

IMMA

**PRIMARY
SCHOOL
TEACHERS
IMMA
COLLECTION:
FREUD PROJECT
GAZE**

OCTOBER 2018 – MAY 2019

INTRODUCTION

These notes are designed for **primary teachers**, for use before and after a class visit to the exhibition *IMMA Collection: Freud Project Gaze*. The notes are intended to support primary teachers and their pupils in **looking** and **responding** activities related to the exhibition, as well as follow-up art projects back at school.

If you are reading these notes on a screen, click on any [hyperlink](#) to access online information which will hopefully be of use to you as a teacher, both in the gallery and in the classroom. Most hyperlinks will take you through to a relevant image or text in IMMA's online [Collection database](#). There you can see an image of the artwork in question and find out more related details. Most of the following text is adapted from existing IMMA publications and online information. IMMA's own online glossary [What is --- ?](#) contains an A-Z of information about art terms and concepts, which teachers may find useful for themselves or may want to adapt for their pupils.

ABOUT THE IMMA COLLECTION: FREUD PROJECT

The Freud Project at IMMA is a major five-year initiative. Fifty works by Lucian Freud have been lent to IMMA's Collection from 2016 to 2021. The loan, from private collectors, includes thirty paintings and twenty works on paper comprising nineteen large-scale etchings and one early drawing. Effectively this creates a unique opportunity for primary school children to visit and revisit artworks by Freud as they move through their primary education over the next five years. The first presentation of this project in 2016/17 was an overview of all the loaned Freud works. From October 2018 until May 2019, a selection of these artworks will be displayed in combination with work by contemporary artists from the IMMA Collection, allowing for new contexts in which to see Freud's art afresh. This exhibition is called *Gaze*.

[Lucian Freud](#) is perhaps best known for changing the way we see the nude in art. However, the works in this IMMA exhibition, mainly dating from 1970 onwards, are somewhat different as they explore several of the artist's other key themes, reflecting his interest in **portraiture** and the **natural world**. Among those represented are members of his family, his children, grandchildren, his mother Lucie, other artists and friends. The artworks at IMMA also reflect his friendships and contacts within the racing world, his love of horses and dogs, and the relationships between human and animal sitters.

THE ARTIST

Lucian Freud (1922–2011) was a British painter and draftsman. He is widely recognised as one of the significant realist painters of the 20th-century and is renowned for his intimate and frank portrayal of the human form. He was born in Berlin, the son of a Jewish architect and the grandson of [Sigmund Freud](#). In 1933, at the age of 10, he and his family arrived in Britain, fleeing the rise of the Nazis. He attended art college in London in the early 1940s. During his life Freud painted well-known people including Queen Elizabeth II, Kate Moss and fellow artists Francis Bacon, Frank Auerbach and David

Hockney. Working only from life, Freud's studio was intensely private, and he mainly worked with those he was close to, often asking subjects to sit for hundreds of hours over multiple sittings.

Freud was the subject of numerous museum exhibitions and retrospectives, including the Centre Georges Pompidou, Paris; MOMA, New York; the Metropolitan Museum of Art, New York; Tate Britain, London; and at IMMA, Dublin in 2007. A major retrospective took place at the National Portrait Gallery, London in 2012, a year after the artist's death.

Below is a short selection of some of the works on view in Gaze 2018/19, listed according to their location in IMMA's Freud Centre. The Freud Centre is based in the stand-alone building the Garden Galleries which is at the front of IMMA's grounds. Clicking on each link takes you to an image if it is available and, on selected images, if you scroll down there is written information about the artwork.

WORKS BY LUCIAN FREUD

- [The Painter's Mother Reading](#), 1975 - in Gaze Basement
- [The Pearce Family](#), 1998 – in Gaze Basement
- [Head of a Girl](#), 1975 – in Gaze Ground Floor, Room 1
- [Reflection \(Self-Portrait\)](#), 1985 – in Gaze First Floor, Room 5
- [Guy and Speck](#), 1980-81 – in Gaze Basement

WORKS FROM THE IMMA COLLECTION

- **Thomas Ruff**, [Porträt 2001 \(A. Roters\)](#), 2001, Edition 1/4 - in Gaze Ground Floor, Room 2
- **Hannah Starkey**, [Untitled](#), August 1999 – in Gaze Ground Floor, Room 3
- **Stephan Balkenhol**, [Large Head](#), 1991 – in Gaze Ground Floor, Room 1
- **Rebecca Horn**, [Take me to the other side of the ocean](#), 1991 – in Gaze Ground Floor, Room 3
- **Edward McGuire**, [Portrait of Paddy Collins](#), 1983 – in Gaze Basement
- **Albrecht Dürer**, [The Great Horse](#), 1505 – in Gaze First Floor, Room 4

- **Rembrandt van Rijn**, [The Great Jewish Bride](#), 1635 - in Gaze First Floor, Room 5

Here are some selected themes, ideas, and starting points for conversations with primary school children about the artworks in this exhibition. These notes give an approximation as to which talking-points the IMMA visitor engagement team might address when talking with children in the gallery.

COLOURS AND MATERIALS

When we make a portrait, what way do we use paint and colour:

- as flat paint with patterns;
- as texture with thick, dripping paint;
- as a sort of sketch or impression of someone;
- as a detailed description of someone's face so that you might recognise them.

Are the colours bright and luminous, or dark, pale and muted?

Pictures can “feel” very different depending on how paint is applied to paper, or canvas, or a wall. A picture will communicate something very different if the paint is put on in big dollops of thick paint, or if the paint is flat and smooth with careful lines, or if the painting is swirly and dripping with watery paint. What way did Lucian Freud use paint in his artworks? Are there other artists in this exhibition who make pictures in a different way? What is different about the way they make pictures compared to Lucian Freud?

Artwork: [Head of a Girl](#) by Lucian Freud

What feelings do different colours create? Lucian Freud used what is called a “muted palette” with earthy colours, meaning that the colours cool and subtle. When you are mixing colours if you mix blue, black or white into your colours they become colder, darker or paler. The artist thought warmer and brighter colours were more emotional and so he didn't paint with them. What

type of colours would you use if you were painting a picture of someone? Why?

Artwork: [Take me to the other side of the ocean](#) by Rebecca Horn

Rebecca Horn made her own shoes a part of this sculpture. Imagine putting something that belongs to you into an artwork? Blue powder in a funnel between her shoes spills out onto the floor making everything blue. This powder is called pigment. Pigment is a dust which gives paint its colour. What does this colour blue remind you of? A long spike comes down from the ceiling, stirring the top of the powder in the funnel. The spike and shoes go around and around slowly, like the hands of a clock. It reminds us that time is ticking away. This sculpture is called "Take me to the other side of the ocean". When you hear these words, what do you think about?

PORTRAITS

When you make a portrait, how do you choose to show the person in the picture:

- as a face, a head, or a whole body;
- as a form of shapes or lines and colours;
- as a set of objects, clothes, or a place which we associate with that person.

If you made a picture of someone, what would the expression on their face be like? Happy, angry, sad, bored, calm, thoughtful? Look at the faces in portraits by Lucian Freud. How do you think each person felt as they were being painted by the artist? Why might they have felt that way?

Artwork: [The Painter's Mother Reading](#) by Lucian Freud

If you were to make a portrait, who would you put in the picture? People you know well, such as your friends, your family, your pets? Lucian Freud painted his mother Lucie many times. In this exhibition, we can see her having a rest or reading a book. Why do you think the artist painted pictures of his mother? Have you ever made a picture of your mother or your father, your brothers or your sisters, your grandparents or your friends?

Artwork: [Large Head](#) by Stephan Balkenhol

A statue is a type of sculpture that shows a person. When was the last time you saw a statue? Next time you see one, stop if you can and take a closer look. Often a statue shows us someone who was once well known or important. Statues are often made from bronze and stand on stone pillars. Now look at the sculpture called *Large Head*. This sculpture is made with painted wood. It rests on a simple table. Look at the surface of the face. It is not smooth or round. It is carved, craggy and cracked.

Look at the face again. We do not know who this person is. He could be any man. He could be a teacher, a bus-driver, or a shop-keeper. He could be one of the many people that you meet every day. Does he look like anyone you know? The head is so large that its size tells us that we should pay attention to him. Just imagine that below this large head there is a huge body with big legs and arms. Then we would be looking at a giant.

Stephan Balkenhol is the artist who made this sculpture. Imagine him when he was carving a big block of wood into this sculpture ... What kind of tools do you think he used? How did he use those tools? Do you think it took him long to make this sculpture?

Artwork: [Reflection \(Self-Portrait\)](#) by Lucian Freud

Lucian Freud made pictures of himself many times, when he was younger and then as he got older. These are self-portraits. This self-portrait of Lucian Freud is called "Reflection". Why do you think it is called that? Often artists will make self-portraits of themselves so that they can look closely at themselves. Self-portraits are like looking in someone else's mirror and seeing through their eyes.

Artwork: [Porträt 2001 \(A. Roters\)](#) by Thomas Ruff

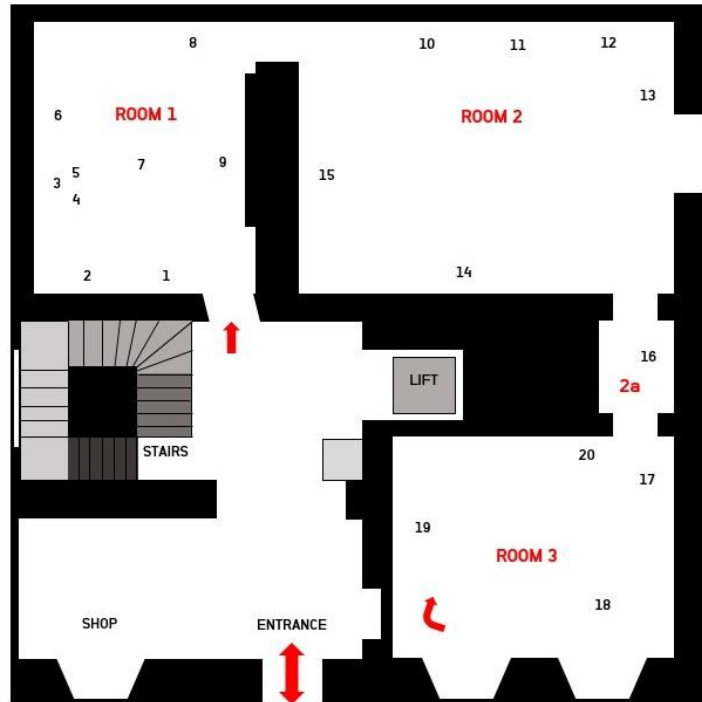
The artist Thomas Ruff took this photograph. It is a portrait of a young woman. When you see the actual photograph on the wall of an art gallery, the first thing you will notice is how big it is. But it is not just big, it is very detailed too. You know how some photographs can be blurry? Well, this photograph is really clear. Even when you are quite far away, you can still

see every detail of her face. You still feel like you are very close to the person in the photograph. But when you go as close as you can to the actual photograph, you feel very small beside this woman's face. It is almost as if you have shrunk.

Look at the expression on the woman's face. She is staring straight out at us. Does the look on her face tell us anything about her? What is she thinking? What is she feeling? Can you copy her expression with your face? If the look on her face doesn't tell us anything about her, why is that?

Have you got photos at home that show what you looked like when you were a baby or when you started school? Do you look different in those pictures compared to how you look now? How have you changed? Portraits, pictures, and photographs of people are a way of keeping track of time as it passes by. Portraits are a way of remembering. Portraits remind us about how we used to look when we were younger. Portraits can show how we grow and change over the years. Portraits can remind us of people we haven't seen in a long while or people who we miss.

GROUND FLOOR



ROOM 1

1. Lucian Freud *Albie*, 2003 – 2004
2. Lucian Freud *Portrait of Christopher Bramham*, 1989
3. Lucian Freud *Head of an Irishman*, 1999
4. Lucian Freud *Donegal Man* (2006)
5. Lucian Freud *Portrait of Donegal Man, Fragment*, 2006
6. Lucian Freud *Head of a Girl*, 1975 - 1976
7. Stephan Balkenhol *Large Head*, 1991
8. Lucian Freud *Head of the Big Man*, 1975
9. Lucian Freud *Donegal Man Profile*, 2007

ROOM 2

10. Phil Collins *Young Serbs (Caca)*, 2001
11. Phil Collins *Young Serbs (Vesna)*, 2001
12. Phil Collins *Young Serbs (Bojan)*, 2001
13. Phil Collins *Young Serbs (Milan)*, 2001
14. Thomas Ruff *Porträt 2001 (A. Roters)*, 2001
15. Lucian Freud *Bella and Esther*, 1987 - 1988

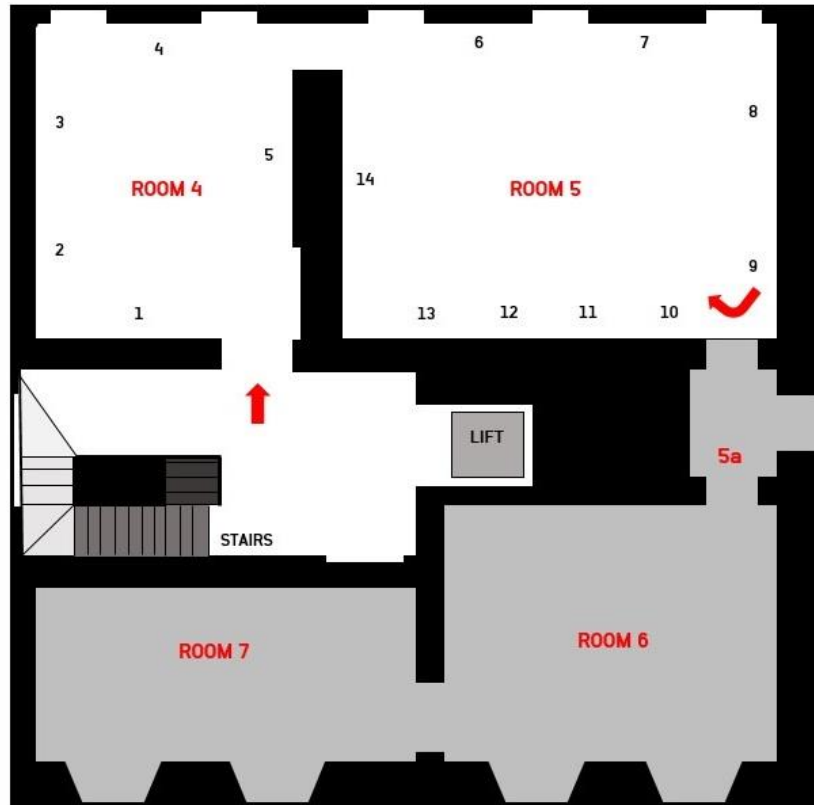
ROOM 2a

16. Ann Hamilton *The Picture is Still*, 2001

ROOM 3

17. Rebecca Horn *Cockfeather Mask, Performance II*, 1970-1995
18. Rebecca Horn *Take me to the other side of the ocean*, 1991
19. Hannah Starkey *Untitled*, August 1999
20. Lucian Freud *Landscape with Bat*, 1980

FIRST FLOOR



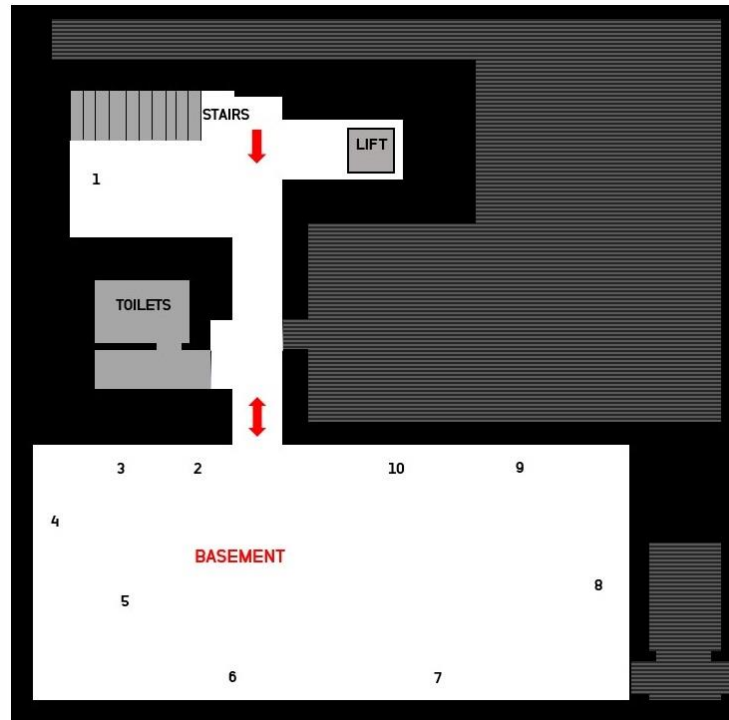
ROOM 4

- | | |
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| 1. Albrecht Dürer <i>The Great Horse</i> , 1505 | 2. Lucian Freud <i>A Filly</i> , 1970 |
| 3. Lucian Freud <i>Double Portrait</i> , 1985 - 1986 | 4. Dorothy Cross <i>Lover Snakes</i> , 1995 |
| 5. Lucian Freud <i>Triple Portrait</i> , 1987 – 1988 | 6. Lucian Freud <i>Bella in her Pluto T-Shirt</i> , 1995 |

ROOM 5

- | | |
|---|---|
| 7. Annie Leibovitz <i>Louise Bourgeois, New York</i> , 1997 | 8. John Coplans <i>Self Portrait (Back and Hands)</i> , 1984 |
| 9. Lucian Freud <i>Reflection (Self-Portrait)</i> , 1985 | 10. Lucian Freud <i>Self-Portrait: Reflection</i> , 1996 |
| 11. Rembrandt van Rijn <i>The Great Jewish Bride</i> , 1635 | 12. Lucian Freud <i>The Painter's Mother Resting I</i> , 1976 |
| 13. Lucian Freud <i>Self-Portrait</i> , 1949 | 14. Lucian Freud <i>Two Irish Men in W11</i> , 1984 – 1985 |

BASEMENT



STAIRS

1. Jacob Epstein *Portrait of Lucian Freud*, 1947

BASEMENT

2. Lucian Freud *The Painter's Mother Reading*, 1975

3. Lucian Freud *Guy and Speck* 1980 - 1981

4. Edward McGuire *Portrait of Paddy Collins*, 1983

5. Mark Manders *Figure with Iron Ruler*, 2004

6. Lucian Freud *Man in a Silver Suit*, 1998

7. Lucian Freud *Two Brothers from Ulster*, 2001

8. Lucian Freud *The Big Man*, 1976 – 1977

9. Lucian Freud *Head of a Young Irishman*, 1999

10. Lucian Freud *The Pearce Family*, 1998

FURTHER INFORMATION ON VISITING IMMA

To book a combined Primary School Workshop and Tour, click [here](#).
Each workshop/ tour is €25 per class, with Deis exempt.

For primary classes, free guided tours of IMMA's exhibitions can also be booked online. Tuesday to Friday: 9:30am, 10:00am, 10:30am, 11:00am. The tours are 45 minutes in duration and are led by IMMA's visitor engagement team.

Admission for the general public to this exhibition is €8/ €5 (concession) with free admission for IMMA Members, full-time students and under-18s. There will be free admission for all every Tuesday. Due to the number and delicate nature of the works and the limited circulation space of the historic Garden Galleries, admission will be by timed entry.

To avoid disappointment please book online your preferred time-slot in advance of visiting. For online booking click [here](#). Exhibition runs until 6 May 2019.

IMMA Collection: Freud Project is made possible through the support of the Freud Circle, and those donors that wish to remain anonymous.

Supported by



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The development of the Freud Centre has been enabled by capital funding from the Department of Culture, Heritage and the Gaeltacht.



An Roinn
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