

Ethnicity – Why is
the Holy Virgin
Mary only ever
shown with fair
skin?



It's quiz time...

1. What evidence was there of Mary's former beauty in Donatello's wooden sculpture?
2. Which guild commissioned van der Weyden's *Descent from the Cross*?
3. What is *Tara*?
4. What is one of the reasons why she was overtly feminine?
5. Which brotherhood commissioned the *Isenheim Altarpiece* for their hospital?
6. What condition were their patients suffering with?
7. Who described the *Holy Trinity* as seeming like a "hole in the wall"?
8. What was Bacon influenced by in *3 Studies at the base of a crucifixion*? (A few things)
9. Who was 'watching' *Ecstasy of St. Theresa*?
10. What Christian movement was Holman Hunt exemplifying in *Shadow of Light*?



Joshua Reynolds, *Portrait of Omai*, c.1776, oil on canvas
(230 x 140cm)





OMIAH.

Native of Otaheite, brought to England by Cap. Furneaux.

https://www.google.com/maps?q=raiatea&source=lms&bih=757&biw=1423&rlz=1C1GCEA_enGB926GB926&safe=active&hl=en-US&sa=X&ved=2ahUKEwiSxsCIkfvsAhVDwoUKHcDmBo8Q_AUoAXoECAEQAQ



Resolution and Adventure with fishing craft in Matavai Bay by William Hodges, painted 1776, shows the two ships at anchor in Tahiti.



Sir Joseph Banks, as painted by Sir Joshua Reynolds in 1773



- In her diaries, novelist Fanny Burney described Omai as "**tall and very well made, much darker than I expected to see him, but has a pleasing countenance...he seems to shame Education for his manners are so extremely graceful, and he is so polite, attentive and easy that you would have thought he came from some Foreign Court...he appears to be a perfectly rational and intelligent man, with an understanding far superior to the common race of us cultivated gentry**".

At the Theatre Royal, Covent Garden,

This present FRIDAY, January 22, 1788,

Will be presented just Acted three Acts, the famous COMEDY of

THE MISTAKE

Written by Mr. LEWIS.

Lorenzo by Mr. FARRER.

Don Alvaro, Mr. WILSON. Don Felix, Mr. THOMSON.

Lopez by Mr. EDWIN.

And Sancho by Mr. QUICK.

Camilla by Mrs. BATES.

Isabella, Mrs. WILLSON. Isabella, Mrs. MORTON.

And Lorenzo by Mrs. T. KENNEDY.

To which will be added the new and NEW PANTOMIME, called

OMAI:

Or, A Trip Round the World.

TOWERS, the Guardian Genius of OMAI's Amenity, by Mrs. RIVERS.

OTOO, Father of OMAI, by Mr. DARLEY. OMAI by Mr. BURTON.

HARLINGTON, Servant to OMAI, by Mr. KENNEDY.

CHIEF, the Governor of the Town, by Mrs. KENNEDY.

CHIEF, the Governor, by Mrs. MARY.

Two STRUTTLANDS, Run in OMAI, by Mr. FAIRBANK.

CLOWN, the Servant, by Mr. DUFFIN. BRITANNIA by Mrs. ISCHRAEL.

LONINA, the Captain of the OMAI, by Mrs. CRANFIELD.

COLUMBINE, Maid to LONINA, by Mrs. EDWARDS.

CHIEF of TONGATANGA by Mr. WELWILL.

English Captain, Mr. DUFFIN. Indian, Mr. DAVIES.

And An English Sailor (with a SONG) by Mr. EDWIN.

With a PROCESSION

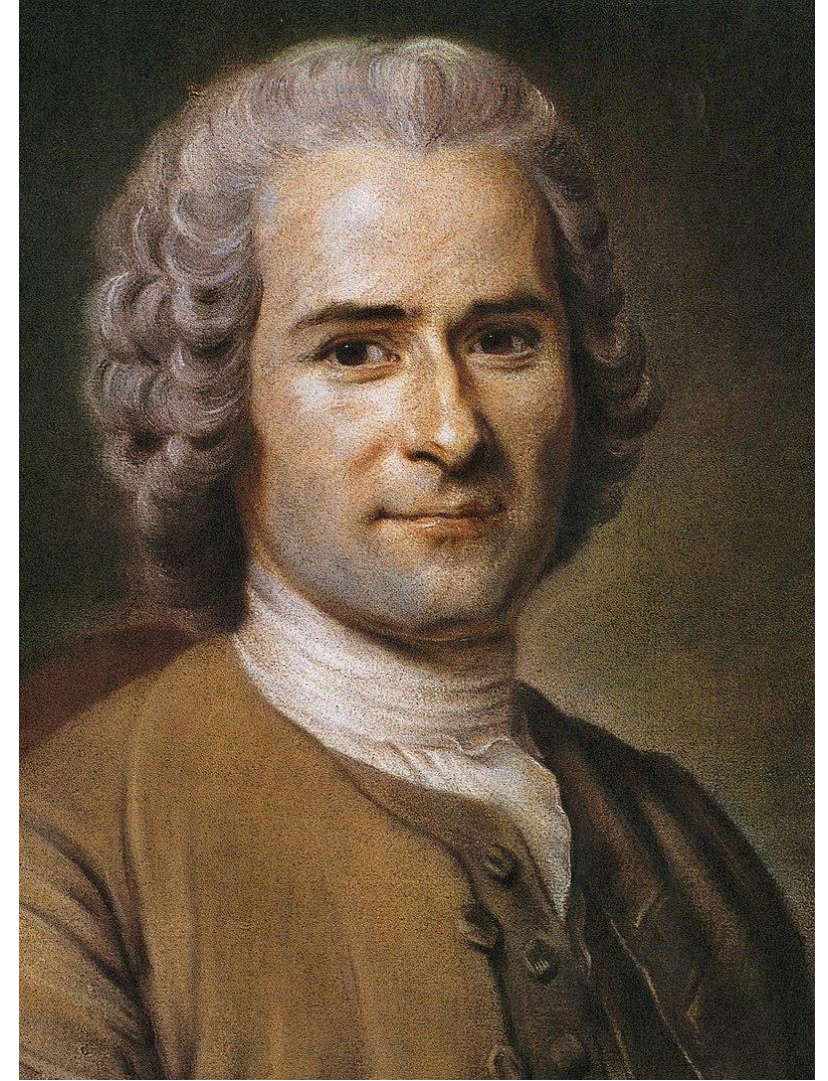
Exactly representing the British, Weapons, and Manners, of the Inhabitants of OMAI, from Zanzibar, Yacow, Macassar, the Friendly Islands, and Easter Islands, Yuland, Siam, Kanchana, Nanda, Siam, Ombaka, Prince William's Sound, and the other Countries visited by Captain COOK.

The Music, and the Words of the Songs, written by Mr. DELGAT and composed by Mr. EDWARD BROWN, and arranged under his superintendence and Direction by Miss RICHARDS, CARVER, and HODGKINS, Mr. CATTON, Jan. Mr. TURNER, and a CHORUS of ARTISTS.

The MUSIC is new, composed by Mr. BROWN.
* * * * * ADVICE concerning a Short Passage to the Mountains, as well as the Mountains, Arts, Trade, and Customs, and a Description of the Mountains, to be Acted at the Theatre.
Nothing under FULL PRICE will be taken.
Twelve, will be presented the Comedy at ALL IN THE MOUNTAINS.

‘The Noble Savage’

- Swiss philosopher Jean-Jacques Rousseau, who believed that **"Men in a state of nature do not know good and evil, but their independence, along with the peacefulness of their passions, and their ignorance of vice keep from doing ill"**.





A detail from Benjamin West's heroic, neoclassical history painting, *The Death of General Wolfe* (1771), depicting an idealized American Indian.



Joshua Reynolds, *Portrait of Omai*, c.1776, oil on canvas
(230 x 140cm)

The Apollo Belvedere, marble, 120-130AD



Captain the Honourable Augustus
Keppel, 1725-86



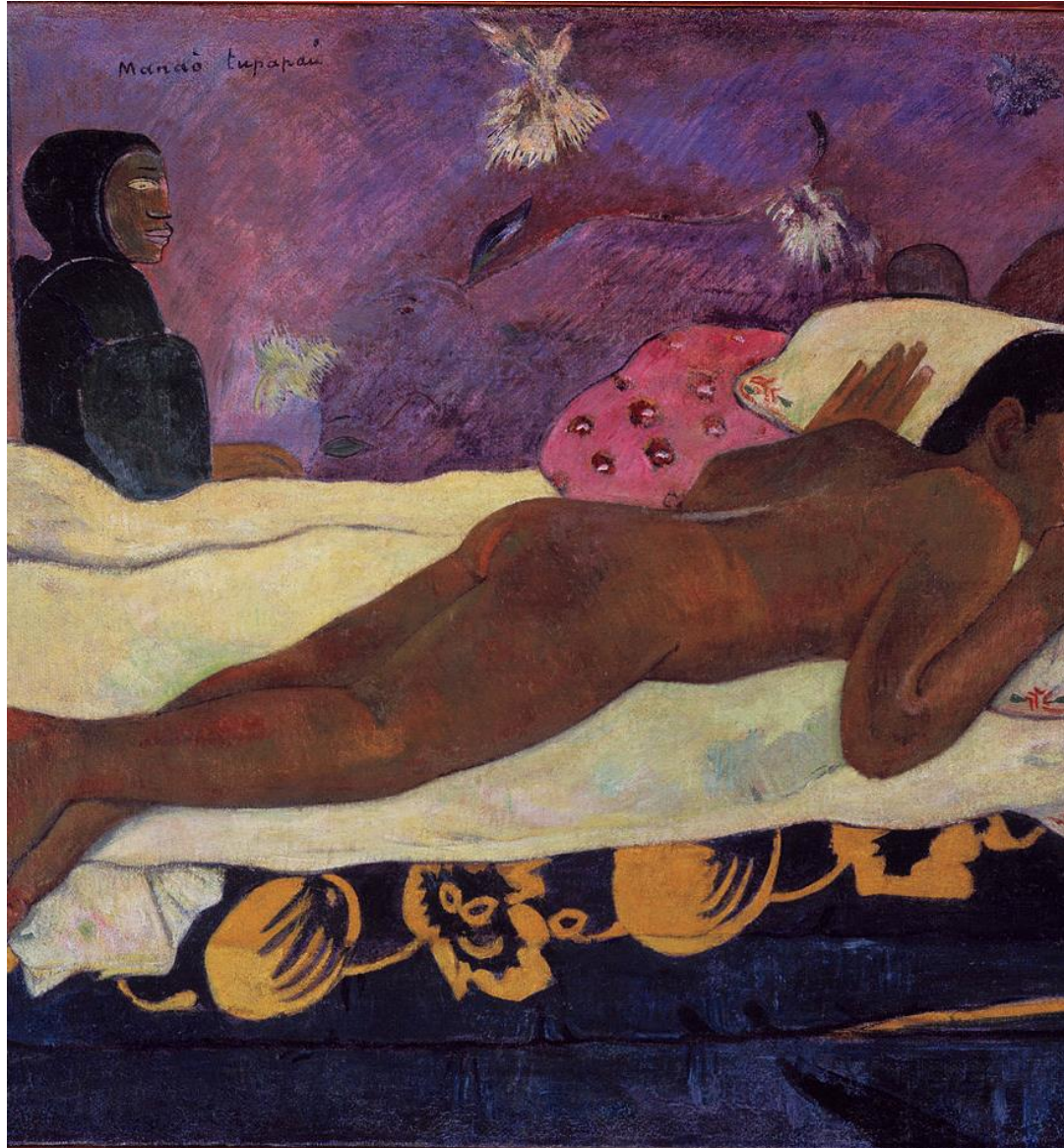
The adlocutio pose

Key points for *Portrait of Omai*

- “First” Polynesian visit to England in 18th Century
- Born into landowning dynasty on island of Raiatea and fled to Tahiti as a child
- Came across with Captain James Cook
- Became somewhat of a celebrity
 - People seemingly amazed in his civilised manner
- Epitome of *noble savage*
 - Original man is free from sin or concept of right and wrong
- Has been Classicised in his appearance

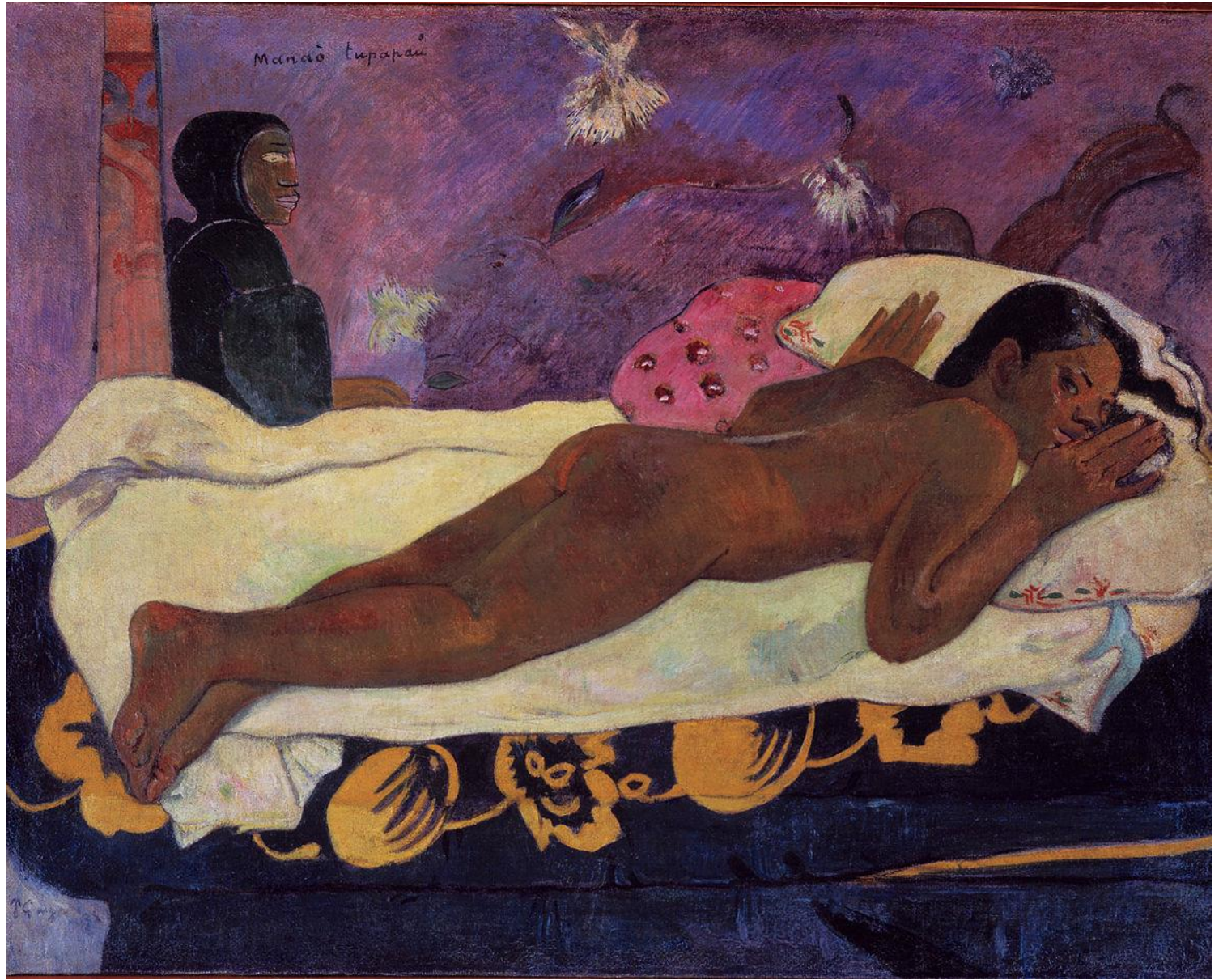
Spirit of the Dead watching, *Paul Gauguin*
1892, oil paint, 116 x 134, Albright Knox Art Gallery





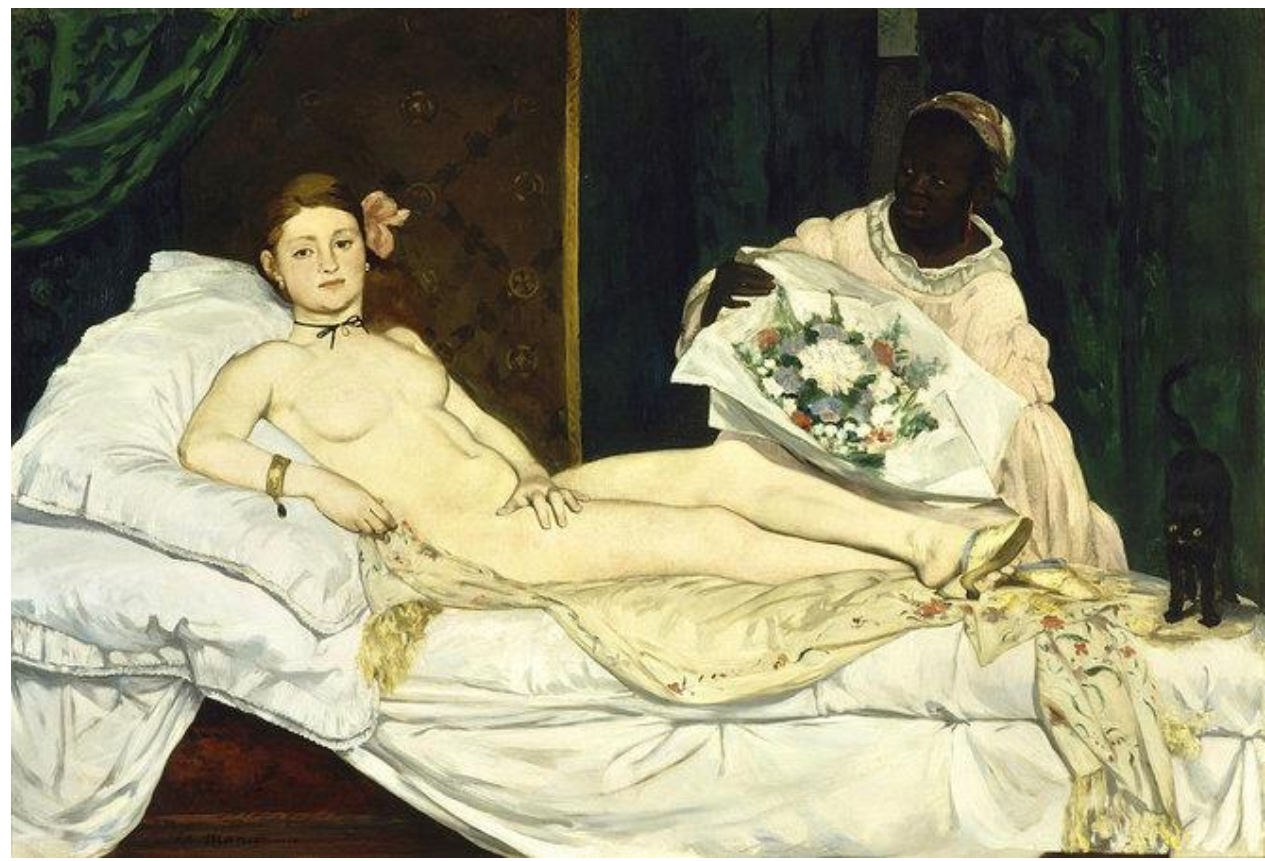
tupapaus





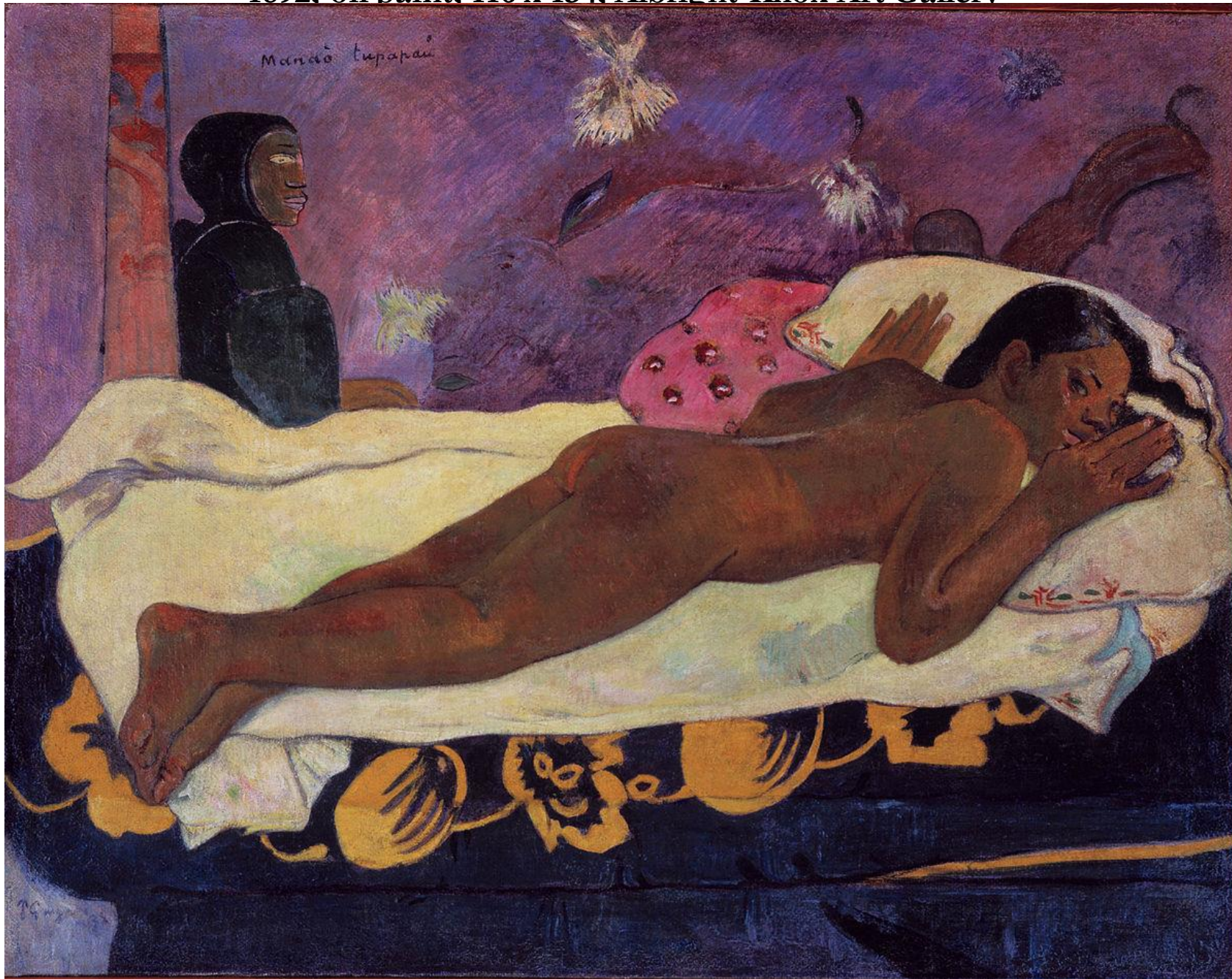
Edouard Manet, *Olympia*, 1863, oil on canvas, 130.5 x 190 cm (Musée d'Orsay, Paris)







Spirit of the Dead watching, *Paul Gauguin*
1892, oil paint, 116 x 134, Albright Knox Art Gallery





Key points for *Spirit of the Dead Watching*

- Gauguin travelled to Tahiti in 1891 and 1893
- Had a 13 year old girlfriend over there, his family were left in rural France in stricken poverty
- Link to the mauri belief in *tupapau* (spirits of the dead)
- Real fear in her eyes
 - Is she fearful of the spirits
 - Or is she fearful of him?
- Gauguin viewed this culture in a very much primitivist way
 - Sexualising non western cultures because of their presumed simplistic view on the world



Shirin Neshat, *Rebellious Silence*, Women of Allah Series, 1994, ink on photograph

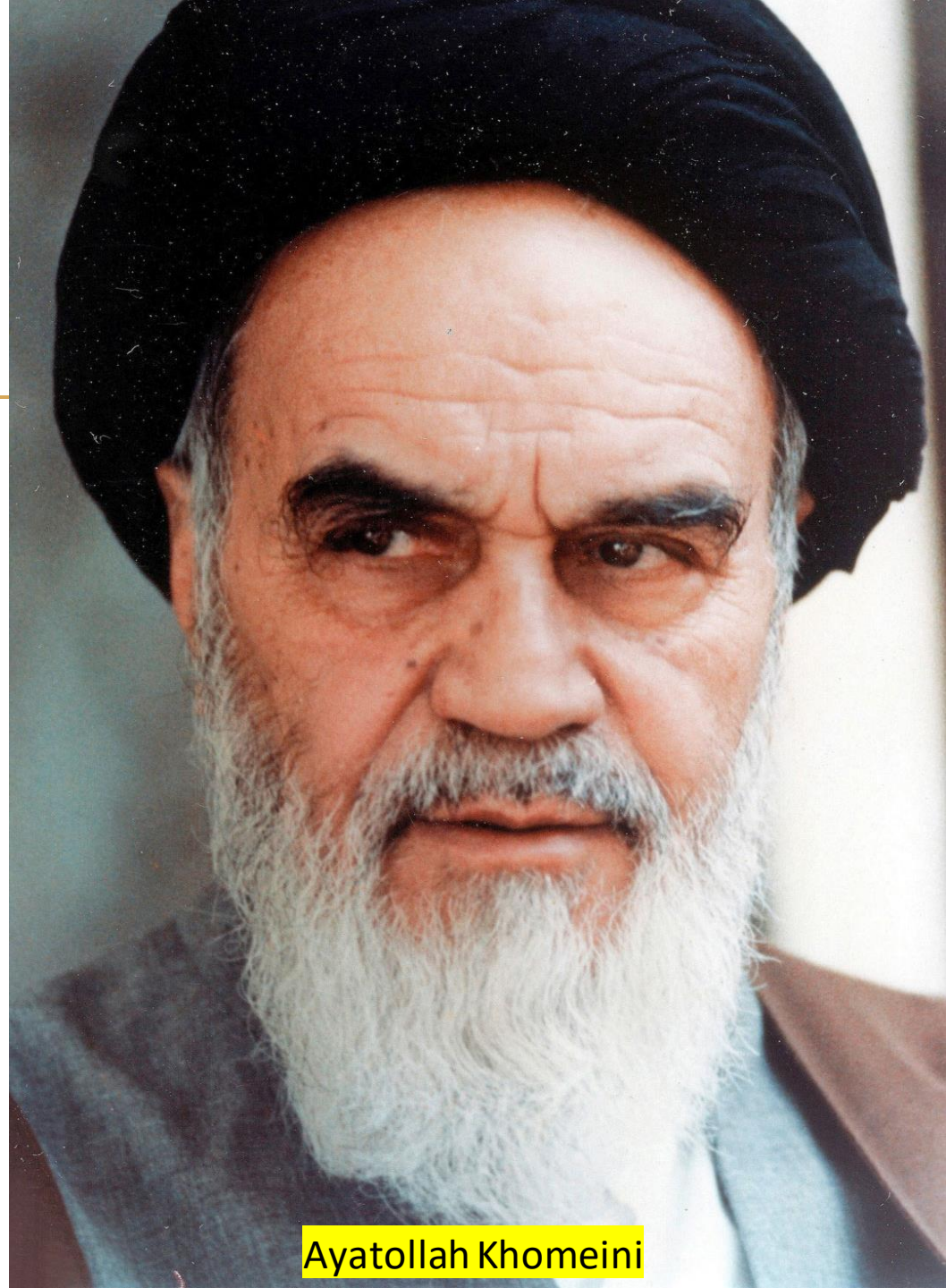






Mohammed Reza Pahlavi

The Iranian Revolution 1979



Ayatollah Khomeini





'Before' and 'Afters' of the Iranian Revolution



At heart, each image conceptually and visually proposes the paradoxical reality of how ideas about religion, violence, and politics intersect in Islamic practice; and how a typical martyr seems to stand close to the borders of love, devotion, faith, and self-sacrifice, on the one hand, and hate, cruelty, violence and ultimately death on the other



“The written text is the voice of the photograph,” Neshat says, “It breaks the silence of the still woman in the portrait”.



Shirin Neshat, *Rebellious Silence*, Women of Allah Series, 1994, ink on photograph

Written works of women poetry banned from Iran because of their expression of freedom and power on face

Artist exile (and her works) from Iran for speaking out

Experiences from the Islamic Revolution and the effect it has had on the female population

"Art is our weapon. Culture is a form of resistance"



Gun directly in the middle creating symmetry and a form of violence/ power using against the women

Literature and learning is power: something that the women and children are deprived of

Fighting against that

Female warriors/ speakers of peace → It is her duty to speak for them when they can not

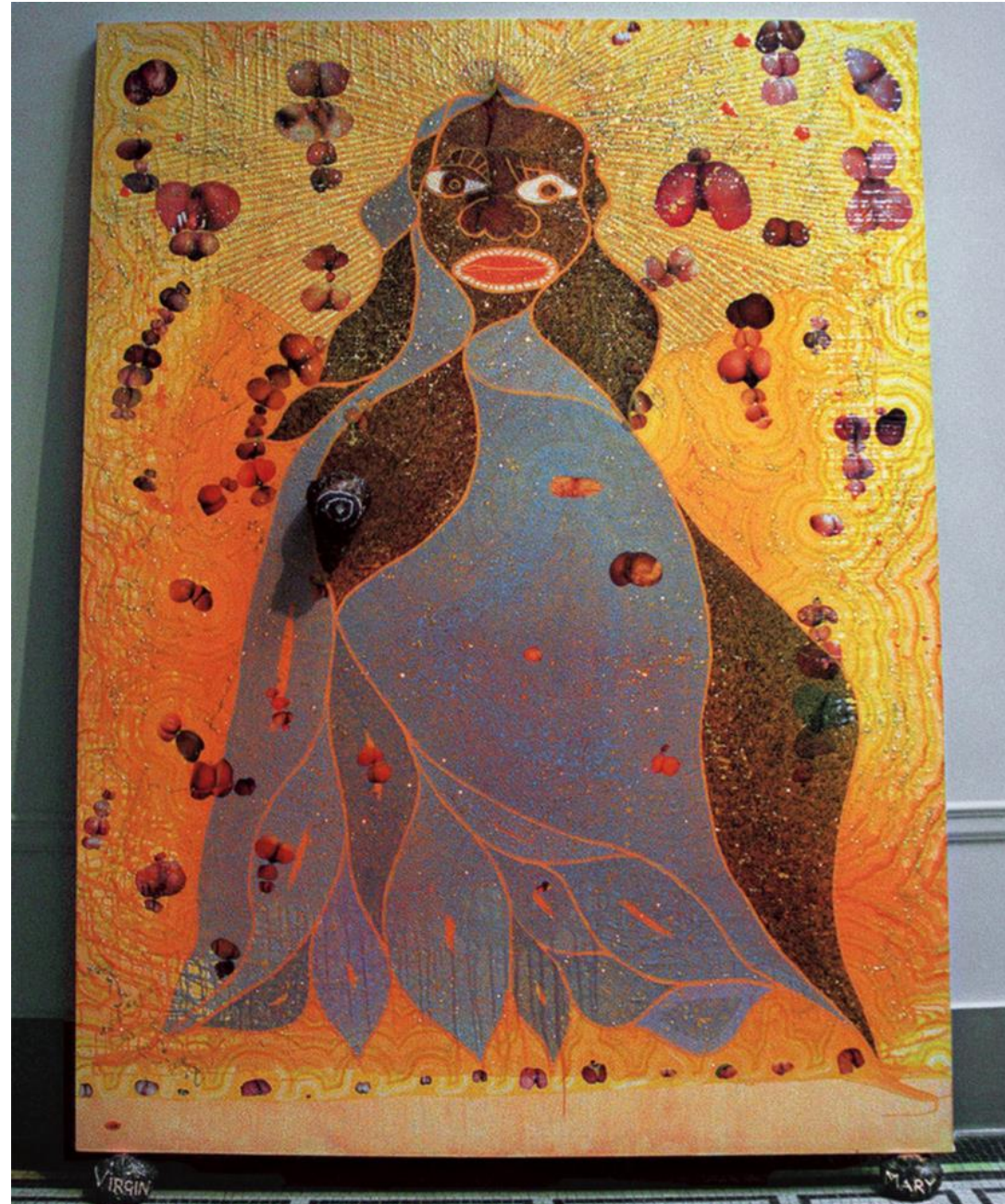
Rebellious Silence, by Shirin Neshat (1994) – Women of Allah series

“you can study the culture by studying the women: the way they dress, the way their own society changes, the way they have to wear the chador.” – Shirin Neshat

Key points for *Rebellious, Silence*

- Neshat is a Muslim, born in Iran, moved to USA for education
 - Could not return for 20 years due to Iranian revolution of 1979
- Her work explored the notions of femineity in relation to Islamic fundamentalism and militancy
- Neshat want to challenge preconceived views on women b juxtaposing elements
 - Woman with a gun = power and confidence
- Much of the work appears to show a contradictions, which shows her own conflicting views

The Holy Virgin Mary, *Chris Ofili*
1996, 243.8 x 182.9 cm, paper collage, oil paint, glitter, polyester resin, map pins & elephant dung on linen,
privately owned



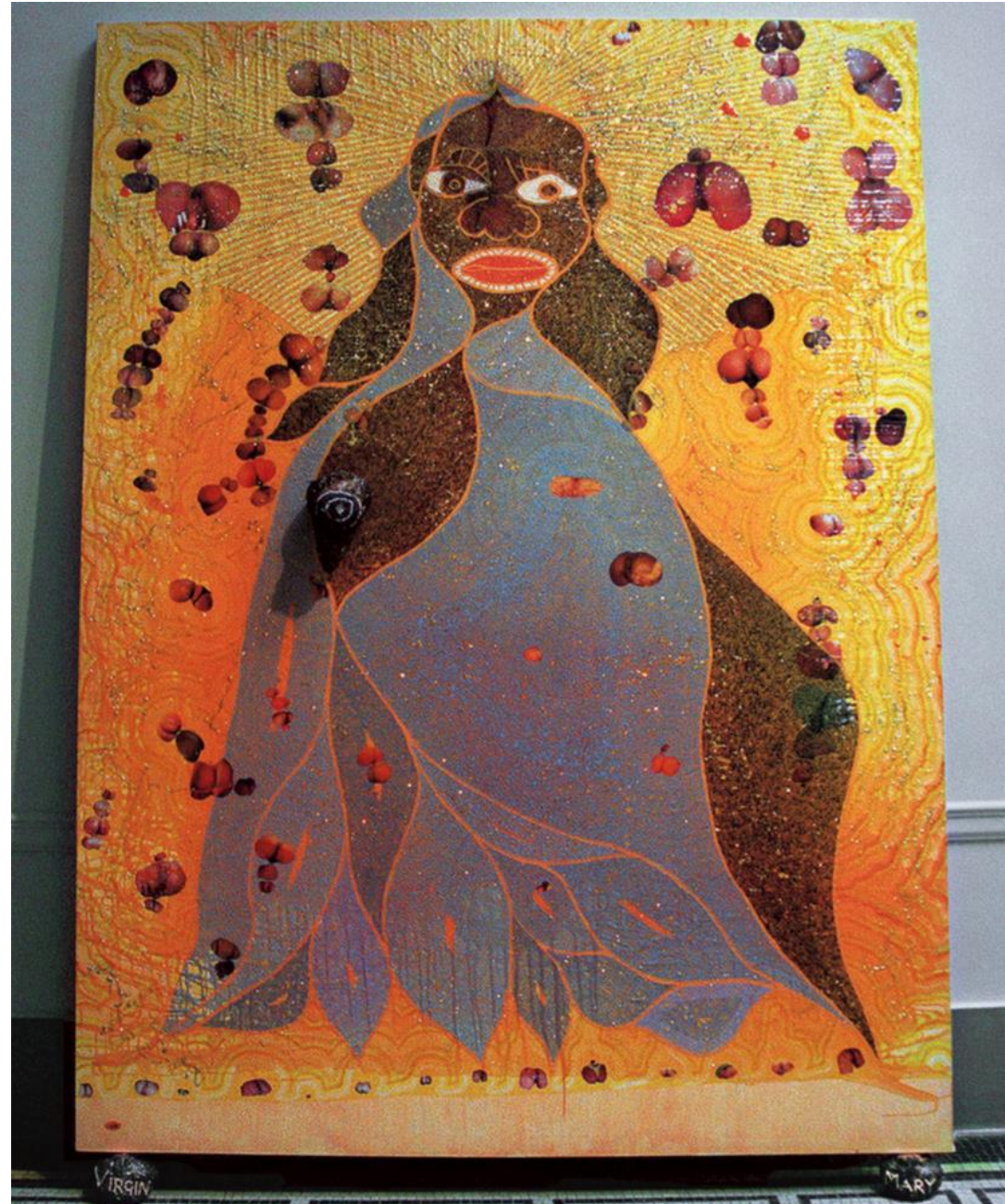


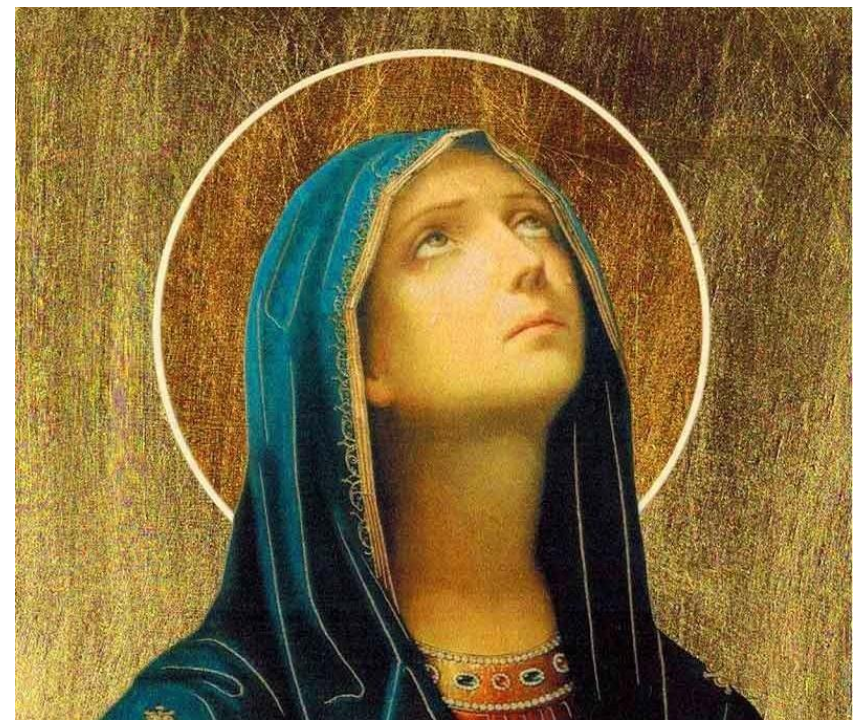






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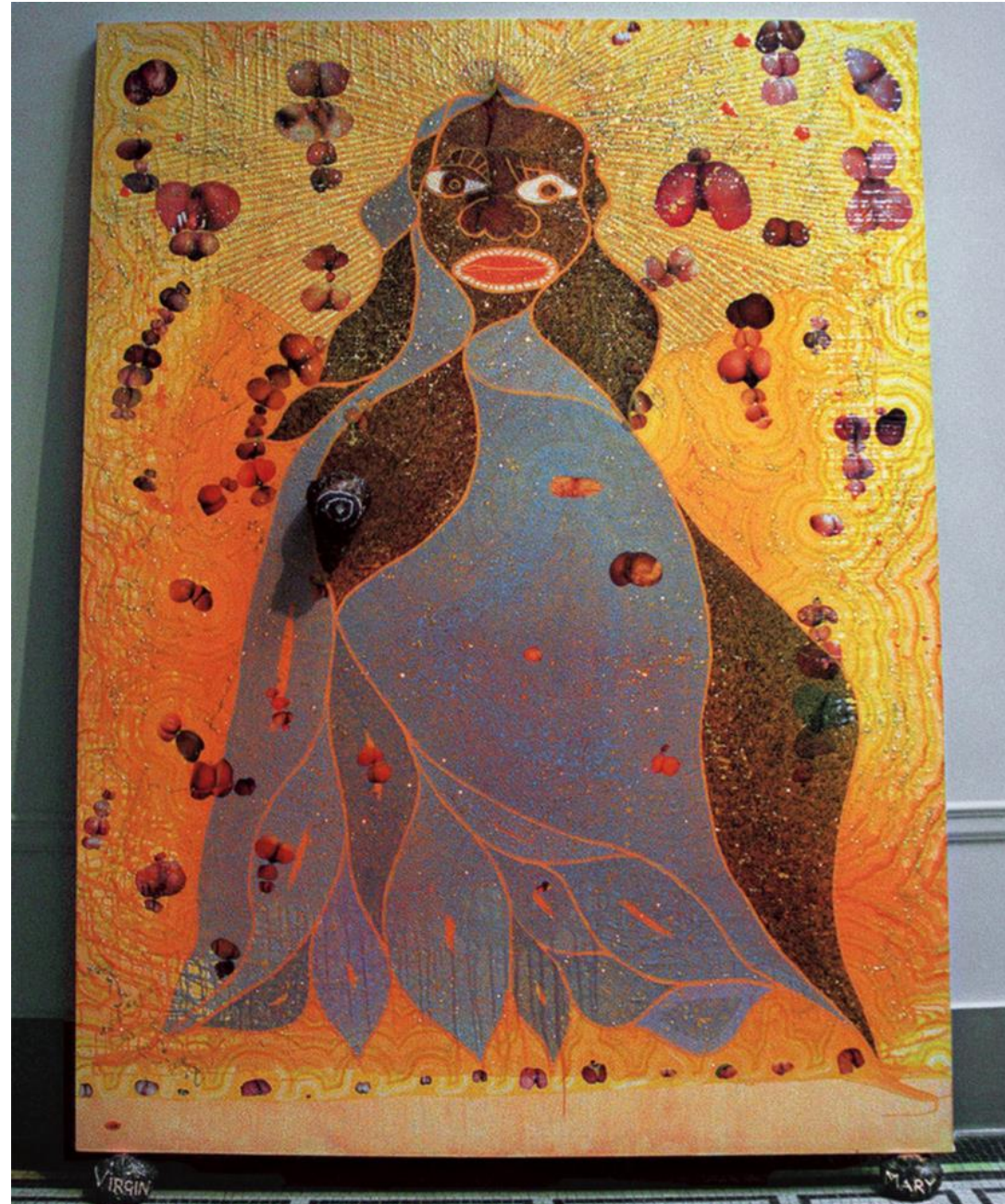




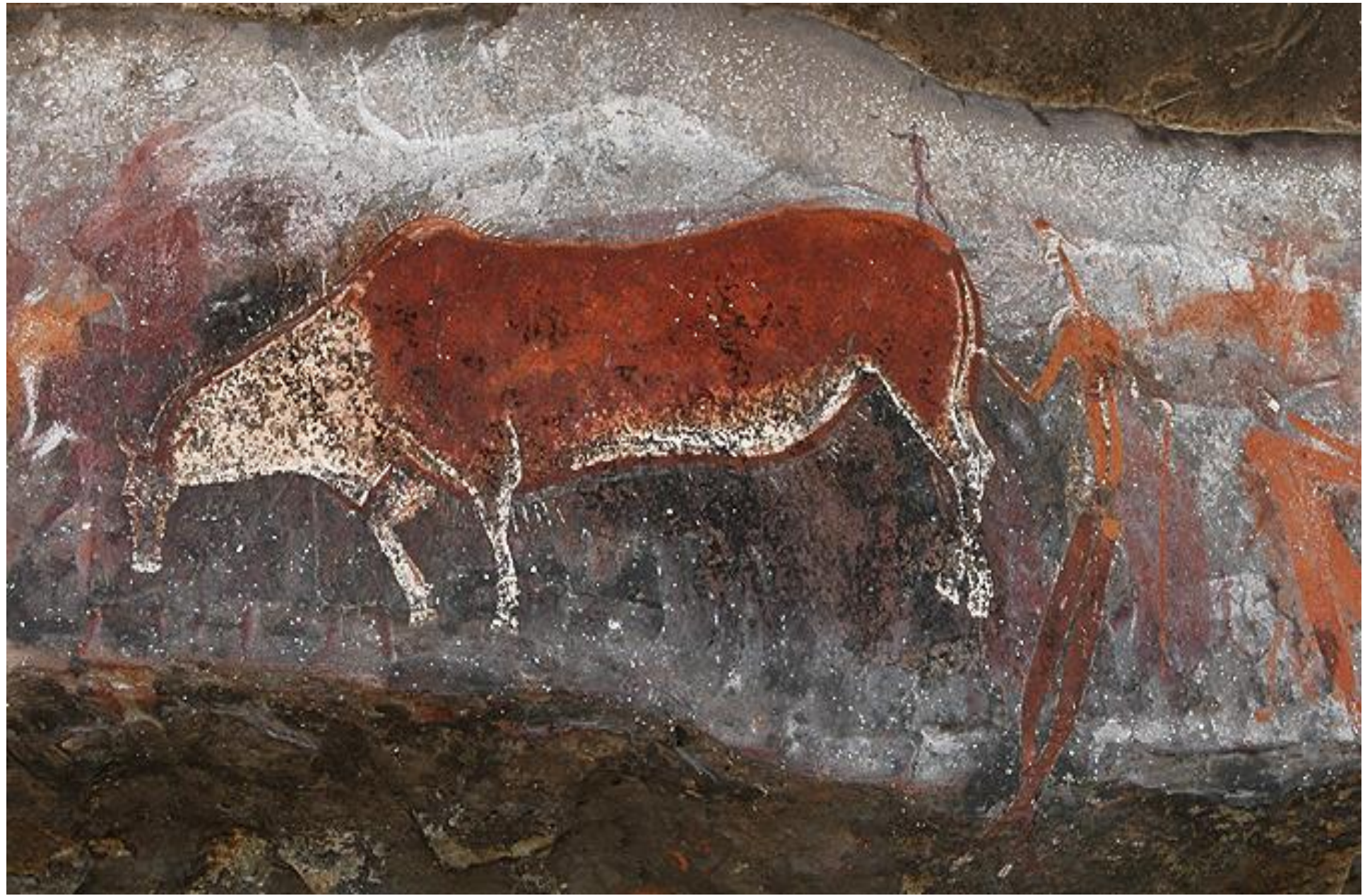




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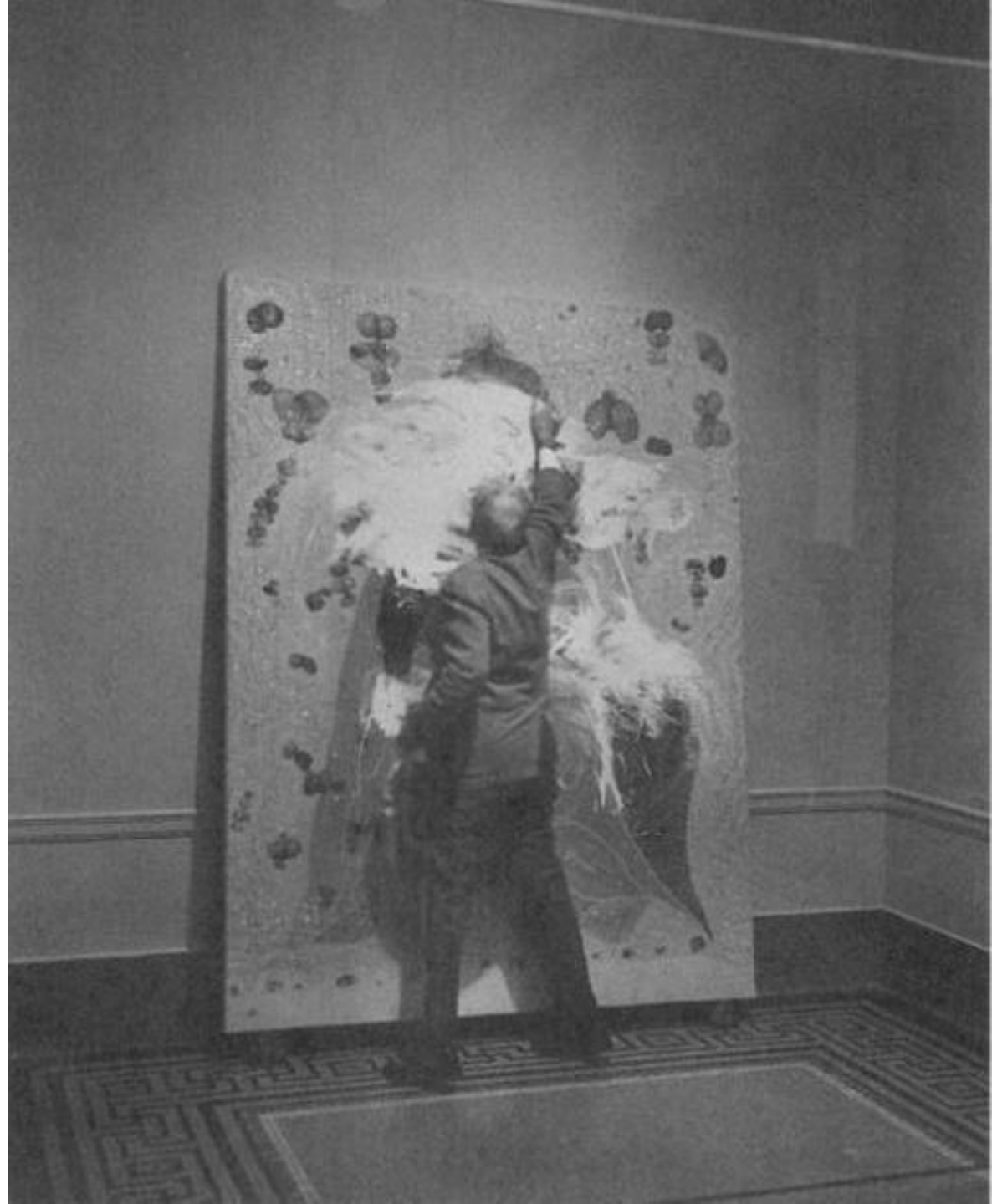
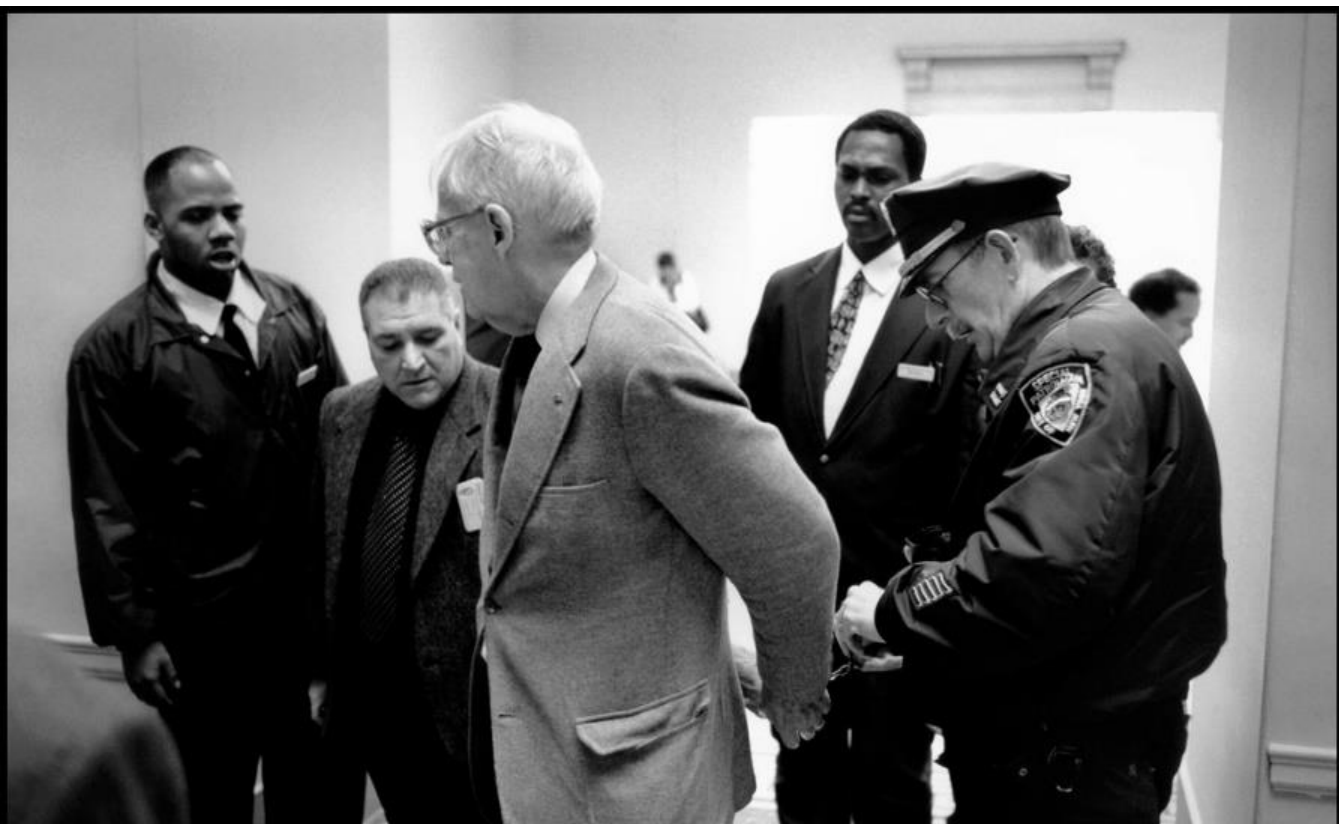








Federal Judge Nina Gershon. “There is no federal constitutional more grave” she wrote “than the effort made by government officials to censor works of expression and to threaten the validity of a major cultural institution as punishment for failing to abide by government demands for orthodoxy.”

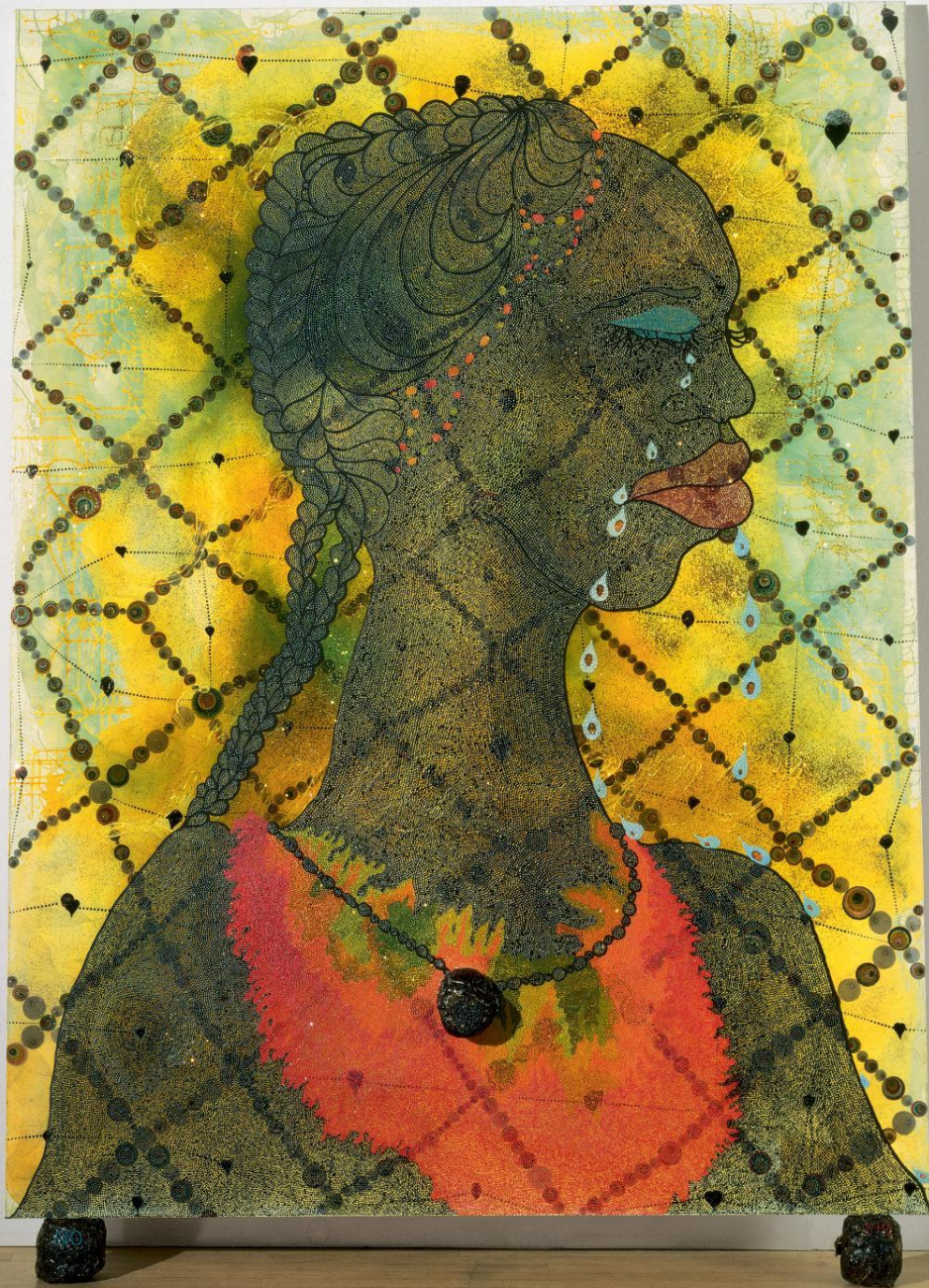




“When I go to the National Gallery and see paintings of the Virgin Mary, I see how sexually charged they are. Mine is simply a hip-hop version,” Ofili has said.

Key points for *Virgin Mary*

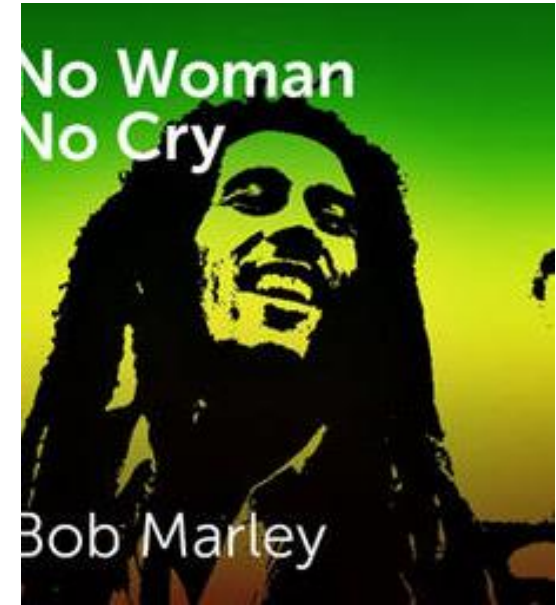
- Ofili of Nigerian heritage, born in Manchester
- Was a Catholic choir boy
- Flying around Mary's head are the genitalia of women
 - Direct link to Mary's generative functions
- Hugely influenced by what he saw on his travels to Zimbabwe
 - Elephant dung used
- Painting travelled to NYC
 - Came under attack by Rudi Giuliani
 - Said it was "sick" and "disgusting"

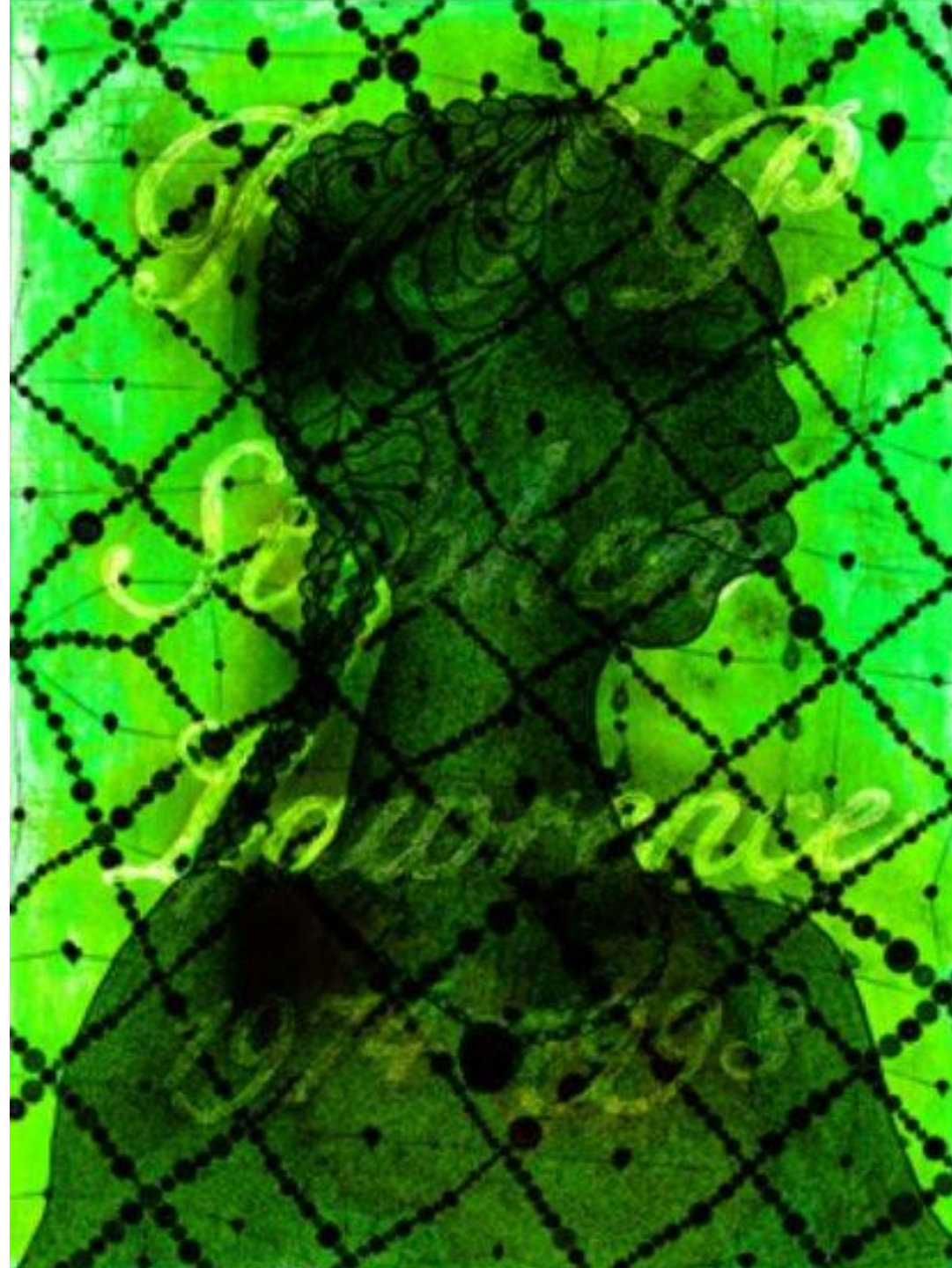


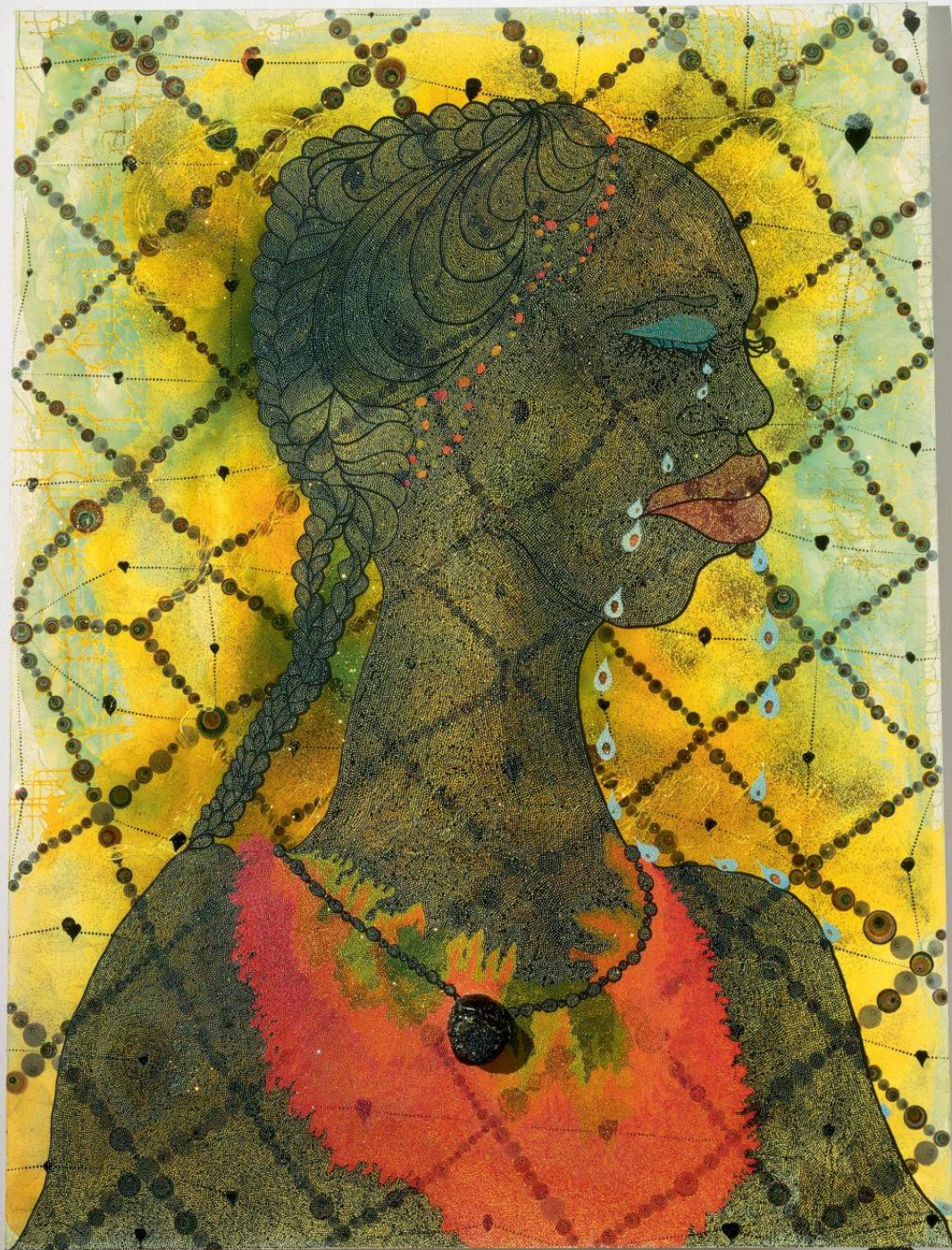
Chris Ofili, *No Woman, No Cry*, 1998, Oil paint, acrylic paint, graphite, polyester resin, printed paper, glitter, map pins and elephant dung on canvas. Support: 243 × 182 cm













- Curator Judith Nesbitt **'Ofili was deeply moved by the way in which Doreen Lawrence's overwhelming silent grief at her son's tragic death had been transformed with each successive interview as she became even stronger in spirit and emboldened to speak with great dignity'** Tate





Michelangelo, *Pieta*, 1498





Key points for *No Woman, No Cry*

- Similar style to Holy Virgin Mary
- Tears have the face of Stephen Lawrence in them
 - Murdered in unprovoked racial attack in London in 1993
- Woman is representative of his mother
- Link to Bob Marley's song
 - Colours of Jamaican flag used also
- Described by FT as a “modern day pieta”



Yinka Shonibare, *Nelson's Ship in a Bottle*, 280 x 250 x 500, 2010





Yinka Shonibare
MBE, *The Three
Graces*, 2001,
Dutch wax
printed cotton
textiles, life size
fibreglass
mannequins,
aluminium bases

Raphael, *The Three Graces*, c.1503-5, oil on panel



Peter Paul Rubens, *The Three Graces*, 1630-35, oil on canvas



“I was thinking: Okay, so where do I stand? I live in England. I’m from Nigeria. Nigeria was colonised by the British. The Victorian era was the height of colonialism in Africa. How do I relate to the repressive Victorian regime? So Victoriana for me actually means conquest and imperialism. And so, in a sense, it is actually my fear. So what I then decided to do was actually confront my fear and face my fear. And the way to confront my fear, to actually parody that fear. A lot of the work that came out of my desire to face my fear and to turn it into parody. The irony of all of this is that — since my work has actually been about what imperialism means and how that relates to my own identity — it’s quite ironic that I was then made a member of the order of the British Empire.” - **Yinka Shonibare**



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

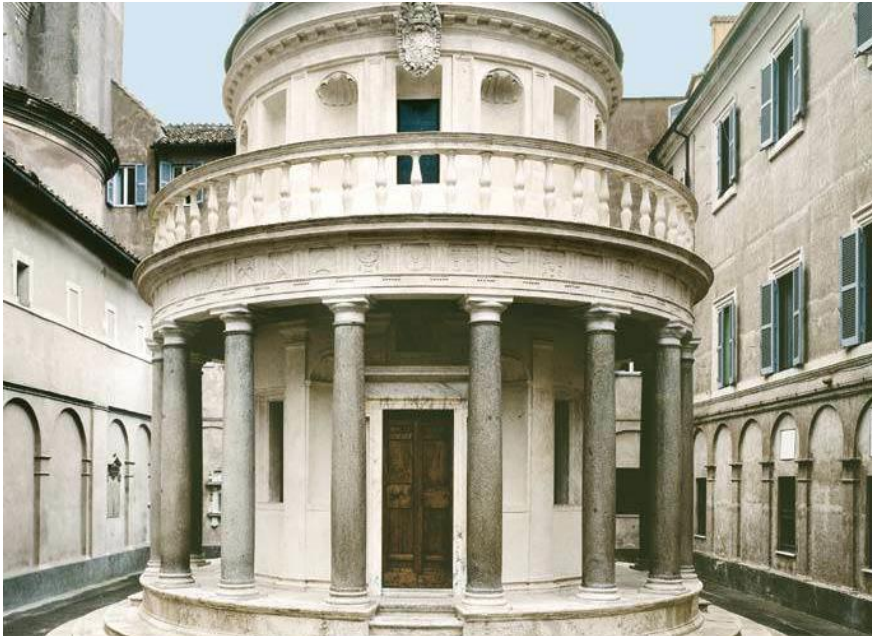


“It's a celebration of London's immense ethnic wealth, giving expression to and honouring the many cultures and ethnicities that are still breathing precious wind into the sails of the United Kingdom.”



Key points for *Nelson's Ship in a Bottle*

- Born in London, moved to Lagos aged 3
- Explores issues of race and class in his work
- Trademark fabric is Ankara fabric (Dutch wax
 - Inspired by Indonesian design, mass produced in Netherlands
 - 1960s it became a sign of African identity and independence
- Shonibare also uses it to reference colonialism and the diverse cultures within our society
- Placed on the Fourth Plinth
 - 2010-2012



Next week: Identity in Architecture – How can you tell purpose from appearance?

Overview of the course
