

Year 10 Art GCSE

Portraiture and Identity

06/07/20

Lesson 06.07.20 - in this lesson we review our work so far and practice analysis techniques

You should have:

- completed a mind map
- Selected an artist you want to study
- Created a mood board of their work and related images
- Begun your artist research and biography

Share your work and discuss

- If you are comfortable with this, please show your work to your peers and explain what you're a planning to do next.

Re-cap!

Task: Artist Research:

- Who did you choose?
- Why?
- Artist biography
- What media do they use?
- What media would you like to use?
- How can you create this at home?

How to complete meaningful artist research

Artist research – your response:

- Explain how you decided on your artist - think about what initially attracted you to their work
- Is it they style?
- The subject they create art about?
- The colours?
- The media they use?
- The meaningfulness of the artwork?

Create a brief biography of your chosen artist, answering questions such as:

- Their age (D.O.B)
- Where they live or have lived across the world (if they have travelled this might be significant! For example Paul Gauguin travelled and lived in Polynesia for number of years and this influenced his work)
- Where they studied art (if they did -they could be self taught)
- What other artists or art movements influenced them
- What work they produce
- Have they produced any famous works of art, and if so what are they?
- Where is their work displayed, and is this significant to the art piece? Is the location part of the artwork?
- What media and techniques do they use?

Next Steps: Responding to artwork

- How are you going to use their work and apply it to your own artwork?

Next Week:

- Hidden symbols in artwork and how to develop meaningful artwork



The Marquise de Seignelay
and Two of her Sons

By Pierre Mignard
1691

- Painted towards the end of Mignard's career, this is a portrait of Catherine-Thérèse, the Marquise de Seigneley (1662-1699), and two of her five sons. She was the widow of Jean-Baptiste-Antoine Colbert (1651-1690), the Marquis de Seignelay and eldest son of Jean-Baptiste Colbert (1619-1685), the most powerful minister in seventeenth-century France.
- The Marquise and her children are painted as characters from Greek and Roman mythology. She is probably meant to be the sea goddess, Thetis. She could also be interpreted as Venus, the goddess of love and beauty, with her attributes of a scallop shell and strings of pearls. One of her children is dressed as the winged Cupid, the god of love, who kneels beside her carrying arrows. The other is shown as Achilles, a Greek hero of the Trojan War, his ornate armour, scabbard, helmet and shield reflecting his military skill. Achilles was usually portrayed as a mature warrior but this has been ignored given the age of the child - probably Catherine-Thérèse's eldest, Marie-Jean Baptiste.
- The figures' clothing is rich in detail. Catherine-Thérèse wears a gold-embroidered gown, with a jewelled belt and sandals. Her robe was painted using an expensive, high-quality ultramarine blue, as a show of her wealth and power; the amount of pigment used was unusual during this period. She holds a small cameo adorned with a portrait. Its importance shown by the way the children gaze towards it - perhaps it is of her husband, who had died a year earlier. The red coral in Cupid's shell and in Catherine-Thérèse's hair symbolises the power to heal and protect. Many of the symbols reflect the importance of family relationships.
- Shells are scattered at the water's edge, celebrating Seignelay's career in the French royal navy and his famed collection of rare objects. The figures are surrounded by sea and a smoking volcano - perhaps Vesuvius, which Seignelay had witnessed on his travels to Italy.

The sullen expression of a stone bust Meredith Frampton inherited from his father sets the tone for this entire painting: anger and unease. The head, gazing out of the picture plane draws the viewer into the rest of the imagery. Frampton's nostalgic symbolism was typical of the inter-war years, which simultaneously aspired to, and mourned the loss of, classicism's sense of order. Frampton's is not an idealised classicism, however; the bust is chipped, the vase broken, the flowers wilted and the trees are severed.



Do the objects mean anything?

Frampton's imagery is imbued with conflicting symbolism, embodying the **discord between an idealised vision and the disorder of reality**.

Nature is represented in the trees, flowers and the landscape in the background.

The man-made is symbolised by the stone head, masonry and the tape measure.

The head denotes intellect and the tape measure human constructs: both in contrast to the wild flowers.

Life is seen alongside death in the combination of funerary masonry with severed trees. Even the method of demolition is conflicting: one tree has been smoothly cut and another torn and fractured.

The sense of tension is emphasised by the composition which is dominated by both vertical and horizontal lines and has flashes of bright colour against an otherwise colourless setting: the red notably highlights both the natural flowers and the man-made tape measure.

Considering Frampton's unceasing attention to detail, it seems unlikely to be chance that the tape measure forms an ampersand. He seems to be inviting the viewer to add up and decipher the symbolism in the image: a difficult task considering the abundant contradictions.