MOTHERSDAYPORTRAIT.ORG

MATISSE
LEMPICKA
CEZANNE
WHISTLER
LAUTREC
VAN GOGH
PICASSO
FREUD
WARHOL

MOTHER'S DAY

Teacher's Portrait Project Pack

Inspiration Gallery...

These are just some examples of the mother's day portraits children have created in previous projects. Why not put this page on the wall as an inspiration to the children?

As you can see, the range of images and styles of portrait are fantastic. Why not encourage the children to experiment with different media to achieve different effects.

Welcome Teachers

We hope your class enjoys taking part in this project...

Links...

Here are some excellent links for further study and examples. Be mindful that any random search for portraiture will inevitably link to one of arts enduring images - the nude.

BBC YOUR PAINTINGS
www.bbc.co.uk/arts/yourpaintings/
Thousands of paintings and information on your local galleries and collections. Your Paintings is a website which aims to show the entire UK national collection of oil paintings, the stories behind the paintings, and where to see them for real. It is made up of paintings from thousands of museums and other public institutions around the country.

THE NATIONAL PORTRAIT GALLERY
www.npg.org.uk
Find pictures of the celebrities, the rich and famous and key figures in history when there were no paparazzi to snap them and a portrait was the revealing legacy of their looks.

ROYAL SOCIETY OF PORTRAIT PAINTERS
www.therp.co.uk
A great place to look at contemporary portraiture. Created to encourage the appreciation, study and practice of the art of portraiture, the website shows that the skills of portrait painting are still very much alive.

Dear Teachers...

We have created this modest booklet to support the Mother's Day portrait project and we hope inspire the children with some great art by many famous artists.Some of the detail and information enclosed is perhaps a little sophisticated but we wanted to provide as much factual information as we could and the project material on our companion website: www.motherdayportrait.org is very accessible for all ages.

Some of the pictures represent motherhood but many of the artists, including Picasso, Warhol and Van Gogh have painted their own mothers and these pictures are highlighted.

The project is being run by the Swan Shopping Centre and we plan to display as many of the pictures as we can - recreating the public gallery experience for some of the best young artists.

We have also added a facebook element to the project to allow us to share all the pictures on a gallery on our facebook page and ensure that mothers and families can see and share their children's work.

All the details are on the entry forms which we have sent with this booklet - should you want more or have any requests, comments or suggestions please do not hesitate to get in touch.

We hope your classes will get as much pleasure from looking at these pictures and creating their mother's portraits as we have had compiling the project pack and seeing the amazing art children are capable of.

VISIT OUR MOTHERS DAY PORTRAIT WEBSITE:
www.mothersdayportrait.org

FOR MORE PROJECT MATERIAL INCLUDING:
Download and edit a gallery of the portraits Lesson Plan and Links

Class of 2014...

Here is a selection from the People's Choice Facebook Gallery in 2014

Lesson Friendly

Mothering Sunday

WHAT IS A PORTRAIT?

The Portrait...

A portrait is a picture of someone's head and shoulders, although some portraits do show people seated or standing. If a portrait is drawn from the side it is called a profile.

The person shown in a portrait is known as the sitter. Portraits can tell us a great deal about a person. For instance, it can show us simple things like what colour someone's hair or eyes are, or if a person is happy or sad. It can also show us what someone does as a job; for example, if your mother is a policewoman you might like to show her wearing part of her uniform such as her hat.

A portrait can also give us lots of information about the period when the portrait was drawn. If you look at the pictures in the pack you will see lots of differences between them, such as the clothes, hairstyles and how people lived, i.e. whether or not someone had a lot of money.

Most portraits try to show the viewer a bit about what the person is like. If someone is always happy then they are likely to be drawn smiling or laughing. If a person likes to read or paint then they might be shown doing this.

A portrait can even show us things about a person's beliefs; for example, if your mother is a Hindu she might wear a red dot on her forehead, some Muslim women wear veils, a Christian person might be shown praying or reading the bible.

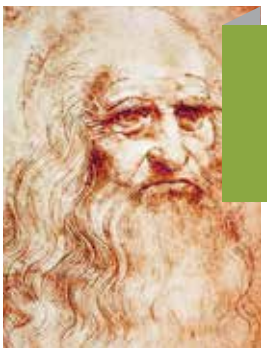
All the examples of portraits contained in this pack are examples of how an artist has drawn either their own mother or aspects of motherhood that they have seen around them.

In England, the fourth Sunday in Lent is traditionally known as Mothering Sunday. It was first written about in 1664 by a Richard Symonds in his "Diary of the Marches of the Royal Army during the Great Civil War", where he noted that, " Every Mid-Lent Sunday is a great day at Worcester, when all the children meet at the home of the chief of the family and have a feast. They call it "Mothering - Day". It is believed that the roots of this custom date back even earlier to pre - reformation times when, on Mid-Lent Sunday, parishioners went to the Mother Church or Cathedral to make their offerings.

Mid-Lent Sunday was also one of the few days a year when apprentices and servants (often young girls and boys) were given half a day off to visit their families. It was traditional that they should take with them a small gift that was usually a small bunch of violets or primroses, which they had picked along the way, or a Simnel cake (a rich Saffron flavoured fruit cake with almond icing). Today, in some churches at special services, children bring mothering posies to be blessed. Although this is a modern practice, it is still symbolic of the connection between the Church and family.

In England we often call Mothering Sunday, 'Mother's Day'. This is a mistake because 'Mother's Day' is an American Secular (non-religious) Holiday, and is held on the second Sunday in May. This was designated a day to honour Motherhood in 1914 after Miss Anna Jarvis, whose mother had died, lobbied congress to recognise it as a day set aside in the American calendar dedicated to "the best mother in the world, your mother." In America the symbol of Mother's Day is a white carnation rather than the primroses and violets favoured in England.

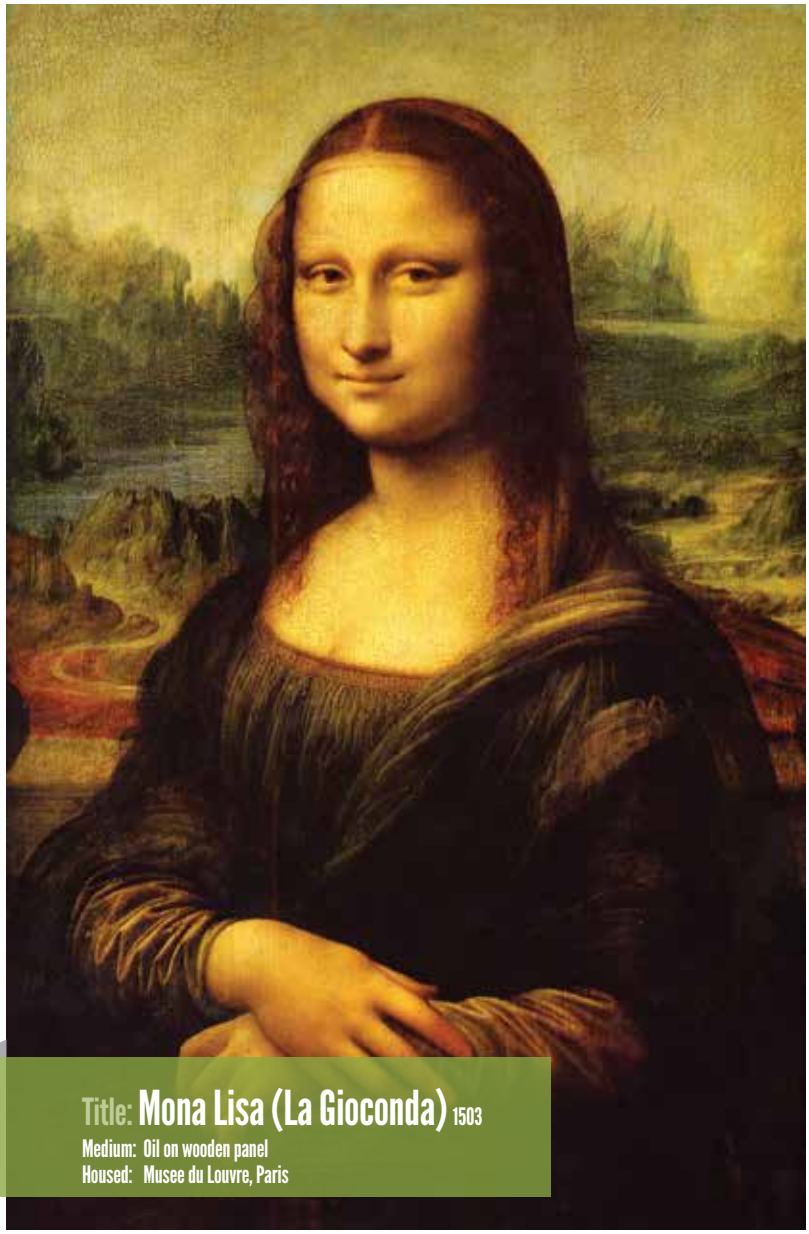
Up until the Second World War, Mothering Sunday had largely died out in England but it was revived when American servicemen based over here reminded the English people of their own day. Since then, Mothering Sunday or, as it is more commonly and incorrectly known, Mother's Day has become much more widespread and commercialised. It is once more a popular custom for children to take a small gift to their mothers on Mothering Sunday.



The Artist

LEONARDO DA VINCI

Italian 1452-1519



Title: **Mona Lisa (La Gioconda)** 1503
Medium: Oil on wooden panel
Housed: Musee du Louvre, Paris

This is perhaps the best-known portrait ever painted, no one is really sure who the lady is. There are two main theories. One is that the lady, known only as "a certain Florentine lady" was painted on the request of Guiliano de Medici (Leonardo's sponsor in Rome from 1513 onwards). Secondly, Vasari claims that Mona Lisa was the wife of the Florentine, Francisco del Giocondo.

The Mona Lisa is painted on a wooden panel and the medium is oil paint. It is called this because "drying" oil was used to set the pigment to the canvas or panel. The oil used could be linseed, walnut or poppy seed. They are called drying oils because they form a solid film on exposure to the air. The use of oil in this way can be traced back to the fifth and sixth centuries.

The portrait itself tells us quite a bit about fashion in sixteenth century Italy. The Mona Lisa wears a plain dress with no jewellery and her hair is in a very simple style.

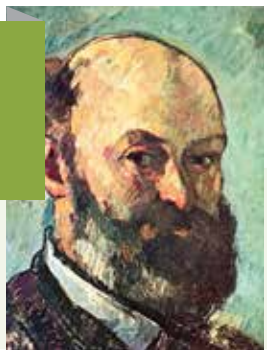
She is modestly looking away from the artist and a veil like appearance around her face enhances this hint of coyness.
Her expression is very gentle and content and she appears to be smiling with her hands in a relaxed position on her lap.

The background shows us what the countryside must have looked like in Italy in the sixteenth century, but the only sign of human habitation is a bridge.

The Artist

PAUL CÉZANNE

French 1839-1906



Cézanne was a front-runner of the Impressionist Movement at the end of the nineteenth century. This is one of his earlier works and you can already see his heavily painted style coming through in this classically posed painting.

The use of dark space allows the viewer to be drawn to the white scarf framing her face.

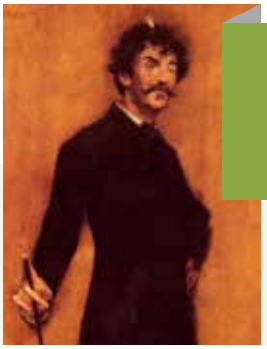
Among the artists of his time, Cézanne perhaps has had the most profound effect on the art of the twentieth century. He was the greatest single influence on both the French artist Henri Matisse, who admired his use of colour, and the Spanish artist Pablo Picasso, who developed Cézanne's planar (flat) compositional structure into the cubist style.

"he was ignored and worked in isolation"

During the greater part of his own lifetime, however, Cézanne was largely ignored, and he worked in isolation. He mistrusted critics, had few friends and, until 1895, exhibited only occasionally. He was alienated even from his father, a wealthy banker, who found his behaviour peculiar and failed to appreciate his revolutionary art.

Today Cézanne's works are highly valued and his picture "Still life with Fruit and Pot of Ginger" (shown below) was sold at auction in New York for $18,191,936 in June 2000.

Title: **Portrait of the Artists Mother** 1866
Medium: Oil on canvas
Housed: The St. Louis Art Museum



The Artist

JAMES WHISTLER

American 1834-1903

This portrait of Whistler's mother has been called the universal symbol of motherhood. It is widely known, so much so that in 1934 it was used on a stamp to commemorate the American Mother's Day.

Not only does this portrait show us Whistler's mother's social status as a lady, but also the mode of dress is that of a refined widow. The portrait is also said to show the typical Huguenot (French Protestant) interior of this period in history.

Whistler was undoubtedly a highly talented portrait painter; but Oscar Wilde commented in 1883 that "Popularity is the only insult that has not yet been offered to Mr. Whistler", implying that he was a controversial figure in artistic circles.

Painted in oils on canvas this portrait with its formal arrangement and its outline is representative of the considered view of motherhood in the late nineteenth century.

Title: **Arrangement in Grey and Black**
Portrait of The Artist's Mother Circa 1871
Medium: Oil on canvas Housed: Musee du Louvre, Paris

THE ARTIST'S MOTHER

The Artist

BERTHE MORISOT

French 1841-1895

Title: **The Cradle** 1872
Medium: Oil on canvas
Housed: Musee d'Orsay

Painted in Paris in 1872, the Cradle was exhibited at the first Impressionist exhibition in 1874. The image shows one of the artist's sisters watching over her sleeping daughter. It is the first image in Morisot's work to depict motherhood – later one of her favourite subjects.

The mother's gaze, her bent left arm, a mirror image of the child's arm, and the baby's closed eyes form a diagonal line that is further accentuated by the movement of the curtain in the background.

This diagonal links the mother to her child. The mother's gesture, drawing the net curtain of the cradle between the spectator and the baby, further reinforces the feeling of intimacy and protective love expressed in the painting.

In 1894, Morisot was described by Gustave Geffroy as one of "les trios grande dames" of impressionism alongside Marie Bracquemond and Mary Cassatt.

Berthe Morisot

HENRI de TOULOUSE-LAUTREC

The Artist

French 1864-1901

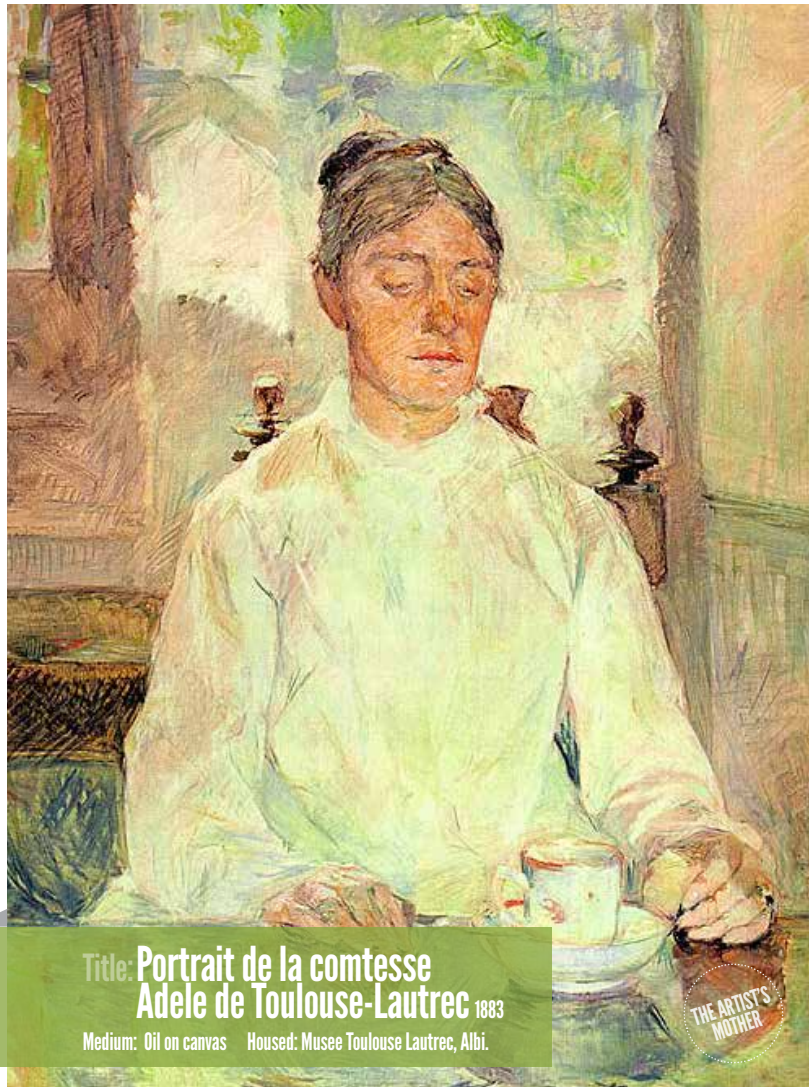
Lautrec has become closely associated with the late nineteenth century decadent artistic community living in the Monmatre suburb of Paris and typified by films like “Moulin Rouge”.

Lautrec was indeed an eccentric figure with a large appetite for wine and women. But he also had a close relationship with his mother, who helped him with his health and financial problems throughout his short and tempestuous life. Most famous for his Cabaret posters and bawdy pictures of Paris nightlife, the portrait of his mother shows a more gentle and sensitive side to the artist’s talents. The picture makes Lautrec’s mother look awkward and formal.

In 1882 he moved to Paris with his mother from the family home - a large estate in South West France. Lautrec’s father and mother were from a wealthy aristocratic family and were first cousins and this could have contributed to Henri inheriting a congenital weakness of the bones. Two falls in his childhood and the congenital weakness caused Lautrec to stop growing and though over five foot tall, a large head and short legs made him appear dwarfish.

When Lautrec’s decline into alcoholism and ill health became acute, his mother had him committed to a private clinic outside Paris. He made a brief recovery and was looked after by a cousin but, in the summer of 1901, he collapsed while taking sea air near Bordeaux and his mother took him back to Malrome, where he died on 9 September.

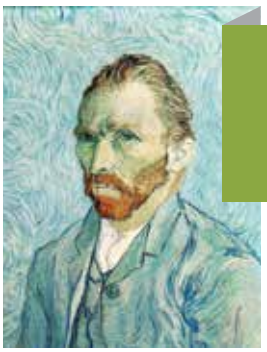
When you look at the portrait of Lautrec’s mother, painted when he was an innocent 19 year old, it is interesting to speculate whether she could have predicted her son’s astonishing talent and tragic self destructive character that would lead to his premature death at 36.



Title: Portrait de la comtesse Adele de Toulouse-Lautrec 1883

Medium: Oil on canvas Housed: Musee Toulouse Lautrec, Albi.

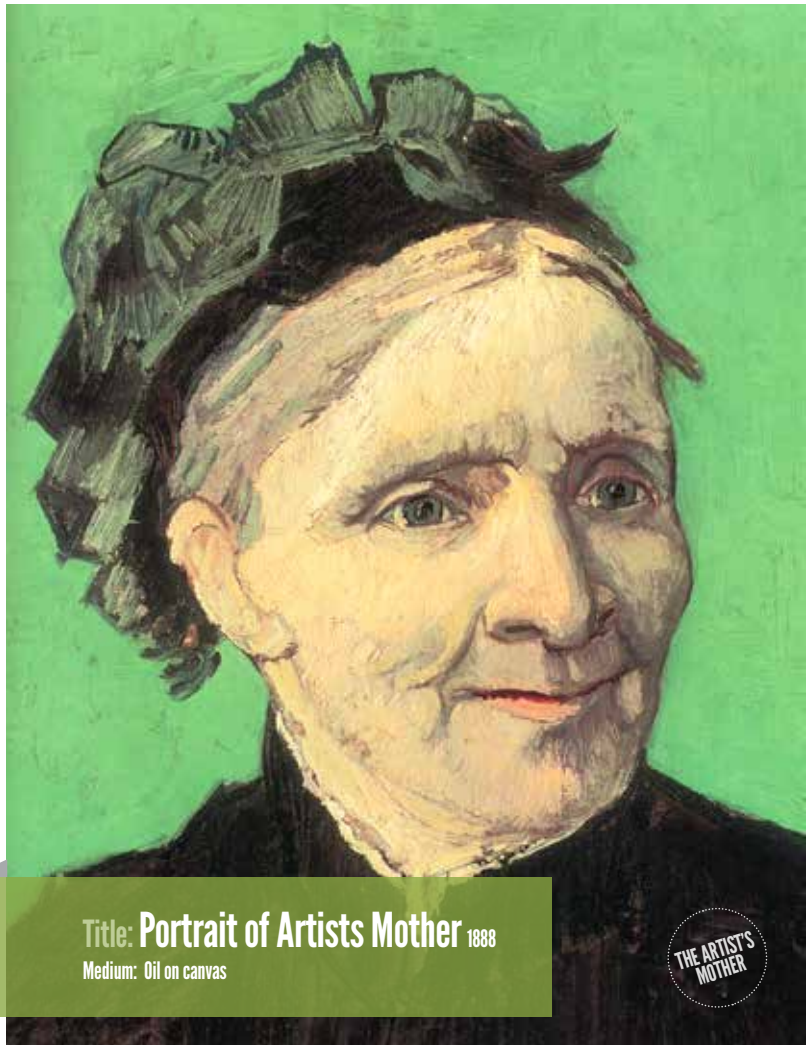
“most famous for his cabaret posters”



The Artist
VINCENT VAN GOGH

Dutch 1853-1890

Vincent



Title: Portrait of Artists Mother 1888
Medium: Oil on canvas

Van Gogh only ever painted one portrait of a family member. The portrait is of his mother, not from life but from a black and white photograph. In the photo, his mother appears stiff and matriarchal, whereas in the painting she is more animated, with relaxed and warmer features. Van Gogh may well have been representing his mother as he wished to remember her rather than as she actually was.

Van Gogh's relationship with his parents was not always good. He wrote "They are as reluctant to let me into the house as they would be to let in a big shaggy dog." The camera may never lie, but portraits can paint a relationship in a better light.

Van Gogh had a strong belief, however, in the importance of parenthood. Below is a touching excerpt from a letter sent to his brother Theo congratulating Theo and his wife Jo on the birth of their son. The last sentence reminds us that before modern medicine reduced death in childbirth, motherhood carried considerable dangers.

"Saint-Rémy 2 February 1890

My dear Theo,

Today I received your good news that you are at last a father, that the most critical time is over for Jo, and finally that the little boy is well.
That has done me more good and given me more pleasure than I can put into words.

Bravo-and how pleased Mother is going to be. The day before yesterday I received a fairly long and very contented letter from her too. Anyhow, here it is, the thing I have so much desired for such a long time.

No need to tell you that I have often thought of you these days, and it touched me very much that Jo had the kindness to write to me the very night before. She was so brave and calm in her danger, it moved me very deeply."

The Artist

MARY CASSATT

American 1844-1926

Cassatt was born in America but her dedication to art led her to live and work in France for most of her adult life where she befriended Degas.

In Paris, Cassatt repeatedly submitted artwork to the Salon with little success. When her close friend Edgar Degas invited Cassatt to participate in an independent exhibition organized by the group that would later be known as the Impressionists, she readily accepted. Cassatt was the only American artist to be included in any of the Impressionists' eight exhibitions.

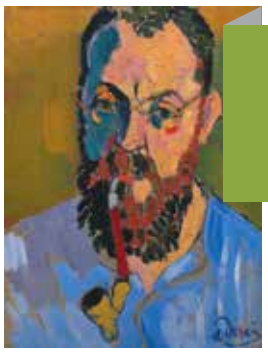
Best known for her depictions of women with their children, here Cassatt presents a subdued and reflective portrayal of her aging mother, whose clear and commanding gaze demonstrates a contemplative intelligence.

Drawing from Japanese prints as well as Old Masters techniques, Cassatt renders this with complexity and intimacy, revealing an enduring relationship of mutual love and respect.

Title: Mrs Robert S. Cassatt
The Artist's Mother Circa 1889

Medium: Oil on canvas Housed: Fine Art Museums of San Francisco

"Degas invited Cassatt to participate"

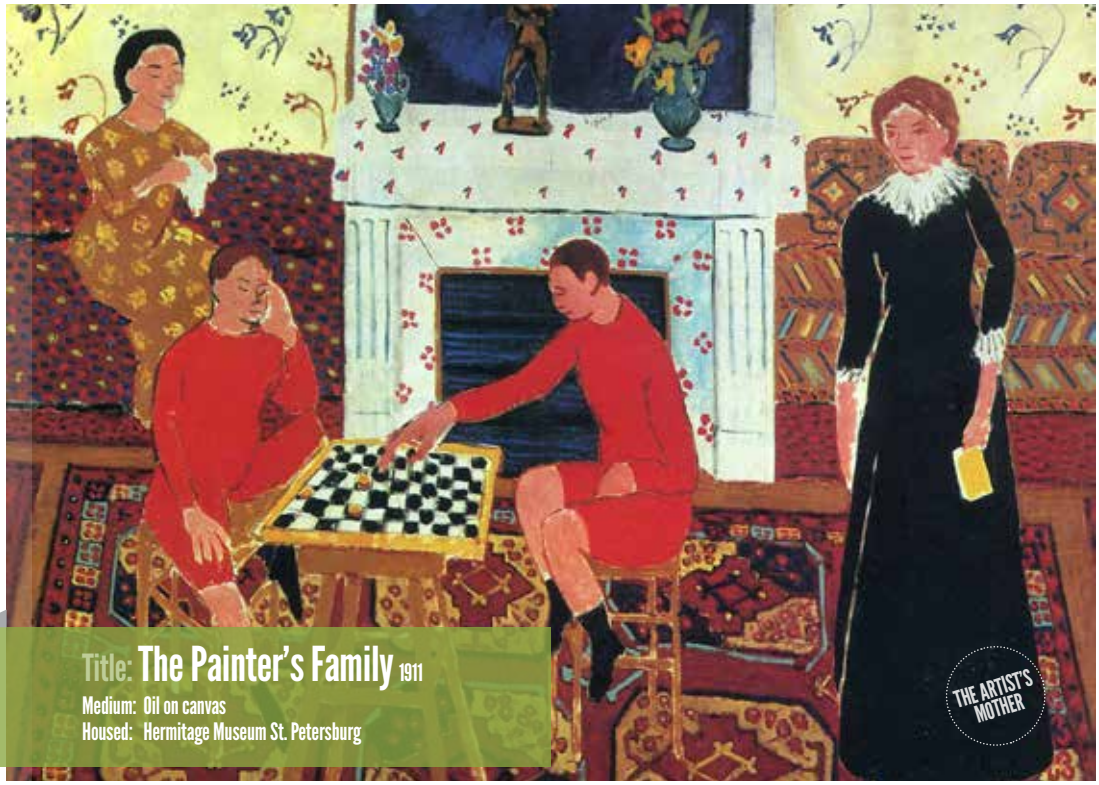


The Artist

HENRI MATISSE

French 1869-1954

Henri Matisse has been called the supreme colourist of the twentieth century. After 1907, much of his work was concentrated on purity of line, decorative pattern and colour.



Title: The Painter's Family 1911
Medium: Oil on canvas
Housed: Hermitage Museum St. Petersburg

All of these elements can be seen in his 1911 portrait of his family. In this portrait of Matisse's mother, her red hair and brown eyes help to show off her wholesome complexion. She has an interested and amused expression on her face as she watches her children involved in games and daydreaming.

The vibrancy of the colours was achieved through the use of oils, and the picture is painted on canvas. Her black dress has a white ruff which takes away some of the severity of her clothing. She wears her hair pulled back from her face presumably in a bun, more a practical than a decorative style. This is not a formal portrait; there is a great deal of movement in the picture, showing us that Matisse remembers his mother as an active and practical person.

The Artist

TAMARA DE LEMPICKA

Polish 1898-1980

Art Deco, a classical, symmetrical, rectilinear style that reached its high point between 1925-1935, drew its inspiration from such serious art movements as Cubism, Futurism, and the influence of the Bauhaus. In Paris, it was a dominant art form of the 1920-1930 period. Of all the artists pursuing the style "Arts Decoratifs", one of the most memorable was Tamara de Lempicka.

A year later after marrying Taduesz Lempicki, her husband was arrested by the Bolsheviks, and Tamara braved the Russian Revolution to free him, using her good looks to charm favours from the necessary officials. The couple fled to Paris and that's where the story of Tamara de Lempicka's fantastic life really begins.

"the favorite artist of the Hollywood stars"

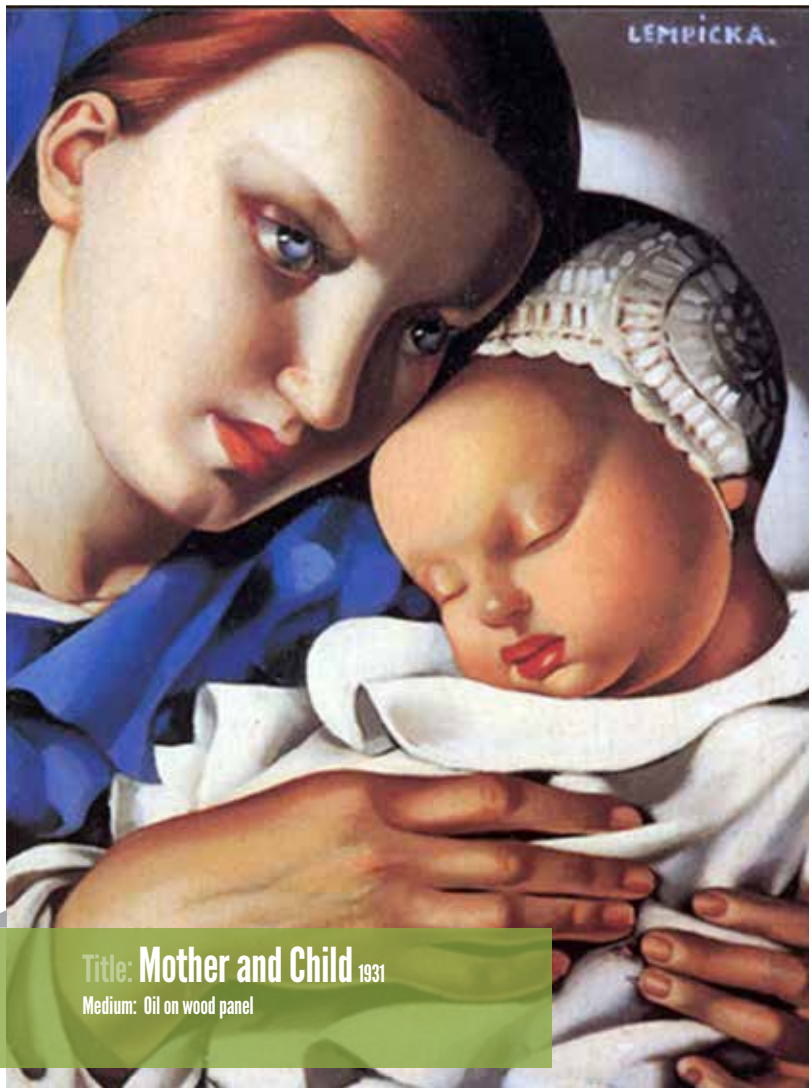
She became a well-known portrait painter with a distinctive Art Deco manner. Quintessentially French, Deco was the part of an exotic, sexy, and glamorous Paris that epitomized Tamara's living and painting style.

Between the wars, she painted portraits of writers, entertainers, artists, scientists, industrialists, and many of Eastern Europe's exiled nobility. The work brought her critical acclaim, social celebrity and considerable wealth.

At the threat of a second World War, she left Paris for America. She went to Hollywood, to become the "Favorite Artist of the Hollywood Stars".

The advent of Abstract Expressionism and her advancing age halted her career in the 1950's and 1960's.

However, a young man named Alain Blondel launched a major retrospective of Lempicka's work which almost single handedly revived the Art Deco movement.



Title: **Mother and Child** 1931
Medium: Oil on wood panel

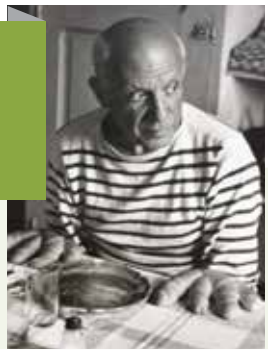
Title: **Sketch of Artist's Mother** 1896
Medium: Pastel on Paper
Housed: Picasso Museum Barcelona

THE ARTIST'S MOTHER

The Artist

PABLO PICASSO

Spanish 1881-1973

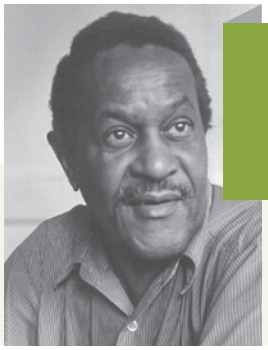


Most people associate Picasso with modern art and abstract images with bold colours and strong shapes. As a child, however, Picasso possessed a precocious talent, which allowed him to excel in more traditional styles. He himself was in no doubt about his gift, saying "I never did childish drawings; at the age of twelve I was painting like Raphael."

This pastel sketch of Picasso's mother Maria was drawn when Picasso was just 14 years old. The picture is an accurate and affectionate portrait of his mother illustrating her as a proud and handsome Spanish lady from Andalusia with the dark eyes and hair that Picasso inherited.

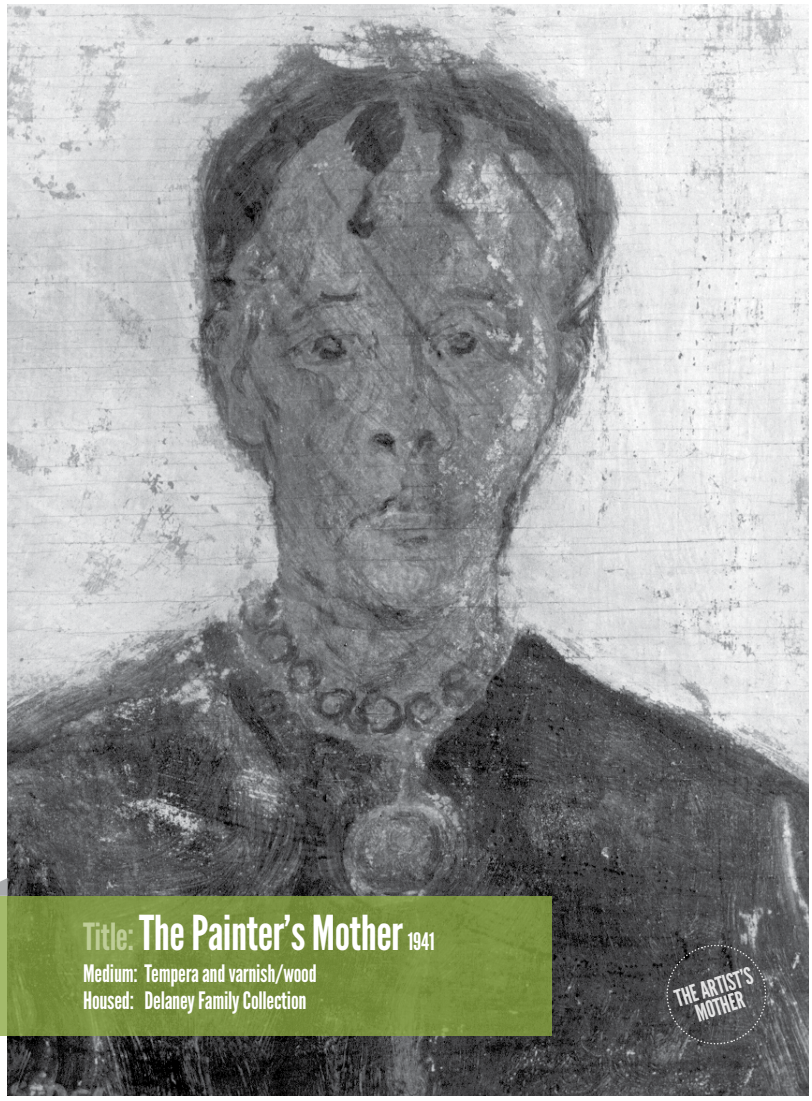
Picasso's father was called Jose Ruiz Blasco, an art teacher, restorer and the curator of a museum in Malaga. Picasso, however, chose his mother's surname for his art, which went on to dominate the twentieth century.

"drawn her as a proud and handsome woman"



The Artist
JOSEPH DELANEY

American 1904-1991



Title: **The Painter's Mother** 1941
Medium: Tempera and varnish/wood
Housed: Delaney Family Collection

Sometimes great art can be created in a spontaneous way. This is one of the few portraits painted from life by Joseph Delaney. On a visit home to Knoxville, Joseph was in his brother Samuel's barber shop where their mother, Delia, frequently sat and did needlework. Suddenly he felt the need to "capture his mother in a painting."

This sensitive study in muted colour and soft tones does indeed "capture" her dignity and serenity.

Artist Joseph Delaney was born in Knoxville, Tennessee, in 1904, ninth of ten children and the son of a Methodist minister. Joe and his family went regularly to church and it was there that Joseph discovered his interest in art by drawing on Sunday school cards.

In 1930, Joe left Knoxville for New York and soon became a student at the Art Students League. (Some of his classmates were Jackson Pollock, Henry Stair and Bruce Mitchell). Drawing and painting from all the various visual resources available, Joseph spent the next 56 years living and producing his art in the area of lower Manhattan, Soho and Union Square. Joseph Delaney returned to Knoxville to live in 1986, and was artist-in-residence for the University of Tennessee Department of Art until his death in 1991.

> "indeed capture her dignity and serenity"

The Artist

JAMINI ROY

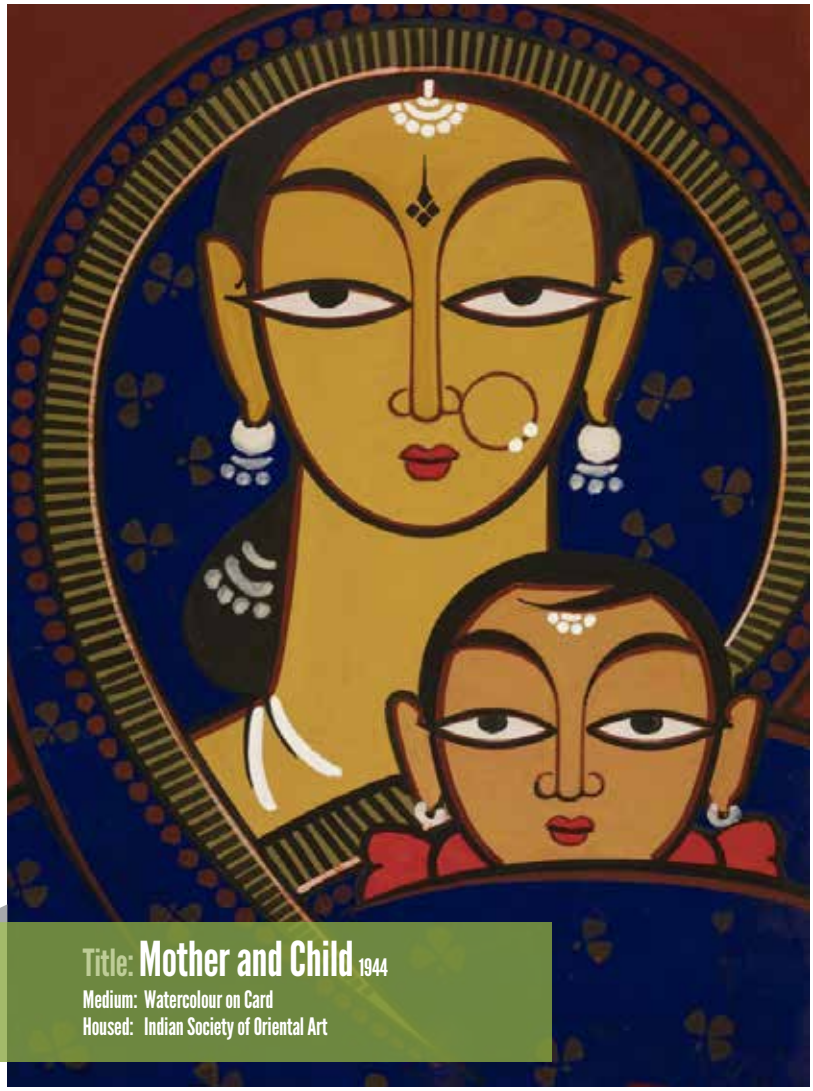
Indian 1887-1972

In the 1920s, many experiments in art took place in Calcutta and Santiniketan. Amidst this activity, the story of Jamini Roy, who turned to the folk arts of Bengal, is remarkable.

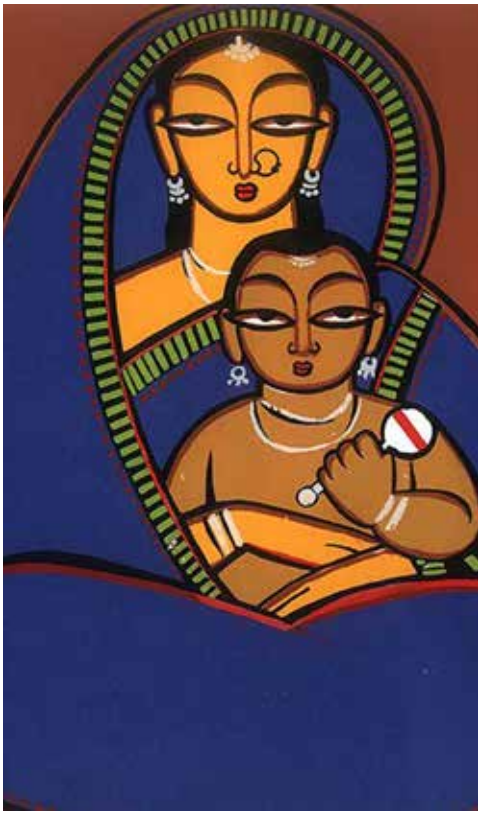
Roy adopted this simplification of the forms, the bold, flat colours and discarded expensive canvas and oil paint and opted for the more inexpensive material and medium of the folk artist.

He painted ordinary men and women from the village and restricted his palette to seven colours of Indian red, yellow ochre, cadmium green, vermillion, grey, blue and white.

One of Roy's most important subjects was his depiction of the mother and child he felt that the subject was symbolic of the core of the village and family and represented the roots of life itself. In this particular project, the two figures have been transformed from the lifelike into a state of the iconic.



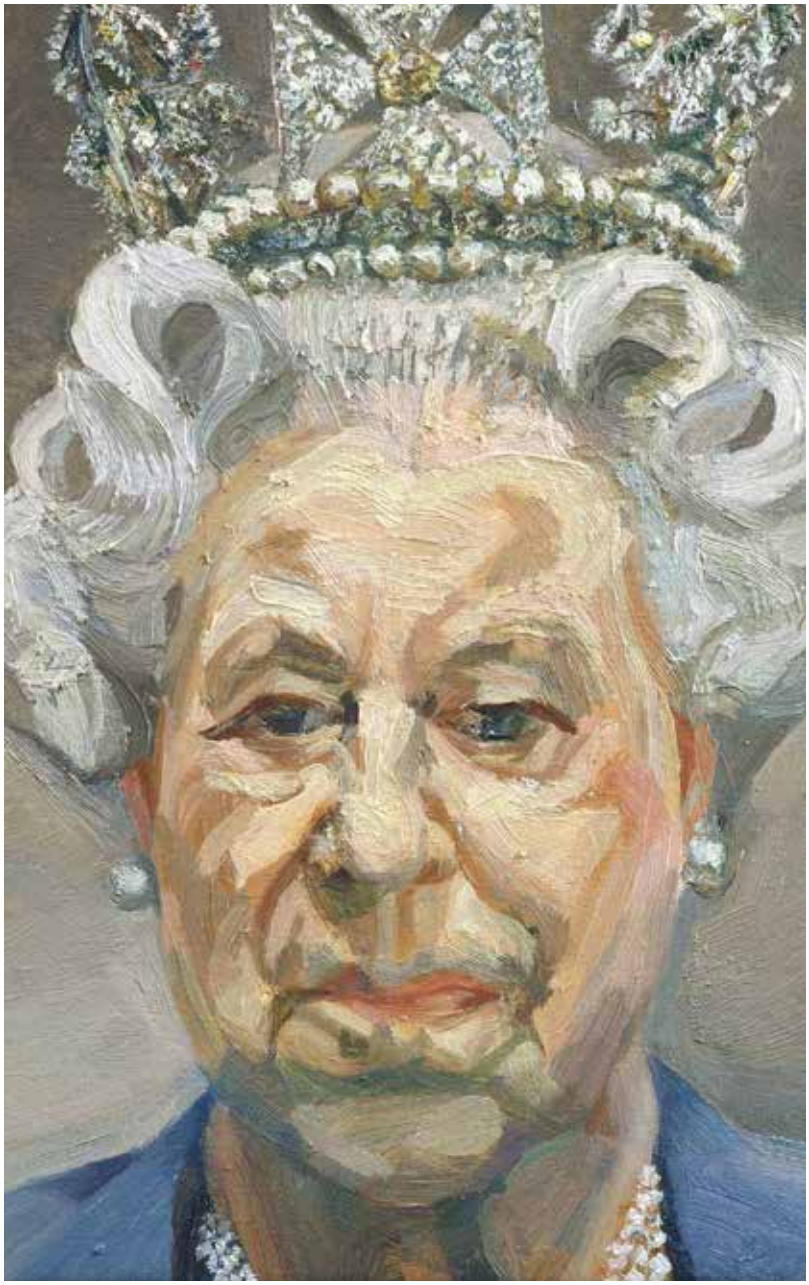
Title: **Mother and Child** 1944
Medium: Watercolour on Card
Housed: Indian Society of Oriental Art



The Artist

LUCIAN FREUD

German/British 1922-2011



Lucian Freud was the grandson of Sigmund Freud, the pioneer of psychoanalysis and thus part of a famous family.

Many regard Freud as the greatest figurative painter of our time. Known chiefly for his thick brushstrokes and heavily impastoed (layered) portrait and figure paintings, Freud was widely considered the pre-eminent British artist of his time. His works are noted for their psychological penetration, and for their often discomforting examination of the relationship between artist and model.

Freud prefers to not use professional models, to rather have friends and acquaintances pose for him, someone who really wants to be there rather than someone he's paying. "I could never put anything into a picture that wasn't actually there in front of me. That would be a pointless lie, a mere bit of artfulness."

Freud's colour palette is very muted with an apparent lack of colour, addressing this Freud stated, "I don't want it to operate in the modernist sense as colour ... Full, saturated colours have an emotional significance I want to avoid." Freud was more concerned with capturing the essence of his subjects as opposed to a likeness. He wanted the paint to "work as flesh... [his] portraits to be of the people, not like them. Not having a look of the sitter, being them."

"Freud spent 4000 hours on a series of paintings about his mother"

THE ARTIST'S MOTHER

Title: **The Painters Mother II** 1972
Medium: Oil on canvas
Housed: Private Collection

The Artist

ANDY WARHOL

American 1928-1987

Andy Warhol began as a commercial illustrator, and a very successful one, doing jobs like shoe ads for I. Miller in a stylish blotty line that derived from Ben Shahn.

Many of his creations are very collectible and highly valuable. The highest price ever paid for a Warhol painting is $100 million for a 1963 canvas titled Eight Elvises (shown below).

Title: **Julia Warhol** 1974
Medium: Silkscreen Print

He first exhibited in an art gallery in 1962, when the Ferus Gallery in Los Angeles showed his 32 Campbell's Soup Cans, 1961-62. From then on, most of Warhol's best work was done over a span of about six years, finishing in 1968, when he was shot.

Earlier artists, like Monet, had painted the same motif in series in order to display minute discriminations of perception, the shift of light and colour form hour to hour on a haystack, and Warhol has been the subject of numerous retrospective exhibitions, books, and feature and documentary films. He coined the widely used expression "15 minutes of fame".

"15 minutes of fame"

The Artist

DAVID HOCKNEY

British 1937-

In the early 1980s, a number of artists, including David Hockney began experimenting with large-scale images made from out of Polaroid prints, much as the earliest photographers had "composited" large scenes from multiple negatives.

In the early practice, much care was given to seamless registration of the images, but in the '80s revival, small jumps of viewing angle came to be valued, by none more so than by David Hockney. Hockney pasted the prints onto a single background.

Hockney reflected extensively on this process as connecting to the Cubist sense of multiple angles and especially of movement. Hockney argued that these "multiples" convey a strong sense of movement, in that the viewer keeps adjusting their imagined viewpoint as the eye travels from print to print.

By this means the viewer can build up a single image that is many times wider in angle of view than the camera lens.

(The viewing angle of a standard 55mm lens for a 35mm format camera is about 45 degrees. Wide angle lenses increase the angle of view to about 75 degrees without obvious distortion, but the human angle of view, with eye movement, is about 180 degrees.) This portrait of his mother illustrates the technique at close range.

Title: **Portrait of the Artists Mother** 1985
Medium: Photo Collage
Housed: Getty Museum

"*the viewer can build up a single image*"

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LAUTREC
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