

Contemporary Portraits Sculpture



Teachers' Notes

Information and activities for teachers

These teachers' notes are suitable for use with Key Stage 3 and 4 Art and Design students. They can be used to assist teaching in the gallery as well as in the classroom. Each image has suggested activities, questions and talking points that can be adapted to meet student's needs.

Portraits in the gallery can go off display at very short notice. Please check on the website (www.npg.org.uk) to see if these portraits are on display before you make a visit and look for alternative portraits to use as part of your lesson planning.

Teachers' guide lines



Zandra Rhodes



Richard Rogers



Edith Sitwell



Thomas Beecham

Introduction

The National Portrait Gallery has an extensive collection of portrait sculptures, in addition to paintings, drawings, prints and photographs. The sculptures in this pack all date from the 20th century and have been chosen for their use of different approaches and materials.

Classroom activities

- 2D and 3D Mosaic
- Carving (soap / breeze block)
- ICT
- Mixed Media
- Painting
- Photography
- Sculpture (clay / plaster / cardboard / wood)

Gallery activities

- 3D sculpture with paper
- Collage with gummed paper
- Drawing (oil pastel / charcoal)
- Sketching

Groups at the Gallery

Dry drawing materials can be used in the gallery, including pencils, charcoal, chalk and oil pastels.

Booking

Please phone 020 7312 2483 to book a visit. Advance booking is essential and we require a minimum of two weeks notice.

Please check our website www.npg.org.uk for further information.

QCA Schemes of work

Key Stage 3

- Unit 7A: Self Image
- Unit 8A: Objects and Viewpoints
- Unit 8B: Animating Art
- Unit 9A: Life Events
- Unit 10 Generic: Visiting a museum, gallery or site

Richard George Rogers, Baron Rogers (b.1933)

Artist: Sir Eduardo Luigi Paolozzi (1924-2005) Medium: bronze bust Date: 1988



Born in Florence, Richard Rogers trained at the Architectural Association in London and at Yale University. His designs include the Centre National d'Art et de Culture Georges Pompidou, Paris (1971-7), the Lloyd's Building, City of London (1986) and the Millenium Dome, Greenwich (2000).

Sculptor and printmaker, Eduardo Paolozzi studied at Edinburgh College of Art and the Slade School of Art, London. An influential figure in the Pop Art movement, the artist is known for his machine-inspired sculpture, surrealist graphics and collages. Among Paolozzi's works in Britain are the mosaics for Tottenham Court Road underground station and the Isaac Newton figure for the new British Library. Paolozzi was elected a Royal Academician in 1979 and knighted in 1988.

Practical Activities in the Gallery

- Students could produce ripped gummed paper collages of the portrait, slightly off setting each section of the face
- Students could make a copy of the portrait, using a material similar in colour and effect, such as metallic oil pastels or chalk on black paper

Practical Activities in the Classroom

- Students could work on a bust experimenting with different materials. This bust could

either be a self-portrait or a recreation of this sculpture

- Using clay, students could break up or fragment their sculpture and then reassemble it
- Using plaster, students could make the bust in sections and then assemble it
- Alternative materials such as cardboard or wood could also be used, making links with the work of Naum Gabo and Malcolm Poynter



Questions

- Do you like the way the sculpture has been broken up, or fragmented?
- What is the sculpture made of?
- How has it been made?

Talking Points

- The use of fragmentation

Key words

- Fragmentation, assembling, re-assembly, casting

Dame Edith Sitwell (1887-1964)

Artist: Maurice Lambert (1901-1964) Medium: aluminium head Date: c.1923



Edith Sitwell was a poet and sister of the writers Osbert and Sacheverell Sitwell. A performance combining Edith Sitwell's poetry with the music of William Walton (1923) was seen as shockingly modern and established the Sitwells at the forefront of Britain's artistic **avant-garde**.

The head of Edith was commissioned by Osbert Sitwell from the sculptor, Maurice Lambert who was brother of the composer Constant Lambert.

Practical Activities in the Gallery

- Students could sketch the sculpture using white chalk on black paper
- Students could also make a selection of sketches in pencil, concentrating on the lines and outlines of the sculpture

Practical Activities in the Classroom

- Students could make a simple soap carving, recreating the simplified and stylized manner of the portrait
- Other activities could include clay work, or carving with other materials and concentrating on recreating a metallic effect finish

- Drawing with chalk on black paper, students could simplify existing drawings by breaking them down into simple lines. Students could then look at the general idea of stylization (such as Sitwell's hair) and use digital means to convert existing images or add body and shading to simple drawings

Questions

- What is the sculpture made of?
- Do you like this material?
- Does it look masculine or feminine?

Talking Points

- Stylization & use of Aluminium

Key words

- Stylize, simple, Aluminium, smooth.

Zandra Lindsey Rhodes (b.1940)

Artist: Andrew Logan (b.1945) Date: 1989 Medium: glass mosaic bust



Zandra Rhodes, a fashion designer trained at Medway College of Art (1959-61) and the Royal College of Art (1961-64), where she subsequently taught.

In 1964 she became design partner in the Fulham Road Clothes Shop, and set up her print factory and studio the following year.

In the 1970s Rhodes designed clothes for Royalty and the rock band Queen. From 1987 her clothes were influenced by and made from Indian saris.

She set up her Fashion Museum in Bermondsey in 2003.

Logan is a multi-talented artist: sculptor, jewellery-maker and designer, also the inventor and impresario of *The Alternative Miss World*.

Practical Activities in the Gallery

- Using brightly coloured oil pastels students could produce a drawing of Zandra using only mosaic shapes, such as squares, rectangles and triangles
- Using small gummed paper squares students could create a collage in their sketchbooks based on the portrait. This could be worked over with pencil to highlight details such as the eyes and lips

Practical Activities in the Classroom

- Students could create a 3D or 2D mosaic using broken tiles, mirror or mosaic. If using 2D the materials could be coloured papers or tissue
- Using a photograph (of themselves or someone else) and the mosaic filter on Photoshop or a similar computer package, students could produce a computer aided portrait or self-portrait
- Students could produce a painting of a friend using only colours that reflect their personality such as the pinks used for Zandra Rhodes

Questions

- Who is Zandra Rhodes?
- Is the sculpture realistic?
- Why is the sculpture so brightly coloured?
- Does using mosaic used work in a sculpture?
- Do you like the work?
- Is it displayed well?

Talking Points

- Does this sculpture reflect the sitter's personality?

Key words

Mosaic, colour, display, sculpture

Sir Thomas Beecham, 2nd Bt (1879-1961)

Artist: David Wynne (b.1926) Date: 1957 Medium: bronze head and separate hands



Thomas Beecham was a conductor and founder of the London Philharmonic Orchestra in 1932; after the World War II Beecham formed the Royal Philharmonic. He is remembered particularly for his championship of Delius, for his interpretations of Mozart and for his flamboyant personality

Practical Activities in the Gallery

- Students could use charcoal to produce a selection of tonal drawings of the sculpture
- Focussing on the profile, students could construct a 3D head using strips of black paper/card stuck together with stickers or masking tape

Practical Activities in the Classroom

- Students could stick rough ripped up bits of black paper to create a copy of the sculpture in collage
- Students could produce a textured clay head or hands, based on sketchbook studies made at the gallery
- Students could make a bust incorporating hands with the sculpture.
- Students could photograph hands doing different activities. Then they could recreate these in drawings using charcoal and/or ink on a large scale (A2). Using only card strips, glue spreaders, sponges and spatulas to apply

the ink, students could recreate the texture of the original sculpture.

Questions

- Why did the artist incorporate hands within this sculpture?
- Does the texture of the piece enhance the work – should it have been smoother?
- Is the composition successful?

Talking Points

- The composition is unusual. Is it effective and why?

Key words

- Texture, 3–Dimensional, bronze casting, sculpture

Further Information

Search the National Portrait Gallery website for links to sitter and artist on www.npg.org.uk/search/
Products on www.npg.org.uk/shopw

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