

# The Courtauld

## Art & Identity | Race, Gender, Power Art History Summer University Taster Session

**Insights into Art History – online workshop for ages 16-18**

Thursday 17 February 2022, 13:30-15:30, delivered by [Tilly Scantlebury](#) with a short lecture from [Professor Jo Applin](#).

### Links to further information and resources

The Courtauld's website – for further info about the gallery and the university:  
<https://courtauld.ac.uk/>

Visit the Courtauld gallery via our virtual tour and see our collection before refurbishment:  
<https://courtauld.ac.uk/gallery/the-courtauld-gallery-virtual-tour/>

Apply now for The Courtauld's free online **Art History Summer University**, 04-08 July 2022:  
<https://courtauld.ac.uk/take-part/schools/young-people/summer-university/>

### Terms discussed during the workshop:

Identity  
Representation  
[Figuration](#)  
[Abstraction](#)  
Social injustice  
Political practice  
Accountability  
Race  
Community  
Civil Rights Movement  
[Iconography](#)

The art historical canon:  
<https://www.nationalgallery.org.uk/paintings/glossary/canon-of-art-history>

A useful guide to art historical visual analysis:  
<https://www.khanacademy.org/humanities/ap-art-history/start-here-apah/intro-art-history-apah/a/introduction-to-art-historical-analysis>

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## Artists and artworks discussed, with links for further research:

### Frank Bowling (born 1934)

<https://www.tate.org.uk/art/artists/frank-bowling-792>

<https://www.youtube.com/watch?v=sPrK1bBHrPw>

Frank Bowling, *Who's Afraid of Barney Newman?* 1968

Barnet Newman, *Who's Afraid of Red, Yellow and Blue? II*, 1967

<https://www.tate.org.uk/art/artworks/bowling-whos-afraid-of-barney-newman-t12244>

Context - Guyanese independence, see <https://en.wikipedia.org/wiki/Guyana>

Information about the Middle Passage: <https://www.britannica.com/topic/Middle-Passage-slave-trade>

### Barkley L Hendricks (1945 -2017)

<https://www.tate.org.uk/art/artists/barkley-l-hendricks-14929>

Barkley L Hendricks, *What's Going On?*, 1974

Marvin Gaye, *What's Going On - What's Happening Brother* (Live 1972)

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

Barkley L. Hendricks, *Lawdy Mama*, 1969

Comparison with this painting in the Courtauld Gallery by the Master of the Fogg Pieta (active c. 1310-1340) <http://www.artandarchitecture.org.uk/images/gallery/e9245248.html>

Nina Simone, *Blues for Mama*: [https://www.youtube.com/watch?v=BDzzQ\\_3XjX8](https://www.youtube.com/watch?v=BDzzQ_3XjX8)

<https://www.tate.org.uk/research/publications/in-focus/family-jules/iconic-portraits>

Barkley L Hendricks, *I No Can Breathe*, 2016

<https://www.conncoll.edu/news/cc-magazine/past-issues/2017-issues/summer-2017/the-body-is-an-action-figure/>

<https://www.artforum.com/print/200904/figures-and-grounds-the-art-of-barkley-l-hendricks-22305>

### Howardena Pindell (born 1943)

<https://www.howardenapindell.org/>

<https://www.apollo-magazine.com/howardena-pindell-interview/>

<https://www.fruitmarket.co.uk/howardena-pindell/>

Howardena Pindell, *Untitled*, 1970

<https://www.victoria-miro.com/exhibitions/541/works/artworks25765/>

Howardena Pindell, *Untitled*, 1970

<https://whitney.org/collection/works/298>

Howardena Pindell, *Slavery Memorial: Lash*, 1998-1999

<https://www.victoria-miro.com/artworks/28272/>

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## David Hammons (born 1943)

<https://drawingcenter.org/exhibitions/david-hammons>

Good article about David Hammons' practice and body prints:

<https://wattis.org/our-program/on-our-mind/david-hammons-is-on-our-mind-2016-2017/david-hammons-printing-the-political-black-body-by-apsara-diquinzio>

Another good resource for Hammons' use of the body in his early work:

<https://www.frieze.com/article/david-hammonss-america-drawing-center>

A video about Hammons' use of the flag, including the work we looked at: *Injustice Case*, 1970

<https://www.youtube.com/watch?v=0CHtqaDefbl>

Please email [education@courtauld.ac.uk](mailto:education@courtauld.ac.uk) if you took part in this workshop and would us to email a PDF version of the images we discussed.