



From Propaganda
to Patriotism -
Portraiture in 2D



It's quiz time...

1. Why did the charioteer who had just won his race look so serious?
2. What did Emperor Justinian say when Hagia Sophie was completed, proving he had created the greatest temple in Christendom?
3. How is the use of line used in gothic cathedrals? Why?
4. What is significant about Ife to the Yoruba people?
5. Where is David looking towards?
6. Where have the Ambassadors come from and what was their mission?
7. Why did the captain of slave ship Zong throw slaves overboard?
8. How many women are in *Les demoiselles d'Avignon*?
9. What has the appearance of Judenplatz Holocaust Memorial been linked to? (there are a few)

The Arnolfini Portrait, *Jan van Eyck*
c.1434, oil on oak , 82 x 60cm, National Gallery, London





Portrait of Giovanni de' Medici and his wife (The Medici Family)

The painting depicts Giovanni de' Medici, a member of the powerful Medici family, and his wife. Giovanni is shown in a black robe and hat, while his wife is in a green dress. The scene is set in a room with a chandelier and a window.





The Arnolfini Portrait, *Jan van Eyck*
c.1434, oil on oak , 82 x 60cm, National Gallery, London

In tables – Can you find
6 things that indicate
wealth?

What can you see that
shows they are wealthy,
but not top rank?



Wealthy:

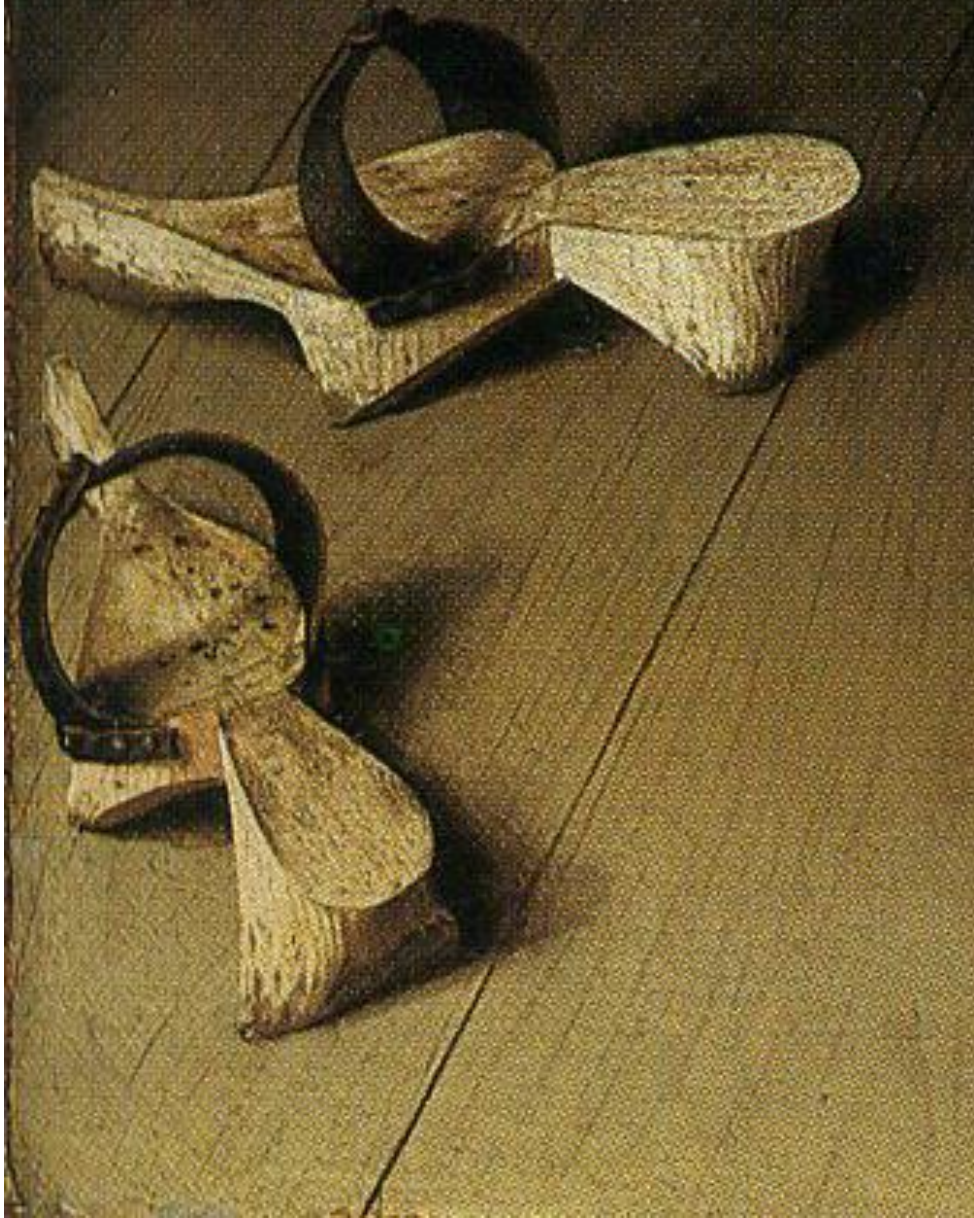








Middle class:





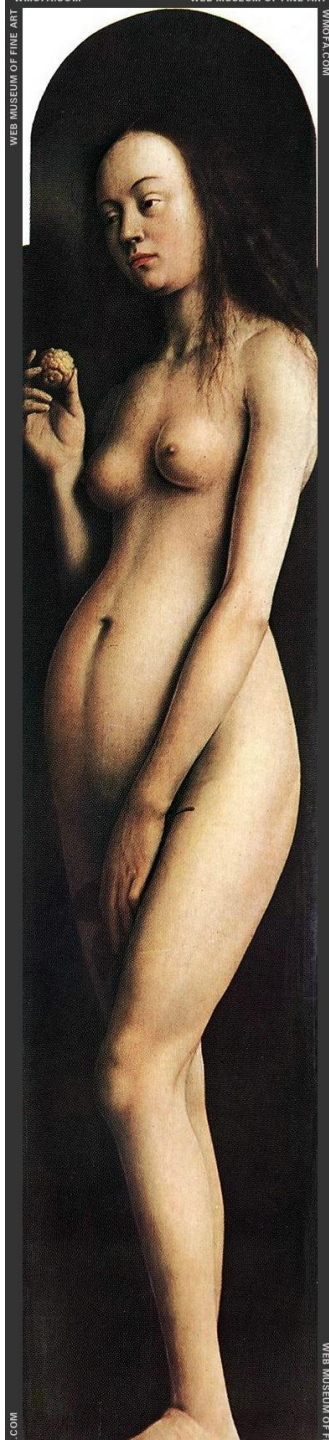




Velazquez, *Las Meninas*, 1656



NOT pregnant





But...



- Jan van Eyck, *Portrait of Giovanni Arnolfini*, c.1435, oil on panel, Staatliche Museum, Berlin





Is it a wedding?





Book of Exodus: "Put off the shoes from thy feet..."





“Johannes van Eyck fuit hic 1434”

**Jan van Eyck was here.
Not *Jan van Eyck did this.***



The Arnolfini Portrait, *Jan van Eyck*
c.1434, oil on oak , 82 x 60cm, National Gallery, London



But, they are *not*
unequal...

The Arnolfini Portrait,
Jan van Eyck
c.1434, oil on oak, 82
x 60cm, National
Gallery, London

- Is it his brother Michele?
- Is it posthumous from first wedding?



The Arnolfini Portrait, *Jan van Eyck*
c.1434, oil on oak , 82 x 60cm, National Gallery, London



No one really
knows...

Key points for *Arnolfini Portrait*

- Northern Renaissance v different to what was happening in Italy.
- Huge amounts of symbolism in this work – it is a pictorial record of their rank and status
- Thought to be Giovanni di Nicolao Arnolfini and his wife Giovanna Cenami.
- Also thought to be a wedding portrait
- These are both now in doubt, with no real clear idea on definitely who they are and what is happening.



Unknown
(Formerly
attributed to
George Gower),
*Armada
Portrait*, 1588
(oil on oak),
Royal Museums
Greenwich (110
x 125cm)





Margot Robbie as Queen Elizabeth I in *Mary Queen of Scots*

Phillip II, King of Spain

-
- Phillip II “all the Americas, known and unknown” belonged to him



Sir Frances Drake



THE RELIGIOUS HELTER SKELTER

KING HEAD OF THE CHURCH

BUT

PATER NOSTER.....

NO CHANGE IN CHURCH SERVICES

THE BIBLE IN ENGLISH

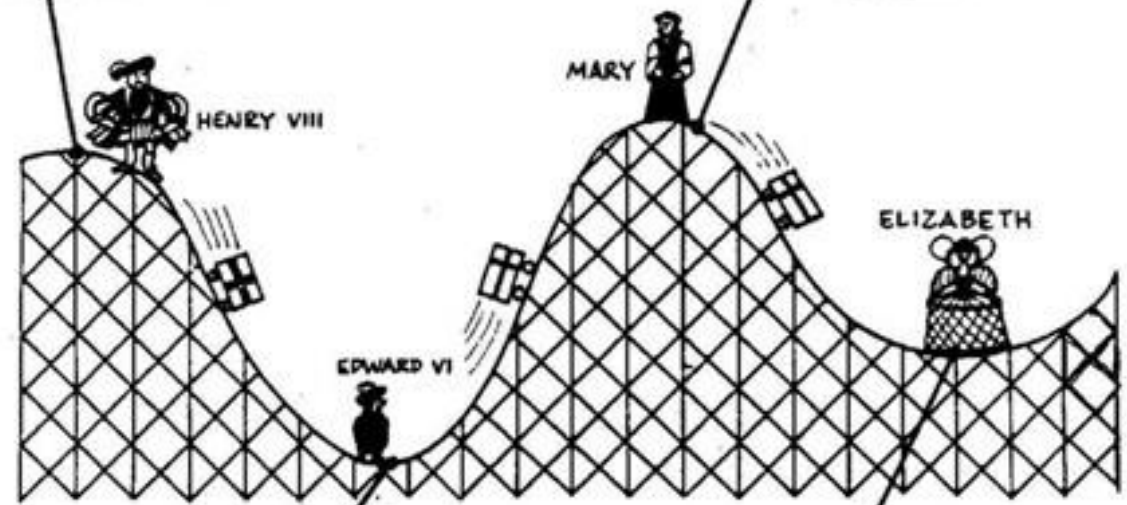
POPE HEAD OF CHURCH AGAIN

~~OUR FATHER~~
PATER NOSTER

LATIN SERVICES

PERSECUTION OF PROTESTANTS

FRIENDS & WIVES SEPARATED



NEW PRAYER BOOK

~~PATER NOSTER~~
OUR FATHER

SERVICES IN ENGLISH

PRICES ALLOWED TO MARRY

DECORATIONS TORN FROM CHURCHES

FOR PROTESTANTS

~~OUR FATHER~~
OUR FATHER

ENGLISH SERVICES

PRICES COULD MARRY

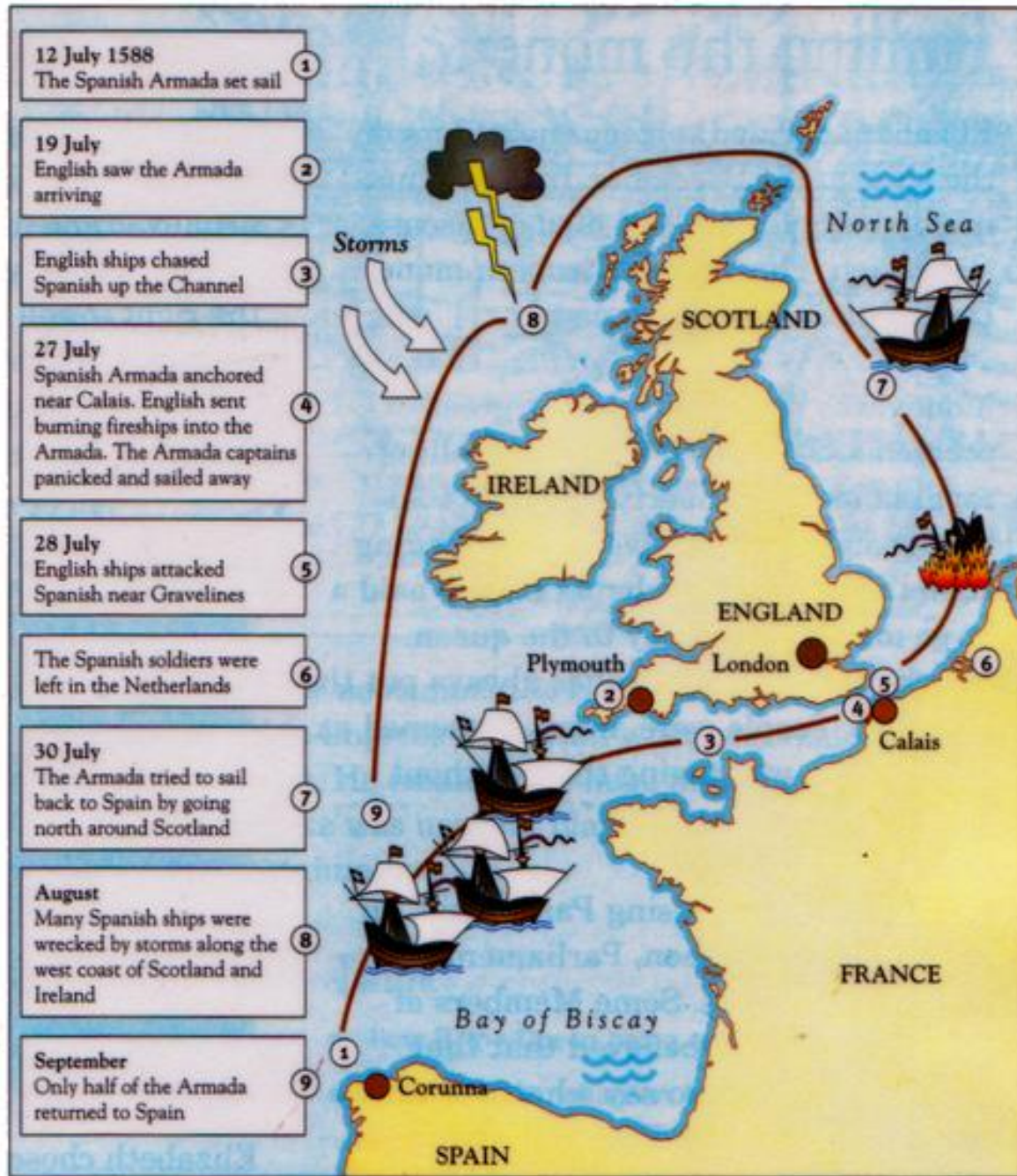
FOR CATHOLICS

CROWN

CROSS

QUEEN 'GOVERNOR' NOT 'HEAD' OF CHURCH

NEW PRAYER BOOK



The route of the Spanish Armada











**“There is only one
Christ Jesus and one
faith; the rest is a
dispute about trifles”**



The English said
**“this time, Christ
showed himself to be
Protestant”**

In tables – what can be seen that could suggest strength/power/ideal position to rule?

Unknown
(Formerly
attributed to
George Gower),
*Armada
Portrait*, 1588
(oil on oak),
Royal Museums
Greenwich (110
x 125cm)























Key points for *Armada Portrait*

- Painted shortly after Spanish Armada – display of Elizabeth's naval prowess
 - Many Spanish boats destroyed in storm off Scotland. Reiterated to English that a 'protestant God' was on their side.
- Huge amounts of symbolism in it that shows it as a true piece of propaganda.
- Now in Greenwich – her birth place



Jacques-Louis David, *Napoleon Crossing the St Bernard Pass*, 1801, oil on canvas, 272 x 241 cm, Château de Versailles



Saint
Bernard
Pass

Ivrea

Italy







Napoleon wanted himself to be shown “calm, mounted on a fiery steed”

Jacques-Louis David, *Napoleon Crossing the St Bernard Pass*, 1801, oil on canvas, 272 x 241 cm, Château de Versailles



Equestrian Monument to Marcus Aurelius, c.180 AD, gilded bronze



Titian, *Emperor Charles V on Horseback*, 1548, oil on canvas



Diego Velázquez, *Philip IV on Horseback*, 1635-36, oil on canvas



Étienne- Marie Falconet, *Peter the Great*, 1766-82, bronze on granite base, St Petersburg



- Sit? For what good? Do you think that the great men of Antiquity for whom we have images sat?

- But Citizen First Consul, I am painting you for your century, for the men who have seen you, who know you, they will want to find a resemblance.

- A resemblance? It isn't the exactness of the features, a wart on the nose which gives the resemblance. It is the character that dictates what must be painted...Nobody knows if the portraits of the great men resemble them, it is enough that their genius lives there



Paul Delaroche, *Napoleon Crossing the St Bernard Pass*, 1850, oil on canvas

Key points for *Napoleon crossing the St Bernard Pass*

- Wanted to seize back territory in Italy taken by Austrians. Went through Great St. Bernard pass, hoping for sense of surprise. Eventually won.
- Improving foreign relations with Spain, so exchanged gifts – King of Spain commissioned this for him
- Four made in total
- Perfect example of propaganda
 - He likely crossed on a calm day on a mule
- Looked back to great leaders of the past who have often been memorialised in equestrian portraits.



Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, 1907, 138 x 138 oil, silver and gold leaf on canvas

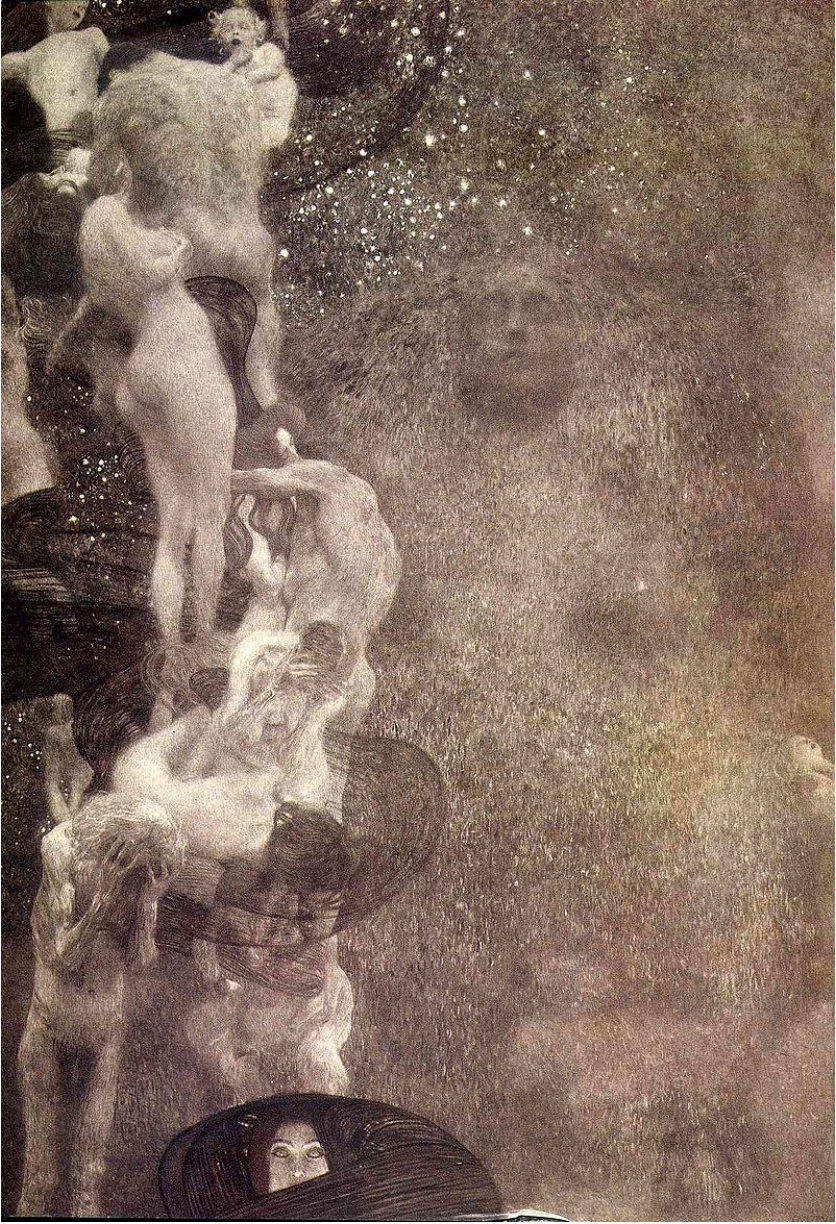


EXIT

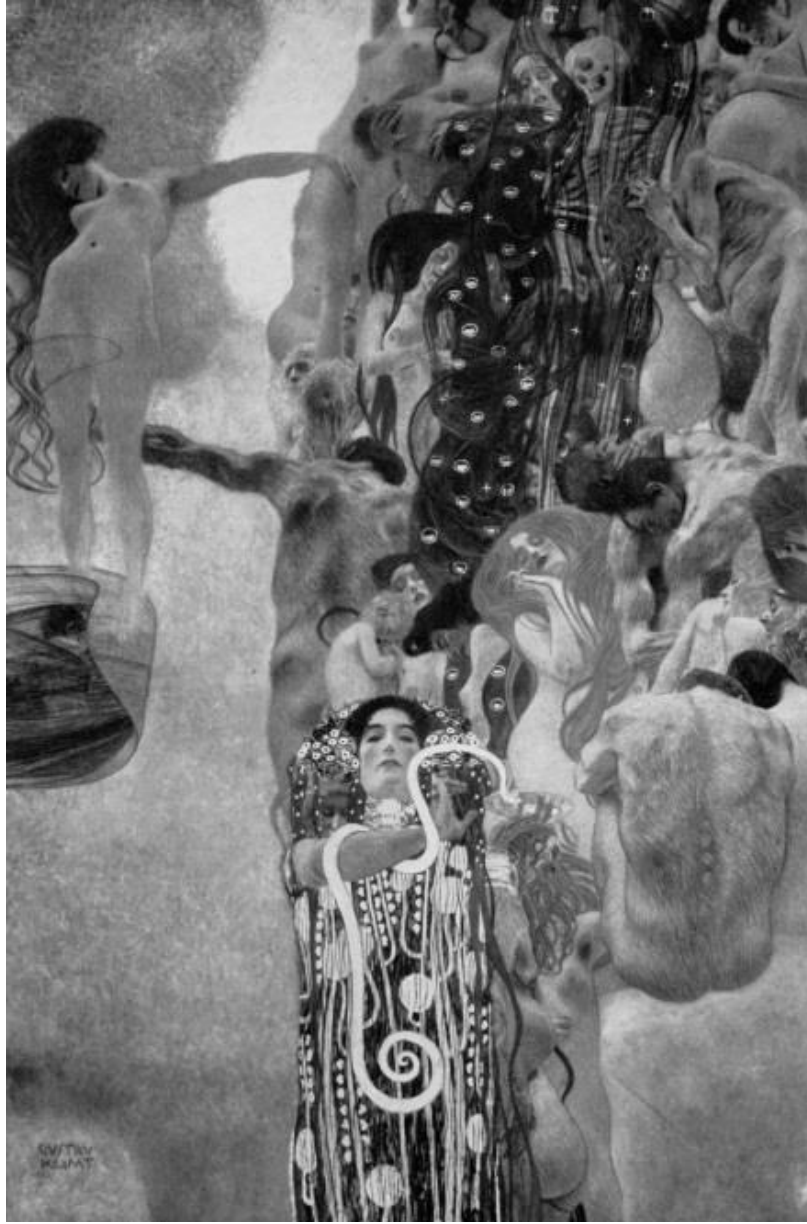




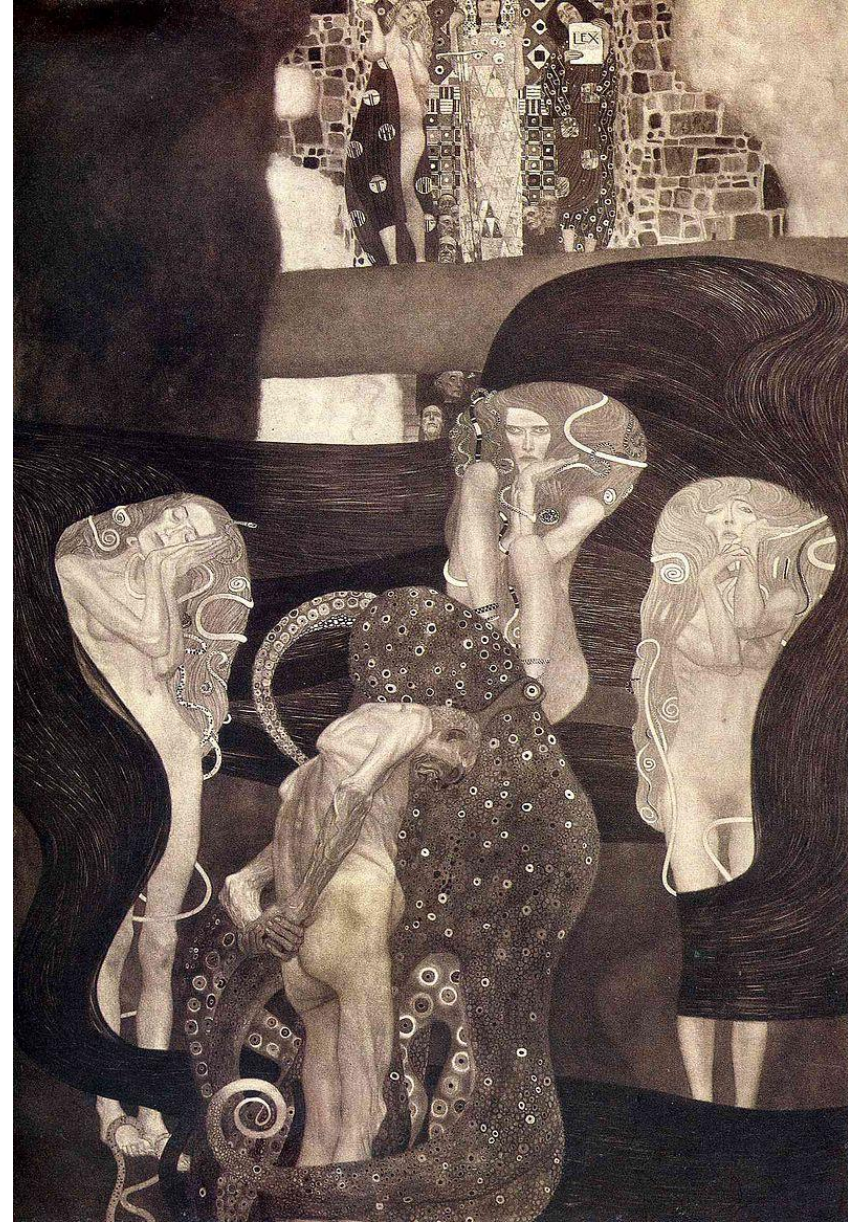
Egon Schiele, *Klimt in a Light Blue Smock*,
1913



Gustav Klimt, *Philosophy*, 1899-1907,
destroyed 1945, oil on canvas



Gustav Klimt, *Medicine*, 1899-1907,
destroyed 1945, oil on canvas



Gustav Klimt, *Jurisprudence*, 1899-1907,
destroyed 1945, oil on canvas



Gustav Klimt, *Danae*,
1907/8, oil on canvas



Gustav Klimt, *Judith I*, 1901, oil and gold leaf on canvas



Gustav Klimt, *The Kiss*, 1907-8, oil and gold leaf on canvas



Gustav Klimt, *Portrait of Adele Bloch Bauer II*, 1912, oil on canvas



Gustav Klimt, *Portrait of Adele Bloch-Bauer*, 1907, oil and gold leaf on canvas

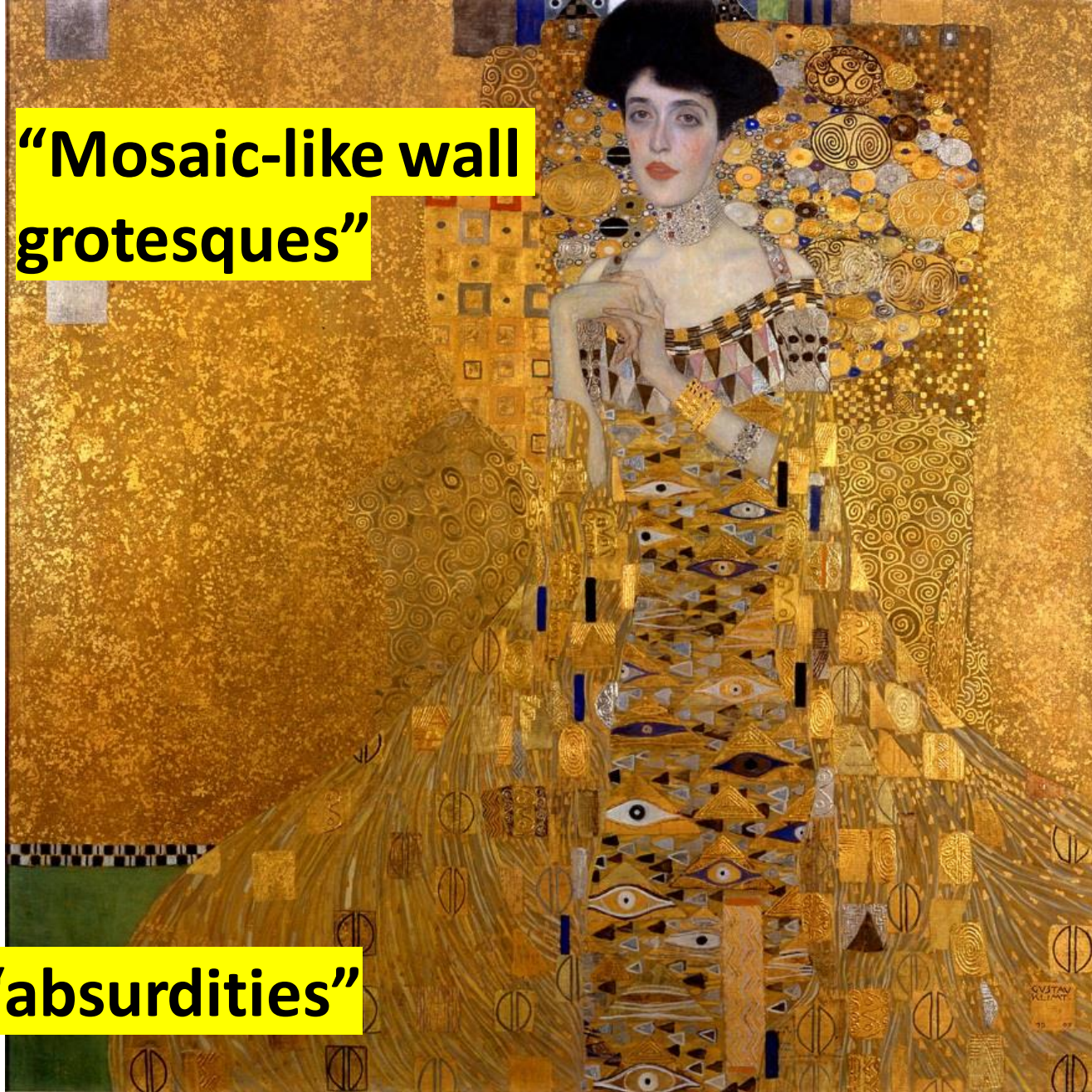


Gustav Klimt, *Preparatory sketch for Adele Bloch- Bauer*, c.1903



Adele Bloch-Bauer

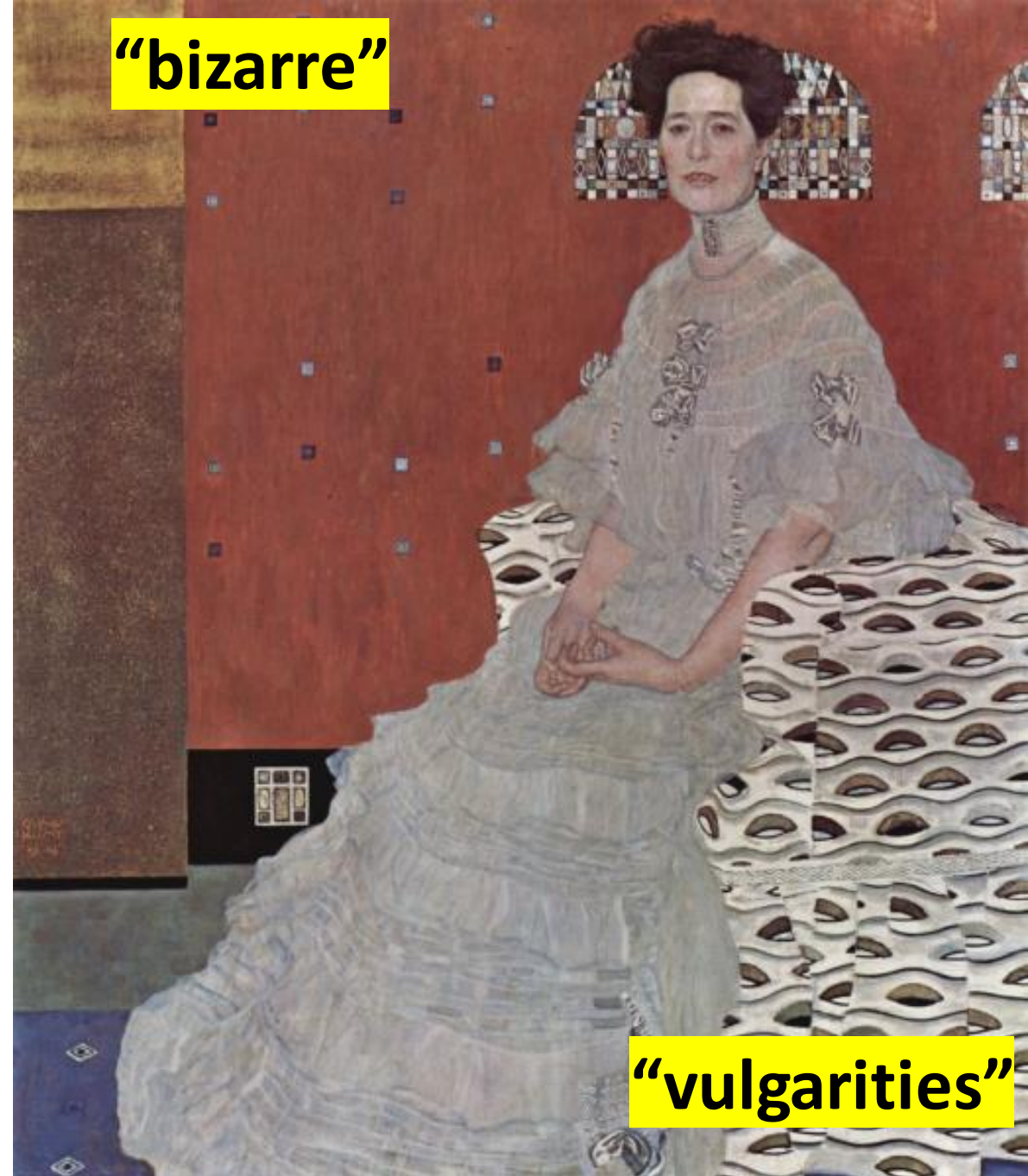
“Mosaic-like wall grotesques”



“absurdities”

Gustav Klimt, *Portrait of Adele Bloch-Bauer I*, 1907, 138 x 138 oil, silver and gold leaf on canvas

“bizarre”



“vulgarities”

Gustav Klimt, *Portrait of Fritza Riedler*, 1906, oil on canvas



GUSTAV
KLIMT

1907





Mosaic of the Empress Theodora
(detail), c.567 AD, Basilica of San Vitale,
Ravenna



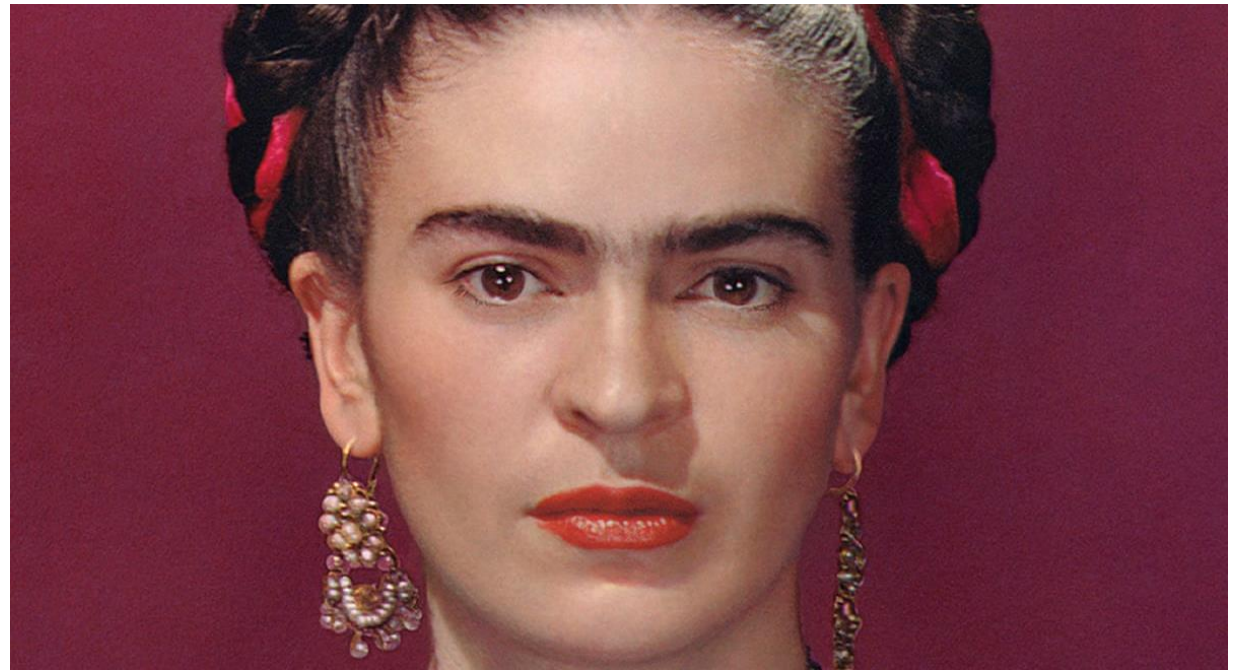
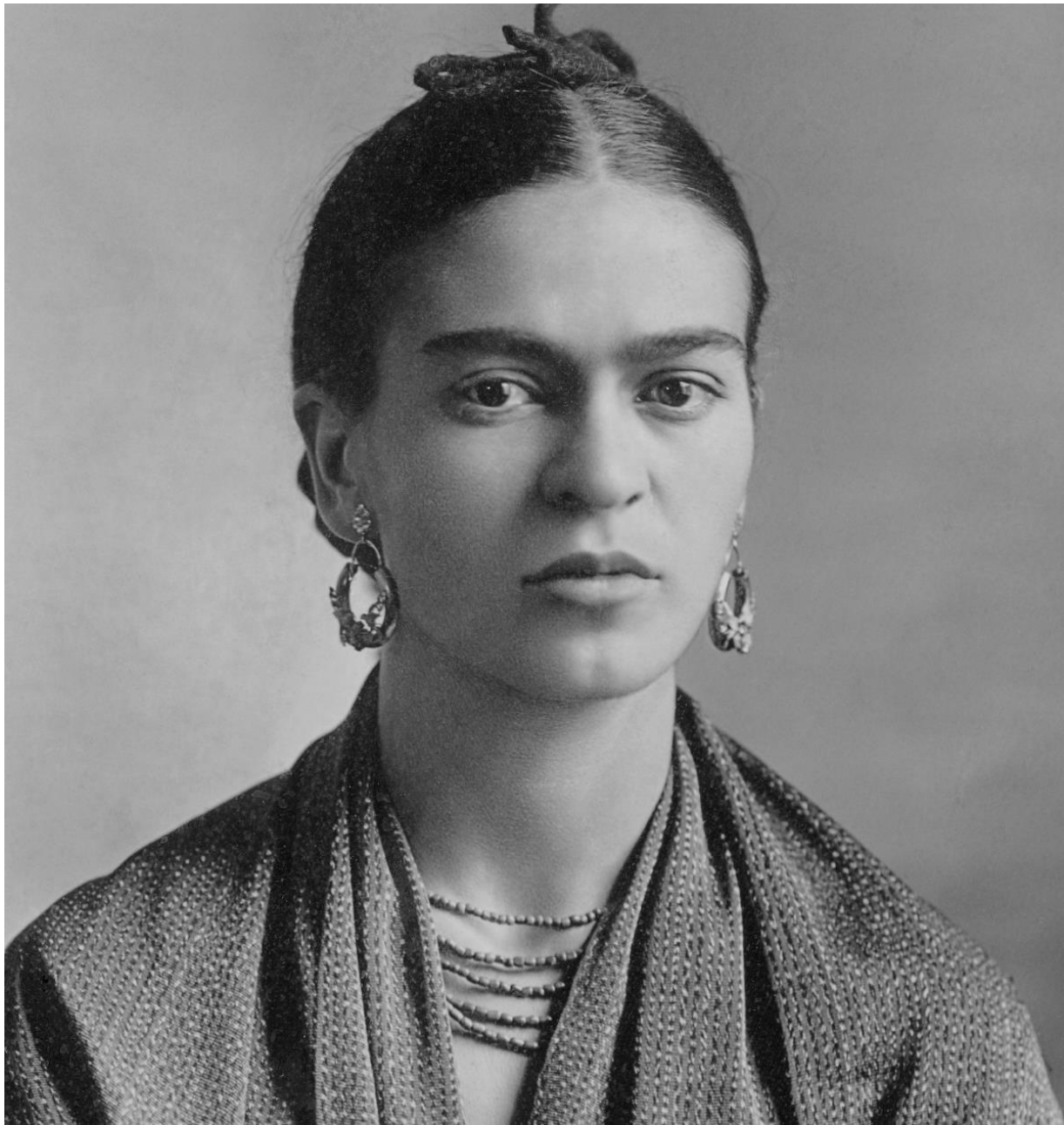


Key points for *Portrait of Adele Bloch-Bauer I*

- Prominent member of Vienna Secession movement.
 - Objected to prevailing conservatism in art at that time.
 - Wanted to make contact with international artists
- His primary subject was the female form
- Adele was from wealthy background – sickly
- Unconfirmed if she had affair with Klimt
- She is shown almost as if she were a deity
- Would have been seen by candle light
- Link to Byzantine idols



Frida Kahlo, *Self Portrait on the Border of Mexico and the USA*, 1932, oil on metal, 31 x 35cm



'She lived dying', said one friend



Frida Kahlo, *The Broken Column*, 1944, oil on canvas







Frida Kahlo, *Frida and Diego Rivera*, 1931, oil on canvas

Frida Kahlo, *My Nurse and I* or *Me Suckling* 1937
Oil on metal panel





Frida Kahlo, *Henry Ford Hospital*, 1932, oil on canvas

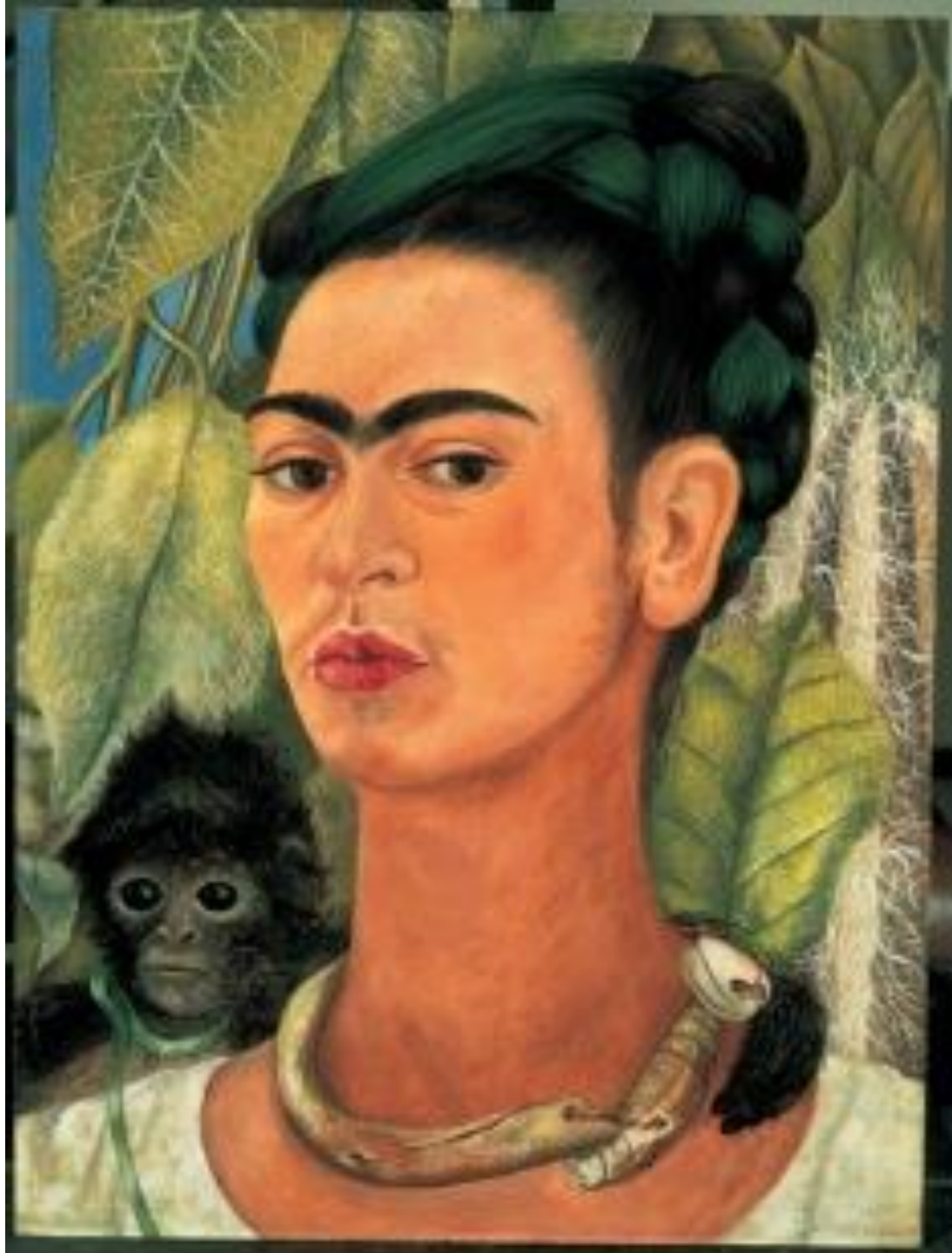


Frida Kahlo, *Self portrait with Thorn Necklace and Hummingbird*, 1940, oil on canvas



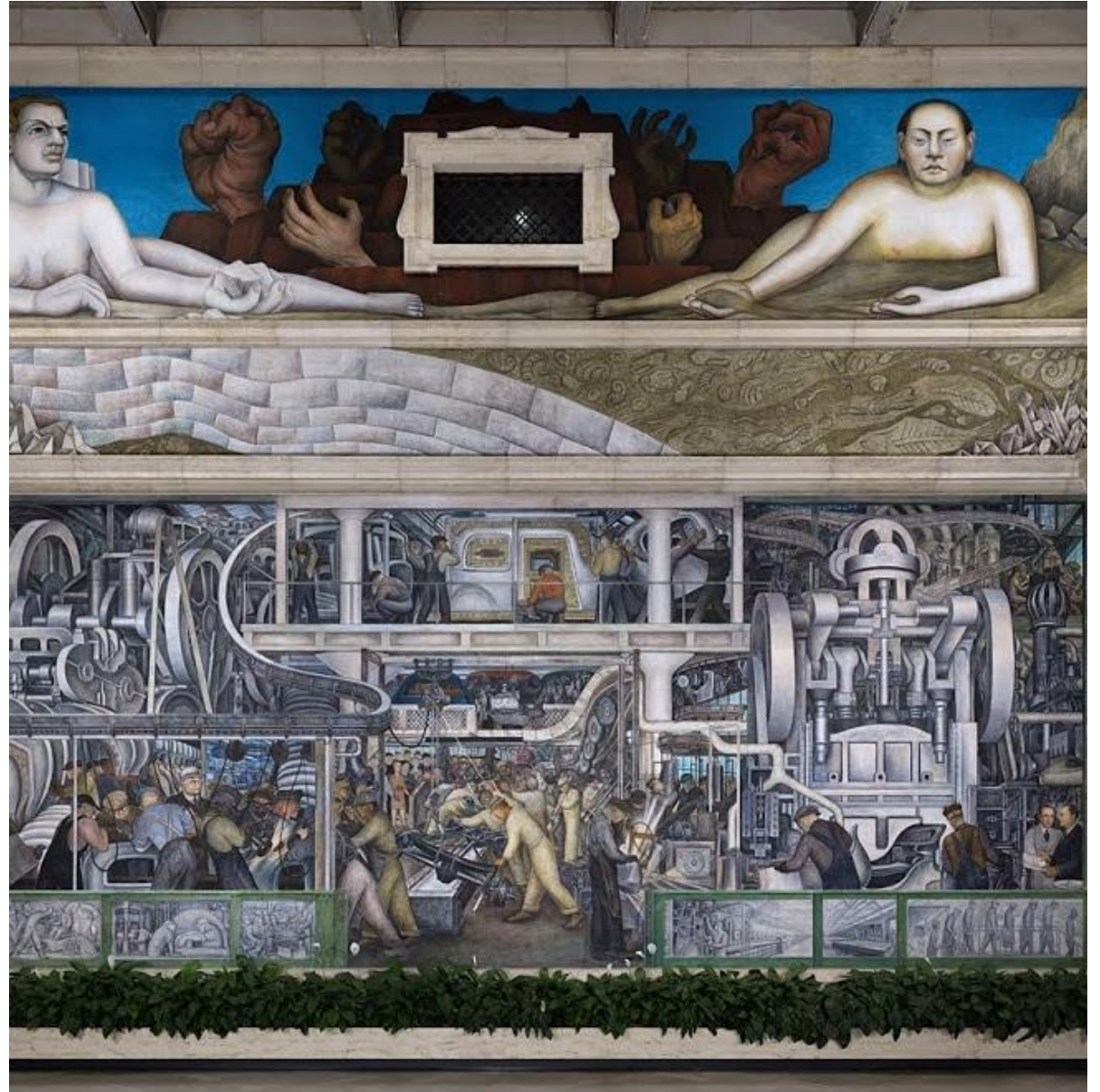
Frida Kahlo, *The Two Fridas (Los Dos Fridas)*, 1939, oil on canvas

"...one of history's grand divas...a tequila-slamming, dirty joke-telling smoker bi-sexual that hobbled about her bohemian barrio in lavish indigenous dress and threw festive dinner parties for the likes of Leon Trotsky, poet Pablo Neruda, Nelson Rockefeller, and her on-again, off-again husband, muralist Diego Rivera."

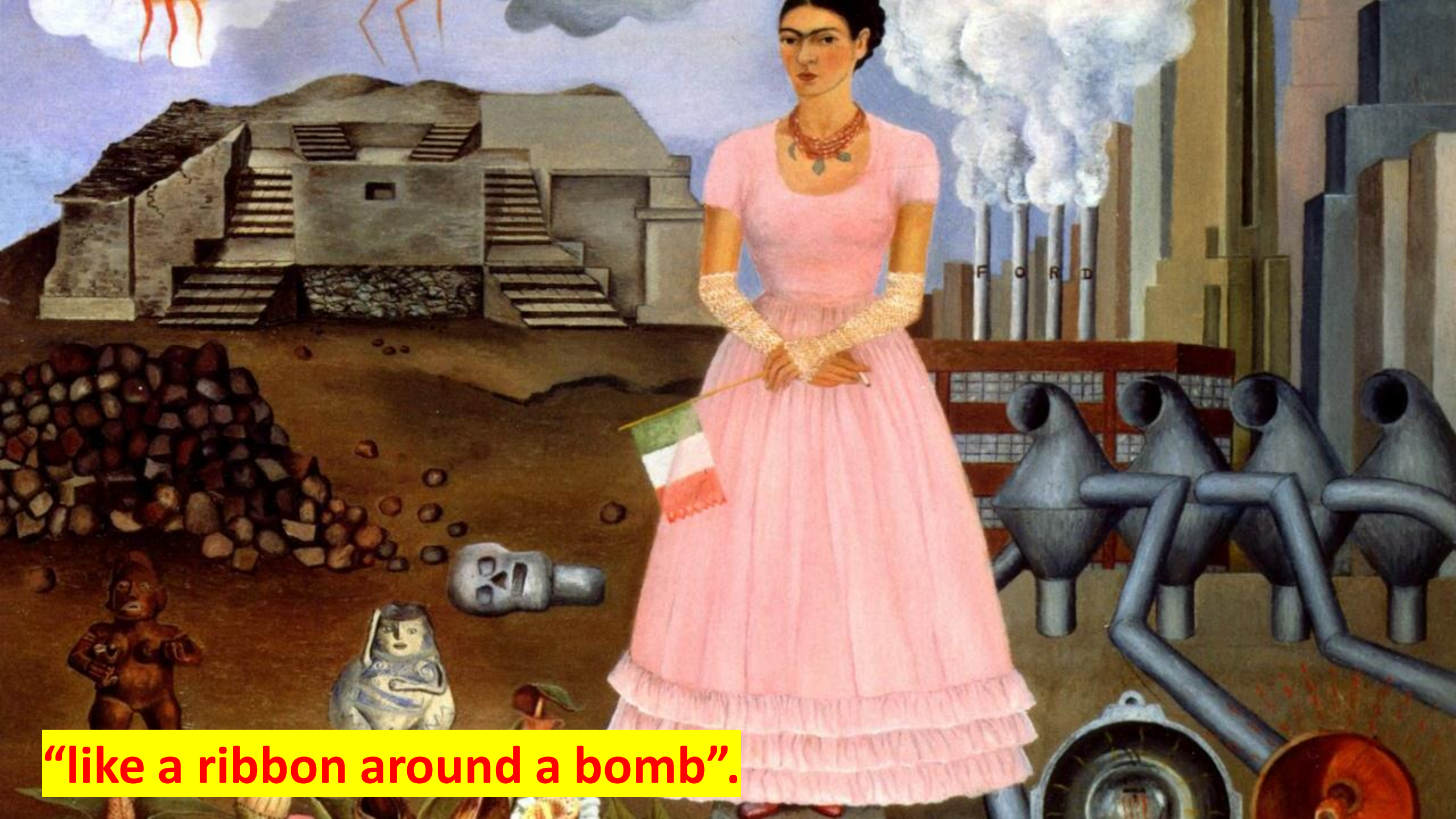




Frida Kahlo, *Self Portrait on the Border of Mexico and the USA*, 1932, oil on metal







“like a ribbon around a bomb”.



CARMELO PINTO SU
TRATO EL
AÑO 2 1932





Frida Kahlo, *Self Portrait on the Border of Mexico and the USA*, 1932, oil on metal

“it is the most explicit indication of how she felt about her ancient homeland and her passion for her own culture” Tate Website



Key points for *Self Portrait on the border of USA and Mexico*

- Had polio when young, then was involved in a bad bus collision and was in bed for many months.
- Married famous communist Mexican painter Diego Rivera – moved to USA
- Had deep dislike of everything she felt USA stood for
 - Capitalism, lack of culture and heritage.
- Includes a huge amount of irony in this work
 - Wears a debutante dress with a cigarette and nipples visible.
Calls herself 'Carmen Rivera'



Marcus Harvey, *Myra*, 1995, 9ft x 11ft oil on canvas







Damien Hirst, *The Physical Impossibility of Death in the Mind of Someone Living*, 1991



The image shows the facade of the Saatchi Gallery, a grand neoclassical building with four large, fluted columns supporting a portico. The central entrance is framed by a large, dark archway. Above the archway is a decorative pediment with a central relief sculpture of a winged figure. The building's facade is light-colored stone, and the windows are multi-paned. The sky is clear and blue.

**THE
SAATCHI
GALLERY**

FOUR REGIONS
CHINESE
RESTAURANT



SENSATION

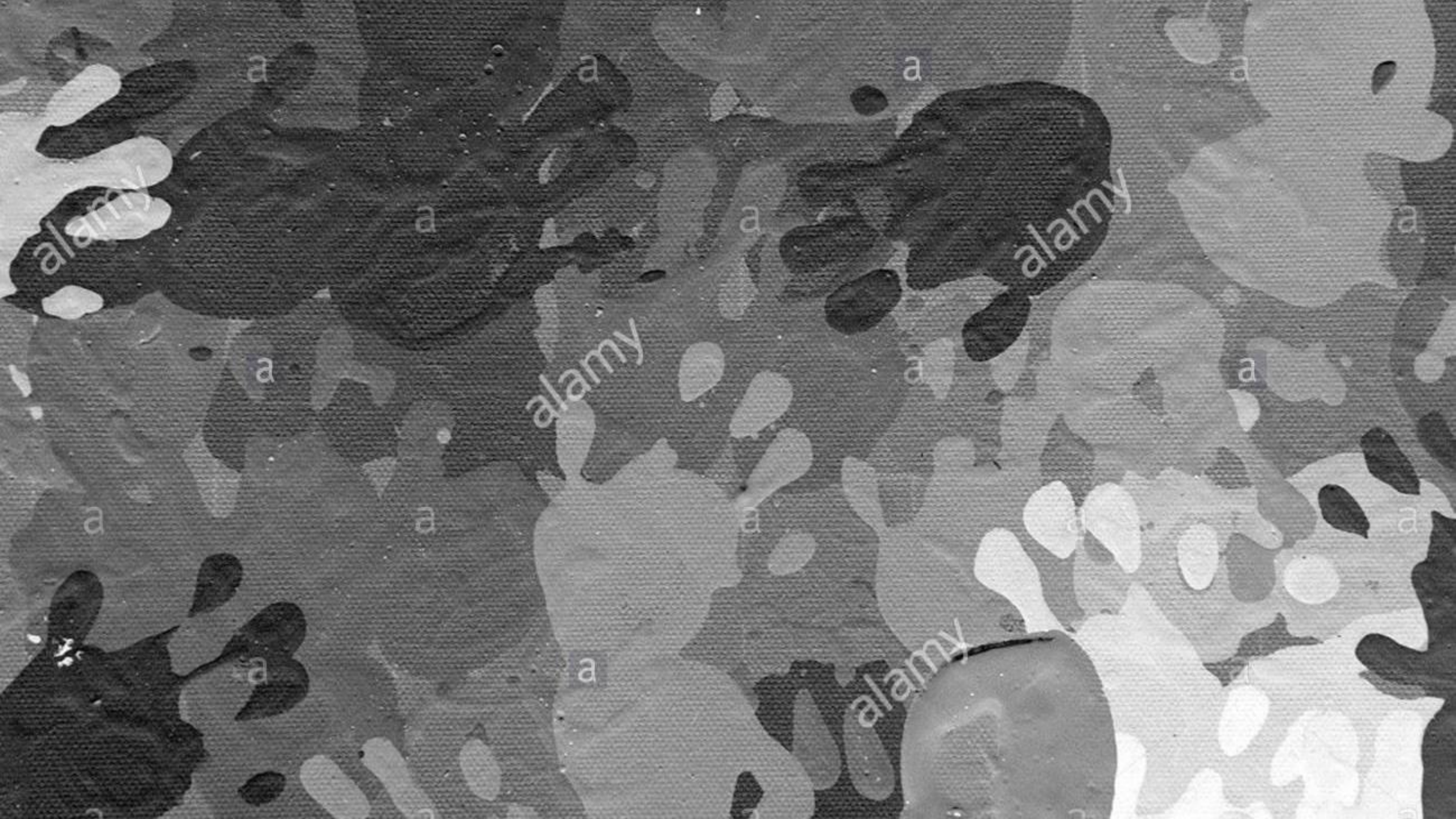
SENSATION

SENSATION

SOCIETY OF ANTIQUARIES



Marcus Harvey, *Myra*, 1995, 9ft x 11ft oil on canvas





**Harvey has said,
"The whole point
of the painting is
the photograph.
That photograph.
The iconic power
that has come to
it as a result of
years of
obsessive media
reproduction."**

Marcus Harvey, *Myra*, 1995, 9ft x 11ft oil on canvas



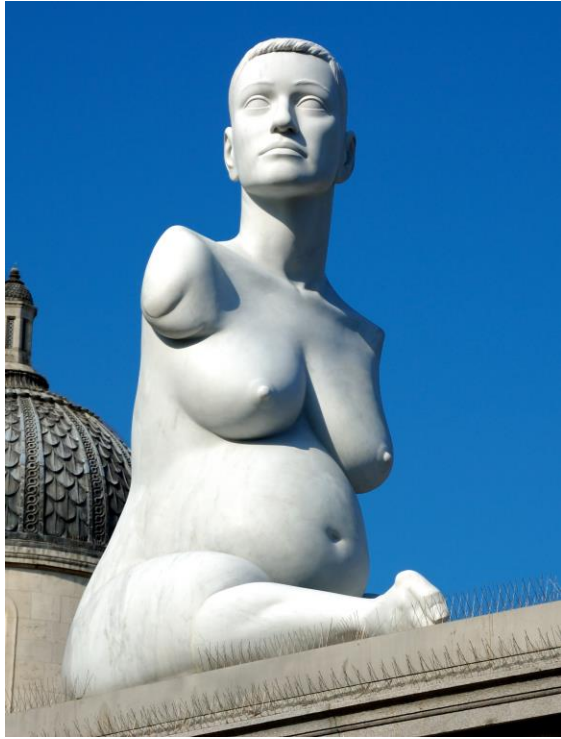
Harvey has also commented: "I know enough to know that she probably didn't do any of the murders, that she was just in a relationship where she was probably too attached to the man who was doing it to extricate herself. That her life was probably too dull and boring to throw the relationship away ... I don't believe that's 30 years' worth of reputation as one of the most vile and notorious murderers in British criminal history."

Marcus Harvey, *Myra*, 1995, 9ft x 11ft oil on canvas



Key points for *Myra*

- Harvey was part of Young British Artists
 - Saatchi almost acted as Patron – no real common style, but often used shock tactics
- Depiction of Myra Hindley, found guilty of her participation in the Moors Murders in 1965 with Ian Brady
- This is a reproduction of her mug shot made with casts of children's hands
- Enlarged to a vast size
- Very controversial



Next week: From Blood to Marble- Portraiture in 3D
