

# IMMA PRIMARY SCHOOL WORKSHOP & TOUR

## Freud Project Teachers' Notes 2016 - 2017

From January to June 2017, children visiting the Irish Museum of Modern Art (IMMA) as part of a Primary School Workshop and Tour will have the opportunity to experience the exhibition **IMMA Collection Freud Project, 2016 – 2021**.

### Teachers' notes

These exhibition notes aim to support primary teachers in preparing for a class visit to the Freud Project, and in follow-up activities back at school. The notes provide information about the artist Lucian Freud and selected artworks from the exhibition. 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 a thumbnail 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. There are occasional links to other relevant gallery websites, including the [Tate](#) and [MoMA](#). IMMA's own online glossary [What is --- ?](#) contains an A-Z of information about art terms and concepts, which teachers may find useful.

### The exhibition

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 a number of 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 is an overview of all the loaned works. From October 2017, these artworks will be displayed in other combinations and alongside contemporary artists' work, allowing for new contexts in which to see Freud's art afresh.

### 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. He enlisted in the Merchant Navy during World War II and served for three months on the *Baltrover*.

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.

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 exhibition includes a number of photographs of Freud in his studio taken by the artist David Dawson; Freud's assistant, model, and good friend for twenty years.

Below is a short selection of some of the works on view 2016/17, listed according to their location in IMMA's Freud Centre. The Freud Centre is throughout the whole of the stand-alone Garden Galleries at the front of IMMA. Clicking on each link takes you to a thumbnail image and written information about each artwork.

## GROUND FLOOR

### Room 1

[The Painter's Mother Reading](#)

[The Painter's Mother Resting I](#)

## Room 2

[Double Portrait](#) - woman with a whippet dog

[Fred](#) - portrait of an infant

[Bella and Esther](#) - his daughters on a couch

## Room 3

[Two Irishmen in W11](#) - father and son posing together

Self-portraits by Freud - as a [young](#) man, and later as an [older](#) man

## BASEMENT

Black and white [etchings](#) - as well as paintings of people and the human figure, Freud made prints of landscapes too.

## FIRST FLOOR

### Room 1

[A Filly](#) - a horse in stable

[Guy and Speck](#) - portrait of a man with a dog

[Landscape with Bat](#)

### Room 2

[The Big Man](#)

[Head of the Big Man](#)

**Here are some selected themes, ideas, and starting points for conversations with primary school children about artworks in this exhibition:**

**PAINT AND COLOUR – 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, or as a precise description of someone’s face so that you might recognise them, with what kind of 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?



**Lucian Freud**  
*Head of a Girl*, 1975 - 1976  
Oil on canvas  
Unframed: 50.8 x 40.6 cm; Framed: 63.5 x 53.2 x 5 cm  
Collection Irish Museum of Modern Art,  
On Loan, Private Collection,  
EX.2016.1.34  
© The Lucian Freud Archive / Bridgeman Images

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 portrait? Why?

**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 with lines and colours; as a set of objects, clothes, places, or emotions that 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?

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, or your brothers or your sisters, or your grandparents?



**Lucian Freud**  
***The Painter's Mother***  
***Reading, 1975***  
Oil on canvas  
Unframed: 65.4 x 50.2 cm;  
Framed: 78.4 x 63 x 4.5 cm  
Collection Irish Museum of  
Modern Art, On Loan,  
Private Collection,  
EX.2016.1.33  
© The Lucian Freud Archive  
/ Bridgeman Images



Lucian Freud began making a portrait of his grown-up daughter Rose Boyt and her husband Mark Pearce. But then the artist decided to make the picture bigger as Rose's family grew. Look at the picture below. How are the Pearce family arranged in the picture - the baby is on the father's lap, the mother is highest up and sitting on the side of the chair, with her arm on the father's shoulder. The bigger boy is down in front of the others. He is closer to us, looking out at us. How would you paint your family? How would you arrange them as a group in a picture?



**Lucian Freud**

***The Pearce Family*, 1998**

Oil on canvas

Unframed: 142.2 x 101 cm; Framed:

152 x 111 x 8 cm

Collection Irish Museum of Modern

Art, On Loan, Private Collection,

EX.2016.1.39

© The Lucian Freud Archive /

Bridgeman Images

Lucian Freud made pictures of himself many times, when he was younger and then as he got older. These are self-portraits. 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. This self-portrait of Lucian Freud is called "Reflection". Why do you think it is called that?



**Lucian Freud**

***Reflection (Self-Portrait)*, 1985**

Oil on canvas

Unframed: 55.9 x 53.3 cm; Framed: 72 x 67.5 x 5.5 cm

Collection Irish Museum of Modern Art,  
On Loan, Private Collection,

EX.2016.1.37

© The Lucian Freud Archive / Bridgeman  
Images

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? Pictures, portraits and photographs 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 and who we miss.

### Further information on visiting IMMA

To book a Primary School Workshop and Tour, click here:

[http://www.imma.ie/en/subnav\\_97.htm#school](http://www.imma.ie/en/subnav_97.htm#school)

Each workshop/ tour is €25 per class, with Deis exempt.

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. Monies raised through admission charges will directly contribute to the care and development of the IMMA Collection. 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:

<https://imma.ticketsolve.com/shows/873564525/events/128095390>

Exhibition runs until mid-October 2017.

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