

# Take These Paintings

## Whole School Art Project 2023



# What is a Take One Picture project?

Very simply; annually, the National Gallery suggests a painting from its collection for schools to use as stimulus for art and cross curricular learning. Schools may enter work into the NG's exhibition.

## How long is the project?

Entirely up to each school! You might:

- Have everyone off timetable for two weeks
- Do painting inspired work for a half term in and around other subjects
- Let teachers choose how and when they do the work knowing that there is a deadline for a school exhibition to work towards

# Previous Take One Picture Paintings



# Where do you begin?

- ❑ Think about your **time frame** - when within the school year you might want to hold your exhibition/project? It might be the culmination of the the year and be held in the summer, it might begin the school year in September.
- ❑ A staff meeting or INSET session to introduce the painting to the staff. This session must allow teachers: the time to submerge themselves in the painting or the work of an artist; to begin to consider elements within the painting or body of work that captures their imagination and things within it that they might like to investigate.
- ❑ Decide when your exhibition will be held and ensure the date is in the school calendar and is communicated to the PTA, Gobs and school community. Send invites to the Mayor etc at this point!
- ❑ Allow plenty of time between introducing the painting and the exhibition deadline. After Easter for the Summer or better still, after Christmas. After Easter for the Autumn Term.



- ❑ Book in further Staff Meeting time to allow teachers to discuss ideas and make initial plans with year group colleagues.
- ❑ Ask for essential resource lists (items that cannot be sourced via parents)
- ❑ Book two staff meetings prior to the deadline for mounting
- ❑ Hold a whole school assembly on the chosen painting
- ❑ Ensure that teachers print copies of the painting for their classrooms
- ❑ Put up a display in the foyer about the painting and the project
- ❑ Share the project objectives with school community

# Project Objectives

- To raise pupils' self-esteem and standards
- To ensure that all children are seen, heard and included
- To promote learning outside the classroom as a means of enhancing learning within the classroom
- To provide a stimulus for building the wider school community
- To enable pupils to build meaningful connections and inspire a lifelong love of learning
- To develop cultural capital and social conscience

# Previous Take One Picture Paintings

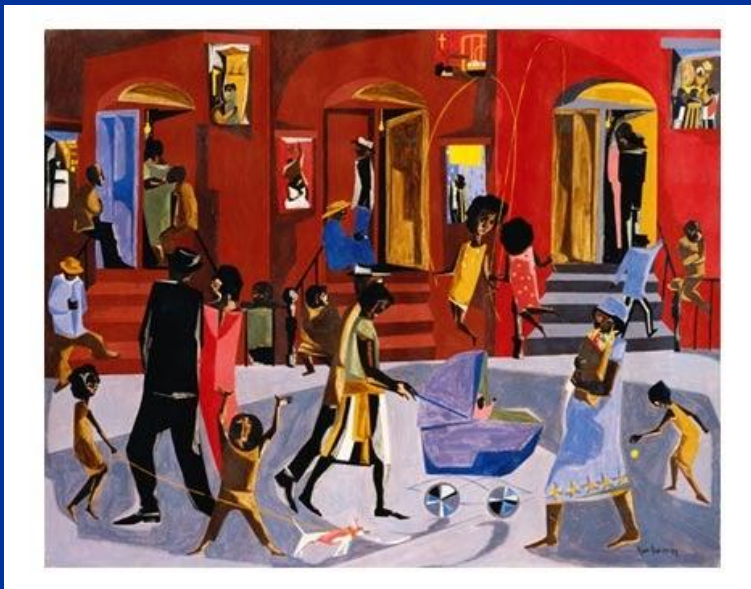
All of the suggested paintings offer huge potential to stimulate art, science and a variety of cross curricular learning. Many of the paintings are important in terms of the western canon of art history.

The National Gallery's project is confined to its own collection however, the Gallery's project manager has said that it doesn't matter what painting you choose – the gallery is not concerned with this – but it is children's introduction to and engagement with art that is the project's *raison d'être*.

# Moving forwards...

At Kilmore, we became concerned at the suggested paintings by The National Gallery because, whilst they stimulate a huge and exciting variety of art work, the paintings themselves tend to be painted **by** white men **for** super rich white men. We had parents who felt disconnected from the project due to the nature of the paintings.

In 2020 we held our version of this project which we called **Take This Picture**. We used a painting by the black American artist, Jacob Lawrence. This spoke to our diverse school community and was well received.



Brownstones, 1958

[Jacob Lawrence](#)



- In 2021 we wanted to further diversify our summer art project. We wanted to look for a living artist who lived in or near to our community. An artist who our children could relate to.
- We decided to focus on the artist Jadé Fadojutimi



**“The world is both good at and bad at defining the world for you.”**

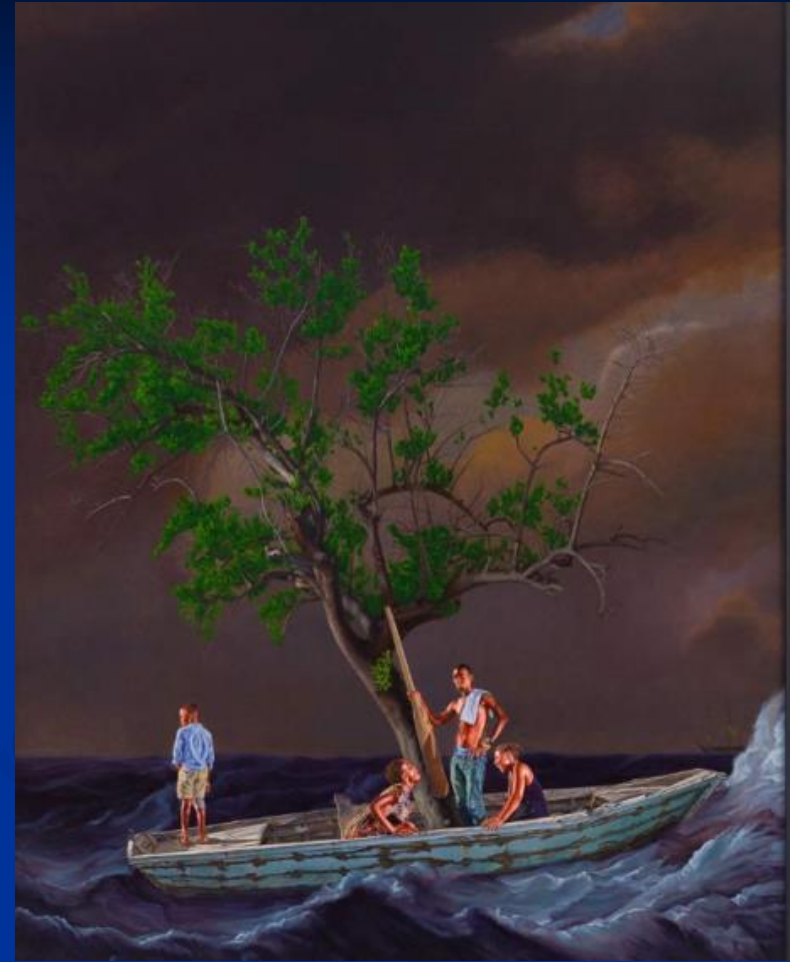
- In 2023 we wanted to address another burning societal issue in our art project - the climate crisis. Details of this project can be seen on a separate resource.



# Take These Paintings 2023



The Parting Cheer 1861  
Henry Nelson O'Neil



Ships of Fools 2017  
Kehinde Wiley







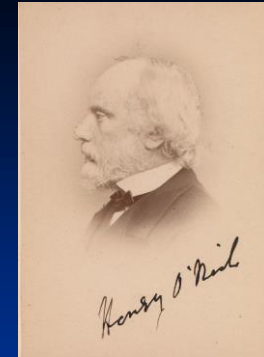


# Why these two paintings?

- ❑ Both paintings are visually arresting
- ❑ Both paintings are local – based in South East London
- ❑ Whilst 162 years apart, they are both comments on their times
- ❑ Both paintings deal with the same/similar theme
- ❑ They are the perfect vehicle for understanding the concept of economic migrancy and, how there have been economic migrants within and without this country from time immemorial



The Parting Cheer 1861  
Henry Nelson O'Neil



1817-  
1880

Henry Nelson O'Neil was born in 1817 in Russia to British parents. His family returned to England when he was 6 in 1823. At the age of 19 he began studying at the Royal Academy of Art and two years later sent his first painting for inclusion in their annual exhibition.

Around this time he made friends with a group of artists who called themselves The Clique. This group included: Alfred Elmore, Augustus Egg, William Powell Frith, Richard Dadd, Edward Matthew Ward, and John Phillip. They encouraged each other to paint and discussed and critiqued each others work.

O'Neil was famous for his paintings of modern life, particularly of busy scenes of departing and returning ships. Two of his most noted paintings depicted troops leaving to fight against the Indian mutiny – Eastward Ho and, their return in Home Again.

The Parting Cheer deals with the subject of emigration. It is a bustling dockside scene depicting emigrants about to sail for a new life overseas – most likely North America - and their friends and relatives left behind. \*See accompanying notes



# Things to note before introducing the paintings

- ❑ The cultural significance of colour in different societies
- ❑ The significance of colours within flags
- ❑ The concept of Death of the Author

(this needs adding to!)





The Ship of Fools 2017  
Kehinde Wiley



1977-

**Kehinde Wiley** (born February 28, 1977) is perhaps most famous for being the painter of the official portrait of the first African American president of the US and, for his huge, colourful portraits of black men and women in poses taken directly from Old Master paintings.

He was born and grew up in Los Angeles. His father is from Nigeria, and his mother is African American. From an early age his mother would take him and his siblings to museums and galleries where Kehinde was strongly influenced by seeing the works of Gainsborough, Constable and many other historical painters of the traditional, Western Canon. He fell in love with the grand, historical, European paintings in ornate golden frames.



His mother enrolled him and his twin brother in after-school art classes. At the age of 11, they were selected with 48 other children to spend a short time at a conservatory of art in Russia. It was here that Wiley developed his passion for portraiture. The siblings would compete to see who could recreate the most realistic images. He continued with other classes in the US and attended high school at the Los Angeles County High School for the Arts.

He earned his BFA from the San Francisco Art Institute in 1999 and then received a scholarship to complete his MFA at Yale University School of Art in 2001.

While at art school, he says that the most important lesson he learned was to create art that he wanted to make, not art that his professors wanted him to make.

He now exhibits globally and is based in New York. He also has studios in Dakar, Senegal and Beijing, China.

Growing up, Wiley realised that he never saw people like himself represented in 'Old Master' paintings that he saw in museums. He became aware of the sense of grandeur and power within them particularly of white/colonial power.

His work as an adult portrait painter has sought to redress this balance. He chose his models from people he saw on the street and invited them to his studio where they were asked to look through art books and choose an historical painting. Wiley then painted their portraits in the style and pose of the people in the original painting. He added references from contemporary culture such as hip-hop and used traditional West African fabric patterns in the backgrounds. *(See separate resource)*

Although Wiley portraits were initially based on photographs of young men from the streets of Harlem, he began to expand to an international view, including models found in urban backdrops from around the world – including Mumbai, Senegal, Dakar and Rio de Janeiro. Models are dressed in their everyday clothing and asked to assume poses found in artwork from their location's history.

Ship of Fools comes from Wiley's latest body of work – In Search of the Miraculous - that directly references 18th century maritime paintings. *(See separate resource)*



# Introducing the paintings

Techniques learned during Teacher Network sessions at Dulwich Picture Gallery:

Visual Thinking Strategies and Slow Looking, for younger children; See Think Wonder

Have the pictures up around the room prior to introducing them so that the children become comfortable and familiar with them.

Have the paintings on your screen alongside print outs in A3 on tables

# **You may wish to start the session with a body scan which is based on the technique of ‘Progressive Muscle Relaxation.’**

This activity can be used to help bring children back into their bodies after break or lunch time, or between tasks to reinvigorate them.

One of the body's reactions to fear and anxiety is muscle tension. We commonly associate muscle tension with stress, anxiety, and fear. Sometimes we may not notice that our muscles have become tense, you may notice that your shoulders become tighter in certain situations, or you may clench your jaw.

Muscle relaxation can be a very useful way to reduce muscle tension and bring us into our bodies, into a more focused state.

In this exercise, we started at the feet, squeezing them and then slowly letting go for 3 seconds. We then worked up the body repeating the same thing for calves, thighs, buttocks, stomach, chest, shoulders, arms, hands, and face with a big deep breath at the end. If you want to extend this exercise, you can squeeze each body part for 5 seconds before letting go for 5 seconds.



You may wish to use one of Alex Bowie's Slow Looking videos. More information on the benefits of Slow Looking in the classroom can be found here.



**What's going on in this artwork?**

**What do you see that makes you say that?**

What does this make you think of?



What do you see?

What else do you see?

What does this make us wonder about?

**What more can we find?**



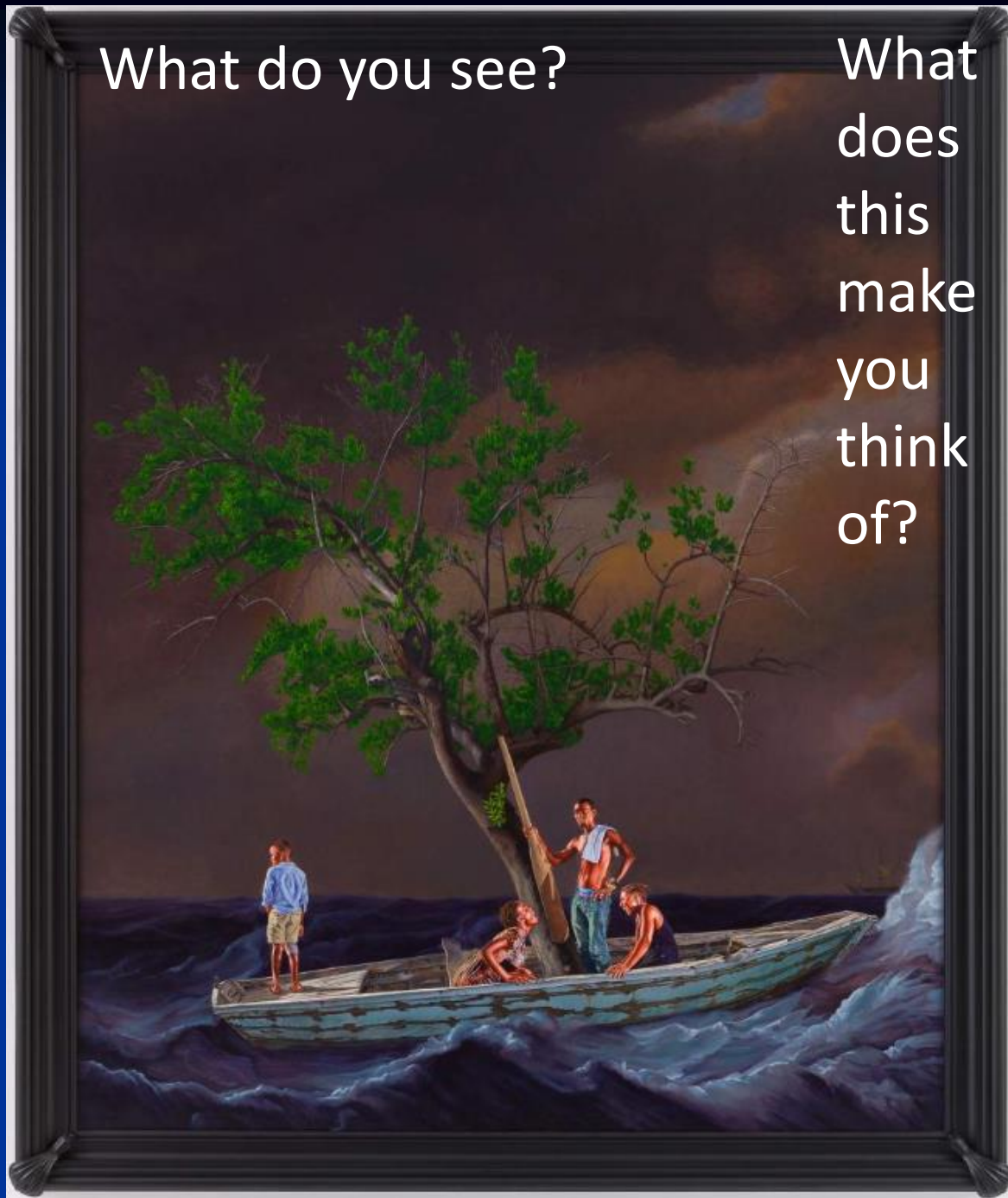
**What's  
going on  
in this  
artwork?**

What do you see?

What  
does  
this  
make  
you  
think  
of?

**What do  
you see  
that  
makes  
you say  
that?**

**What do  
you see  
that  
makes  
you say  
that?**



What  
does this  
make us  
wonder  
about?



( I need to buy prints of the paintings from the Museum so that I can get better resolution pics for these pages)







# Themes

Journeys – What are they?

Everybody goes on journeys.

Journeys can be long or short.

Some journeys are deliberately chosen, some are *imposed* and some might be accidental. Some journeys have no *destination*!

Journeys can be fun, exciting, happy, sad and scary.

Why do people go on journeys?

Thinking about the first painting – The Parting Cheer, what journeys do you think are being undertaken?

Thinking about the second painting – The Ship of Fools, what journey do you think is being undertaken?

Our lives our journeys.

Children could: talk through, draw and illustrate the journeys of their lives

Younger children could: walk, talk and draw their journeys to school, to the corner shop, to the Post Office etc.

Older children – as above with detail, keys etc.

They could design and sew their life journeys - see work of Ekta Kaul in prior Hub meeting and examples of sewn maps and journeys on the following slides.



Meditative Walk 4



Meditative Walk 5



Fields of Serenity



Meditative Walk 15



Cartographic stitching



Represent your journeys  
in stitch



Add pics of small boats crossing channel. We hear in the news the term economic migrant. What does this mean?

Provide history of economic migrants from land enclosure acts and industrialization – leaving for America, Irish famine, returning from America etc

Add facts and figures re emigration from UK in mid Victorian period  
Highest incidence in 1865

Enclosure Acts:

<https://www.fff.org/explore-freedom/article/enclosure-acts-industrial-revolution/>

Industrial Revolution:

<https://www.history.com/topics/industrial-revolution/industrial-revolution>

Emigration to USA & Canada:

<https://www.liverpoolmuseums.org.uk/archivesheet13>

Emigration, Immigration & Migration in 19c Britain

<https://www.gale.com/intl/essays/amy-j-lloyd-emigration-immigration-migration-nineteenth-century-britain>









