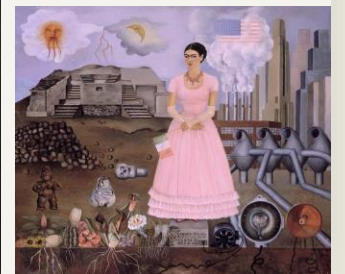


Identity in Art and Architecture

Lissie Starkie

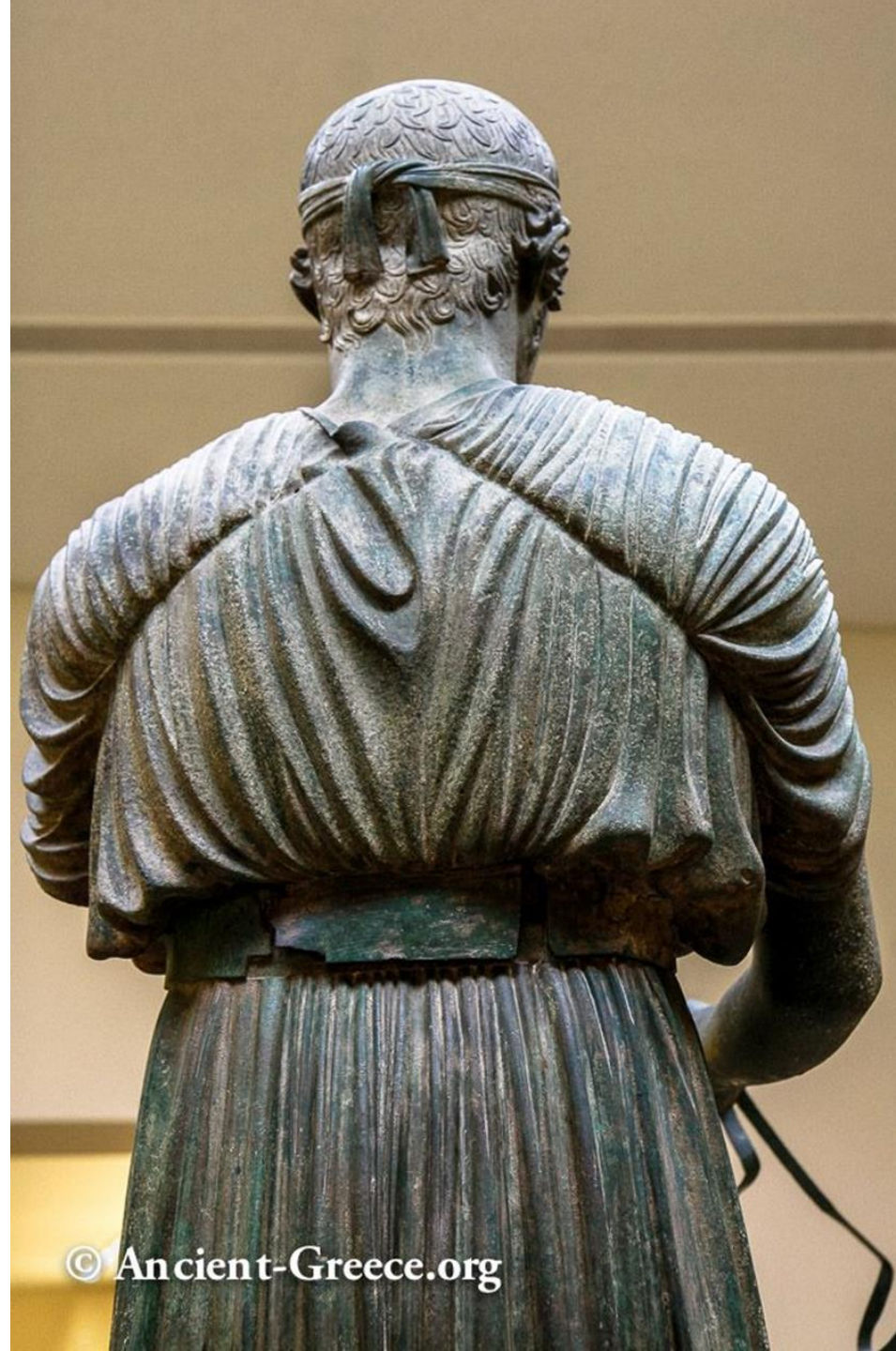


Week 1: <i>An Overview in 10 Objects</i>	Wednesday 11th January
Week 2: <i>From Propaganda to Patriotism: Portraiture in 2D</i>	Wednesday 18th January
Week 3: <i>From Blood to Marble: Portraiture in 3D</i>	Wednesday 25th January
Week 4: <i>Gender Identity– Have artists always conformed to gender norms?</i>	Wednesday 1st February
Week 5: <i>The Divine – How have deities been shown around the world?</i>	Wednesday 8th February
Half Term - one week break	
Week 6: <i>Ethnicity – Why is the Holy Virgin Mary only ever depicted with fair skin?</i>	Wednesday 22nd February
Week 7: <i>Identity in Architecture – How can you tell purpose from appearance?</i>	Wednesday 1st March



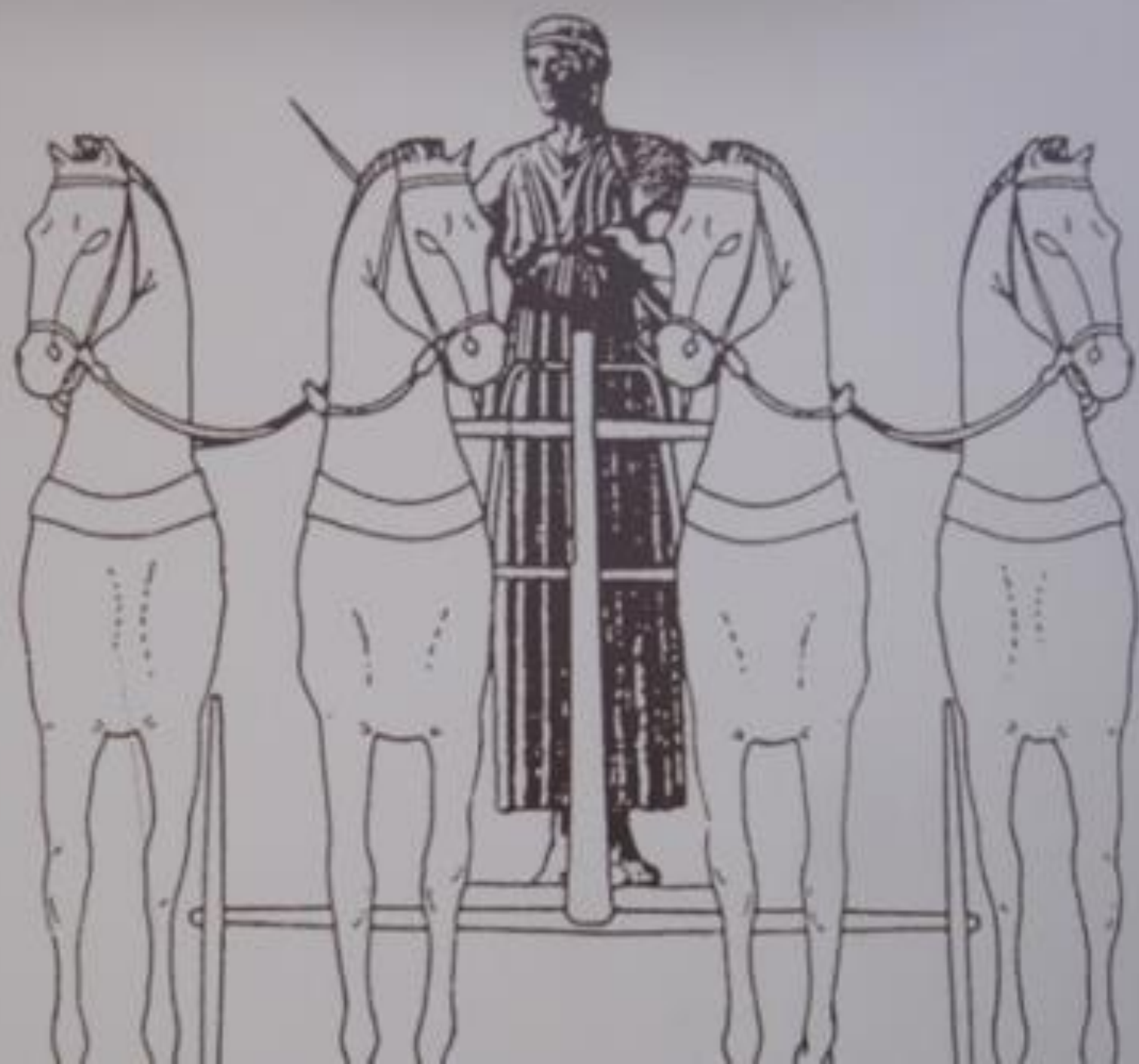
An Overview of History of Art in 10 objects





Unknown, *The Charioteer of Delphi*, c.478-74 BC, bronze, with silver, onyx and copper inlay, 1.8m (Delphi Archaeological Museum, Greece)





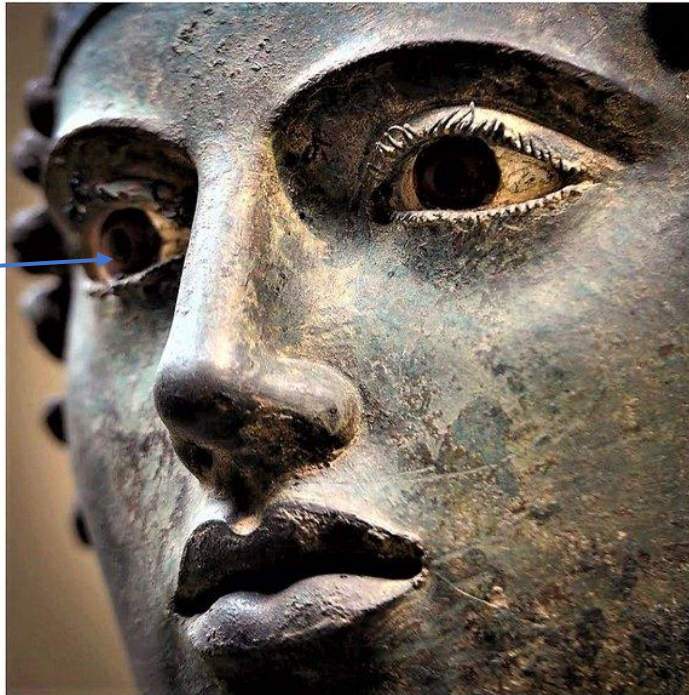


Clothing: **chiton (xystis)**

Headband
= silver

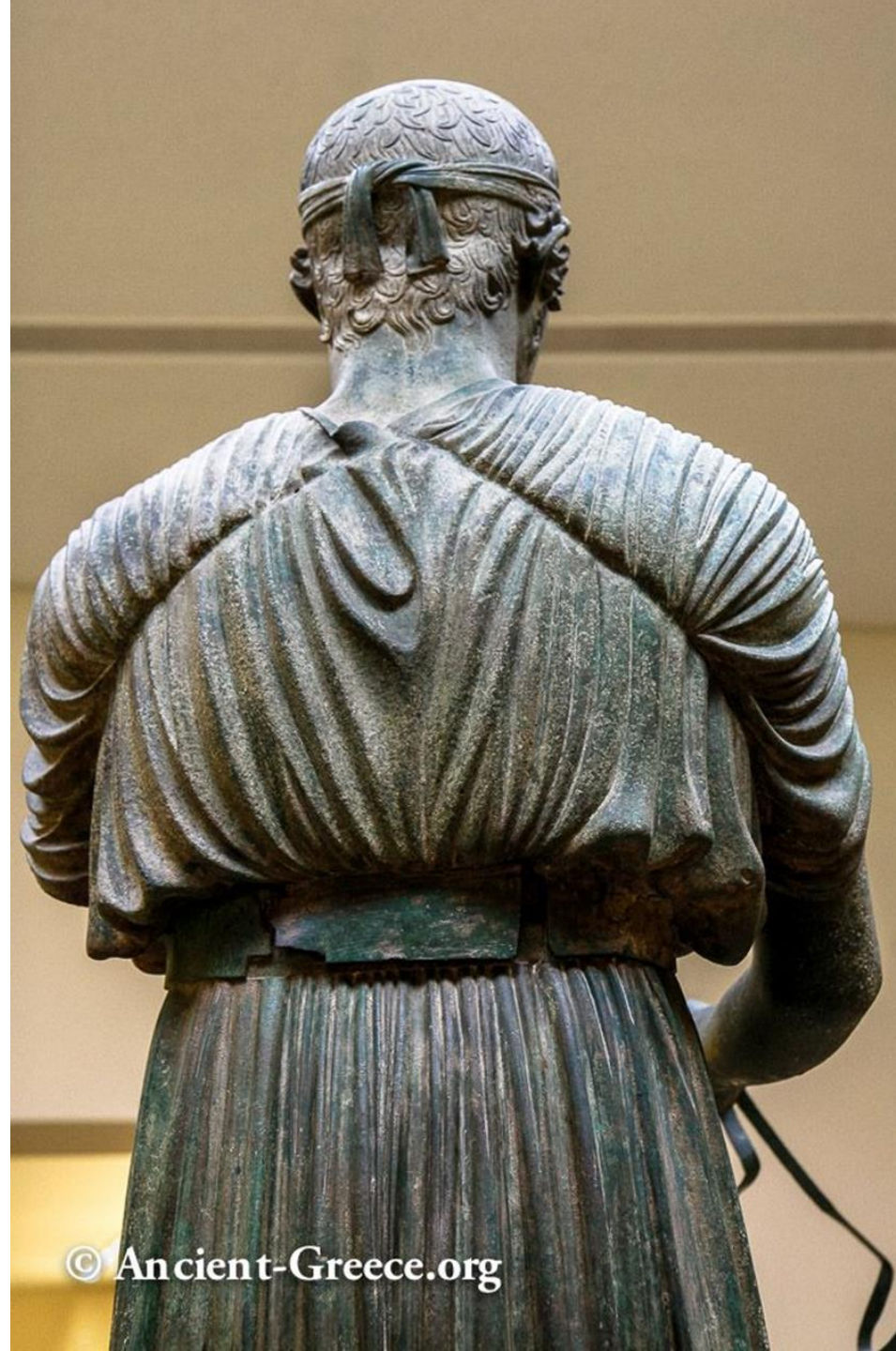


Eyes = onyx



Eyelashes
+ Lips =
copper





Unknown, *The Charioteer of Delphi*, c.478-74 BC, bronze, with silver, onyx and copper inlay, 1.8m (Delphi Archaeological Museum, Greece)



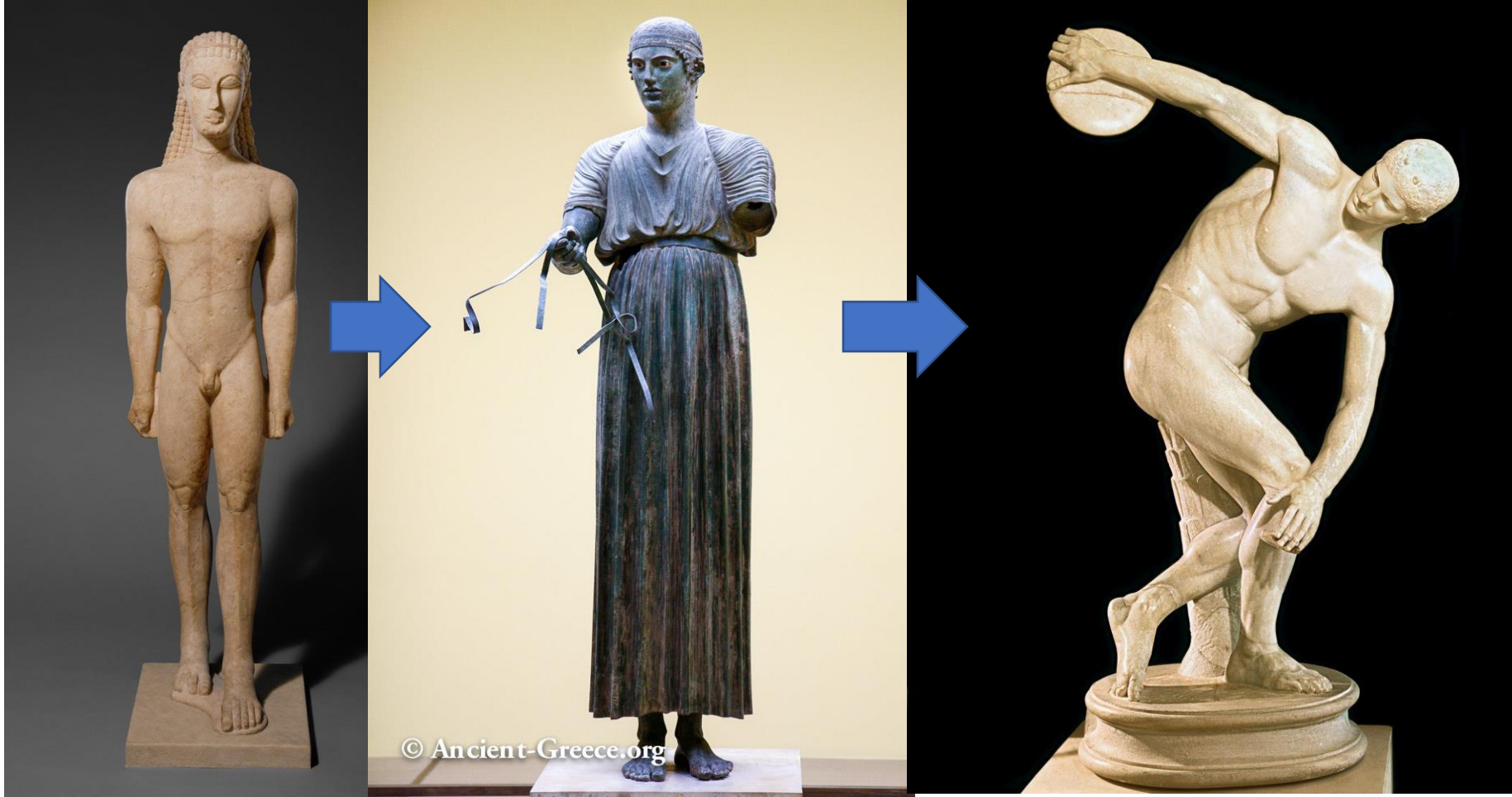


c.650 - 480BC

c. 480 - 450BC

c. 500BC – 200AD

Archaic → Early Classical → Classical





Key points for *The Charioteer of Delphi, c.478BC*

- Discovered in 1896
- Part of a full horse and chariot with one/two grooms
- *Severe* style
- Presenting to crowd after a victory – crucially showing his humility.
- Commissioned by Polyzalus – tyrant in Gela, Sicily
- Tribute to Apollo for aiding him in winning Pythian games in Delphi



Emperor Justinian ,
Hagia Sophia, 532-
537, Istanbul

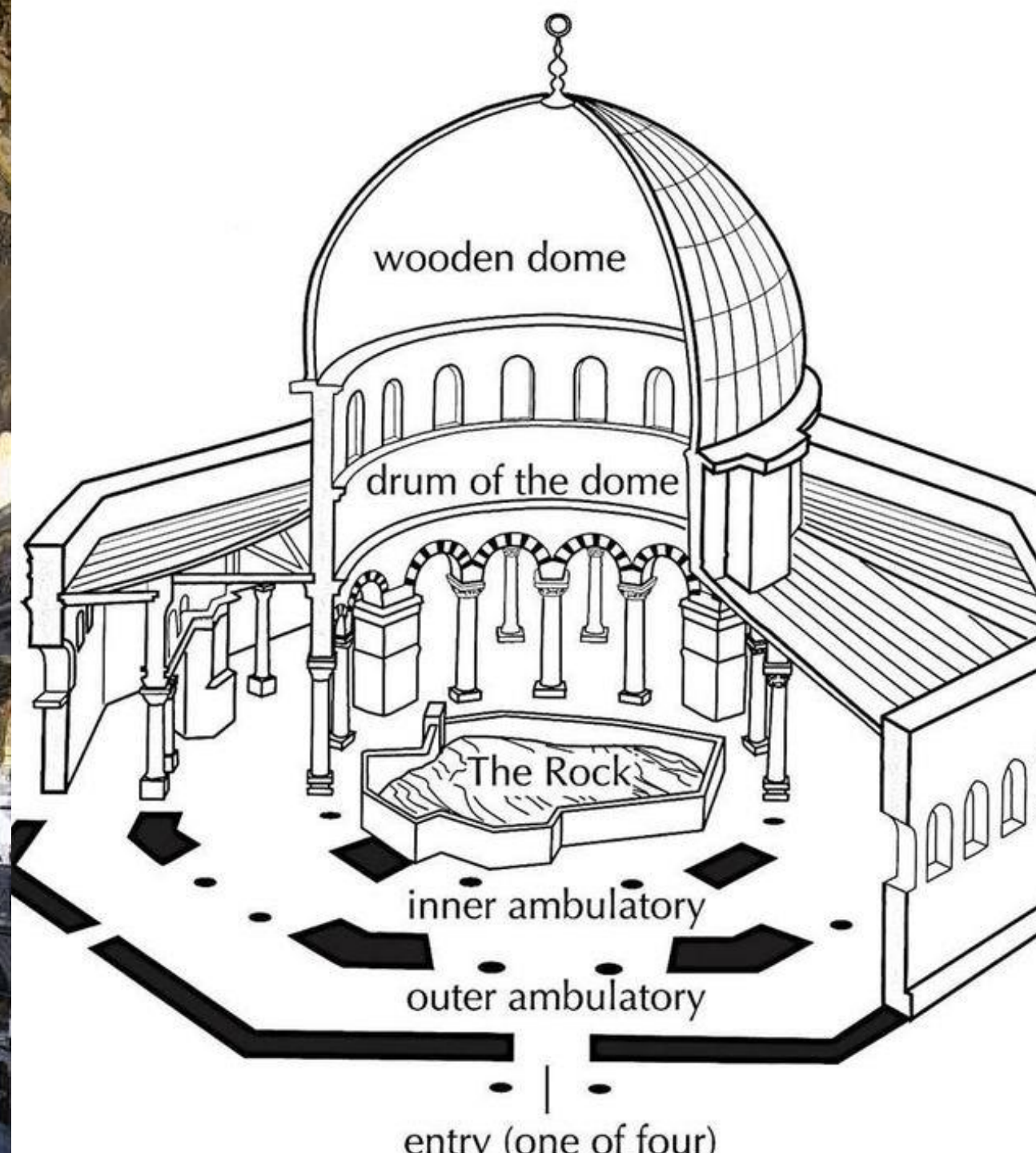
Byzantine Empire under the Justinian dynasty



“It seems not to be founded on solid masonry, but to be suspended from heaven by that golden chain and so cover the space”









• “Solomon, I have
outdone thee”
Justinian















Key points for *Hagia Sophia, 532*

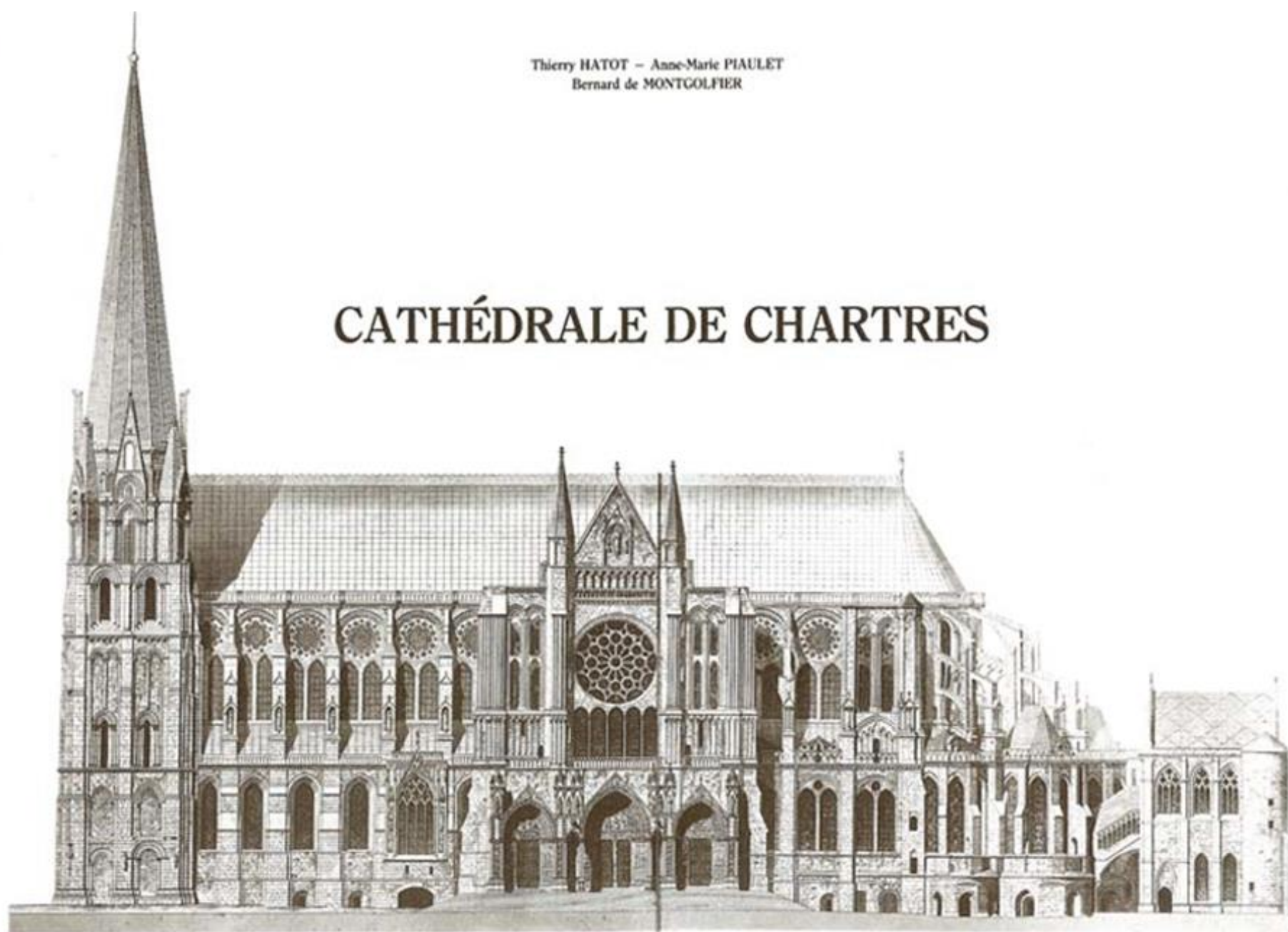
- Built on orders of Justinian, as part of Byzantine Empire
- Largest building in Christendom for c.1000 years
- Dome was thought to be held up by a golden chain
- Decorated with gold, mosaics and Christian imagery
- 8th + 9th centuries – Iconoclasms
- 1453 – Fall of Constantinople by the Ottomans. Became a mosque
- 1935 – Republic of Turkey formed. Became a museum.



Chartres Cathedral, c.1145-1220, limestone, glass, oak beams, lead roof, 115m high, France

Thierry HATOT – Anne-Marie PIAULET
Bernard de MONTGOLFIER

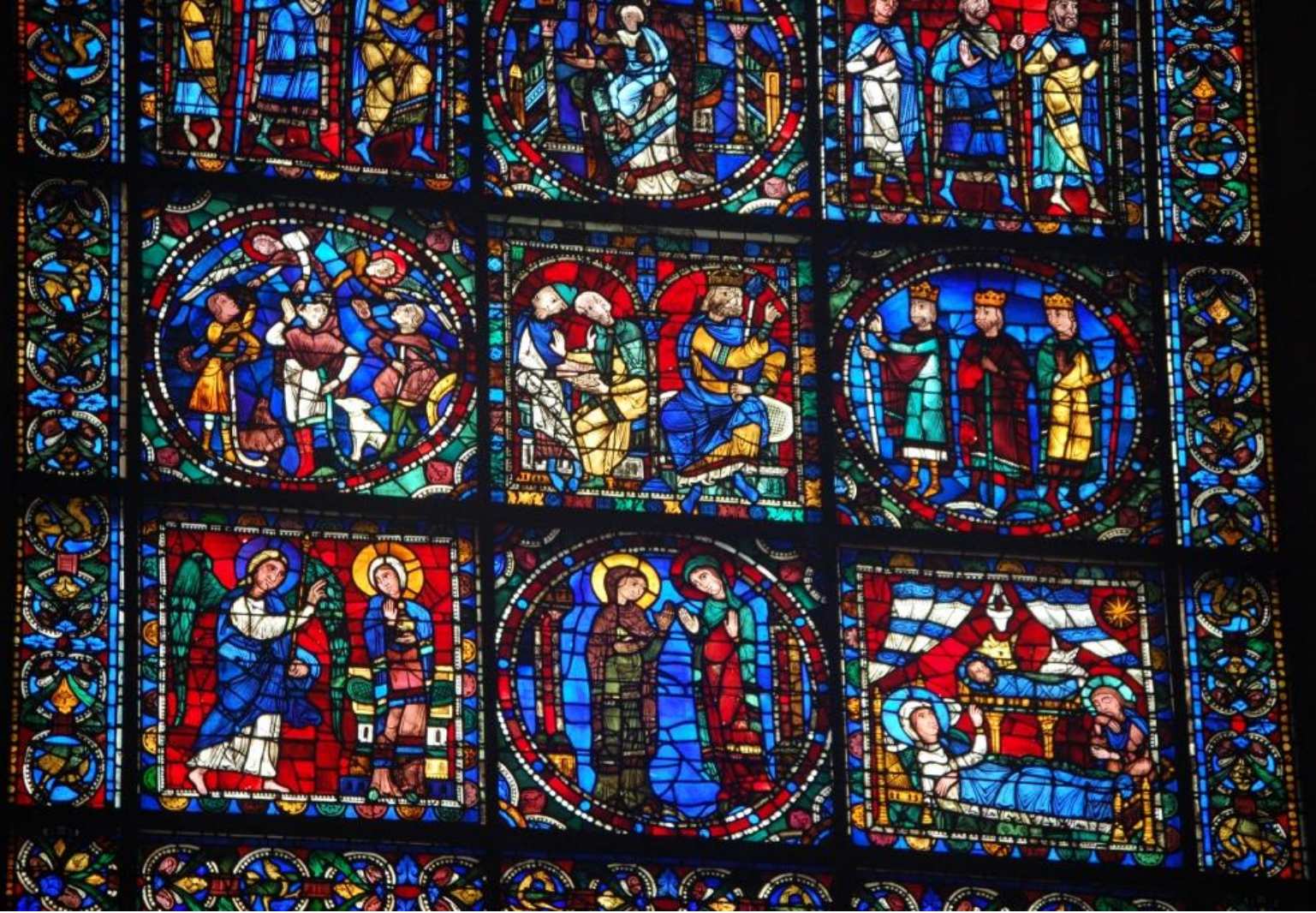
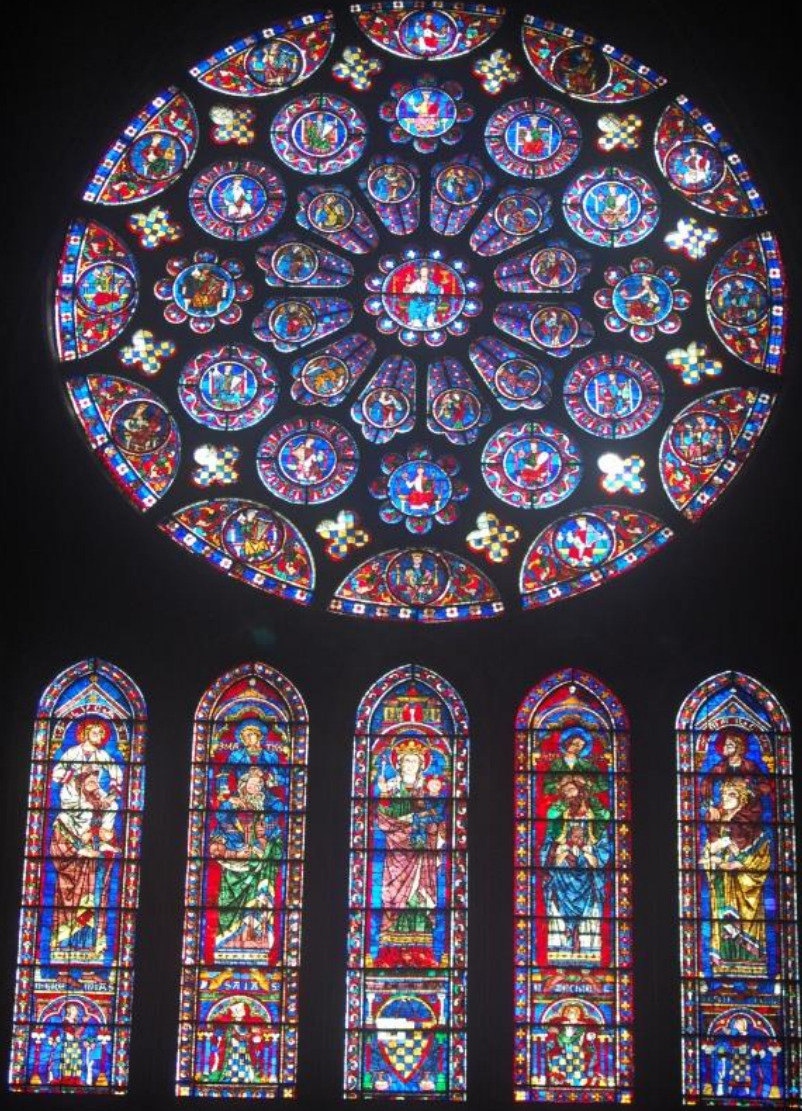
CATHÉDRALE DE CHARTRES



L'Instant Durable
éditions













Key points for *Chartres Cathedral, 1145*

- Time of plague and a deep belief in church
- Emphasis on vertical and 'pointing' up to God
- More glass. Light = God
- Illiteracy high, therefore huge amounts of imagery in stained glass and also in sculpture
- Since 876 has housed the tunic of Virgin Mary
- Major point of pilgrimage for many.



Unknown, *Ife*
Head, 14th-15th Century
(early), 35cm x 21cm x
15cm, brass, British
Museum, London













**Copper face mask
of King Obalufon II**

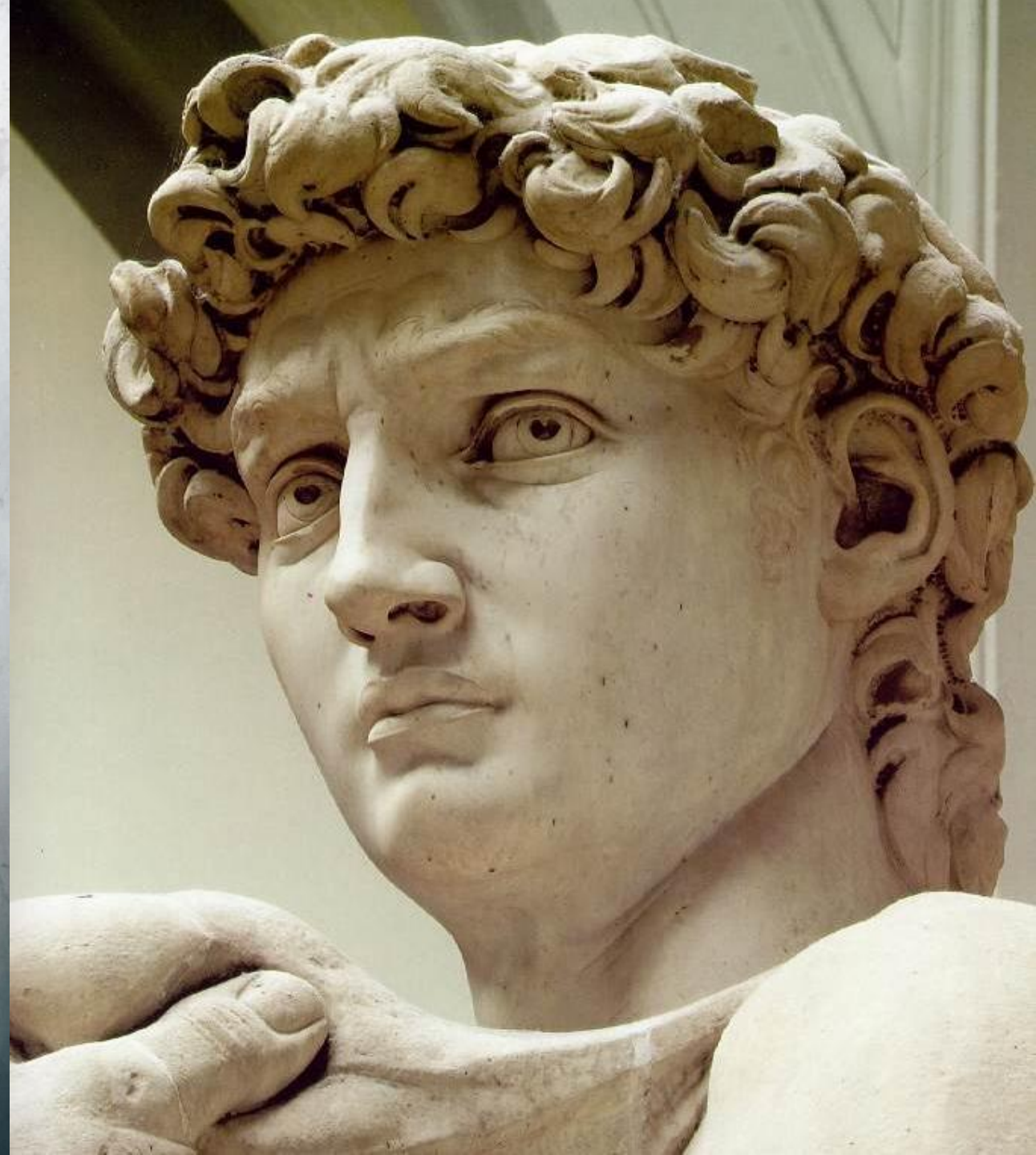


Key points for *Ife Head, 14th-15th centuries*

- Though to a portrait of a ruler, known as an Ooni/Oni.
- Likely made under patronage of King Obalufon II
- 12th-15th centuries period of prosperity for Ife. Centre of trade.
- Regarded as place where deities made humans
- Found in 1938, by accident, with 16 others
- Casting process v technical. Incredible detail in face.



Michelangelo, *David*, 1501-03, marble, 410cm high (excluding base)

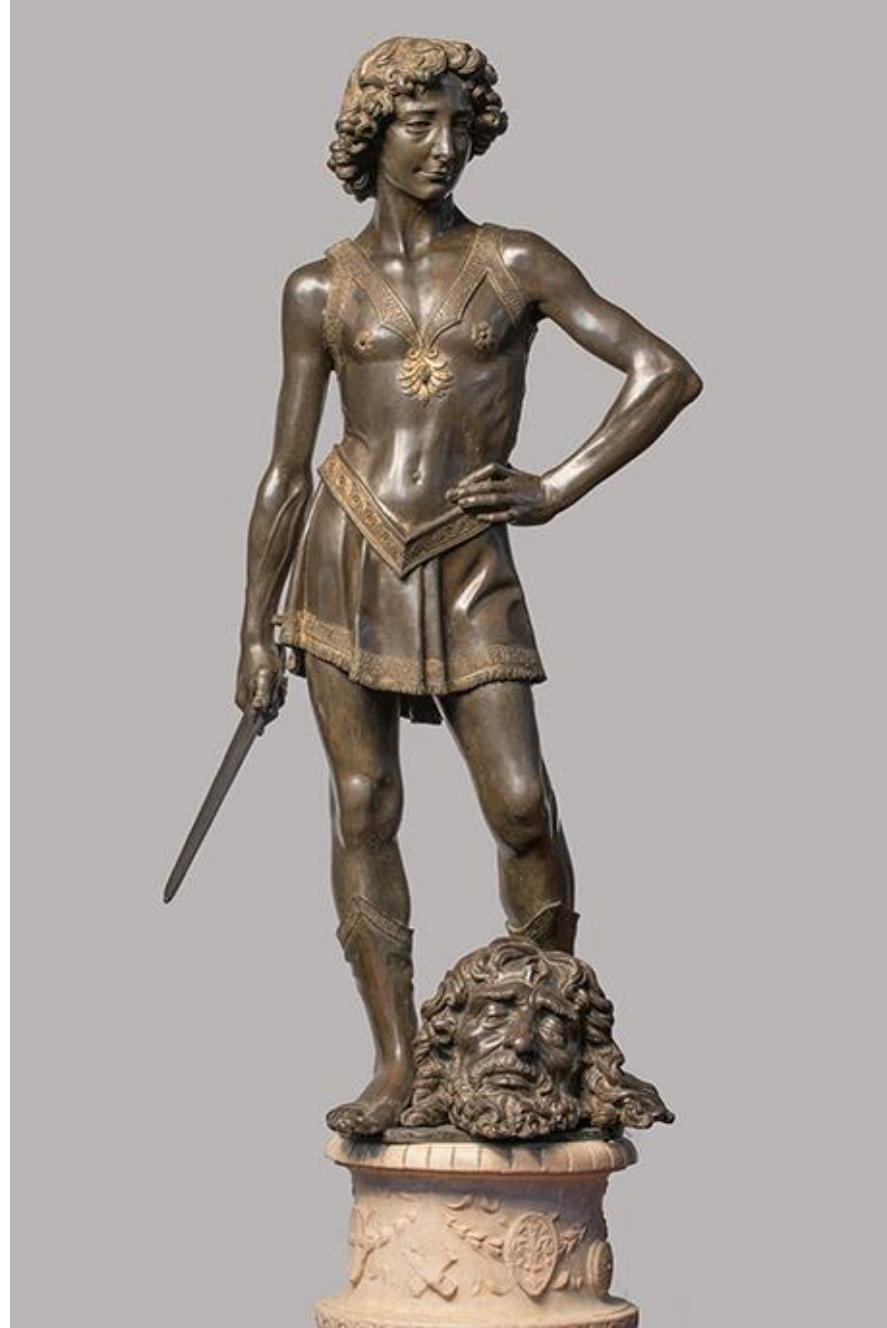








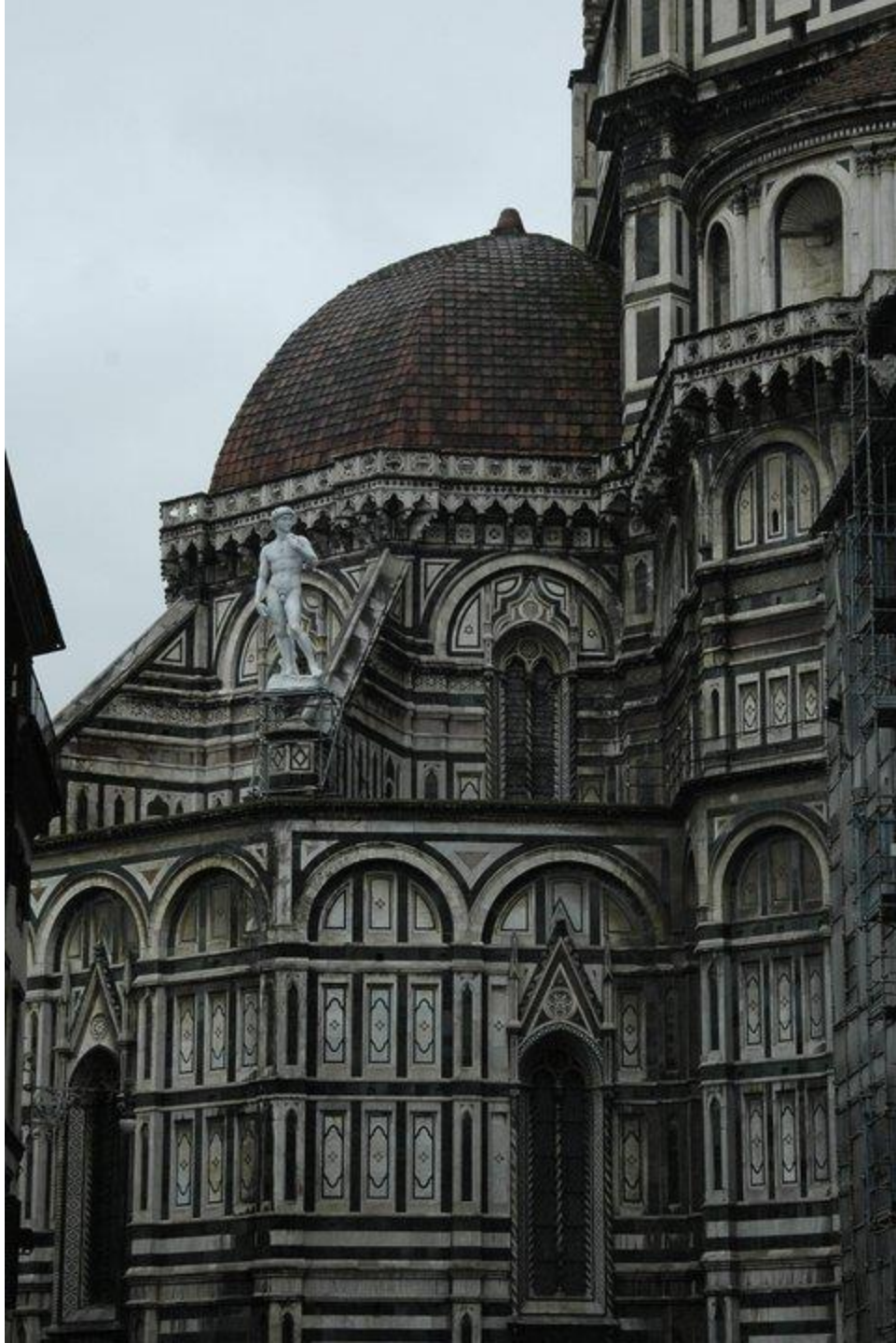
Donatello, *David*, c.1440s



Andrea del Verrochio, *David*, 1473



Michelangelo, *David*, 1501





Key points for *David 1501*

- Carved from single block of marble, had previously been worked on
- Theme of underdog not new. Florence wants other states to be aware.
- Reinterpretation of Greek heroic male nude
- Focus is on mental nature of the victory.
- Meant to go on Duomo roof – large head and hands

Jean de Dinteville

George de Selve



Hans Holbein the Younger, *The Ambassadors*, 1533, oil on oak, 2.7 x 2.1m



Small red informational label with white text, likely providing details about the artwork.





**Celestial
globe**

**Shepherd's
dial**



**Polyhedral
sundial**

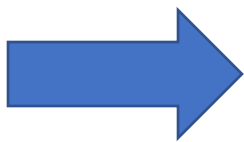
torquetum

**terrestrial
globe**

**Book of
mathematics**

Hymn book







Key points for *The Ambassadors*

- Jean de Dinteville – French Ambassador. Commissioned work
- George de Selve – Bishop and scholar. Both on a mission to heal rift between Henry VIII and Church
- Broken lute = discord
- Memento Mori – A reminder of man's death and to be a good Christian.
- All things on earth are transient.



J.M.W Turner, *The Slave Ship (Slavers Throwing Overboard the Dead and Dying, Typhoon Coming On)*, 1840, oil on canvas, Museum of Fine Arts, Boston



When Turner exhibited this picture at the Royal Academy in 1840 he paired it with the following extract from his unfinished and unpublished poem "Fallacies of Hope" (1812):

***"Aloft all hands, strike the top-masts and
belay;***

***Yon angry setting sun and fierce-edged clouds
Declare the Typhon's coming.***

***Before it sweeps your decks, throw overboard
The dead and dying - ne'er heed their chains
Hope, Hope, fallacious Hope!
Where is thy market now?"***



THE
HISTORY
OF THE
Rise, Progress, and Accomplishment
OF
THE ABOLITION
OF
THE AFRICAN SLAVE-TRADE
BY THE
BRITISH PARLIAMENT.

BY THOMAS CLARKSON, M.A.

IN TWO VOLUMES.

VOL. I.

London:

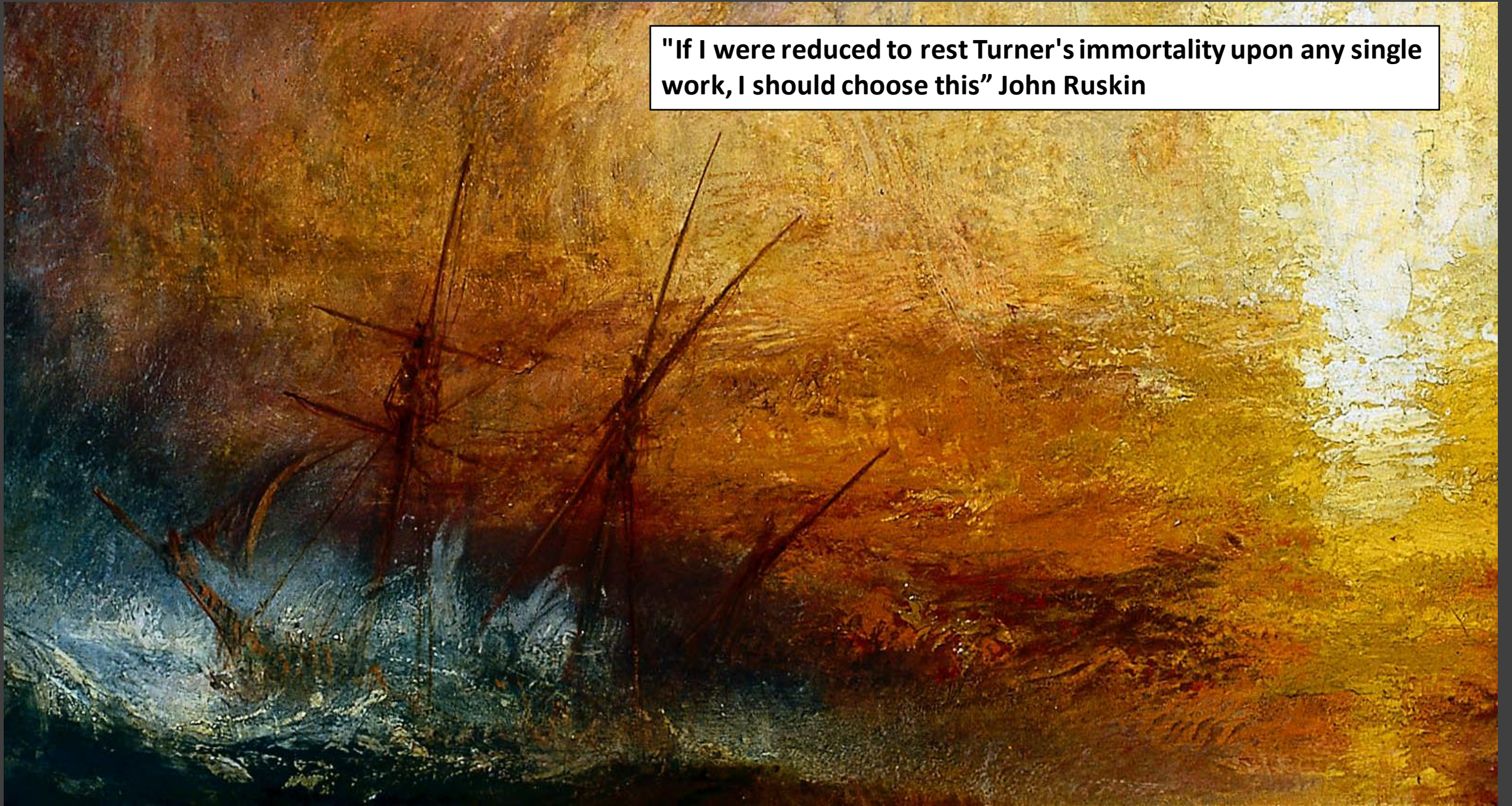
PRINTED BY S. TAYLOR AND CO., STATIONERS,
FOR LONGMAN, HURST, REES, AND ORNE,
PATERNOSTER-ROW.

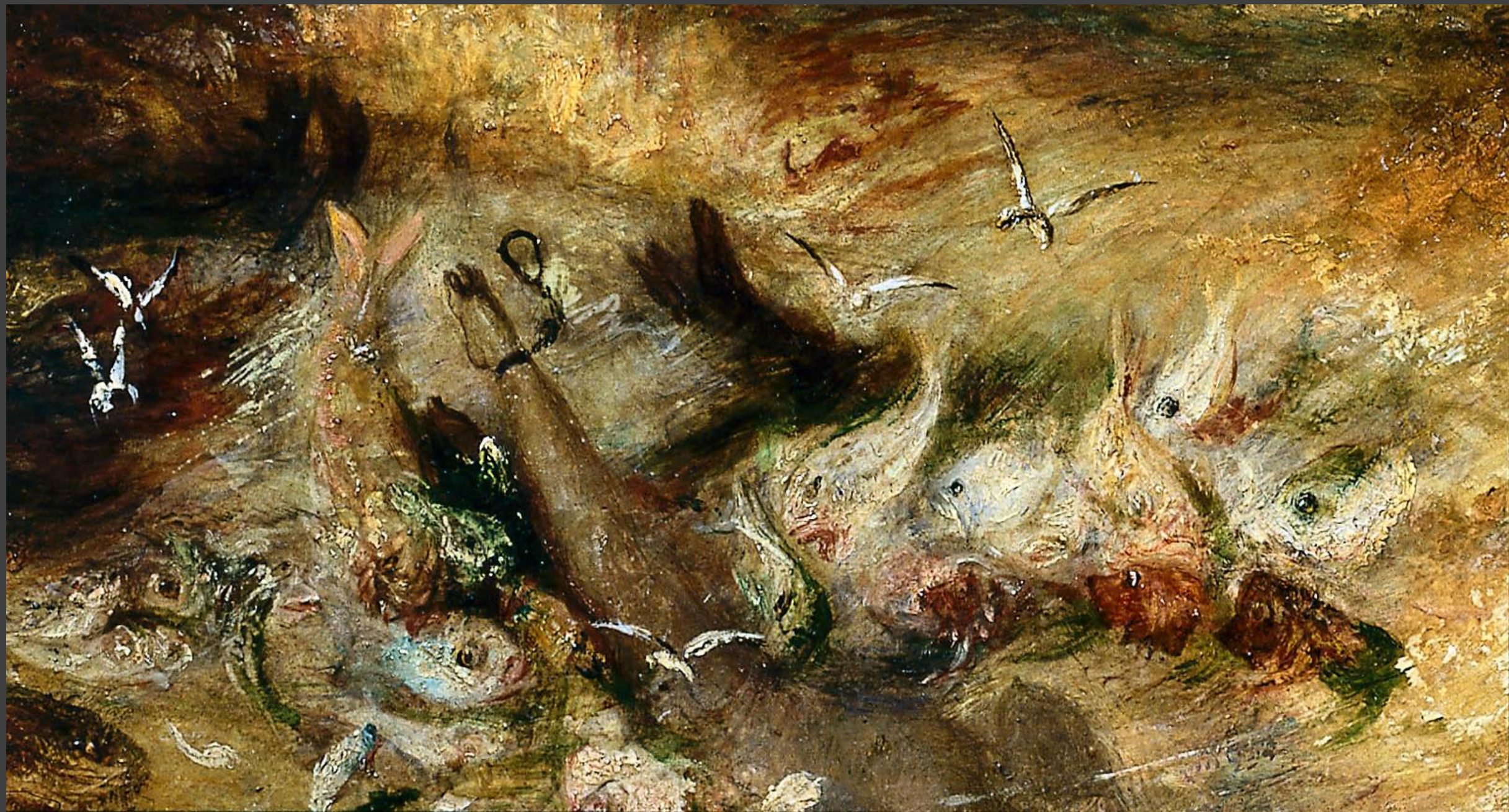
1808.



Image of the Anti-Slavery Convention of 1840

"If I were reduced to rest Turner's immortality upon any single work, I should choose this" John Ruskin









Key points for *The Slave Ship 1840*

- Exhibited to coincide with British Anti-Slavery meeting
- Slavery outlawed in 1833, but Turner wished for it to be abolished worldwide
- 1781 captain of slave ship *Zong* ordered 133 slaves to be thrown overboard – insurance did not cover slaves who died of natural causes.
- Caused a huge outcry in Britain. Case was deemed inconclusive.

Pablo Picasso, *Les Femmes d'Alger (O. J.)*, 1907, 243.9 x 233.7cm, oil on canvas, Museum of Modern Art, New York













Key points for *Les Demoiselles D'Avignon 1907*

- Five prostitutes executed in splintered forms
- Distorted perspective – created an unnerving feeling towards the work of art
- Admire the female form? Fearful of them?
- Influenced by recent exhibition at Ethnographical Museum in Paris

Drop in



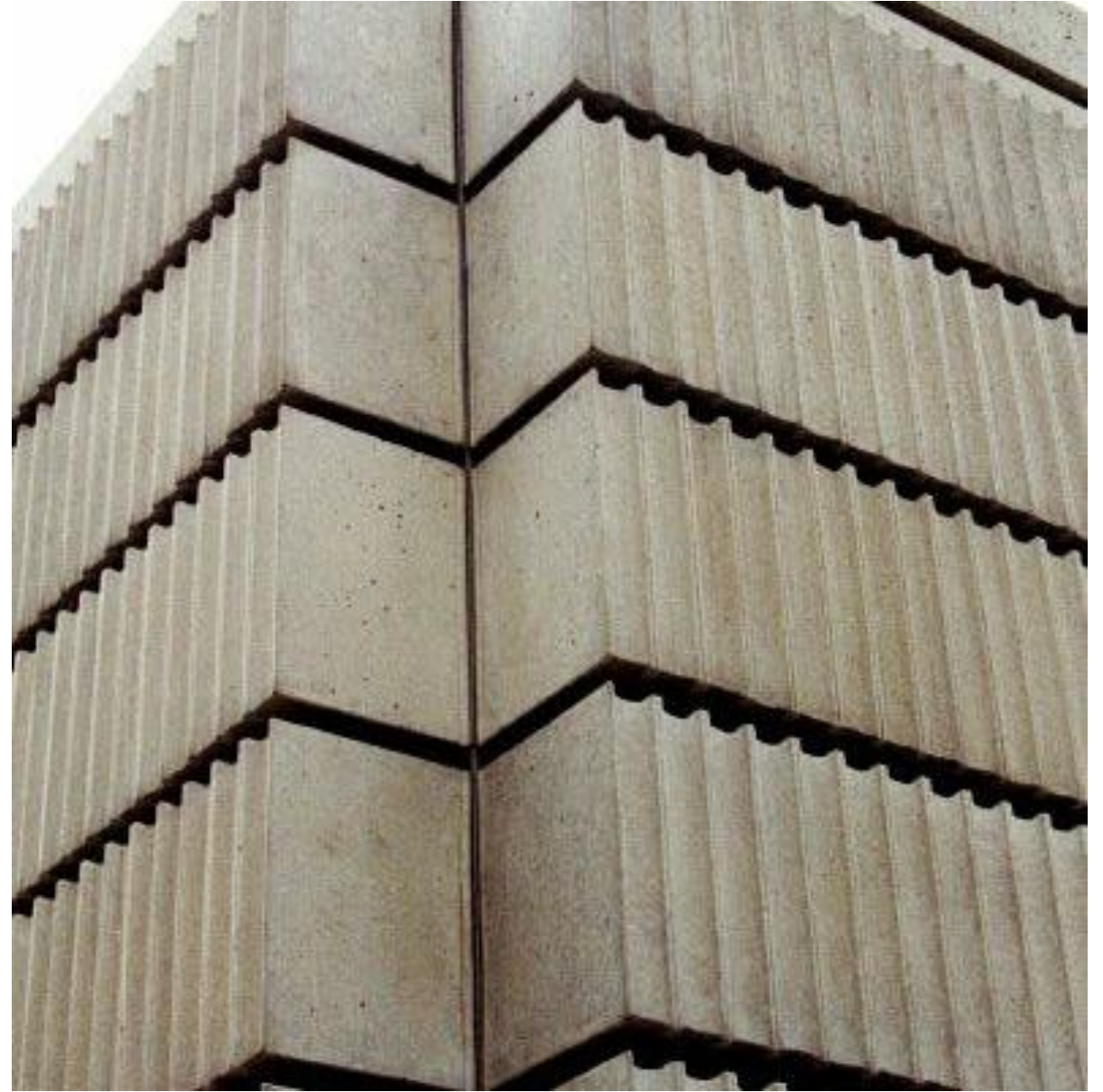
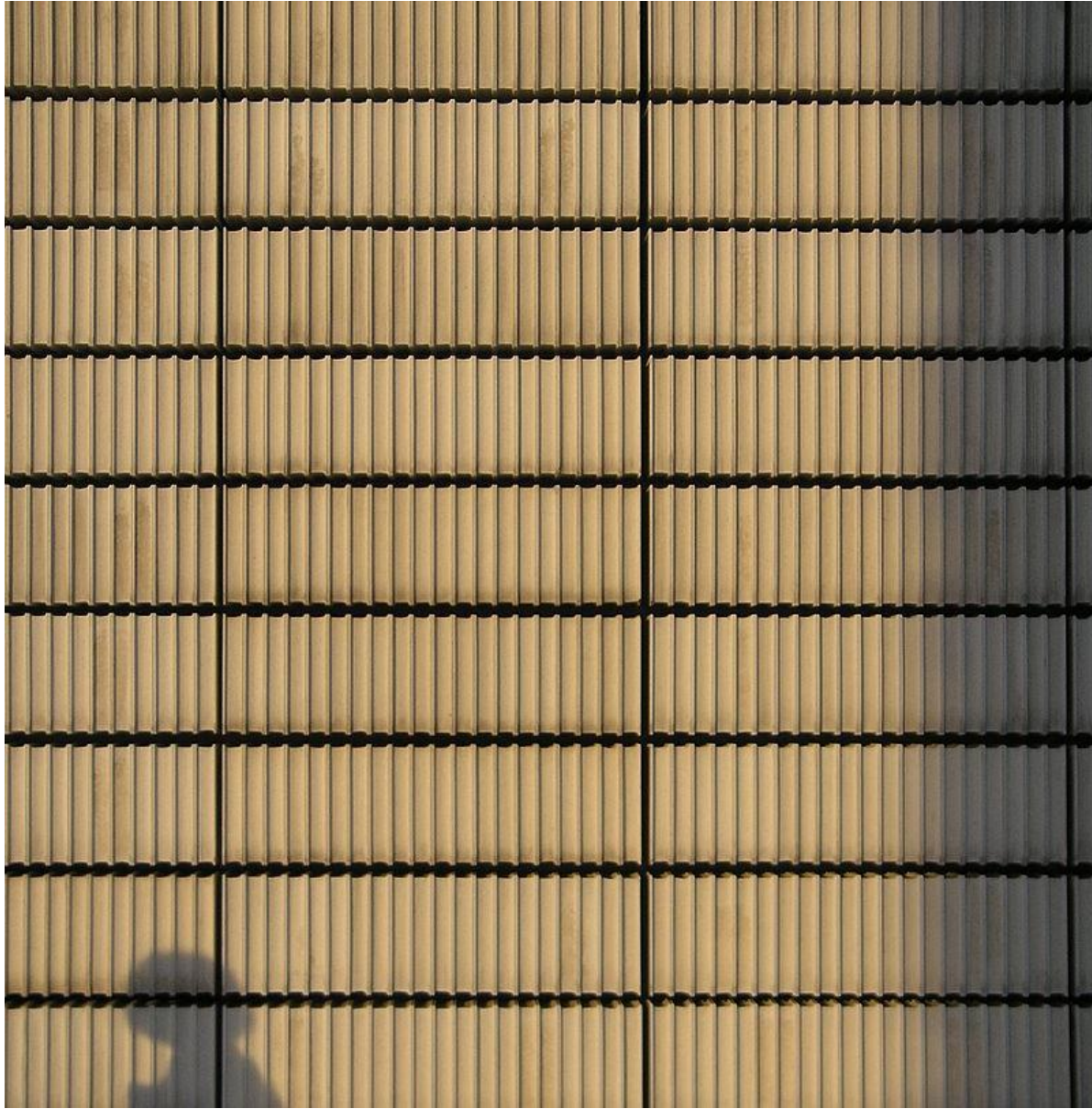
Rachel Whiteread, *Judenplatz Holocaust Memorial*, 2001,
3.8 x 7 x 10m, concrete,
Judenplatz, First District
Vienna




- *Mahnmal gegen Krieg und Faschismus*, created by Alfred Hrdlicka in 1988 – deemed inappropriate









Auschwitz
Bélzec
Bergen-Belsen



Erkenn an die mehr als 65.000 österreichischen
Juden in der Zeit von 1938 bis 1945 von den
Nazis ermordet wurden.

In commemoration of more than 65,000
Jews who were killed by the Nazis
1938 and 1945

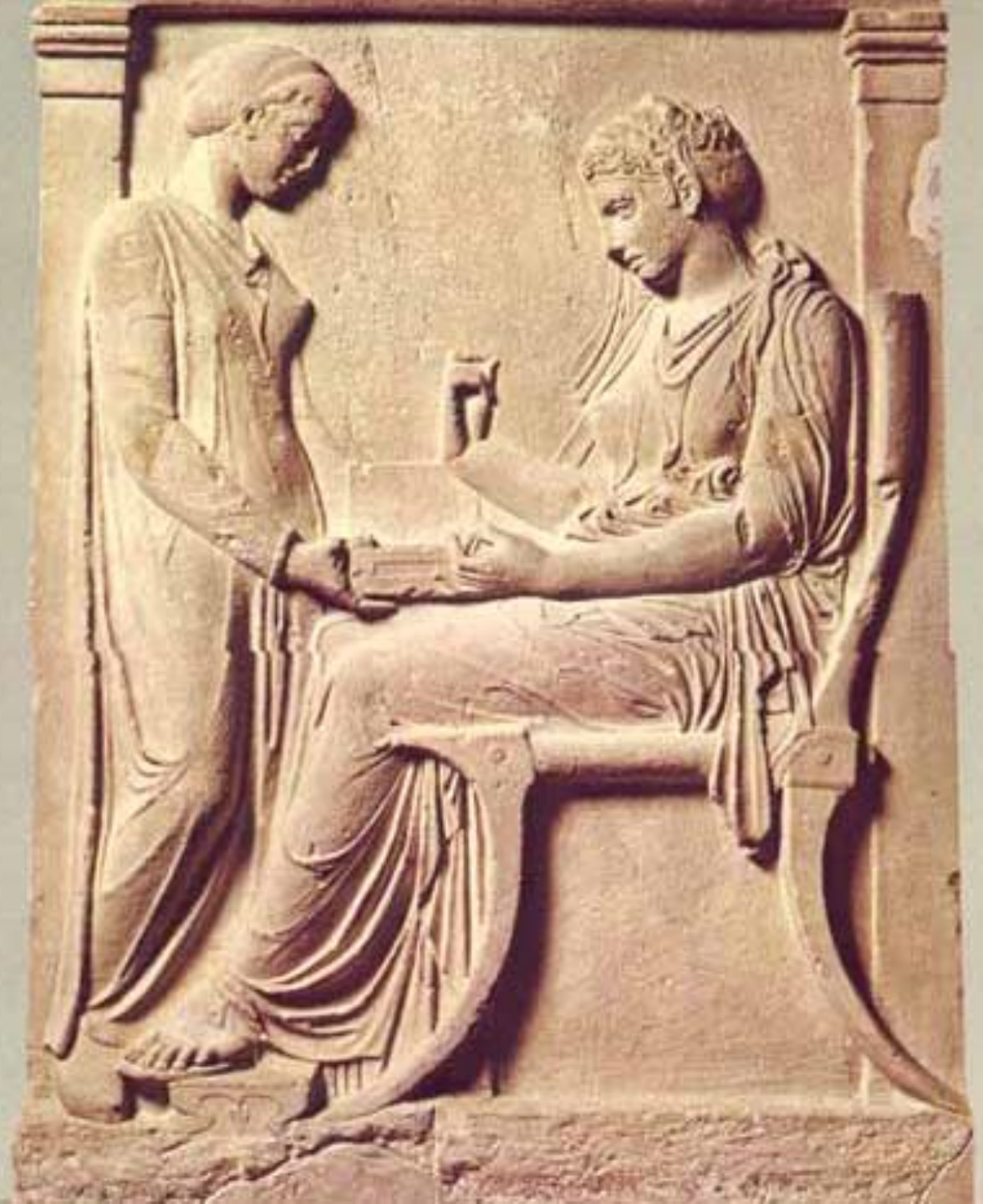


זכר למעלה מ-65.000 יהודים אוסטריים
שנרצחו בשנים 1938-1945
ע"י הפרשעים הנציונלסוציאליסטים ימ"ש

**“Zum Gedenken an die mehr als 65 000 österreichischen
Juden, die in der Zeit von 1938 bis 1945 von den
Nationalsozialisten ermordet wurden.**

**זכר למעלה מ-65.000 יהודים אוסטריים
שנרצחו בשנים 1938-1945
ע"י הפושעים הנציונלסוציאליסטיים ימ"ש.**

**In commemoration of more than 65,000 Austrian Jews
who were killed by the Nazis between
1938 and 1945”**





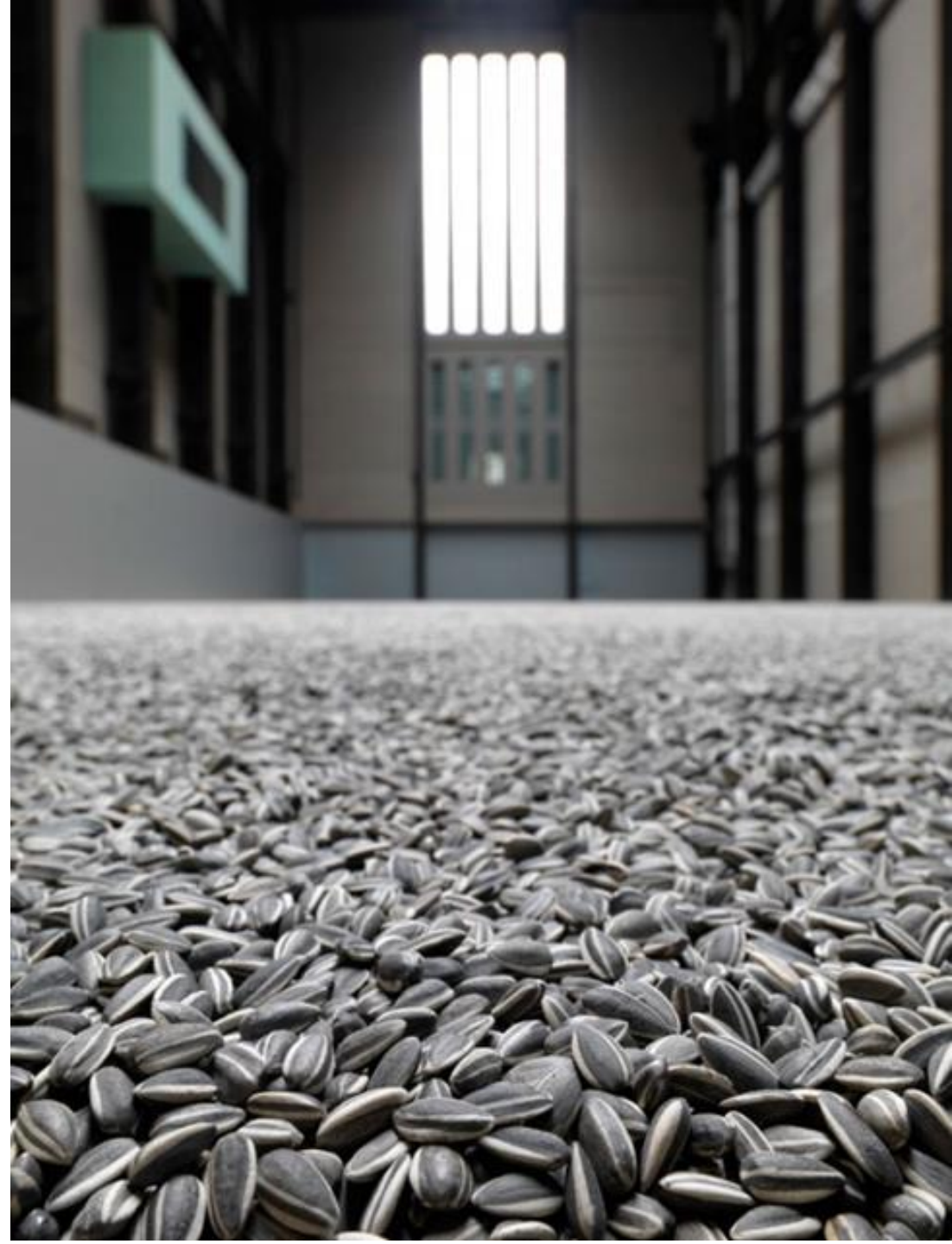
City officials have agreed not to put anti-graffiti solution on the monument. **"If someone sprays a swastika on it we can try to scrub it off,"** Ms Whiteread said, **"but a few daubed swastikas would really make people think about what's happening in their society."**

Key points for *Judenplatz Holocaust Memorial 2001*

- Replacing a previous monument
- 'Nameless Library' near statue of poet of Enlightenment and tolerance Gottfried Lessing.
- 1497 Latin plaque near by saying Jews deserved their fate.
- 'People of the Book'
- Links to Greek Stelai/Cenotaph in London/Bunker
- *Counter Monument*



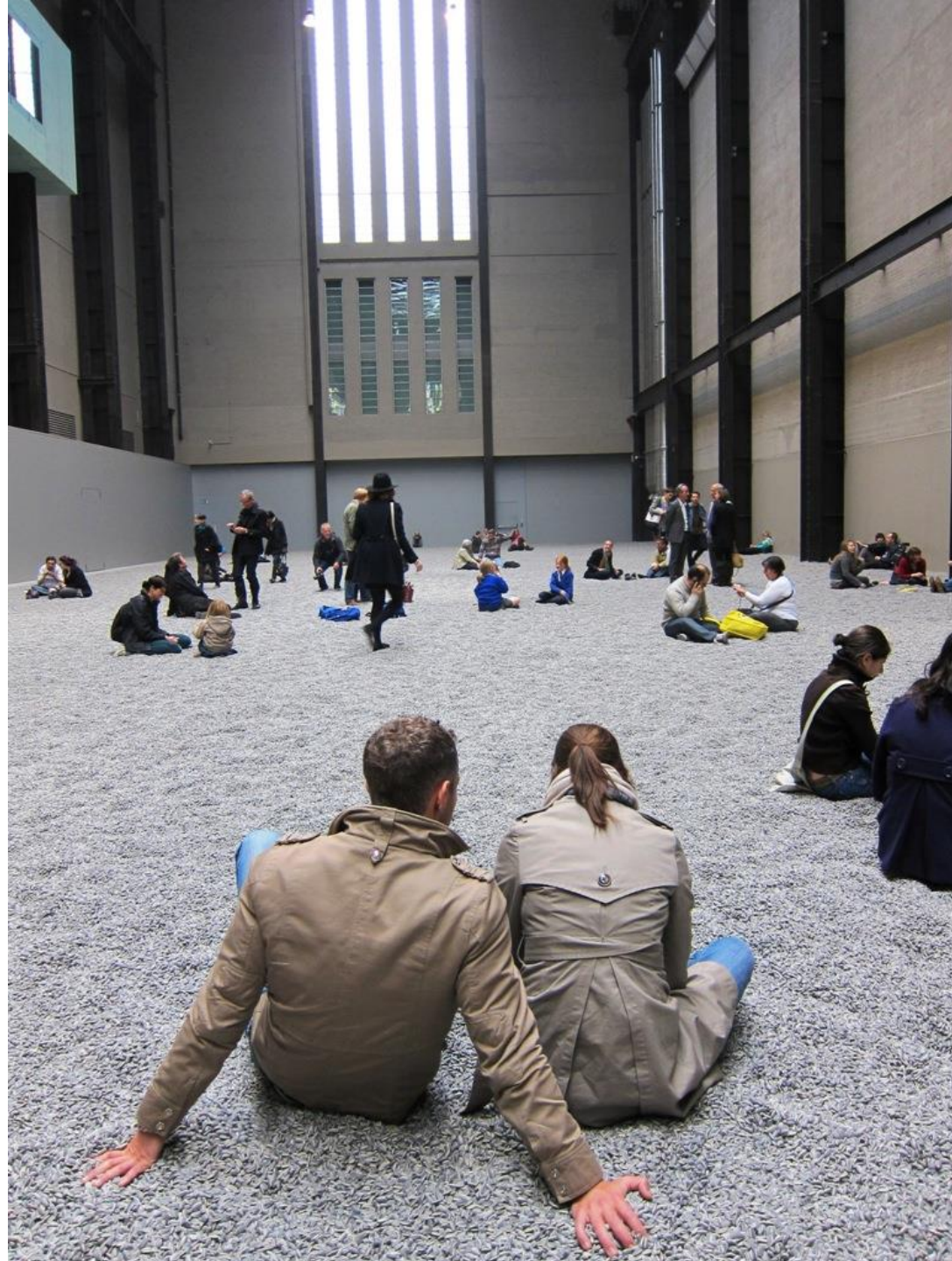
Ai Weiwei, *Sunflower Seeds*, 2010, porcelain, c.100million,
exhibited in Tate Modern Turbine Hall from 12 October 2010 to
2 May 2011

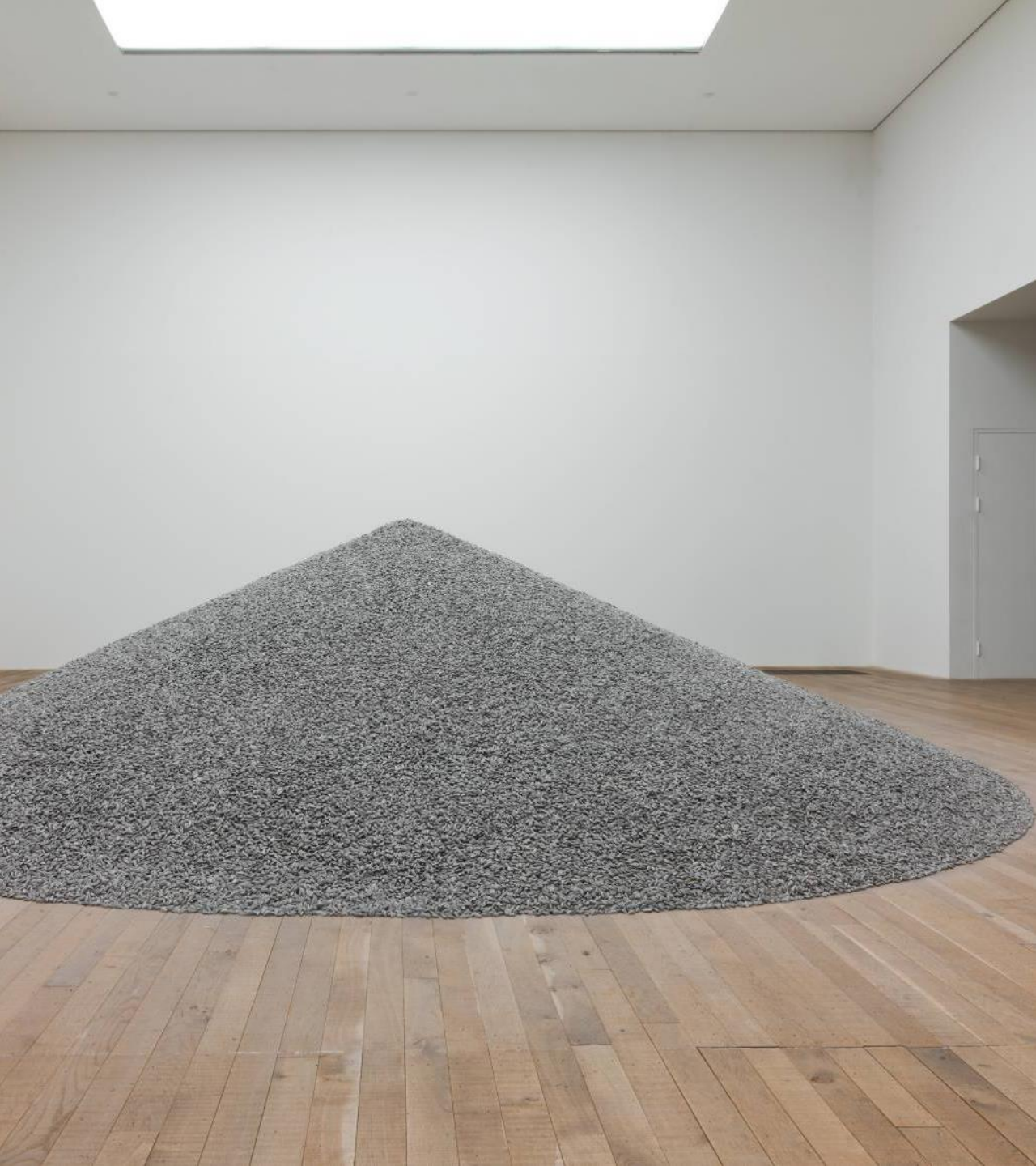












Duchamp's 'readymade'





Warhol's
'multiples'

Key points for *Sunflower Seeds 2010*

- Porcelain – prized export in China
- Sunflower Seed – popular snack. During Chinese Revolution (1966-76) Chairman Mao showed himself to be the sun, the people were sunflowers.
- Not mass produced – 1,600 artisans
- Each piece is part of a whole
 - What is an individual?
 - Are we futile unless together?
- 150 tonnes, displayed in different ways.



Next Week: From
Propaganda to Patriotism
- Portraiture in 2D

