THE COURTAULD Gallery

# LOOK AGAIN...

## Stories of the World

10 February – 13 March 2011

## PARTICIPANTS

Omer Azm
Hannah Jeane Bautista
Shanice Corr
Claudia Gardner-Pickett
Jean-Yves Iradukunda
Feriha Kemal
Shazad Khalid
Kathleen Lerona
Peter Patel
Jabbey Patimo
Champagne Reid
Emma Marie Rodgers
Duane Uba
Emilia Ventel
Luc Waring
Asean Williams

AND

Laurence Leonard
Ibrahim Ologunro

The Courtauld Gallery is part of the *LONDON 2012 CULTURAL OLYMPIAD: STORIES OF THE WORLD* programme; the biggest youth engagement project ever undertaken by UK museums.

Cover image:
Duane Uba
*Self-Portrait with Bandaged Ear*
Photographed by Marysa Dowling, 2010
C-type print

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Exhibition photographs © The artist/Marysa Dowling 2010

# LOOK AGAIN...
## Stories of the World
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Inspired by works from The Courtauld Gallery, young people from Further Education colleges across London have reinterpreted their chosen paintings to create unique photographic portraits taken with artist photographer Marysa Dowling.

The students worked closely with curators, conservators, academics and artists to explore how image and identity were expressed in portraiture before the widespread use of photography. They looked into the way images reflect wider social values as well as the individual aspirations and personal narratives of both sitter and artist. In addition, by visiting The Courtauld's picture store, the Conservation Department and Prints and Drawings Room, they learnt about the care of art works and discovered what goes on behind the scenes of a world-renowned gallery.

After exploring the collection and the theme of identity, the students chose one work of art to use as a starting point for their own self-portrait. They researched the history of the work and created their images in collaboration with Marysa Dowling. The students then worked with Gallery staff on the organisation of the exhibition.

To find out more about this project please visit:
www.courtauld.ac.uk/storiesoftheworld

# PREFACE

In June 2010 a group of students from Further Education colleges across London came together at The Courtauld to participate in a project to explore issues of representation and identity through the collections of The Courtauld Gallery. This formed part of the London 2012 Cultural Olympiad programme *Stories of the World*. The photographs in this exhibition are the final expression of many days of debate, discussion and research.

The Courtauld Gallery is delighted to display these works in proximity to the masterpieces that inspired them. I want to extend my personal thanks and congratulations to the staff of The Courtauld's Public Programmes Department, to photographer Marysa Dowling and above all to the inspiring young people who have worked on this project with such commitment and creativity.

Ernst Vegelin van Claerbergen
Head of The Courtauld Gallery

Image:
Photograph by Jean-Yves Iradukunda
Following an exhibiton planning session in the Gallery with Barnaby Wright, Daniel Katz Curator of 20th Century Art, The Courtauld Gallery

# CATALOGUE

## OMER **AZM**

*Jane Avril in the Entrance of the Moulin Rouge*
Photographed by Marysa Dowling, 2010
C-type print

*Of all the pieces in the Gallery 'Jane Avril...' intrigued me the most. However, it was not Jane Avril who I was drawn to in this painting, but the dark figure behind her. I felt obliged to ask questions about this figure, questioning what its purpose was. Who or what is it? And what is its relationship with Jane Avril? Also, why am I so enticed by something so dark? Exploring these questions allowed me to feel an immediate connection with my own personal 'darkness'.*

*Darkness was the main theme for my self-portrait; choosing a location to help highlight this was key. This is why my portrait was photographed in the arches below the courtyard at Somerset House, which are dark, dismal and derelict; a sinister backdrop for a sinister character. The contrast in the lighting is illustrative of the contrast in the 'light' and 'dark' sides of my own identity.*
**OA**

Henri de Toulouse-Lautrec
*Jane Avril in the Entrance of the Moulin Rouge*
c.1892
Pastel and oil on millboard

## HANNAH JEANE **BAUTISTA**
*Portrait of Ambroise Vollard*
Photographed by Marysa Dowling, 2010
C-type print

*Admiration can be seen on Ambroise Vollard's face as he stares at the sculpture. This is the same admiration I feel for origami and this is why I represented myself surrounded by origami cranes, just like Vollard is surrounded by pieces of art.*

*The dark background represents the absence of light, which is how I view my world. I am sitting down on the floor, in my comfort zone. The different colours of the cranes, which I made myself, bring life to the scene. However, I favour the colour white more as it is the manifestation of all colours and represents the complete energy of light.*

*Even if the white crane I am holding in my hands is small, it is enough for me if I keep it close by and handle it with care.*
HJ**B**

Pierre-Auguste Renoir
*Portrait of Ambroise Vollard*
1908
Oil on canvas

## SHANICE **CORR**

*The Family of Jan Brueghel the Elder*
Photographed by Marysa Dowling, 2010
C-type print

*The links and connections between the Brueghel family members interested me, including the holding of the hands, Jan's arm around his wife, the gaze of the daughter directed at her mother, the similarities in facial expressions and the focus of the lighting.*

*These features helped me construct my own portrait. I recreated them to demonstrate the identity of all of the people in my photograph, with my personal identity as a baseline. The identities of the others are depicted through their clothing. However, they are there to enhance the portrayal of myself. I have a close relationship with them all, with two of them being my closest friends and one being my youngest sister. This is shown though subtle hints: we are all wearing cardigans, which are buttoned to the person next to us. We are also all wearing Converse trainers, the laces of which are tied together. On the wall behind us and at our feet are objects that reveal elements of my personality.*
**SC**

Peter Paul Rubens
*The Family of Jan Brueghel the Elder*
c.1613–15
Oil on panel

I ♥
DANCE

## CLAUDIA **GARDNER-PICKETT**

*A Bar at the Folies-Bergère*
Photographed by Marysa Dowling, 2010
C-type print

*Edouard Manet's 'A Bar at the Folies-Bergère' is the painting that I felt a connection to in terms of identity. It appealed to me because I found the expression on the waitress' face aloof, which I often am. Having researched the story behind the painting and realising that the woman was unhappy in her environment, I related to this even more strongly. I too find that my working environment has a strong effect on my emotions but to me it has the opposite effect.*

*At this point in my life the place that has a positive effect on my emotions is Chelsea College of Art and Design where I study and where I chose to have my portrait taken. In the fine art studio, in front of me are arts ephemera as well as a few personal items – a birth certificate, my mobile and a camera. These items reflect who I am as a creative person. I have adopted a similar pose to Manet's waitress with my hands, except that I am holding paint and a brush. I hoped to reflect the maturity that I have found at college through my body language and my facial expression.*
C**GP**

Edouard Manet
*A Bar at the Folies-Bergère*
1881–82
Oil on canvas

## JEAN-YVES **IRADUKUNDA**

*The Theory of Art*

Photographed by Marysa Dowling, 2010

C-type print

*This painting is an allegory of a woman clad in goddess' attire. She was painted holding in her hand a scroll of Reynolds' 'Theory of Art'. This I found quite provocative. In 18th century art, women were not often seen as artists. This is why I find this portrait even more empowering.*

*I decided to bring my own design to my portrait. I draped myself in a darker but similar cloth to what the goddess is portrayed in. I am also holding an old manual camera with films swirling out of the back like the scroll in the woman's right hand. I made this change because traditional photography is something I really value. The background is also made up of a photographic backdrop and flashlights. Photography emphasises the whole raison-d'être of my piece.*

**JYI**

Modern copy of a lost original:
Sir Joshua Reynolds
*The Theory of Art*
18th century
Ceiling painting

## FERIHA **KEMAL**

*Woman at a Window*
Photographed by Marysa Dowling, 2010
C-type print

*This piece represents my sixth character. I have been known to have seven personalities; many people tell me I am a different character every hour.*

*I find this is a very peaceful portrait. There are few details; it almost looks like a line drawing. The fact you cannot see the woman's face makes me think you cannot judge her. I like the fact that there is only one light source showing one area, which is what I portrayed in my image. I like that she is on her own: this is her time out, she is not connecting with the world. This reminds me of myself when I am daydreaming.*

*I like that the background blends in with her dress and that you cannot notice the brush strokes. You have to look very closely at the painting to see it properly. I can really connect with this piece, which I think is a representation of what I might be like when I am old.*
FK

Edgar Degas
*Woman at a Window*
1871–72
Oil on paper

## SHAZAD **KHALID**

*Lady with a Parasol*

Photographed by Marysa Dowling, 2010

C-type print

*This was the portrait from The Courtauld Gallery's collection which appealed to me the most. The dark shadows, along with the fact that you cannot actually make out much of the subject's identity, creates an atmosphere of mystery and secrecy. Who is she? Where is she? What is she doing?*

*The idea of not knowing anything about the subject really inspired me for my own self-portrait. I began to look at places that I keep 'secret' from the world. The space I chose is a place where I go to hide from everything, a space I seek refuge in, a place where I can be myself entirely and make sense of the hardships I face.*

*Focusing on Degas' technique and adapting it to my own photography, I became comfortable with the idea of sharing my 'secret' place in my self-portrait. I discovered that I could share my secret location whilst still holding on to my own personal mysteries.*
**SK**

Edgar Degas
*Lady with a Parasol*
1870–72
Oil on canvas

## KATHLEEN **LERONA**
*Self-Portrait with Bandaged Ear*
Photographed by Marysa Dowling, 2010
C-type print

*What I like about van Gogh's self-portrait is that he translates his own appearance into varied rhythms of touch and colour, with aggressive brush strokes and rich yet calm colours. Van Gogh's own expression is peaceful, although his eyes are full of sadness and suffocation. You can tell he is suffering with his mutilated ear yet he is still very efficient in his technique. The painting is beautifully simple and really captures the eye of the viewer.*

*For my own adaptation I decided to be one of the Japanese women on the print painted in the background of van Gogh's self-portrait. This allowed me to portray how I feel about van Gogh's art and himself, as his work affects me deeply. In my portrait I am trying to explain how I feel towards myself and people that I care about. I want them to understand that my portrait is not about how I appear to be, but how one understands the emotion of a person towards family, friends and the society we are now involved in.*
K**L**

Vincent van Gogh
*Self-Portrait with Bandaged Ear*
1889
Oil on canvas

## PETER **PATEL**
*Self-Portrait with Bandaged Ear*
Photographed by Marysa Dowling, 2010
C-type print

*The reason I was attracted to this piece is because of the colours and textures van Gogh used. Looking at the colour, you can tell there is a very big story within himself in the picture.*

*I chose to do my own picture with the same pose, wearing a day to day shirt, which I thought was similar to van Gogh's green coat, but I am not showing my face. I am wearing a mask with many different colours and brushstrokes. Like van Gogh I used a lot of green tones and many different materials such as oil, acrylic, charcoal and pastels.*

*I like the use of the Japanese print in the background as I myself like contemporary Japanese art and animations. The portraits in the background of my image are possible self-portraits, they represent what I could look like without the mask on.*
**PP**

Vincent van Gogh
*Self-Portrait with Bandaged Ear*
1889
Oil on canvas

## JABBEY **PATIMO**

*Don Francisco de Saavedra*
Photographed by Marysa Dowling, 2010
C-type print

*The objects around the sitter tell a story about his identity, which I found very surprising. The sitter, Don Francisco de Saavedra, was a politician and a government minister. His clothes and the objects around him, the papers scattered on the table, the inkwells and quills all hint at this.*

*This portrait symbolises Don Francisco's success, whilst my version represents my ambitions. I have kept a similar relaxed pose to Don Francisco's. In my portrait however, the objects around me are my own work: the photographs that I have been taking over the years and a cardboard camera. This symbolises my future ambition to be a photographer. The cardboard camera symbolises the present; by becoming a successful photographer, I might be able to replace this with a real camera.*
**JP**

Francisco de Goya
*Don Francisco de Saavedra*
1798
Oil on canvas

## CHAMPAGNE **REID**
*A Bar at the Folies-Bergère*
Photographed by Marysa Dowling, 2010
C-type print

*Manet's last great masterpiece was the inspiration for my self-portrait. This image best describes my past, my future and myself. I thought carefully about the imagery and what I wanted to be shown in my version of the portrait. In my opinion, the lady in the image appears quite restricted, bound by her job, her image, her life.*

*To re-create this, I used the corset to show I am bound as a girl becoming a woman and the restriction this imposes on my future. The table reveals the boundary on my present life and the chains show the boundaries from my past. The items used all have sentimental relevance to my life. Though my initial idea was to re-create the mirror image, the continuous grey colour behind me and on the desk in front helps to show the darkness I have left behind and the light of the future to come.*
**CR**

Edouard Manet
*A Bar at the Folies-Bergère*
1881–82
Oil on canvas

## EMMA MARIE **RODGERS**

*Portrait of Queen Charlotte*

Photographed by Marysa Dowling, 2010

C-type print

*The 'Portrait of Queen Charlotte' intrigued me straight away through its sheer scale. The composition of the painting is very dramatic and emotive; with wind blowing the queen's dress and veil, her dogs running off towards her summer house of Windsor in the background and a storm brewing in the sky. However, the composition is also very structured and staged. Elements around Queen Charlotte are vivid, yet she remains very static and stationary in her casual yet detailed and extravagant dress, clinging on to her dog, remaining fully centered within her regal position. I was inspired by all these conflicting representations in this painting.*

*I chose to portray myself with a close friend in Temple Gardens, a space where the natural world and the business world of London cohabit. I am painting a portrait of myself on her back. My portrait also uses conflicting representations: the conflict between society's expectations of a person and one's own perceptions and projections of themselves.*

EM**R**

Sir William Beechey
*Portrait of Queen Charlotte*
c.1812
Oil on canvas

## DUANE **UBA**
*Self-Portrait with Bandaged Ear*
Photographed by Marysa Dowling, 2010
C-type print

*My piece was inspired by van Gogh's 'Self-Portrait with Bandaged Ear', which was painted in 1889. The story of van Gogh mutilating his own ear is very well known. I was enticed by van Gogh's honest depiction of himself. I liked the overall greenish colour tones of the portrait, the way it suffuses the whole.*

*Looking at the self-portrait, I immediately noticed van Gogh's depressed mood, his bland facial expression and the strong colour schemes. The self-portrait also displays themes specific to van Gogh's life; like the Japanese colour print and the empty canvas in the background. In referring to myself, I decided to adapt the blank canvas to my current life as a young adult in my late teens. I wanted to portray my future aspirations and desires in life. I am an aspiring artist and a cyclist which is why I am wearing full-head bicycle gear, holding a laptop and a sketchpad in my hands with a pencil tucked behind my ear.*
**DU**

Vincent van Gogh
*Self-Portrait with Bandaged Ear*
1889
Oil on canvas

## EMILIA **VENTEL**

*Portrait of Charles and Captain John Sealy*
Photographed by Marysa Dowling, 2010
C-type print

*In this painting the relationship between the brothers caught my attention. Initially because of their posture, their clothing and the composition of the painting, I assumed the two brothers were in England; but I found out later that they were actually in India, being painted by an English painter.*

*This inspired me to represent my relationship with my own sister and express our culture through our dress. My portrait intends to show how the two strongest factors of my identity, my family and my Romanian roots, are linked. As in the original painting, I chose a full-length composition and gave little away as to where we are photographed.*

*My sister is stepping on my foot and this represents the relationship we have. I am the older sister, with quite a big age gap between us; she will in a sense be stepping in my footsteps. The portrait is also intended to show a happy close relationship between the two of us that is like the background, rosy pink.*
E**V**

Tilly Kettle
*Portrait of Charles and Captain John Sealy*
1773
Oil on canvas

## LUC **WARING**

*Te Rerioa (The Dream)*
Photographed by Marysa Dowling, 2010
C-type print

*The thing that inspired me the most about Gauguin's 'Te Rerioa' 1897, was the unequivocal feeling of tranquillity. This sense of trust and relaxation was something I wanted to portray, so I chose to be photographed with my closest friend, Jack Grainger-Adams, at his apartment. Something I found quite extraordinary was how we instinctively mirrored each other's positions when we relaxed.*

*'Te Rerioa' has many underlying themes of identity; from the walls to the ambiguous door that some argue is another painting. Every object in my piece has a meaning related to my current identity and aspirations, such as school, spirituality and even Saracens, the rugby team I used to play for. Art is my greatest passion. The pieces on the floor are my own works and the piece above the sofa is by Max Wiedemann, a successful contemporary artist who kindly lent me his work specifically for this portrait. The relationship between our works represents where I am at this point in my life and my ambition to become a successful artist.*
**LW**

Paul Gauguin
*Te Rerioa (The Dream)*
1897
Oil on canvas

## ASEAN **WILLIAMS**

*Portrait of Ambroise Vollard*

Photographed by Marysa Dowling, 2010

C-type print

*Ambroise Vollard was a famous art collector who bought and sold the Impressionists' works of art. He played a major role in promoting their work.*

*Renoir's portrait of Vollard shows him looking intrigued and passionate. This is what really drew me to this portrait, and this is why I chose to mirror his expression in my own portrait.*

*I wanted to show the look of Vollard's curiosity in this portrait and how he seems intrigued yet passionate. Around him are several art works, the statue he is holding, but also the decorated table cloth.*

*I wanted to embody through my own portrait, the idea of curiosity. I take particular interest in things that conjure up a big question mark in my mind. The pencil I am holding in my hand is asking the question: 'what is the power of this pencil ?'. It also reveals my own identity as an artist. I see art as a big field of ideas, always questioning things.*

AW

Pierre-Auguste Renoir
*Portrait of Ambroise Vollard*
1908
Oil on canvas

# STORIES OF THE WORLD 2010/11

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### STORIES OF THE WORLD PROJECT
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### THE COURTAULD GALLERY
The Courtauld Gallery is one of the finest small museums in the world. Its collection stretches from the early Renaissance into the 20th century and is particularly famous for the unrivalled collection of Impressionist and Post-Impressionist paintings. World-renowned for its breadth and depth of coverage, The Courtauld Institute of Art is an independent college of the University of London.

### PUBLIC PROGRAMMES DEPARTMENT
The Courtauld Gallery offers a wide vatiety of public talks and courses as well as guided tours, workshops and resources for schools, colleges and university groups. For further information:
www.courtauld.ac.uk/publicprogrammes
t: 0207 848 1058 e: education@courtauld.ac.uk

# VISITOR INFORMATION

## Address
The Courtauld Gallery
Somerset House
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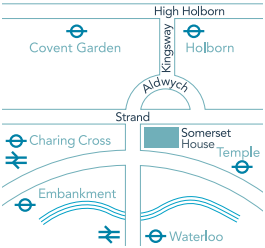
WC2R 0RN




## Opening times
Open daily 10.00 – 18.00
Last admission 17.30

## Admission
£6.00 (£4.50 conc)

## Free admission
Mondays 10.00 – 14.00
(except public holidays)
Free at all times for under 18's, full-time UK students, registered unwaged and Friends of The Courtauld

## Contact us
Tel. 0207 848 2526
(24hr recorded information)
www.courtauld.ac.uk

## Late event
Thurs 10 March 2010
Until 21.00
See the exhibition, meet the young artists and enjoy talks and workshops.

## Find out more
www.courtauld.ac.uk/storiesoftheworld

AT SOMERSET HOUSE