

Nov. 3rd: From Blood to Marble- Portraiture in 3D

---

It's quiz time...

1. Which goddess did Elizabeth I affiliate herself with?
2. What formation did the Armada take that made it hard to attack?
3. What name was written into the chimney stacks on the USA side of *Self Portrait on the Border of USA and Mexico*
4. Who was Frida Kahlo married to?
5. What is the symbolism in *The Arnolfini Portrait* that shows they are mercantile and not aristocracy?
6. What did Jan van Eyck write above the mirror?
7. Why did Klimt stop doing public commissions?
8. Who painted *Myra*?
9. What path is Napoleon taking in *Napoleon Crossing the Alps*?
10. Who commissioned the painting and why?

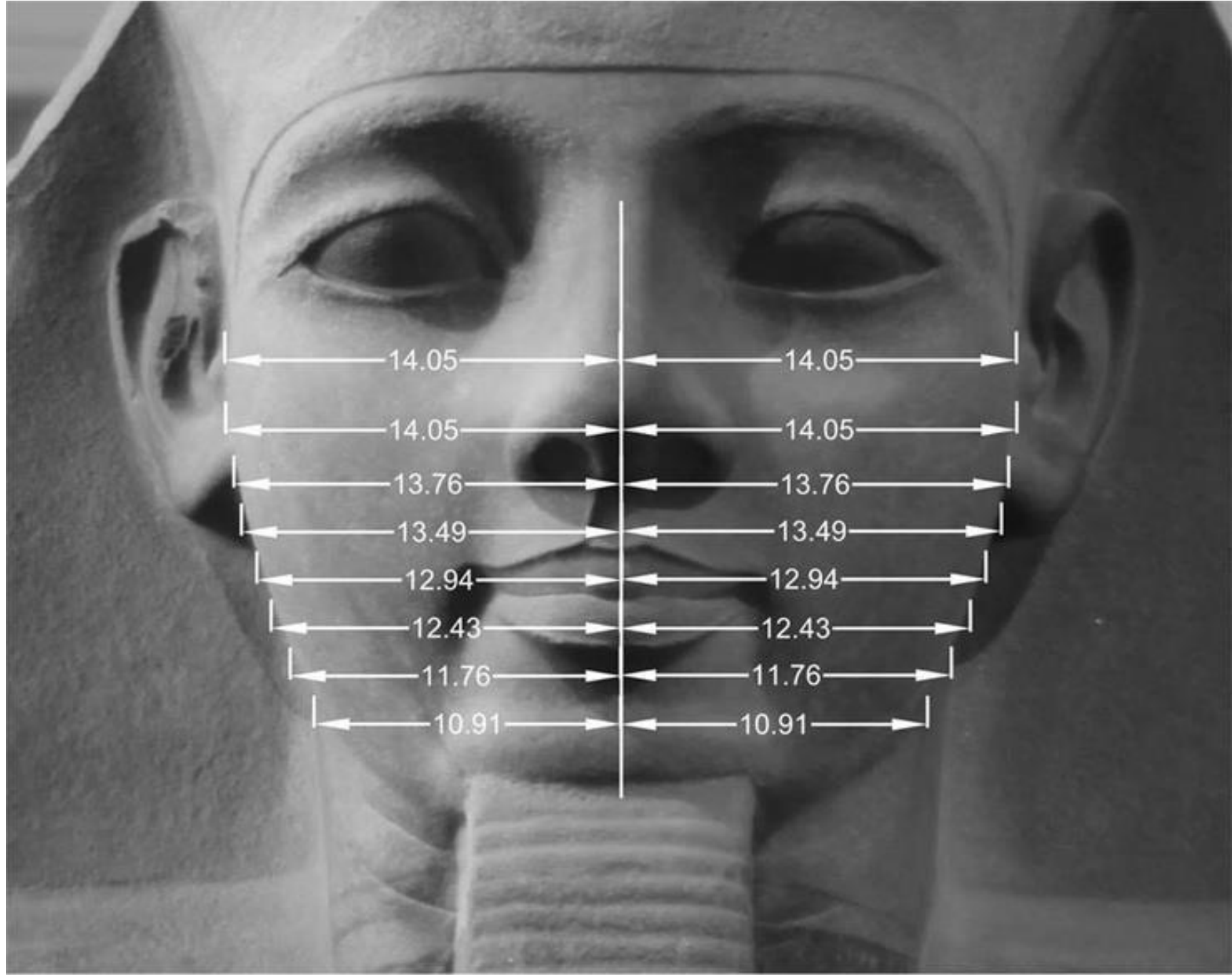


**Ramesses II, the 'Younger Memnon'**  
c.1250 BC, granite, 2.6m high, 2m wide, British Museum





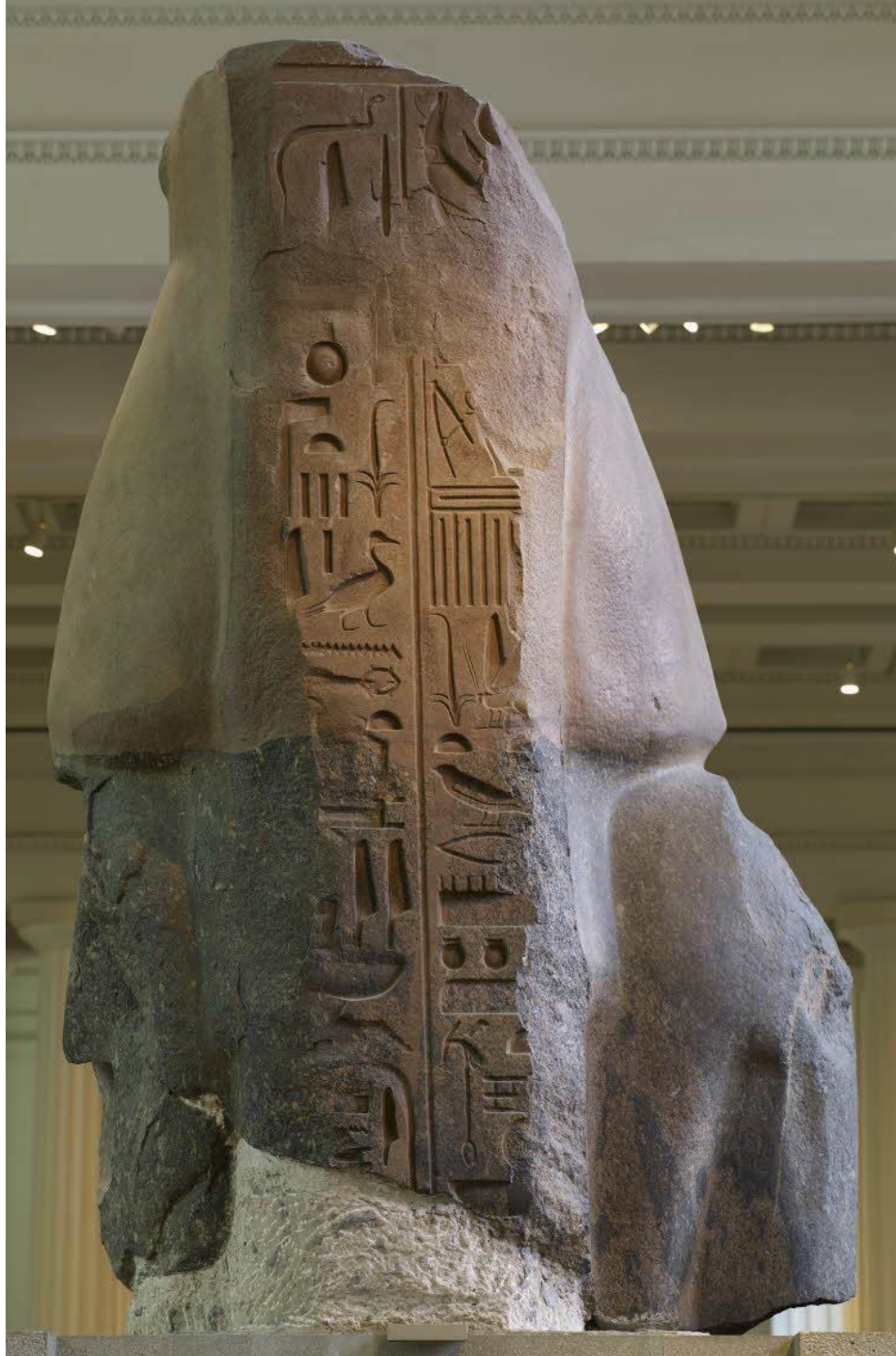




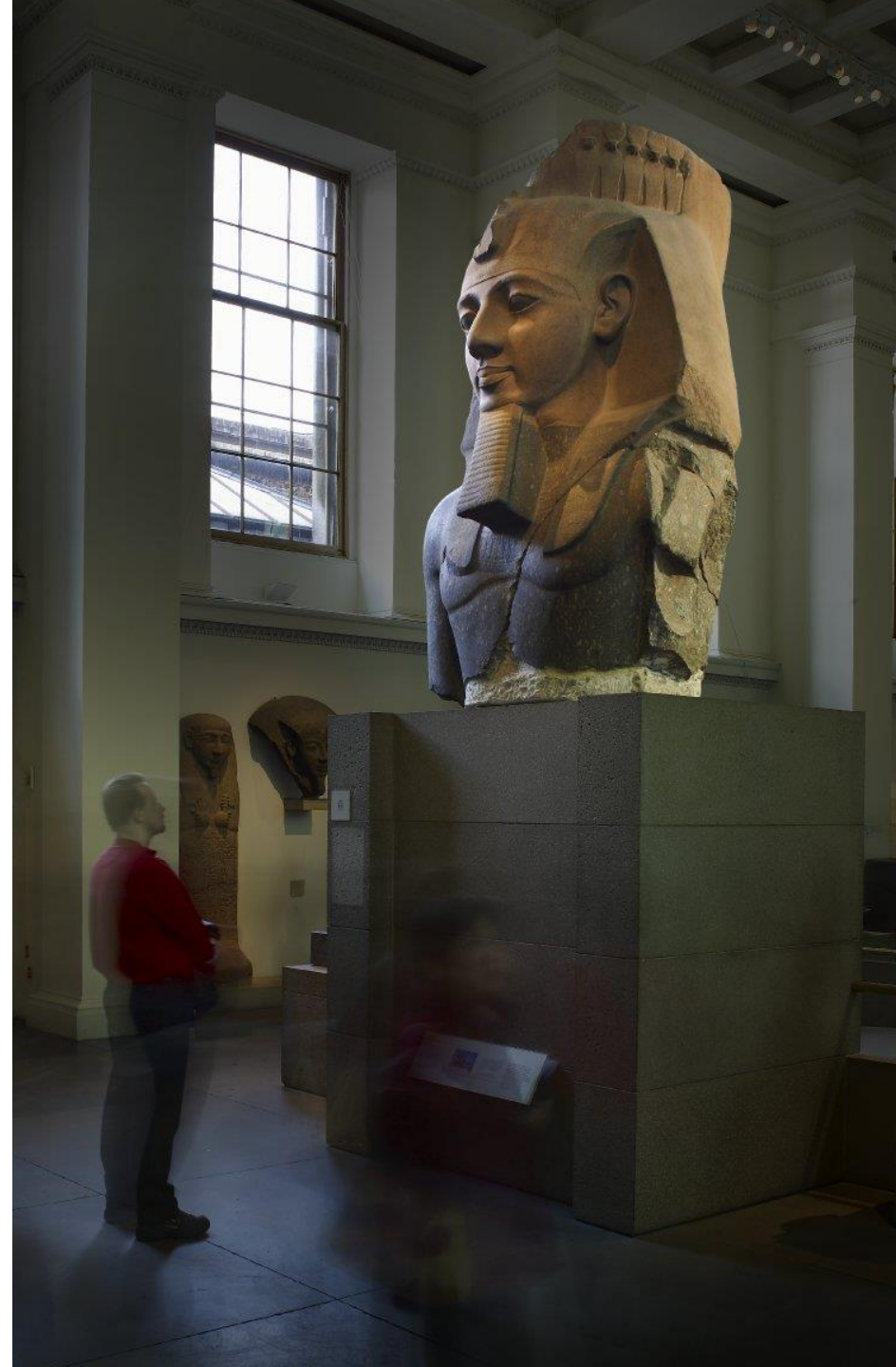
**Ramesses II, the 'Younger Memnon'**  
c.1250 BC, granite, 2.6m high, 2m wide, British Museum









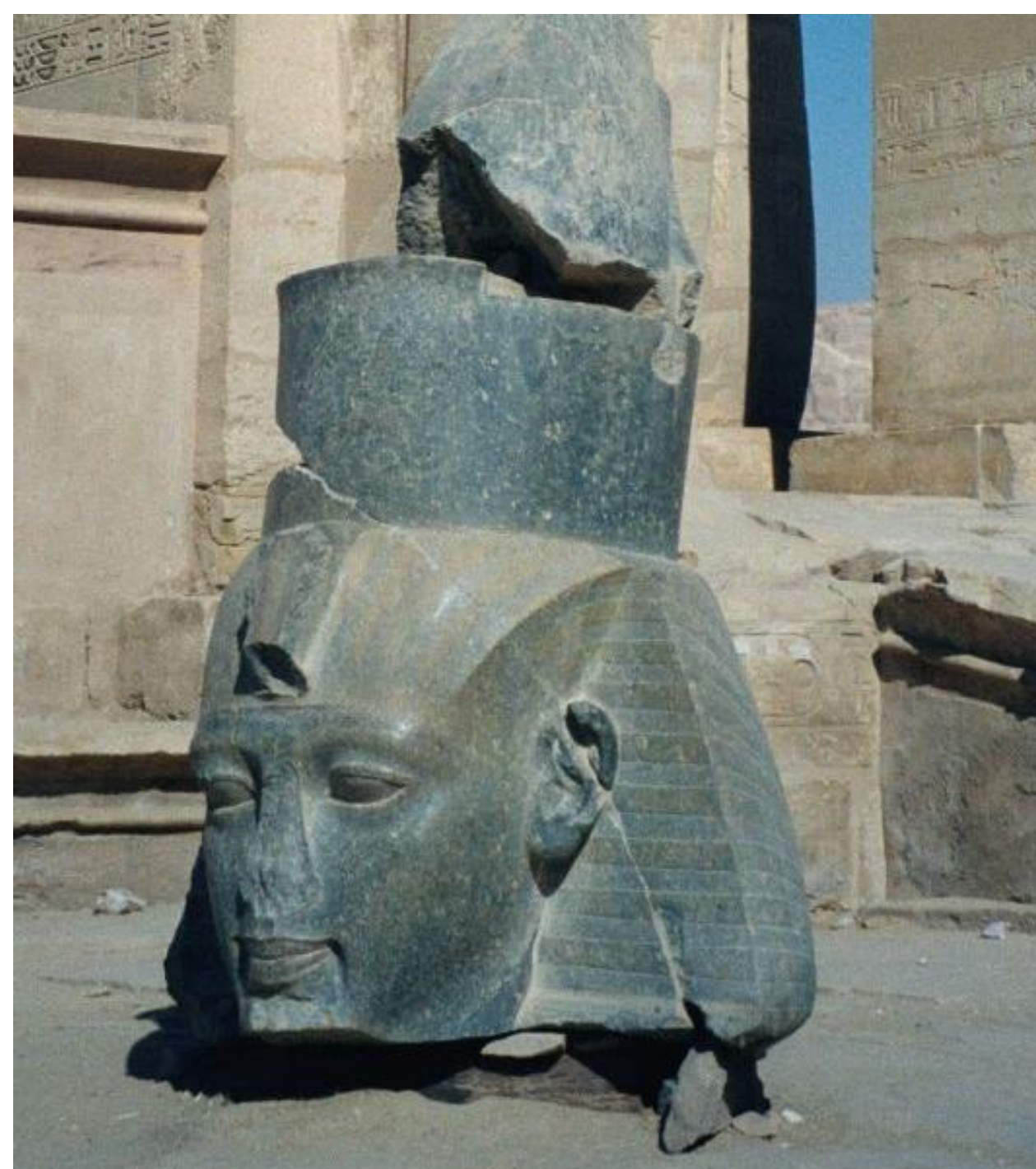












I met a traveller from an antique land  
Who said: "Two vast and trunkless legs of stone  
Stand in the desert. Near them, on the sand,  
Half sunk, a shattered visage lies, whose frown,  
And wrinkled lip, and sneer of cold command,  
Tell that its sculptor well those passions read  
Which yet survive, stamped on these lifeless things,  
The hand that mocked them and the heart that fed:

And on the pedestal these words appear:  
'My name is Ozymandias, king of kings:  
Look on my works, ye Mighty, and despair!  
Nothing beside remains. Round the decay  
Of that colossal wreck, boundless and bare  
The lone and level sands stretch far away.'





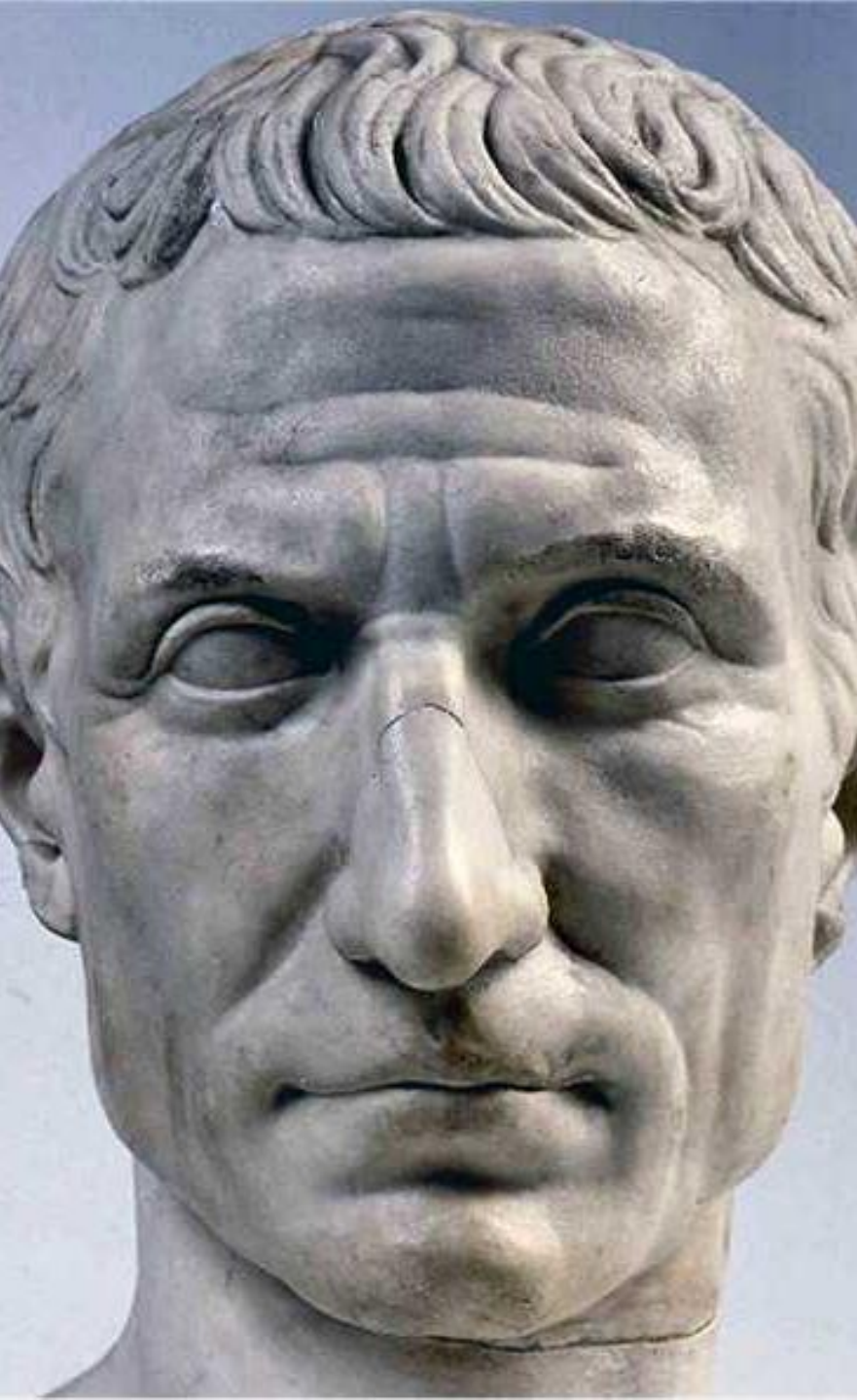


# Key points for *Ramesses*

- Ruled Egypt c.1275 BC for 67 years
- Reign as one of prospering and power – many good harvests
- Incredibly symmetrical and idealised
- Top half is differing pigment - the sun is looking down on him
- Spine – Hieroglyphs, names and titles of the king with a dedication to Amun-Ra
- One of two found at Ramesseum in Thebes
- Napoleon tried to excavate in 1798. Failed
- Henry Salt succeeded in 1816



Augustus of Prima Porta, 1<sup>st</sup> century AD,  
marble



Julius Caesar, Vatican Museums, 1<sup>st</sup> Century BC



Camuccini, *Death of Julius Caesar*, 1806





Flemish School, *Death of Brutus and Cassius at the Battle of Philippi*, 17<sup>th</sup> Century





Castro, *Battle of Actium, 1672*







An Augustan denarius minted in 18BC





Augustus of Prima Porta, 1<sup>st</sup> century AD,  
marble



A view of one of the rooms of the villa.





Unknown, *The Orator*, 110-90BCE



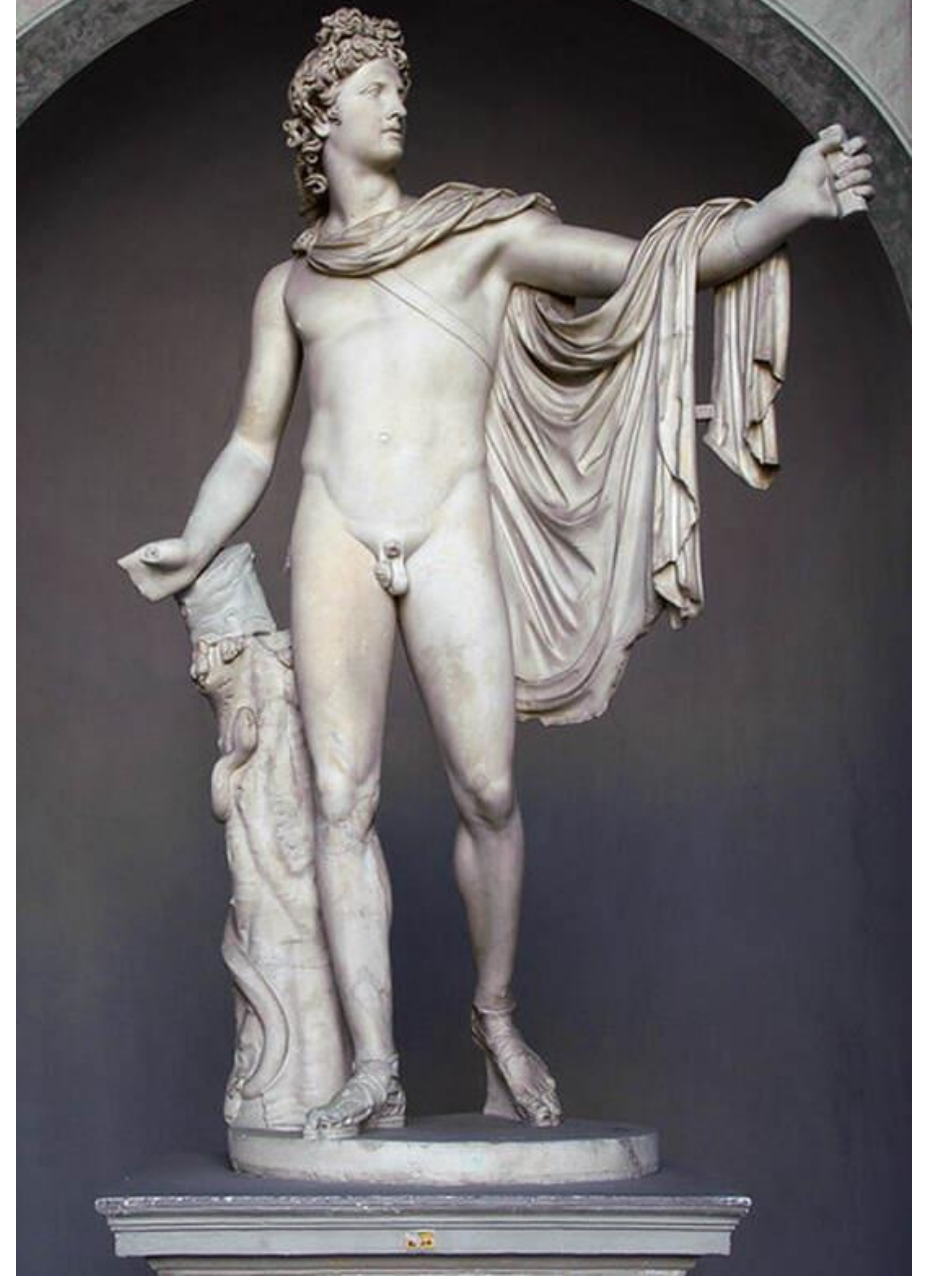




Doryphoros  
(the  
Spearbearer),  
Roman copy  
after a Greek  
original by  
Polykleitos







Detail from the *Apollo Belvedere*, Roman copy of bronze original, c.120-140 AD



The Cupid riding the Dolphin, detail of the Augustus of Prima Porta

---



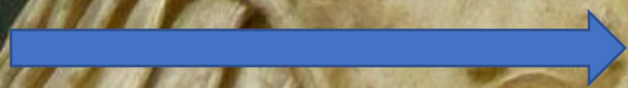
**Sol and Caelus,  
the sun and sky  
gods respectively**



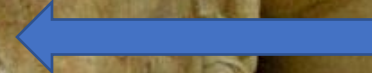
**On the sides of  
the breastplate  
are female  
personifications  
of countries  
conquered by  
Augustus**



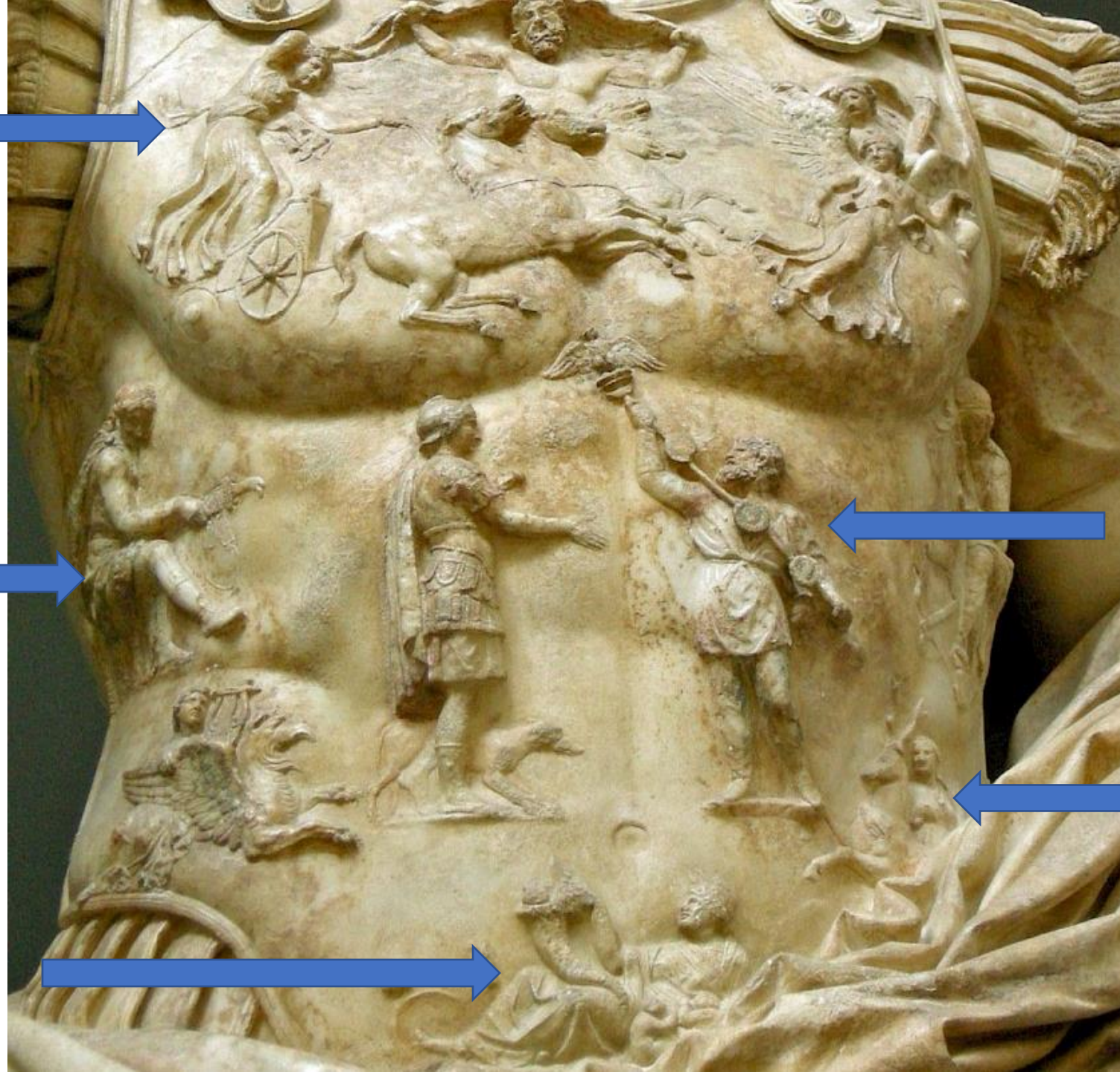
**Tellus, the earth  
goddess, who cradles  
two babies and holds a  
cornucopia - symbol of  
fertility**



**enemy Parthian  
returns military  
standards**



**Apollo and Diana**





# Key points for *Augustus of Prima Porta*

- Nephew to Julius Caesar
- United with Mark Anthony and Marcus Lepidus.
  - Eventually ruled on his own
- Shows himself to be “first amongst equals”
- Wanted to reiterate Pax Romana
- Typical orator pose
- Breastplate covered in symbolism implying his support from the gods and as the ultimate leader and bringer of peace.

Equestrian statue of Colleoni, *Andrea del Verrochio*

1481-95, gilded bronze, height 395cm (without base), Campo di Santi Giovanni e Paulo, Venice







‘Drop in’ on google map [here](#)

---

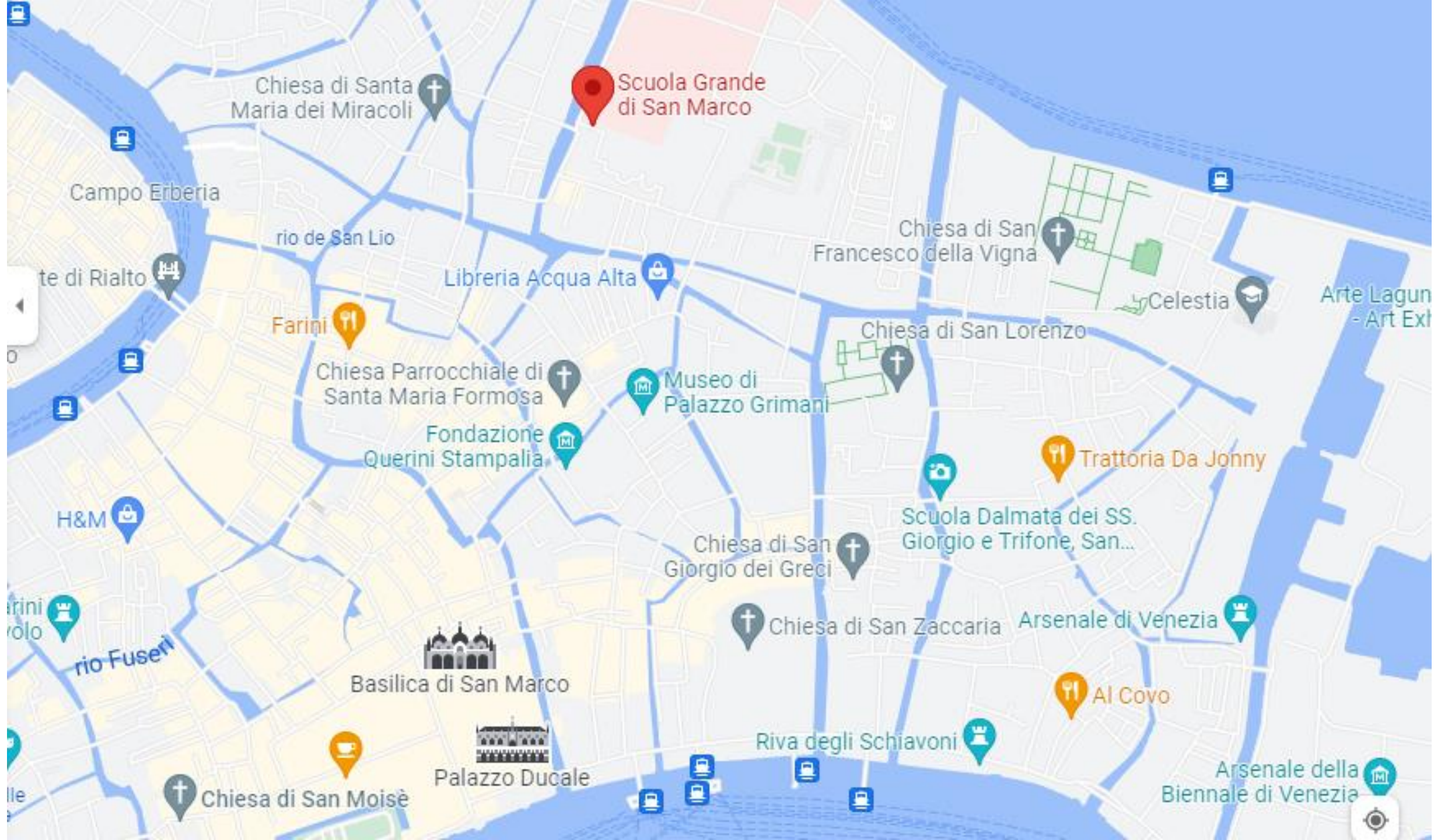














**“s.c.” for Senatus Consulto**









Equestrian statue of Gattamelata, *Donatello*  
1447-50, bronze, 340cm x 390cm (without base), Piazza del Santo, Padua

















# Key points for *Colleoni Monument*

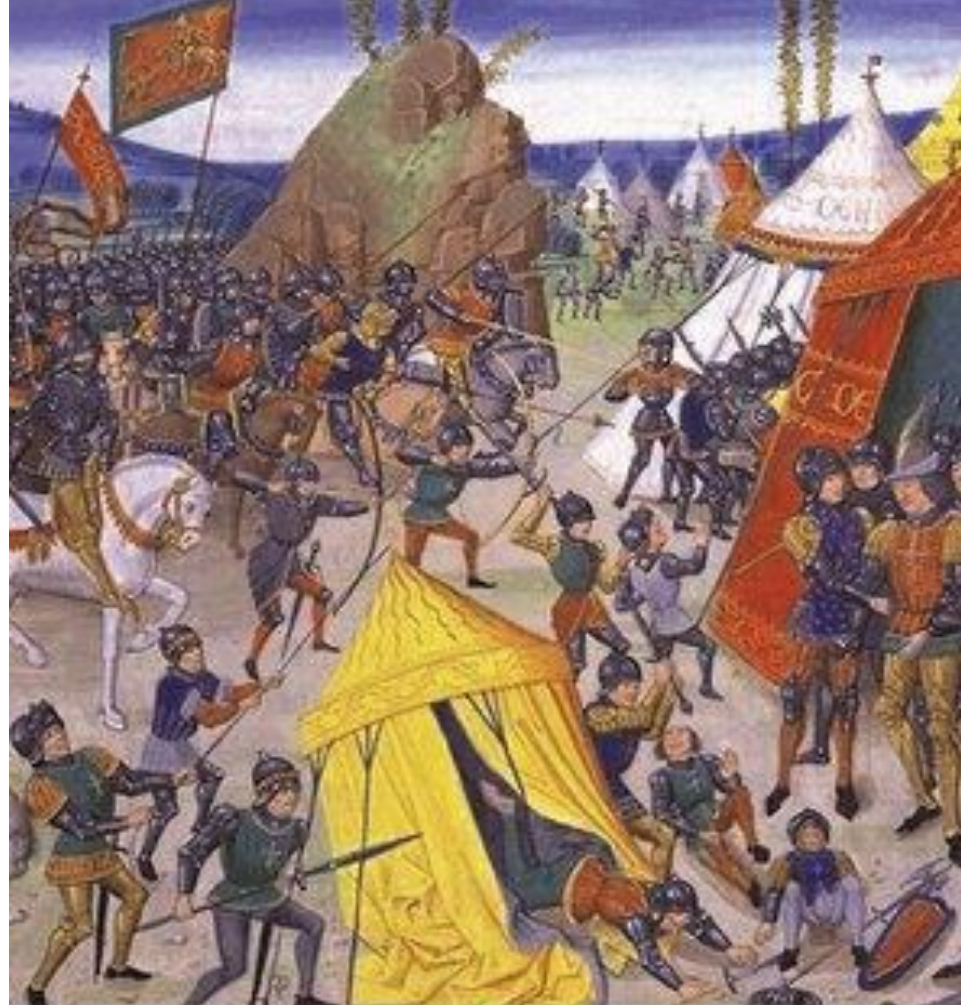
- Condottiere – Bartolomeo Colleoni. Died 1474
- Left legacy to the state, stipulated he wanted to be in San Marco square.
  - This did not happen – too prominent to show such a strong symbol of power
- Competition to see who would win
- Comes from ancient tradition of showing great leaders
- Infused with dynamism
- Verrocchio successfully achieves horse balancing on just three legs.



The Burghers of Calais, *Auguste Rodin*  
1884-95, over life-sized, (201 x 205 x 195cm) bronze, Musée Rodin, Paris







PENGUIN CLASSICS

FROISSART

*Chronicles*



Balzac, *Auguste Rodin*  
1898, (270x 120 x 128cm) bronze, Musée Rodin, Paris







First maquette





Second maquette



- After the committee reviewed the second model the members reported:
  - **‘This is not the way we envisaged our glorious citizens going to the camp of the King of England. Their defeated postures offended our religion. . . the silhouette of the group leaves much to be desired from the point of view of elegance. The artist could give more movement to the ground, which supports his figures and could even break the monotony and dryness of the silhouette by varying the heights of the six subjects...We feel it our duty to insist that M. Rodin modify the attitudes of his figures and the silhouette of his group.’ (Tancock, The Sculpture of Auguste Rodin)**









- Rodin, always **quick to respond** to negative criticism of his work, wrote a letter to the mayor of the city, **Omer Dewavrin**:
  - ‘I read again the criticisms I had heard before, but which would emasculate my work; the heads to form a pyramid (Louis David method) instead of a cube (straight lines) means submitting to the law of the Academic School. I am dead against the principle, which has prevailed since the beginning of this century but is in direct contradiction with previous great ages in art and produces works that are cold, static and conventional...I am the antagonist in Paris of that affected academic style. . . you are asking me to follow the people whose conventional art I despise.’ (Miller and Marotta, Rodin: The B. Gerald Cantor Collection)





**Jacques-Louis David** *Liberty leading the People.*



























- There is a cast in London – go [here](#)





# Key points for *Burghers of Calais*

- Story by Jean Froissart – 14<sup>th</sup> century chronicler
  - King Edward III made deal with Calais – Keys of the city and 6 council men
- Calais council commissioned Rodin
- Normally heroic imagery just had a sole person
  - Council were expecting Eustache Sainte Pierre
  - Rodin chose all six. Made them all equal height, in a circle – no sole focus.
- Rodin did not want pedestal – to be interacted with





Marc Quinn, *Self*, 1991, frozen blood



A close-up portrait of a man with a shaved head, looking directly at the camera with a neutral expression. The lighting is soft, coming from the side, creating subtle shadows on his face. He is wearing a light-colored, possibly white, t-shirt. The background is a plain, light-colored wall.

# Self

Marc Quinn, 1991









Marcus Harvey, *Myra*, 1995, oil on canvas



Tracey Emin with her work *My Bed*, 1998





Marc Quinn, *Siren*, 2008, 18ct gold

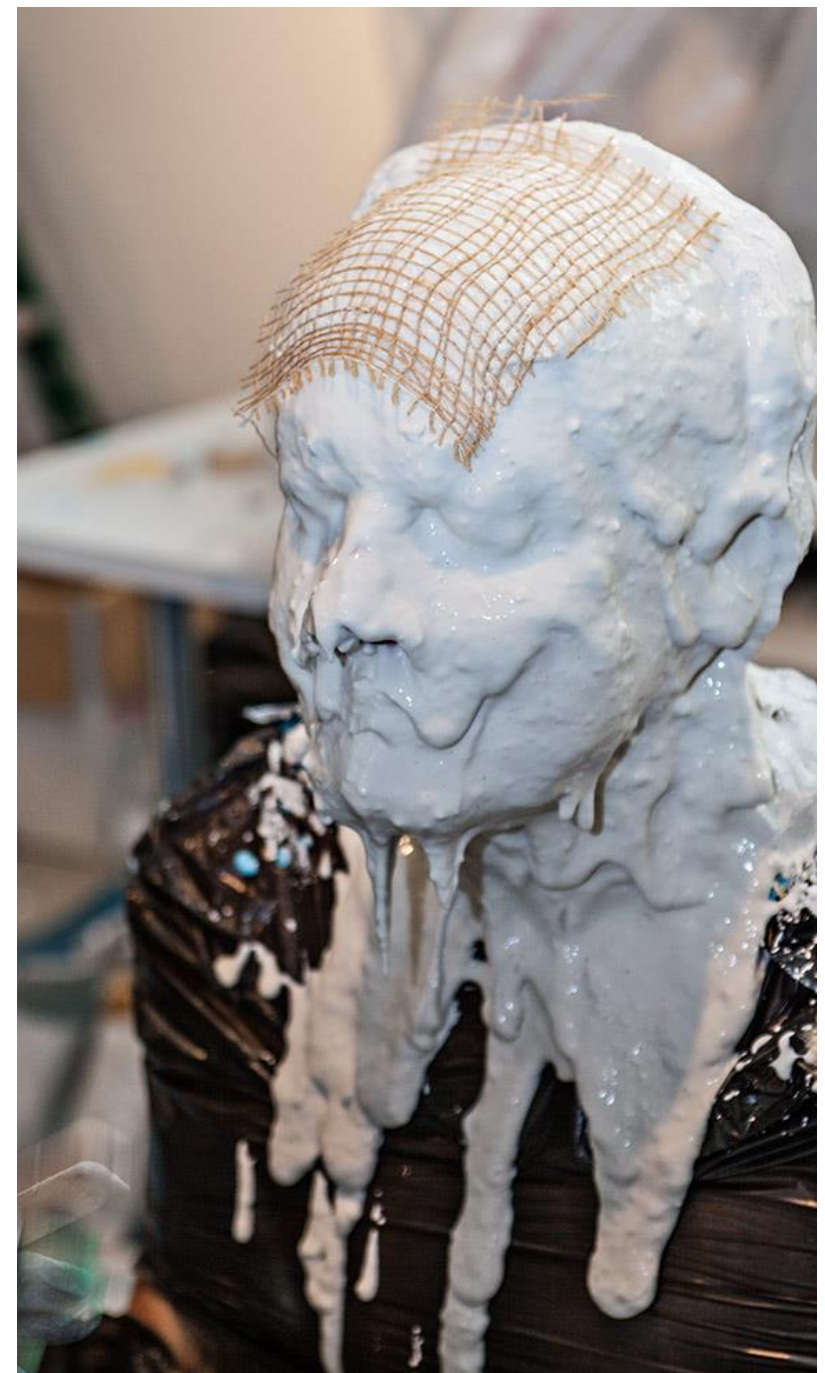


Marc Quinn, *No Visible Means of Escape IV*, 1996, rubber and nylon









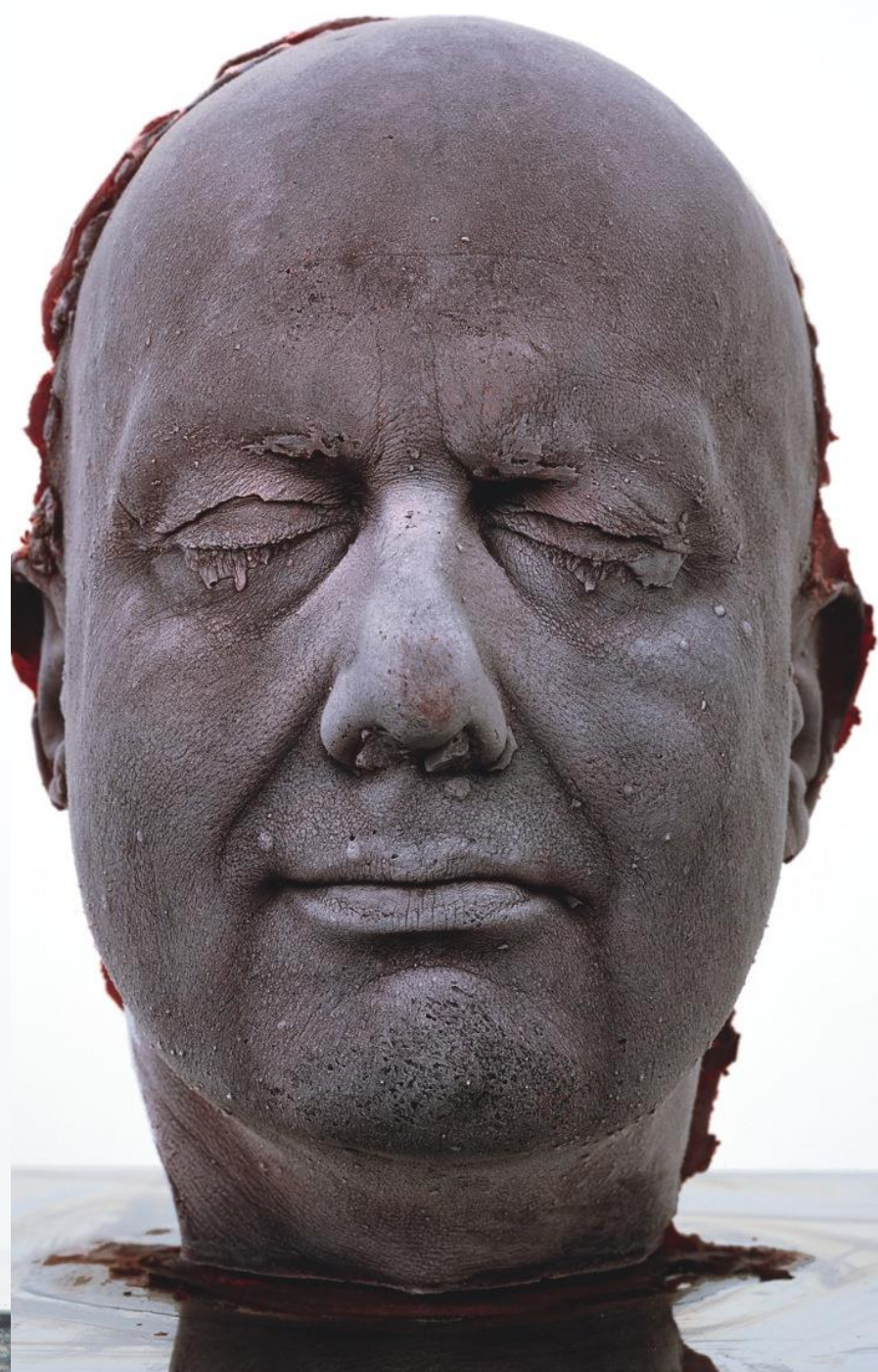














**" The self is what one knows best and least at the same time casting the body gets one an opportunity to see the self" Marc Quinn on his work**



# Key points for *Self*

- Purest form of self portrait
  - Of the artist in both appearance and material
- A comment on man's need for infrastructure
  - Kept 'alive' with electricity in sub-zero conditions
  - Could also link to other forms of addiction, i.e. alcoholism
- 10 pints of his own blood
- Repeated every five years





Louise Bourgeois, *Maman*, 1999,  
steel and marble, 927 x 891 x  
1023 cm









Bourgoise, /  
Do, /  
Undo and /  
Redo,









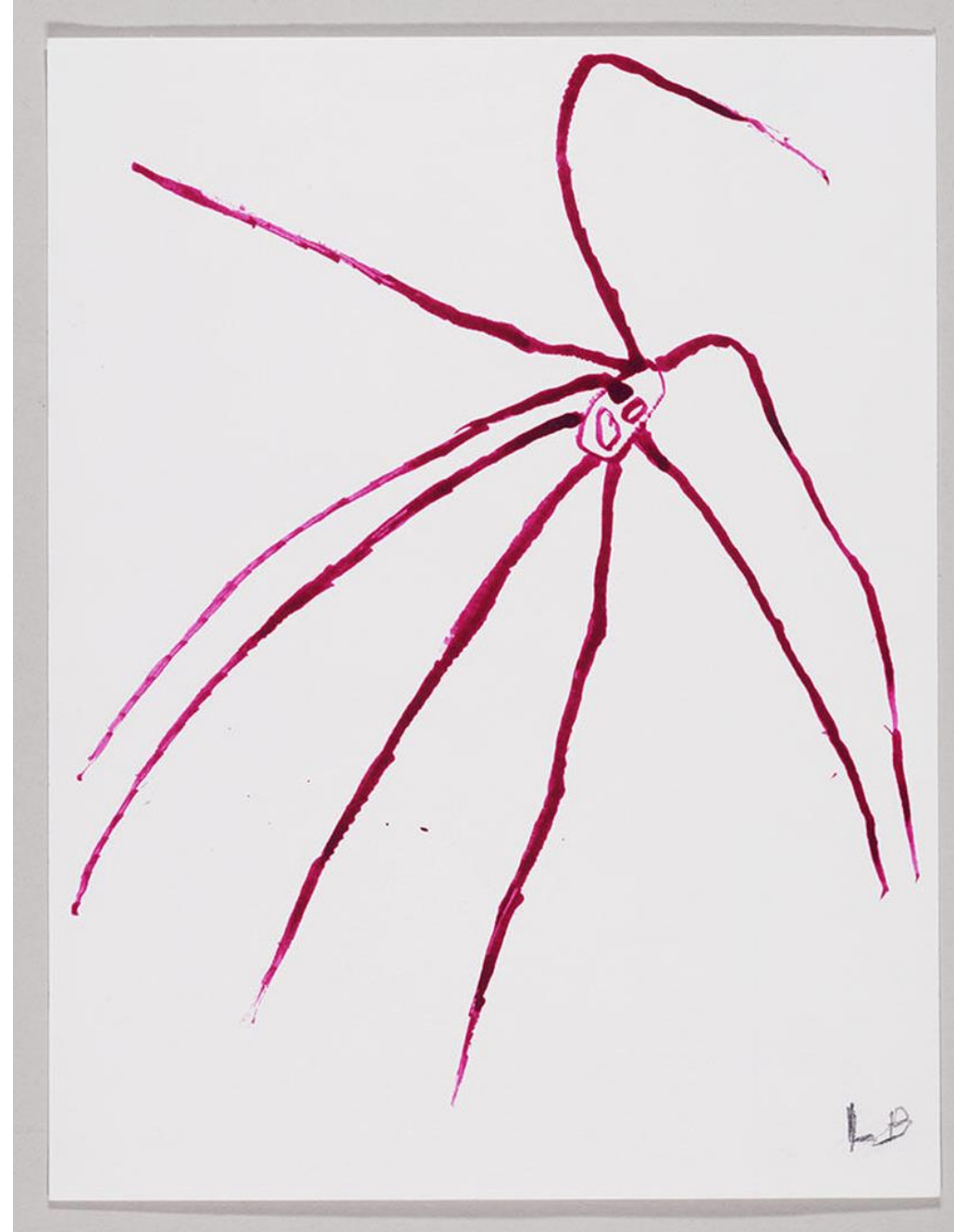








Louise Bourgeois, *Spider (Cell)*, 1997, bronze and mixed materials



Louise Bourgeois, *Spider*, 2007, gouache on paper









- Quote by Bourgeois:

*“The friend (the spider – why the spider?) because my best friend was my mother and she was deliberate, clever, patient, soothing, reasonable, dainty, subtle, indispensable, neat, and as useful as a spider. She could also defend herself, and me, by refusing to answer ‘stupid’, inquisitive, embarrassing, personal questions.”*



# Key points for *Maman*

- Louise Bourgeois born into a family of weavers
- Viewer very much interacts with it
  - Looks up to it, like a child
  - Almost cathedral-like
- Egg sac – 17 white and grey marble eggs
  - Can see nipples bulges
  - Grid like pattern suggestion of yonic symbolism
- She felt art is a way fighting fears of abandonment after her mother died when she was 21



Marc Quinn, *Alison Lapper Pregnant*,  
2005, marble, Fourth Plinth, Trafalgar  
Square





# Alison Lapper Pregnant

Marc Quinn





Mark Wallinger, *Ecce Homo*,  
1999







Yinka Shonibare, *Nelson's Ship in a Bottle* (2010)





















CHARLES JAMES NAPIER  
GENERAL  
BORN

**Charles James Napier** –  
Commander-in-Chief of India  
1839-40.

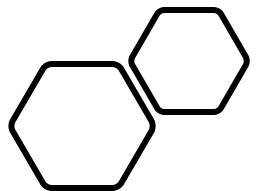


TO  
MAJOR GENERAL  
SIR HENRY HAVELOCK  
K. C. B.  
AND HIS BRAVE COMPANIONS  
IN ARMS  
DURING THE CAMPAIGN IN INDIA  
1857  
"DELIVERED YOUR LABOURS  
YOUR PRISONERS YOUR BUTTERIES  
AND YOUR VILLAGE  
WILL NOT BE FORGOTTEN BY  
A GRATEFUL COUNTRY"  
H. HAVELOCK

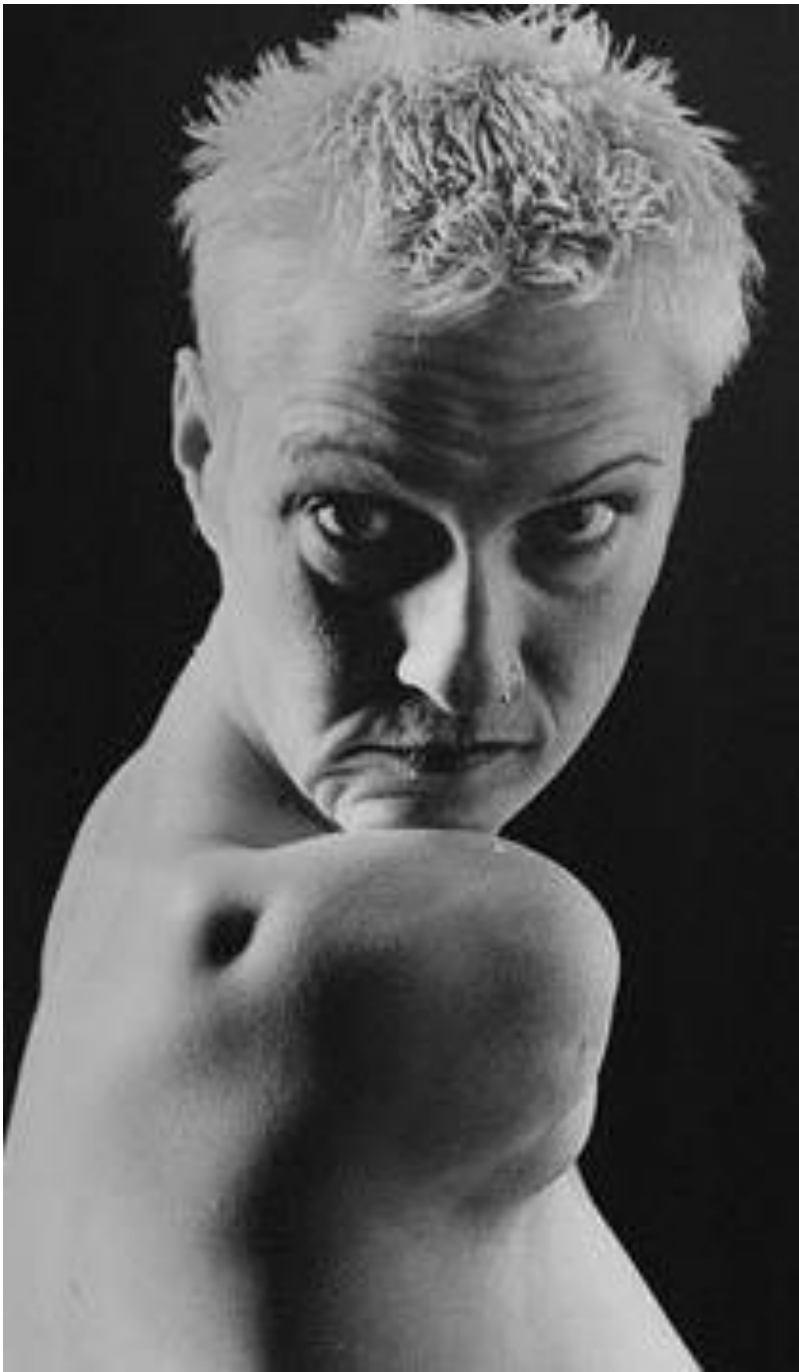
**Henry Havelock** – a Major General  
associated with the Indian Rebellion of  
1857



**George IV**









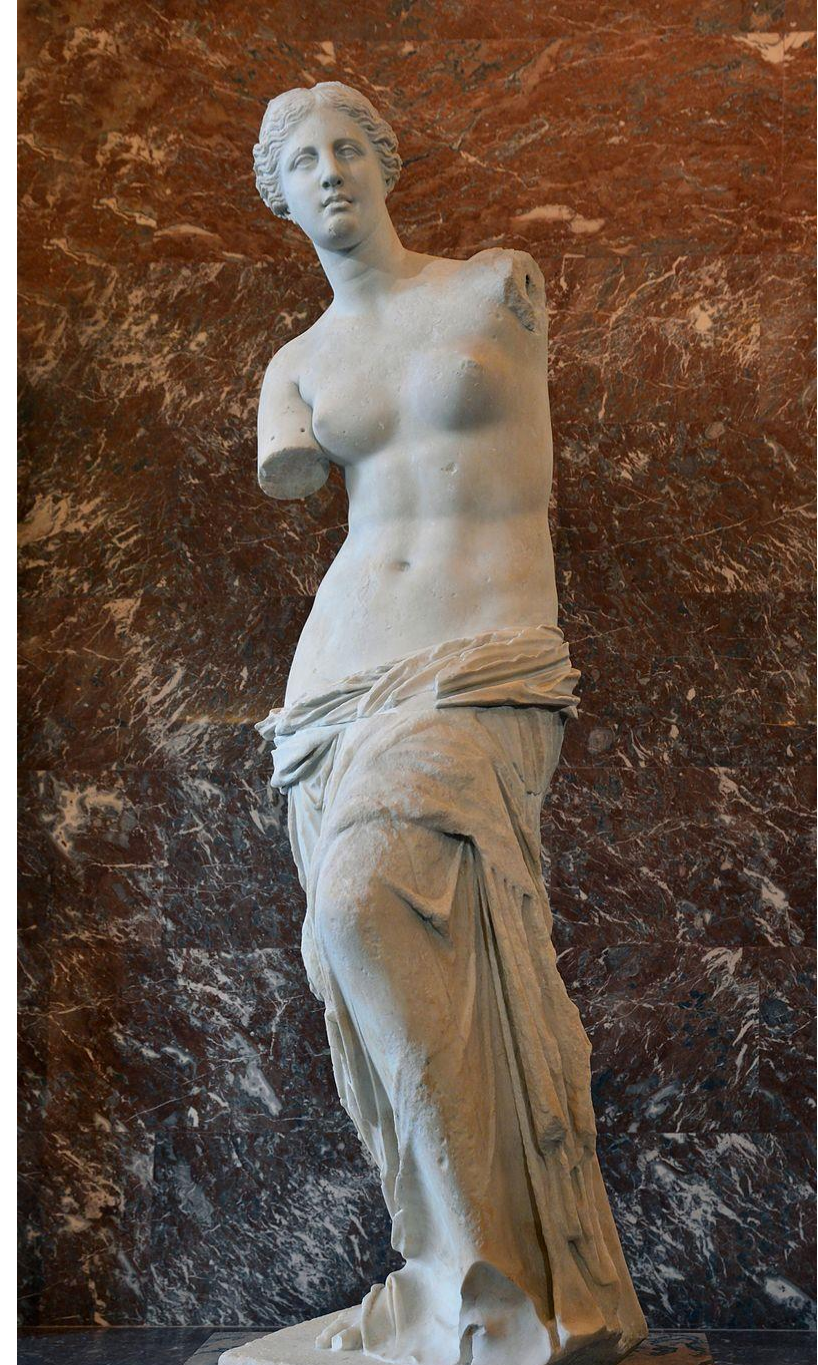




- **Quinn**  
“someone who  
has conquered  
their own  
circumstances,  
rather than  
someone who  
has conquered  
the outside  
world”.







*Venus de Milo, c.130-100 BC, marble, Louvre*







- **“I felt that the Square could do with some femininity,” he said, “linking with Boudicca near the Houses of Parliament. Alison’s statue could represent a new model of female heroism. For me, Alison Lapper Pregnant is a monument to the future possibilities of the human race as well as the resilience of the human spirit,” he added.**







*The Complete Marbles*



Marc Quinn,  
*Alison Lapper*  
*and Parys,*  
2000, marble



Marc Quinn,  
*Alison Lapper (8 months),* 2000,  
marble























TRANSFORM  
YOUR  
PERCEPTION

FREEDOM

LOVE

EQUALITY

THE TIME  
IS NOW

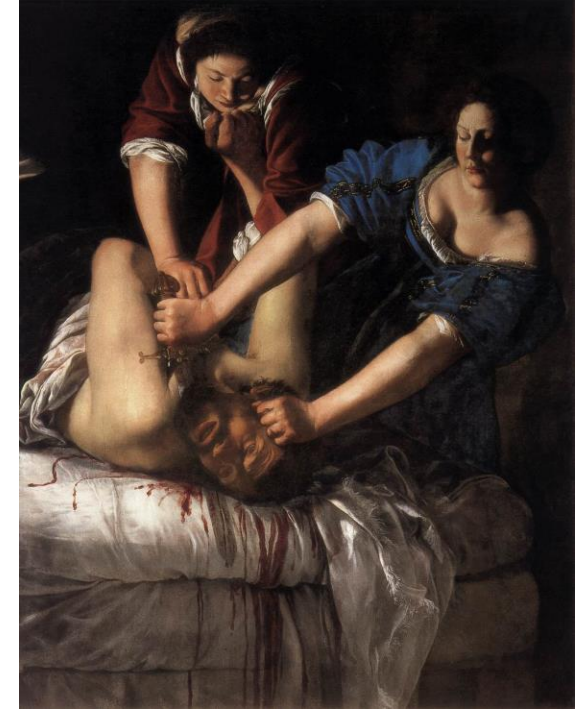
AM  
WHAT  
I AM



# Key points for *Alison Lapper Pregnant*

- Fourth plinth empty after 1841 – lack of funds
- Now run by special advisors – Fourth Plinth Commissioning Group
- Other plinths all show male generals
- Quinn wanted to show “a new kind of heroism”
- Lapper has chromosomal condition – Phocomelia
- Pregnant – looking ahead to future, not to past
- Link to Elgin Marbles and Venus de Milo





Nov. 10th: Gender Identity– Have artists always conformed to gender norms?

---