ART AND POWER
Toppling of Saddam Hussein sculpture
FIVE CATEGORIES

- MONUMENTS
- INTIMIDATION
- IDENTITY
- STATE SPONSORED PROPAGANDA
- PROTEST
- SATIRE
MONUMENTS

Monuments commemorate and memorialize. They are designed to stir in the viewer a sense of pride, Nationalism or some similar emotional response that will engender pride and loyalty.
Ara Pacis. Rome. 13CE
Arch of Titus. CE 81. marble over concrete core


Percier & Fontaine. Place Vendome Column. 1810.
Washington Arch. Central Park. Commemoration of centennial inauguration of Washington
INTIMIDATION

Imagery is designed for the sole purpose of overwhelming the opponent. It can be cloaked and less than overt. It can be the ostentatious nature of the palace that suggests great wealth or it can be exaggerated youth in an official royal portrait.
Hammurabi receiving Blessing of Law from Shamash.

Stele inscribed with code of Hammurabi. 1792-1750BCE. Basalt approx 7’ high
Stele Naram Sin. 2200 BCE
Royal Guards relief on stairway to audience hall of Darius, Persepolis, c. 500 BCE
Platoons of clay soldiers were buried with China's first emperor, Qin Shi Huang Di, to accompany him during his eternal rest. Assumed power 221 BCE
IDENTITY
Head of Gudea from Lagash, Iraq c. 2100 BCE. Diorite 9” high
27 sculptures have been found to date

Head of Akkadian Ruler (Sargon I?). From Nineveh, Iraq c. 2300 BCE. Bronze 12”

RELIGION AND POLITICS
Palette of Narmer: Upper Egypt side. 3100 BCE. Slate. 25”

Palette of Narmer: Lower Egypt side.
(left) Sesostris I, from Lisht 12th Dynasty. 1971-1926 BCE. Wood.

Colossal Statue of Khafre (the Great Sphinx) c. 2520-2494 BCE
Seated statue of Khafre from Giza. C 2520-2494 BCE. Diorite. 5’6”

Statue of Queen Hatshepsut as pharoah. 18th Dynasty. C 1473-1458 BCE. Granite 7’11”.

STANDARDIZATION OF IMAGERY.
Temple of Ramses II. Abu, Simbel, Nubia. 1279-1213 BCE.
Roman coin. Trajan

Roman Coin. Julius Caesar
How and why do we choose whose visage gets put on a coin?
Caracalla

Hadrian
Bust of Julius Caesar. Mid 1st C. BCE. 13”

Bust of Trajan 1st Half of 2nd C CE.
Augustus of Primaporta. Early 1st C. CE

Marcus Aurelius. CE 164-66.
Remnants of colossal statue of Constantine the Great, 325–6 CE. Marble, head 8’6” high. Palazzo dei Conservatori, Rome, Italy

SIZE MATTERS
Bernini. Louis XIV. 1665. marble, life-sized.

IT’S NOT WHAT YOU LOOK LIKE THAT MATTERS…..
Hyacinthe Rigaud. Louis XIV. 1701.
CREATION OF NARRATIVE AND IDENTITY

David. Coronation of Napoleon. 1804

Gros. c. 1801 Bonaparte at the Bridge of Arcole, Louvre
Ingres/ Napoleon Enthroned. 1806.

Napoleon I in coronation robes, by Robert Lefebvre, 1807
Portrait of Napoleon in his Study. David. 1812

SELF PROCLAIMED:

Emperor of the French; King of Italy, Mediator of the Swiss Confederation, Protector of the Confederation of the Rhine

CREATING NATIONAL IDENTITY
Tiberius Claudius Caesar Augustus Germanicus, was Roman Emperor from 41 to 54 AD;
GEORGE WASHINGTON. North Carolina State Capitol

GEORGE WASHINGTON.
Richmond VA
In this temple
as in the hearts of the people
for whom he saved the union
the memory of Abraham Lincoln
is enshrined forever.
Chairman Mao Statue. Shenyang Province. Zhongshan Square
Toppling of Saddam Hussein sculpture
May fall in one of the other categories or may be designed to stand alone. Throughout history we have seen governments utilize propagandistic art to shape the opinion of the public. The most successful art of propaganda is often overlooked or so deeply entrenched in social psyche that the society does not even register that it is being manipulated.
4.94 Élisabeth-Louise Vigée-Lebrun, *Marie Antoinette and Her Children*, 1787. Oil on canvas, 9’½” × 7’⅝”. Musée National du Château de Versailles, France
David. Death of Marat.

CONTEMPORARY MARTYR?
We Can Do It!
Designer: Ning Hao
1954, February
We are proud of participating in the founding of our country's industrialisation
Women wei canjia guojia gongyehua jianshe er zihao (我们为参加国家工业化建设而自豪)
Publisher: Huadong renmin meishu chubanshe, Shanghai (华东人民美术出版社)
Size: 78x54 cm.
Communist propaganda poster recruiting women industrial workers. La Cucaracha: The Spanish Civil War, 1936-1939.
I WANT YOU
FOR U.S. ARMY
NEAREST RECRUITING STATION
How did you help the front? Have you donated warm clothes and underwear to the Red Army?
Norman Rockwell. 1918.
Are We Downhearted?
Soviet Propaganda Poster.
1931.
Designer: Xin Liliang (忻礼良)
1953
New view in the rural village
Nongcun fengguang (农村风光)
Publisher: Sanyi Printers (三一印刷厂)
Size: 53.5x77.5 cm.
War Protest

Imagery of protest is often ephemeral or temporary and is always culturally specific. Understanding art of protest demands a sophisticated understanding of the culture that produced it.
WAR PROTEST/SOCIAL INJUSTICE

• Spanish Civil War
• World War I
• Franco Prussian War
Social Dissent: Objection to Government

Protest art relies on people's understanding of the symbols used in the art. Without understanding the piece is useless.

Resistance art has long been a term used to describe those that use art as a way of showing their opposition to powerholders. The term has been used to define art that opposed such powers as the German Nazi party, and the Bolshevik Revolution.
Goya. Disasters of War #18: Bury them and Say Nothing. 1818
lithograph
Goya. From Disasters of War.
Goya. The Third of May 1808. 1814.
Manet. Execution of Emperor Maximilian. 1868
Picasso. Guernica. 1937. oil on canvas. 11’ 5 ½” x 25’ ¾”. 
Miro. Poster

Sans la lutte actuelle, je vois du côté fasciste les forces latentes, de l'autre côté le peuple, dont les immenses ressources créatrices donneront à l'Espagne un éclat qui étonnera.
Kollwitz. Never Again War. 1924. poster
Orozco. Zapatistas
Zapatistas. 1910
Political Satire

Specifically designed to reach a broad audience and is generally disseminated in newspapers or some other low cost, mass produced medium. It is designed to have a broad audience and to respond to the most current of affairs. As such, political satire is the most temporal and fleeting of the political media.
Picasso. Dream and Lie of Franco
Daumier. So this is why we got ourselves killed for. August 1835 - despair of victims of violent uprisings, conflict
Daumier. Louis-Philippe as Gargantua. 1831.
Je Suis Charlie. Charlie Hebdo