



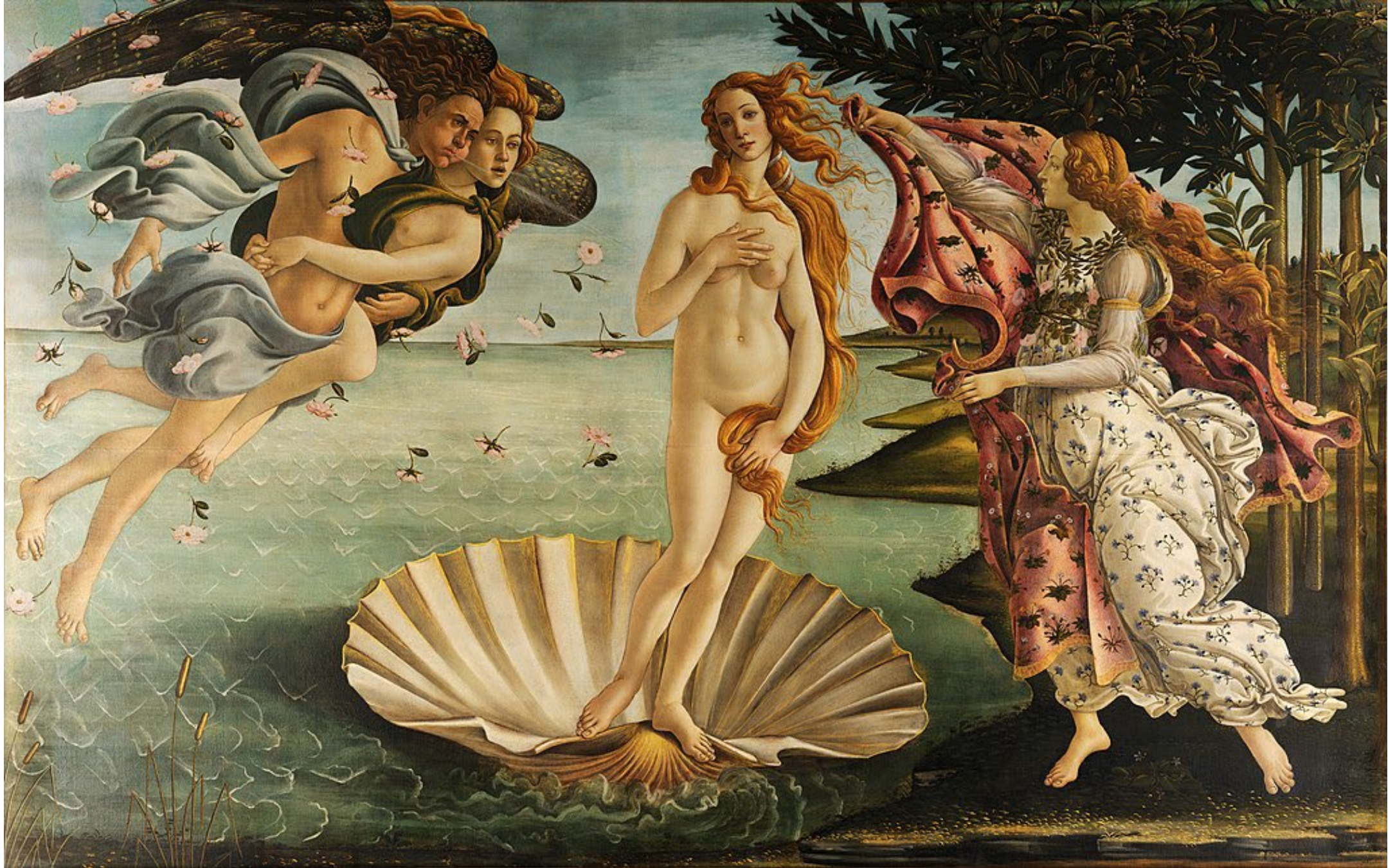
This week: Politics and Plants
– Artwork in the age of Green

It's quiz time...

1. Who was Cecilia Gallerani?
2. Da Vinci praised the ermine for being so....?
3. Where was the rhino at the time Durer was painting it?
4. What did he add to it, that are not on real rhinos?
5. Where was *Turkey* initially placed?
6. What did Stubbs claim Whistlejacket did when he saw the painting?
7. How did Rousseau depict lashing rain in *Surprised!?*
8. What movement was *Dynamism of a Dog on a Leash* part of?
9. Why does Barry Flanagan often use hares?
10. Other than bronze and steel, what is *Maman* made of?



Botticelli, *Primavera*, late 1470s, tempera on panel, 202 x 314cm



Sandro Botticelli, *The Birth of Venus* (c. 1484–1486). Tempera on canvas. 172.5 cm × 278.9 cm











Botticelli, *Primavera*, late 1470s, tempera on panel, 202 x 314cm



An example of 'millefleur'



Botticelli, *Primavera*, late 1470s, tempera on panel, 202 x 314cm



Botticelli's Pallas and the Centaur (1482)

Key points for *Primavera*

- group of figures from classical mythology in a garden, but no story has been found that brings this particular group together.
- Regularly thought to be a pair with The Birth of Venus - now disputed
- Likely to have been commissioned from a member of the Medici family
- Various interpretations of meaning have been suggested
 - Elaborate mythological allegory
 - Some have suggested the depiction of progress of season of spring
- Neoplatonic philosophers of the time saw Venus as ruling over both earthly and divine love
 - Argued she was classical equivalent to Virgin Mary



Giuseppe Arcimboldo, *Winter*, 1563, oil on canvas, Kunsthistorisches Museum, Vienna, 76 x 63cm



Giuseppe Arcimboldo,
*Scenes from the Life of
John the Baptist*, 1545,
fresco, Milan

Giuseppe
Arcimboldo, *Scenes
from the Old
Testament*
(detail), 1549, stained
glass widow, Milan





Giuseppe Arcimboldo, *Holy Roman Emperor Maximilian II and his Family*, 1563, oil on canvas



Giuseppe
Arcimboldo,
Summer, 1563, oil
on canvas



Giuseppe
Arcimboldo, *Spring*,
1563, oil on canvas



Giuseppe Arcimboldo, *Autumn*, 1563,
oil on canvas

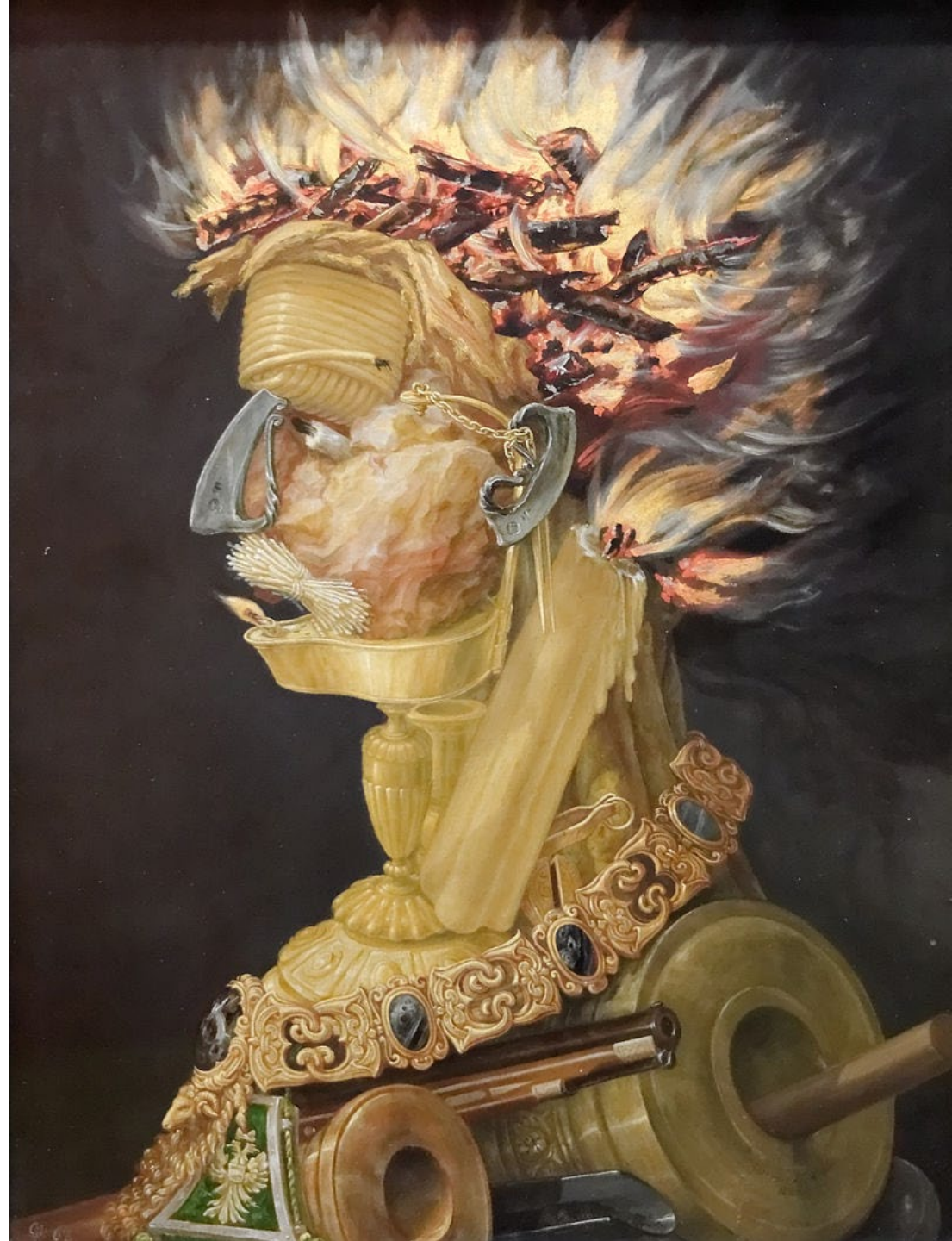


Giuseppe Arcimboldo, *Winter*, 1563, oil on canvas, Kunsthistorisches Museum, Vienna, 76 x 63cm

Giuseppe
Arcimboldo, *Fire*,
c.1566, oil on canvas



Giuseppe
Arcimboldo, *Air*,
c.1566, oil on canvas



Giuseppe Arcimboldo,
Water, 1566, oil on
canvas



Giuseppe Arcimboldo,
Earth, 1566, oil on canvas





Giuseppe Arcimboldo, *Vertumnus*
(portrait of Emperor Rudolf II, c.1590,
oil on canvas





Giuseppe Arcimboldo, *Winter*, 1563, oil on canvas, Kunsthistorisches Museum, Vienna, 76 x 63cm



Giuseppe Arcimboldo, *Winter*, 1563, oil on canvas, Kunsthistorisches Museum, Vienna



Quentin Matsys, *The Ugly Duchess* aka "*A Grotesque old Woman*", 1513 64.2 × 45.5 cm. National Gallery, London

Key points for *Winter*

- court portraitist to Ferdinand I at the Habsburg court
 - Augustus, Elector of Saxony, visited Vienna and commissioned a copy of his The Four Seasons which incorporates his own monarchic symbols.
- his portraits of human heads made up of vegetables, plants, fruits, sea creatures and tree roots, were greatly admired by his contemporaries
- “Winter” is not composed of produce or vegetation, but instead is created almost entirely using the rough, bare bark of trees.
 - eldest member of the series, a withered old man whose skin is rough and wrinkled
 - from the shoulders down it offers the promise of life and renewal beyond the cold.



Hasegawa Tōhaku,
Forest of Pines
(*Shōrin-zu byōbu*),
late 16th century,
Chinese ink on
paper











Kanō Eitoku, *Cypress Trees*, 16th century

Kanō Masanobu, *Zhou Maoshu
Appreciating Lotuses*, 15th century



Muqi Fachang, Detail of Dusk over Fisherman's Village from the handscroll "Eight Views of Xiao and Xiang", c.1250, ink on paper



Hasegawa Tōhaku,
Forest of Pines
(*Shōrin-zu byōbu*),
late 16th century,
Chinese ink on
paper



Key points for *Forest of Pines*

- Each of the twelve panels comprises six joined pieces of paper, but the top and bottom pieces are half the usual size.
 - Some aspects of the screens suggest the screen may be a preparatory work:
 - unusually, the sizes of paper used in each screen are slightly different, and the joins between the sheets are not completely regular
- illustrates the Zen Buddhist concept of ma
 - the artistic interpretation of an empty space,
 - often holding as much importance as the rest of an artwork and focusing the viewer on the intention of negative space in an art piece.
 - Ma is a Japanese word which can be roughly translated as "gap", "space", "pause" or "the space between two structural parts."
- The painting makes use of the intended foldings of the screen in use to create perspective, with branches directed towards or away from the viewer.



John William Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, Tate Britain

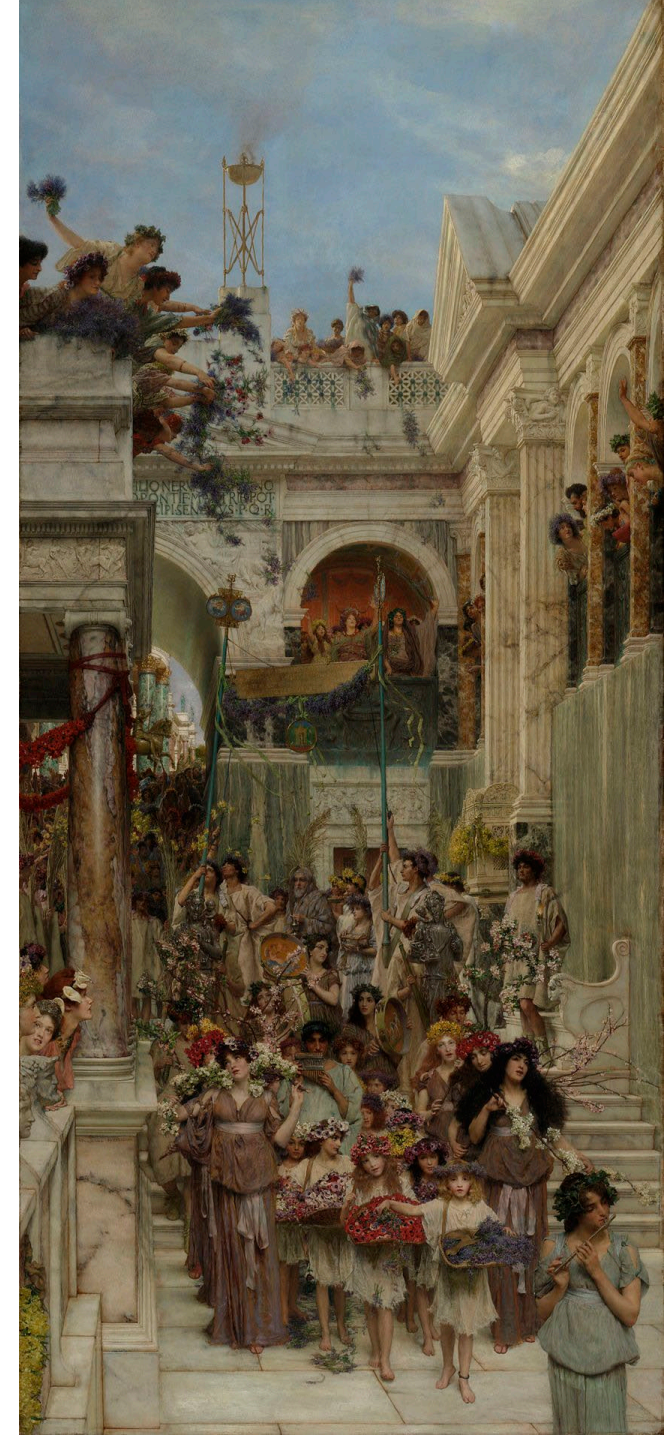


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Sir Lawrence Alma Tadema, *Sappho and Alcaeus*, 1881 oil on canvas



Sir Lawrence
Alma Tadema,
Spring, 1894, oil
on canvas





John William Waterhouse, *Ulysses and the Sirens*, 1891, oil on canvas



John William
Waterhouse,
*Nymphs Finding the
Head of Orpheus*,
1900, oil on canvas

John William
Waterhouse,
Thisbe, 1909, oil on
canvas





John William Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, Tate Britain



W. E. F Britten, *The Lady of Shalott*,
1901

Part II

No time hath she to sport and play:
A charmed web she weaves alway.

A curse is on her, if she stay
Her weaving, either night or day,
To look down to Camelot.
She knows not what the curse may
be;

Therefore she weaveth steadily,
Therefore no other care hath she,
The Lady of Shalott.

She lives with little joy or fear.
Over the water, running near,
The sheepbell tinkles in her ear.
Before her hangs a mirror clear,
Reflecting tower'd Camelot.
And as the mazy web she whirls,
She sees the surly village churls,
And the red cloaks of market girls
Pass onward from Shalott.

Part IV

In the stormy east-wind
straining,
The pale yellow woods were
waning,
The broad stream in his banks
complaining,
Heavily the low sky raining
Over tower'd Camelot;
Outside the isle a shallow boat
Beneath a willow lay afloat,
Below the carven stern she
wrote,
The Lady of Shalott.

With a steady stony glance—
Like some bold seer in a trance,
Beholding all his own mischance,
Mute, with a glassy countenance—
She look'd down to Camelot.
It was the closing of the day:
She loos'd the chain, and down she lay;
The broad stream bore her far away
The Lady of Shalott.

A cloudwhite crown of pearl she dight,
All raimented in snowy white
That loosely flew (her zone in sight
Clasp'd with one blinding diamond
bright)
Her wide eyes fix'd on Camelot,
Though the squally east-wind keenly
Blew, with folded arms serenely
By the water stood the queenly
Lady of Shalott.

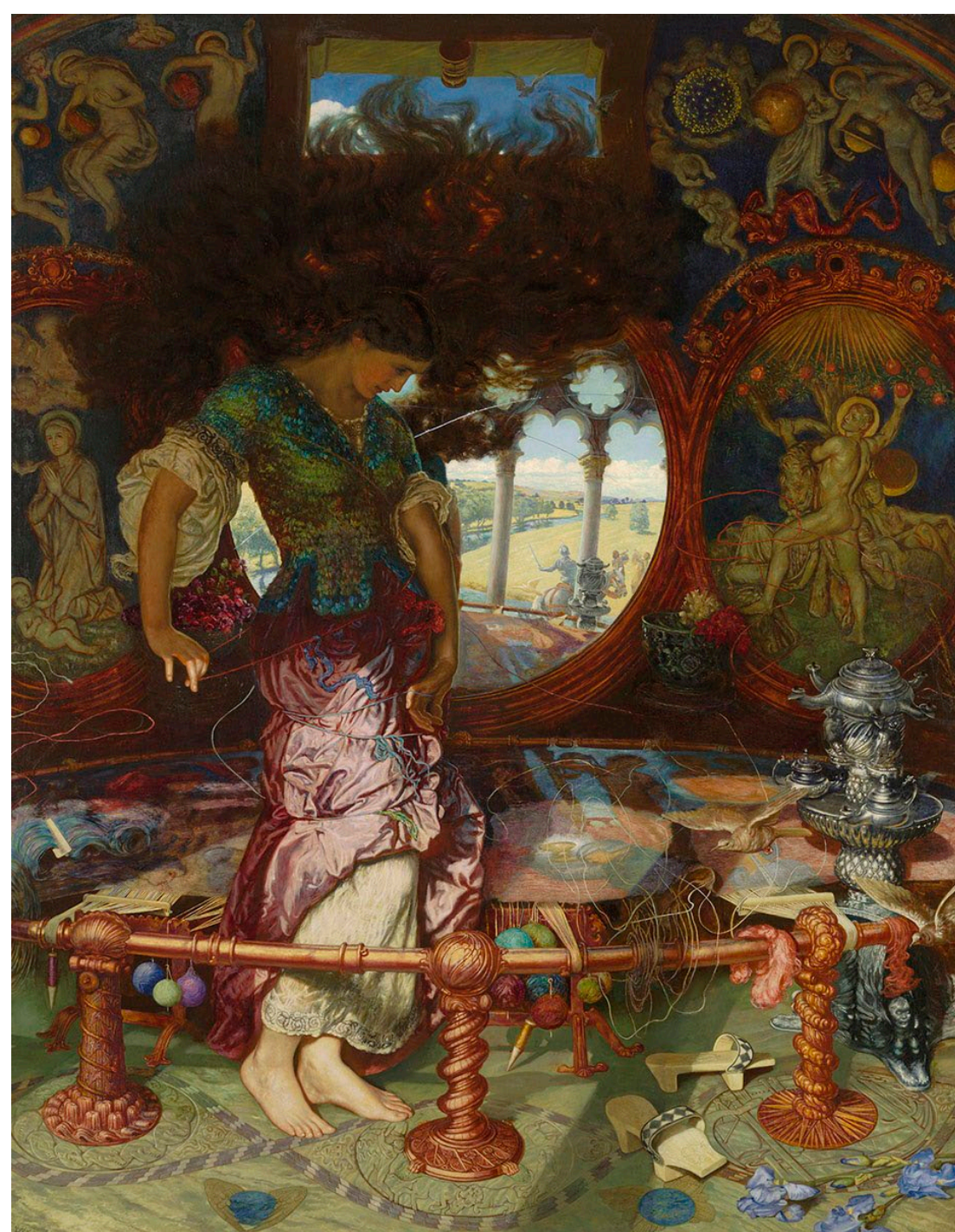
John William Waterhouse, *The Lady of Shalott looking at Lancelot*, 1894, oil on canvas



William Holman
Hunt, *The Lady of
Shalott*, 1905, oil on
canvas



John William
Waterhouse,
*"I am Half Sick
of Shadows"*
said the Lady
of Shalott,
1916, oil on
canvas





John William Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, Tate Britain

Sir John Everett
Millais, *Ophelia*,
1851-52, oil on
canvas





John William Waterhouse, *Ophelia*, 1889, oil on canvas



John William Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, Tate Britain



Waterhouse

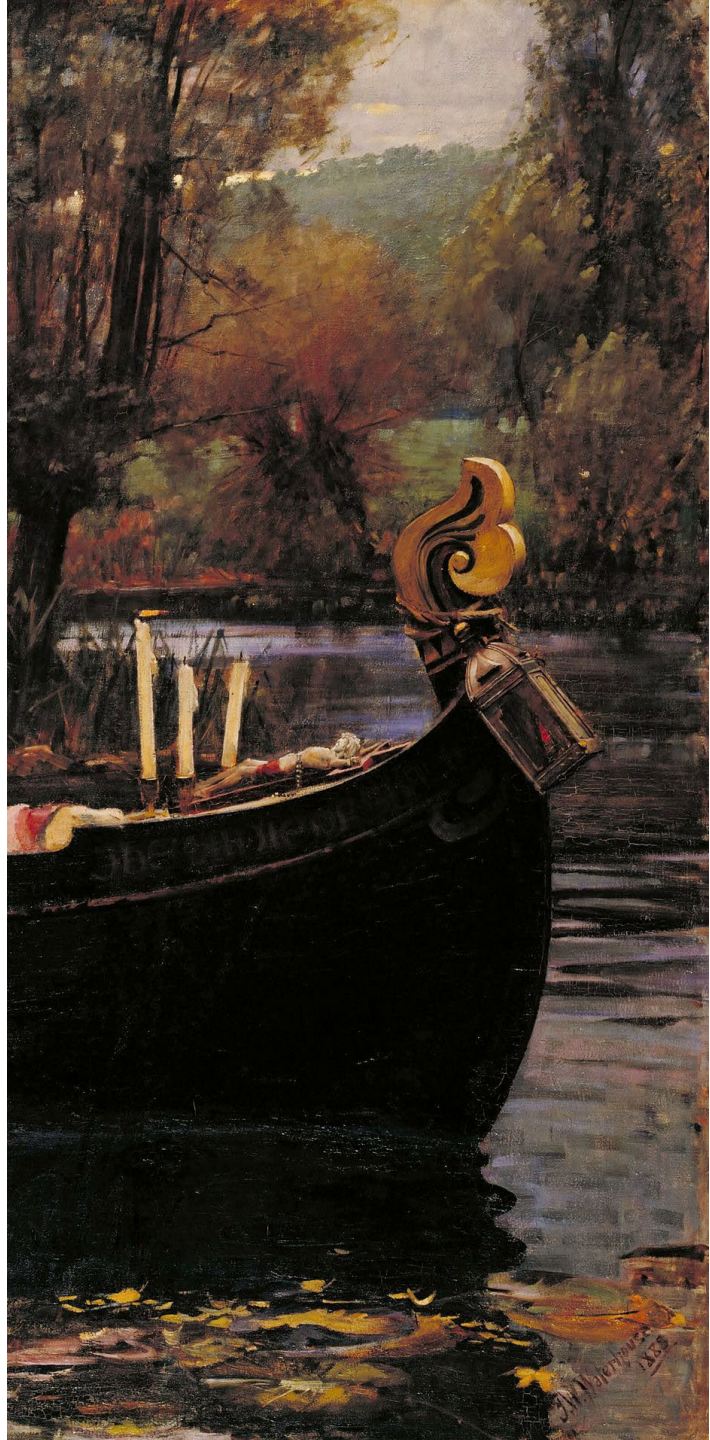
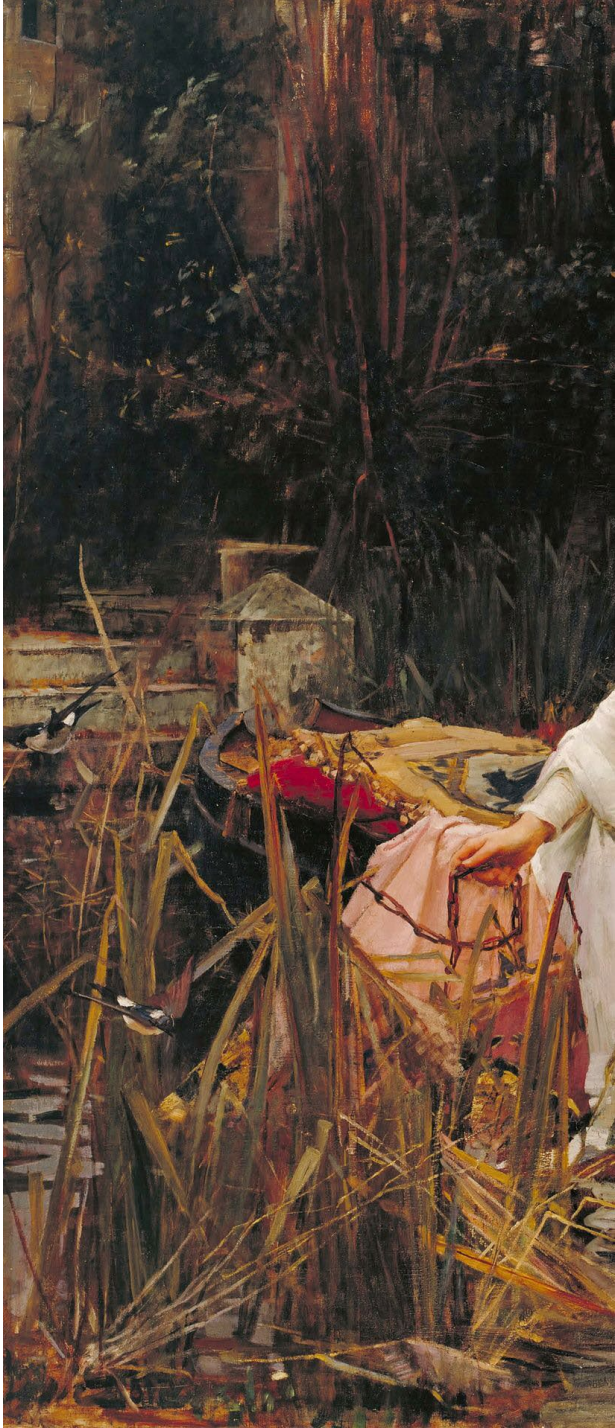


Millais





John William Waterhouse, *The Lady of Shalott*, 1888, oil on canvas, Tate Britain



Key points for *Lady of Shalott*

- At this time the legends of King Arthur saw a huge revival in popularity in Victorian England.
 - Suddenly all things medieval were in vogue, and architects, designers, artists, and poets alike, all followed the fashion of the day.
- According to Tennyson's version of the legend, the Lady of Shalott was forbidden to look directly at reality or the outside world;
 - instead she was doomed to view the world through a mirror, and weave what she saw into tapestry.
- The subject of a vulnerable young red-haired woman in white gown, adrift in a riverine setting, is reminiscent of John Everett Millais's *Ophelia* of 1852.
 - Millais, one of the founding members of the PRB
- Waterhouse's close attention to detail and colour, the accentuation of the beauty of nature, realist quality, and his interpretation of her vulnerable, wistful face are further demonstration of his artistic skill.



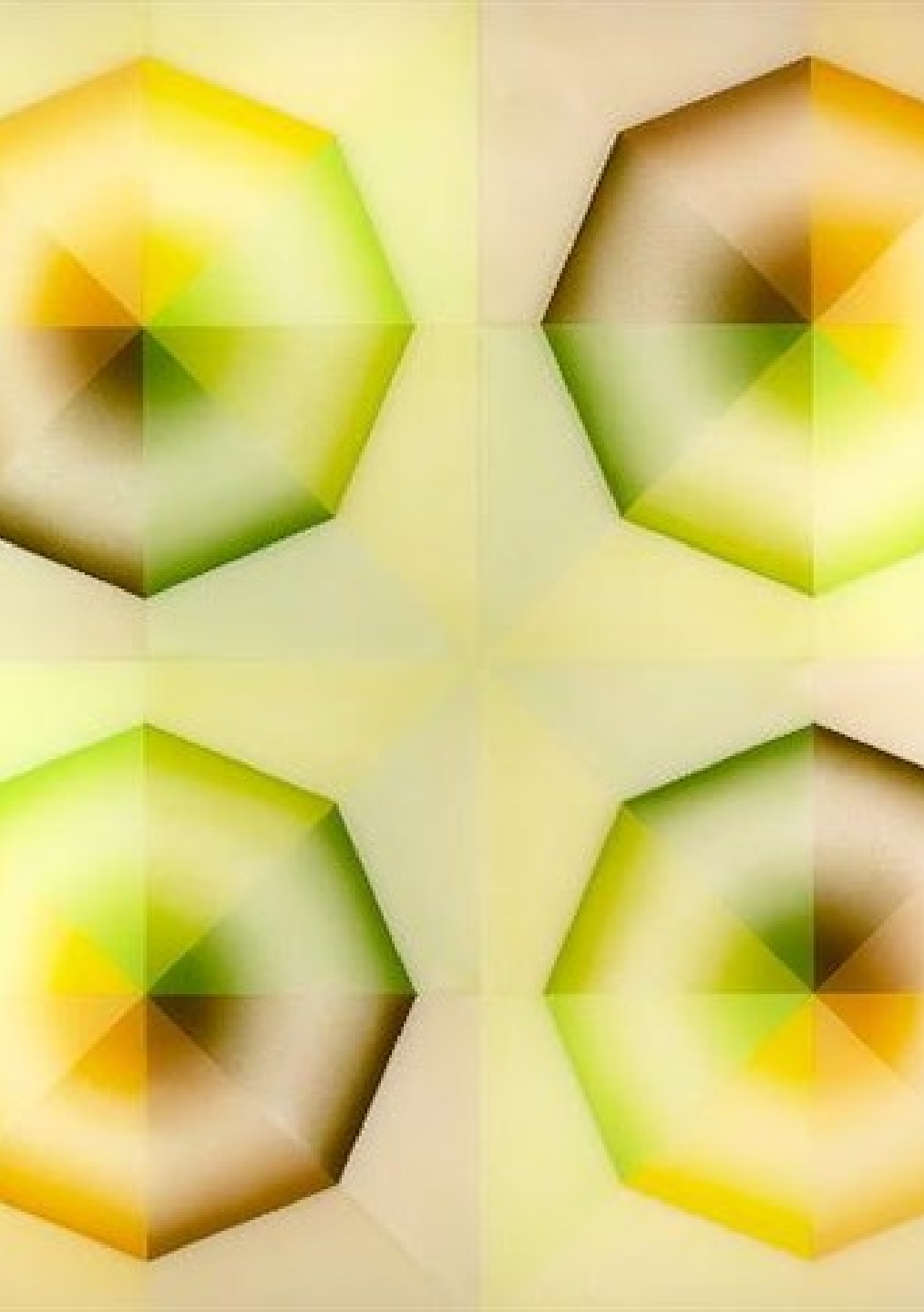
Judy Chicago, *The Dinner Party*, 1974–79, ceramic, porcelain, and textile, 1463 x 1463 cm ([Brooklyn Museum](#))

A 'walk' around the table

- <https://www.youtube.com/watch?v=BP3j3klF144>







Chicago, *Pasadena* lifesavers yellow series #5 , 1969–1970



Miriam Schapiro, *Barcelona Fan*, 1979



Chicago, *Clitoral Secrets*, 1974



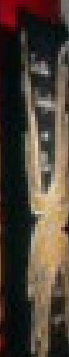
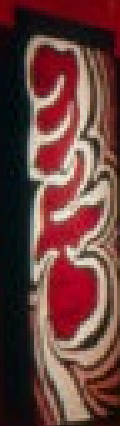


Judy Chicago, *The Dinner Party*, 1974–79, ceramic, porcelain, and textile, 1463 x 1463 cm ([Brooklyn Museum](#))



-
- “The men at the table were all professors,” she recalled, “and the women all had doctorates but weren’t professors. The women had all the talent, and they sat there silent while the men held forth. I started thinking that women have never had a Last Supper, but they have had dinner parties.”

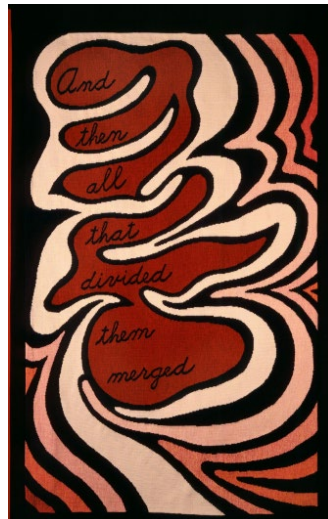
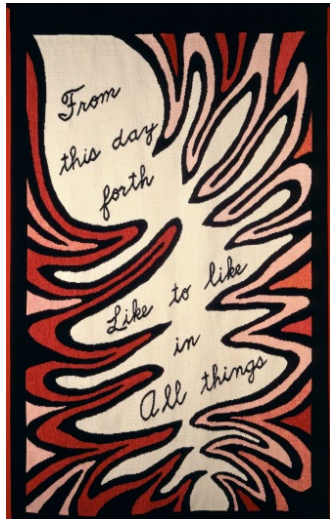
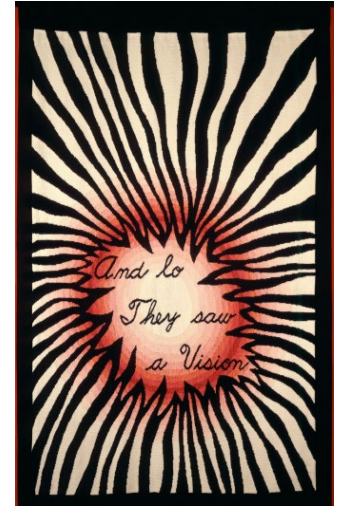
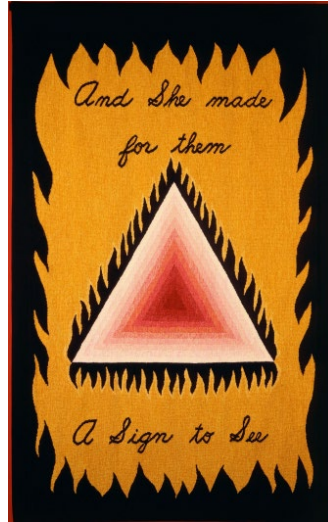
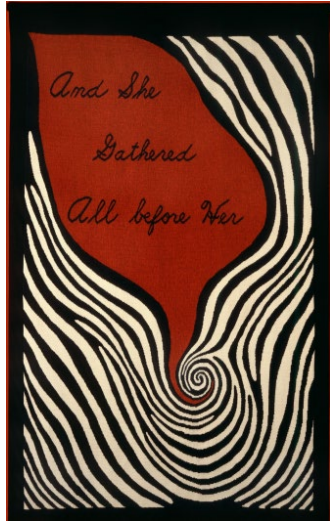
Entry Banners



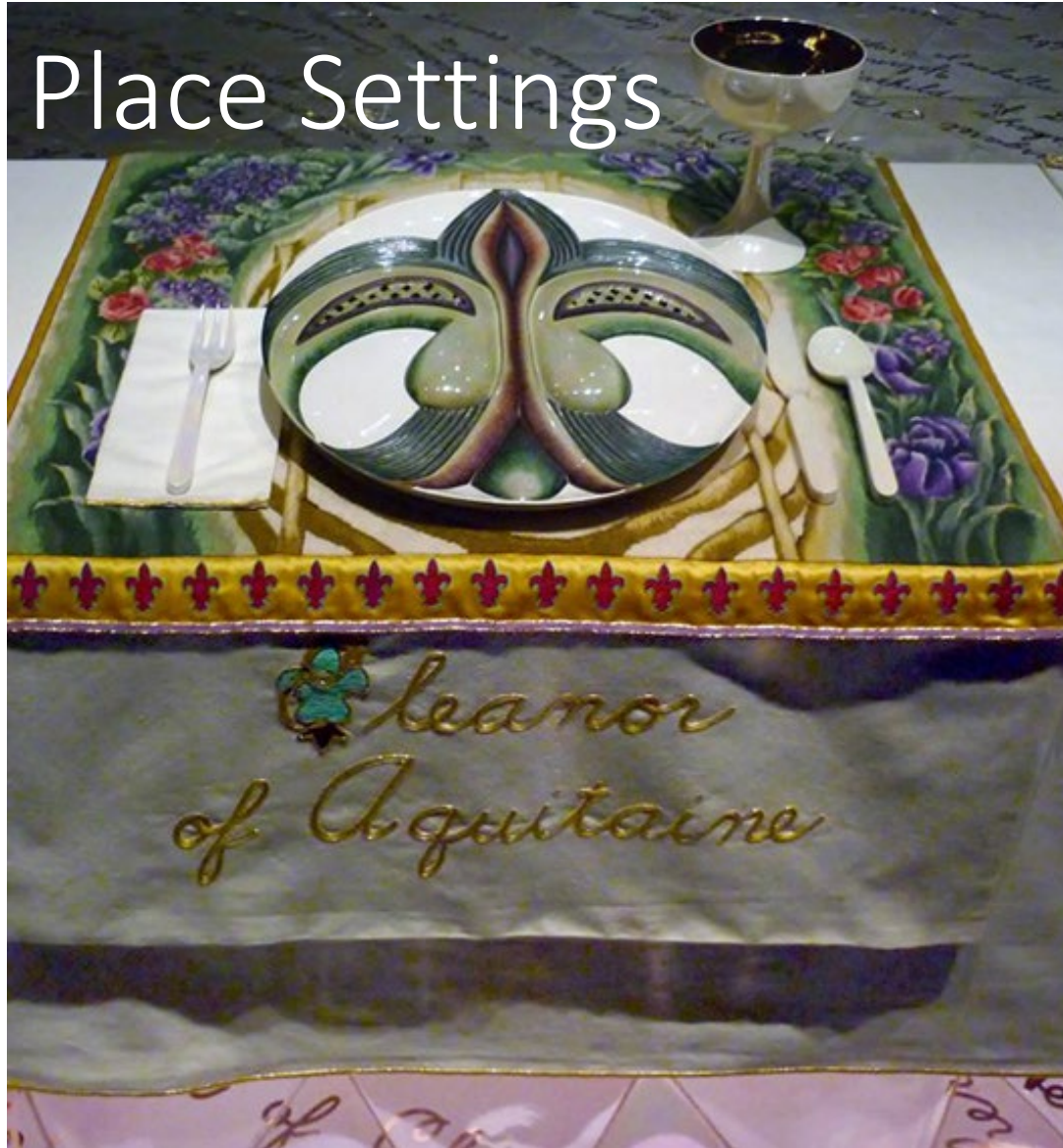
Welcome to
*The
Dinner
Party*

- *And She Gathered All
before Her*
- *And She made for them
A Sign to See*
- *And lo They saw a Vision*
- *From this day forth Like
to like in All things*
- *And then all that divided
them merged*
- *And then Everywhere
was Eden Once again*





Place Settings



Wing One

Prehistory to Classical
Rome



Wing Two

Christianity to the
Reformation



Wing Three

American Revolution to
the Women's Revolution





Primordial Goddess



Marcella



Anne Hutchinson



Fertile Goddess



Saint Bridget



Sacajawea



Ishtar



Theodora



Caroline Herschel



Kali



Hrosvitha



Mary Wollstonecraft



Snake Goddess



Trotula



Sojourner Truth



Sophia



Eleanor of Aquitaine



Susan B. Anthony



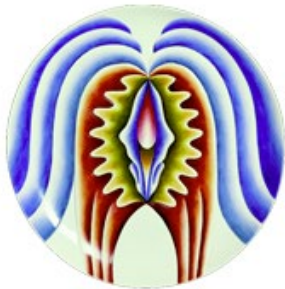
Amazon



Hildegarde of Bingen



Elizabeth Blackwell



Hatshepsut



Petronilla de Meath



Emily Dickinson



Judith



Christine de Pisan



Ethel Smyth



Sappho



Isabella d'Este



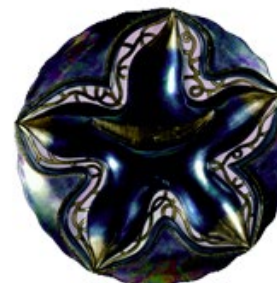
Margaret Sanger



r_party/place_settings/ethel_smyth



Elizabeth R.



Natalie Barney



Boadaceia



Artemisia Gentileschi



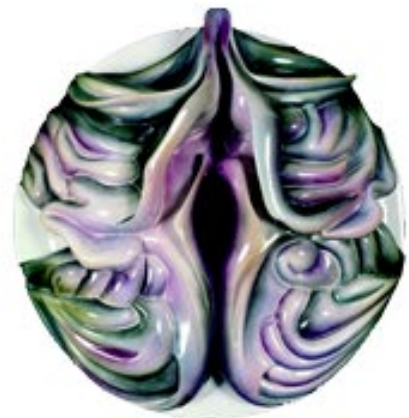
Virginia Woolf



Hypatia



Anna van Schurman



Georgia O'Keeffe





Boadaceia







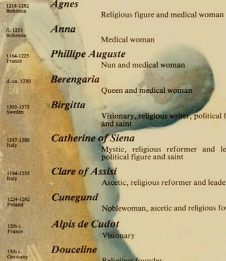
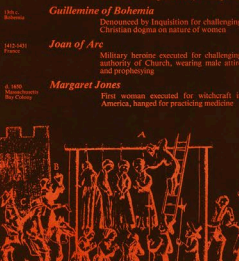








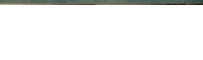


Heritage Floor



Heritage Panels



 <p>HILDEGARDE OF BINGEN ca. 1098-1179 Germany</p> <p>Represents the power of the feudal abbess: visionary, medical woman, scholar, writer, and saint</p>	 <p>PETRONILLA DE MEATH c. 1124 Ireland</p> <p>Burned at a witch, she is a symbol of the terrible persecution of women that occurred from the 13th to the 17th century</p>	 <p>CHRISTINE DE PISAN 1363-1431 France</p> <p>Writer, humanist, early feminist</p>	 <p>ISABELLA D'ESTE 1474-1539 Italy</p> <p>Noblewoman, scholar, patron, stateswoman and poet</p>
<p> Eleanor of Aquitaine and Hildegard of Bingen are contained in a fifteenth century image of the Virgin Mary. This <i>Virge</i> encompassing all of life and expresses the great veneration for the later Middle Ages. The ancient reverence for a humane and its expression in the worship of the "Mother of God." Of influence to accept than the Judeo-Christian God or even the Middle Ages, Mariolatry had reached such heights that one thirteenth century, God changed sex.¹</p> <p> The reflected the enhanced status of women during this period. the convulsions of the earlier Middle Ages as the most stable of the family, played a central role and thereby achieved a freedom. The twelfth century was a high point not only for aristocracy in the cloister. The improved status of women did not last. property rights were eroded; their educational opportunities usually excluded from the guilds; and the power of the abbesses gradually, the Church joined with the developing State and institutionalized the last vestiges of female power. But even in the late repression, and terrorism, women continued to struggle to use their talents, and contribute to society.</p>	<p>Angèle de Barthe Account of conspiring with the devil and executed in 1611 with her sister and her father</p> <p>Madeleine de Mandoulès Accused and repeatedly imprisoned for witchcraft on unknown grounds</p> <p>Catherine Deshayes Accused of murdering 2,500 infants and executed</p> <p>Maria de Zozaya Accused and burned for sorcery, mating with the devil, using evil spells, tampering with childbirth</p> <p>Geillis Duncan Accused, tortured and executed for practicing medicine</p> <p>Jacobe Felicie Tried for practicing medicine without a degree (see cured patients testified on her behalf)</p> <p>Goody Glover Tried and executed in Salem, Witchcraft</p> <p>Guillemine of Bohemia Drowned by inquisition for challenging Christian dogma on nature of women</p> <p>Joan of Arc Military heroine, executed for challenging authority of Church, wearing male attire and prophesying</p> <p>Margaret Jones First woman executed for witchcraft in America, hanged for practicing medicine</p>	<p>Agnes of Dunbar Military leader and heroine</p> <p>Anastasia Artist and illuminator</p> <p>Jane Anger Early feminist writer</p> <p>Martha Baretzkaya Political leader</p> <p>Margaret Beaufort Scholar, author, educator and medical woman</p> <p>Juliana Berners Noblewoman, expert in hunting, hawking and illuminating</p> <p>Bourgot Manuscript illuminator</p> <p>Maddalena Buonignori Legal scholar concerned with status of women</p> <p>Rose de Burford Wool merchant</p> <p>Teresa de Cartagena Mystic, writer and defender of women</p> <p>Beatriz Galindo Scholar and professor</p> <p>Clara Hatterlin Scholar and scribe</p> <p>Ingrida Writer and nun</p> <p>Margareta Karlshusen Artist and scribe</p> <p>Margery Kempe Author, mystic and healer</p> <p>Francisca de Lebrilla Scholar</p> <p>Angela Merici</p>	<p>Catherine Adorni Religious leader, writer and author/poet</p> <p>Laura Ammanati Scholar and poet</p> <p>Isabella Andreini Actress, poet and musician</p> <p>Anne de Beaujeu Ruler, political figure and saint</p> <p>Anne of Brittany Ruler, religious founder and saint</p> <p>Lucrezia Borgia Patron, founder and politician</p> <p>Dorothea Bucca Proponent of medicine and philosophy</p> <p>Francesca Caccini Composer and musician</p> <p>Laura Cereta Scholar</p> <p>Vittoria Colonna Religious writer, scholar and poet</p>
 <p>Agnes Religious figure and medical woman</p> <p>Anna Medical woman</p> <p>Philippa Augustina Nun and medical woman</p> <p>Berenegaria Queen and medical woman</p> <p>Birgitta Visionary, religious writer, political figure and saint</p> <p>Catherine of Siena Academic, religious reformer and leader, political figure and saint</p> <p>Clare of Assisi Academic, religious reformer and leader</p> <p>Cunegund Noblewoman, ascetic and religious founder</p> <p>Alpis de Cudat Visionary</p> <p>Douceline Religious founder</p> <p>Elizabeth</p>		<p>Agnes of Dunbar Military leader and heroine</p> <p>Anastasia Artist and illuminator</p> <p>Jane Anger Early feminist writer</p> <p>Martha Baretzkaya Political leader</p> <p>Margaret Beaufort Scholar, author, educator and medical woman</p> <p>Juliana Berners Noblewoman, expert in hunting, hawking and illuminating</p> <p>Bourgot Manuscript illuminator</p> <p>Maddalena Buonignori Legal scholar concerned with status of women</p> <p>Rose de Burford Wool merchant</p> <p>Teresa de Cartagena Mystic, writer and defender of women</p> <p>Beatriz Galindo Scholar and professor</p> <p>Clara Hatterlin Scholar and scribe</p> <p>Ingrida Writer and nun</p> <p>Margareta Karlshusen Artist and scribe</p> <p>Margery Kempe Author, mystic and healer</p> <p>Francisca de Lebrilla Scholar</p> <p>Angela Merici</p>	<p>Catherine Adorni Religious leader, writer and author/poet</p> <p>Laura Ammanati Scholar and poet</p> <p>Isabella Andreini Actress, poet and musician</p> <p>Anne de Beaujeu Ruler, political figure and saint</p> <p>Anne of Brittany Ruler, religious founder and saint</p> <p>Lucrezia Borgia Patron, founder and politician</p> <p>Dorothea Bucca Proponent of medicine and philosophy</p> <p>Francesca Caccini Composer and musician</p> <p>Laura Cereta Scholar</p> <p>Vittoria Colonna Religious writer, scholar and poet</p>

	Gertrude of Arles Abbess c. 1290-1360 France	Gertrude of Arles Abbess and theologian
	Gertrude of Hackeborn Abbess c. 1380-1440 Germany	Gertrude of Hackeborn Abbess and biographer
	Agnes d'Harcourt Abbess c. 1390-1460 France	Agnes d'Harcourt Abbess and biographer
	Hedwig Religious figure, medical founder and educator c. 1174-1243 Poland	Hedwig Religious figure, medical founder and educator
	Héloïse Abbess, scholar, and medical woman c. 1100-1164 France	Héloïse Abbess, scholar, and medical woman
	Herrad of Landsberg Abbess and encyclopedist c. 1150-1200 Germany	Herrad of Landsberg Abbess and encyclopedist
	Hersend Physician c. 1100-1160 France	Hersend Physician
	Isabel Scholar and religious woman c. 1140-1243 England	Isabel Scholar and religious woman
	Juliana of Norwich Mystic and writer c. 1342-1416 England	Juliana of Norwich Mystic and writer
	Jutta Abbess c. 1260-1320 Germany	Jutta Abbess
	Las Huelgas Abbess and physician c. 1260-1320 Spain	Las Huelgas Abbess and physician
	Loretta Religious figure c. 1320-1380 Hungary	Loretta Religious figure
	Margaret Religious and political figure c. 1260-1320 France	Margaret Religious and political figure
	Marguerite of Bourgogne Medical woman c. 1380-1460 France	Marguerite of Bourgogne Medical woman
	Mechthild of Hackeborn Mystic and writer c. 1290-1380 Germany	Mechthild of Hackeborn Mystic and writer
	Mechthild of Magdeburg Mystic, writer and religious reformer c. 1290-1380 Germany	Mechthild of Magdeburg Mystic, writer and religious reformer
	Finola O'Donnell Nun and religious founder c. 1100-1160 Ireland	Finola O'Donnell Nun and religious founder
	Rosalie of Paverno Religious figure c. 1300-1360 Spain	Rosalie of Paverno Religious figure
	Theresa of Avila Visionary, mystic writer, religious reformer, leader and founder and saint c. 1515-1582 Spain	Theresa of Avila Visionary, mystic writer, religious reformer, leader and founder and saint
	Yvette Religious figure and ascetic c. 1100-1160 France	Yvette Religious figure and ascetic

Acknowledgement Panels

The artist gratefully acknowledges the many people who cooperated in the realization of *The Dinner Party*

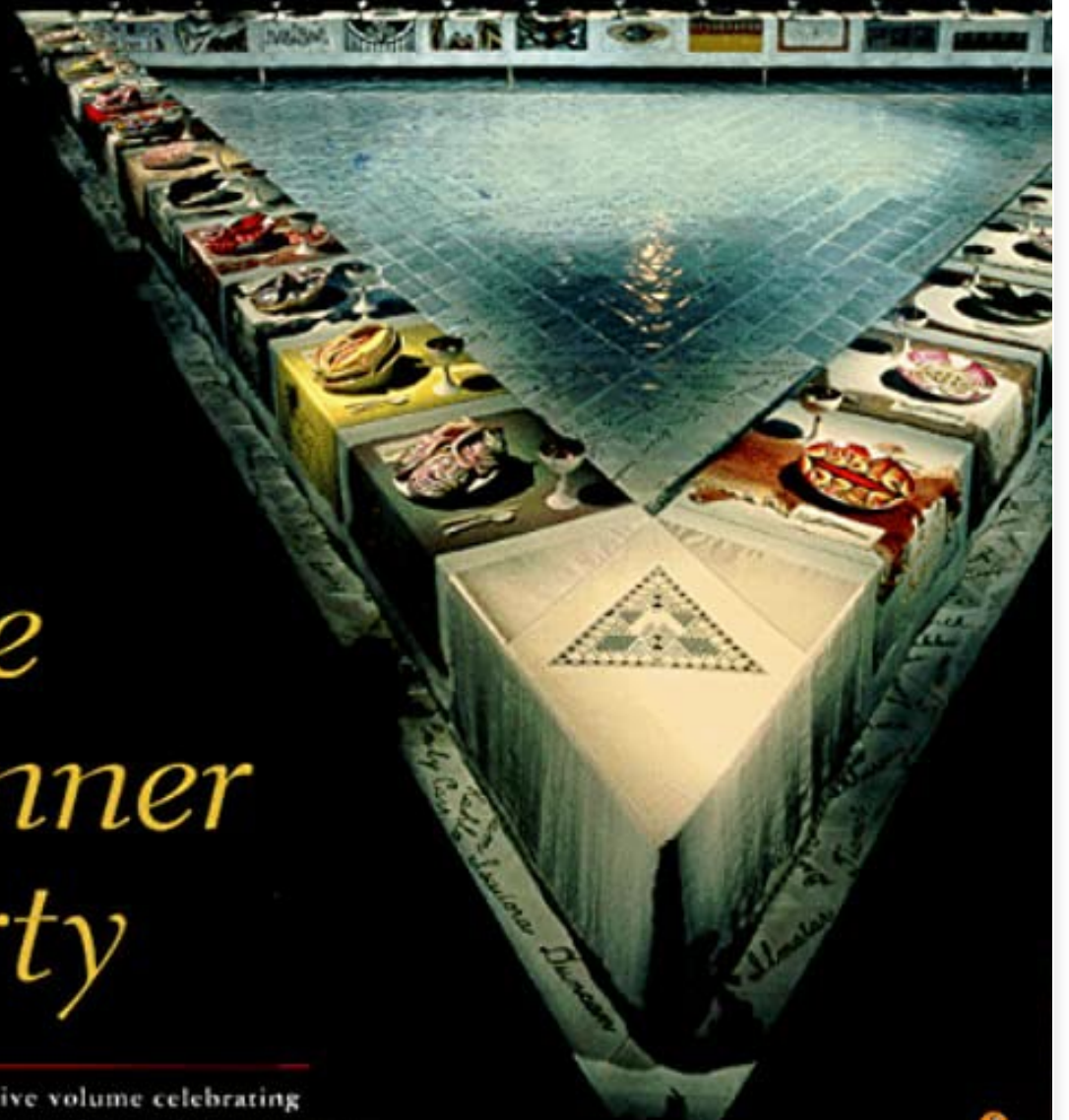




JUDY CHICAGO

The Dinner Party

A commemorative volume celebrating





Judith

Sappho

Independence is Achieved by Duty



- "Too many vaginas for my liking. I find it all about Judy Chicago's ego rather than the poor women she's supposed to be elevating – we're all reduced to vaginas, which is a bit depressing. It's almost like the biggest piece of victim art you've ever seen. And it takes up so much space! I quite like the idea of trying to fit it in some tiny bin – not a very feminist gesture but I don't think the piece is either."



Key points for *Dinner Party*

- Chicago began immersing herself in art made by women, reading literature and studying generations of female artists
- embraced materials traditionally been associated with women's crafts, such as embroidery, weaving, and china painting.
- Five components
 - Entry banners
 - Place settings
 - Heritage floor
 - Heritage panels
 - Acknowledgement panels
- The Dinner Party was intended to be exhibited in a large, darkened, sanctuary-like room, with each place setting individually lit, making it look as though it is composed of thirty-nine altars.



Marc Quinn, *Garden*,
2000, Cold room,
stainless steel, heated
glass, refrigerating
equipment, mirrors, turf,
real plants, acrylic tank,
low viscosity silicon oil
held at -20°C





SENSATION

SOCIETY OF ANTIQUARIES



Marc Quinn, *Eternal Spring (Lilies I)*, 1998, Stainless steel, glass, frozen silicon, lillies and refrigeration equipment



Marc Quinn, *Eternal Spring (Sunflower I)*, 1998, Stainless steel, glass, frozen silicon, sunflowers and refrigeration equipment



Marc Quinn, *Reincarnate*, 1999



Marc Quinn, *Flask*, 2001



Marc Quinn,
*The Etymology
of the Baroque*,
2014, painted
bronze





Marc Quinn, *Garden*, 2000,
watercolour on paper











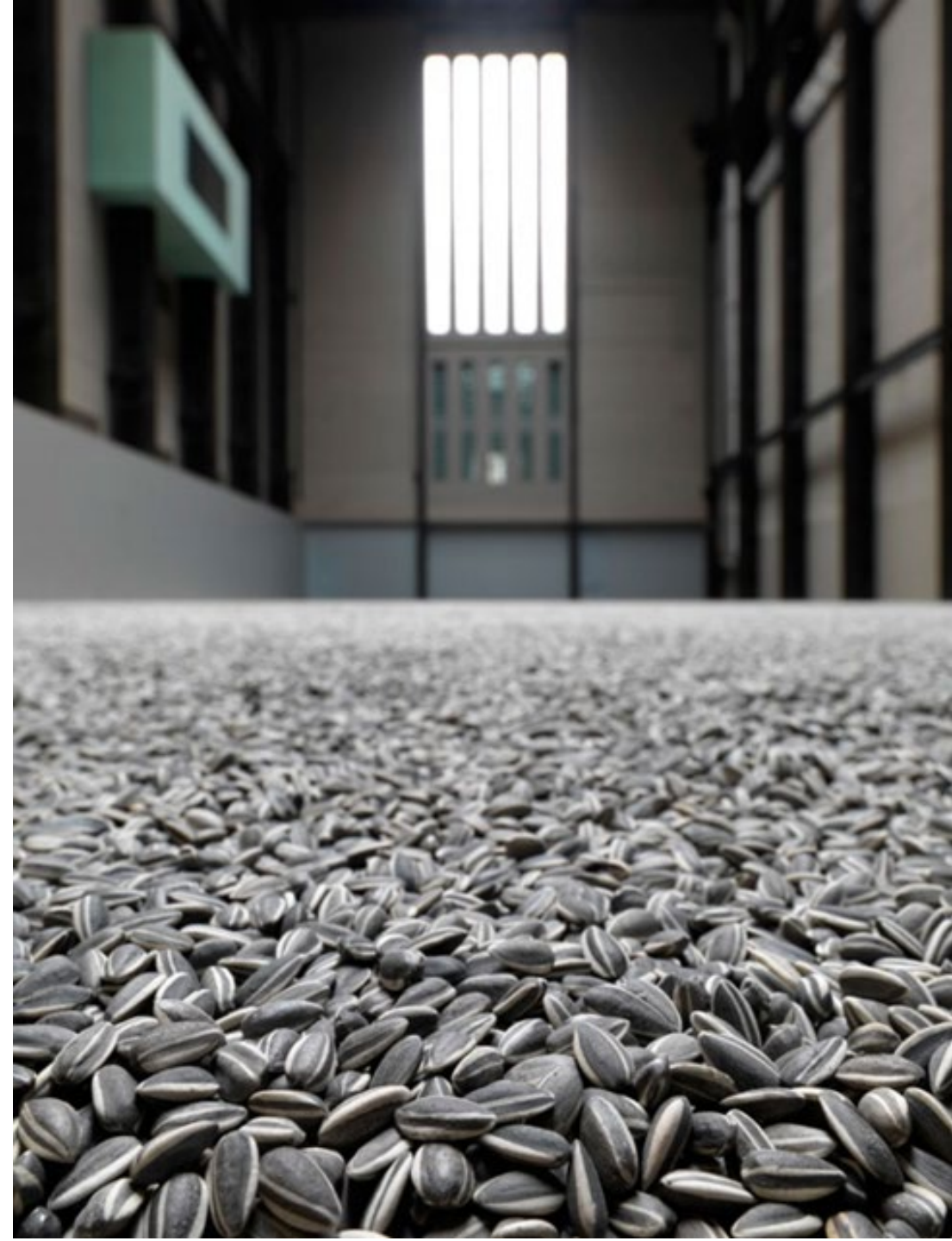
-
- “For me the Garden is about desire, it’s about all the flowers in the world **all coming up at the same time, in the same place, an idea of a perfect paradise.** You’ve got the metal refrigeration unit, the glass top, **the tank, the silicone and then you’ve got this delicate image of the living bit, so in a traditional way it’s like body and soul.**
 - “I wanted it to be about the manipulation of nature as well. **There is no such thing as nature anymore.** It’s all culture now. Every landscape you see is a manipulated landscape, every flower has been genetically modified through breeding to be like it is, **so these pictures are about The Garden being constructed, not grown, that’s one aspect.” Quinn**

Key points for *Garden*

- Started creating frozen flower sculptures
 - Quinn captures what he has described as “the purest and most magical transformation of reality into art”.
 - real flowers in a perfect state of bloom have been plunged into frozen silicone oil.
 - As the flowers freeze they die, but in doing so, they become a perfect, eternal image of themselves
- In this large-scale installation, thousands of different types of flowers and plants were accumulated together in an architectural, walk-through structure.
 - Since many of the species would never grow together or bloom at the same time, Garden represents a fantastical, almost mythical landscape
 - also comments on the driving force of human desire, attempting to shape and control the natural world around us.



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







毛主席：我们永远忠于您









- “The meanings are as multiple and as singular as its form. Ai Weiwei has taken the lesson of Duchamp’s ready-made and Warhol’s multiples and turned them into a lesson in Chinese history and western modernisation, and the price individuals in China pay for that. Every unique seed is homogenised into a sifting mass. Most contemporary Chinese art is a product made for western consumption, just as willow-pattern plates or porcelain vases were shipped out in huge quantities for the western market.” Adrian Searle – The Guardian.

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 time: Our relationship
with Nature – Who is more
powerful?

In two weeks, half term
next week!

