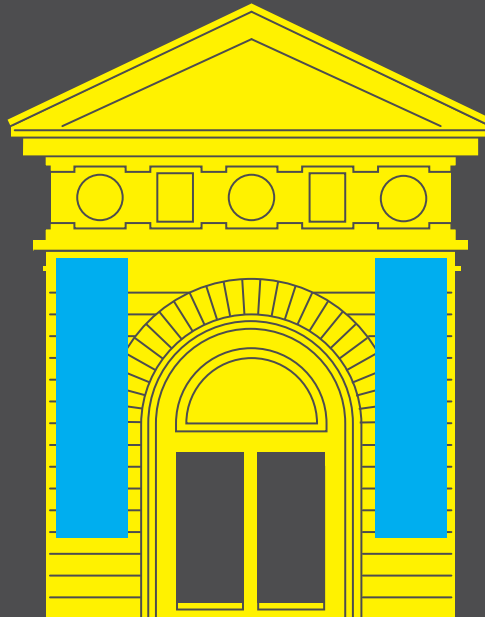


MAYOR OF LONDON

THE LONDON CURRICULUM
ART AND DESIGN KEY STAGE 3

LONDON PEOPLE



THE LONDON CURRICULUM

PLACING LONDON AT THE HEART OF LEARNING

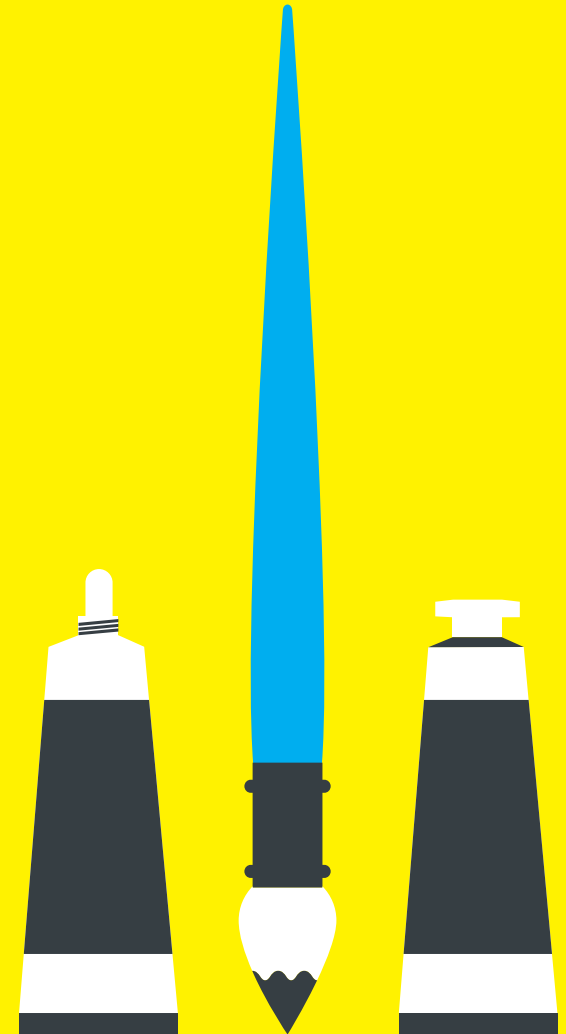
The capital is the home of innovations, events, institutions and great works that have extended the scope of every subject on the school curriculum. London lends itself to learning unlike anywhere else in the world. The London Curriculum aims to bring the national curriculum to life, inspired by the city, its people, places and heritage.

To find out about the full range of free resources and events available to London secondary schools at key stage 3 please go to www.london.gov.uk/london-curriculum.

Art and design in the London Curriculum

London is an international hub of art, home to thousands of artists and a buzzing network of galleries, art dealers and colleges. London Curriculum art teaching resources aim to support teachers in helping their students to:

- ♦ **DISCOVER** the art and architecture of London past and present, and how they reflect and shape the city's story.
- ♦ **EXPLORE** the galleries, public art and cultural quarters of the city.
- ♦ **CONNECT** learning inside and outside the classroom to develop their own creative work, inspired by the city and applying ideas generated by the art they studied.



CONTENTS

OVERVIEW	2	EXPLORE	43
DISCOVER	4	Portraits and identity in the city	44
Lesson 1: What’s in a portrait? Hans Holbein and tales of Tudor London	6	Resource E1: Looking at the gallery	51
Activities	11	CONNECT	52
Resource 1.1:	14	Lesson 7: London identities	53
Resource 1.2: Looking at portraits	15	Activities	54
Resource 1.3: The story of Thomas More	18	Resource 7.1: Contemporary London artists	57
Lesson 2: A creative response to Thomas More’s life in London	19	Links to other London Curriculum Subjects	60
Lesson 3: William Hogarth and the Foundling Hospital	21	Credits	61
Lesson 4: Foundling tokens, symbols and composition	28		
Lesson 5: ‘Reversing the state of things’	32		
Lesson 6: The family portrait	37		

LONDON PEOPLE OVERVIEW



SHE AIN'T HOLDING THEM UP, SHE'S
HOLDING ON; SOME ENGLISH ROSE, 1986
Sonia Boyce, © Collection of mima, Middlesbrough
Institute of Modern Art. Purchased with assistance
from the V&A Purchase Grant Fund 1987/88



CAPTAIN THOMAS CORAM, 1740
William Hogarth, © Coram in the care of the
Foundling Museum

The aim of this unit is to help students approach and analyse the meaning of portraits, drawing on a selection of London artists from very different historical and cultural backgrounds. They will compare the ways the artists conveyed the identity, status and attitudes of their sitters, and consider how this might have been shaped by the lives, times and cultural context of the artist. The artwork featured in the unit also tells a story of the city, of its people and their connections with family, society and the world around. Students will be given opportunities to apply their new understanding to portraits in the city's galleries, historic houses and museums and in the creation of their own artworks. In doing so, students will begin to appreciate and understand the diversity of attitudes and representations of London life.

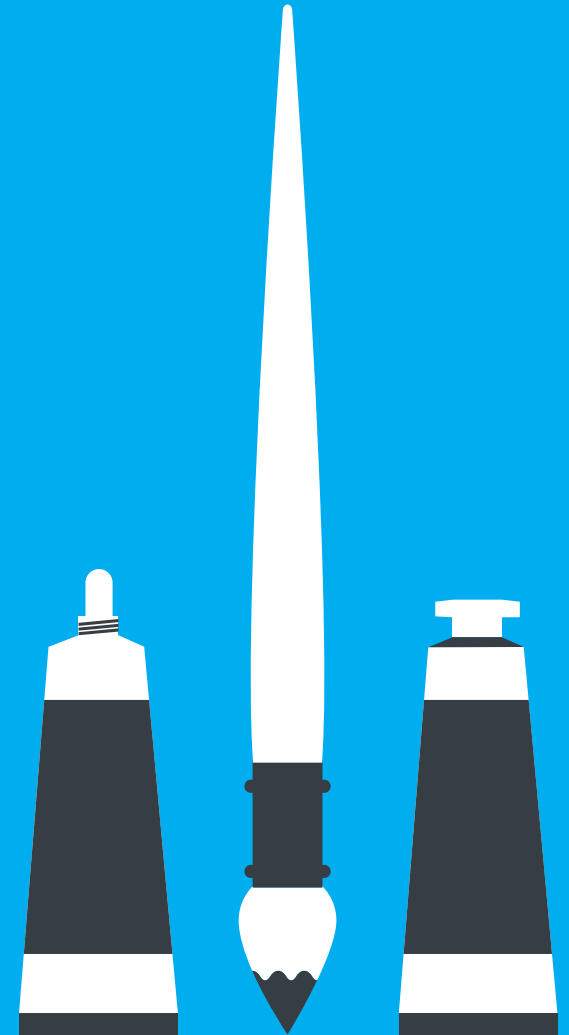
KEY STAGE 3 NATIONAL CURRICULUM

This unit addresses the requirements of the new key stage 3 national curriculum. It provides specific opportunities for students to:

- ♦ analyse and evaluate their own work, and that of others, in order to strengthen the visual impact or applications of their work
- ♦ use a range of techniques to record their observations in sketchbooks, journals and other media as a basis for exploring their ideas
- ♦ to use a range of techniques and media, including painting
- ♦ learn about the history of art, craft, design and architecture, including periods, styles and major movements from ancient times up to the present day

DISCOVER

Students will discover portraiture through portraits of Londoners by artists working in London, past and present. They will draw on a *Looking at portraits* resource to structure their observations and develop an understanding of why portraits are produced. With a particular focus on Hans Holbein, William Hogarth, Sonia Boyce and Yinka Shonibare, and the city stories behind some of their intriguing works, they will explore the conventions of portraiture and apply their learning creatively in their own work, with a particular focus on symbols, composition and narrative.



LESSON 1

WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON



THE BIG IDEA

Holbein's vivid portraits of powerful Londoners offer students a window into the Tudor world, when London was a centre of international trade in luxurious goods and precious materials. With a focus on Holbein's portrait of Thomas More, students will learn how to 'read' portraits and the stories they can tell of people, times and places.



LESSON OBJECTIVES

All students will understand how to respond to a portrait and use the first part of the portrait reading toolkit.

Most students will be able give a developed response to the portrait and support their comments.

Some students will be able to contextualise the portraits within its historical setting.



RESOURCES

- ♦ **Resource 1.1:** Sir Thomas Moore, 1527, Hans Holbein
- ♦ **Resource 1.2:** Looking at portraits mind map
- ♦ **Resource 1.3:** The story of Thomas More

LESSON 1

WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON



YOU WILL ALSO NEED:

The Frick Collection's website includes an image of Hans Holbein's portrait of Thomas More which allows you to zoom in to explore the details of the painting.

<http://collections.frick.org/media/view/Objects/100/2830?t:state:flow=1069b6a7-6cf3-4600-9225-8fd36665f04a>

Optional: access to images of L Cubitt Bevis' Sir Thomas More statue

www.londonremembers.com/memorials/sir-thomas-more-statue-sw3

LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

LANGUAGE AND LANDMARKS

KEY WORDS AND PLACES	EXPLANATION
Sitter	Person who is subject of portrait
Expression	Emotion that is conveyed
Gaze	The placement of the eyes
Pose	Position of the sitter
Proportions	The relative size of one object to another
Setting	Surroundings of the sitter
Attire	Dress/cloths
Symbol	Something that represents in idea or something else
Likeness	Resemblance to sitter
Status	Position in society
Self-portrait	An artists' portrayal of themselves as they wish to be seen
Tudor	Family name of English Kings and Queens between 1485-1603

LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

SETTING THE SCENE

WHAT'S IN A PORTRAIT?

From the early settlers onwards, Londoners, like people everywhere, have wanted likenesses of themselves. Their portraits can tell the stories of the person and of the city, and open windows onto other periods of time. Portraits tell us about the environment the sitter lived in, their position in society, and their aspirations. They can also tell us about trade, exploration, education or politics in the past.

Hans Holbein in London

Hans Holbein was born in Germany and came to London in 1526. For two years Holbein painted important figures in Tudor England. Before Holbein returned to Germany in 1528, he worked on the decorations for the Banqueting House at Greenwich Palace (1527).

Holbein returned to London in 1532, renting a house on Mayden Lane near St Paul's and initially earned a living painting the German merchants who lived at the Steelyard (Stahlhof), now the site of Cannon Street station. The Steelyard was a walled enclosure where Germans traded luxurious goods and were able to work



HANS HOLBEIN THE YOUNGER, MID 19TH CENTURY
Franz Hanfstaengl, after Hans Holbein the Younger,
© National Portrait Gallery, London

without having to follow the rules imposed on English merchants. His portraits of these rich traders and bankers show their wealth by including luxury items such as clocks, carpets from Turkey, and glassware from Venice. In 1536 Holbein became painter to Henry VIII and produced the famous images of that King.

Holbein's paintings were painted on wood and his vivid, lifelike portraits follow the Northern European desire to capture the sitter realistically. When he came to London, Holbein found that his only artistic equals were the Netherlandish painters, the English artists being considered less skilful in portraiture.

Sir Thomas More and Hans Holbein

When Holbein came to England Thomas More was one of the most significant figures in the City of London and the country. An important member of the powerful Mercer's Company (a guild that traded in luxury items such as silk), More was also a trusted advisor of Henry VIII and Lord Chancellor of England from 1529. Hans Holbein's talent as a painter was recommended to Sir Thomas More by the philosopher Erasmus. Holbein may have stayed at Thomas More's house in Chelsea, then a village outside the city, when he first arrived in England in 1526. Holbein painted Sir Thomas More's portrait and a family group, set in one of the rooms of his Chelsea mansion in 1527.

More's fate changed dramatically when he refused to support Henry VIII's decision to appoint himself Head of



SIR THOMAS MORE, 1527

Hans Holbein © The Frick Collection

the Church of England. Eight years after the portrait was painted, he was tried for treason at the Tower of London and put to death.

Luxuries, power and portraiture

Tudor London was a centre of trade in luxury goods from many countries. An Italian, writing in 1500, believed the city to have more items made of gold and silver for sale than in Venice, Milan, Rome and Florence combined. Even Holbein's paint was a product of London's international trade, importing azurite (blue) from Hungary and the mercury and sulphur that made vermillion (red) from Italy.

Luxurious clothes and jewels from around the world were a powerful way for artists to show the wealth and status of their sitters. The light brown fur that Thomas More wears in his portrait was very fashionable with the rich in the reign of Henry VIII and came from Russia. More's thick, richly coloured velvets were imported from Northern Italian centres like Genoa and Lucca. The gold ring worn on More's right-hand forefinger appears to be set with a bloodstone, which may have come from India, brought to London by Portuguese merchants.



A SELECTION OF ITEMS FROM THE CHEAPSIDE HOARD,
16TH – 17TH CENTURY

© Museum of London

The Cheapside Hoard was the greatest hoard of Elizabethan and Jacobean jewellery ever found. The hoard was discovered by workmen during demolition work at 30–32 Cheapside in 1912. The three tenements had been the property of the Worshipful Company of Goldsmiths for centuries. The hoard was discovered buried under the floor and the reason for its burial remains a mystery.

LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

ACTIVITIES

STARTER

What do portraits tell us about the person in the picture?

Introduce the aim of the unit, to explore the power of portraiture to tell us the stories of people's lives and the story of the city we live in. Show the class Thomas More's portrait.

Explain that, as well as telling us how a person looked, portraits also show us the way a person wishes to be seen by other people.

Ask the class to look at the portrait without speaking for 30 seconds. Then ask students to name one thing they have seen in the portrait.

What might these clues tell us about the man in the portrait?

MAIN

Talking about portraits

Introduce a four-part approach to talking about a portrait:

1. First **look**, and describing what you see:
 - a) The figure
 - b) The background
 - c) The middle ground
 - d) The foreground.
2. **Analyse** what you see
3. Try to **explain** why we believe the artist has portrayed the sitter in the way they did. Consider what influence the sitter had on the way they were portrayed. Try to justify your responses.
4. Give an **opinion** about the overall effect of the portrait.

The *Looking at portraits* mind map (Resource 1.2) is designed to help students structure their reaction to portraits, initially answering the keywords and then developing responses and explanations.

ACTIVITY 1:

Using the *Looking at portraits* mind map with Holbein's portrait of Sir Thomas More, 1527 (Copy in National Portrait Gallery)

Work as a whole class to complete the blank version of *Looking at portraits*, Resource 1.2. Starting with the elements suggested by students in the starter and using the key words in Resource 1.2, help the class take apart the different elements of the portrait of Sir Thomas More and add them to the mind map. Once the response to the keyword has been completed as a class, students should work in smaller groups to produce more developed responses and explanations and discuss their opinions of the painting. Students should fill in their own resource sheet (or design their own mind map) so they have a record of the activity.

As well as noting their observations and responses in the mind map, they may wish to include small sketches or blocks of colour or texture to capture particular details.

Introduce more detail about Thomas More and his life in London at the time to help students to contextualise the portrait, exploring their explanations of the portrait in greater detail in relation to the sitter's life. The explanations of the portraits in the final section should be completed by the students and the teacher together.

Extending the lesson

Compare Holbein's portrait of Thomas More (1527) with the sculpture of the same man by L Cubitt Bevis (1969). What does the modern sculpture tell the viewer about the life and character of the subject? What is the relationship between Bevis and Holbein's portrayal of Thomas More?

www.londonremembers.com/memorials/sir-thomas-more-statue-sw3

PLENARY

Discuss the different ways that Thomas More might choose to be presented if he were alive today.

Ask students to suggest ways that they might apply ideas from the study of Holbein to their own portraiture work in future.

Introduce the homework activity.

Homework ideas

Ask students to find out more about the life of Thomas More, using Resource 1.3 on page 18 as a prompt. Ask them to collect images, maps or scraps of textile and so on that reflect particular aspects to his life.

Ask students to choose another painting by Hans Holbein, for example the Ambassadors, or his portrait of Henry VIII. Ask them to use their portrait toolkit to help them draft a short response.

Assessment questions and opportunities

Through review of students' completed resource sheets.

FIND OUT MORE

A video produced by The Frick Collection about the Sir Thomas More portrait.

www.frick.org/interact/hans-holbein-younger-sir-thomas-more

A short cartoon about the life and death of Thomas More, produced by the Royal Palaces.

www.youtube.com/watch?v=FpMnzx6zXYY

A video introduction to a selection of portraits from 1485 to 1603, some of which are on display at the National Portrait Gallery:

www.npg.org.uk/collections/explore/by-period/tudor.php

The National Portrait Gallery's Making Art in Tudor Britain project has examined eight portraits 'after Hans Holbein the Younger' in the National Portrait Gallery collection using various types of technical analysis. This research allowed for a closer look at how images originally painted by Hans Holbein came to be copied or repeated.

www.npg.org.uk/research/programmes/making-art-in-tudor-britain/case-studies/matb-case-study-7.php

A student microsite produced by the Victoria and Albert Museum and National Archives about Tudor Britain which includes an exploration of England's international trade links at the time inspired by museum artifacts.

www.tudorbritain.org/

www.tudorbritain.org/trade/index.asp

The British Museum's Tudor page for young explorers.

www.britishmuseum.org/explore/young_explorers/discover/all_about/the_tudors.aspx

LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

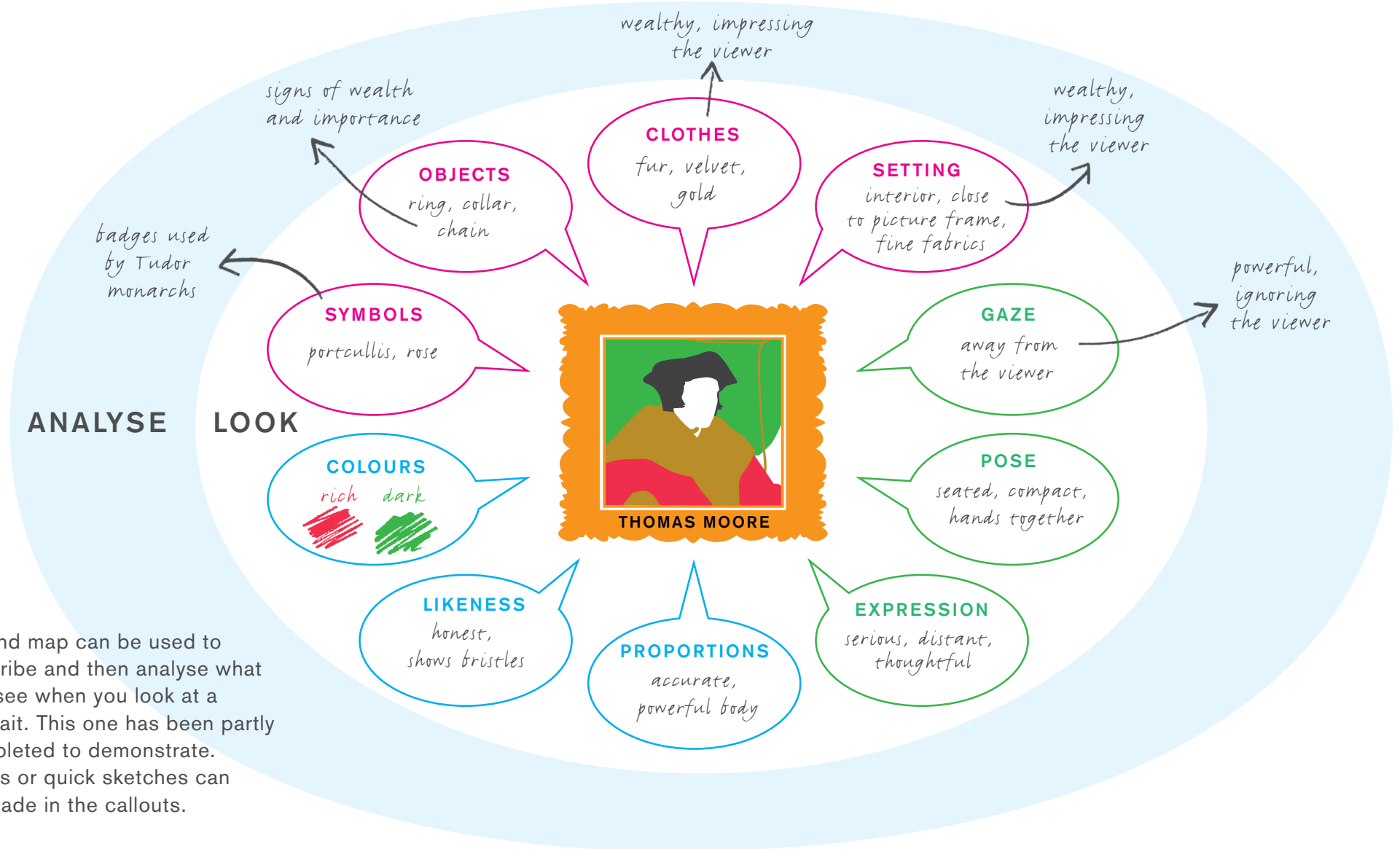
RESOURCE 1.1



SIR THOMAS MORE , 1527
Hans Holbein © The Frick Collection

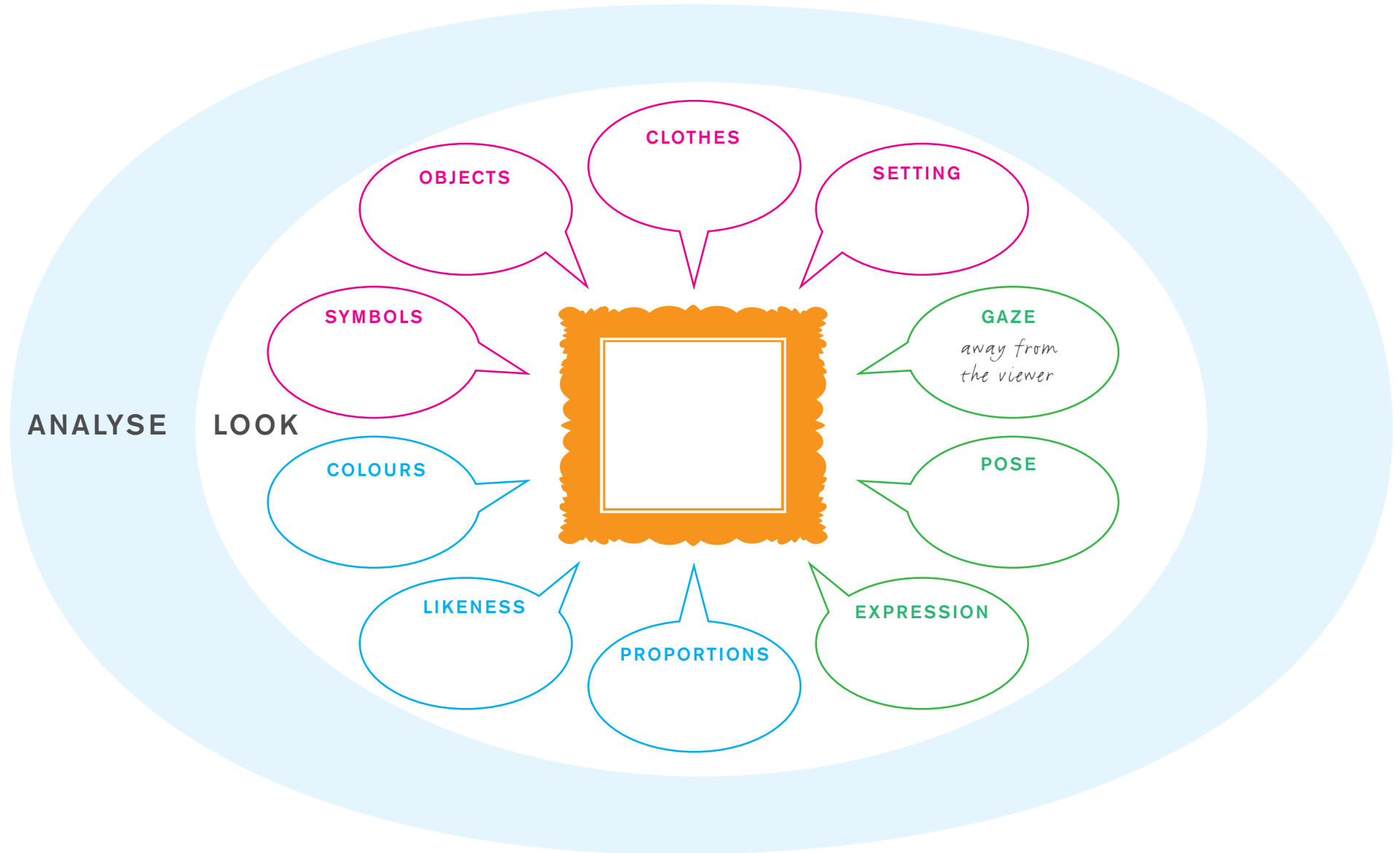
LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

RESOURCE 1.2: LOOKING AT PORTRAITS



A mind map can be used to describe and then analyse what you see when you look at a portrait. This one has been partly completed to demonstrate. Notes or quick sketches can be made in the callouts.

LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON
RESOURCE 1.2: LOOKING AT PORTRAITS MIND MAP CONTINUED



LESSON 1: WHAT'S IN A PORTRAIT? HANS HOLBEIN AND TALES OF TUDOR LONDON

RESOURCE 1.3: THE STORY OF THOMAS MORE



Thomas More was born in 1478 in the Ward of Cripplegate, London. The city at that time was busy with merchants from many



SIR THOMAS MORE, 1527 HANS HOLBEIN
Hans Holbein © The Frick Collection

countries trading in luxuries, such as silks, velvets, spices, jewels and wine.

Thomas More was a wealthy man and an important member of the powerful Mercer's Company (a guild that traded in luxury items such as velvet and silk). He was also a scholar, a writer and a lawyer who was trusted by King Henry VIII. He was made Lord Chancellor of England – a powerful post – in 1529.

Thomas More's life changed dramatically when King Henry VIII declared himself Head of the Church in England. Thomas More refused to support him. He believed that God had made the Pope the Head of the Church.

Angrily, Henry VIII imprisoned More in the Tower of London. On 6 July 1535 Thomas More was beheaded on Tower Hill. His final words on the scaffold were: "The King's good servant, but God's first." His body was buried in the Tower and his head placed on a spike on London Bridge.

GUILD: An organised group of artists, craftspeople or merchants who support each other and set the standards for their work.



A SELECTION OF ITEMS FROM THE CHEAPSIDE
HOARD, 16TH – 17TH CENTURY

© Museum of London



TOWER OF LONDON, 1900-1909

Alvin Langdon Coburn © Museum of London

LESSON 2

A CREATIVE RESPONSE TO THOMAS MORE'S LIFE IN LONDON



THE BIG IDEA

Students will create a drawn and mixed media piece exploring Thomas More's life in London.



LESSON OBJECTIVES

All students will learn how to use a grid to make a copy of an existing painting, applying mark and tone as well as line.

All students will create a mixed media piece exploring Thomas More's London connections.

Some pupils may select appropriate symbols making reference to Thomas More's career.

KEY LANGUAGE

Mixed media: use of more than one material

Tone: the effect darkness or lightness on an object

Texture: the appearance of a surface.



RESOURCES

- ♦ **Resource 1.3:** The story of Thomas More

YOU WILL NEED:

- ♦ A3 sheets of plain paper that have a grid on them.
- ♦ A3 reproductions of Holbein's portrait of Sir Thomas More
- ♦ Scissors
- ♦ Glue
- ♦ Copies of maps, portraits of relevant famous Tudor people, images of London

LESSON 2: A CREATIVE RESPONSE TO THOMAS MORE'S LIFE IN LONDON

ACTIVITY: A CREATIVE RESPONSE TO HOLBEIN'S PORTRAITS

Thomas More in London

All students to be given a copy of the Thomas More portrait by Hans Holbein blown up to A3 scale and with a grid drawn over it. One A3 plain piece of paper with grid is also provided and students are asked to select one third of the squares and make a copy in those selected spaces of the Holbein portrait.

The drawing should be done in pencil and use both tone and mark marking to imitate some of the effects found in the painting (coloured pencils could also be used).

The remaining squares should be filled in as a collage of images that explore Sir Thomas More's life and death in London which they will have learned about in the previous lesson.

Students will need to consider the use of symbols, composition, line, mark making and tone.

LESSON 3

WILLIAM HOGARTH AND THE FOUNDLING HOSPITAL



THE BIG IDEA

Students will learn about the prolific London portrait artist, William Hogarth, and, how his work both drew on and challenged the conventions of portraiture. Students will have opportunities to use the *Looking at portraits* mind map, Resource 1.1, in a self-directed manner.



LESSON OBJECTIVES

All students will be able to identify the key symbols in the portrait and use them to create a narrative.

Most students will be able to compare and contrast two images and justify their comments.

KEY LANGUAGE

Foundling: abandoned baby or child

Full length portrait: a portrait which shows the entire body

Anonymous: unknown

Merchant: a person who trades



RESOURCES

- ♦ **Resource 1.2:** *Looking at portraits*, (one per student)
- ♦ **Resource 3.1:** The story of Thomas Coram

YOU WILL NEED:

- ♦ Scissors and glue or sketching pencils and paper
- ♦ Printed copies of the portraits of Thomas Coram and Thomas More.

LESSON 3: WILLIAM HOGARTH AND THE FOUNDLING HOSPITAL SETTING THE SCENE



THE PAINTER AND HIS PUG, 1745
William Hogarth © Tate Gallery, London

William Hogarth

In the 18th century London-born artist William Hogarth broke away from formal portraiture and started to capture the busy, colourful and sometimes shocking world of Londoners, rich and poor, on the city streets.

William Hogarth was a painter and engraver, born near Smithfield Market in the City of London. As a young man Hogarth was apprenticed to an engraver. He swore to serve his master for seven years, avoiding taverns and gambling, in return for learning how to engrave on silver.

Hogarth knew from experience what it was like to be poor in London. When his father ran out of money, the whole family was sent to debtors' prison. He painted city life as he saw it. He was one of the first artists to capture ordinary urban life. His works shocked at the time and can still shock even today.

Hogarth's art drew attention to the problems he saw on London's streets – poverty, drunkenness and violence. Works such



GIN LANE, 1751
William Hogarth ©
Museum of London

as *Gin Lane*, published in 1751, showed disturbing scenes of the impact of gin on the city at the time – mothers dropping babies, starvation and suicide. But he also captured the comedy and energy of London life and found practical ways to help London's poor. The artist was a founder governor of the Foundling Hospital, Britain's first home for abandoned children, set up by Thomas Coram. One of the orphans was even named William Hogarth after the artist. Hogarth's first gift to the hospital was a full length portrait of Captain Thomas Coram.



CAPTAIN THOMAS CORAM, 1740

William Hogarth, © Coram in the care of the Foundling Museum

Captain Thomas Coram and his 'darling project'

Thomas Coram was the driving force behind Britain's first home for abandoned children, the Foundling Hospital. Coram did not himself have a privileged childhood; he had very little education and was sent to sea by his father at the age of 11. After spending 11 years in America running a shipbuilding business he returned to England, settling in Rotherhithe, and worked as a merchant. He was horrified by the sight of dying babies and homeless children on the streets of London, abandoned by their parents because of poverty, death or illegitimacy. Coram decided that something must be done to help abandoned children and began to campaign for a hospital to care for them, an endeavour he called 'my darling project'. It was 17 years before he was granted a Royal Charter to establish the Foundling Hospital. There was overwhelming demand for places at the Foundling Hospital from mothers desperate to find a safe home for the children they were unable to care for themselves.

The Foundling Hospital was generously supported by Hogarth and the musician Handel, and other painters, sculptures musicians and furniture makers were also encouraged to donate their work. The Foundling Hospital became in effect the first public art gallery in the country and also a chance for artists to help bring about social change.

LESSON 3: WILLIAM HOGARTH AND THE FOUNDLING HOSPITAL

ACTIVITIES

STARTER

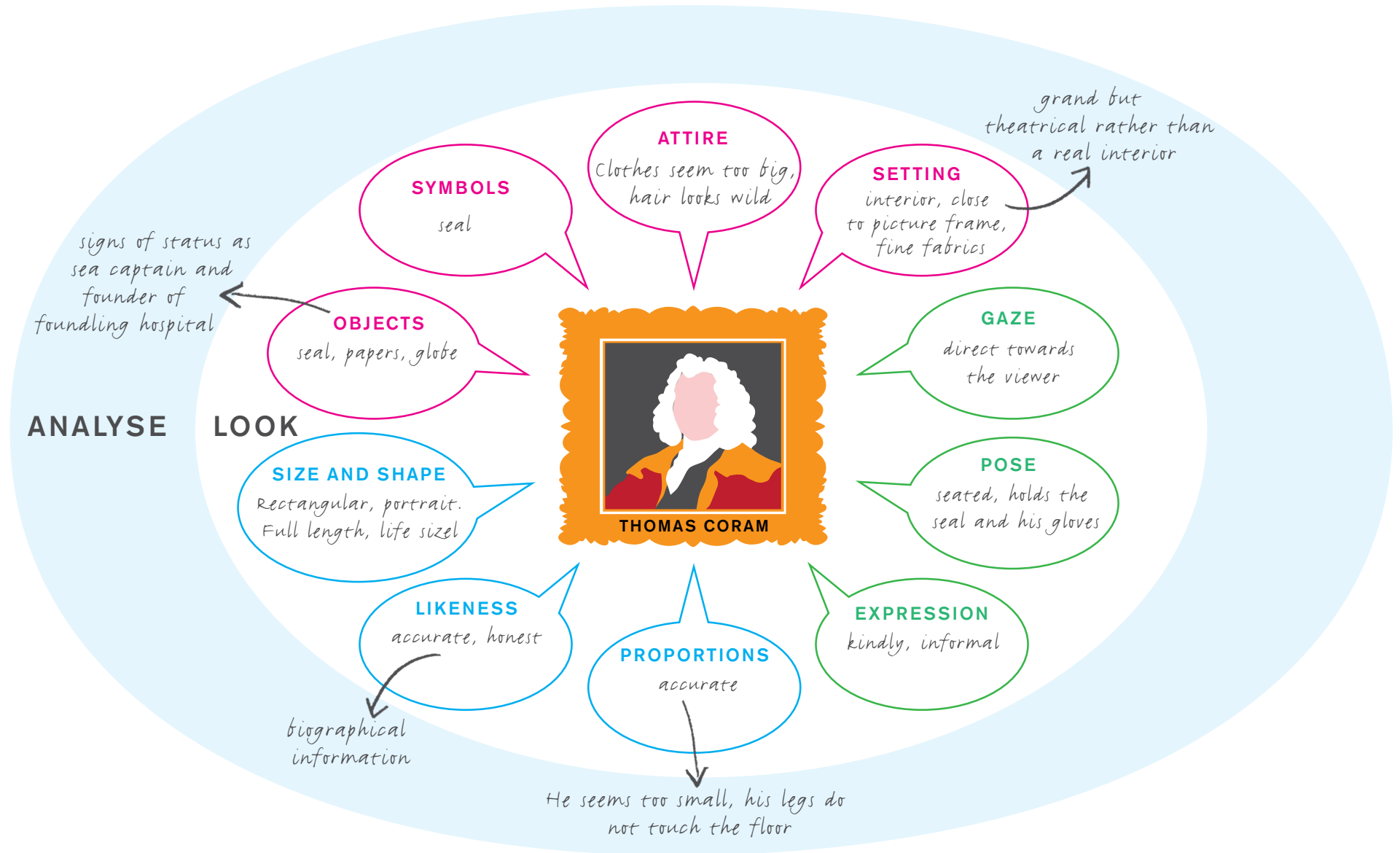
Show the class Hogarth's portrait of Thomas Coram and ask students to identify all of the objects that appear in the painting. Do these objects give any clues about his life?

ACTIVITY 1:

Thomas Coram by William Hogarth: Exploring the portrait

Using *Looking at portraits*, resource 1.2, students explore the portrait of Thomas Coram on their own after a reminder of how it works. When they have completed the process, ask them to share their description and analysis. Explore with them the connections between their analysis and the description of his character in resource. Some examples of responses to the elements of the portrait are provided on the mind map on the following page.

LESSON 3: WILLIAM HOGARTH AND THE FOUNDLING HOSPITAL ACTIVITIES



ACTIVITY 2:

Exploring differences and similarities in portraits: Thomas Coram and Thomas More

Ask students to compare this portrait with the one of Thomas More.

To help the class, show students how to annotate an image, allowing the details to be identified and showing them an additional way to explore painting.

Ask the students to identify what the two paintings have in common and consider if the portraits have messages that are different?

Encourage the students to think about what would happen if you 'flipped' some of the elements of the portrait. For example, how would the impact of the Thomas More portrait change if he had wild hair like Thomas Coram? This could lead into a number of practical activities in which students experiment with changing some of the elements of the portraits, using quick sketches or collage techniques.

PLENARY

Ask the class to think about someone today who has tried to bring about social change. How might they be represented in a portrait?

Introduce the homework activity.

Homework

Ask students to select and bring a small item that they identify with to the next lesson. It may be a sweet, a lucky coin or charm, a badge, an old toy, or any other object.

Assessment questions and opportunities

FIND OUT MORE

Teachers' resource produced by the Foundling Museum to support a self-guided visit:

http://www.foundlingmuseum.org.uk/uploads/The_Foundling_Museum_and_the_story_of_gift_of_art.pdf

Teacher and student notes on Hogarth from the Tate Gallery

www.tate.org.uk/download/file/fid/6313

LESSON 3: WILLIAM HOGARTH AND THE FOUNDLING HOSPITAL

RESOURCE 3.1: THE STORY OF THOMAS CORAM



CAPTAIN THOMAS CORAM, 1740

William Hogarth © Coram in the care of the Foundling Museum

Thomas Coram set up Britain's first home for abandoned children, the Foundling Hospital. Coram had very little education and was sent to sea by his father at the age of 11. After spending 11 years in America running a shipbuilding business he returned to England, settling in Rotherhithe, and worked as a merchant. He was horrified by the sight of dying babies and homeless children on the streets of London, abandoned by their parents because of poverty, death or illegitimacy. Coram decided that something must be done to help abandoned children and began to campaign for a hospital to care for them. It was 17 years before he was granted a Royal Charter to establish the Foundling Hospital.

Coram is described as a strong, rugged man with white hair and a ruddy complexion. It is said that he had a large appetite and could walk up to 12 miles a day even as a man in his sixties. As he got older Thomas Coram found himself without enough money to look after himself because he

had given so much away. For 17 months, Coram supported the Foundling Hospital with his own money while he was trying to persuade other people to support his idea. It is said that the rich Londoners began to be ashamed of their lack of support for the hospital because they witnessed Coram's hair become grey while raising money he needed. Coram died near Leicester Square, in lodgings on Spur Street, on 29 March 1751.

LESSON 4

THE FOUNDLING HOSPITAL'S TOKENS



THE BIG IDEA

The practical activity in this section is designed to allow students to explore a symbolic approach to portraiture as a response to the Foundling Hospital tokens.



LESSON OBJECTIVES

All students will be able to create a composition of several objects using line

Most students will be able to fill their page by using the correct scale for their composition

Some students will be able to apply limited colour in a controlled manner to create emphasis on one or more item



RESOURCES

- ♦ **Resource 4.1:** Symbols and identity

YOU WILL NEED:

- ♦ Black pens, pencils, ink, brushes and water colours, paper

LESSON 4: THE FOUNDLING HOSPITAL'S TOKENS

SETTING THE SCENE

SYMBOLIC SELF-PORTRAITS AND MULTIPLE IDENTITIES



HEADS OF SIX OF HOGARTH'S SERVANTS, C 1750-5
William Hogarth © Tate Gallery, London

Heads of Six of Hogarth's Servants

Heads of Six of Hogarth's Servants captures the features and personalities of Hogarth's domestic staff with warmth and

dignity. While the picture captures the individual features and personalities of his servants, a sense of unity is brought to the group by the close and balanced composition.

The Foundling tokens

Just as a person's face can be a symbol for their whole personality other things can also portray a person. When mothers left their children at the Foundling Hospital, they attached a 'token' or small object to the clothes of the child. These objects were intended to allow the child to be identified if the family ever came back to collect them. The tokens were often scraps of fabric, coins, engraved discs or buttons that were easily accessible to the mother.

The London-based writer and illustrator, Alice Wood, produced works of art based on a collection of these tokens in response to her visit to the Foundling Hospital in 2010.

"The little objects are heart-breakingly sad. Some obviously made with such care, and

no small expense, that one wonders how the mother could not afford to keep her child. Illegitimacy was such a stigma at that time that poverty was not the only reason a woman might not keep her own baby. Some are just curios, of no monetary value, but unique in their form so as to be perfectly suited to their purpose. Half a coin, a strange seed, a tiny fish made of bone, a thimble. Each one hides a story."



REBUS FOUNDLING HOSPITAL TOKEN
© The Foundling Museum

LESSON 4: THE FOUNDLING HOSPITAL'S TOKENS

ACTIVITY: MAKING SYMBOLIC SELF-PORTRAITS

STARTER

Display *Heads of Six of Hogarth's Servants* and Alice Wood's image of the foundling tokens side by side (Resource 4.1). Ask students to make comparisons between the two images. How is a face a symbol? How might a token such as those shown be a symbol of identity? Explain the story of the foundling tokens.

MAIN

Organise the class into groups. In their groups ask students to arrange the items, making a pleasing composition of different shapes and sizes, reminding them of the arrangements used by Hogarth of his servants and Alice Wood's Charms. Using black pens, pencils, ink, brushes and watercolours, pupils are asked to make a line drawing exploring scale, shape, colour and proportions. They might slightly or dramatically enlarge their own item, or find other ways to create an emphasis on the symbol of their own identity within the group. Ask them 'What's your story?'

PLENARY

Display the students work together. Ask the students to explain why they composed the items in that manner and how they emphasised their own personal 'token'.

FIND OUT MORE

More information about the Foundling Hospital tokens

www.foundlingmuseum.org.uk/collections/the-foundling-hospital-collection/

LESSON 4: THE FOUNDLING HOSPITAL'S TOKENS RESOURCE 4.1: SYMBOLS AND IDENTITY



HEADS OF SIX OF HOGARTH'S SERVANTS, C 1750-5
William Hogarth © Tate Gallery, London



FOUNDLING TOKENS
© Alice Wood
www.alicewood.co.uk

Some are just curios, of no monetary value, but unique in their form so as to be perfectly suited to their purpose. Half a coin, a strange seed, a tiny fish made of bone, a thimble. Each one hides a story.

Reproduced with the kind permission of the artist.

LESSON 5

'REVERSING THE STATE OF THINGS'



THE BIG IDEA

Students will understand that art can at times tell stories about individuals who may have been ignored in mainstream history.



LESSON OBJECTIVES

All students will understand the importance of material culture in conveying the importance of a sitter in a portrait.

Most students will be able to describe what an 'outsider' is and why they are considered so.

Some students will be able to link the images they see with other suitable historical or contemporary examples.

KEY LANGUAGE

Material culture: the relationship between people and their belongings



RESOURCES

- ♦ **Resource 5.1:** Portraits of Thomas Coram and William Sessarakoo and Effnick by Yinka Shonibare

OPTIONAL:

- ♦ Examples of Yinka Shonibare's work using 'wax cloth'.
www.mylearning.org/the-wanderer/p-3756/
- ♦ Examples of Fante textiles and images or other images associated with Ghana.

In the 18th-century servants and slaves were depicted in paintings as part of the material culture of the wealthy.

LESSON 5: 'REVERSING THE STATE OF THINGS'

SETTING THE SCENE



EFFNIK, 1996

© Yinka Shonibare
www.autograph-abp.co.uk

'In Diary of a Victorian Dandy, I wanted to explore the history of the representation of black people in painting, who usually occupied not very powerful positions, as in Hogarth's work... I wanted to recreate a history of art from fantasy... I used my own image of a black person in order to reverse the state of things.'

Yinka Shonibare

Yinka Shonibare is a contemporary artist who explores the identities, colonisation and the post-colonial world. Unlike earlier artists, such as Hans Holbein, Shonibare does not have to produce art laid down by his patrons and so he is able to explore themes and ideas that interest him. In his work he has used brightly coloured Dutch wax cloth to recreate 18th-century dresses found in paintings by Gainsborough and other British portrait painters. In 1997 he produced a series of photographs titled Effnick. In the Effnick series, Shonibare used himself as the model, making the photographs self-portraits.

Yinka Shonibare is dressed in the rich costume of the 1730s-1740s, the same period as William Hogarth's painting of Thomas Coram. Both images use sets and accessories to emphasise the sitter's importance in a theatrical manner, stressing their wealth and importance. Portraits which contain a theatrical approach to portraying the sitter are today described as painted in the 'grand manner'. In the Effnick series Yinka Shonibare draws the viewer's attention to the fact that we very rarely, if ever, see a black person in 18th-century portraits other than as a servant. In the 18th-century, servants and slaves were depicted in paintings as part of the material culture of the wealthy.

William Ansa Sessarakoo

William Ansa Sessarakoo was the son of wealthy Fante chief. His father was involved in the slave trade and arranged for his son to be educated in England. However, during the journey Sessarakoo and his companion were sold into slavery by their British sea captain. The captain died sometime afterwards and Sessarakoo's father arranged to have his son freed. When Sessarakoo visited London in 1748 he was treated as important visitor and attracted a great deal of interest because of his rescue from slavery and his royal birth. The artist Gabriel Mathias painted a portrait of William, who was also known as the Prince of Annamoboe, which was made into a popular print. When William Sessarakoo returned to Annamoboe, he worked for the Company of Merchants Trading in Africa.



WILLIAM ANSAH SESSARAKOO, MID 18TH CENTURY
John Faber Jr © National Portrait Gallery, London

LESSON 5: 'REVERSING THE STATE OF THINGS'

ACTIVITIES

STARTER

What are the differences between Yinka Shonibare's photograph from the Effic series and the print of William Ansah Sessarakoo?

Ask the class what they think identity means and then explore as a group how they create their own identities.

MAIN

Outsiders: Three stories about London, trade and travel

Look at the print and identify how the artist conveyed the status of William Ansah Sessarakoo. Use the Resource 1.2 to help.

Look at the portraits of William Ansah Sessarakoo, Thomas Coram and Yinka Shonibare, find out about their lives and make three narratives about their lives in London using elements from the paintings as a starting point. What made all three figures on the portraits in some way outsiders?

In the background of the portrait of the sea captain, Thomas Coram has ships painted as reference to his

career while William Sessarakoo has no reference to a career, instead he is shown as a fashionable gentleman or aristocrat.

Extending the lesson

Use Photoshop to cut out the background of the portrait of William Ansah Sessarakoo and then create a digital narrative of his life to replace it. Think about adding colours associated with Ghana to the print and possibly adding Fante (the ethnic group to whom Sessarakoo belonged) images. It may help students to look at the work of Faisal Abdul Allah.

FIND OUT MORE

The life of William Ansah Sessarakoo

www.vam.ac.uk/content/articles/t/two-african-gentlemen-in-london/

The website of Yinka Shonibare

www.yinkashonibarembem.com/

LESSON 5: 'REVERSING THE STATE OF THINGS' RESOURCE 5.1



CAPTAIN THOMAS CORAM, 1740
William Hogarth © Coram in the care of the
Foundling Museum



EFFNIK, 1996
© Yinka Shonibare
www.autograph-abp.co.uk



WILLIAM ANSAH SESSARAKOO, MID 18TH CENTURY
John Faber Jr © National Portrait Gallery, London

LESSON 6

THE FAMILY PORTRAIT: MESSAGES OF IDENTITY AND POLITICS



THE BIG IDEA

Students will look at artists and patrons who have made strong visual statements about their self- and family-identities and explored their relationships with the country they live in.



LESSON OBJECTIVES

All students will be able to understand the importance of exploring family and self-identity. The students should now have a greater understanding of the idea of the outsider. Students should be able to combine symbols with observational drawing into a viable composition.

Most students will be able to develop a composition that is well-balanced and harmonious.

Some students will be able to use varied scales and proportions to combine observational drawing with the symbolic portrait.



RESOURCES

- ♦ **Resource 6.1:** Sonia Boyce Images
- ♦ **Resource 6.2:** Sir Thomas More, his father, his household and his descendants, 1593

LESSON 6: THE FAMILY PORTRAIT: MESSAGES OF IDENTITY AND POLITICS

SETTING THE SCENE



SHE AIN'T HOLDING THEM UP,
SHE'S HOLDING ON; SOME
ENGLISH ROSE, 1986

Sonia Boyce, © Collection of
mima, Middlesbrough Institute
of Modern Art. Purchased with
assistance from the V&A Purchase
Grant Fund 1987/88

This lesson compares two quite different approaches to the family portrait: Sonia Boyce's *She Ain't Holding Them Up, She's Holding On; Some English Rose* (1986) and a portrait by Rowland Lockey based on a Hans Holbein painting, *Thomas More and his Family*. Both make connections between identity, family, origins and nationality but in quite different ways.

She Ain't Holding Them Up, She's Holding On; Some English Rose, Sonia Boyce

She Ain't Holding Them Up, She's Holding On; Some English Rose by Sonia Boyce is a self-portrait in pastel. The artist is holding up (or holding onto) father and mother figures and two children. The background appears to be a textile design, in contrast with the roses on the dress. In the top corner, the pattern peels away and lush, tropical leaves are revealed, again contrasting with the rose.

The artist's desire to identify with her Afro-Caribbean ancestry and culture is referenced in the work's title while the second part of the title may be ironic. The rose, a national symbol of England, has previously been seen in the portrait of Sir Thomas More, on his large collar, as a symbol of his service to the Tudor monarchy.



THE ROIAL PROGENI OF OUR MOST SACRED KING JAMES
© National Portrait Gallery, London

In 2007 Sonia Boyce chose the *The Roial Progeni of our Most Sacred King James* by Benjamin Wright, after unknown artist, 1619, as her favourite artwork in the National Portrait Gallery. In the print the rose is a symbol of the family relationships between the Tudor and Stewart royal families, and their right to the throne of England.

She wrote:

'I have always loved and sometimes used pattern and decoration as a narrative device and the very graphic structure of *The Roial Progenei* of our Most Sacred King James (1619) immediately makes apparent biographical relationships between people. And for my purposes it became a perfect solution to visually refigure and restructure a set of relationships between a diverse range of performers.'

Rowland Lockey, *Sir Thomas More, his Father, his Household and his Descendants*, 1593, National Portrait Gallery, London

This family portrait was painted 58 years after Thomas More, the subject of lesson one, was executed. It was based on a family portrait painted by Hans Holbein while Thomas More was alive, successful and powerful. His grandson, Thomas More II, probably commissioned the new painting, which adds later generations of the family to the original composition.

Times were very hard by this time for the More family. Thomas More II and his family were persecuted for their Catholic beliefs. He had been imprisoned in the Marshalsea, a prison in Southwark, between 1582 and 1586 and he was still considered to be a danger to the safety of England. The painting is a powerful statement – the More family were united in their identity as Catholics



SIR THOMAS MORE, HIS FATHER, HIS HOUSEHOLD AND HIS DESCENDANTS, 1593

Attributed to Rowland Lockey, after Hans Holbein The Younger
© National Portrait Gallery, London

and were prepared to sacrifice their lives for their beliefs. The new composition was no longer about the successful More family in the reign of Henry VIII but instead told a much more dangerous and tragic story about being different in Elizabethan England.

The painter, Rowland Lockey, was a painter and freeman of the Goldsmiths' Company, who probably lived in the area around Fleet Street.

LESSON 6: THE FAMILY PORTRAIT: MESSAGES OF IDENTITY AND POLITICS

ACTIVITIES

STARTER

Using the image by Sonia Boyce, ask the class how she has represented part of her own identity (this could be linked to Lesson 4 in which self-identity was explored through objects).

Then compare and contrast the Boyce image with the More family portrait, allowing pupils to build and use existing knowledge.

Task

Student should use their symbolic portraits, produced in Lesson 4, and create a work in pen or pastel which combines the object with a self-portrait. This may take the form of the portrait being set in the symbolic object, or the portrait itself being composed out of multiple versions of the object. Encourage the students to consider the composition of the work and the relationship between the symbolic image and the physical one, drawing parallels the roses and standing figure in Sonia Boyce's painting.

Extension task

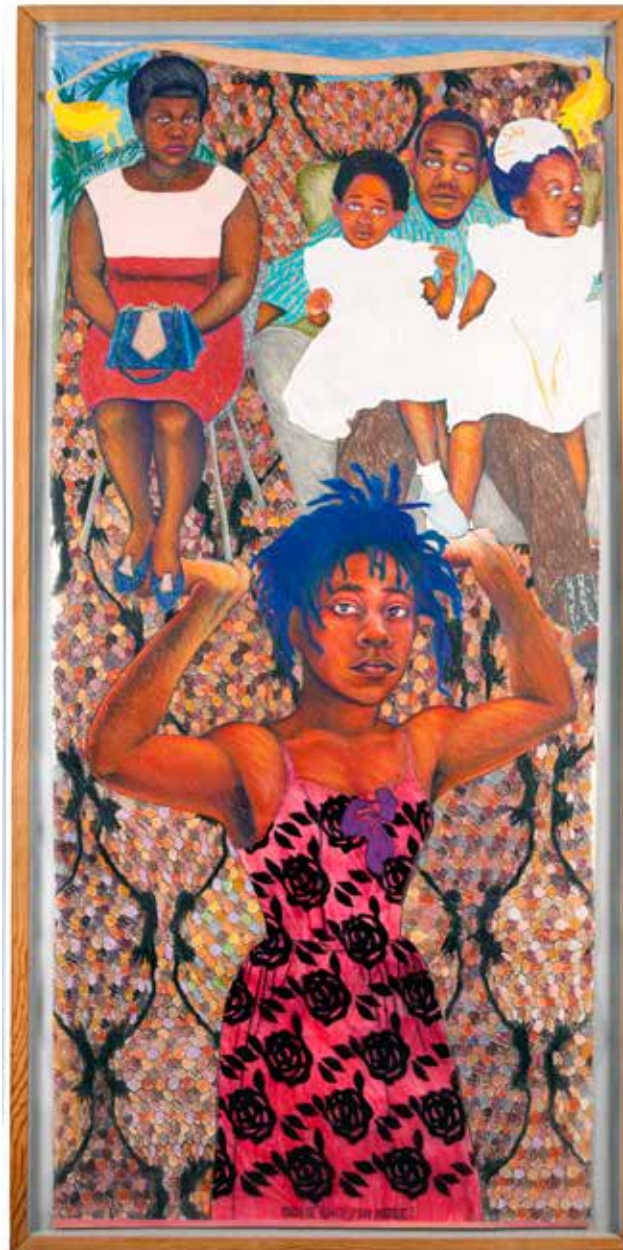
Sonia Boyce's composition could be used to extend pupils through the consideration of the use of textiles in portraiture and in representing identity. Ask students to consider the clothes and textiles they want to be depicted wearing with references back to William Sessarakoo and the work of Yinka Shonibare.

LESSON 6: THE FAMILY PORTRAIT: MESSAGES OF IDENTITY AND POLITICS

RESOURCE 6.1



THE ROIAL PROGENEI OF OUR MOST SACRED KING JAMES, 1619
© National Portrait Gallery, London



SHE AIN'T HOLDING THEM UP, SHE'S
HOLDING ON; SOME ENGLISH ROSE, 1986

Sonia Boyce, © Collection of mima,
Middlesbrough Institute of Modern Art.
Purchased with assistance from the V&A
Purchase Grant Fund 1987/88



LESSON 6: THE FAMILY PORTRAIT: MESSAGES OF IDENTITY AND POLITICS

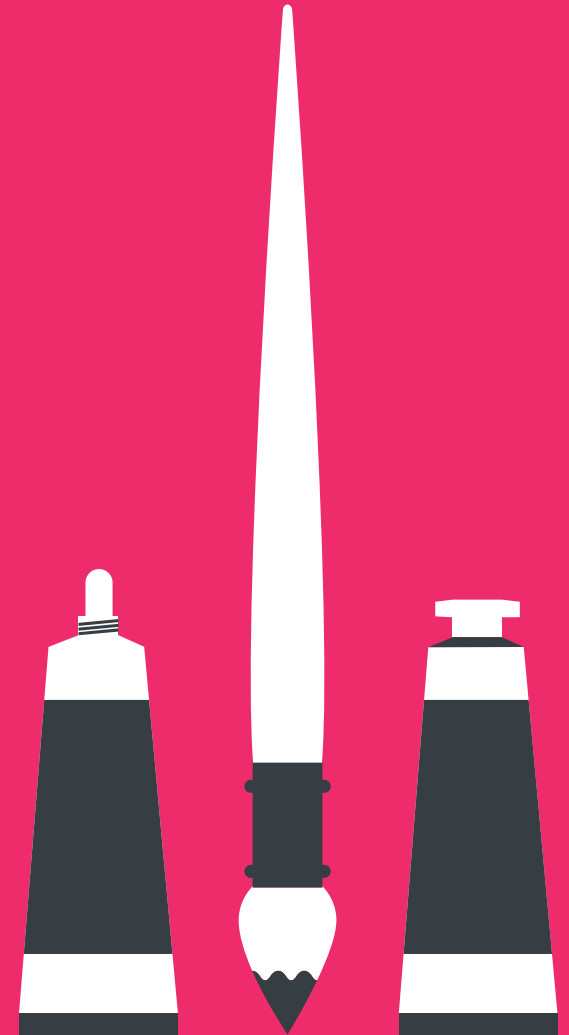
RESOURCE 6.2



SIR THOMAS MORE, HIS FATHER, HIS HOUSEHOLD AND HIS DESCENDANTS, 1593
Attributed to Rowland Lockey, after Hans Holbein The Younger © National Portrait Gallery, London

EXPLORE

Students can explore historical and contemporary portraiture of Londoners and unravel their fascinating stories about identity.



EXPLORE PORTRAITS AND IDENTITY IN THE CITY



THE BIG IDEA

Students can explore historical and contemporary portraiture of Londoners and unravel their fascinating stories about identity.



LEARNING OBJECTIVES

All students will be able to describe and discuss the portraits that they see using an appropriate vocabulary.

Most students will be able to make connections with images that they have studied in the classroom.

Some students will be able to contextualise the work in relation to existing historical and cultural knowledge.



RESOURCES

- ♦ **Resource 1.2:** Looking at portraits
- ♦ **Resource E1:** Looking in the gallery

YOU WILL ALSO NEED:

- ♦ Students' workbooks, sketch books or journals
- ♦ Clip board
- ♦ Mark making materials, pencils, pens, crayons
- ♦ Eraser, pencil sharpener
- ♦ Camera

EXPLORE

PORTRAITS AND IDENTITY IN THE CITY



PREPARING FOR THE VISIT

A pre-visit to your chosen venue is strongly recommended, as you can then ensure your students' time is focused on the most relevant areas. The learning staff at most sites will be happy to help you get the most out of your visit and can direct you to existing gallery materials.

Plan your visit in a way that leads on to one or more of the Connect activities. Explain the connect activity prior to your visit so that students can focus their explorations and reflections on their final creative project.

EXPLORE: PORTRAITS AND IDENTITY IN THE CITY

VISIT 1: EXPLORING THE WORLD OF THOMAS MORE AND HANS HOLBEIN

To explore the world of Thomas More and Hans Holbein in greater depth you might consider splitting the day into two. The students can initially explore the National Portrait Gallery Tudor Gallery and then visiting the Victoria and Albert Museum, British Museum or Museum of London to see artefacts similar to those that appeared in the paintings. Creating connections between the portraits and artefacts will allow students to understand the richness and diversity of London in the 16th century.

National Portrait Gallery

St Martin's Place, London WC2H 0HE

www.npg.org.uk/

www.npg.org.uk/collections/explore/by-period/tudor.php

Victoria and Albert Museum

Cromwell Road, London SW7 2RL

www.vam.ac.uk/

The museum's page on the Tudor period can be found here:

www.vam.ac.uk/page/t/tudor/

British Museum

Great Russell St, London WC1B 3DG

www.britishmuseum.org/

Museum of London

150 London Wall, London EC2Y 5HN

www.museumoflondon.org.uk/london-wall/whats-on/galleries/



VICTORIA AND ALBERT MUSEUM

EXPLORE: PORTRAITS AND IDENTITY IN THE CITY

VISIT 2: HOGARTH, CORAM AND THE FOUNDLING MUSEUM

William Hogarth's portraits can be seen at a variety of venues in the city, including Tate Britain, the National Gallery, the Sir John Soane Museum, Hogarth's house and the Foundling Museum.

Tate Britain

Millbank, London SW1P 4RG

www.tate.org.uk/

The Sir John Soane Museum

3 Lincoln's Inn Fields, London WC2A 3BP

www.soane.org/

The National Gallery

Trafalgar Square, London WC2N 5DN

www.nationalgallery.org.uk/



NATIONAL GALLERY

Hogarth's House

Hogarth Lane, Great West Road, London. W4 2QN

www.hounslow.info/arts-culture/historic-houses-museums/hogarth-house

Foundling Museum

40 Brunswick Square, London WC1N 1AZ

www.foundlingmuseum.org.uk/

EXPLORE: PORTRAITS AND IDENTITY IN THE CITY

VISIT 3: IDENTIFY, MIGRATION AND TRADE

A visit to the National Maritime Museum, Museum of London or Museum of London Dockland could be used to specifically explore immigration and the connections made between London and countries that Britain traded with. A visit to one of the London galleries that specialise in international art and art that reflects the diversity of society could help students explore further the relationship between art and cultural identity. Or a visit to a museum such as the Victoria and Albert could support the exploration of image and identity.

National Maritime Museum

Park Row, Greenwich, London SE10 9NF

www.rmg.co.uk/national-maritime-museum

Iniva

Rivington Place, London EC2A 3BA

www.iniva.org/

Iniva creates exhibitions that explore the

diversity of contemporary society

The October Gallery

**24 Old Gloucester St, Bloomsbury,
London WC1N 3AL**

www.octobergallery.co.uk/

The October Gallery exhibits contemporary art from around the globe.

The Victoria and Albert Museum

Cromwell Road, London SW7 2RL

www.vam.ac.uk/

The Victoria and Albert Museum have produced resources for teachers to support exploration of image and identity in their galleries:

<http://www.vam.ac.uk/content/articles/t/exploring-image-and-identity-in-the-galleries/>

The Horniman Museum

**Horniman Museum and Gardens,
100 London Road, Forest Hill, London,
SE23 3PQ**

The Horniman Museum has been open since Victorian times, when Frederick John Horniman first opened his house and extraordinary collection of objects from around the world to visitors. Since then, the collection has grown tenfold. Information about self-directed visits can be found here.

www.horniman.ac.uk/learn/self-led-visits

EXPLORE: TITLE?

VISIT 4: WHAT'S IN A PORTRAIT?

You may wish to arrange a visit that simply offers students the chance to apply their new portrait-reading skills in the gallery to a range of styles. As well as the national central galleries it is worth checking whether historic houses and museums near to your school have portraits on display.

EXPLORE: TITLE?

VISIT 5: VISIT TO A WORKING ARTIST'S STUDIO OR ARTIST LED WORKSHOP

Bow Arts

Bow Arts manage over 300 artist studios – professional workspace for practicing artists. Their studio visits allow insight behind closed doors to enable students to see artists' working environments and creative processes first-hand. Visits can be tailored to explore particular themes.

www.bowarts.org/education/studio-visits-artist-talks

Whitechapel Art Gallery

Whitechapel Art Gallery run a number of artist-led workshops and projects.

<http://www.whitechapelgallery.org/education/schools>

EXPLORE: TITLE?

RESOURCE E1: LOOKING IN THE GALLERY



When looking in depth at a work of art in a gallery it is helpful to remember the acronym ORRR....



OBSERVE

Take a long and careful look at the image in front of you. Use the labels as a source of information as well.



RECORD

Using your workbook make notes and drawings to take back to school and help you in your art lessons.

When you are recording consider what information you want. Do you want to record the composition, symbols used, colours, materials/techniques or narrative, the story the artwork tells?



REFLECT

Take time in the gallery/museum, at home or in school to consider what you have learned from the works of art, information boards and your teachers.

How did the visit relate to the work you have already done?

Do you have any questions about what you saw? If so write them down for discussion in your art lessons.

Being reflective is an important part of the learning process because it allows you to try and put what you have just discovered in context with what you already know.

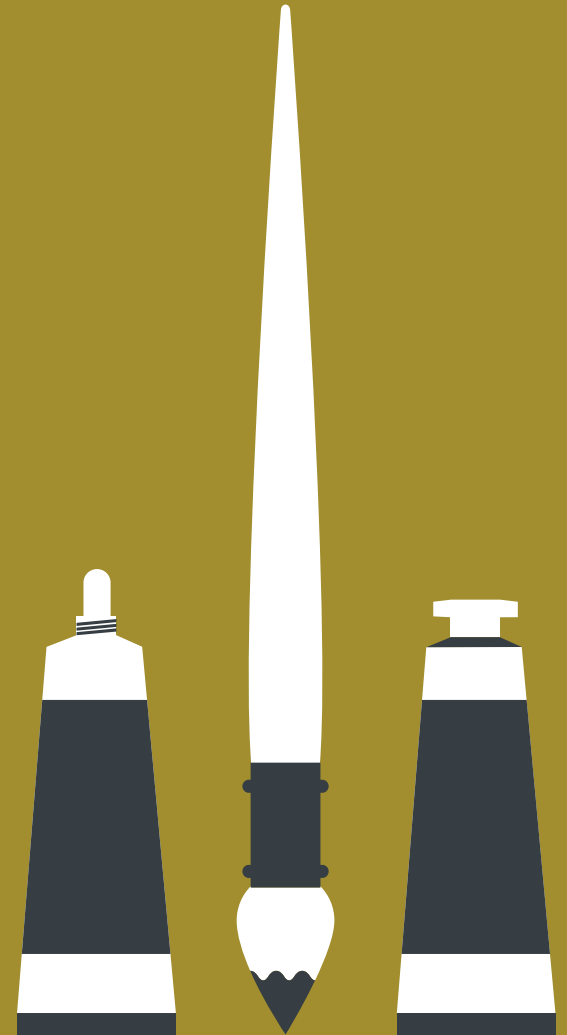


RESPOND

Use the experience of the gallery/museum visit to support and develop your own artistic work. Any stylistic effects or themes/ideas you liked can be incorporated into the creative/analytical skills you already have.

CONNECT

Students will explore the ways to combine different parts of their identity into one unified image using their life in London as one of the expressive strands.



LESSON 7

LONDON IDENTITIES



BIG IDEA

Students will explore the ways in which they can combine different parts of their identity into one unified image using their life in London as one of the expressive strands.



LEARNING OBJECTIVES

All students will learn to create a woven collage using images that are personal to them.

Most students will consider appropriate colour relationships to use in the work and think about using cultural identities.

Some students will explore the digital possibilities of creating their own threads (weft) that can be woven into the photograph.

KEY LANGUAGE

Warp: the threads that run up and down on a loom or in a woven fabric.

Weft: the threads that run from side to side on a loom or in a woven fabric.



RESOURCES

- ♦ **Resource 7.1:** Contemporary London artists
- ♦ Photocopies of photographs A3 scale
- ♦ Rulers
- ♦ Coloured paper
- ♦ Scissors
- ♦ Sellotape
- ♦ Images to apply to 5cm wide strips

LESSON 7: LONDON IDENTITIES

ACTIVITIES

STARTER

Ask the class what they think identity means and then explore as a group how they create their own identities. Show the class examples of woven textiles such as Ewe and Kente cloth from West Africa and/or tartan designs from Scotland.

Or

Ask pupils to talk about works of art that caught their imagination on the gallery visit using the ORRR method.

Possible tasks in response to the gallery visits

TASK 1: (suitable for all gallery visits)

Take a photograph of yourself and print it out on A3 paper. Using a ruler, draw lines from top to bottom, at 5 cm intervals on the piece of A3 paper creating the warp for the paper weaving. Cut along these lines but remember to leave 5 cm at the bottom uncut.

Now collect maps, other photographs, symbols, coloured paper as well as any other suitable images. Then create strips (the weft) out of A3 paper, 5 cm wide and affix your images/colours/maps/photographs/photocopies etc. to the strips with glue (these can be copied/scanned on the

computer to make a neater effect). Once you have your strips completed weave them in-between the self-portrait. The effect will be a colourful self-portrait, echoing a woven textile that interweaves your different identities into one unified piece of work. The edges of the weaving can be neatly stuck together with strips of Sellotape.

TASK 2: (in response to a visit to the National Portrait Gallery)

Create a painting, pastel (like Sonia Boyce) or drawing that shows your family's history like Rowland Lockey's version of the family of Sir Thomas More in the National Portrait Gallery. Mix up the generations, living and deceased and do not forget to include a self-portrait, possibly including items and symbols that you think are important to your family. In the composition, the student may like to introduce copies of photographs, creating additional miniature portraits. This task could be completed in different sizes depending on the time allocated to executing the work.

The self-portraiture element can make use of the students' exposure to examples of contemporary portraiture and could be timed to coincide with the annual BP portrait exhibition.

TASK 3: (in response to a visit to the Museum of London/Museum of London Docklands)

Using the information gathered on the visit, students are asked to use maps to create a portrait of London's trade with the rest of the world or a group portrait of the different people who have migrated to London over the years. The portrait of London through its trade could be an image of an enslaved African who helped produce sugar for the capital in the 17th and 18th centuries or a Bengali farmer who grew cotton for the East India Company which were then woven into chintzes for fashionable Londoners.

The group portrait of immigrants to London could be divided up and each student could select a famous figure in London's history (recent or ancient) who came from one of these groups, e.g. Shappi Khorsandi (Iranian); Tracy Emin (Turkish Cypriot); Yinka Shonibare (Nigerian); Mo Farah (Somali); David Cameron (Scottish); Nick Clegg (Dutch through his mother); Elizabeth II or George I (German); Karl Marx (German); William the Conqueror (Norman); James I (Scottish); Benjamin Disraeli (Sephardic Jewish Italian).

When the portraits have been completed they can be combined to create a group work that explores the diverse backgrounds of well-known residents of London with a background using the London skyline (perhaps picking out important landmarks relevant to the famous

figures). Students should be allowed to nominate people for inclusion in this work.

TASK 4: Take inspiration from an individual portrait artist

You may wish to introduce the work of a number of contemporary London artists working in portraiture or producing self-portraits to inspire alternative projects, displaying images of their portraits around the art room to inspire your students. The name of the artist and title of the artwork should be displayed prominently alongside the artwork and students should be encouraged to make a note of the artworks that they have drawn on in their own creative projects. Resource C1 highlights a small number of artists working in London whose work explores portraiture and identity.

Assessment questions and opportunities

At each stage of the making process students are encouraged to adapt and review their work as it progresses. Students evaluate what has gone well and what could be improved in relation to what they have learnt about portraiture and their practical skills. Through discussion students devise their own success criteria based on this knowledge.

As part of a plenary, you may want students to present their artworks to the class, paying particular attention to the choices they have made throughout its development (colour, media, composition, expression, etc). The class may use the toolkit for looking and talking carefully about artworks to ask questions and draw conclusions about their classmate's portrait.

SUGGESTED FOLLOW-UP

Students may like to work as a group of individuals to create a visual narrative about their lives, the lives of their families or local area. Interesting textile pieces produced by communities exploring these ideas are the Scottish Tapestry (www.scotlandstapestry.com) and the Quaker Tapestry (www.quaker-tapestry.co.uk).

Creative connections

Creative Connections is a four-year project (2012-2016) linking young people across London with contemporary artists to explore inspirational people in the Gallery's Collection connected to their local neighbourhood. Each summer a display of their collaboration is exhibited at the National Portrait Gallery.

www.npg.org.uk/whatson/creativeconnections/explore/about.php

USEFUL LINKS

www.drydengoodwin.com/

<http://art.tfl.gov.uk/projects/detail/1632#sthash.X128MuVQ.dpuf>

www.theworldinlondon.org.uk/#skn

www.hypocritedesign.com/gyeong-yoon-an/

www.eileenperrier.com/

http://www.whitechapelgallery.org/downloads/Education/CA_GillianWearing_April.pdf

EXPLORE

RESOURCE 7.1: CONTEMPORARY LONDON ARTISTS



MEDUSA

Gyeony Yoon An © Jonathan Greet
courtesy of October Gallery

Sculpture (Artist: Gyeong Yoon An)

Through a combination of sculpture, installation and painting, Gyeong Yoon An's work explores possible identities created by the visual landscapes captured by those prominent in our histories, as well as the identities we create through our interpretation of the tangle world around us.

Activity: Look at sculpted portrait heads from different times and cultures and discuss the use of tactile qualities. Using Magazines/newspaper/found objects etc depicting every day or contemporary life in London students create a portraiture sculpture that reflects London culture today. The project is highly suitable for a group work piece.

www.hypocritedesign.com/gyeong-yoon-an/

EXPLORE

RESOURCE 7.1 CONTEMPORARY LONDON ARTISTS CONTINUED

**Photography (Artist: Eileen Perrier)**

Eileen Perrier's work consists primarily of portraits of people from specific groups, setting up questions around identity, diversity and placement. Perrier carefully structures her images, ensuring that there is a link between the sitters either through a particular location, physical trait, occupation or similar category. The series *Wentworth Street Studios* (2009) was made using a portable photographic studio on a market stall in Petticoat Lane market and in Denning Point tower block, east London. Perrier invited local residents, market traders, city workers and passers-by to be photographed.

Activity: Set up a portable photographic studio in the classroom in a suitable location and invite students to pose for their photograph. They will need to organise an appropriate backdrop, props and attire to convey something about them. Within the *Autograph ABP* resource there are examples of the different ways that a portrait can be taken. Ask students to experiment with close up, profile, arm length and distance shots.

UNTITLED, AFRO HAIR AND BEAUTY
SHOW, 1998

© Eileen Perrier
www.autograph.abp.co.uk

EXPLORE: TITLE?

RESOURCE 7.1 CONTINUED

Dryden Goodwin (born 1971)

Dryden Goodwin's work focuses primarily on drawing, but also includes or combines drawing with film, photography, printmaking, film installations, soundtracks, online works and public art. He lives and works in the capital, which is a constant inspiration for him.

The core themes of Goodwin's work are people, the city, and all the connections in-between – how we move through and relate to a city that never stays still.

Goodwin's drawing technique involves weaving intricate webs of lines over and over again to create multi-layered images full of energy and movement. Whether his work is a drawing in its own right, drawings layered on top of a photograph, or animation and film, his approach has the effect of adding layers upon layers of intrigue and personality to the portraits that he creates.

One of his most celebrated works is *Linear*, a piece of public art created for Art on the Underground in 2010. This involved

Goodwin producing 60 pencil drawings of staff who work on the Jubilee line, with each drawing being accompanied by a film of the portrait whilst it was being made. Perhaps the most engaging aspect of this work is the conversation between the artist and the staff, providing an intimate and diverse social portrait of the community of people who work on the London Underground.

Activity: Students make a decision about someone they wish to work with as their sitter – they will need to say why they have chosen that person in relation to London identity. They either sketch or photograph this person in a style of their own that they develop.

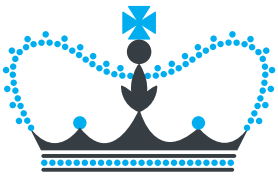


LINEAR, 2010

Dryden Goodwin © Daisy Hutchinson

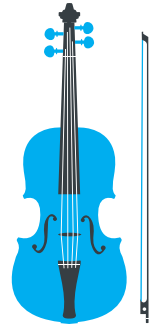


LINKS TO OTHER LONDON CURRICULUM SUBJECTS



HISTORY

World City explores the history of London's trade and global connections so provides further context to the lives of the people featured in this unit.

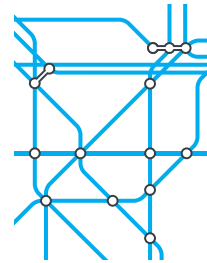


MUSIC

Global City explores the musical impact of London's global and maritime heritage.

Sounds of the City features the music of Handel and the links between Handel and Hogarth.

City on the Move: features a student composition inspired by travel across London so could be combined with the visit of this unit.



GEOGRAPHY

Mapping London explores the city and its geographical history, including migration to the city from around the world, through the medium of maps.

CREDITS

The GLA would like to thank the Worshipful Company of Arts Scholars and the Association of Art Historians for their support in the research and writing of this resource.

Our collaborators on
the London Curriculum



Photographs © Kois Miah (unless otherwise stated)

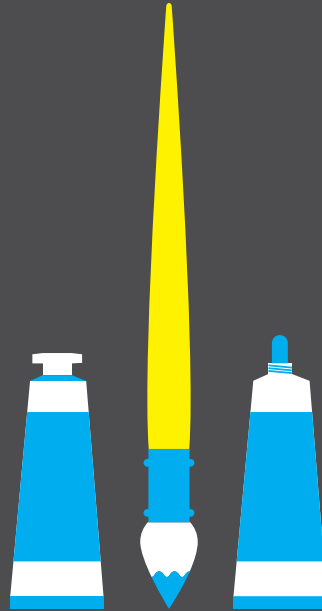
Design www.thirteen.co.uk

Copyright

Greater London Authority
September 2014

Greater London Authority
City Hall
The Queen's Walk
London SE1 2AA

www.london.gov.uk
enquiries 020 7983 4100
minicom 020 7983 4458



'The London Curriculum lessons are really different because we can see, touch and interact with our lessons.'

key stage 3 student

'I find the London Curriculum really interesting to teach and I think the children are really intrigued by the subject matter.'

key stage 3 teacher

'We've used all the sheets from the London Curriculum 'Explore' section and they're very high quality.'

key stage 3 teacher