



About the Artist Robert Henri (Hen-rye)

Robert Henri (pronounced **Hen-rye**) was born in 1865 in Cincinnati, Ohio. His christened name was Robert Henry Cozad, but because of his father's predicament following a shooting in self-defense in 1882, his family fled to New Jersey where they changed their name to reflect their French ancestry.

In 1886 Henri enrolled in the Pennsylvania Academy of Fine Arts where he became a star pupil then travelled on to Paris in 1888 to study at the Academie Julien. Upon his third attempt to pass the entrance exams, Henri was admitted to the Ecole des Beaux Arts in 1891. During his years abroad he was strongly influenced by the French Impressionists. He returned to the United States that same year and in 1892 began his

long and distinguished career as a teacher in Philadelphia. His studio became a gathering place for many painters and sculptors such as John Sloan, William Glackens, Everett Shinn and George Luks.

In the mid-1890s Henri returned to Europe. It was on this trip that he began to embrace the styles of Velasquez, Whistler, Manet and especially Franz Hals. A solo exhibition at the Pennsylvania Academy in 1897 introduced his work to William Merritt Chase and Arthur B. Davies; this in turn gave him access to the New York art world.

In 1900 Henri moved to New York where he continued to teach and promoted progressive painting in America. By 1903 Henri had become a major force in the art world. He was acknowledged as a champion of nonacademic art and a leader among artists who shared his liberal ideas about paintings.

Throughout his career Henri was fascinated with Spanish subjects as is evidenced by his numerous paintings of dancers, bullfighters and gypsies. It is from this group of paintings that *Patience* is derived. Indeed, a notation on the back of the canvas in the artist's own hand reads "*From Gypsy Camp.*" During his career Henri compiled a detailed catalogue of his paintings. In a book from 1915-1917 is found an entry and a sketch for *Patience*.

Another notation reports that the painting was exhibited in **Grand Rapids, Chicago, Cincinnati, Indianapolis, Toledo, Milwaukee, Minneapolis and Syracuse** during 1915-1916.

John and Eleanor Mitchell acquired the painting in 1965 from a gallery in New York that had purchased the painting from the Robert Henri estate.

What is a Portrait?

We can find portraits in most stately homes, museums and art galleries, as well as in our own homes. Portraits can be paintings, drawings, sculptures or photographs which record our changing identity and aspirations. In earlier times, many people would have had only one portrait painted in their lifetime, if at all, so artists were selected with great care and expectations were high.

Portraits are artistic representations of people. They can be created in any media, from traditional oil paintings, to photographs, sculpture and even mixed media. Portraits can show part figures, usually showing the sitter's head and shoulders, but they can also depict the whole figure. They can also illustrate more than one person, in a group portrait.

When making a portrait the artist aims to show the sitter's appearance as well as some elements of their character. Portraits often relate to a message, which the artist or person who commissioned the work wished to relay, such as the beauty of a daughter being wooed by a king, or the wealth and power of a monarch.

Looking at Portraits



There is no right or wrong way to 'read' a portrait, but they often contain many clues that can reveal information about the sitter's life and achievements. To illustrate this, let us examine *Patience* by Robert Henri.

Color: Her shiny pink cheeks contrast with the blue-green background, which makes her seem full of life. The use of pink and yellow tones in the face help to give the girl a three dimensional effect.

Pose: *Patience* is seen from the front, so she is obviously looking at something. Consider what this might be. Does she see her friends? Her family?

Facial Expression: Her eyes are alert and her mouth is slightly open and smiling, suggesting that she is enjoying the moment.



The Art Spirit, by Robert Henri

Costume: She is dressed in dark blue clothing and appears to be wearing a coat. What season so you think it could be? Does *Patience* appear to be from a wealthy family?

Background: When compared to other portraits there are few background details, this helps the viewer to focus on the central figure.

Composition: Henri chose to paint just her upper body, focusing our attention on her face.

Social Context: When 'reading' a work we bring our own expectations, for example that artists will be dressed in paint splattered clothes. But when delving deeper into the meaning of portraits it is useful to discover the social and historical context of the time to fully understand the depiction. The girl, *Patience*, was painted in a Gypsy Camp off the coast of Maine in 1916. What would have life for a child been like in 1916 compared to 2013?

Practice! Practice! Practice!

It took **Robert Henri** three times applying to art school before he was admitted. If you first don't succeed. Try, Try again!

- Robert Henri was born in 1865 the same year the American Civil War ended.
- Robert Henri was 51 when he painted *Patience*.
- This painting travelled to eight cities during 1915-1916 (maybe we can have a map of the united states with the cities starred??)
 - Grand Rapids, Michigan
 - Chicago, Illinois
 - Cincinnati, Ohio
 - Indianapolis, Indiana
 - Toledo, Ohio
 - Milwaukee, Wisconsin
 - Minneapolis, Minnesota
 - Syracuse, New York

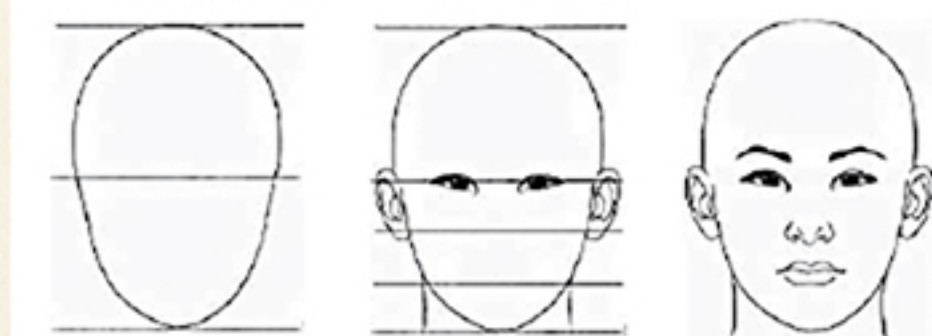
Take a marker and DOT Approximate Location of the Cities!!!



Drawing a Face

There are some basic rules you can follow to help you draw faces. Follow these simple steps to draw the front view of a face (the measurements can be easily adjusted to create your individual portrait or to draw an angled face).

- There are many different facial shapes, but the basic shape is an oval. You can adjust the oval to make it more square, round or heart-shaped according to your sitter (the person that you are drawing). Start by drawing this shape.
- Divide the face into two vertical halves, this will help you position the nose and the other features.
- Then divide the oval into two horizontal halves, this creates the eye line.
- Draw another horizontal line halfway between the eye line and the bottom of the chin, this is where the bottom of the nose will be and shows you where to position the ears.
- If you draw another line in the center of the bottom quarter, the mouth will sit a little above this line.



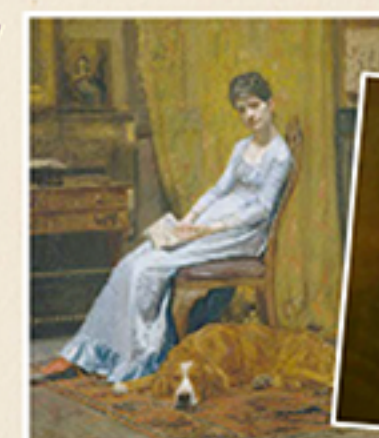
Finer details:

- To position the eyes, divide the width of the face, along the eye line, into five. There is usually one eye width between the eyes.
- The base of the nose is often as wide as the space between the inside corners of the eyes.
- If the sitter is not showing any particular expression, the corners of their mouth will line up with their pupils.
- Ears sit from the eye line to the bottom of the nose, so make sure they are big enough!

Art History

Thomas Eakins
(1844-1916)

America's greatest, most uncompromising realist, dedicated his career to depicting the human figure - in oil and watercolor, sculpture and photography.



A painting he did of his wife and dog



Portrait of his friend Samuel Murray

An activity of the John R. and Eleanor R. Mitchell Foundation.



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Welcome to Cedarhurst

Nestled on a 90-acre site in southern Illinois, Cedarhurst celebrates the arts year-round with exciting visual and performing arts programs for the public. Explore rolling meadows and woods, home to Kuenz Sculpture Park, the museum's outdoor gallery with over 60 large-scale sculptures. Visit the Cedarhurst with art exhibitions in five galleries, including the Beck Family Center. Enjoy works in the permanent collection by Mary Cassatt, Maurice Prendergast, Childs Hassam and more,

part of the museum's American painting collection acquired by founders John R. and Eleanor R. Mitchell.

Hours: Tuesday - Saturday, 10 a.m. to 5 p.m. & Sunday, 1 - 5 p.m.

EDUCATION
Beck Family Center

Located inside the Mitchell Museum, the Beck Family Center is a hands-on environment providing endees opportunities for visitors to experience

the texture, color, and excitement of discovering art in the world around them. It is designed to encourage family members of all ages to discover and kindle their artistic interest.

Teacher Resources & School Programs

Cedarhurst provides opportunities for arts instruction through performing arts programs, in-school programs, student workshops, FREE tours of exhibitions and Kuenz Sculpture Park, and the Covington Resource Lending Library, offering materials for classroom instruction.

Family Events

Cedarhurst annually presents a series of family activities, which complement museum exhibitions. Conducted by the museum's Director of Education, Family Days and Story Times are held throughout the year. Check our website for specific dates.

Shrode Art Center

Cedarhurst classes and workshops allow children to have fun while exploring the arts. Programs include the popular Cedarhurst Summer Camp, ABC's and Art for toddlers and the afterschool program Totally Tubular!



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