

EDUCATOR RESOURCE GUIDE

Rembrandt, Van Dyck, Gainsborough:
The Treasures of Kenwood House, London
Feb 14-May 19, 2013

SAM

SEATTLE
ART
MUSEUM

REMBRANDT, VAN DYCK, GAINSBOROUGH: THE TREASURES OF KENWOOD HOUSE, LONDON EDUCATOR RESOURCE GUIDE

STRUCTURE

This guide is designed as a resource for educators visiting the exhibition *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London* and *European Masters: The Treasures of Seattle*. Educators are encouraged to develop open-ended discussions that ask for a wide range of opinions and expressions from students. The projects in this guide connect to core curriculum subject areas and can be adapted for a variety of grade levels to meet Washington State Standards and Common Core Standards of Learning. Related images for each project are included at the end of this guide. If you would like additional assistance modifying these projects to fit your classroom or help locating the materials referenced in this guide, please email SAM's Wyckoff Teacher Resource Center (TRC) at trc@seattleartmuseum.org.

Additional exhibition information can be found at seattleartmuseum.org/EuropeanMasters. For more information about bringing a group to SAM please visit seattleartmuseum.org/educators or email schooltours@seattleartmuseum.org.

PROJECT UNITS

- 1. Who Are you**
How does the portrait help inform who we are?
- 2. Object as Identity**
How do objects help depict who we are to the viewer?
- 3. Politics as Usual**
How does caricature and symbol shape how a politician is viewed by the public?

EACH PROJECT CONTAINS THE FOLLOWING SECTIONS

Related Images

Images of works from *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London* and *European Masters* and from SAM's collection that illustrate the theme of each unit.

Framing/Context

A framing of the themes to be explored in the project unit and connections to the selected works of art.

Discussion Questions

Questions designed to guide your students' exploration of key themes, issues and ideas.

Project Instructions

Step-by-step directions for each activity or project.

Materials

A list of materials needed to complete each project.

Appendix

Worksheets designed to support projects.

Glossary

Terms that will expand students' understanding.

Resources

Related resources to help further learning.

State & Common Core Standards

A list of related learning standards for each lesson.

LEARNING GOALS

1. Introduce students to the art and life of Old Master artists from the collections of the Kenwood House and the Seattle Art Museum.
2. Deepen students' understanding of how artists and patrons use portraiture to define status and identity.
3. Prompt discussions that allow students to share their own insights and perspectives.
4. Enable creative exploration and discovery.
5. Build thematic connections between works of art and classroom curricula.

INTRODUCTION TO THE EXHIBITION

Originally built in 1616 by John Bill, the king's printer, on the outskirts of London in Hampstead, Kenwood House was purchased and remodeled in 1754 by the **Earl of Mansfield**. Expanded into a lavish rural retreat, this house was occupied by the subsequent Earls of Mansfield until **Edward Cecil Guinness** (1847-1927), the first **Earl of Iveagh**, purchased the home in the early 1920s saving it from impending demolition. Although he never lived there before his death in 1927, Guinness bequeathed a portion of his collection along with the Kenwood House estate to the British Nation. Currently closed through the autumn of 2013 for restoration, this is the first time these paintings have crossed the Atlantic.

During his lifetime, Guinness amassed what is now Britain's most important private collection of paintings by old masters such as **Rembrandt van Rijn, Anthony van Dyck, Thomas Gainsborough, Frans Hals** and more. These superb **representational** works document the life styles and often constructed narratives of eighteenth and nineteenth century British **aristocracy** and the people within their orbit. In addition, Dutch masterworks from the seventeenth century depicting atmospheric landscapes and portraits complement the exhibition and helped inform some of the later masterwork artists featured in *Rembrandt, Van Dyck, Gainsborough*.

Often collecting in secrecy, Guinness was able to secure these works from **aristocratic** families that had fallen on difficult times, mostly farming fortunes lost due to the rise of agriculture in America. Often, portraits of women and children were sold. Portraits of men, who were heirs to the family's lineage under older notions of family identity and the inequities of the patriarchal system found in Britain during this period, were seldom available for auction.

This Educator Resource Guide will help educators create connections to topics found within history, literature and biography. Speaking to issues of status and identity, *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London* can help connect students to contemporary discussions about how they see themselves and others through the lens of history, biography and self-reflection.

Also on view at SAM during *Rembrandt, Van Dyck, Gainsborough* is the intimate installation *European Masters: The Treasures of Seattle* which draws on a group of European paintings from local Seattle collectors covering a range of eras and subject matter. From still lifes to landscapes and portraits, Seattle collectors show discernment and sophistication in their collections that complements

Rembrandt, Van Dyck, Gainsborough in breadth, depth and story expanding *Rembrandt, Van Dyck, Gainsborough's* rich connection to history for the classroom.

For more background information on the artists and subjects found in the exhibition *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London*, the Milwaukee Art Museum has created a wonderful in-depth guide which can be found at <http://mam.org/rembrandt-van-dyck-gainsborough/>.

EXHIBITION THEMES & GUIDING QUESTIONS

Art as Status

- Why do people have portraits made of them?
- Have you ever had a picture day at school? What did you do to get ready for it? How did having your picture taken make you feel? Did you act differently when you had your picture taken? If so, why? Did you notice anything different about how other students in your class acted or dressed on picture day?
- Looking at the images from *Rembrandt, Van Dyck, Gainsborough*, what evidence is available to inform the viewer that these works of art portray an elevated self-image?
- What role does portraiture play in class and society? In what ways are portraits important today? What information can a portrait share?
- In what ways do you think twenty-first century pop culture portraits are similar to the idealized portraits of the British Aristocracy from the eighteenth and nineteenth centuries? How are they different?
- What stories in literary history might have influenced the idealized scenes found in *Rembrandt, Van Dyck, Gainsborough*? How are these inspirations similar or different in contemporary portraiture and/or the creation of individual self-image? How do you think social media affects a person's public self-image?

Architectural History: The Many Incarnations of the Kenwood House

- How do you think the architecture or design of a building influences the works of art displayed on its walls? What ways does architecture reflect time and place?
- What do you think are some reasons the Earl of Iveagh chose Kenwood House as a permanent home for his collection?
- What is the artwork in your classroom like?
- In your opinion, what types of works of art would you imagine in your classroom or school library that would fit that building's architectural style? Observe several different types of public spaces and imagine what works of art might complement them.

Art Collecting as Legacy: Edward Cecil Guinness, first Earl of Iveagh's Bequeath to the British Nation

- People collect many different objects for many different reasons. Do you collect and why? What makes it special enough to collect? What will you do with the things you collect?
- If you had a big budget to collect anything you wanted, what would it be and why?
- What do you think motivated the Earl of Iveagh to collect works of art? What types of works of art would you collect? Why?
- What do you think motivated the Earl of Iveagh to give a portion of his collection to the British government?

PROJECT UNIT: PORTRAITURE AS STATUS AND IDENTITY

FRAMING/CONTEXT

Identifying with particular beliefs systems, cultures or other personal traits is a part of what shapes us as human beings. Throughout history, works of art help provide insight into personal and collective identities of people and places of a given time and/or location. Portrait painters often leave clues to inform or provoke the viewer. For example, artists often manipulate a subject's attire, posture and setting. Captured on canvas, this form of **immortalization** can become one of the few remaining threads that inform the viewer about the subject of the portrait and who that person may have been. Whether the depiction accurately portrays the subject can be a matter to question. Filled with portraits of idealized British aristocracy, *Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London*, features a multitude of paintings that present an image shaped by the subject and artist for posterity, celebrity and notoriety.



Mary, Countess Howe, ca. 1764, Thomas Gainsborough, Oil on canvas, 95 x 61 in., Kenwood House, English Heritage; Iveagh Bequest (88029039). Photo courtesy American Federation of Arts.

The portrait *Mary, Countess Howe* by Thomas Gainsborough illustrates a **paradigm** in societal beauty. Richard Howe, the husband of the subject, was a successful naval officer who was best known for his role in aiding the American rebels in the American Revolutionary War. While vacationing in 1763, the couple met artist **Thomas Gainsborough** by chance. Gainsborough, who had often stated that his first love was painting landscapes, created a larger than life full length portrait portraying a stormy contrast between the darker, more brooding estate background and Countess Howe's vivid pink dress. The daughter of a landowner, this portrait was a propaganda piece meant to firmly establish her new-found place within the aristocracy. Sitting low in the background, the horizon can be used as a tool of stature, monumentalizing the subject in the viewer's eye. In this work of art, she is seen finely dressed against a landscape that typically calls for a more **utilitarian** outfit. What might this contrast between her dress and the landscape say about how she wishes to be perceived? Is this a statement about her transition to aristocracy?

Used to convey new-found wealth and status, portraits may benefit a subject who is new to the political world and wishes to inspire confidence in the **electorate**.

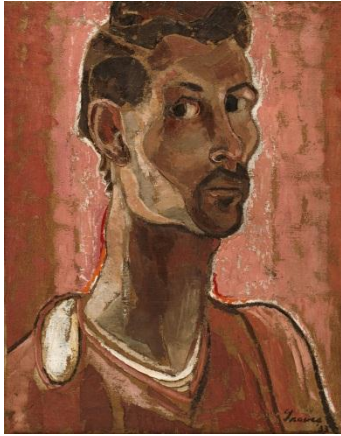
Portrait of Sigismund Baldinger, by German artist **Georg Pencz** is featured in SAM's *European Masters: The Treasures of Seattle* exhibition. Heavily influenced by Italian techniques introduced to him by **Albrecht Dürer** and through subsequent trips to Italy, Pencz introduces the Italian three quarter portrait style to German art. Baldinger is situated firmly and boldly within the composition to emphasize the solidness of his body. His strong, self-assured gaze looks the viewer squarely in the eye. **Psychologically**, this portrait is meant to instill a sense of confidence within the viewer through the multitude of status symbols found within the painting.¹ Baldinger was a successful business man and a newly appointed representative to the Great Council of Nuremberg in 1543 as a sworn representative for the citizens. A seemingly simple portrait, there are several subtle items in the work that help portray and solidify his image and status to the viewer. Besides being well dressed and groomed, the ring on his right hand bears his initials and family coat of arms conveying his **lineage** and identity. A symbol frequently found paired with Italian images of the Virgin Mary, the glass vase may signify his purity of character. Finally, during this time period, gloves let people know of his wealth and status. All of these aspects are addressed within the enduring composition executed by Pencz.



Portrait of Sigismund Baldinger (1510-1558), 1545, Georg Pencz (German, ca. 1500-1550), Oil on panel, 53 1/4 x 46 9/16 in. (135.3 x 118.2 cm), Private Collection.

Portraits such as Pencz's can be filled with many clues about the subject based on the material possessions and props placed in the composition. Other portraits focus more on the emotional traits rather than material possessions and status of the subject. In *Self-Portrait* by **Morris Graves**, this Northwest artist reveals insight into his personality giving the viewer a glimpse of the artist's psychological make-up. In contrast with the previous portraits that emphasized identity through physical appearance, possessions and status, Graves uses his self-portrait as a tool to investigate the inner workings of his being, focusing on his spiritual rather than physical self. As Graves stated in 1936, "I believe . . . that in painting, one must convey the feeling of the subject, rather than the imperfect

¹"Life of Sigismund Baldinger," Christies, June 10, 2010, <http://www.christies.com/features/2010-june-the-life-of-sigismund-baldinger-784-1.aspx>.



Self-portrait, 1933, Morris Graves, American, born Fox Valley, Oregon, 1910; died Loleta, California, 2001, Oil on canvas 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm), Seattle Art Museum, Gift of Florence Weinstein in memory of Max Weinstein, 85.268, © Estate of Morris Graves, Photo: Paul Macapia

physical truth through a photographically correct statement of the object.”² Gazing at the viewer in a similar manner as Graves, the serious tone of Rembrandt’s stare in *Portrait of the Artist* shows the weight of a long and somewhat tumultuous personal life and career, depicted within the paint strokes that form his face. Painting works of art that read like a visual diary of self-examination, Rembrandt is known as one of the most prolific self-portrait artists. Painting palette in hand, he gives the viewer little doubt that the whole of his identity is tied to being an artist. Recognizing, after losing his children, wife and money, that he is a solitary and maybe lonely man, Rembrandt perhaps shows in this image that painting is his constant in life. This is in contrast to some of his earlier self-portraits that included costuming, fine jewelry and a bit more jovial and optimistic look on his face.



Portrait of the Artist, ca. 1665, Rembrandt van Rijn, Oil on canvas, 45 3/4 x 38 1/4 in., Kenwood House, English Heritage; Iveagh Bequest (88028836). Photo courtesy American Federation of Arts.

Portraits are not limited to accurate, embellished or idealized images of people. Portraits can also manifest or represent the idea or ideas associated with a subject. For example, **Kanye Quaye’s** piece, *Mercedes Benz Coffin* honors the identity of a



Mercedes Benz coffin, 1991, Wood, paint, Kane Quaye, Ghanaian, 1922–1992, 25 x 35 x 101 in. (63 x 88.9 x 256.5 cm), Gift of Dr. Oliver E. and Pamela F. Cobb and Mark Groudine and Cynthia Putnam in honor of Pam McClusky, 93.163, © Kane Quaye.

recently lost loved one or community member embodied in a sculptural coffin. Helping those left behind to cope with their loss along with honoring the dead, these whimsical coffins represent what most epitomized the deceased while living. Other coffins are more literal and can take the shape of a fish for a fisherman or a sewing machine for a seamstress. Each of these coffins tries to distill the person’s life into one overarching symbol.

These same traditions of using symbols to convey status, identity and power are used in the contemporary portraits by **Kehinde Wiley**, who merges iconic art historical imagery with hip hop street culture and fashion to create his highly representational, vibrant portraiture.³ His work

documents recording artists like **Grandmaster Flash and the Furious Five**, using poses that reference seventeenth through nineteenth century Western art but with contemporary African Americans taking the place of the original subjects.

Regardless of purpose or method of execution, portraits can provide a deeper insight into the cultural and historical past. Throughout history, the portrait is utilized to convey a sense of status, identity,

² Seattle Art Museum, <http://www.seattleartmuseum.org/emuseum/code/emuseum.asp?style=single¤trecord=68&page=search&profile=objects&searchdesc=morris%20graves&newprofile=objects&quicksearch=85.268>

³National Portrait Gallery, *Recognize: Hip Hop and Contemporary Portraiture*, <http://www.npg.si.edu/exhibit/recognize/paintings.html>.

person and place. Placing the subject of each work of art into the context of the viewer's world allows us to get a sense of who they were, how they lived and what they did.

PROJECT IDEAS/LESSONS

PROJECT ONE: WHO ARE YOU?!

Who are you? Where did you come from and where are you going? What have you done and what do you hope to accomplish? What defines you to yourself and others? From social media, to the classroom and at home, our identity can take many forms. As we have seen in portraits from *Rembrandt*, *Van Dyck*, *Gainsborough* and SAM's permanent collection, identity through portraiture is represented in a multitude of manners. Through discussion and art making, this project will let the students explore identity through the lens of an artist and subject.

Suggested Materials:

Pencils	9"x12" Sheet of Bristol Board
Erasers	Collage Materials-Magazines
Markers	Glue
Colored Pencils	Scissors

Step 1: Discuss. Begin by discussing the similarities and differences between Rembrandt van Rijn's *Portrait of the Artist*, Thomas Gainsborough's *Mary, Countess Howe* and Morris Graves' *Self-Portrait* using the following looking prompts.

- What is going on in each of these pictures?
- What are the similarities in these works? What are the differences?
- What audience might you think each of these works is made for?
- What clues can you see in each image that help you tell who each of these people are? Which work provides the most insight into the person's status and identity? What makes you say this?
- In Graves' work, what is included and what is left out of the image? Why might the artist have chosen to depict himself in this way?
- Considering principles of color used as expression, what can we determine from Grave's choice of color palette?
- What function does light fulfill in Gainsborough's *Mary, Countess Howe*? Is it used in a way that is true to life?
- What elements does Rembrandt include in his work of art that gives us a clear indication of the identity he wants to convey to the viewer?

Step 2: Gather. Divide students into pairs. Next, have the students interview each other using the project worksheet (**Appendix A, Grades K-5 or B, Grades 6-12**).

Step 3: Create.

1. Talk with the students about **proportion** and **scale**.
2. Use a measuring tape to document the actual measurements of their subject breaking them down into parts that reach from one joint to the next making sure to record the data in their notebooks. (i.e. elbow to the wrist, the elbow to the shoulder, the knee to the ankle, the knee to the waist...etc.) The students may get as detailed as they want with collecting their data. This information will help them make relationships to the proportion and scale of their subject using the scientific measurements as reference. For instance, some parts of the body will be similar in length. By referencing a combination of factual and visual observations, this will help the student know if their drawing is accurate.
3. Talk about the **elements of art** in relationship to drawing the figure.
4. Next, based on the information gathered in the **Step 2 Gather** section, have each student take a turn drawing a full body portrait incorporating physical elements like

those seen in Gainsborough's painting, identity as seen in Rembrandt's self-portrait and the spiritual/psychological aspects witnessed in Graves' work and combine into one final piece.

5. Have students consider the background, location, pose, mood and expression within the work of art.
6. Have the students work from either a photograph, depending on access to technology (many students have phones with cameras), of the person, a live model or both.
7. Students may incorporate collage to flesh out the background and identifying items.
8. Remind the artists that these portraits should be positive and are meant to bolster the students' status by accurately representing interests and accomplishments.
9. Use the project worksheet to help students complete their drawings (**Appendix C**).

Step 4: Reflect. Once the work is done, have each student display their work and have the rest of the class describe what they see and what new things they learned about their classmates. After the class discussion, the student who did the drawing will talk about the interview they had and what attributes of the subject's identity they were trying to convey, referencing the style of portraiture they were inspired by (Gainsborough, Rembrandt or Graves).

Extension Activity: Have each student do a reflective writing exercise that answers the following questions:

1. How does the interviewing process help gather information about a person?
2. How did the interviewing process help inform your drawing?
3. Was there anything that you found out about the person interviewed that surprised you?
4. If you were to do this project again, what would you do differently? Why?
5. What are some positive experiences of the process that you can recall? What were some of the challenges?

Related Resources:

Two Questions That Can Change Your Life by Pink, Daniel. <http://vimeo.com/8480171>.

What's Your Sentence? by Pink, Daniel. <http://vimeo.com/18347489>.

Understanding Formal Analysis from:
http://www.getty.edu/education/teachers/building_lessons/formal_analysis.html

Common Core Standards:

Anchor Standards for Reading English Language: Craft and Structure

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas

Washington State Standards:

Arts 1.1, 1.2, 2.1, 3.2

Communication 1.1, 1.2

Social Studies 5.1, 5.2

Science 1.1

PROJECT TWO: OBJECT AS IDENTITY

Whether it was the Crown Jewels, used as ceremonial and symbolic purposes for the **coronation**, from the Royal Collection of The British Royal Family, an Asmat shield from the south coast of New Guinea that provided spiritual and physical protection from an enemy during battle or the latest smartphone, objects have, over many millennia, come to serve as a representation of identity, wealth and status. Kayne Quaye's *Mercedes Benz Coffin* uses objects from or representative of a recently deceased person's life to create coffins. Historical monuments can serve a similar purpose. This next project asks the student to think about what object they could use to represent their life and personality. Once they have picked an object, they will create a three dimensional sculpture.

Suggested Materials:

Paint	Masking Tape
Paint Brushes	Cardboard

Optional Materials:

Flour	Water
Newspaper	Medium Size Bowl

Step 1: Discuss. As a class, discuss Kanye Quaye's *Mercedes Benz Coffin* using the following looking prompts:

- What is going on in this image?
- What might this object tell you about the person it was made for?
- What objects would you associate with a family member, friend or neighbor that would define who they are in life?
- What are some objects that would define you? List three to four.
- Do objects or personal possessions give a complete picture of a person? What other things might you want to know about a person before forming an opinion of them? What element of a person's life defines them? (i.e., where they grew up, where they went to school, who they knew, what they did for an occupation during life, what they did in their free time, what books they read, etc.)

Step 2: Research. Using the web sites and resources located at the end of this activity, have the students research the coffins workshops in Ghana.

Step 3: Create. Combining information from the students' research and the list of objects that they would feel best represents them, have the students build a three dimensional sculpture. Kayne's coffins are life size, but the students will not make a sculpture to this scale. Many sculptors create what is called a maquette or small model of the larger sculpture. Explain to the students what a maquette is and let them know that their sculpture needs to be no larger than 24" in any dimension and no smaller than 16" in any dimension. Note: This is also an opportunity to aid in the understanding of scale. How do you make something to scale? This is a useful skill for architects and designers.

1. Have the students create a drawing of their object including measurements for the final piece, details and color.
2. Using cardboard and masking tape create the sculpture having students cut out the shapes they need.
3. Using tempera or acrylic paint let the students color their sculpture using light colors for the base coat and body. For the defining details, a dark color for outlining is recommended.

Optional Instructions:

1. After step two in the **Create** section, the students have the option to paper maché their work in order to create a stronger sculpture that will also allow for finer delineation of

form. The paper maché mixture can be made from a simple combination of white flour and water. The ratio of flour to water should create a slightly thick base that is also adequately thin so it can be squeegeed off of the strips of newsprint leaving enough to create adhesion. The newspaper needs to be ripped into 1" wide strips that are about 12" in length.

2. Once the shape is formed, have the students paper maché over the cardboard making sure that the form is sufficiently dry before adding the next layer. They should do at least three layers. Once this is done, continue with step three in the **Create** section adding color to the work.

Step 4: Reflect. Once the students have finished their sculpture, have each student write an "I Am Poem" incorporating the object of their sculpture. They can then share this with the class. Use the project worksheet to help students write their "I Am Poem". (**Appendix D**) They can then share this with the class.

Related Resources:

Coffin in the Shape of an Eagle by The British Museum.

http://www.britishmuseum.org/explore/highlights/highlight_objects/aoa/c/eagle_shaped_coffin.aspx.

Ghana Coffin. <http://ghanacoffin.com/histoire/sommaire.htm>. (The site is in French and will need to be translated using Google Translate.)

Ghana's Fantasy Coffins by The Huffington Post. http://www.huffingtonpost.com/2010/10/20/ghanas-fantasy-coffins-ph_n_769877.html#s161400&title=Lion_Coffin.

Ghana's Incredible Coffins: Fish, Bananas and Buses by Davies, Catriona. *CNN*. November 11, 2010. http://articles.cnn.com/2010-11-11/world/ghana.coffins_1_coffins-cocoa-pod-piano-teacher?_s=PM:WORLD.

From the Wyckoff Teacher Resource Center:

Going Into Darkness: Fantastic Coffins from Africa by Secretan, Thierry. New York: Thames and Hudson, 1995. GT 3289 G47 S4313

Common Core Standards:

Anchor Standards for Reading English Language: Craft and Structure

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

Anchor Standards for History/ Social Studies: Integration of Knowledge and Ideas

Washington State Standards:

Arts 1.1, 1.2, 1.3, 3.1, 3.2,

Communications 1.2

Reading 2.3, 3.4

Social Studies 4.1, 5.1, 5.3

PROJECT THREE: POLITICS AS USUAL

From the first images published in Benjamin Franklin's *Pennsylvania Gazette* in 1754 to the most recent political commentary, political cartoons spark controversial conversations and opinions. Political cartoons draw on the characteristics and traits of a person but often exaggerate or overemphasize specific features. Similar to Georg Pencz's *Portrait of Sigismund Baldinger*, the elements and symbols in the work of art need to be understood by a wide audience if the artist's intentions are to be understood. While Baldinger and other portraits of that era were meant to show a flattering and influential side of their subjects, political cartoons often expose the subject's faults as a method of critique, humor and political commentary. Through discussion and art-making, the following activity will allow students to create political cartoons based on a current event.

Suggested Materials:

Pencils
Erasers
Markers

Colored Pencils
9"x12" Sheet of Bristol Board
Collage Materials-Magazines

Step 1: Discuss. As a class, discuss a group of political cartoons pulled from one of the sources below. Political cartoons typically find an identifiable feature to exaggerate in order to create a recognizable **caricature**. Talk about what components are needed to make a political cartoon. Once the students have discussed the cartoons, have them reference Georg Pencz's *Portrait of Sigismund Baldinger*, looking at his physical features and talking about his political background and involvement. Use the following looking prompts for discussion:

- What is going on in each of these pictures?
- What are the similarities in these works? What are the differences?
- What audience might you think each of these works is made for?
- What do you think are some distinctive physical characteristics that a political cartoonist might capitalize on if they were going to create a cartoon about Sigismund Baldinger?
- What personal traits might they focus on when looking at this work of art?

Step 2: Research. Each group will do collective research on a current event using the resources below discussing the different ways to depict the event and including important people, places and things that properly convey the visual commentary to a viewer.

Step 3: Create. In small groups, have the students create their own political cartoons based on current events making sure that each group chooses a different topic. As a class, create a list of current events to choose from. Each person in the group will be responsible for generating their own version of the event. Begin by having each group consider the following elements: symbolism of the objects, setting, character, dialogue, action and resolution. In addition, have each student write a short synopsis describing the scene they have created and why they feel it is an important issue to address.

Step 4: Reflect. Have the students share their cartoon without revealing their synopsis. After a collective conversation about the work, let each student share the information about their piece to see if the initial group discussion matches up with their original issue and intention.

Activity Extension: Artists use humor, satire and irony to confront and address many issues in the world ranging from the political to the personal that may have very serious undertones. In order to confront contemporary and historical issues such as war, equity and our impact as humans on the world, humor can be used as a way to lighten the message to make it more appealing for the viewer. Have students research at least three artists that use humor to tackle serious topics. They will need to provide a written and visual observation of works selected from each artist that best illustrates confronting an important issue through humor. Use some of the following contemporary artists as examples:

- [Banksy](#)
- [Amy Cutler](#)
- [Mike Kelley](#)

- [Barbara Kruger](#)
- [Sarah Lucas](#)
- [Richard Prince](#)
- [Cindy Sherman](#)
- [William Wegman](#)

Activity Extension: Individually, have students find a current photo editorial piece in a newspaper or magazine that speaks about an issue or event that the student finds important. Have the student analyze both the story and photo focusing on the political commentary in each medium and do a written comparison.

Related Resources:

The Best Cartoons of the Week by Time. <http://ideas.time.com/category/cartoons-of-the-week/>

Political Cartoon by NBCNEWS.com. <http://cartoonblog.nbcnews.com/>

A Brief History of Political Cartoons by Dan Backer,
<http://www.cartage.org.lb/en/themes/Arts/drawings/Cartoonography/history/history.htm>

From the Wyckoff Teacher Resource Center:

Political Cartoons for Teaching U.S. History by Heitzmann, William Ray.
 PRINT NC 1420 H45

Common Core Standards:

Anchor Standards for Reading English Language: Craft and Structure

Anchor Standards for Speaking and Listening: Comprehension and Collaboration

Anchor Standards for History/Social Studies: Integration of Knowledge and Ideas

Washington State Standards:

Arts 1.1, 1.2, 1.3, 2.1, 3.1, 3.2, 4.4

Communications 1.1, 1.2

Reading 2.3, 3.1, 3.4

Social Studies 4.1, 4.4, 5.1, 5.2, 5.3

APPENDIX A

PORTRAIT BACKGROUND INFORMATION WORKSHEET

GRADES K-5

What is the favorite part of your personality?

How do other people describe you?

How do you describe yourself?

What are your favorite books?

Describe your bedroom.

What are a few of your favorite colors?

What is your favorite movie or cartoon character?

APPENDIX B

INTERVIEW WORKSHEET

GRADES 6-12

What is your name?

What are your favorite school activities?

What are your after school activities?

What do you like to do in your spare time?

What are your aspirations for the future?

What do you want to do for a living as an adult?

How would you describe yourself to others?

What are a few of your favorite colors?

Use five adjectives that would describe how you see yourself. **Use** five adjectives to describe how others see you.

Think about how you were 3 to 5 years ago. **How** are you different now?

What characteristics, skills or qualities that you possess are you most proud of?

What is something from your life you wish others knew?

APPENDIX C

FIGURE DRAWING BASICS FOR EDUCATOR'S USE

GETTING STARTED

1. Start with some warm up exercises.
2. Have students draw simple lines, curves and basic geometric shapes with pencil on paper or newsprint.
3. Using simple geometric objects such as a ball, block or cone, use focused lighting from one direction on the objects. Have the students draw their observations of light and shadow.
4. Practice drawing ovals. This will be the basic shape of the head and looks similar to an egg. It will also serve as a good way for students to eye the subject's proportions. Many artists use this technique. For instance, including the head, the average adult is 7-7.5 heads tall.
5. Once students have practiced drawing ovals for the head, they can plot out their figure. First, on their paper, they will draw an oval small enough to allow for the rest of the figure to fit, but big enough to include identifying details. Next, have the students measure how many heads tall their subject is. This can either be done by sight or through actual measurement of the head and then the body.
6. Lightly draw the number of heads tall the person is by stacking the ovals from head to toe.

THE HEAD

1. Now, they can go back to the head and start drawing in details. If technology is available, have students photograph each other, print out the image and draw a reference grid over the face to get the proportions correct.
2. Contrary to what the student might think, the eyes are in the middle of the face. Have the students divide the oval into four equal sections by drawing a vertical and horizontal line that cuts the oval in half and intersects in the middle of the face.
3. Students can then use the eye as a means of finding proportion for the face's width. The typical face is five eyes across, but this is only a standard measurement. Each person is different and students should do their best to represent those differences in their drawings.
4. The nose is found in the middle between the eyes and the chin and is placed along the vertical line drawn through the oval shape.
5. The mouth is found between the nose and the chin centering on the vertical line of the face.
6. The ears typically start at the horizontal line that runs through the eyes. The ears typically end at the horizontal line that runs through the center of the mouth.
7. Adjustments to these placements will need to be made to reflect the reality of the subject.

THE BODY

1. While having knowledge of every bone and muscle in the body is not the most important information to have when drawing a person, studying medical anatomy drawings can help gain a sense of where connections and joints are typically located. This information is useful when considering proportion and making subjects appear true

- to form. For the purposes of this lesson, have the students plot out a few key points in the subject's pose noting body landmarks like joints.
2. Have the students connect these points creating a stick figure that gives a visual clue about the body's structure.
 3. Next, have the students draw a series of straight lines to create triangular representations of body parts. For instance, the shape that appears when drawing the area from the elbow to the wrist will be tapered as it approaches the wrist and forms an elongated trapezoid. The same can be done for each part of the leg, hand and fingers.
 4. While blocking out the figure, students will have a chance to start dealing with proportions.

FINISHING TOUCHES

Before adding the details like clothing and unique physical characteristics to the figure, have the students do a light and shadow drawing exercise that will help them deal with organic shapes and how best to create relationships within those organic shapes. Using dramatic, one directional lighting, have the students draw a crumpled piece of white paper. The lighting will pronounce the shadow. This is a great opportunity to re-visit concepts of light and shadow while helping students develop their understanding of techniques such as **hatching**, **cross hatching**, **stippling** and shading from light to dark.

Additional Resources from the Wyckoff Teacher Resource Center:

Basic Figure Drawing Techniques by Albert, Greg. Cincinnati, OH: North Light Books, 1994. NC 765 B28

Bridgman's Complete Guide to Drawing from Life by Bridgman, George B. New York: Sterling Publishing, 1952. NC 760 B825

Comics and Sequential Art: Principles and Practices from the Legendary Cartoonist by Eisner, Will. New York: W.W. Norton, 2008. PN 6710 E37

Drawing With Children: A Creative Teaching and Learning Method That Works for Adults, Too by Brookes, Mona. New York: Putnam, 1996. NC 730 B76

APPENDIX D

I AM POEM FOR AN OBJECT⁴

FIRST STANZA

I am (Two special characteristics the object has)

I wonder (Something the person or thing could actually be curious about)

I hear (An imaginary or actual sound from the object)

I see (An imaginary or actual sight that the object might be)

I want (A desire that the object might have)

I am (The first line of the poem is repeated)

SECOND STANZA

I pretend (Something the object could actually pretend to do)

I feel (A feeling about the imaginary)

I touch (An imaginary touch)

I worry (Something that could really bother the object)

I cry (Something that could make the object sad)

I am (The first line of the poem is repeated)

THIRD STANZA

I understand (Something the object knows to be true)

I say (Something the object believes in)

I dream (Something the object could actually dream about)

I try (Something the object could make an effort to do)

I hope (Something the object could hope for)

I am (The first line of the poem repeated)

⁴ Altered from Read Think Write, http://www.readwritethink.org/files/resources/lesson_images/lesson391/I-am-poem.pdf.

RESOURCES

More information can be found in SAM's online collection at seattleartmuseum.org/emuseum. Unless noted otherwise, resources listed below are available for loan from the Ann P. Wyckoff Teacher Resource Center (TRC) at the Seattle Asian Art Museum.

EXHIBITION INFORMATION:

Kenwood House by English Heritage. www.english-heritage.org.uk/daysout/properties/kenwood-house/

Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London by Bryant, Julius, et. al. New York: American Federation of Arts, 2012. N 1060 B79 2012

Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London: Teacher Resources by the Milwaukee Art Museum. <http://teachers.mam.org/exhibition/rembrandt-van-dyck-gainsborough-the-treasures-of-kenwood-house-london/>

BOOKS FOR STUDENTS:

13 Painters Children Should Know by Heine, Florian. New York: Prestel, 2012. ND 1146 H4

Complete Painting and Drawing Handbook. New York: DK Publishing, 2009. ND 1500 T8

Just Like Me: Stories and Self-Portraits by Fourteen Artists by Rohmer, Harriett, ed. San Francisco: Book Press, 1997. N 7618 J87

Katie and the British Artists by Mayhew, James. London: Orchard Books, 2009. PZ 7 M4684 Br

Look at Me!: The Art of the Portrait by Strand, Claudia. London: Prestel, 2012. N 7575 S7

Rembrandt: See and Do Children's Book by de Bie, Ceciel and Leenen, Martijn. Blaricum, the Netherlands: V+K Publishing, 1999. OSZ NC 263 R4 B5

RESOURCES FOR EDUCATORS:

The Art of the Portrait: Masterpieces of European Portrait Painting, 1420-1670 by Schneider, Norbert and Galbraith, Iain. Köln: Benedikt Taschen, 1999. ND 1313 S3

Gainsborough by Vaughan, William. New York: Thames & Hudson, 2002. ND 497 G3 V38 2002

Going Into Darkness: Fantastic Coffins From Africa by Secretan, Thierry. New York: Thames and Hudson, 1995. GT 3289 G47 S4313

Morris Graves: The Early Works by Wolff, Theodore F. LaConner, WA: Museum of Northwest Art, 1998. ND 237 G615 W653

Portrait Painting Atelier: Old Master Techniques and Contemporary Applications by Brooker, Suzanne. New York: Watson-Guptill Publications, 2010. ND 1302 B7

Portraits, People by Dwyer, Ruth. Glenview, IL: Crystal Productions, 2006. 20 min. DVD format. VIDEO ND 1142 D89 Vol. 5

Rembrandt, Master of the Portrait by Bonafoux, Pascal. New York: H.N. Abrams, 1992. ND 653 R4 B6

ONLINE RESOURCES:

Digital Resources by the National Portrait Gallery (UK). www.npg.org.uk/learning/digital.php

Express Yourself: Portraits and Identity by Education at the J. Paul Getty Museum. www.getty.edu/education/teachers/trippack/center_selfguides/downloads/express_identity.pdf

Portraiture in Renaissance and Baroque Europe by the Heilbrunn Timeline of Art History, The Metropolitan Museum of Art. www.metmuseum.org/toah/hd/port/hd_port.htm

GLOSSARY

Anthony van Dyck: (Flemish, 1599–1641) Born in Antwerp, he was a painting prodigy and began lessons at ten years old. After studying painting with Europe's most famous artist, Sir Peter Paul Rubens, he became a successful portrait painter eventually falling under the employ of King Charles I of England.

Aristocratic: Belonging to an aristocracy.

Aristocracy: From the Greek word *aristos* which means best, a governing or dominant body of people comprised of upper class or those from nobility through heredity.

Caricature: An exaggeration or distortion of body features used to accentuate characteristics of a person or idea.

Conjecture: A judgment based on incomplete evidence. A statement based on guesswork.

Coronation: The act or occasion of crowning a ruling figure.

Cross Hatching: The drawing of two layers of lines at right angles to create a mesh like pattern used in drawings for creating variances of light and dark areas.

Earl: A member of British nobility and a ranking of prestige within the Royal Family passed down through heredity.

Earl of Iveagh: The title created in 1919 for Edward Cecil Guinness.

Earl of Mansfield: (Scottish, 1705-1793) Originally of Scottish nobility, this politician and judge is known for his reform of English law. He lived in London, practiced law and later joined the British Parliament.

Electorate: People who are eligible to vote in an election.

Elements of Art: Components (e.g. texture, form, space, color, value and line) used to compose or teach different aspects of the art making process.

Frans Hals: (Dutch 1580-1666) A member of the Haarlem Guild of Saint Luke who also earned money as an art restorer. He was known for his loose brushwork and introduced this style to the Dutch which influenced subsequent painters throughout the centuries. He also was at the forefront of group or multi-subject portraiture.

Georg Pencz: (German 1500-1550) An engraver, painter and printmaker influenced by Italian works of art and who worked in the studio of Albrecht Dürer. He was appointed as the court painter for the Duke of Prussia, but died before he started the post.

Grandmaster Flash and the Furious Five: (American, Active 1978–1982, 1987–1988) Based in the South Bronx of New York, they were a pioneering hip hop group. Formed in the late 1970s and disbanded in the mid-1980s, they remain a well-respected and influential group in the history of hip hop.

Hatching: Groupings of parallel lines that vary in width and length that help create variances of light and shadow in a work of art.

Immortalization: Making something or living beyond the end of time.

Kehinde Wiley: (American, b. 1977) Born in Los Angeles, California, he paints photo realistic portraits that blur the line between contemporary culture and Old Masters paintings. As an African American, he investigates the perception of blackness by restaging masterpieces with contemporary African Americans as the subject in street clothes.

Kanye Quaye: (Ghanaian, 1922-1992) A sculptor from Ghana that makes custom coffins depicting a trait of the person while they were living.

Lineage: A direct descendant from a particular ancestral tree.

Morris Graves: (American, 1910-2001) A Northwest expressionist artist who also participated in the Works Art Project in the 1930's and had his first solo show at the Seattle Art Museum in 1936.

Paradigm: An established pattern or model.

Proportion: In art, looking at a part in relationship to a whole (e.g. anatomical proportions).

Psychological: Having to do with the mind or emotions.

Rembrandt van Rijn: (Dutch, 1606-1669) Considered one of the greatest European artists in history, he began his career at an early age and experienced many years of success and notoriety. An avid collector of paintings and antiquities used to inform some of his work, he eventually had to sell most of his possessions later in life when struggling financially.

Representational: A realistic depiction of a person, place or thing found in life.

Scale: Refers to the size relationship between objects. Also refers to the size of an artwork.

Stippling: Use of dotted marks on a paper to create the illusion of shadow and light.

Subject: In art and this guide, referring to the human form.

Thomas Gainsborough: (English, 1727-1788) An English portrait and landscape painter who was a founding member of the Royal Academy of Arts. He gained notoriety as a portrait painter and later worked for the King and Queen.

Utilitarian: An object that is used in everyday life (e.g. a bench, a spoon, a door).

STANDARDS

WASHINGTON STATE STANDARDS

The Arts

1. The student understands and applies art knowledge and skills.

To meet this standard the student will:

- 1.1 Understand art concepts and vocabulary.
- 1.2 Develop arts skills and techniques.
- 1.3 Understand and apply arts styles from various artist, cultures and times.

2. The student demonstrates thinking skills using artistic processes.

To meet this standard the student will:

- 2.1 Apply a creative process in the arts.
- 2.3 Apply a responding process to arts presentation.

3. The student communicates through the arts.

To meet this standard the student will:

- 3.1 Use the art to express and present ideas and feelings.

4. The student makes connections within and across the arts to other disciplines, life, cultures and work.

To meet this standard the student will:

- 4.2 Demonstrate and analyze the connections among the arts and other content areas.
- 4.3 Understand how the art impact and reflect personal choices throughout life.
- 4.4 Understands how the arts influence and reflect culture/civilization, place and time.

Communication

1. The student uses listening and observation skills and strategies to gain understanding.

To meet this standard, the student will:

- 1.1 Use listening and observation skills and strategies to focus attention and interpret information.
- 1.2 Understand, analyze, synthesize or evaluate information from a variety of sources.

Reading

2. The student understands the meaning of what is read.

To meet this standard, the student will:

- 2.3 Expands comprehension by analyzing, interpreting and synthesizing information and ideas in literacy and informational text.

3. The student reads different materials for a variety of purposes.

To meet this standard the student will:

- 3.2 Reads to perform a task.

Social Studies

5. SOCIAL STUDIES SKILLS The student understands and applies reasoning skills to conduct research, deliberate, form and evaluate positions through the process of reading, writing and communicating.

5.3 Pre-writes to generate ideas and plan writing.

Social Studies: Geography

3. The student observes and analyzes the interactions between people, the environment and culture.

To meet these standards the student will:

3.3 Examine cultural characteristics, transmission, diffusion and interaction.

Social Studies: History

4.3: Understands that there are multiple perspectives and interpretations of historical events.

To meet these standards the student will:

4.3.1 Analyzes and interprets historical materials from a variety of perspectives in Ancient history.

Science:

2: Inquiry

To meet this standard, the student will:

6-8 INQC: Investigate: Collecting, analyzing and displaying data are essential aspects of all investigation

Writing

1. The student understands and uses a writing process.

To meet this standard, the student will:

1.1 Prewrites to generate ideas and plan writing.

2. The student writes in a variety of forms for different audiences and purposes.

To meet this standard, the student will:

2.1 Adapts writing for a variety of audiences.

4. The student analyzes and evaluates the effectiveness of written work.

To meet this standard, the student will:

4.1 Analyzes and evaluates others' and own writing.

COMMON CORE NATIONAL STANDARDS

English Language Arts Standards

Anchor Standards for Reading English Language

Craft and Structure

6. Assess how point of view or purpose shapes the content and style of a text.

Integration of Knowledge and Ideas

1. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.
9. Analyze how two or more texts address similar themes or topics in order to build knowledge or to compare the approaches the authors take.
7. Integrate and evaluate content presented in diverse media and formats, including visually and quantitatively, as well as in words.

Anchor Standards for Writing

Production and Distribution of Writing

6. Develop and strengthen writing as needed by planning, revising, editing, rewriting or trying a new approach.

Text Types and Purposes

2. Write informative/explanatory texts to examine and convey complex ideas and information clearly and accurately through the effective selection, organization and analysis of content.
3. Write narratives to develop real or imagined experiences or events using effective technique, well-chosen details and well-structured event sequences.

Anchor Standards for Speaking and Listening

Comprehension and Collaboration

1. Prepare for and participate effectively in a range of conversations and collaborations with diverse partners, building on others' ideas and expressing their own clearly and persuasively.
2. Integrate and evaluate information presented in diverse media and formats, including visually, quantitatively and orally.

Anchor Standards for History/Social Studies

Integration of Knowledge and Ideas

7. Integrate visual information (e.g., in charts, graphs, photographs, videos or maps) with other information in print and digital texts.



Image from Rembrandt, Van Dyck, Gainsborough: *The Treasures of Kenwood House, London*
Mary, Countess Howe, ca. 1764, Thomas Gainsborough, Oil on canvas, 95 x 61 in., Kenwood House, English Heritage; Iveagh Bequest (88029039). Photo courtesy American Federation of Arts.



Image from *European Masters: The Treasures of Seattle*

Portrait of Sigismund Baldinger (1510-1558), 1545, Georg Pencz (German, ca. 1500-1550), Oil on panel, 53 1/4 x 46 9/16 in. (135.3 x 118.2 cm), Private Collection.



Image from the Seattle Art Museum's Permanent Collection

Self-portrait, 1933, Morris Graves, American, born Fox Valley, Oregon, 1910; died Loleta, California, 2001, Oil on canvas 25 1/2 x 19 3/4 in. (64.8 x 50.2 cm), Seattle Art Museum, Gift of Florence Weinstein in memory of Max Weinstein, 85.268, © Estate of Morris Graves, Photo: Paul Macapia

Rembrandt, Van Dyck, Gainsborough: EDUCATOR RESOURCE GUIDE

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Image from Rembrandt, Van Dyck, Gainsborough: The Treasures of Kenwood House, London
Portrait of the Artist, ca. 1665, Rembrandt van Rijn, Oil on canvas, 45 3/4 x 38 1/4 in., Kenwood House, English Heritage; Iveagh Bequest (88028836). Photo courtesy American Federation of Arts.



Image from the Seattle Art Museum's Permanent Collection

Mercedes Benz coffin, 1991, Wood, paint, Kane Quayle, Ghananian, 1922-1992, 25 x 35 x 101 in. (63 x 88.9 x 256.5 cm), Gift of Dr. Oliver E. and Pamela F. Cobb and Mark Groudine and Cynthia Putnam in honor of Pam McClusky, 93.163, © Kane Quayle.