

Post-Museum Visit Activity #3

Lesson Portraits: What are you wearing and why?

Objective Students will be able to:

- Identify a portrait and 3 of its features
- Compare and contrast, using the portraits, the past and the current time

TEKS

- 117.11.A.1
- 117.11.B.1.A&B
- 117.11.B.2.A

Vocabulary **Portrait**

- A work of art that represents a specific person, a group of people, or sometimes an animal
- Portraits usually show what a person looks like as well as revealing something about their personality
- Portraits can be made of sculpture or any two dimensional medium

Fashion

- the style of clothes
- a particular way of dressing according to the situation, sometimes a profession, place, time/era, event, activity

Artwork(s) Look for these 2 paintings or ask your docents to show them to you!

Title: A French Magistrate of Requests

Artists: Hyacinthe Rigaud

Date: 1659-1743 (apr. 1702)

Medium: Oil on canvas

Title: Portrait of a Man

Artists: Nicolas de Largillière

Date: 1656-1746

Medium: Oil on canvas

Resources On Display at EPMA in the Baroque Gallery
Artist background information provided with pictures below

Discussion

- Students investigate why portraits are made and how they can tell us about that particular time or person.
- Student will talk about the style of clothing of that time and what it would be like to wear that style of clothing today.
- Why are you wearing the clothes you're wearing today?

Activity In this lesson, students will gather information about why portraits are made and how they display the style of that particular time. They will also discover about their own personal self. They will practice communicating to their own audience by creating portraits of themselves. In addition, they will compare current context with historical context.

Materials Paper, pencils, crayons, markers, or watercolor/tempera paint

Process Writing Activity:

1. Begin class discussion with brainstorming about what portraits can tell about the people in them. Help students come up with reasons why artists create portraits.
2. After observing and discussing the two portraits (in the museum and through pictures) students will write about what the portrait says about the person (maybe in an interview/reporter style).

Art Activity:

1. Students will fold their drawing paper in half. One side is for their self portrait in historical clothing and the other side is for their portrait with modern clothing
2. Draw an oval on each side of the paper (to represent heads)
3. Draw in the neck, shoulders, arms, and hands
4. Then draw in the clothing over this (but don't add any detail like buttons or zippers yet)
5. Put in hair using one or more colors
6. Use pencil to draw the facial features
7. Then markers to color features of the face
8. Add designs and details on the clothing at the end.

Assessment Students will demonstrate an understanding of portraits and their use in art history as well as making connections between the past and the present.

Closing Activity Ask students what constitutes as a portrait and what it can tell us about that time history. Have students compare and contrast their own portraits.

Background Information on Artist(s):

Hyacinthe Rigaud was French, born in 1659. He went to Paris and began a successful career as portraitist. A member of the Académie Royale, he receiving royal commissions and was occupied chiefly as court painter. He organized an active studio, with assistants who painted large parts of his original canvases and made many copies. Few Rigaud portraits are entirely by the master. Frequently only the face was painted from life, the rest based on standard poses and backgrounds. Rigaud was a great admirer and collector of Rembrandt's work. He had a sculptural sense for form and rich, deep color with an influence of Flemish artists. This portrait shows a man wearing a wig and black legal attire with a white collar and cuffs. The man is probably André-Pierre Hébert.

Nicolas de Largillierre (along with Hyacinthe Rigaud), was a great French portraitist of the time. His youth in Antwerp and he had many years learning with the English portraitist Peter Lely. This formed his style which is distinguished by a natural palette, soft light, and open brushwork, moreso than Rigaud. Largillierre painted people who were not just nobility or royalty, he painted bourgeoisie, often including women, and notably artists themselves in Paris. He had a more intimate interpretation of people and their lives. For example, in this painting the man is wearing his dressing robes, which would be somewhat like pajamas.

(Please print out the pictures below to assist your class in discussion.)



Hyacinthe Rigaud

A French Magistrate of Requests, 1702

Oil on canvas - 64" x 52" framed

EPMA Collection, Gift of the Samuel H. Kress Foundation



NICOLAS DE LARGILLIERE

French, 1656-1746

Portrait of a Man, c. 1717

Oil on canvas - 64" x 52" framed

EPMA Collection, Gift of the Samuel H. Kress Foundation

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