

**THE SUTER ART GALLERY
TE ARATOI O WHAKATŪ
SUTER EDUCATION SERVICES**

Portraits from the Suter's Collection

Education Kit



Michael at Allan's Beach 1975 Robin White (1946 -)
Gifted by Rhoda Potton

Unit Developed and Compiled by Esther McNaughton, *Suter Educator*



Education services and programmes at The Suter are supported by the Ministry of Education under the Learning Experiences Outside of the Classroom (LEOTC) programmes.

Previsit Information:

Please find attached ***Suter Guidelines***. It is very helpful if students understand the requirements of working in The Suter setting before they arrive.

On arrival please seat the students outside The Suter in the courtyard area and the educator will join you there. If wet please wait quietly in The Suter's lobby.

It is very helpful if the students are wearing name labels.

If you are driving there is generally good long term parking by Riverside Pool which is very close to the Suter. Please take the walkway between the pool and Halifax Vet to get to Bridge St and The Suter.

Don't forget to bring your camera / video camera to record students at work in the gallery. There are usually wonderful photo opportunities during visits and this enables you to revisit aspects of the trip with the class later on back at school, as well as providing excellent images for your class blog.

We will be working in groups with parent helpers for this visit, so please make sure you have sufficient adult support for our break-out activities.

Previsit Activities:

Talking about Portraits

- What is a portrait? Who might get their portrait made and why? Has anyone here ever had his or her portrait made? What did the artist use to make it? How long did you have to sit for your portrait to be made? What different ways of making portraits are there?
- Has anyone ever had his or her photograph taken? Is that a portrait? How long does that take?
- Are you always happy with the results of your portrait/ photo? Discuss. Portraits are all about showing what the person is like. Should we be realistic or should we make it look more attractive or how the sitter would like it to look?
- What might you think about when you know that you are going to have your portrait made?
What would you wear?
What might you bring with you?
What will the setting be for your portrait?
Will you be sitting or standing?
Will you be alone, or will someone be in it with you?

Outline of Lesson:

Please note that this outline will be adapted for the needs of different classes and levels.

- Welcome: Suter guidelines. Portraits of Amelia and Andrew Suter.
- Introduction: Portraits from The Suter's Collection. What is a portrait? Why would someone want to make a portrait? *Revise pre-visit discussion*. Each portrait tells us what a person is like. Even if we have never met them we can find out a lot about a person by looking at their portrait. Here are a few ways the artist tells us something about the person in a portrait:

- Things the sitter is holding
- Background
- Things the sitter is wearing
- The expression on their face

1. Focus Work: Hamiora by Goldie. Breakdown using the four elements.
2. Look at the Slideshow: *Children Around the World With Their Most Prized Possessions* Look at the possessions, what they are wearing and the setting. What do they tell us about the kids in the picture?

Children walk around in groups and look at the portraits and focussing what the possessions, what they are wearing and the setting and what that tells us about them.

Chose individual portraits to focus on. Looking more closely at the person themselves.

We can tell a lot about a person by looking at them:

- How old are they?
 - Their mood?
 - Do you think he/she is rich or poor?
 - What else can you tell about them by looking?
- Exhibition Exploration: Poses. In groups students mimick the pose of the sitters in the paintings: full frontal, three quarters, profile, from above, from below. Which ones are posed and which ones are natural e.g. *Ladies Day*. Photograph students by artworks.

Thinking about how we might want to be portrayed and how others might want to remember us depending on our role. Visiting different personages around the room and talking about who they were and what they did in Nelson, e.g Perrine Montcrief, Matthew Campbell, The Suters.

Practical: Using a large piece of Kraft paper rolled onto a trestle table. Students stand in rows opposite each other. Using brightly coloured pastels students draw a portrait

of the person standing in front of them (as large as they can without bumping into each other).

When they finish the portraits, students think about how drawing could be individualized and can show qualities of the collective group, thinking about things like traits, qualities and contributions.

Students randomly move around the drawings to add to a portrait, not of themselves or the person they have already drawn at the beginning of the exercise, but anyone else, and to think about that person. No writing will be used, but students can think of descriptive (positive!) words about that person and try to draw the word.

Finally students will have a few moments to add to their own portraits and change what they don't like or add what they feel is missing.

- Conclusion: talk about the process. Students talk about their own creative experiences and how they perceive each other. The teenagers then gave each other a big round of applause and cheered for their successes! We then went outside for a photo shoot.

Post Visit Suggestions:

Portrait Games

These drawing games are designed to help you make portraits of yourselves and others.

The only tools you will need for these exercises are A4 paper, a pencil, a mirror or someone to sit for you and an open mind.

Try and fill the entire space of the sheet of paper.

1. Close your eyes and make a drawing in a minute of your face. Don't worry about how it turns out. Enjoy the fun of it.
2. Think of the differences between happy and sad, and how these emotions are reflected in your face. Draw the lines of your mouth shape both ways.
3. Draw your portrait in one continuous line, without taking your pencil off the paper.
4. Slowly move your finger down your face to feel your profile. Draw the shape as you feel it, as if the pencil were your finger. Shade in one side of the line.
5. Draw your face using the side of the pencil so that you don't make a line drawing but rather a tonal portrait.
6. Choose a feature eye, nose, mouth, ear, and draw it so that it fills the paper
7. Draw round your hand, but with the palm side of your hand facing you, back against the paper. Now put your hand lines into your drawing.
8. Choose some objects that reflect your interests. Position yourself in a mirror with the objects in front of you and draw both yourself and the objects.
9. Hold your head with your non-drawing hand and draw your head and hand together as one form.
10. Position yourself in a strong light source. Cover a paper with charcoal and rub it to a smooth grey. 'Draw' back into it with an eraser to draw the lightest parts of your face, then work with the charcoal further to emphasize the darkest parts. Try to avoid making lines; stay with large forms.
11. Draw yourself in relation to someone else.
12. Draw your portrait by starting with the point closest to you, the nose, and going outward. Emphasize the structures, of the whole nose, the eye socket, and whole mouth and chin rather than nostrils, pupils, lips.

Retrieved: <http://www.npg.org.uk/learning/digital/portraiture/drawing-self-portraits/games.php>

Specific Learning Outcomes:

Students will learn and practice how to draw portraits. PK

Students will observe and practice techniques of representation in portraits. PK

Students will view and discuss a variety of rationales for and approaches to representing people in artwork. DI

Students will explore a variety of devices used when representing people in a portrait. CI

Students will verbally analyse portraits in a group, looking in particular at expression and composition. CI

Students will develop knowledge about the arts in public settings by visiting The Suter and by being introduced to The Suter's collection of portraits. UC

The Following Achievement Objectives are related to The Suter visit. Please highlight the ones that are relevant to your class programme:

The Visual Arts

Level 1

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 2

Students will:

Understanding the Arts in Context

Share ideas about how and why their own and others' works are made and their purpose, value, and context.

Developing Practical Knowledge

Explore a variety of materials and tools and discover elements and selected principles.

Developing Ideas

Investigate and develop visual ideas in response to a variety of motivations, observation, and imagination.

Communicating and Interpreting

Share the ideas, feelings, and stories communicated by their own and others' objects and images.

Level 3

Students will:

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore some art-making conventions, applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Describe the ideas their own and others' objects and images communicate.

Level 4

Students will:

Understanding the Arts in Context

Investigate the purpose of objects and images from past and present cultures and identify the contexts in which they were or are made, viewed, and valued.

Developing Practical Knowledge

Explore and use art-making conventions applying knowledge of elements and selected principles through the use of materials and processes.

Developing Ideas

Develop and revisit visual ideas, in response to a variety of motivations, observation, and imagination, supported by the study of artists' works.

Communicating and Interpreting

Explore and describe ways in which meanings can be communicated and interpreted in their own and others' work.

The New Zealand English Curriculum Processes and Strategies Objectives Adapted for the Art Gallery (for more detail please visit the curriculum document):

Students will:

Level 1

Viewing, Listening and Reading in the Art Gallery Context

- Acquire and begin to use sources of visual (and other) information, processes and strategies to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Acquire and begin to use sources of visual (and other) information, processes, and strategies to identify, form and express ideas.

Level 2

Viewing, Listening and Reading in the Art Gallery Context

- Select and use sources of visual (and other) information, processes and strategies with some confidence to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Select and use sources of information, processes, and strategies with some confidence to identify, form, and express ideas.

Level 3

Viewing, Listening and Reading in the Art Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies with developing confidence to identify, form and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Integrate sources of information, processes, and strategies with developing confidence to identify, form and express ideas.

Level 4

Viewing, Listening and Reading in the Art Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

Speaking, Writing, Presenting in the Gallery Context

- Integrate sources of visual (and other) information, processes, and strategies confidently to identify, form, and express ideas.

Essential Skills Relevant to This Unit of Work:

“The curriculum will challenge all students to succeed to the best of their ability. Individual students will develop the essential skills to different degrees and at different rates.”

Communication Skills

Students will:

- communicate competently and confidently by listening, speaking, reading, and writing, and drawing;
- convey and receive information, instruction, ideas, and feelings appropriately and effectively in the social context of The Suter;
- develop skills of discrimination and critical analysis in relation to visual messages.

Problem-solving Skills

Students will:

- think critically, creatively, reflectively, and logically;
- inquire and research, and explore, generate, and develop ideas;
- try out innovative and original ideas;
- design and make;
- evaluate processes and solutions.

Social and Co-operative Skills

Students will:

- develop good relationships with others, and work in co-operative ways to achieve common goals;
- take responsibility as a member of a group for jointly decided actions and decisions;
- participate appropriately the cultural setting of The Suter;
- to develop the ability to negotiate and reach consensus.

Information Skills

Students will identify, locate, gather, store, retrieve, and process information from a range of sources.

Self-management and Competitive Skills

Students will set, evaluate, and achieve realistic personal goals.

Physical Skills

Students will develop specialised skills related to sporting, recreational, and cultural activities.

Work and Study Skills

Students will work effectively, both independently and in groups.

Portraits on Show:



Marjorie NAYLOR New Zealander b.1908, d.1985
Portrait of Mrs Perrine Moncrieff
1941
Oil on canvas on board



Fernand LEGER French b.1881, d.1955
Head
1952
Silkscreen
Presented by Mr H.T. Atkinson in 1958



Trevor MOFFITT New Zealander b.1936, d.2006
To Work at the Railways
1980
Oil
Purchased in 1983



Charles GOLDIE New Zealander b.1870, d.1947
Hamiora
1901
Oil on canvas
Presented by the Suter Art Society in 1904



Janice GILL New Zealander b.1947
Market Reflections
2000
Acrylic on board
Purchased in 2010 with the 10 x 10 Acquisition Fund



Hermina ARNDT New Zealander b.1885, d.1926
The Baby
Pastel on paper
Presented by Miss May and Mr John Manoy in 1961



Jane EVANS New Zealander b.1946, d.2012
Ladies Day
1978
Oil on board
Presented by the estate of Amelia F. Roe in 2004



Petrus VAN DER VELDEN Dutch b.1837, d.1913
Head of a Cello Player
Watercolour and oil wash on paper on cardboard
Bequeathed by Mr C.Y. Fell in 1918



Vincenzo IROLLI Italian b.1860, d.1945
Jeune Fille au Travail
1912
Oil on canvas
Bequeathed by Mr C.R. Fell in 1953



Anders ZORN Swedish b.1860, d.1920

Gulli II

Etching

Presented by Sir John Ilott in 1969



Robin WHITE New Zealander b.1946
Michael at Allan's Beach
1975
Screenprint
Gifted in the memory of Rhoda Potton in 2007

Appendix One: Guidelines for Students:



Welcome to The Suter Art Gallery – Where Art Matters

During your visit please remember The Suter's collection is a treasure for our region. Our artworks are precious and often fragile. They need your respect. Please help us care for them by:

Look instead of touching

The artworks are designed to be enjoyed through our eyes. In general it is a good idea to keep a metre away from the artworks.

Use only pencils

In the gallery please ensure that only pencil is used as it is easier to remove from artwork than ink. When writing keep well back from the artworks as a misjudgement could lead to damage to the artwork.

Use a clipboard and keep off walls next to artworks

Please sit or stand away from the artwork when writing or drawing.

Leave bags, backpacks, large folders at reception

Take care if you are carrying something as damage could be caused by this object hitting an artwork.

Move sensibly around artworks

You could injure yourself or damage an artwork

The artworks are cared for by The Suter for everyone in Nelson and Tasman. Please take care and respect the special nature of The Suter spaces as you walk around. Thank you for helping to take care of the artworks.

Please enjoy your visit!

Esther McNaughton

Suter Art Educator

Appendix Two: Looking at Portraits Vocabulary

Portrait a representation of a person or group of people

Sitter the person who is shown in a portrait

Facial Expression the way the different parts of the face work together to show emotion

Gestures what the sitter does with his or her hands

Pose the position of the body

Setting the place or environment in which the sitter is shown

Attire the clothing the sitter is wearing

Props the things the sitter is holding or is surrounded by

Commission to order something to be made, like a portrait

Artist someone who creates art

Appendix Three: Questions for Looking at Portraits with Students

- What is the first thing you notice about this person?
- What do you see that makes you say that?
- What can we discover about this person just by looking at his or her portrait?
- What does the facial expression tell us about how the person is feeling at this moment, or what the artist wants to suggest that the person is feeling?
- What can we say about the person's social status, time period, and private likes and dislikes by looking at his or her attire, the setting or the props she/he is holding?
- What kind of life do you think this person leads? Does he or she work? If so, as what? Are there any props that give us clues about a profession?
- Does he/she remind you of anyone you know? If so, compare the characteristics of the two people.
- Does this person seem like someone you would like to meet? Why or why not?
- Who do you think this portrait was made for? Why? Where do you think it was displayed?
- If the person in this portrait could speak to you, what do you think he or she would say?
- What do you think the person in this portrait wanted to communicate about himself or herself? What do you see that makes you say that?
- How does the relationship between artist and sitter change the outcome of the portrait?

Appendix Four: Why make a self-portrait?

Analysis:	A self-portrait is an exploration of your face, body and personality.
Authorship:	A self-portrait is an historical record of the person that made it, left behind for posterity.
Autobiography:	A self-portrait can be a visual journal documenting something that is happening or has happened in your life.
Advertising:	A self-portrait is a demonstration of style and skill to show to prospective clients.
Availability:	A self-portrait can be a way to experiment with pose and technique using a readily available model.

Before you start to make your own self-portrait you need to think about a few things that will affect your artwork.

How large or small are you going to make your self-portrait?

People will feel very differently standing and peering at a tiny image, or standing back and gazing up at a huge one.

Where are you going to place the figure? Usually the face is the focal point of a portrait and is positioned somewhere near the middle - but it doesn't have to be. Will your self-portrait be a detail of your face or represent your whole body?

What will you wear? Some artists dress up for their portraits; not wearing their everyday clothes. Some show themselves naked, others in overalls. What do the clothes you've chosen say about you? Are they an indication of your true self or are they a disguise?

Will it be abstract or not? Are you going to put in a background behind the face or figure? Will you put in what you can actually see? Some artists use a plain colour in the background to heighten the atmosphere of their portrait. How do different colours make you feel, do they suggest certain moods? Should you use your favourite colour(s) to convey something else about yourself?

Will you have props in your portrait that give a sense of your life, interests or personality?

Will you be holding something or will you include objects or writing in a more abstract way suggesting they're not actually there but are symbolic of thoughts or feelings?

Will there be a title?

How will you **pose**? What are you implying by your body language? A pose can convey your body language and status.

What mood are you in? Will your **facial expression** indicate how you're feeling?

Are you going to let people know that **you are the artist**?

Are you going to be **the only figure** in your self-portrait? We usually think of a self-portrait as being an image of the artist alone, but if someone else is included, a partner or family member for example, the self-portrait can also be about the relationship between the artist and that person.

<http://www.npg.org.uk/learning/digital/portraiture/self-image/making-a-self-portrait.php>

Appendix Five: Definition of Portrait

Portrait - A work of art that represents a specific person, a group of people, or an animal. Portraits usually show what a person looks like as well as revealing something about the subject's personality. Portraits can be made of any sculptural material or in any two-dimensional medium. Portraiture is the field of portrait making and portraits in general.

Portrait is a term that may also refer simply to a vertically oriented rectangle, just as a horizontally oriented one may be said to be oriented the landscape way.

"One is never satisfied with a portrait of a person that one knows."

Johann Wolfgang von Goethe (1749-1832), German writer, in his *Elective Affinities*, book II, chapter 2.

"Every portrait that is painted with feeling is a portrait of the artist, not of the sitter."

Oscar Wilde (1854-1900), Anglo-Irish playwright, author. Said by the character Basil Hallward, in *The Picture of Dorian Gray*, chapter 1 (1891).

Retrieved from Artlex Art Dictionary 31 January 2013.

URL: <http://www.artlex.com/ArtLex/p/portrait.html>

Appendix Six: A Fun Activity: Making a Portrait on a Mirror

To make it look realistic the features have to be in the right place - and this usually involves some kind of measuring. With a mirror image, this can be relatively easily done by using the mirror itself as a measuring tool. To make and use measurements directly off a mirror you will need, aside from the mirror itself, a ruler, fine tipped dark and red marker pens, a pencil and tracing paper.

Sit close enough to the mirror to be able to draw on it easily. Draw a vertical line down the centre of the reflected image of your face and a horizontal one across it at the height of your eyes with the red marker.

You must use only one eye to continue the drawing. (Your strongest or organizing eye is usually the same one as the hand you draw with. Close the other one.) Now, in order to keep yourself in place, mark the positions of your chin, bottom and top of head vertically, tips of ears, outer edge of cheekbones and pupil of the open eye horizontally.

Now use the dark marker to fill in the visible edges of your features, first the open eye and opposite ear, then the rest. If at any point something seems to go wrong, simply wipe the mark off the mirror.

Draw the other eye. Close the one you have been using, open the other, reposition yourself slightly to fit into the marks you have made and draw in the open eye.

Finally, add whatever other marks you think are necessary to increase the likeness.

Transfer this drawing from the mirror onto a sheet of tracing paper.

Use your picture to measure:

Facial Proportions:

- *The eyes are halfway between the top of the head and the chin.*
- *The bottom of the nose is halfway between the eyes and the chin.*
- *The mouth is halfway between the nose and the chin.*
- *The corners of the mouth line up with the centres of the eyes.*
- *The tops of the ears line up above the eyebrows.*
- *The bottoms of the ears line up with the bottom of the nose.*

6. We have drawn the outline of a self-portrait but another thing we can do to make it look realistic is to shade the features.