

RA



**Primary
Teacher Resource**
For teaching key stages 1–2

Stories from the RA Collection

Copy of *The Last Supper* (detail), c. 1515–1520, Attributed to Giampietrino (fl. 1508–1549) and to Giovanni Antonio Boltraffio (1467–1516)



Contents

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Illustrated key works with
information, quotes, key words,
questions, useful links and art
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roy.ac/teachers

The Council of the Royal Academy selecting Pictures for the Exhibition, 1875, Russel Cope RA (1876). Photo: John Hammond



Introduction

What is the Royal Academy of Arts?

The Royal Academy (RA) was set up in 1768, and 2018 was its 250th anniversary. A group of artists and architects called Royal Academicians (or RAs) have been in charge ever since.

There are a maximum of 80 RAs at any one time, and spaces for new Members only come up when an existing RA reaches the age of 75, and becomes a Senior Academician, or on the death of an RA.

Every newly-elected Royal Academician donates a work of art, known as a 'Diploma Work', to the RA Collection and in return receives a Diploma signed by the Queen. The artist is now an Academician, an important new voice for the future of the Academy.

In 1769, the RA Schools was founded as a school of fine art. It still exists today and offers around 17 artists each year the opportunity to participate in an intense three-year postgraduate programme.

Learn more about the RA

www.royalacademy.org.uk/about-the-ra#video



What is in the RA Collection?

The RA Collection is unusual compared to those of other museums or galleries because most works in it were chosen by artists rather than by curators or collectors. The Collection was formed for two main reasons:

1

To represent the Royal Academicians – the RA has thousands of drawings and prints by the Academicians, as well as Diploma Works in the form of paintings, sculpture, architectural drawings and models, and film.

2

To help teach artists, and to provide examples of great art of the past. When the RA was founded there were very few museums or galleries, no photography, no Internet and international travel was very difficult, so the RA collected source materials such as prints of artworks, plaster casts from antique sculpture and architecture, copies of important paintings such as *The Last Supper* by Leonardo da Vinci, and a few original old-masters, like Michelangelo's *The Virgin and Child with the Infant St John*. The RA also established a library, which is now the oldest institutional fine arts library in the UK, including many books on art and other subjects such as anatomy and costume. The RA Collection exists only because it is an artists' academy and, since every work in the Collection is there for a reason, there is an interesting story attached to each one.



Stories in the RA Collection

This teachers resource focuses on stories from the RA Collection. The stories told by the artworks featured are mythological, Biblical and personal narratives.



A story is...

‘An account of imaginary or real people and events told for entertainment.’

English Oxford Living Dictionaries

Aims of this resource

To introduce the RA Collection to your students

To explore five key artworks from the RA Collection, providing key information about the artworks and questions to ask your students, focusing on 'What's the story?', referring to:

Background: the story of how the work was made

What you can see: unearthing the story of the artwork by looking at it and describing its content

Journey to the RA Collection: the story of how each work came to the Royal Academy

To support a visit to the Royal Academy of Arts to see the real artworks (where possible)

To link these artworks to other related artworks using the online **Collection Explorer** resource and other useful links

To carry out art activities in the classroom to reinforce the processes and themes used by the artists

Nudity in the RA Collection

Please note that some works in this resource contain nudity, as some of the artworks in the RA Collection feature nude characters, often from Ancient Greek and Roman mythology. There is a tendency towards nudity in Greek and Roman sculpture which is not so in any other cultures. To some, it was seen as shameful, but to the Greeks nudity was the mark of a hero, which represented the mythologised world rather than the real one. In these sculptures we can see emotion, action and narrative.



Cast of the Farnese Hercules, c. 1790, by Glycon the Athenian and Lysippos. On display in the Julia and Hans Rausing Hall at the RA.

Where to see the RA Collection

Explore online

To look at works in our Collection, use the RA Collection Explorer at roy.ac/searchthecollection

What is the RA Collection Explorer?

A tool on our website that allows you to make lateral connections between artworks.

Search for an artwork in the Collection from this resource, and scroll down.

There, you will find artworks that link to the one you searched for. The links could be thematic, or compositional.

[roy.ac/
searchthecollection](https://roy.ac/searchthecollection) ➡

Visiting the RA

The RA Collection is located in several different areas within the Royal Academy of Arts building, as indicated nearby images of each work:

The Dame Jillian Sackler Sculpture Gallery

Level 2, Burlington House

The Julia and Hans Rausing Hall

Lower ground floor connecting Burlington House and 6 Burlington Gardens

The RA Collection Gallery

Level 1, 6 Burlington Gardens

The Annenberg Courtyard

Outside the Burlington House entrance

Your class can visit the RA Collection at any time. There is no need to book.

Tours and workshops

If you would like to combine your visit with a free workshop, a free tour or a visit to an exhibition, please see the Teachers and Schools section on our website.

roy.ac/teachers ➡







After Athenodorus of Rhodes (active 10–20 CE), Hagesandrus (c. 100 – c. 20 BCE), and Polydorus (c. 50 – c. 0 BCE)

Laocoön and his Sons (Roman version of a lost Greek original), c. 100 BCE – 50 CE

Plaster cast. Height 242 cm

On display in the RA Collection Gallery

What's the story?

Background

In Greek mythology, Laocoön was a priest who lived in an ancient city called Troy. There was a war between the people of Troy – the Trojans – and the Greeks. The Greeks gave the Trojans a large wooden horse. Laocoön was suspicious of this gift and warned his fellow Trojans not to bring the horse into the city. This made Poseidon (the god of the sea) angry as he wanted the Greeks to win the war. To help them, he sent two giant sea serpents to attack Laocoön and his sons.

The Trojan horse was built by the Greeks so they could get into the city of Troy. Inside the horse there were Greek soldiers. Despite Laocoön's warnings, the Trojans took the horse inside the city walls. That night the Greek soldiers emerged from the horse, which was secretly hollow, and opened the gates to let in the Greek army, which then defeated the Trojans.

What you can see

In the sculpture *Laocoön and his Sons*, Laocoön is placed centrally as a large, muscular, nude figure with his right arm raised. On each side are his sons, also nude; smaller in size they look like miniature adults rather than children. Wrapped around them are two giant sea serpents, with one opening its jaws as if to bite Laocoön. The three figures look very distressed and in pain, as they try to fight off the snakes.

This is a plaster cast of the group *Laocoön and his Sons* by Hagesandrus, Polydorus and Athenodorus of Rhodes from around the first century BCE to first century CE. It is a copy of an earlier sculpture which is highly regarded and held by the Vatican Museums in Rome. That statue was found in 1506, buried at the Esquiline Hill in Rome, Italy.

Journey to the RA Collection

This cast of *Laocoön and his Sons* in the RA Collection was one of a group of casts given to the RA by the Prince Regent in 1816. This cast was made in Rome and travelled back by ship to England. The RA previously had another cast, shown in the painting *The Royal Academicians in General Assembly*, 1795, by Henry Singleton.

The original statue has had many restorations. When the work was found, Laocoön's right arm was missing, along with the right hands of both his sons. It is unclear as to whether Laocoön's arm should be bent (as in the Vatican statue) or straight (as in the RA statue).

Key words list

father

son

serpent

attacking

Laocoön

Poseidon

Greek mythology

nude

sculpture

plaster

Questions for students

What is a sculpture? How is it different to a painting or drawing?

Who do you think all the figures are? What are they doing? What is wrapped around them? How do you think the men are feeling? Can you think of some interesting words to describe the men, or the serpents (giant sea snakes)? Do you think Laocoön was punished for doing something wrong or for being right?

Can you make up your own story about what is happening in the sculpture? Do the people escape from the snakes? Tell your story to the person next to you. Then listen to their story. Are your stories similar or different?

Why do you think the men are not wearing any clothes? Do you know any other myths or stories from Ancient Greek or Roman times? What are they about?



What other artworks in the RA Collection depict 'Greek Mythology'?

Use the RA Collection Explorer as a research tool to find out more.

Useful links

Article

British Museum explains why Greek statues are 'naked'

Artwork

The Royal Academicians in General Assembly, 1795, by Henry Singleton (image below)

Further reading

Laocoön, Greek mythology

Trojan Horse, Greek mythology



Art activities for the classroom

Title

Frozen Sculpture

Work of art

Laocoön and his Sons (Roman version of a lost Greek original), c. 100 BC–50 CE
After Athenodorus of Rhodes and After Hagesandrus (c.100 BCE – 20 BCE)

Related themes and curriculum links

Art & Design

Using sculpture to develop and share their ideas, experiences and imagination; and learning about the work of a range of artists

English

Participating in discussions, presentations, performances, role play, improvisations and debates; opportunities to improvise, devise and script drama for one another and a range of audiences

History

A study of Greek life and achievements and their influence on the western world; the Roman Empire and its impact on Britain

Resources and materials

Materials to make hats such as card, sticky tape, staples, pens and wool
Props such as fabric
Camera
Paper
Pencils

Learning outcomes

Create your own artwork inspired by another artist

Explore taking on different character roles

Learn about Ancient Greek and Roman myths

Activity outline

Whilst looking at the sculpture *Laocoön and his Sons*, listen to the story of Laocoön (see What's the Story?).

Use describing words (adjectives) to decide as a class what each character from the story is like:

For example:

Laocoön

Priest, father, protective, kind and wise

Laocoön's sons

Scared, worried, vulnerable, hurt and angry

Poseidon

God of the sea, powerful, stormy and bad-tempered

serpents

Poisonous, strong, frightening and constricting

In groups of six, take on the different characters and pose as if you are a petrified sculpture.

Will your pose look similar to Laocoön and his Sons or will it look different? You will need to think how to include Poseidon and also how you can be the snakes.

You might like to make hats for the different characters or use props, like draped fabric. Practise posing so that your teacher can take a photograph of you. When they say 'freeze' can you get into position and keep completely still?

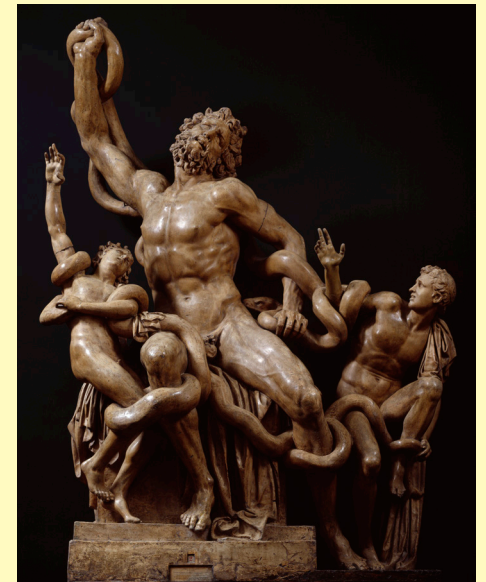
Share your photographs with your classmates. Spot the difference between your frozen sculpture and theirs.

Extension for KS2

Extend your frozen sculpture to acting out your scene from *Laocoön and his Sons*. Write a short script covering what each character, including the snakes, will say and then practise your scene.

The Story of the Trojan Horse video (6 mins)

Watch the short video to find out more about the story of the Trojan Horse and the city of Troy. You might like to act out more scenes from this story. Each group could take on a different scene and you could then present this at a school assembly.







Copy of *The Last Supper* c. 1515–1520

Attributed to Giampietrino
(fl. 1508–1549) and to
Giovanni Antonio Boltraffio
(1467–1516)

Oil on canvas. 302 x 785 cm

**On display in the
RA Collection Gallery**

What's the story?

Background

The original *Last Supper* (c. 1492–97/8) by Leonardo da Vinci is housed in Santa Maria delle Grazie in Milan. It was painted in tempera and oil paint on a dry wall, and has deteriorated very badly due to how it was made and to the dampness of the wall.

The Last Supper that you can see in the RA Collection is an early copy which is almost the same size as the original but the top third of Leonardo's composition showing the ceiling is missing. Details can be seen in the copy that are no longer visible in the original, such as Jesus's feet, and the salt cellar overturned by the right arm of Judas.

No one knows for sure who painted the copy, but it is likely to have been one or more of Leonardo's pupils.

What you can see

This painting shows a scene from the Bible. It is from the Gospel of John 13:21, when Jesus announces that one of his Twelve Apostles will betray him. Here we can see the Twelve Apostles seated at a long table sharing a meal, with Jesus at the centre. All of the Apostles have a halo apart from Judas whose face is in shadow to show that it is he who later betrays Christ. Judas clutches a money bag in his right hand and is believed to have committed the betrayal in exchange for thirty pieces of silver.

In this painting, behind the gathering, there are three windows, showing a beautiful landscape beyond, and on each side there are doors amongst patterned tapestries on the walls. On the table there are plates, some food, including unleavened bread, and glasses of wine. The bread represents the body of Jesus and the wine his blood. The Last Supper is seen by some as the Passover meal. In Judaism, Passover celebrates the freedom of the Jews from slavery in ancient Egypt.

Journey to the RA Collection

This copy of *The Last Supper* was first recorded in Italy in a Carthusian Monastery in Pavia in the late 1500s, and was then on display in the Brera Academy in Milan for many years before being sent to England in 1817 to be sold. Many of the Royal Academicians went to see it and were unanimous in their admiration of the painting, but it took several years before the RA actually bought it.

Henry Fuseli RA said it was 'rescued from a random pilgrimage by the courage and vigilance of our President', who was at that time the painter Sir Thomas Lawrence. It was bought for six hundred guineas from an H. Fraville in 1821. This was the most expensive work of art that had ever been bought for the RA Collection, so all of the Academicians had to be called to a General Assembly meeting to agree the purchase.

Key words list

Jesus

tempera

Twelve Apostles

meal

table

bread

sandals

eating

talking

windows

painting

Passover

Questions for students

The Last Supper painting is based on a Bible story as told in the books of Matthew, Mark, Luke and John. Listen to one version of the story as a whole class. What do you think the story is trying to tell you?

Who were the Twelve Apostles? What is Passover? What do the bread and wine provided by Jesus represent? Why does Jesus think someone might betray him and who is it? Who sits at the centre of the painting and why? How do we know which person is Judas?

What can you see in this detailed painting? Imagine you are describing it to someone who hasn't seen it. Start by thinking about its size and shape, what the biggest objects are (like the table), the people, what's on the table (such as bread, plates and glasses), what you can see at the bottom (for example feet) and at the top (like windows, and patterns on the walls). Make a class list of all of the items you can see and then add describing words (adjectives) thinking about each thing in terms of its shape, size, colour and detail.

Look at what the people are wearing and what their hair is like. How is this different to today? Is there anything else in the painting that tells you it is from the past?

Look at a different version of the Last Supper also in the RA Collection – *The Last Supper* (c. 1714) by James Fellowes (below right). How is this print similar to *The Last Supper* (c. 1515–1520) painting? How is it different? Which picture do you prefer and why?



What other artworks in the RA Collection show 'eating'?

Use the RA Collection Explorer as a research tool to find out more.

Useful links

Further reading

The Last Supper – Bible Story, Bible Study Tools

The Gospel of John 13:21, Bible Gateway

Passover, Britannica Kids

Artwork

The Last Supper, c.1714, (below) by James Fellowes



Art activities for the classroom

Title

Hands and Feet

Work of art

Copy of *The Last Supper*, c.1515–1520

Attributed to Giampietrino (fl. 1508–1549) and to Giovanni Antonio Boltraffio (1467–1516)

Related themes and curriculum links

Art & Design

Using drawing to develop and share their ideas, experiences and imagination; developing a wide range of art and design techniques in using line, shape and form; and learning about the work of a range of artists

Maths

Number and place value: count to and across 100; addition and subtraction: add and subtract one-digit and two-digit numbers to 20

Religious Education

Systematic study: a unit on Christianity could include a study of how Christian worship and practice reflects the life and teachings of Jesus.

Thematic study: a unit on practices and ways of life could investigate how and why some people observe religious occasions at home, including Christian ways of marking Lent and Easter.

Resources and materials

Paper
Pencils (2B or softer)
Charcoal
Chalk pastels
Large roll of paper
Range of drawing materials
Paints
Paintbrushes
Paint trays
Water pots
Scraps of coloured paper and fabric
Glue
Scissors

Learning outcomes

Create your own artwork inspired by another artist

Explore using a range of drawing materials, trying out shading and smudging

Learn about Bible stories, Christianity and observing religious occasions

Activity outline

Look closely at the painting of *The Last Supper*. How many people are there at the table? How many hands can you count? How many feet can you count? Can you see more hands or more feet? How many more? Can you see all the people's hands and feet or are some out of sight?

What are the hands doing? (For example Jesus's hands are outstretched, one pair of hands are clasped together, and others are gesturing.) Try your hands in the different poses and think about how each person in the painting might have been feeling.

If you are allowed to, take off your socks. Take it in turns to draw one another's hands and feet from different viewpoints, such as sideways and from above. Your hands could be doing different things like waving, praying, or holding something. Try drawing them using a range of drawing materials such as pencil, charcoal and/or chalk pastels. You could add shading for the shadows and try smudging the charcoal and pastels.

Go further

You might like to extend this activity by creating a large class mural on a roll of paper, adding in your drawings of hands and feet. You could either choose to copy the painting in the RA Collection, or you could think about creating your own image of a celebratory meal that could have taken place in your school. Who could you include and who would be placed at the centre of the picture?

You can use drawing, painting and collage to complete your mural and then display it in the hall or corridor for other classes to see. Ask them what they think of it.

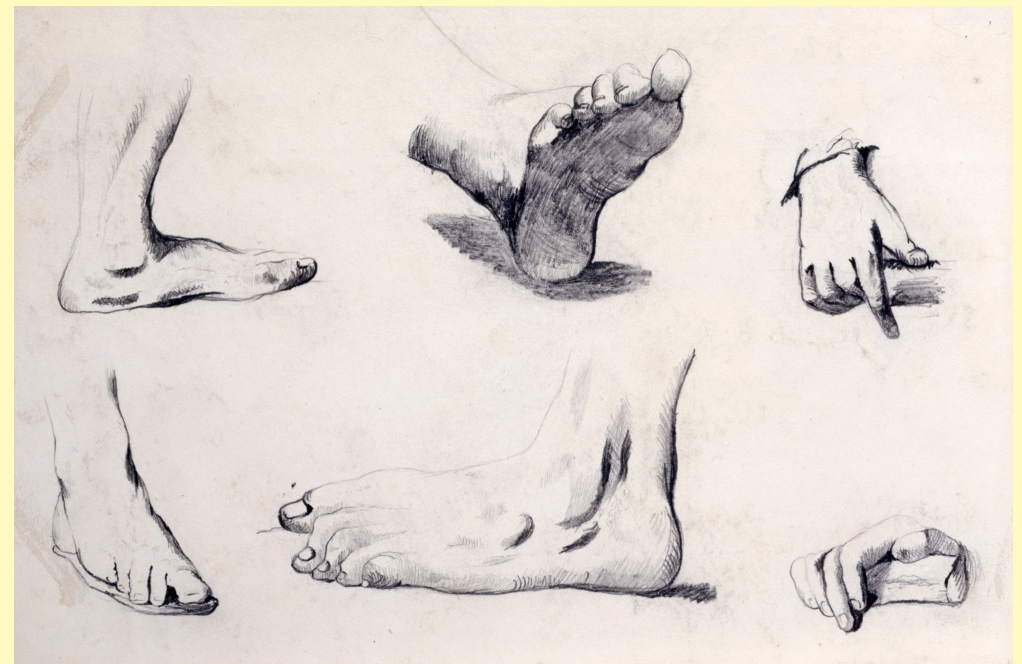
Extension for KS2

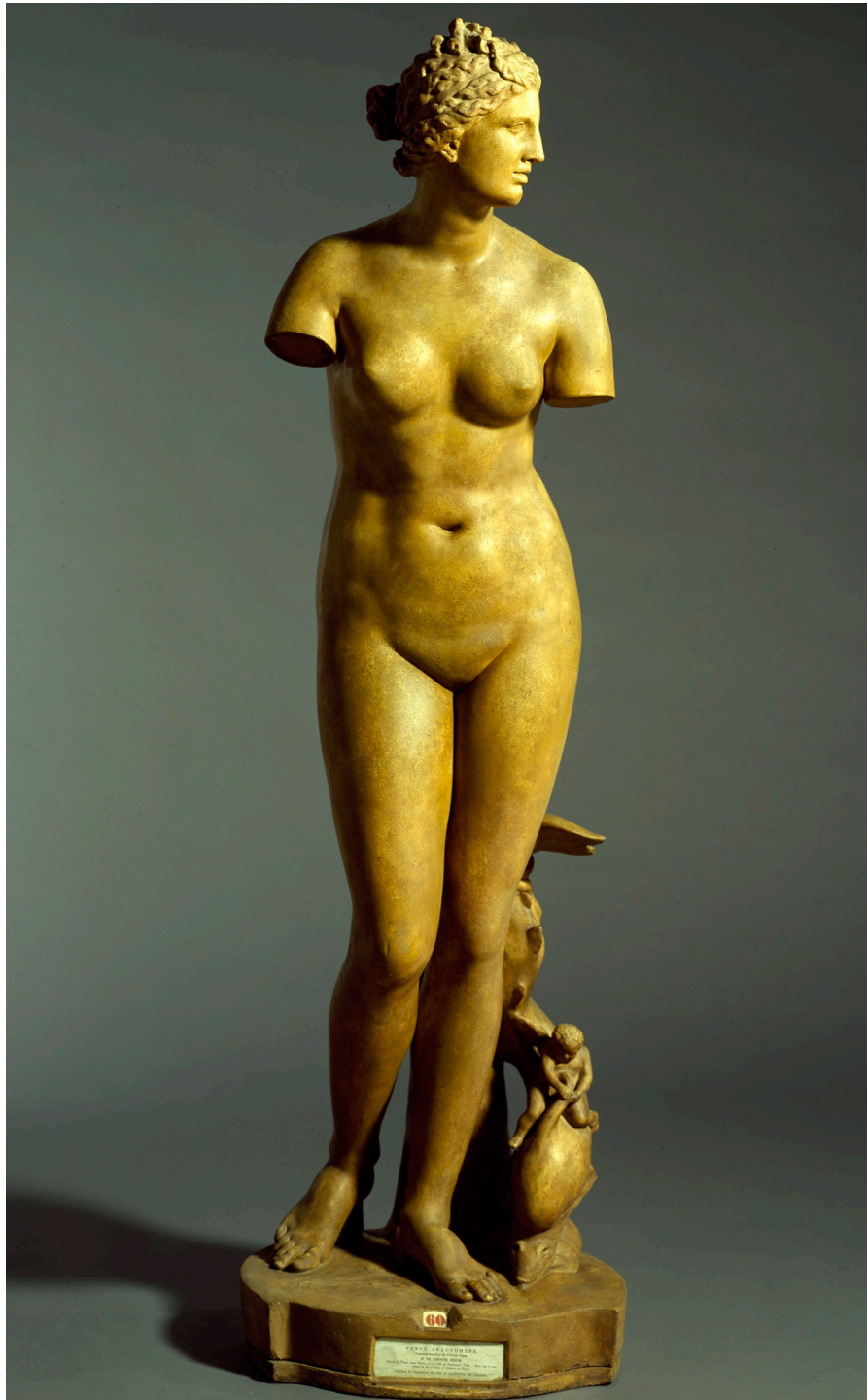
Look at other artists in the RA Collection who have focused on hands and feet. Try drawing a hand or foot in as few lines as possible. Can your classmates tell what you have drawn?

Shaking hands with a glove, 1961, by Edward Bawden RA

Praying hands, 1864, by William Dyce RA

Studies of feet and hands, c. 1837, (below) by Sir John Everett Millais Bt PRA







Cast of *Venus de' Medici*, Roman, c. 1779

Unknown maker

Plaster cast. 165 x 52 x 41 cm

**On display at the RA in the Julia
and Hans Rausing Hall**

What's the story?

Background

This is a plaster cast of the *Venus de' Medici*. The original marble statue was first recorded in 1638 at the Villa Medici in Rome, Italy. It is now in the Uffizi Galleries in Florence. The marble is dated back to Ancient Rome (1st century BC).

The *Venus de' Medici* has become one of the most widely copied and admired classical sculptures. The original *Venus de' Medici* has an inscription on the base that reads 'Cleomenes, son of Apollodorus'. Although Cleomenes, a sculptor working in Athens in the first century BCE, was most likely to have been its maker, it is not certain. Whoever made it would probably have based the sculpture on an earlier bronze Greek sculpture. Venus's arms were restored later, after the RA cast had been made. It is not known who made the plaster cast in the RA Collection.

What you can see

This cast of the *Venus de' Medici* shows a full-length standing nude woman with her head turned to the left and her arms cut off just below her shoulders (even though the original did have arms). Venus was the goddess of love in Ancient Roman mythology, whereas she was called Aphrodite in Ancient Greece. Venus was thought to have been born from the sea, which explains the small dolphin at her feet, being ridden by Cupid. He is often portrayed as Venus's son, as well as the Roman god of love and desire.

Journey to the RA Collection

This cast of the *Venus de' Medici* was given to the Royal Academy by the Duke of Gloucester in 1779. After the RA moved to Burlington House in 1867, this cast was installed in a niche at the top of the main staircase, along with the cast of the Townley Venus, now in the British Museum. These were replaced in the 1930s by statues of the British artists J.M.W. Turner and Thomas Gainsborough.

A cast of the *Venus de' Medici* is included in the background of *The Royal Academicians in General Assembly*, 1795. As the statue in that painting has arms, it is likely to be another cast of the *Venus de' Medici*, given to the Royal Academy by Thomas Jenkins in 1769. The RA owns a number of drawings, engravings, etchings and photographs of the *Venus de' Medici* which show the position of Venus's arms.

Key words list

female

Venus (Roman)

Aphrodite (Greek)

mythology

armless

standing

dolphin

nude

sculpture

plaster

Questions for students

What is a sculpture? How is it different to a painting or drawing? Look carefully at this plaster cast of a sculpture. What is missing from the cast? If you added her arms what position do you think they would be in? What would they be doing or holding?

Who do you think the woman is? What is she doing? Where do you think she is? How do you think she is feeling? Can you think of some interesting words to describe her? What do you think the smaller creatures are at the base of the sculpture and why might they have been included?

Why do you think the woman is not wearing any clothes? What other myths or stories do you know from Ancient Greek or Roman times?

Can you make up a story about what is happening in the sculpture? What happens next to Venus, Cupid and the dolphin? Tell your story to the person next to you. Then listen to their story. Are your stories similar or different?



What other artworks in the RA Collection show 'full length' or 'standing' figures?

Use the RA Collection Explorer as a research tool to find out more.

Useful links

Artworks

The Uffizi original of *The Venus de' Medici* (with 3-D rotating model)

Artworks linked to the *Venus de' Medici* in the RA Collection

The Royal Academicians in General Assembly, 1795, by Henry Singleton

Article

British Museum explains why Greek statues are naked

Art activities for the classroom

Title

Venus Collage

Work of art

Cast of Venus de' Medici,
Roman, c. 1779
Unknown maker

Related themes and curriculum links

Art & Design

Using drawing to develop and share ideas, experiences and imagination; developing a wide range of art and design techniques in using colour and texture; and learning about the work of a range of artists

English

Using spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas

History

A study of Ancient Greek life and achievements and their influence on the western world; the Roman Empire and its impact on Britain

Science

Compare and group together materials on the basis of their properties, including their hardness, solubility, transparency, conductivity

Resources and materials

White paper
Pencils
Coloured pencils
Crayons
Glue sticks
Scissors
Scraps of tissue paper / fabric
Magazines
Pieces of plaster and marble (optional)

Learning outcomes

Create an artwork inspired by another artist

Explore creating a collage by sticking down different materials

Learn about Ancient Greek and Roman myths

Activity outline

Casts like the *Venus de' Medici* were studied by art students at the RA Schools to help them learn how to draw. Sketch an outline of the *Venus de' Medici*.

Draw in her arms. What position do you think they could be in? What are they doing? Is Venus holding anything?

Where do you think the *Venus de' Medici* is? Draw in a background. Maybe you will choose the sea she was born from or maybe she is somewhere else. In Botticelli's famous painting *The Birth of Venus*, (right) she is emerging from a large scallop shell.

Add in the dolphin and Cupid. Are they at her feet or doing something else in your picture? They are small in the sculpture but you might choose to make them larger.

It is likely that the marble *Venus de' Medici* statue was originally coloured but has faded over time. What colours are you going to choose for this woman? Use coloured pencils or crayons to colour her in. You can leave her nude or you may prefer to add some clothing. Add colour to the dolphin and Cupid too.

You might think about creating a background for your Venus using collage. This means sticking down scraps of different materials, such as tissue paper, fabric or cut-outs from magazines. Be careful not to stick the materials over your drawings of Venus, Cupid and the dolphin.

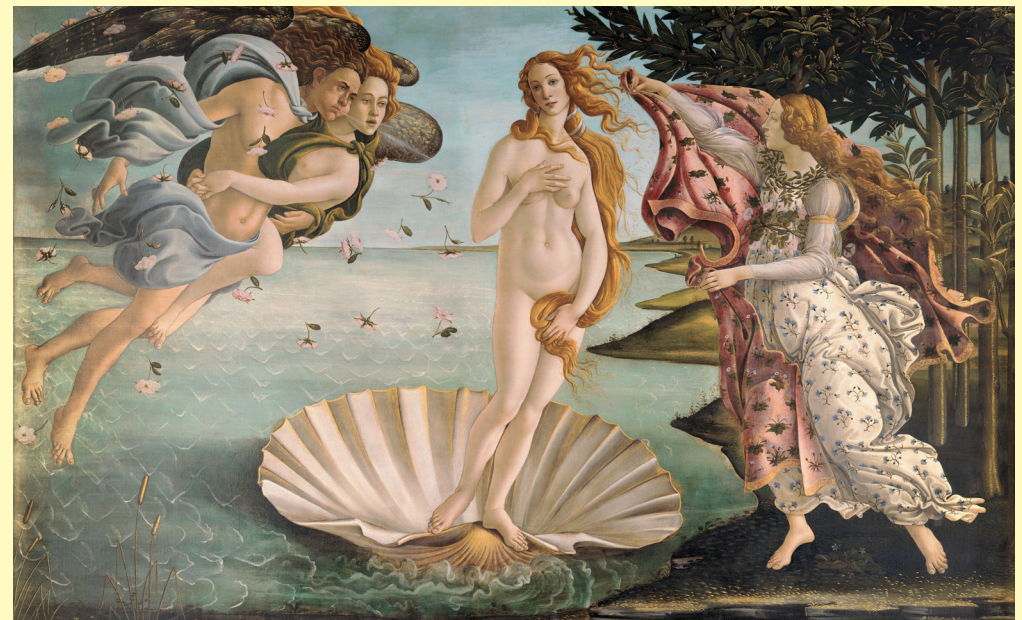
Show your finished work to your classmates. What are the similarities between your and their artworks and what are the differences?

How do they compare to the *Venus de' Medici* sculpture that inspired you in the first place?

Extension for KS2

The original *Venus de' Medici* was carved from marble, whereas the cast in the RA Collection was created out of plaster. What does marble feel like? What does plaster feel like? Describe each by their simple physical properties.

Compare the two materials, plaster and marble. Which do you think is stronger? Which do you think is easier to use to create a sculpture? Find out about the processes of plaster casting and marble carving.



The Birth of Venus, c. 1485, by Sandro Botticelli. Galleria degli Uffizi, Florence, Tuscany, Italy / Bridgeman Images





Angelica Kauffman RA

Design, 1778–1780

Oil on canvas. 130 x 150.3 cm

On display in the
RA Collection Gallery

What's the story?

Background

The Swiss-born painter Angelica Kauffman RA (1741–1807) was the daughter of an artist father who taught her to draw from a young age, at a time when women had few opportunities for a formal art education. She was a child prodigy, establishing her reputation as an artist. Kauffman travelled across Europe with her family and arrived in London in 1766, aged 25.

Having moved to London, Kauffman became a close friend of the RA's first President, the painter Joshua Reynolds. Kauffman created four circular paintings (known as 'roundels') to visually represent Joshua Reynolds's theories in his *Discourses on Art*, a series of lectures later published in 1788. Together these paintings make up her series the 'Elements of Art', which are *Invention*, *Composition*, *Design* and *Colour*.

What you can see

A female artist dressed in working clothes draws a classical cast. She represents an idea (as an 'allegorical figure'), here being 'design' or 'drawing'. The statue is raised up on a plinth and is called the *Belvedere Torso* (the original is in Rome but there is a later plaster cast in the RA Collection). Kauffman started her artistic training by drawing casts (as was usual at the time), but it was rare for a woman to look at a male body like this, and she was forbidden to draw from nude life models.

Behind the woman are two Roman columns with clouds and mountains beyond. These could represent 'nature', differing from the cast and columns showing 'art and architecture'. In the *Design* and *Colour* roundels the women are making something, whereas in *Composition* and *Invention* they are thinking about something. Some people think that the women Kauffman depicts in this series might be self-portraits.

Journey to the RA Collection

The four paintings by Angelica Kauffman were commissioned for the Royal Academy's Council Room in the institution's first purpose-built home at Somerset House, London. They were later transferred to the ceiling of the entrance hall at Burlington House.

Kauffman features in the painting **The Royal Academicians in General Assembly**, 1795, along with Mary Moser who was the only other woman Academician when the RA was founded in 1768. On the ceiling above them, two of Kauffman's 'Elements of Art' can be seen: *Design* and *Composition*.

Key words list

woman

drawing

statue

columns

cloud

mountains

ceiling

elements

painting

Questions for students

What can you see in this painting? Use describing words. Does the title *Design* help you work out what it's about?

What colours can you see in this painting? Which are light colours and which are dark? Think about how this painting is split into different sections by colour. How do these colours make you feel? Try mixing these colours with paint and making a colour chart.

How is the woman shown in the painting (for example, active and strong)? Look at the women in the other three paintings. What are they doing? Why do you think it was unusual for women to be trained as artists when Kauffman was creating these paintings in the eighteenth century?

Design is currently on a wall in the RA Collection Gallery, but where were the 'Elements of Art' first shown? Why do you think paintings are put on ceilings? Do you think everyone sees them or do you think some visitors might walk beneath them without realising they are there?



What other artworks in the RA Collection show 'one woman only'?

Use the RA Collection Explorer as a research tool to find out more.

Useful links

Artworks

Invention, 1778–1780, by Angelica Kauffman RA

Colour, 1778–1780, by Angelica Kauffman RA

Composition, 1778–80, by Angelica Kauffman RA

The Royal Academicians in General Assembly, 1795, by Henry Singleton

Cast of the Belvedere Torso, c. early nineteenth century

Video

My Art Agenda: Sarah Pickstone (7 mins)

Art activities for the classroom

Title

Colour or Invention

Work of art

Angelica Kauffman RA
Design, 1778–1780

Related themes and curriculum links

Art & Design

Using painting to develop and share ideas, experiences and imagination; developing a wide range of art and design techniques in using colour; and learning about the work of a range of artists

English

Giving well-structured descriptions, explanations and narratives for different purposes

Resources and materials

Sugar paper (A3) or large rolls of paper
Scissors
Pencils
Paint (poster or powder)
Water pots
Paint trays
Paintbrushes (thick and thin)

Learning outcomes

Create an artwork inspired by another artist

Learn about colour-mixing using paint

Activity outline

An Allegory of Painting by Sarah Pickstone is a contemporary response to Angelica Kauffman's 'Elements of Art' series, and is on show at the Royal Academy until 18 August 2019.

During the two-part exhibition of *An Allegory of Painting* by Sarah Pickstone, *Design* by Angelica Kauffman, usually in the Burlington House entrance hall, has been replaced by Pickstone's *Belvedere*; while Kauffman's *Design* is on display in the RA Collections Gallery. And Pickstone's *Rainbow* (below, right), inspired by Kauffman's *Colour*, is hanging outside the RA café in Burlington House. In *Rainbow*, Sarah Pickstone says she focused on 'the freedom of the artist to be whatever she wants to be'.

So far, you have been focusing on the painting *Design*, one of the four paintings that make up the 'Elements of Art' series. The other paintings include *Colour* and *Invention*. What do you think of when I say 'colour'? How would you describe 'invention'?

Choose either 'colour' or 'invention' and create a painting to describe

one of those words. What will you include and why? Will you add in any people? As well as featuring a woman, the artist Kauffman often used symbols in her work.

What shape will your painting be? It could be a rectangle or a circle like Kauffman's artwork. Think about where you are going to show your work at school as this might help you decide on the shape. Could you even show it on the ceiling like the 'Elements of Art'?

Use a pencil to draw out your ideas. Think about what colours you want to use. Try mixing the colours using paint. Paint over your drawing. Add some detail with thin brushes and use thick brushes to fill in areas. How will you decide when your artwork is finished?

When your work is dry display it for your classmates to see and ask one another what you like about each painting.

Video

You might like to introduce this activity by showing the video of Sarah Pickstone studying the 'Elements of Art', and at work in her studio, along with the final piece, *The Rainbow*, being installed (see below).

Video

My Art Agenda: Sarah Pickstone
(7 mins)

Extension for KS2

Create your paintings in groups on large rolls of paper that will be displayed high up on your classroom walls or even the ceiling. Think about how you are going to work together. Who will be responsible for which part of the painting?

Afterwards think about how it was working in a team to create an artwork. Many artists have 'collaborated' to create artworks or have had assistants working for them.



The Rainbow, 2018, by Sarah Pickstone © Justine Trickett





Thomas Banks RA
The Falling Titan, 1786

Marble. 84.5 x 90.2 x 58.4 cm

**On display at the RA in the Dame
Jillian Sackler Sculpture Gallery**

What's the story?

Background

The artist who created this sculpture is Thomas Banks RA (1735–1805). It is carved from a single block of marble (probably from Italy), popular with sculptors for the way it looks pure and white. Banks was an expert carver who began his career as a stone mason. In preparation for this piece, he made many sketches and a clay model, a plaster cast of which is in the RA Collection.

The artist's daughter believed that this work was probably based on sketches Banks had made with artist Henry Fuseli RA whilst they were in Rome together.

What you can see

In Greek mythology, the Titans were six gods who ruled the universe before they were taken over by the Olympians (another group of gods).

The Titans piled mountains on top of one another to reach up to heaven in an attempt to overthrow Zeus, who was king of the Olympians. They wanted to take back their position, but they were seen by Zeus and thrown back to earth. This sculpture shows one Titan falling towards the earth about to be crushed by the pile of boulders he has just climbed up. The man appears to be a giant against the tiny figures of goats and a Roman satyr (a man with goat's ears, legs, horns and tail) shown hiding at the base of the sculpture.

The chisel marks in the rough boulders contrast with the smoothness of the man's skin. The giant's head appears to be quite small, as if the work should be viewed from below. The perspective highlights the action, and the pain is visible in the Titan's facial features.

Journey to the RA Collection

Thomas Banks studied at the Royal Academy Schools in 1769 making him one of the first students, and he was awarded the travelling scholarship to Rome in 1770.

When he was elected a Royal Academician in 1785, he gave the Academy this ambitious artwork. The sculpture must have remained important to the artist as he later produced an etching of a very similar scene (c. 1795). In the etching, the satyr and goats are no longer hiding beneath the giant man, but are to be seen running free down the hill.

Key words list

falling

Titans

Zeus

Greek mythology

satyr

goats

boulders

nude

sculpture

marble

Questions for students

What is a sculpture? How is it different to a painting or drawing? Look carefully at this sculpture made from marble. Which parts look rough and which parts look smooth? Why do you think the artist chose to do that?

Who do you think the man is? What is he doing? How do you think he is feeling? What interesting words can you think of to describe him? What do you think the smaller creatures are and why might they be hiding?

Why do you think the man is not wearing any clothes? What other Ancient Greek myths or stories have you been reading at school?

Can you make up your own story about what is happening in the sculpture? Tell your story to the person next to you. Then listen to their story. How are your stories similar or different?



What other artworks in the RA Collection feature 'falling' or 'goats'?

Use the RA Collection Explorer as a research tool to find out more.

Useful links

Artwork

The Falling Titan, c. 1795
(etching by Thomas Banks)

Articles

How to read it: Thomas Banks RA's
The Falling Titan

British Museum explains why
Greek statues are naked

Art activities for the classroom

Title

Before and After

Work of art

Thomas Banks RA

The Falling Titan, 1786

Related themes and curriculum links

Art & Design

Using drawing to develop and share ideas, experiences and imagination; developing a wide range of art and design techniques in using colour, line, shape and form; and learning about the work of a range of artists

English

Giving well-structured descriptions, explanations and narratives for different purposes; and using spoken language to develop understanding through speculating, hypothesising, imagining and exploring ideas; writing in narratives, creating settings, characters and plot

History

A study of Ancient Greek life and achievements and their influence on the western world

Resources and materials

Paper

Pencils (2B or softer)

Coloured pencils

Crayons

Examples of comics / storyboards

Learning outcomes

Make up and tell your own stories using artworks as a starting point

Depict your own story through a sequence of drawings

Learn about Ancient Greek myths

Activity outline

Look at the sculpture *The Falling Titan* as a whole class. What would you say is happening in this scene? How would you describe it, using interesting descriptive words?

Can you draw what is happening? Make sure you include the giant man falling, the tiny satyr and goats below him, and the boulders crashing down.

What do you think took place just 'before' what is happening in your picture? Share your ideas with the whole class. Does your story include any additional characters? Maybe someone pushed the man. Draw what you think happened.

What do you think happened just 'after' your first drawing? Share your ideas with the whole class. Are the man, the satyr and the goats still in your story or have they disappeared? Draw this part, or the end of the story. Drawing a sequence of pictures in order to tell a story is called 'storyboarding'.

Put your three pictures together: your first drawing in the middle, your 'before' picture in front of it, and your 'after' picture at the end. Do your three pictures tell the story you want them to, or do you need to add anything? What parts are the most important that you would like to stand out? Think about adding colour or shading with a soft pencil to give your drawings more shape and form.

Share your three pictures with your classmates, describing what is happening in each of them to tell your story.



The Falling Titan, c. 1795 (etching by Thomas Banks)

Extension for KS2

Referring to your three pictures, write a story about what is happening in the sculpture, including what happened beforehand and afterwards? Think carefully about who the characters are and what they are like. Use interesting adjectives to describe them. You might want to add in some extra characters too.

How can you set the scene at the beginning? What happens in the middle of your story? How does your story end?

Review and then share your stories by reading them out.

Glossary

Aphrodite

In Greek mythology, the goddess of beauty, fertility and love. Aphrodite is variously described as the daughter of Zeus and Dione, or as being born from the sea.

Apostle

One of the twelve chief disciples of Jesus Christ.

boulder

A large rock, typically one that has been worn smooth by erosion.

column

An upright pillar, typically cylindrical, supporting an arch or other structure, or standing alone as a monument.

drawing

A picture or diagram made with materials like a pencil, pen, or crayon.

elements

An essential or characteristic part of something abstract.

Jesus

The central figure of the Christian religion, the son of God.

Laocoön

In Greek mythology, a Trojan priest who, with his two sons, was crushed to death by two great sea serpents as a penalty for warning the Trojans not to bring into Troy the wooden horse made by the Greeks.

marble

A hard, crystalline metamorphic form of limestone, typically white with coloured mottlings or streaks, which can be polished and is used in sculpture and architecture.

mythology

The traditional stories (myths or legends) typically told as if they are true accounts of events in an earlier age.

nude

A figure not wearing any clothes; naked.

painting

A picture made by applying paint to a surface, typically on canvas, paper, or board.

plaster

A hard, white substance made by the addition of water to powdered and partly dehydrated gypsum, used for making sculptures and casts.

Poseidon

In Greek mythology, the god of the sea, water, earthquakes, and horses, son of Cronus and Rhea and brother of Zeus. He is often depicted with a trident in his hand.

satyr

A mythical forest god or demon, represented in Greek art as a man with the ears and tail of horse, but in Roman art with the ears, tail, legs and horns of a goat.

sculpture

A two- or three-dimensional work of art made in representative or abstract form, typically by carving stone or wood, by casting metal or plaster, or by constructing from other materials; the art of making such works.

statue

A carved or cast figure of a person or animal, especially one that is life-size or larger.

Titans

In Greek mythology the immensely strong Titans were gods before the Olympians. The Titans were the offspring of Uranus (Heaven) and Gaia (Earth). Led by Cronus, the Titans overthrew Uranus, and in turn Zeus, son of Cronus, rebelled against his father and after a long struggle became the Olympian king of the gods.

Venus

In classical Roman mythology, Venus was the goddess of beauty and love; but in earlier times was thought to be a garden nymph or spirit.

Zeus

In Greek mythology, the supreme god, the son of Cronus (whom he dethroned) and Rhea, and husband of Hera. Zeus was the protector and ruler of humankind, the dispenser of good and evil, and the god of weather and atmospheric phenomena (such as rain and thunder).

Further reading

After Athenodorus of Rhodes (active 10–20 CE), Hagesandrus (c. 100 – c. 20 BCE), and Polydorus (c. 50 – c. 0 BCE)

Laocoön and his Sons (Roman version of a lost Greek original), c. 100 BCE – 50 CE

Laocoön, Greek Mythology
www.britannica.com/topic/Laocoön-Greek-mythology

Trojan Horse, Greek Mythology
www.britannica.com/topic/Trojan-horse

The Story of the Trojan Horse video (6 mins)
www.youtube.com/watch?v=9RYGQQ_qybY

The Last Supper, 1515–1520

Attributed to Giampietrino (fl. 1508–1549) and to Giovanni Antonio Boltraffio (1467–1516)

The Last Supper, c. 1714, by James Fellowes
www.royalacademy.org.uk/art-artists/work-of-art/the-last-supper-1

The Last Supper – Bible Story, Bible Study Tools
www.biblestudytools.com/bible-stories/the-last-supper.html

The Gospel of John 13:21, Bible Gateway
www.biblegateway.com/passage/?search=John+13%3A21-32&version=NIV

Shaking hands with a glove, 1961, by Edward Bawden RA
www.royalacademy.org.uk/art-artists/work-of-art/shaking-hands-with-a-glove

Praying hands, 1864, by William Dyce RA
www.royalacademy.org.uk/art-artists/work-of-art/praying-hands

Studies of feet and hands, c. 1837, by Sir John Everett Millais Bt PRA
www.royalacademy.org.uk/art-artists/work-of-art/studies-of-feet-and-hands

Cast of Venus de' Medici, c. 1779

Unknown maker

The Uffizi, *The Venus de' Medici* (with 3-D rotating model)
www.uffizi.it/en/artworks/medici-venus

Venus de' Medici artworks in the RA Collection
www.royalacademy.org.uk/art-artists/search/works-of-art?all_fields=venus+de+medici

Angelica Kauffman RA

Design, 1778–80

Angelica Kauffman RA, *Invention*, 1778–1780
www.royalacademy.org.uk/art-artists/work-of-art/invention

Angelica Kauffman RA, *Colour*, 1778–1780
www.royalacademy.org.uk/art-artists/work-of-art/colour

Angelica Kauffman RA, *Composition*, 1778–1780
www.royalacademy.org.uk/art-artists/work-of-art/composition

Video – My Art Agenda: Sarah Pickstone (7 mins)
www.royalacademy.org.uk/article/magazine-my-art-agenda-sarah-pickstone-angelica-kauffman

Thomas Banks RA

The Falling Titan, 1786

The Falling Titan, c. 1795, (etching by Thomas Banks)
www.royalacademy.org.uk/art-artists/work-of-art/the-falling-titan-1

How to read it: Thomas Banks RA's *The Falling Titan*
www.royalacademy.org.uk/article/how-to-read-it-thomas-banks-falling-titan

General

British Museum explains why Greek statues are naked
www.telegraph.co.uk/news/newstopics/howaboutthat/11333473/British-Museum-explains-why-Greek-statues-are-naked.html

The Royal Academicians in General Assembly, 1795, by Henry Singleton
www.royalacademy.org.uk/art-artists/work-of-art/the-royal-academicians-in-general-assembly-1



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