 x 22.3 cm
The Courtauld Gallery, London

IMAGE 8: *Helena Fourment,* Circa 1630–31
Artist: Peter Paul Rubens, Medium: black, red and white chalk on laid paper, 61 x 55 cm
The Courtauld Gallery, London

IMAGE 9: *Head of a man* (recto), Circa 1600
Artist: Lagneau, Medium: chalk (black and red) on paper, 41.2 x 26.3 cm
The Courtauld Gallery, London

With the rise of the middle classes in the eighteenth and especially the nineteenth centuries, portraiture ceased to be the near-exclusive province of the elite. Ever-increasing numbers of people found themselves with the financial means to commission portraits, and they did. If life-size, full-length paintings remained prohibitively expensive for all but the wealthiest, then smaller paintings, drawings and miniatures began to come within the reach of a wider swathe of society. John Downman (1750-1824)'s delicate watercolour *Portrait of Miss Charlotte Monro*, the sister of amateur artist and collector Dr Thomas Monro, is typical of a kind of portraiture that flourished in eighteenth-century England (image 10). Less expensive than an oil painting and requiring less time to produce, they allowed Downman to quickly satisfy a steady stream of clients and keep up with growing demand.

One of the most striking examples in The Courtauld collection of how democratic portraiture had become by the first half of the nineteenth century is Horace Vernet (1798-1863)'s 1826 *Portrait of the actor Thomas Potter Cooke* (image 11). Cooke was a very popular performer on the London stage in the 1820s and 1830s, best known for playing the original role of Frankenstein's monster. Vernet's crisply-drawn portrait was destined to be made into a lithograph, impressions of which would have been available to Cooke's many fans for a modest price. Portraiture had come a long way from its origins in the great courts of Europe several centuries earlier, in a way that earlier artists would never have predicted.

IMAGE 10: *Portrait of Miss Charlotte Monro,* 1783
Artist: John Downman, Medium: chalk, bodycolour on paper, 22.3 x 19 cm
The Courtauld Gallery, London

IMAGE 11: *Portrait of the actor T. P. Cooke, 1826*
Artist: Horace Vernet, Medium: graphite on paper, 19.8 x 14.9 cm
The Courtauld Gallery, London

These drawings can be seen by appointment in the Prints and Drawings Study Room at The Courtauld Institute of Art. To make an appointment please contact Dr Rachel Sloan: rachel.sloan@courtauld.ac.uk or call 020 7848 1640 / 2581.

IMAGE 12 *Family of Jan Brueghel the Elder*, 1613–15, Artist: Peter Paul Rubens, Medium: oil on panel, 125.1 x 95.2 cm , The Courtauld Gallery, London

3: THE FAMILY PORTRAIT OF JAN BRUEGHEL THE ELDER

Tempe Nell

The Family of Jan Brueghel the Elder (1613-15) (image 12) is perhaps the most famous family portrait from the seventeenth century. Jan Brueghel (1568-1625), the son of Pieter Bruegel the Elder (1525-1569), was in his mid-forties when this painting was completed. This portrait shows him with his wife, Catharina van Marienberg, and their two eldest children, Pieter and Elisabeth. It was painted by Peter Paul Rubens (1577-1640), a Flemish Baroque painter well-known for his altarpieces, portraits, landscapes, and history paintings of mythological and allegorical subjects. Having studied Renaissance art Rubens used his extensive knowledge to develop his own unique style creating paintings that were rich, dramatic and realistic.

RELATIONSHIP BETWEEN ARTIST AND THE SITTER

In the early seventeenth century Brueghel and Rubens were the leading artists in Antwerp in the Netherlands. Together the artists collaborated to paint beautifully rich compositions; Rubens' figurative paintings capture emotion and physicality whilst Brueghel specialised in the intricate landscapes, flowers, animals and still-life elements (image 13). These highly practical collaborations, between two talented painters in their own right, were much sought after by collectors throughout Europe. The artists' professional relationship also extended to their personal lives since they were remarkable friends and Rubens was godfather to two of Brueghel's eldest children. The affection and intimacy in the family portrait reflects the closeness of their friendship.

IMAGE 13: *Madonna in a Garland of Flowers*, Circa 1616–1618
Artists: Peter Paul Rubens (with Jan Brueghel the Elder). Medium: oil on panel, 185 x 209.8 cm
Inv. No. 331 Munich, Bayerische Staatsgemäldesammlungen - Alte Pinakothek,
Photocredit: bpk | Bayerische Staatsgemäldesammlungen

SYMBOLISM

The Family of Jan Brueghel the Elder (1613-15) is far removed from more informal representations of artists at work in the studio surrounded by brushes. Instead, it is suggestive of a new tendency to treat artists as intellectuals rather than 'simple' craftsmen. Everything we see in this painting represents choices made by the artist or family. Brueghel and Catharina are dressed as respectable burghers; Brueghel chooses not to identify himself as an artist and the children wear expensive clothes reflecting their father's success. The expensive jewellery worn by Catharina includes a carved gemstone bracelet, one of a pair, which reinforces the importance of both marriage and the family unit. The positioning of Pieter's hand draws attention to this symbol reinforcing the strength of his parents' marital bond. Elisabeth wears a coral necklace with a gold cross pendant; the coral to protect her from evil and the cross as a reminder of her family's Catholic faith. These symbols that adorn the painting clearly demonstrate that this family is both respectable and wealthy.

UNUSUAL COMPOSITION

In this family portrait we see an intimate life-size group, set against a warm dark background. The intertwined hands at the centre of the painting draw the family together and reveal their intimacy. The gentle smile and tilted head of Brueghel lend the composition an air of informality and his stretched arm reveals his fatherly protective bond. In seventeenth-century family portraits, the father as head of the family was usually positioned centrally to demonstrate his authority, however in *The Family of Jan Brueghel the Elder* Catharina is central. It was unusual for a woman to occupy the centre of a family portrait at this time and to be positioned so close to her husband. Brueghel was accustomed to strong female family figures, having been trained by his grandmother Mayken Verhulst, a successful female artist, something highly unusual at the time. However, as a result of technical examination, it is believed that this breaking of convention alludes to the fact that Brueghel was actually a later addition to the painting. Whilst we cannot be certain of this assumption adopting this view enables viewers to understand that this painting was intended to be about Brueghel's family and not solely Brueghel.

The Brueghel family may not have sat together to pose in the manner of the finished portrait. Although no preparatory drawings or sketches have come to light, it is probable that Rubens followed the same working procedure he employed for portraits of his own family. Rubens often made swift, individual drawings of the head of each member of the Brueghel family in red or black chalk on paper. These may have been particularly swift, given that he was a close family friend who would have known their features well. Back in his studio, Rubens may then have made a small oil sketch of the composition of the family group, and perhaps also used his drawings to make small oil sketches of each head. These drawings and sketches would then be used as reference when executing the portrait.

4: THE SELF-FASHIONING PORTRAIT

Francesca Herrick

No period in British history is more closely associated with the development of portraiture than the Georgian era. The growth in popularity of the genre, from the time of George I's coronation in 1714 to George IV's death in 1830, went hand in hand with Britain's transformation into a major global and industrial power. As the eighteenth century progressed, the landed classes secured their wealth through shrewd investments in agriculture and mineral resources, while new fortunes were made by members of the growing middle class in the rapidly expanding areas of technology and trade. Portraiture assumed a new importance as the nation's richest families sought to affirm and commemorate their membership of what remained a relatively small and exclusive sector of society, despite a population boom during the period.

Eighteenth-century artists were quick to realise the lucrative potential of the portrait and turned to this particular genre with unprecedented energy and imagination. However, long-term success depended on reconciling aesthetic concerns with the demands of their patrons and societal conventions. Wealthy sitters were accustomed to a high degree of self-fashioning and control when it came to appearing in public. In art, as in life, they had to be seen with clothes, manners and bearings that conformed to contemporary notions of class and gender. Portraits also necessitated a certain amount of self-fashioning on the artist's part since an understanding of these issues could only be gained through their own acceptance in the higher ranks of society. This article will use The Courtauld Collection to explore the artistic and professional challenges posed by the 'Self-fashioning' or 'Status' portrait.

SETTING THE SCENE

When first encountering the eighteenth-century section of The Collection, visitors are often struck by the large sizes of some of the works. The full-length portrait, which allowed sitters to be seen in their homes and estates, required considerable invention on the artist's part since production mainly occurred in the studio. The backgrounds may at first glance seem incidental, but artists saw them as an important means to give a portrait greater cultural resonance than a straightforward likeness of a person. Sir Thomas Gainsborough (1727-1788)'s *Portrait of Charles Tudway, MP* painted in 1765 is a case in point (image 14). The West Country MP leans on a carved stone urn, which Gainsborough knew would link him with the classical tastes and education of his peers. Meanwhile, the view of the rugged countryside beyond played on contemporary associations between a simple rural life and moral virtue. This connection was notably exploited by George III who let his agricultural interests be widely known.

IMAGE 14: *Portrait of Charles Tudway, MP*, 1765
Artist: Thomas Gainsborough, Medium: oil on canvas, 227.4 x 156.7 cm
The Courtauld Gallery, London

FLEETING FASHIONS

Clothes and accessories in portraits could be problematic for artists. In order to raise the intellectual standing of their profession, portraitists strove to remove the genre's potential associations with copying and the commonplace, but this was not always possible. Sir William Beechey (1753-1839)'s 1812 *Portrait of Queen Charlotte*, painted in 1812 based on an earlier composition of 1796, is an example of a work that was criticised for "disfigurement by the frightful costume of the time" (image 15). The Queen's white dress and black veil seem strangely static and slightly at odds with the naturalistically rendered view of the Frogmore estate in Windsor behind. Beechey was known to have disliked painting the little dogs that were fashionable at court, but he relied on them here to soften and enliven the Queen's appearance. His most pressing concerns were to achieve a suitable sense of dignity and modesty for a woman of her high rank, and one who was notoriously difficult to please.

IMAGE 15: *Portrait of Portrait of Queen Charlotte*, 1812, Artist: William Beechey, Medium: oil on canvas, 239 x 177.7 cm, The Courtauld Gallery, London

POSE AND PERFORMANCE

In 1715 the painter Jonathan Richardson the Elder (1667-1745) recommended: "A portrait-painter must understand mankind, and enter into their characters, and express their minds as well as their faces." He went on to explain that in order to do this the artist must think and behave as a person of breeding. Interestingly though, artists did not necessarily attempt to discover the sitter's personality. Character was something that might be aspired to, rather than necessarily possessed by the patron, and could be added through expression and pose. In Tilly Kettle (1735-1786)'s *Portrait of Charles and Captain John Sealy*, painted in 1773, the two brothers adopt relaxed stances associated with the easy elegance of the English country gentry (image 16). The leaning posture of John Sealy on the right hand side is strikingly similar to that of Charles Tudway. However, the brothers were actually making their fortunes in India, something only subtly hinted at by the palm trees on the lower left hand side.

MAKING A MARK

One means for an artist to place his or her intellectual stamp on a portrait was to draw on historical or mythological references. This approach is most associated with Sir Joshua Reynolds (1723-1792), first President of the Royal Academy of Arts, and less so with his principal rival Gainsborough. However, for the portrait of his wife *Portrait of Mrs Gainsborough* painted around 1778, Gainsborough drew on the pose of a Roman sculpture of Juno, the most famous wife in classical mythology, to help bring a sense of a decorum to a work that would have otherwise seemed overly intimate (image 1, chapter 1). The close-up composition and Mrs Gainsborough's direct stare speaks of the couple's familiarity after three decades of marriage, but the portrait was also an opportunity for experimentation. Gainsborough's expressive brush marks, used to great effect here, were becoming a means to distinguish himself in an increasingly competitive market. A master of self-promotion, he wrote: "There must be a variety of Lively touches and surprising Effects to make the Heart dance … in Portrait Painting there must be a Lustre and finishing to bring it up to individual Life."

All of the portraits discussed here entailed a joint self-fashioning between artist and sitter. Both parties were open to public scrutiny in the final results that might be viewed at large social gatherings, or increasingly via exhibitions and prints. The choices of representation, which often seem very grand and imposing today, were expected to communicate shared cultural values and reinforce social ties and status. The achievement of a good likeness was largely taken for granted and critical attention was usually focused on the appropriateness of costume, gesture and setting. Far from holding portraitists of the period back these societal conventions and pressures, combined with market forces, drove the most talented and ambitious artists to constantly find new formal and technical approaches to enrich their genre.

IMAGE 16: *Portrait of Charles and Captain John Sealy,* 1773
Artist: Tilly Kettle , Medium: oil on canvas, 233.2 x 142.5 cm
The Courtauld Gallery, London

5: A VISUAL AUTOBIOGRAPHY

Dr Rachel Sloan,
Assistant Curator of Works on Paper, The Courtauld Institute of Art

"A portrait is a sort of general history of the life of the person it represents… Of what is most material concerning them, or their general character at least"

Jonathan Richardson the Elder, 1719

IMAGE 17: *Portrait of Jonathan Richardson the Younger,* 1732
Artist: Jonathan Richardson the Elder, Medium: graphite, 15.1 x 12.7 cm
The Courtauld Gallery, London

One of the most extraordinary groups of self-portraits ever made was produced in eighteenth-century London by Jonathan Richardson the Elder (1665–1745). Known during his lifetime as a portrait painter, art theorist and collector of drawings, Richardson embarked on a remarkable project shortly before his retirement from professional life in 1728, at the age of 61. He began to make self-portrait drawings on an almost daily basis, around fifty-five of which are known today. They were not intended for public exhibition and were likely only ever seen by a small circle of friends and family during Richardson's lifetime.

In these drawings, Richardson didn't use self-portraiture as a means of self-presentation, but rather as a tool for self-examination. This self-examination was physical in part – he observed his own aging features with honesty and directness – but just as much, if not more, one of character and personality. Nor did he confine himself to representing exactly what looked back at him from his glass. While most of his self-portraits show him in middle and older age, he sometimes showed himself younger, as in a portrait showing him at the age of thirty wearing a fur cap, in homage to Rembrandt's famous youthful self-portraits (image 18). This sense of playfulness appears in other portraits in which Richardson represented himself as a Roman patrician, in profile as on a coin or medal, or even crowned with a laurel wreath.

Richardson's other favourite portrait subject in his later years was his eldest son, also named Jonathan, and in a sense these portraits can be considered part of his larger body of self-portraits; father and son enjoyed a close and harmonious relationship, and Richardson even referred to his son as 'My Other Self'. In addition to their obvious physical resemblance, Richardson's portraits of his son share the same informal, unguarded quality.

IMAGE 18: *Self-Portrait*
Artist: Jonathan Richardson the Elder, Medium: Chalk (black and white) on paper (blue), 24.3 x 30.5cm, The Courtauld Gallery, London

IMAGE 19: *J. Richardson the Painter,*
Artist: Jonathan Richardson the Elder, Medium: Ink on paper, 19.5 x 12.3cm
The Courtauld Gallery, London

6: VAN GOGH: PAINTING YOURSELF

Alice Odin

IMAGE 20: *Self-Portrait with Bandaged Ear*, 1889
Artist: Vincent van Gogh, Medium: oil on canvas, 60.5 x 50 cm
The Courtauld Gallery, London

The many scientific and medical innovations in the field of psychology since the early twentieth century have led us to pay particular attention to an artist's moods and expressions in self-portraiture. Thanks to Sigmund Freud, the father of psychoanalysis, and his investigation into the subconscious, we often associate artists' self-representations with an exploration into their inner life and personal relationship with art. The idea that an artist would choose deliberately to expose their state of mind through self-portraiture is however a modern one and modern psychology has retrospectively allowed us to analyse the artist's state of mind during the process of painting.

Vincent Van Gogh (1853-1890) came to art late in life, starting to draw and paint only ten years before his death in 1890. However, during this short period his output was prolific and he painted forty three self-portraits. Like many other artists Van Gogh used his own image to develop his skills in portraiture and whereas some artists had started to use photographs of themselves to paint their self-portraits, we know that Van Gogh used a mirror to produce *Self-Portrait with a Bandaged Ear* because his bandaged ear (his right ear in the painting) is the opposite image of the left ear he injured in real life (image 20).

Van Gogh painted two self-portraits of himself with a bandaged ear in January 1889, just after his release from hospital. They are arguably his most well-known portraits which refer to the traumatic incident in which, on the 23 December 1888, after a terrible fight with artist Paul Gauguin in Arles in the South of France, Van Gogh cut off part of the lobe of his left ear. When looking at *Self-Portrait with Bandaged Ear* in The Courtauld Collection, it is impossible to ignore his psychological state of mind which permeates the entire painting. The thick cream bandage that covers his ear hints at his injury and his overall green-ish yellow disposition depicts a man who is clearly unwell. His sunken red-rimmed eyes, highlighted by the contrasted colour patches on his face, seem to look vacantly out of the frame of the painting. The yellow tone of the wall in the background echoes that of his skin and accentuates the feeling of ill health and unease. Van Gogh's psychological distress is heightened by his use of colour and painterly technique which demonstrates an innovative artist at work. His magnificent use of thick bold strokes of colour can be seen throughout the painting, especially in his face which is made up of small strokes of greens, pink, oranges, yellows and browns. These contrast with the thin vertical strokes of greens and blues of his green coat and the thick impasto brush strokes of dense dark fur protruding from his hat. This is by all accounts a very honest self-representation of an artist and of a man who has been recently hospitalised.

The reproduction of the Japanese woodblock print featured in the right of the painting introduces another insight into Van Gogh's artistic identity. He had a strong interest in Japanese art and we know that he owned Japanese prints. The use of the colour red here provides a stark contrast to the yellows, blue and greens in the rest of the painting drawing the viewer's eye in. The Japanese print (image 21), depicting two geishas in a calm and peaceful landscape scene below Mount Fuji, introduces tranquillity to the painting. The juxtaposition of the bare canvas that sits on the easel on the left with the idyllic Japanese scene on the right is open to interpretation. Perhaps it can be seen to suggest a temporary loss of artistic inspiration or perhaps it anticipates Van Gogh's next artistic endeavour and his determination to keep painting. We know that from 1889 until his death just one year later, Van Gogh produced many and very famous works, refining his artistic vision and becoming a source of great inspiration for contemporary artists of the time.

REGARDE! - French translation:
Van Gogh: Se peindre soi-même

Regarde! is a French Language resource designed to encourage stimulating content for French language lessons in secondary schools and colleges.
The following chapter is a French translation of *Painting Yourself: Van Gogh's* Self-Portrait with a Bandaged Ear.

Depuis le début du 20e siècle, les innovations scientifiques et médicales dans le domaine de la psychologie nous ont amenées à nous intéresser particulièrement aux expressions et aux sentiments des sujets représentés dans l'autoportrait. Grace à Sigmund Freud, le père de la psychanalyse, et à ses recherches sur l'inconscient, nous associons souvent les autoreprésentations d'artistes avec une exploration de leur vie intime et de leur relation avec l'art. L'idée qu'un artiste choisit délibérément de révéler son état d'esprit à travers l'autoportrait est cependant une idée moderne et la psychologie moderne nous permet aujourd'hui d'analyser l'état d'esprit d'un artiste pendant le processus de peindre.

Vincent Van Gogh (1853 – 1890) devint un artiste tard dans sa vie, commençant à peindre et à dessiner seulement dix ans avant sa mort en 1890. Sa production artistique durant cette courte période fut cependant prolifique et il peignit 43 autoportraits. Comme beaucoup d'autres artistes, il utilisa sa propre image pour s'exercer au portrait alors que certains artistes avaient commencé à utiliser des photos d'eux-mêmes pour peindre leur autoportrait ; on sait que Van Gogh utilisa un miroir pour produire *Self-Portrait with a Bandaged Ear* puisque l'oreille bandée dans le tableau (son oreille droite) est l'image inversée de celle qu'il avait blessée dans la vraie vie (son oreille gauche).

Van Gogh peignit deux autoportraits de lui-même à l'oreille bandée en Janvier 1889, juste après sa sortie de l'hôpital. Les deux tableaux sont sans doute ses portraits les plus connus. Les deux font allusion à l'incident traumatique durant lequel, le 23 Décembre 1888, après une dispute terrible avec l'artiste Paul Gauguin à Arles dans le sud de la France, Van Gogh se coupa le lobe de l'oreille gauche. En regardant le *Self-Portrait with Bandaged Ear* de la Galerie Courtauld, il est difficile d'ignorer son état d'esprit qui imprègne tout le tableau. Le pansement blanc épais qui recouvre son oreille fait allusion à sa blessure et son teint jaune décrit un homme visiblement malade. Ses yeux sont creux et ses paupières rouges sont accentuées par son visage tacheté. Il semble regarder d'un air absent hors du cadre. La teinte jaune du mur derrière lui rappelle celle de son visage et accentue le sentiment de maladie et de mal-être. Bien que la détresse psychologique de Van Gogh soit exposée, l'utilisation qu'il fait de la couleur et de sa technique picturale démontre un artiste innovant en plein travail. On peut voir dans tout le tableau, l'utilisation extraordinaire qu'il fait de touches épaisses de peinture et de couleurs vives. Son visage par exemple est fait de beaucoup de petites touches de verts, de roses, d'oranges, de jaunes et de bruns qui contrastent avec son manteau vert, peint en fines touches verticales vertes et bleues. Sa tête est recouverte d'un chapeau épais et bleu d'où s'échappe une fourrure épaisse et sombre. C'est certainement une autoreprésentation très honnête d'un artiste et d'un homme qui a récemment été hospitalisé.

La reproduction de la gravure japonaise que l'on voit derrière lui, à droite, introduit une autre dimension dans l'identité artistique de Van Gogh. Il avait un grand intérêt pour l'art japonais et l'on sait qu'il possédait des estampes japonaises. L'utilisation du rouge dans la gravure fournit un fort contraste avec les jaunes, les bleus et les verts dans le reste du tableau, accrochant le regard du spectateur. La gravure japonaise, décrivant deux geishas dans un environnement calme et paisible en dessous du Mont Fuji, introduit un élément de tranquillité dans le tableau. La juxtaposition de la toile vierge à gauche avec la scène idyllique japonaise à droite laisse place à de nombreuses interprétations. Peut-être Van Gogh a-t-il perdu temporairement son inspiration artistique ou peut-être ce contraste illustre ses nouvelles expérimentations artistiques et sa détermination de continuer à peindre. Nous savons d'ailleurs que de 1889 jusqu'à sa mort un an après, Van Gogh produit beaucoup d'œuvres maintenant très célèbres, peaufinant sa conception artistique et devenant une grande inspiration pour les artistes contemporains de son époque.

IMAGE 21: *Geishas in a Landscape*
Artist: Torakiyo Sato, Designer: Ryumei Kaikoko or Waikoku, Wood engraver: Oka
The Courtauld Gallery, London

7: BREAKING CONVENTIONS:

IMPRESSIONISM & POST-IMPRESSIONISM

Dr Elizabeth Kutesko

Édouard Manet (1832-1883) and Paul Cézanne (1839-1906) used a contemporary painterly vision to change and challenge the traditional tenets of portraiture in the late nineteenth century. These two French painters, whose work traversed the art movements of Impressionism and Post-Impressionism, experimented with new formats, gestures and modes of expression. Manet and Cézanne adhered to the functional requirement of traditional portraiture: to capture a true likeness and, in doing so, to highlight the individuality, personality and character of the sitter. Yet they broke with previous conventions of portrait painting since they deliberately chose not to identify their sitters by name in the titles of their works. Manet's *A Bar at the Folies-Bergère* (1882) (image 22), and Cézanne's *The Card Players* (1892-96) (image 23) and *Man with a Pipe* (1892-96) (image 24) are three examples in The Courtauld Collection in which the subjects depicted remain unknown to a wider viewing public. We now know that these three sitters were acquaintances of the artist. However, in the absence of more detailed socio-cultural information, they remain anonymous faces that constitute a collective portrait of urban and rural life in late nineteenth-century France.

MANET AND THE FOLIES-BERGÈRE

In this painting, Édouard Manet (1832-1883) captured a young barmaid at the fashionable Folies-Bergère café-concert hall in Paris, which was a popular venue in modern urban society. Manet was part of an increasingly wealthy, growing middle class who had leisure time and money to spend. For him the Folies-Bergère represented the type of new entertainment venue that he would have visited.

The composition of this painting, with the larger than life barmaid taking centre stage, would have been devised to deliberately shock a nineteenth-century viewer. The humble barmaid faces the viewer directly capturing our attention. The barmaid is of a lower class than the people she serves. Her cheeks are reddened by an evening's work, her facial expression seems melancholy, and her hands are un-gloved, a sign of her status as a working girl. The fact that she is working in the Folies-Bergère would have led someone people to believe that she was perhaps a prostitute. We now know that the model was a genuine employee of the Folies-Bergère named Suzon. Her arms by her sides, she rests on the solid marble surface of the bar, which is laden with bottles of champagne, crème de menthe, Bass beer, a bowl of oranges and two flowers delicately placed in a vase. This seems to suggest that, like the objects on the bar, she is for sale. Manet does not exempt himself from this seedy world; by signing his name on the bottle of Bass beer, he offers himself for sale just like Suzon and items on the bar.

IMAGE 22: *A Bar at the Folies-Bergère*, 1882
Artist: Édouard Manet, Medium: oil on canvas, 96 x 130 cm
The Courtauld Gallery, London

Manet's relationship with the artistic establishment in Paris was complex: he pursued challenging and subversive work and encouraged the rebellious approach of the Impressionists. Yet, he refused to exhibit alongside them in independent exhibitions and maintained his connections with the official art world, submitting paintings to the annual exhibition of contemporary art, The Salon. When this painting was first exhibited in 1882, it would have appeared as a strikingly modern image. Critics were confused and surprised by the barmaid's expression. People could not agree on what emotion she was showing. One critic described her as bored and sulky, whilst another suggested that she was comparable to a cardboard cut-out from a shop window. Suzon's tired reflection could have been the result of a long shift or of a lengthy sitting in Manet's studio, in which he had reconstructed the bar after making rapid sketches in the Folies-Bergère itself.

Manet was an acute observer of modern life and this painting with its distorted reflection purposefully asks more questions than it answers. Some people argue that Manet was summarising his own personal world and his experiences of Parisian life, while some have suggested that the aloof figure of the gentleman could represent Manet himself. *A Bar at the Folies-Bergère* was Manet's last major painting, undertaken at a time when he was very ill and almost an invalid; it was still in his studio when he died in 1883.

PAUL CÉZANNE'S PEASANT PORTRAITS

The series of Card Players paintings were a significant artistic statement for Paul Cézanne (1839 – 1906), and occupied him for many years, in the early to mid-1890s. During this period he painted a large series of canvases of peasants from his home town of Aix-en-Provence. In general terms the Card Players and peasant figures can be classified as genre paintings because they are scenes of everyday life, rather than portraits of named individuals. However, the way in which Cézanne treats this theme is strikingly unconventional by nineteenth-century standards. Both paintings reject the contemporary convention of peasant paintings, which often depicted workers in the fields, tired and worn by physical labor and interiors scenes depicting alcoholism, gambling and brothels threatening moral life. Not only has Cézanne removed these figures from their typically fixed locations, he has applied the long tradition of images of figures seated around a table in the Card Player paintings. In *The Card Players* (1892-96) Cézanne sympathetically depicts two local workers through a vibrant patchwork of coarse brushstrokes (image 23). This painterly quality animates the subjects and prompts the viewer to engage with them on an emotional and sensory level.

IMAGE 23: *The Card Players*, 1892–96
Artist: Paul Cézanne, Medium: oil on canvas, 60 x 73 cm
The Courtauld Gallery, London

Technical research and surviving preparatory works for the series support the idea that Cézanne studied his peasant sitters from life individually and that they probably sat in his studio rather than him arranging groups of card players around a table. We know that some of the sitters, and the two sitters represented in The Courtauld Collection, were workers from the farm on Cézanne's estate in Jas de Bouffan. The model in *Man with a Pipe* (1892 -96) is the same as that for the left-hand figure in *The Card Players* (image 24). As a painting of a single figure, facing the viewer with his direct and penetrating gaze, this artwork mediates between portraiture and genre painting. On the one hand it represents a man with distinctive features, as opposed to the generic nineteenth-century French peasant paintings. On other hand, it is not a portrait because the figure depicted features in the Card Players and both pipe smokers series as a more symbolic figure, representing the traditional values Cézanne held with such high esteem.

IMAGE 24: *Man with a Pipe*, Circa 1892–96
Artist: Paul Cézanne, Medium: oil on canvas, 73 x 60 cm
The Courtauld Gallery, London

The overall impression created in these paintings is of peasant engagement in an age-old pastime as part of an unchanging traditional way of life. We know that Cézanne believed that rural life and traditional values were in danger of being eclipsed by modern life:

> *"I love above all else the appearance of people who have grown old without breaking with old customs."*

The peasant series stand to represent a way of life intrinsically linked with his local community which Cézanne saw as being threatened by changes in contemporary life.

IMAGE 25: *A Bar at the Folies-Bergère*, 1882, Artist: Édouard Manet, Medium: oil on canvas, 96 x 130 cm, The Courtauld Gallery, London

IMAGE 26: *Picture for Women* 1979, Artist: Jeff Wall, Medium: photograph Transparency in lightbox, 142.5 x 204.5 cm, *Courtesy of the artist*

8: EDUCATION PROJECT: PORTRAITURE AND IDENTITY

Look Again… is a highly successful portraiture project delivered by the Learning Programme at The Courtauld Institute of Art. Young people work closely with art historians and artists to explore important developments in portraiture over the centuries and investigate how image and identity were expressed in portraiture before the widespread use of photography. It follows a model first developed in collaboration with The Courtauld Youth Group for the 2012 Cultural Olympiad *Stories of the World* programme, and has been continuing ever since.

The project has enabled a number of schools to draw on a rich selection of portraits within The Courtauld Gallery's world-renowned collection. Students are supported in their research by a combination of gallery visits, art historical discussions and practical workshops. Firstly, students are introduced to key works in the collection and encouraged to consider how identity might be conveyed through fashion, history, costume, expression, colour, pose and setting. They choose individual works from the collection and carry out their own research supported by an art historian. Students then reinterpret their chosen paintings to create photographic portraits in collaboration with artist photographer Marysa Dowling.

INTERVIEW WITH ARTIST MARYSA DOWLING, LEAD PHOTOGRAPHER ON *LOOK AGAIN…*

How does your work as a contemporary photographer affect the way that you introduce the genre of portraiture to young people?

As a starting point I'll refer the young people back to relevant aspects of my own practice to make connections between contemporary photography and historical aspects of portraiture. Having my own methodology and approach to making portraits gives me a personal perspective to share with young people. I spend a lot of time considering how people respond to being both the subject and the viewer; an interesting point to discuss with young people who tend to share so many images of themselves on a regular basis via social media.

How do you incorporate The Courtauld collection within your teaching?

One of the most enjoyable aspects of working with the collection is partnering with art historians to learn the fascinating stories and histories behind each of the works. It allows me to explore traditional aspects of portraiture as well as make connections to contemporary photography in new ways.

The Courtauld collection does not include photographic portraits. How do you overcome this?

As the project teaches art history as well as photography we reference and discuss seminal works such as Jeff Wall's *Picture for Women* in relation to the collection with the young people (image 26). It also presents an interesting opportunity to look at various aspects of portraiture such as pose, composition, props, use of light, narrative and symbolism that are also central to making a photographic portrait.

In your experience, what are the most important skills that young people take away from this project?

Most importantly an engagement with art history that becomes relevant and personal to them. The young people need to communicate and translate ideas as well as consider the elements that make up a portrait. Thinking through how they will be represented within a photograph is also key.

Do you have any favourite artwork or artworks in The Courtauld Gallery?

Through working and teaching on this project the portrait of *The Family of Jan Brueghel the Elder* painted by Peter Paul Rubens has become my favourite artwork. The painting holds many rich points for young people to connect with, such as family relationships, costume and pose. I am also fascinated by Edgar Degas' innovative use of lighting and composition, which stem from his interest in early photography (image 27).

IMAGE 27: *Two Dancers on a Stage*, 1874
Artist: Edgar Germain Hilaire Degas, Medium: oil on canvas, 61.5 x 46 cm
The Courtauld Gallery, London

STUDENTS FROM NEWVIC SIXTH FORM COLLEGE, IN NEWHAM, GIVE US THEIR PERSPECTIVE:

"Our photography project has encouraged us to look closely at art of the past and explore the different ways a portrait might express personal identity. During our workshop sessions, we looked carefully at costume, composition, setting, pose and expression in works ranging in date from around 1500 to the early twentieth century. We realised that portraits could take many more forms than we had initially thought. We each chose a portrait from The Courtauld Gallery that we felt we could identify with on a personal level and used them as starting points for our own self-portraits. For some people it was the mood or the colour of a work that offered inspiration, for others it was the character and the ambitions of the original sitter that seemed to provide a personal connection. We were given complete control over how we would present ourselves in our final pieces and paid particularly careful consideration to lighting and location. We also thought about how our clothes and any objects included might suggest personal interests and narratives. Overall this has been an amazing experience for us and we hope that visitors [to the exhibition that participating students curated at The Hub in 2014] will enjoy making connections between our portraits and The Courtauld paintings."

IMAGE 28: *Self-Portrait with Bandaged Ear*, 1889
Artist: Vincent van Gogh, Medium: oil on canvas, 60.5 x 50 cm,
The Courtauld Gallery, London

IMAGE 29: *Self-Portrait with Bandaged Ear, 2014*
Artist: Imran Thomas, Photographed by Marysa Dowling, Medium: C-type print
Exhibition photograph © The artist/Marysa Dowling 2014, NewVIc

IMAGE 30: *Te Rerioa (The Dream) 1897*
Artist: Paul Gauguin, Medium: Oil on canvas, 95.1 x 130.2cm, The Courtauld Gallery, London

IMAGE 31: *Te Rerioa (The Dream)* 2014, Artist: Malanye Espinosa Santamaria
Photographed by Marysa Dowling, Medium: C-type print
Exhibition photograph © The artist/Marysa Dowling 2014, St Angela's Ursuline

PROJECT BREAKDOWN AND ACTIVITY IDEAS:

STARTING A DISCUSSION - WHAT IS A PORTRAIT?

Invite students to collect images of artworks they consider to be portraits. Ask students to note down what qualities define a portrait as opposed to a more general depiction of a person. The annotated images can be used to produce a large mind map on portraiture. Discuss and define what they think constitutes a portrait. For example, can Manet's *A Bar at the Folies-Bergère* be considered a portrait and if so why?

WORKING CLOSELY WITH A COLLECTION

Encourage students to explore portraits first-hand in a gallery environment. It is useful to select a range of artworks that span different stylistic eras and represent varied approaches to portraiture. Introduce students to the chosen artworks through a combination of interactive discussions and quick sketching activities. Some opening questions could include; How do portraits from different eras contrast with one another? How do techniques and styles change the appearance of a person and how they are viewed?

IDEAS DEVELOPMENT AND RESEARCH

Each student should choose a portrait that they feel a personal connection with, whether in terms of the character of the sitter or an overall theme. Students should gather what information they can whilst in front of their chosen artwork and continue their research beyond the gallery visit. Consider how their chosen artwork relates to contemporary photographic practice.

PHOTOGRAPHIC EXPERIMENTS

Include time for some simple photographic experimentation that allows the students to become accustomed to and comfortable with being photographed and taking the lead in directing their own portraits. Explore the way in which clothing, objects and expression can change the way a portrait can be read.

FINAL PIECE

Each student is responsible for determining the setting, pose, expression, lighting and props in their portrait and there should be a clear link between each student's final piece and their chosen gallery portrait. Ask students to briefly present their ideas in the form of written research, sketches and test shots to the rest of the group, and the person who will photograph them. The final portraits could potentially be used to create an exhibition.

9: GLOSSARY OF ARTISTS AND TERMS

ALBRECHT DÜRER (1471–1528) was a German print, painter, draughtsman and writer renowned for his position at the crossroads between medieval and Renaissance art.

ANTHONY VAN DYCK (1599-1641): An extremely successful portraitist and painter of religious and mythological pictures. He is famous for his portraits, painted with a relaxed elegance that influenced English portrait-painting for the next 150 years.

BAROQUE: The dynamic and emotional style of architecture and the visual arts which prevailed in Europe from the late sixteenth – early eighteenth century.

EDGAR DEGAS (1834-1917): French artist famous for his work in painting, sculpture, printmaking and drawing. He is regarded as one of the founders of Impressionism although he rejected the term, and preferred to be called a realist. Degas had a strong affinity with the subject of dance and more than half of his works depict dancers in movement.

ÉDOUARD MANET (1832-1883): French painter whose work influenced the Impressionists.

FLEMISH: The language and cultural traditions of the southern part of the Netherlands known as Flanders (Belgium).

FRANCISCO DE GOYA Y LUCIENTES (1746-1828): Goya is regarded as the most important Spanish artist of the late eighteenth and early nineteenth centuries. His paintings, drawings, and engravings reflected contemporary historical upheavals.

HANS EWORTH (c.1520-1574): was the most distinguished Netherlandish artist to work in England in the mid-sixteenth century painting the English gentry and nobility.

IMPRESSIONISM: A nineteenth-century art movement that originated with a group of Paris-based artists that choose to break from the traditional style of painting taught at the French Academy. For these artists to give an impression of a scene, and not the scene itself, was the fundamental point of the painting.

IMPRESSIONISTS: A group of artists including Degas, Monet, Pissarro, Renoir and Sisley who exhibited together in Paris from 1874-1886, independently to The Salon.

JONATHAN RICHARDSON (1667–1745): A portrait painter and art theorist. His Essay *On the Theory of Painting* (London, 1715) encouraged a more ambitious approach to portraiture and is considered to have inspired the teachings of Joshua Reynolds.

PAUL CÉZANNE (1839-1906): was the son of a rich banker and landowner in Aix-en-Provence. He dedicated his life as an artist to painting his experience of the world around him. Cézanne learnt much from Impressionism but whilst many of his contemporaries were focusing on city life, Cézanne chose to depict the landscapes and peasant inhabitants around his home town. His Post-Impressionist paintings in oil and watercolour focused on landscapes, still life and figures.

PAUL GAUGUIN (1848-1903): In 1895, Paul Gauguin definitively left Paris to settle in Tahiti, the culmination of several attempts to flee civilisation in pursuit of a more authentic and timeless world.

PETER PAUL RUBENS (1577-1640): Flemish painter, draughtsman and diplomat; he was the most versatile and influential Baroque artist of northern Europe in the seventeenth century.

PIERRE AUGUST RENOIR (1841-1919): French artist associated as one of the leading painters of the Impressionist movement. His work is characterized by his use of colour and light.

POST-IMPRESSIONISM: A term coined by Roger Fry in 1910 to describe the work of Cézanne, Van Gogh and Gauguin. Literally meaning 'after Impressionism', Post- Impressionist painting uses some of the ideas invented by the impressionists but moves on significantly in terms of style, being more interested in the qualities of form and colour than in the accurate representation of subjects.

RENAISSANCE: From the French for 'rebirth', used to describe the revival of arts and learning under the influence of the rediscovery of classical art and culture from ancient Greece and Rome. Beginning in Italy around 1400, the equivalent developments in the Netherlands and the Holy Roman Empire are defined as the Northern Renaissance. 'High' Renaissance refers to the specific era spanning the lifetimes of the prominent Italian artists Leonardo da Vinci, Raphael and Michelangelo (c. 1480 to c. 1530).

ROYAL ACADEMY OF ARTS: An independent arts institution founded in 1768 by a group of architects, painters and sculptures with the patronage of George III. Their aim was to provide an official space for public art exhibitions and lectures, and a formal education programme for aspiring artists. The organisation is run by its elected artist members known as Royal Academicians. The Courtauld Gallery spaces were originally designed to house the Royal Academy, now based on Piccadilly.

SIR JOSHUA REYNOLDS (1723–1792): A highly influential history painter and portraitist and the first President of the Royal Academy of Arts. He delivered a series of lectures, known as his *Discourses on Art*, between 1769 and 1790 that urged artists to paint in a grand and academic manner. He advocated the study of Old Master paintings and artworks from classical antiquity.

SIR THOMAS GAINSBOROUGH (1727–1788): A painter of portraits and landscapes who was a founding member of the Royal Academy of Arts. He trained in London and set up a practice in Bath in 1759 before finally settling in London in 1774. His compositions were often simpler than those of his rivals and were painted with quick, energetic brush marks. Towards the end of a highly successful career he began experimenting with lighting effects in his paintings.

SIR WILLIAM BEECHEY (1753–1839): A portrait painter who was admitted to the Royal Academy Schools in 1772 and became a Royal Academician in 1793. He came to specialise in full-length portraits and painted many 'celebrities' of his era. He was made court painter in 1793 and was on friendly terms with the royal family. He was knighted at the express request of Queen Charlotte in 1798.

THE SALON: also known as the French Salon, beginning in 1667 was the official art exhibition of the French Academy (Académie des Beaux-Arts) in Paris. Between 1748 and 1890 it was arguably the greatest art event in the Western world.

TILLY KETTLE (1735–1786): The first professional British portrait painter to work in India. The portrait market in London had become crowded by the time of his departure in 1768 and he found more reliable patronage from Britons working for the East India Company in Madras (Chennai) and Calcutta (Kolkata). His sitters wanted to reinforce continuity with British culture so India is usually only referenced with small background details or minor departures from home fashions.

VINCENT VAN GOGH (1853-90): Like Cézanne, Van Gogh was described by the British twentieth-century art critic Roger Fry as a 'Post-Impressionist', and his use of strong outlines and regular brushstrokes does separate him from the earlier generation of Impressionists.

10: IMAGE RESOURCE CD

This CD is a compilation of key images from The Courtauld Gallery's collection related to the theme 'Portraiture'.

The Power Point presentation included in the CD aims to contextualise the images and relate them to one another.

THE CONTENTS OF THIS CD ARE FOR EDUCATION PURPOSES ONLY:
Please refer to the copyright statement for reproduction rights.

IMAGE CD COPYRIGHT STATEMENT

1. The images contained on the Teaching Resource CD are for educational purposes only. They should never be used for commercial or publishing purposes, be sold or otherwise disposed of, reproduced or exhibited in any form or manner (including any exhibition by means of a television broadcast or on the World Wide Web [Internet]) without the express permission of the copyright holder, The Courtauld Gallery, London.

2. Images should not be manipulated, cropped or altered.

3. The copyright in all works of art used in this resource remains vested with The Courtauld Gallery, London. All rights and permissions granted by The Courtauld Gallery and The Courtauld Institute of Art are non-transferable to third parties unless contractually agreed beforehand. Please caption all our images with '© The Courtauld Gallery, London'.

4. Staff and students are welcome to download and print out images, in order to illustrate research and coursework (such as essays and presentations). Digital images may be stored on academic intranet databases (private/internal computer system).

5. As a matter of courtesy, please always contact relevant lenders/artists for images to be reproduced in the public domain. For a broader use of our images (internal short run publications or brochures for example), you will need to contact The Courtauld Gallery for permission.

Please contact us at: Courtauld Images, The Courtauld Institute of Art, Somerset House, Strand, London WC2R 0RN. images@courtauld.ac.uk, Tel: +44 (0)20 7848 2879.

To download a pdf of this teachers resource please visit www.courtauld.ac.uk/publicprogrammes/onlinelearning

TEACHERS' RESOURCE
FACE TO FACE: PORTRAITS IN THE COURTAULD COLLECTION
First Edition

Stephanie Christodoulou
Programme Manager - Gallery Learning
Courtauld Institute of Art
Somerset House, Strand
LONDON, WC2R 0RN
0207 848 2705
education@courtauld.ac.uk

All details correct at time of going to press