Tableaux Photography

People in a *staged* environment

Yinka Shonibare

Tom Hunter

Sam Taylor-Wood
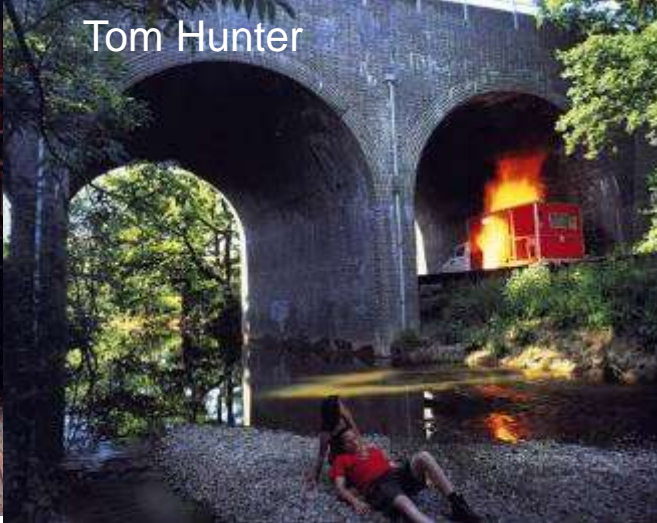
Tableaux is a style of photography where people are staged in a constructed environment and a pictorial narrative is conveyed through a single image.

Tracy Moffatt
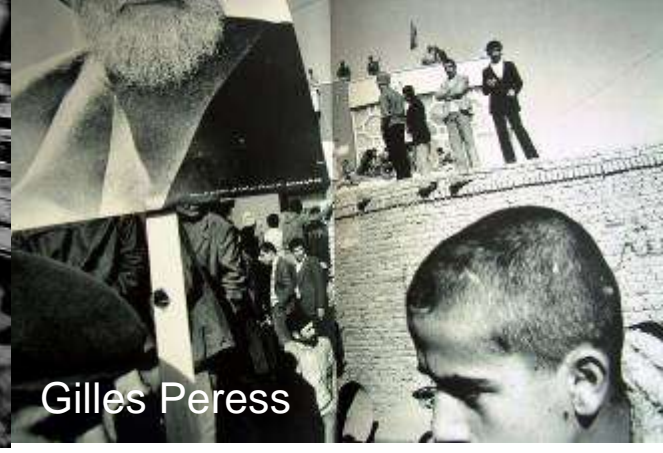

Jeff Wall

Hannah Starkey
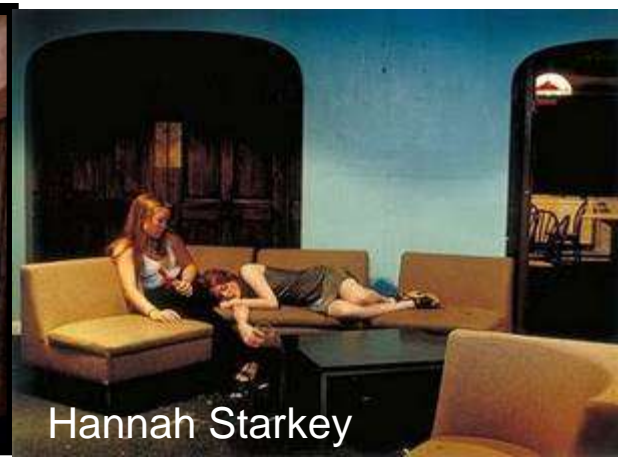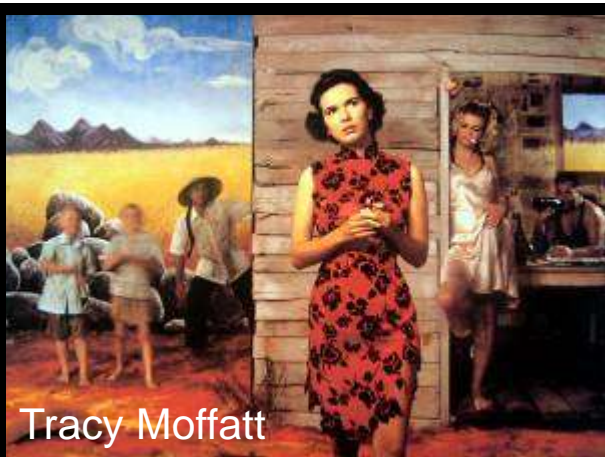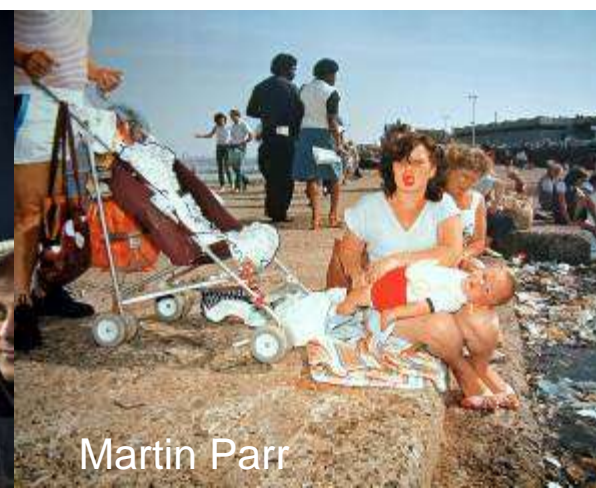
Josef Koudelka

Trent Parke

Gilles Peress

Documentary is storytelling through a series of pictures which are capturing real moments and people in real environments.

Lauren Greenfield

Bruno Barbey

Martin Parr

Tableaux photography is a style of photography in which a pictorial narrative is conveyed through a single image as opposed to a series of images which tell a story such as in photojournalism and documentary photography. This style is sometimes also referred to as 'staged' or 'constructed photography' and tableaux photographs makes references to fables, fairy tales, myths and unreal and real events from a variety of sources such as paintings, film, theatre, literature and the media. Tableaux photographs offer a much more ambiguous and open-ended description of something that are subjective to interpretation by the viewer. Tableaux photographs are mainly exhibited in fine art galleries and museums where they are considered alongside other works of art.

Cindy Sherman, Film Stills, 1974   **Gregory Crewdson**, Twilight, 1998   **AES & F**, Action Half Life , 2003

Tableaux photography involves a performance enacted before the camera and embraces studio portraiture and other more or less elaborate peopled scenarios in constructed settings directed or manipulated by the photographer to suggest a story. The word tableau derives from *tableaux vivant* (plural) which in French means 'living picture' and the term describes staged groups of artist's models often using dramatic costumes, carefully posed, motionless without speaking and theatrically lit, recreating paintings 'on stage'. Before radio, film and television, tableaux vivants were popular forms of entertainment in the Victorian and Edwardian era.

Tableau Vivant, Folies Bergères c. 1920, Paris

Tableau vivant staged for King Wilhelm from Holland, 1898

Photographers have always used their art to tell stories. Since the earliest days of photography, artists, such as Oscar Gustave Rejlander, F. Holland Day, Henry Peach Robinson and Julia Margeret Cameron have directed models posing before the camera and, through the use of theatrical props, costumes and lighting, have created fictitious images – staged photographs – that have a narrative element. Some of these photographers were associated with Pictorialism.

F. Holland Day, *Crucifiction*, 1898

Oscar Gustave Rejlander, *The Two Ways of Life*, 1857

Henry Peach Robinson, *Dawn and Sunset*, 1885

Historical context…Pictorialism

From the 1880s and onwards photographers strived for photography to be art by trying to make pictures that resembled paintings e.g. manipulating images in the darkroom, scratching and marking their prints to imitate the texture of canvas, using soft focus, blurred and fuzzy imagery based on allegorical and spiritual subject matter, including religious scenes.

Pictorialism reacted against mechanization and industrialisation. They abhorred the snapshot and were also dismayed at the increasing industrial exploitation of photography and practices that pandered to a commercial and professional establishment.

The Pictorialists championed evocative photographs and individual expression and they constructed their images looking for harmony of matter, mind and spirit; the first was addressed through objective technique and process, the second in a considered application of the principles of composition and design, and the last by the development of a subjective and spiritual motive.

Clarence H. White, *Morning*, 1908, Photogravure print

Influences on Pictorialism: *Allegorical painting*

Allegory is a figurative mode of representation conveying meaning other than the literal. Allegory communicates its message by means of symbolic figures, actions or symbolic representation. The underlying meaning has moral, social, religious, or political significance, and characters are often personifications of abstract ideas as charity, greed, or envy. Allegorical painting was dominant in Italian Renaissance art in 16th and continued to be a popular up until the Pre-Raphaelite Brotherhood in the mid 19th century.

JMW Turner (1775-1851)

Paolo Veronese (1556)

John Everett Millais (1829-1896)

Influences on Pictorialism: **Julia Margaret Cameron** *(1815-1879)*

Julia Margaret Cameron was a photographer in the Victorian era. The bulk of Cameron's photographs fit into two categories – closely framed portraits and illustrative allegories based on religious and literary works. In the allegorical works in particular, her artistic influence was clearly Pre-Raphaelite, with far-away looks and limp poses and soft lighting. Cameron's photographs were unconventional in their intimacy and their particular visual habit of created blur through both long exposures, where the subject moved and by leaving the lens intentionally out of focus.

Creative Objective

The aim of this project is to produce a tableaux photograph based on re-interpreting a Classical painting in terms of composition, lighting, narrative and meaning to convey a contemporary message.

To help us achieve this we will need to learn and understand how key photographers have found inspiration for their tableaux pictures from looking and examining paintings from the past.

Tattoos and Shadows, 2000

Canadian artist, Jeff Wall who since the 1970s has problematized the relationship between photography, documentary and art in his dramatizations of apparently ordinary street scenes and social encounters.

Jeff Wall's carefully composed tableau depicts everyday social relations which are based on his knowledge of Classical paintings. For example here he has depicted what a scene of a picnic looks like in the 21st century compared to Seurat's depiction of the bourgeoisie by a lake in the 19th century France.

Georges Seurat, French, (1859-1891) Sunday *Afternoon on the Island of Grande Jatte*, 1884-86

The Storyteller, 1986

As with much 19th-century staged photography, his constructed realities regularly quote the history of painting, for example Jeff Wall's *The Storyteller* (1986) is an appropriation of Manet's famous painting, *Le Déjeuner sur L'herbe* (1863)

Edouard Manet, French, (1832-1883), *Le Dejeuner sur L'herbe*, 1863

Jeff Wall, Canadian, 1946 -

The Guitarist, 1987

Jean-Auguste-Dominique Ingres, French, (1780-1867), *The Odalisque with the Slave*, 1843

The Drain, 1989

Paul Cezanne, French, (1839-1906) The Bridge at Maincy, near Melun, 1879-80

Jeff Wall also makes pictures using literary works as subjects, for instance in *Invisible Man* (2001) he was inspired by the character in the novel, 'Invisible Man' by Ralph Ellison (1952), a black man hibernating in a cellar, cluttered with possession and the ceiling covered in 1369 light bulbs.

Invisible Man, 2001

Henry Wallis, *The Death of Thomas Chatterton* (1830-1916)

In her photograph, *Soliloquy I* (1998), British artist Sam Taylor-Wood shows the figure of a beautiful young man, expired on a sofa, his right arm hanging lifeless to the floor. This pose, with the light source behind the figure, emulates a popular work by the Victorian painter Henry Wallis, *The Death of Chatterton* (1856). Taylor-Wood's image has rich colour, size and combination of a Pietà-like figure study and frieze of animated action of Renaissance religious paintings and altarpieces.

Pietà: *A picture or sculpture of the Virgin Mary holding the dead body of Christ on her lap or in her arms*

The Soliloquies are made up of two parts: a staged portrait of an individual and a smaller panoramic photograph positioned under the portrait, like the predella of a Renaissance altarpiece

Predella: *predella refers to the paintings or sculptures running along the frame at the bottom of an altarpiece*

Her rich baroque style is often used to create bohemian and dandyish characterizations entwining aspects of her own life, including her close friends. In her staged photographs (see her series *Five Revolutionary Seconds* 360 degree panorama images) Taylor-Wood plays the role of a contemporary court painter, portraying an artistic and social elite of which she is part.

Sam Taylor-Wood, *Wrecked*, 1996   **Leonardo da Vinci**, *The Last Supper*, 1495-98

Rauf Mamedov, *The Last Supper*, 1998

Adi Nes, *Untitled*, 1999

Interpretations of Leonardo da Vinci' *The Last Supper* promoting TV shows

Doctor House

Annie Leibovitz, *The Sopranos*, 1999
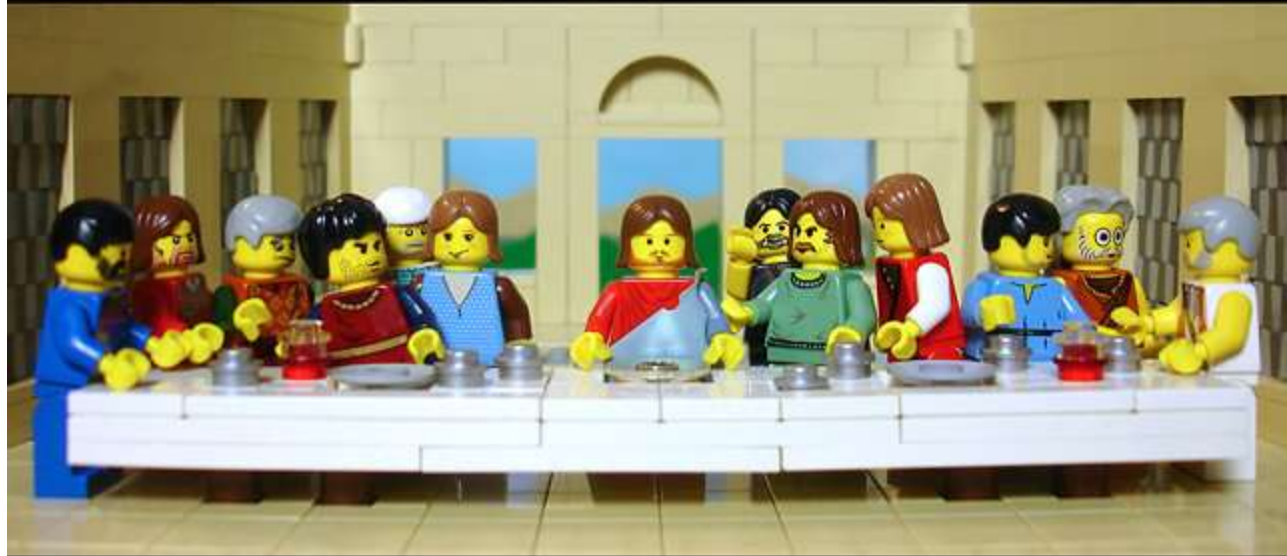
Battlestar Galactica

Lost

Fashion

David LaChapelle, American (1963-)
Jesus is my Homeboy

The Last Supper
www.thebricktestament.com

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Advertising

Gerard Rancinan
The Big Supper, 2009
after The Last Supper by Leornardo da Vinci, 1818-19

Metamorphoses

Gerard Rancinan, French
The Raft of Illusions, 2008
after The Raft of The Medusa by Théodore Géricault, 1818-19
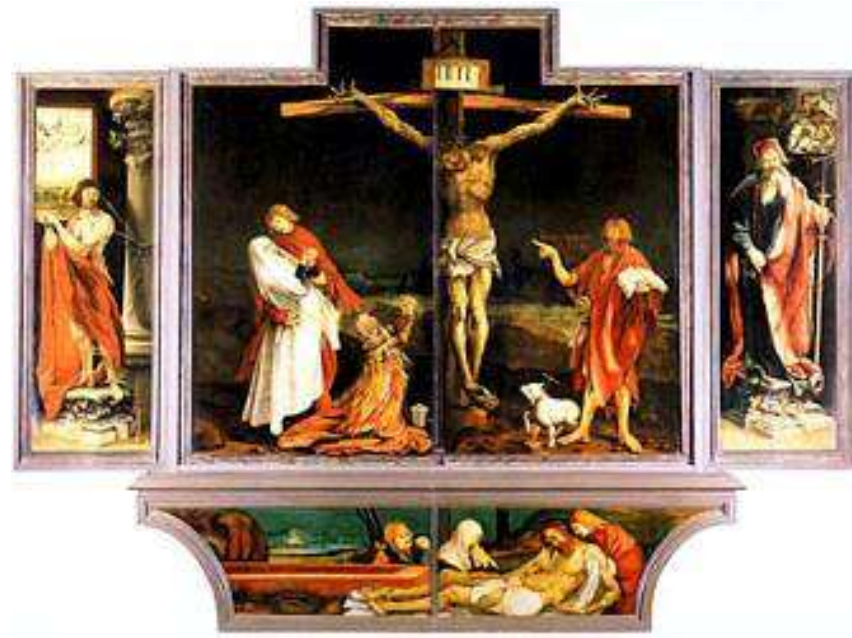
Gerard Rancinan's "La Liberte" is "The Liberty Unveiled, is still freedom of expression which makes for debate and which we defend." .. Alain Ernoult

Gerard Rancinan
Freedom Unveiled, 2008
from *Liberty Leading the People* by Eugene Delacroix, 1830

Gerard Rancinan
Birth and Death after *The Issenheim Retable by Grünewald,*
from his project Metamorphoses, 2011

Gerard Rancinan
Garden of Delirium, 2008
after Hieronymus Bosch,
The Garden of Delights, 1504.
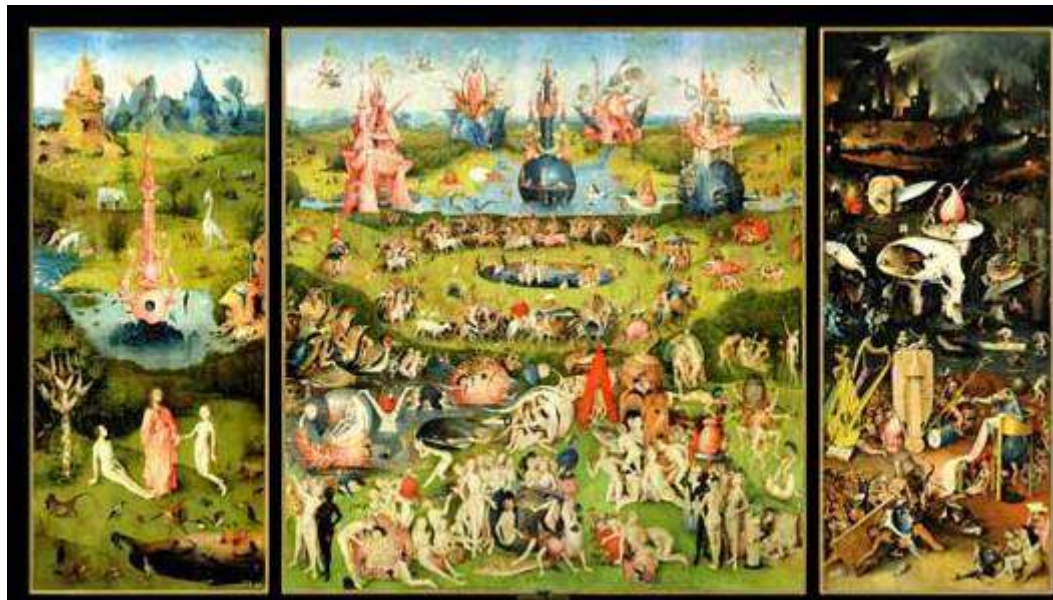
Gerard Rancinan, *Don't Kill Your Brother*
2008, diptych comprising two prints

After *Cain and Abel*
by **Titian**, circa 1570

After *Cain and Abel* by **Pietro Novello** (1603-1647).

Gerard Rancinan
Las Meninas, Los Angeles, January 2009
After *Las Meninas* by Domingo Velasquez, 1657.

Gerard Rancinan
The dance, or the elegy of the sacred, 2009
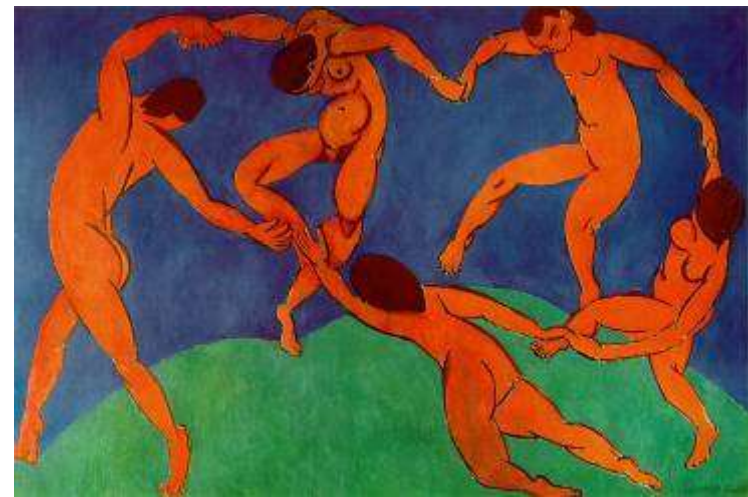After *The Dance* by Henri Matisse, 1909-1910.

David LaChapelle, American (1963-)
The Deluge, 2007

Interpretation: David LaChapelle has taken inspiration from the painting, *The Deluge* from the Sistine Chapel in 1509 by Michelangelo. From looking at LaChapelle's Deluge carefully you can see that the point he was trying to put across was to try and show the greed that we all posses, for example the front of Caesars Palace (famous casino) looks as if it is sinking. Many people think of casinos and gambling as greed, same goes for food there is a Burger King sign in the bottom right corner and this shows our obsession with fast food and how our greed is starting to damage out health. There is also a Gucci sign in the right corner signifying our obsession with fashion. There are many other things that can represent greed in this image also including a satellite dish, car, shopping trolley, Starbucks sign, food packets and many more.

Theme: Greed, over-indulgence

Michaelangelo, Italian (1475 –1564)
The Deluge, 1509

Narrative of the painting: The Deluge is painting on the ceiling of the Sistine chapel in the Vatican painted by Michelangelo. A deluge is a mythical story of a great flood sent by a deity or deities to destroy civilization as an act of divine retribution. It is a widespread theme among many cultures, though it is perhaps best known in modern times through the biblical account of Noah's Ark, the Hindu Puranic story of Manu, through Deucalion in Greek mythology or Utnapishtim in the Epic of Gilgamesh.

*For me, "The Deluge" is about the craziness of being faced with danger, with imminent death, when every material thing is taken away. You have to find some sort of enlightenment when everything you value suddenly becomes worthless. Michelangelo's Deluge in the Sistine Chapel shows humanity at its best, people helping each other. (**David Lachapelle** from an online interview http://www.heyokamagazine.com/HEYOKA.8.FOTOS.DavidLachapelle.MaryBarone.htm)*

John Everett Millais, *Ophelia,* oil on canvas, 1852

Tom Hunter, The Way Home, 2000

Others have adopted the same approach, for example Tom Hunter who has made a series, *Thoughts of Life and Death* of provocative photographic reworking of Victorian paintings from the past - especially those of the Pre-Raphaelite Brotherhood. However his work is emphatically contemporary and takes as its subject the lives of the ordinary residents of Hackney (East London). In Hunter's *The Way Home* (2000) he not only make a direct compositional and narrative reference to John Everett Millais' *Ophelia* (1851-52) but the contemporary stimulus for the image was from reading an article in the local newspaper (Hackney Gazette) about a young woman who had drowned on her way from a party.

Headlines

In his project **Headlines** Tom Hunter creates a series of provocative photographic reworking of paintings from the past. He uses the compositional element from the Old Master painters and links them to a dramatic headline from his local newspaper, The Hackney Gazette. In doing so he creates a contemporary tableaux photograph that takes as its subject the lives of ordinary residents in Hackney, but at the same time connects their stories to the narratives of the past.

Caravaggio, (1608) Beheading of Saint John the Baptist,

Tom Hunter, British, (1965 -)
Hallowe'en Horror: Trick or Treat break Mum's bones

Headline: *Nun tears Strip off Club Client*

Diego Velazquez, *The Immaculate Conception,* 1618

Tom Hunter, British, (1965 -)

Headline: *Rat in Bed*

Paul Gaugin, *Spirit of the Dead Watching*, 1892

Tom Hunter, British, (1965 -)

For Batter or For Worse is based on a report of a big family wedding in Hackney that turned into an enormous punch-up.

Headline: *For Better or Worse*

Piero di Cosimo, *The Fight between the Lapiths and the Centaurs*, 1500-1515

Tom Hunter, British, (1965 -)

Headline: *Murder: Two Men Wanted*

Piero di Cosimo, *A Satyr mourning over a Nymph*, 1495

Headline: *Living in Hell*

The Le Nains' dignified poverty of a humble peasant has in Hunter's picture of and abandoned woman sitting in her dingy room, left alone and unloved with cockroaches creeping all around her,

become brutally undignified.

Le Nain Brothers, Antoine, *Four Figures at a Table,* 1643

Tom Hunter, British, (1965 -)

Headline: *Lover set on Fire in Bed*

Peter Paul Rubens, *Samson and Deliah*, 1609-10

Tom Hunter, British, (1965 -)

Headline: *Road Rage Thug jailed for Attack on Priest*

Guercino, *The Dead Christ mourned by Two Angels*, 1617-18

Create montage using layers mask

Produce a tableaux based on Manet's *Le Dejeuner sur L'herbe* from the folder pictures to practice with week 1. The objective is to practise using layers mask to create a seamless montage. For help on how to use **layers mask** see Powerpoint

Edouard Manet, French, (1832-1883),
Le Dejeuner sur L'herbe, 1863

Group task: Location Shoot in the Forest
Choose one of these paintings and re-stage as a tableaux photograph

Once you have chosen your image print out an A4 copy and bring with you on the shoot.

Georges Seurat, French, (1859-1891)
Sunday *Afternoon on the Island of Grande Jatte*, 1884-86

Edouard Manet, French, (1832-1883),
Le Dejeuner sur L'herbe, 1863

Objective: Location Shoot in the Forest

Task: In your group choose between two Classical paintings and re-stage as a tableaux photograph. Consider carefully composition and lighting.

Workbook: Produce a number of slides that show evidence of the following:

1. Analyse your chosen painting, in particular describe composition, lighting, narrative, meaning and the universal theme/ message of the picture.

2. Upload pictures from shoot and produce contact-sheets.

3. Experiment in Photoshop using relevant montage techniques to produce a number of different outcomes (at least 3) from forest shoot. Use print screens and annotation to explain processes used.

4. Evaluate your shoot and outcomes.

Homework: Artist reference - select and analyse the work of a key tableaux photographer and describe how composition, narrative and meaning is constructed. Must complete and hand in by Mon 25th June.

Extension: Make a personal response to research above.

Edouard Manet, French, (1832-1883),
Le Dejeuner sur L'herbe, 1863

Closer look: *Composition*

Composition

This picture is often cited as an early example of the influence of Japanese prints on Manet's work. The artist does not employ traditional perspective, which had been the cornerstone of Western art since the Renaissance. Instead, the scene is composed in bands, leading up to a high horizon. There is no real sense of depth. The figures appear flat and the trees are used to form a screen, which curtains off the outside world, apart from a tiny patch of sky.

▲ **CONTRAST** Manet liked using strong, tonal contrasts. His forms are generally shown in a bright glare of light or else in shadow, with little or no transition between the two.
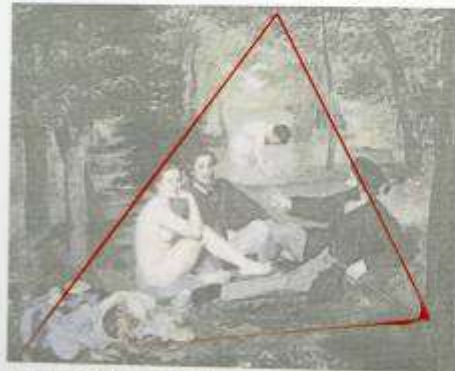
▲ **SPATIAL GROUPING** The figures are formed loosely into the shape of a pyramid. This is reinforced by the slanting, parallel lines of the man's cane, his male companion's left arm, and the nude woman's right leg.

▲ **DIRECTION** Because none of the figures are looking at each other, the scene has an air of unreality. It gives the impression that Manet's figures are cut-outs taken from different sources, rather than a group of people at a genuine event.

Déjeuner sur l'herbe Édoua

This is the picture that scandalized Parisian art lovers, turning Manet into an overnight celebrity. The title translates as "The Luncheon on the Grass". The original idea came to him, after he saw some women bathing in the Seine at Argenteuil. This reminded him of a picture in the Louvre, which he had copied during his student days. Manet submitted the painting to the 1863 Salon, but it was turned away. In this particular year, however, the jury had been so severe that an extra exhibition was organized for the rejects. Manet's picture was shown at this Salon des Refusés, under the title of *Le Bain* ("Bathing"). Here, it provoked a fierce reaction, most of it hostile.

Technique

Much of the abuse directed against the *Déjeuner* related to its subject matter, but some critics were equally scathing about the artist's technique. They disliked the way that Manet abandoned the traditional academic approach, with its subtle gradations of tone and its enamel-like finish. In its place, they felt, he had a "mania for seeing in blocks", creating overpowering contrasts between light and shade. This seemed to give undue prominence to two of the most controversial aspects of the picture – the nudity of one woman and the size of the other. Reviewers were also critical of the disparity in the handling of the firmly contoured figures and the sketchy background.

◄ **STUDY** Manet produced several sketches and preparatory studies for the *Déjeuner*. This one is particularly interesting because the bather is shown in the correct scale and perspective, which in turn suggests that the "mistakes" in the finished version were entirely intentional.
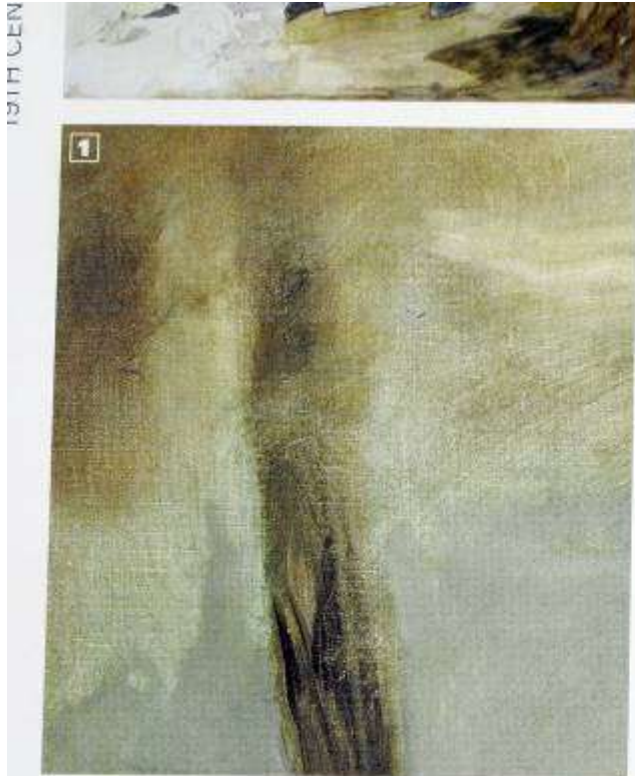
BRUSH STROKES Manet made little attempt to create a sense of depth in this painting. His rendering of the foliage is rapid and imprecise and, in places, his paintwork is thin and feathery, prefiguring his work with the Impressionists.

LUSCIOUS PAINTWORK Even those critics who poured scorn on the *Déjeuner*, found room to praise the still life. Its execution is far more conventional than other areas of the painting. The careful modelling and the skilful use of light give the fruit and bread a convincing, three-dimensional appearance.
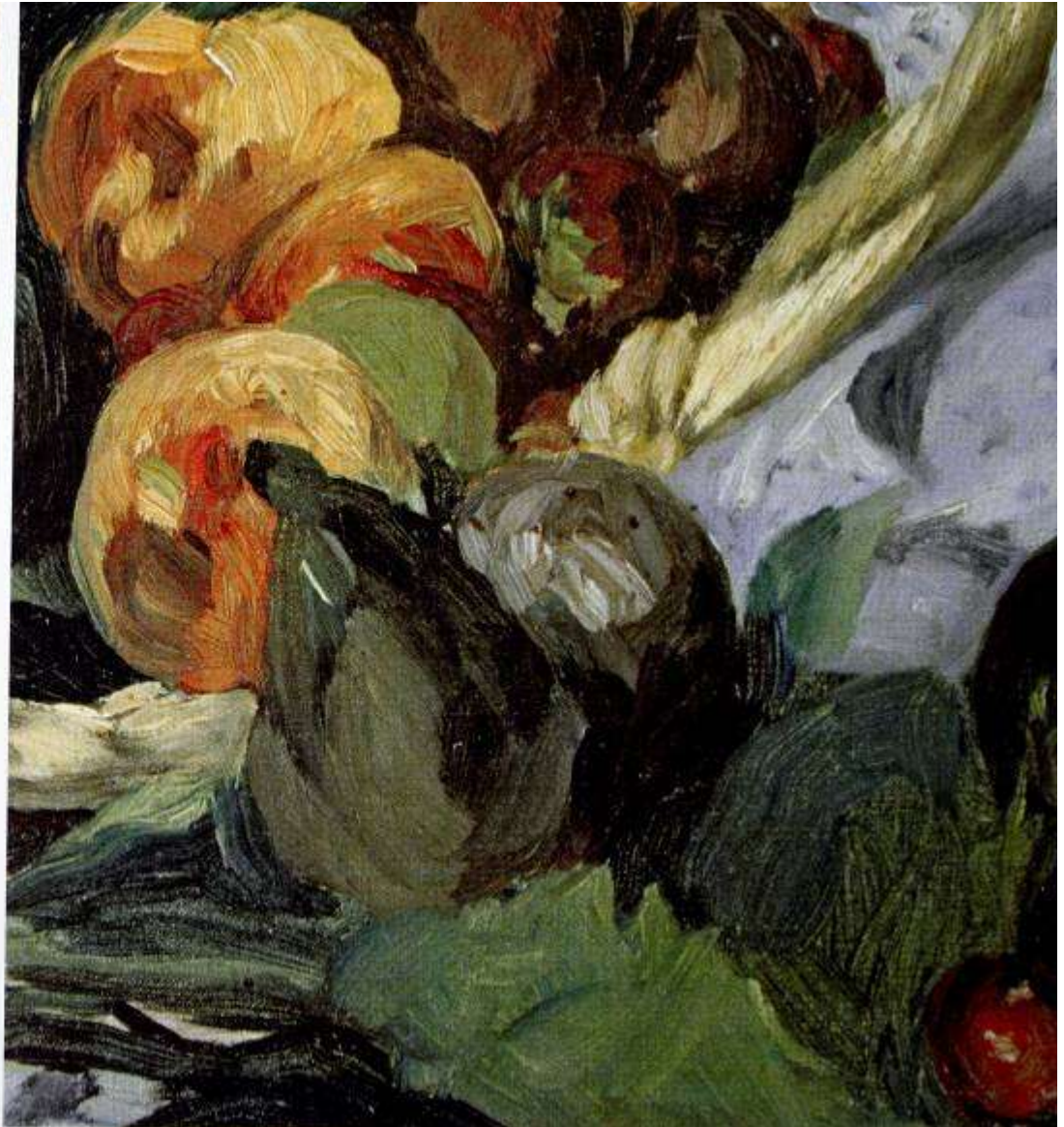
Characters and story

Manet took the overall concept of the *Déjeuner* from *Le Concert Champêtre* ("Rustic Concert"), a famous picture in the Louvre, now generally attributed to Titian. This painting featured a similar combination of naked women with fully clothed men, but its mood was very different. The *Concert* was a pastoral idyll, rather than a real event, and the women could easily be interpreted as nymphs or muses. Manet's picture could not be viewed in the same light. The modern attire seemed to rule out any possibility of an allegory or an antique idyll. Instead, many spectators were left with the assumption that the women were prostitutes, taking part in an immoral liaison with their clients.

▶ **THE FEMALE NUDE** The nude woman is Victorine Meurent, one of Manet's favourite models, who had already featured in several of his paintings. She was a feisty character, as her imperious gaze suggests. Her complete lack of modesty fuelled the claim that Manet was portraying her as a prostitute. Victorine's pose is extremely awkward, particularly as her elbow does not rest comfortably on her knee.

19TH CENTURY

◄ **THE FINCH** Like the frog to the bottom left of the painting, the bird was a whimsical addition to the composition. However, it caused a certain amount of controversy because its position was reminiscent of the dove – the traditional symbol of the Holy Ghost – which was often shown at the top of religious paintings, hovering over sacred events.

▲ **THE WOMAN BATHING** The bather creates a jarring effect. She is too large, both in relation to the boat and to the other figures. Her form is also much too sharp and distinct.

▶ **THE FROG** The little frog, tucked away in the bottom left corner of the picture, is a humorous touch. It would be perfectly logical to find such a creature near a riverbank, but it undermines any notion that this picture is a serious tribute to a famous Old Master.

INcontext

THE OLD MASTERS It was normal practice for artists to borrow the poses of their figures from classical statuary or Renaissance masters. Indeed, the ability of artists to quote from such sources was viewed as a mark of their knowledge and skill. Courbet and the Realists had challenged this process in the 1850s, finding it absurd, and Manet took their mockery a stage further. His figures may echo the poses and gestures of a Renaissance print but, taken out of context, they are completely meaningless. The nudity was even more mischievous because Manet realized that it was open to very different interpretations.

The Judgment of Paris Marcantonio Raimondi, (c1480–c1534). *Manet borrowed his main figures from this engraving based on a lost painting by Raphael. Raimondi's figures were river gods, and both their poses and their nudity made far more sense in the print.*

Composition

Rejecting the sketchy, arbitrary nature of Impressionism, Seurat built up his complex, monumental composition through a long, methodical process. He began with on-the-spot oil sketches on cigar box lids, and spent two years working on the painting in his studio. His meticulous preparations for the final work include about 28 drawings and 28 oil sketches on panel as well as three larger canvases. Adjusting and altering his studies, he removed some characters, and experimented with the relationships between figures as the image evolved.

◄ **LANDSCAPE SETTING.**
Seurat does not show the island as it actually was: he left out the drinking and dining establishments, and the nearby shipbuilders' yards and factories. He made several preparatory drawings of landscape elements before painting this study. It appears like a stage set on which he would place his figures.

◄ **CHANGING GROUPS**
Numerous studies show Seurat experimenting with different figures and groupings. The five figures clustered in the shadowy foreground here eventually become three, while the isolated woman and child are brought together to form a mother-and-child unit.

► **DISTORTIONS OF SCALE**
Seurat painted La Grande Jatte in a studio which his fellow-painter Paul Signac noted was too small for such a large canvas — which probably explains discrepancies in the scale of the figures. If the painting is viewed at an angle, the figures appear more (but not perfectly) in proportion.

Technique

Seurat developed a new technique based on contemporary ideas about the science of colour. He was particularly influenced by Ogden N. Rood, who proposed that when colours mixed in the eye rather than on the canvas they created a more luminous effect. In 1885, Seurat reworked his original painting using his 'pointillist' or 'divisionist' technique, covering the entire canvas with regular dots and dashes of pure colour.
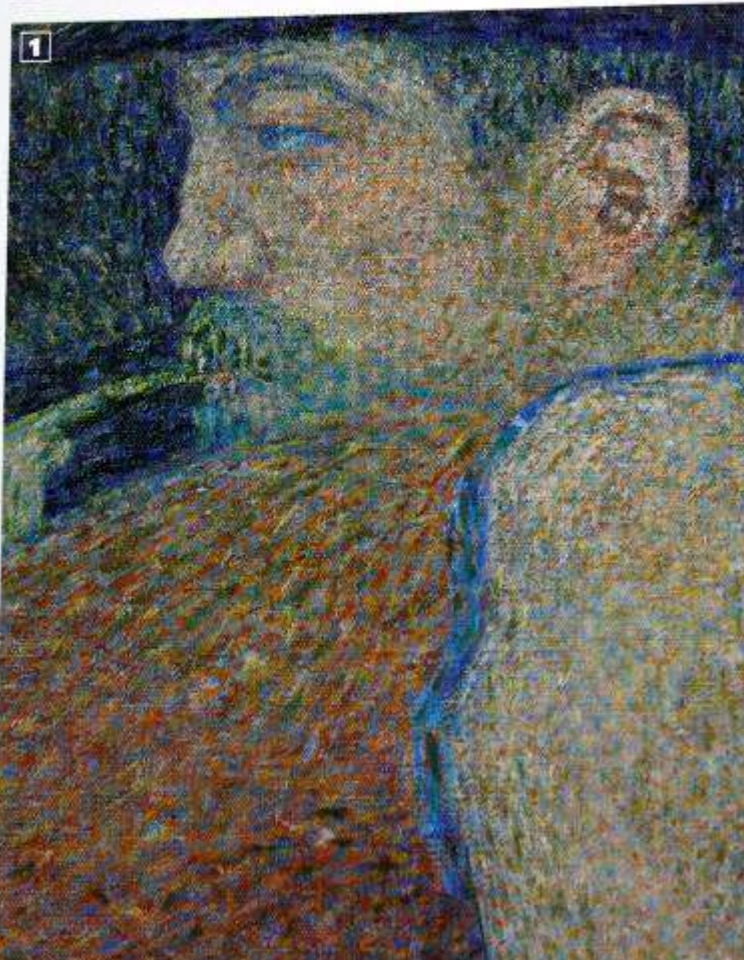
◀ **IMPERSONAL CHARACTERS** Having initially completed La Grande Jatte in the spring of 1885, Seurat set it aside until October, when he painted over the original picture with uniformly sized, directional dots and dashes of colour. The final technique complements and emphasizes the detached, impersonal nature of the figures.

▼ **BORDER** Seurat painted the border using parallel dashes and dots of red, orange, and blue paint. He varied the colour arrangement in different sections to accentuate contrasts with adjacent colours in the painting itself.
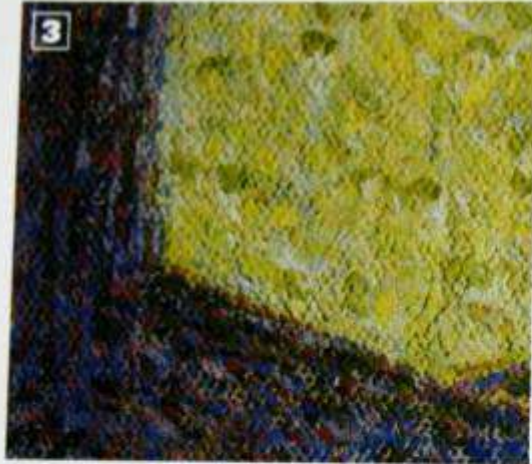
◄ MAGNIFIED DOTS
This shows the seated woman's skirt against the sunlit grass. According to the theory of divisionism, these closely spaced, almost circular dots of paint appear more luminous because they merge in the eye rather than being blended on the canvas.

INcontext
IN THE STUDIO
Seurat includes a section of *La Grande Jatte* in this painting of models in his studio, perhaps to show his dot technique applied to both an interior and exterior scene. He later took *La Grande Jatte* out of the frame seen here, restretched the canvas and added a border of coloured dots and dashes.

The Models *This is the large version of this composition.* 1886–1888, oil on canvas, 200 x 250 cm, Barnes Foundation, Pennsylvania.

▲ A COUPLE AND THREE WOMEN
As he worked on his composition, Seurat made exquisite tonal drawings, using velvety black conte crayon. He made numerous studies of the woman in the foreground, modifying the distinctive shape of her bustle as he worked.

Characters/Story

Seurat has not created a realistic picture of individuals enjoying a Sunday afternoon. Though he began with sketches of figures he observed, he subsequently refined and arranged his cast of characters in the studio. Rather than individuals, he created "types" from different social classes. Their stylized forms and expressionless or unseen faces have an impersonal, artificial quality. Although the painting appears to reflect the ironies of modern city life, Seurat seems have chosen neither to create a "readable" story nor to make clear, moralizing statements.

◄ GROUP ISOLATION

These three figures from different social classes – pipe-smoking, muscular boatman, genteel lady with her book, and dapper, top-hatted "toff" with cane – would have been an unlikely group in reality. Despite their physical proximity on the canvas, the characters remain psychologically isolated from each other.

► FISHING AND SIN

In French, the verb to fish – pêcher – is very similar to the verb to sin – pécher – and puns on these words were popular in Seurat's time. Painting a woman fishing may be a visual pun by which the artist identifies her as a prostitute.

FASHIONABLE COUPLE The woman in a fashionable bustle, and her top-hatted partner appear respectable, but the monkey on a leash may indicate she is a prostitute and he a client.

TOY-LIKE SOLDIERS Reduced to the simplified shape of toy soldiers, these distant male figures may represent the potential "catches" of the woman fishing in the foreground (*see above right*).

CHEEKY MONKEY Monkeys were fashionable pets at the time. However, the monkey is also a symbol of licentiousness, and the word singesse (female monkey) was contemporary French slang for "prostitute".

WET NURSE The distinctive orange headscarf identifies this figure, seen in back view, as a wet nurse. Reduced to a geometric object, she has no "character" or individuality.

Creative Objective

The aim of this project is to produce a tableaux photograph that are based on re-interpreting a Classical painting in terms of composition, lighting, narrative and meaning to convey a contemporary message.

1. Look and read through selected paintings on the next slides.

2. Decide in your group which one you want to base your own tableaux picture from.

3. You then need to begin in depth research into the history of that painting to gain a full understanding of its meaning and context.

4. Only when you have gained that knowledge can you begin to interpret and analyse it critically and write your own specification – *see Planner week 3*

Titian, Italian (1490-1576)
Bacchus and Ariadne, 1523

Theme: Desire, love, lust

Story: Bacchus, god of wine, emerges with his followers from the landscape to the right. Falling in love with Ariadne on sight, he leaps from his chariot, drawn by two cheetahs, towards her. Ariadne had been abandoned on the Greek island of Naxos by Theseus, whose ship is shown in the distance. The picture shows her initial fear of Bacchus, but he raised her to heaven and turned her into a constellation, represented by the stars above her head.

Story: The story illustrates the mistake made by the family of Darius, the defeated Persian Emperor, in identifying Alexander after the Battle of Issus. Alexander and his friend Hephaestion visited Darius's tent; the mother of Darius, misled by Hephaestion's splendour and bearing, offered him the obeisance due to the victorious monarch; Alexander forgave her.

Theme: Mistaken Identity and Forgiveness

Peter Paul Rubens, Belgian (1577-1640)
The Allegory on the Blessings of peace,
1630

Theme: Peace, happiness

Story: The idea in this painting is that war and fury are vanquished and in their place peace, civilisation, wisdom and reason reign. These concepts are expressed through allegory. Rubens sets up a staged interaction between different figures, each symbolising a virtue or anti-virtue. So 'war' is the bearded figure to the right and 'fury' is the despairing female figure further out to the right0hand edge. Already-known symbolic figure are given a twist to suit the political theme. Venus, the goddess of love, is recast as the personification of peace. And Venus' son Cupid, is recast as the god of wealth, Plutus, who receives the milk of peace: the meaning is that wealth gets fat from peace.

Interpretation of Rubens' *The Allegory on the Blessings of peace'*

Story: Mars, the god of war, marches from the Temple of Janus encouraged by the Fury of War, Alecto, while Venus attempts to restrain him. A woman on the left personifies unhappy Europe; on the right, Alecto is accompanied by two monsters who symbolise the Plague and Famine; beneath are personifications of Harmony, Fecundity, Maternity and Charity, all who thrive under peace.
Theme: Consequences of war, conflict, destruction

Theme: execution, death

Story: The painting depicts the execution of John the Baptist while nearby Salome stands with a golden platter to receive his head. Another woman, who has been identified as Herodias or simply a bystander who realizes that the execution is wrong, stands by in shock while a jailer issues instructions and the executioner draws his dagger to finish the beheading. The scene, popular with Italian artists in general and with Caravaggio himself, is not directly inspired by the Bible, but rather by the tale as related in Golden Legend.

Tom Hunter: *Hallowe'en Horror: trick or Treat break Mum's bones*

Interpretations of Caravaggio's painting

Hans-Jurgen Burkard : first published in Stern Magazine. Later used in an advertising campaign for fashion brand, Benetton in 1992 by photographer Oliviero Toscani**.**

Caravaggio, Italian (1571-1610)
The Entombment of Christ, 1602

Thérèse Frare, USA, a photojournalist.
David Kirby's Final Moment, 1990
An iconic image that changed the face
of Aids, first published in LIFE
magazine. Later used in an advertising
campaign for fashion brand, Benetton in
1992 by photographer Oliviero Toscani

Theme: Survival, desperation

Story: The Raft of the Medusa is an over-life-size painting that depicts a moment from the aftermath of the wreck of the French naval frigate Méduse, which ran aground off the coast of today's Mauritania on July 5, 1816. At least 147 people were set adrift on a hurriedly constructed raft; all but 15 of them died in the 13 days before their rescue, and those who survived endured starvation, dehydration, cannibalism, and madness. The event became an international scandal, in part because its cause was widely attributed to the incompetence of the French captain acting under the authority of the recently restored French monarchy.

Gerard Rancinan, French
The Raft of Illusions, 2008
after The Raft of The Medusa by Théodore Géricault, 1818-19

Joe Rosenthal, American (1911-2006)
Raising the Flag of Iwo Jima, Feb 23rd 1945
It depicts five United States Marines and a
U.S. Navy corpsman raising the flag of the
United States atop Mount Suribachi during
the Battle of Iwo Jima in World War II.

Other interpretations

Joel Peter Witkin,
The Raft of G.W. Bush, 2006

Hue Jieming, China (1957-)
The Raft of the Medusa, 2002

Adad Hannah,
The Raft of the Medusa (100 Mile House) 8, 2009

The Bruce High Quality Foundation,
Raft of the Medusa, 2007

Fashion

Mark Squires, Raft , 2007

Vivienne Westwood

William Hogarth *A Rake's Progress*

The eight paintings in William Hogarth's A Rake's Progress (1733) tell the story of Tom Rakewell, a young man who follows a path of vice and self-destruction after inheriting a fortune from his miserly father. In the first picture he is trying to pay off his pregnant lover Sarah Young while being fitted for his suit. He spends all his money on drink, gambling and women and he ends up in a debtor's prison and then insane in Bedlam, stripped of his clothes and his social pretensions. It was Hogarth's second 'modern moral subject', and followed the hugely successful A Harlot's Progress (1730).

William Hogarth, British (1697-1764)
A Rake's Progress *1. The Heir*

Theme: Batchelor, self-obsesseion

Story: The scene introduces our hero, Tom Rakewell, who has inherited a fortune following the death of his miserly father. Tom is pictured in his father's house which is beginning to yield up its hoarded wealth. Tom is attempting to pay-off a servant girl, Sarah Young. She holds a gold ring, revealing that Tom has seduced her with the promise of marriage. Behind Tom, a lawyer, employed to compile an inventory of his dead father's estate, is stealing gold coins. A starved cat searches for food in a chest full of silver, whilst servants find treasure hidden in the fireplace and behind wall hangings

William Hogarth, British (1697-1764)
A Rake's Progress *2. The Levée*

Theme: self-aggrandisement, showing off

Story: The second scene sees Tom in his new palatial lodgings where he is holding a morning levée in the manner of a fashionable gentleman. Amongst the assorted visitors who have come to offer their services is a jockey, a dancing-master (with violin), a music teacher (believed to be based on Hogarth's great rival Handel), a landscape gardener, a poet and a tailor. On the wall behind hang some of Tom's recent acquisitions three Italian paintings - Hogarth was known to dislike the fashion for acquiring Old Master works (which he branded 'dark pictures') at the expense of paintings by British artists.

Theme: Orgy, pleasure

Story: It is three o'clock in the morning and Tom, drunk, is enjoying the attentions of prostitutes at the Rose Tavern in London's Covent Garden. A night watchman's staff and lantern lie beside him (souvenirs of a rowdy night in the surrounding streets). Two of the ladies are relieving Tom of his watch. In the foreground a woman is undressing ready to perform poses on the pewter dish that is being carried into the chamber. The prostitutes have black spots on their faces to cover syphilitic sores.

William Hogarth, British (1697-1764)
A Rake's Progress *4. The Arrest*

Theme: Arrest, questioning

Story: Tom has squandered his fortune and narrowly escapes arrest for debt on the way to a party at St James's Palace. It is Queen Caroline's birthday, also St David's Day, and the two bailiffs wear leeks in their hats to mark the occasion. Tom is saved by Sarah Young, now a milliner, who pays his bail money with her meagre earnings. A street urchin steals Tom's gold-topped cane, whilst a lamplighter, distracted by the commotion, accidentally pours oil on to Tom's wig.

William Hogarth, British (1697-1764)
Rake's Progress *5. The Marriage*

Theme: Marriage

Story: Impoverished, but accustomed to a life of luxury and excess, Tom decides to marry an old hag for her fortune. The shabby setting is Marylebone church, which at this time was on the northern fringes of London and well known as a venue for clandestine weddings. Tom is clearly more interested in the pretty young maid then his one-eyed bride. In the background Sarah Young and her mother are being prevented from entering the church. Two dogs in the foreground (one of which has lost an eye) present a grotesque parody of the marriage.

Theme: Gambling

Story: Tom, wigless and cursing his fate, has gambled away his second fortune. The setting is White's Club in Soho. Tom is not the only loser - a dejected highwayman (with pistol and mask protruding from his pocket) sits by the fire, and a nobleman, eager to continue playing, pleads for an advance from a moneylender. The gamblers are oblivious to the fact that the club is on the point of destruction. Only the two croupiers appear to have noticed the smoke curling in from behind the panelling.

William Hogarth, British (1697-1764)
A Rake's Progress *7. The Prison*

Theme: Imprisonment, Incarceration

Story: Tom is now an inmate of the Fleet, London's celebrated debtors' prison. Beside him lies the rejected script of a play he has written in the hope of securing his freedom. Other prisoners in the cell are trying similarly hopeless schemes. One man has written a treatise on how to pay 'ye Debts of ye Nation', and another is attempting to make 'fools' gold. Tom, exhibiting the first signs of impending madness, has sunk into despair. The beer-boy harasses him for payment whilst the gaoler demands the settlement of his weekly bill. His wife scolds him for having squandered her fortune. Sarah Young, who is visiting with her child, has fainted from distress at the scene.

William Hogarth, British (1697-1764)
A Rake's Progress *8. The Madhouse*

Theme: Insanity, madness

Story: In the concluding scene Tom has descended into madness and is now in Bethlem Hospital or Bedlam as it was known. He is surrounded by other inmates who are suffering various delusions. These include a tailor, a musician, an astronomer and an archbishop. In the door to one of the cells is a man who thinks he is a king - he is naked and carries a straw crown and sceptre. Like the real Bedlam, Hogarth's Madhouse is open to the public. Two fashionable ladies have come to observe the poor suffering lunatics as one of the sights of the town. The ever-faithful Sarah Young sits, weeping, by Tom's side.

Yinka Shonibare, British-Nigerian (1962-)
Diary of a Victorian Dandy, 1998

Yinka Shonibare based these photographs on Hogarth's A Rake's Progress

14:00 hours

11:00 hours

Yinka Shonibare, British-Nigerian (1962-)
Diary of a Victorian Dandy, 1998

19:00 hours

17:00 hours

03:00 hours

In her photograph, *Soliloquy I* (1998), British
artist Sam Taylor-Wood shows the figure of
a beautiful young man, expired on a sofa,
his right arm hanging lifeless to the floor.
This pose, with the light source behind the
figure, emulates a popular work by the
Victorian painter Henry Wallis, *The Death of
Chatterton* (1856). Taylor-Wood's image has
rich colour, size and combination of a Pietà-
like figure study and frieze of animated
action of Renaissance religious paintings
and altarpieces.

Henry Wallis, *The Death of Thomas
Chatterton* (1830-1916)

Pietà: *A picture or sculpture of the Virgin Mary holding
the dead body of Christ on her lap or in her arms*

Sam Taylor-Wood, *Wrecked*, 1996   **Leonardo da Vinci**, *The Last Supper*, 1495-98