



Large
Print

Entangled Pasts

Main Galleries

Entangled Pasts

Main Galleries

3 February – 28 April 2024

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- Tap the upper right corner to choose the languages, select the voice, hit the button left to the play button to adjust the speed of the speaking rate.
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- Download the PDF version of the large print guide.
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- You will be prompted with a set of text import options.
- Click “Open file” once you have selected your settings and Voice Aloud will begin reading your file.

Audio tour



Main commentary



Descriptive commentary



Sites of Power



Thomas Gainsborough, Ignatius Sancho



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Olu Ogunnaike, I'd Rather Stand

Introduction to the exhibition

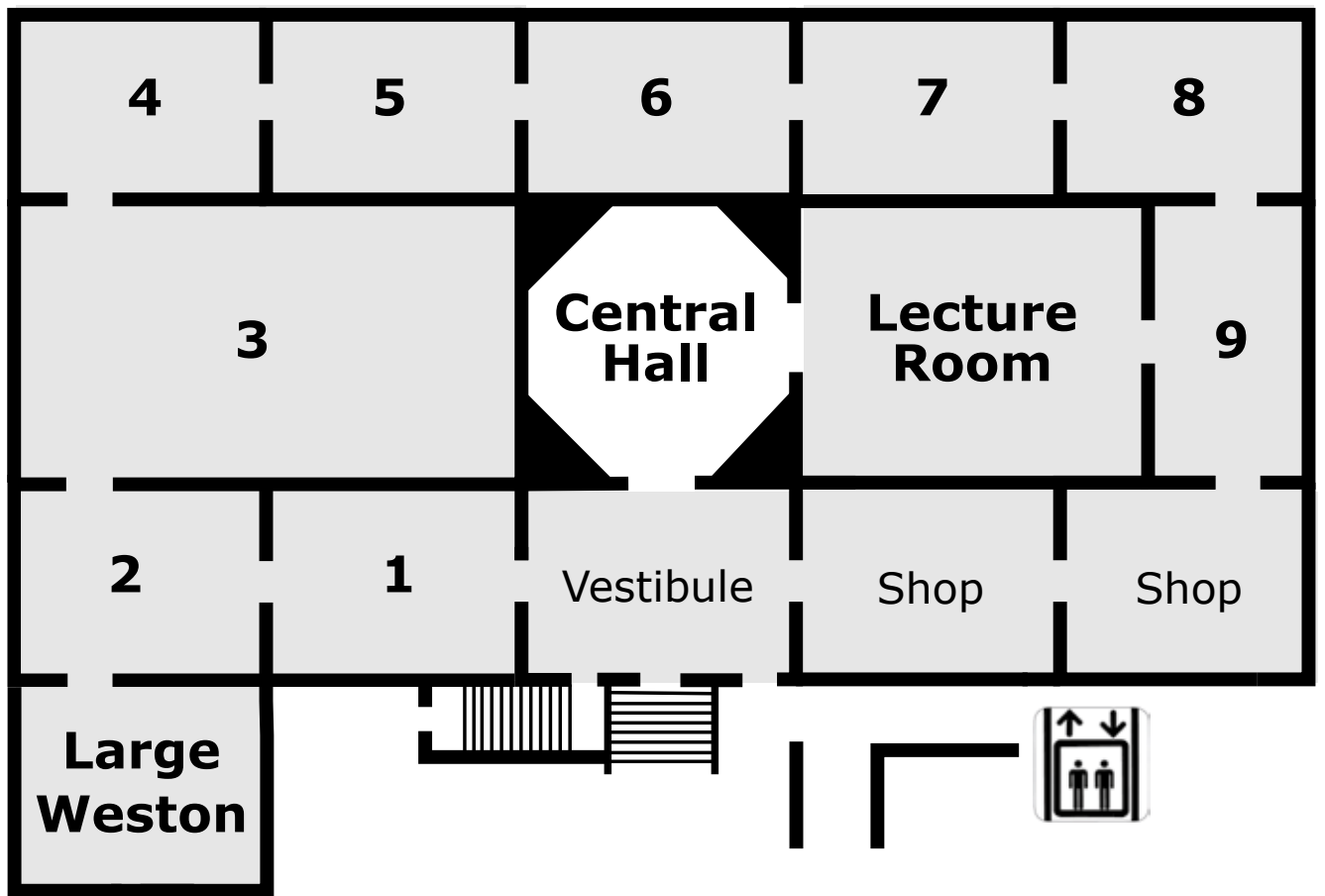
'Entangled Pasts' explores connections between art associated with the Royal Academy of Arts and Britain's colonial histories. At its founding by artists in 1768, under King George III, the institution's first President, Joshua Reynolds, called the RA an 'ornament' to Britain's empire. For over 250 years, artists and architects active in Britain have experienced and expressed divergent relationships to imperial histories. Individually, through families and via patrons, the links are innumerable and entwined. Today, the legacies of colonial histories continue to form part of the fabric of everyday life, physically and emotionally, across social, economic, cultural and political fields both national and global.

Works of art have always been agents of change, flashpoints of debate and producers of fluctuating meanings.

A painting, sculpture, drawing, print, film or poem can act as a powerful lens through which complex situations can be viewed and nuanced understandings of them can emerge.

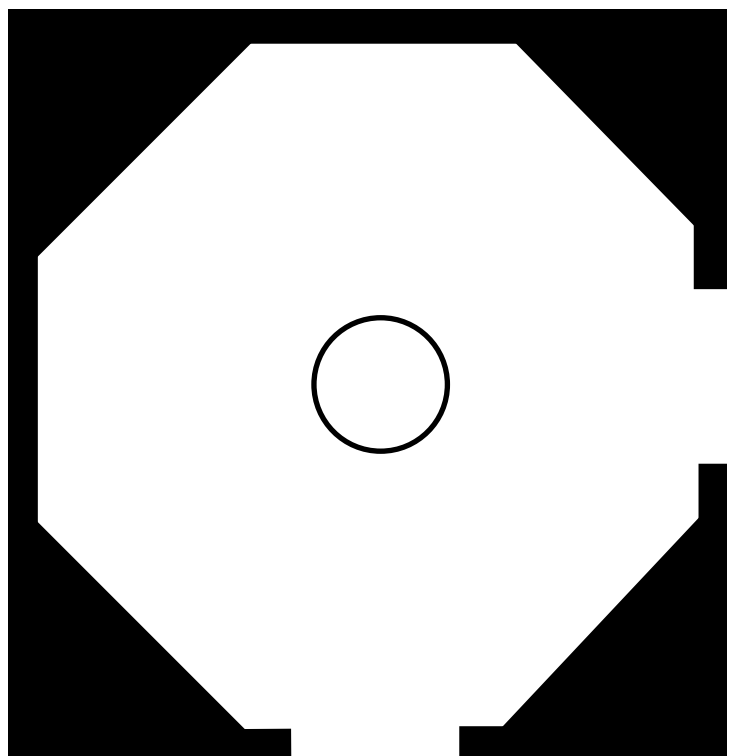
'Entangled Pasts' brings together 100 artworks to explore the role of art in shaping narratives of empire, colonialism, enslavement, resistance, abolition and indenture. An exhibition on this vast and complex subject is necessarily a partial, fragmentary view. Moments of history are refracted through the eyes of artists, especially contemporary British artists of the African, Caribbean and South Asian diasporas.

These artworks can represent only a fraction of the institution's colonial links and the unfolding legacies of British colonialism around the world. Yet, in the visual and conceptual resonances between them, there exists a space for contemplation, inquiry, acknowledgement, reflection, imagination and ongoing conversations.



You are in Central Hall

○ Sculpture



Sites of Power



Portraits and presence

In eighteenth-century Britain, artists were working in a society and economy premised on colonial expansion. The decades surrounding the RA's foundation in 1768 saw the official establishment of British rule in India, and the height of Britain's Atlantic trade in enslaved African people. Amid daily resistance of enslaved people in British colonies, including powerful rebellions in Jamaica, the movement to end slavery – known as abolition – emerged.

RA artists sought to elevate the status of their profession and to establish Britain as a leading artistic centre. They set up art schools and a new Annual Exhibition (the ancestor of today's Summer Exhibition) to show and sell their work. Art and artists increasingly influenced the public understanding of current affairs via a burgeoning middle class of exhibition visitors.

Gathered here are portraits of Black sitters, many living in Georgian Britain as a result of the vast complex of marine transport that enabled the plantation economy.

Ignatius Sancho, who was formerly enslaved, became an influential cultural figure. Research continues into the possible identities of sitters whose names were not recorded. No works by Scipio Moorhead, an artist active in Boston, Massachusetts, survive, but he appears here in a 2007 painting by Kerry James Marshall.

As 'Bust of a Man' by Francis Harwood signals, classical art and architecture was the guiding example for the RA's founding members. Recalling Greek and Roman antiquity and revived during the Italian Renaissance, classicism carries connotations of imperial and artistic power.

Enshrined by the RA well into the nineteenth century and beyond, the western classical canon formed accepted public taste in Britain.

Through the voices of today's artists, a recalibration of this entrenched canon is under way.

Main Galleries

The upper level of this octagonal gallery features eight busts set within gilded roundels. Installed in 1869, when these purpose-built, neoclassical galleries opened to great acclaim, they portray a selection of renaissance artists, architects and prominent Academicians, suggesting an artistic lineage. For the duration of "Entangled Pasts", four of the busts remain behind mirrors that reflect the viewers and works of art on display below.

Starting above the entrance, the eight busts represent: Titian (south), a currently unidentified sitter (south-west), Flaxman (west), Reynolds (north-west), Leonardo da Vinci (north), Michelangelo (north-east), Christopher Wren (east), Raphael (south-east).

List of works anti-clockwise in order of hang

Centre of room

**Francis Harwood
(1726/7 –1783)**

Bust of a Man

1758

Black stone (pietra di paragone) on a yellow Siena marble socle

The J. Paul Getty Museum, Los Angeles, 88.SA.114

**John Singleton Copley
(1738 –1815)**

Head of a Man

1777/78

Oil on canvas

(continued over)

In 1769 Copley married Susannah Clarke, whose father was the official agent of the East India Company in Boston, Massachusetts.

They purchased a farm in Boston, where records confirm that some of their domestic staff were enslaved. This study could portray someone who travelled with the Copley entourage when the artist's family moved from New England to London, or it may depict a professional model.

Detroit Institute of Arts, Founders Society Purchase, Gibbs-Williams Fund

Joshua Reynolds (1723 –1792)

**Portrait of a Man, probably
Francis Barber**

c. 1770

Oil on canvas

(continued over)

Various copies of this painting exist, suggesting it could have been a study tool for artists in Reynolds's studio. This sitter may be Francis Barber, named Quashey at birth. Born enslaved on a sugar plantation in Jamaica, Barber was brought to England aged 15 by his enslaver, Colonel Richard Bathurst, and was freed when Bathurst died in 1755. Barber became the servant, companion and heir to Reynolds's friend the writer Samuel Johnson, known for his English dictionary.

The Menil Collection, Houston



Thomas Gainsborough (1727 –1788)

Ignatius Sancho

1768

Oil on canvas

(continued over)

Ignatius Sancho was the first man of African descent to vote in a British election. Born aboard a slave ship crossing the Atlantic, he lived in England from the 1730s. Here, he became a musician, shopkeeper, man of letters and a friend of many artists. One of Sancho's letters can be seen in the showcase in the next gallery. This portrait was painted in Bath and is said to have been completed in a single sitting. It remained in Sancho's possession for the rest of his life.

National Gallery of Canada, Ottawa. Purchased 1907

Unknown Artist

Portrait of a Man in a Red Suit

1740 –80

Oil on canvas

Both the artist and sitter are currently unknown. The portrait has previously been attributed to Joshua Reynolds and Allan Ramsay.

(continued over)

Speculative suggestions for the sitter include the prominent writers and abolitionists Ignatius Sancho and Olaudah Equiano, although neither identification can be correct for reasons of dating and appearance. The portrait was possibly begun as a head study, like those by Reynolds and Copley hanging nearby, then completed with the clothing and oval shape by another artist later.

Royal Albert Memorial Museum & Art Gallery, Exeter City Council, Exeter

Kerry James Marshall **(b. 1955)**

Scipio Moorhead, Portrait of Himself

1776, 2007

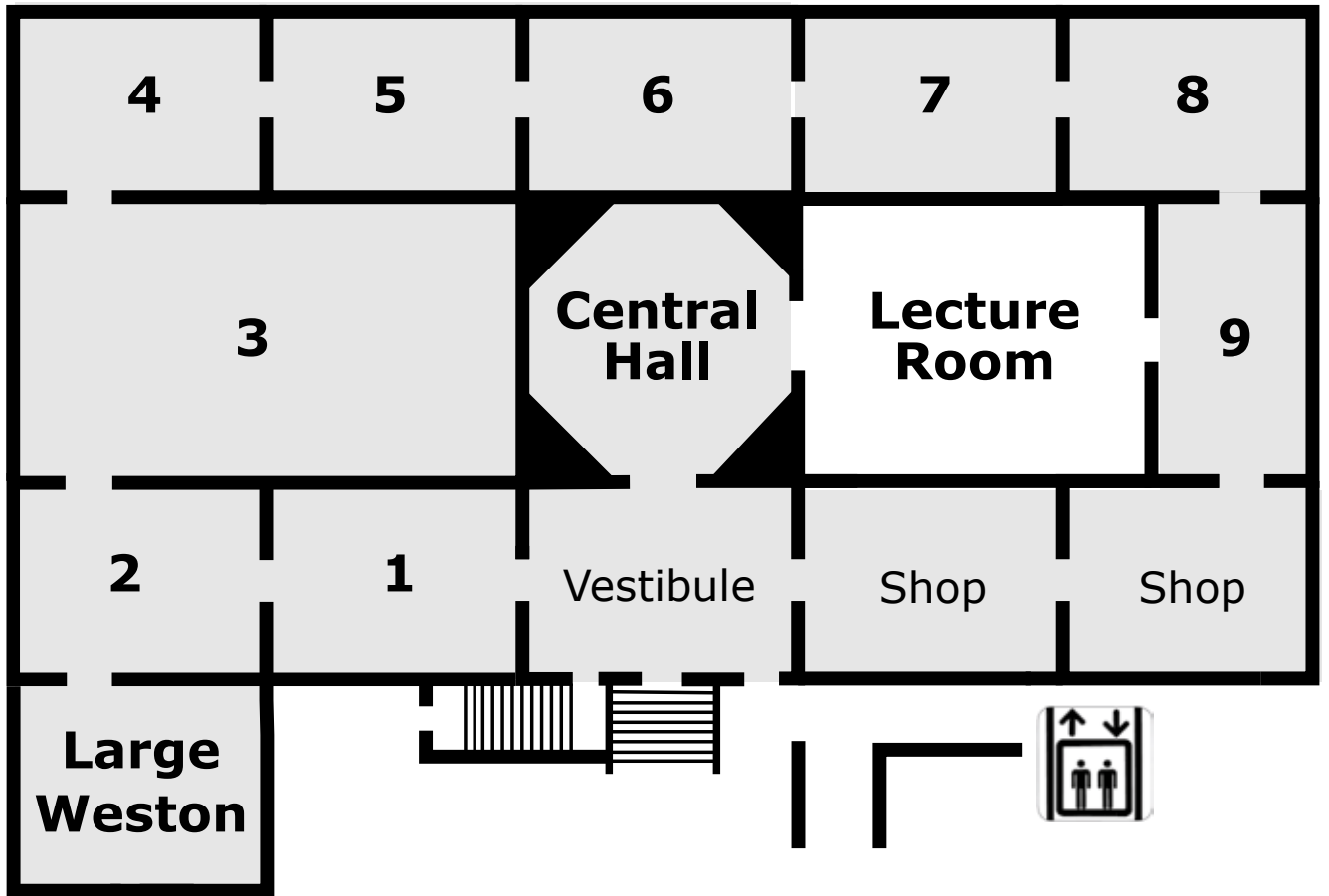
Acrylic on PVC panel

Scipio Moorhead was an enslaved artist working in Boston in the late eighteenth century.

(continued over)

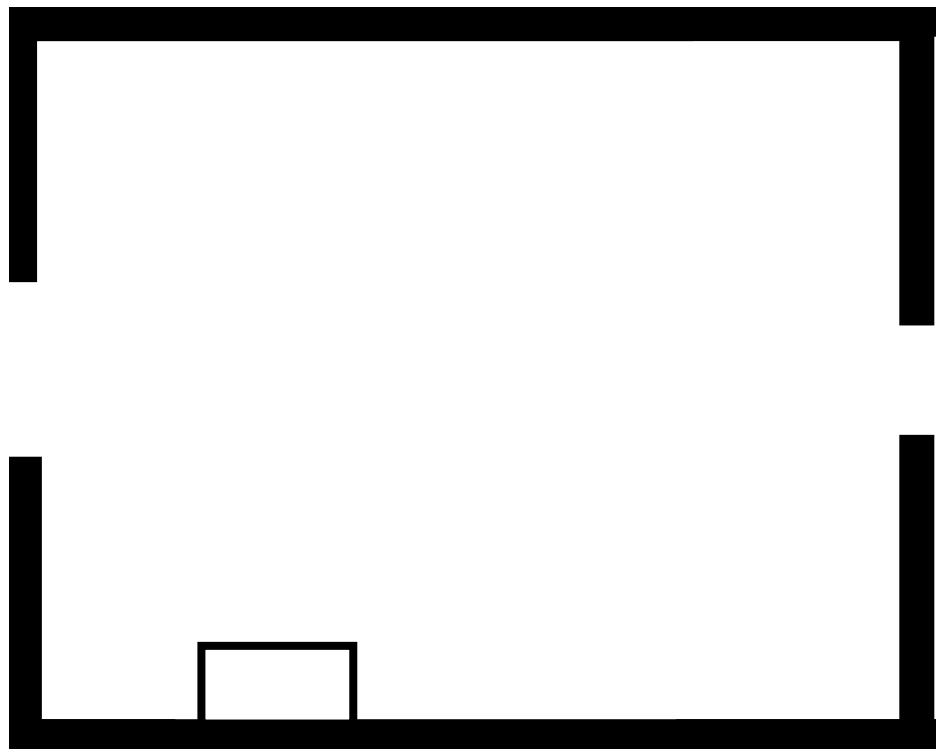
Unfortunately, none of his works survive and he is known only because of a dedication in a poem by Phillis Wheatley, "To S.M., A Young African Painter, on Seeing his Works". Marshall depicts Moorhead as if painting a self-portrait: he is shown brush in hand, with a sketched image of Wheatley on an otherwise blank canvas in the background.

Paul & De Gray



You are in The Lecture Room

 Case



Conflict and Ambition

Hew Locke's 'Armada' speaks to long maritime histories that underpin the competition between European monarchies for overseas trade and territory. Created in 2017–19, the work's theme of migration resonates today; each vessel is invested with the details of individual lives.

History painting—the depiction of scenes from the Bible, mythology or history—was ranked first in the hierarchy of artistic genres promoted by the RA in the late eighteenth century. Britain was engaged in conflicts including the Seven Years' War (1756–63), when Britain gained new territories in America, the Caribbean and India, and the American Revolutionary War (1775–83), during which American patriots defeated British loyalists to establish the United States of America. Against this backdrop, a new genre of contemporary history painting emerged.

Recent, real-life events, as opposed to ancient subjects, became a battleground for artistic reputations.

Benjamin West and John Singleton Copley – both Americans working in England – caused sensations with their large-scale, attention-grabbing compositions. These works, geared toward a politically engaged audience, demonstrate empire and race as urgent artistic subjects of their day.

Copley is the only Academician known to have owned enslaved people, although many others, including those who supported abolition, worked for patrons whose fortunes were derived from enslavement and plantation ownership.

List of works clockwise in order of hang

Centre of room

Hew Locke (b. 1959)



Armada

2017 –19

Installation: wood, textile, metal, string, plastic, rubber, paper and paint

This fleet of miniature boats includes vessels from different time periods and locations, such as Mayflower (1620) and HMT Empire Windrush (1948). Boats modelled on those of the East India Company are displayed alongside fishing boats and cargo ships. Some are constructed from scratch and others are found objects which the artist has customised with items such as coins, good luck tokens and tiny woven plastic bags, sometimes used to contain a whole family's possessions.

Tate. Purchased with assistance from Tate International Council and with Art Fund support 2021

Benjamin West (1738 –1820)

The Death of General James Wolfe (1727 –1759)

1779

Oil on canvas

West exhibited the first version of this painting at the 1771 RA Annual Exhibition. At the time the subject of the Battle of Quebec (1759) was received as a patriotic demonstration of military sacrifice. Today it highlights the often-overlooked entanglement of British colonialism with Indigenous communities in North America. The First Nations (Delaware) figure, kneeling on the left side of the canvas, is both an idealised, exoticised image of Indigeneity and a record of Indigenous participation in eighteenth-century geopolitics.

National Trust Collections, Ickworth, The Bristol Collection (accepted in lieu of tax by HM Government and transferred to the National Trust in 1956)

John Singleton Copley (1738 –1815)

Watson and the Shark

1778

Oil on canvas

Copley depicts the rescue of a young merchant seaman and future Lord Mayor of London, Brook Watson, from a shark attack in Havana harbour, an event that occurred in 1749. The original painting was exhibited at the RA in 1778. As a large-scale heroic painting on a contemporary subject infused with Atlantic politics, it caused a sensation. After the painting's success, Copley painted this full-scale copy to hang in his studio.

Museum of Fine Arts, Boston. Gift of Mrs George von Lengerke Meyer

Benjamin West (1738 –1820)

American Commissioners of the Preliminary Peace Negotiations with Great Britain

1783 –1819

Oil on canvas

This painting was intended to mark the Treaty of Paris (1783), which concluded the American Revolutionary War (1775 –83). West wanted to paint all the delegates from life, but was unable to, and the work remained unfinished. Richard Oswald, the British diplomat in Paris, was unwilling to be painted. He had amassed his fortune by trading enslaved people and had been the principal owner of Bunce Island, a major British slave trading fort off the West Coast of Africa.

Winterthur Museum, Gift of Henry Francis du Pont

John Singleton Copley (1738 –1815)

Mary and Elizabeth Royall

c. 1758

Oil on canvas

Copley's parents owned a tobacco shop on Long Wharf, Boston, Massachusetts, one of the busiest ports of the Atlantic world. Starting with commissions from merchants, Copley soon established himself as the leading portrait painter to Boston's elite. This portrait shows the daughters of Isaac Royall Jr, who owned a sugar plantation in Antigua and enslaved people in colonial Massachusetts. The only clue to the source of the family's wealth is the native Antiguan hummingbird resting on Mary's hand.

Museum of Fine Arts, Boston. Julia Knight Fox Fund

David Martin (1737 –1797)

Portrait of Dido Elizabeth Belle and Lady Elizabeth Murray 1779

Oil on canvas

Belle was the illegitimate child of an enslaved woman and a Royal Navy officer. She lived alongside her second cousin, Lady Elizabeth Murray, in the household of William Murray, 1st Earl of Mansfield, at Kenwood House, London (St Paul's Cathedral is visible in the distance). Lord Chief Justice from 1756 to 1788, Mansfield's ruling in the 1772 Somerset Case was widely understood to mean that slavery had no legal basis in England.

From the Earl of Mansfield's Collection, Scone Palace, Perth

Richard Evans **(1784 –1871)**

Portrait of King Henry Christophe

c. 1816

Oil on canvas

Portraits projected the power of their sitters, and on occasion served as a form of currency in diplomatic exchange.

Following the Haitian Revolution (1791–1804), which saw enslaved people overthrow the French regime in Haiti, King Henry Christophe commissioned various portraits of himself and his son, Prince Victor. This pair was exhibited at the RA in 1818, after Christophe sent them across the Atlantic to William Wilberforce. Wilberforce had already given Christophe his own portrait, this exchange was an expression of their abolitionist solidarity.

Alfred Nemours Collection, Library System, University of Puerto Rico, Río Piedras Campus

Richard Evans **(1783? –1871)**

Portrait of Prince Victor

c. 1816

Oil on canvas

Alfred Nemours Collection, Library System, University of
Puerto Rico, Río Piedras Campus

Joshua Reynolds **(1723 –1792)**

Portrait of George, Prince of Wales, later King George IV (1762 –1830)

c. 1787

Oil on canvas

This painting held a prominent place at the RA's Annual exhibition of 1787, the founding year of the Society for Effecting the Abolition of the Slave Trade.

(continued over)

In Reynolds's sitter book – displayed nearby – the figure who posed as the attendant is recorded as "Black", in place of his name. He may have worked in the household of the Prince of Wales or been a model. His active pose, which elicited press commentary, broke with the convention of placing attendants in the margins or background.

His Grace the Duke of Norfolk, Arundel Castle, Arundel

**Pietro Antonio Martini
(1738 –1797), after
Johann Heinrich
Ramberg (1763 –1840)**

**The Exhibition of the Royal
Academy**

Published 1 July 1787

Line engraving on paper

(continued over)

The large painting by Joshua Reynolds depicted at the centre of this engraving is hanging close by. This view of the annual Royal Academy exhibition, with the Prince of Wales being shown round by Reynolds as the Academy's President, highlights its status as a high-profile social event in the cultural calendar of late-eighteenth-century Britain.

Royal Academy of Arts, London

William Chambers (1722 –1796)

**Plan for the complex,
Somerset House, London**

c. 1776

Pen, pencil and wash on laid paper

By courtesy of the Trustees of Sir John Soane's Museum,
London

Kehinde Wiley (b. 1977)

Portrait of Kujuan Buggie

2024

Oil on canvas

Wiley selects sitters by “street casting”, a process in which he invites strangers to be models. Kujuan Buggie agreed to take part in a photoshoot: wearing their own clothes they adopted poses from various historical portraits by Joshua Reynolds, whose patrons included those benefiting from colonial businesses and enslavement. Wiley chose the model’s interpretation of Captain Arthur Blake (1769; Birmingham Museum of Art, UK) as the subject for this new painting, which replaces Reynolds’ woodland setting with an ornate background.

Courtesy of the artist and Stephen Friedman Gallery,
London and New York

Works in showcase

**Joshua Reynolds
(1723 –1792)**

Pocket Book

1787

Bound volume, gall-ink on paper

Royal Academy of Arts, London

**Ottobah Cugoano
(1757–1791)**

Thoughts and Sentiments
on the Evil of Slavery; or, The
Nature of Servitude as admitted
by the Law of God, compared to
the Modern Slavery of Africans in
the West-Indies, 2nd ed.

1791

Book

(continued over)

Cugoano was born in Ghana, enslaved in 1770 and trafficked across the Atlantic to Grenada. After two years of enforced labour, Cugoano was taken to England by his enslaver. It is unclear how Cugoano regained freedom, but he became an influential campaigner for the abolition of the slave trade. Academicians, including Reynolds, subscribed to his anti-slavery book. First published in 1787, the text was originally sold from Schomberg House, where Cugoano lived as a servant with the artists Richard and Maria Cosway.

The British Library, London

Joshua Reynolds (1723 –1792)

Pocket Book

1782

Bound volume, gall-ink on paper

Royal Academy of Arts, London

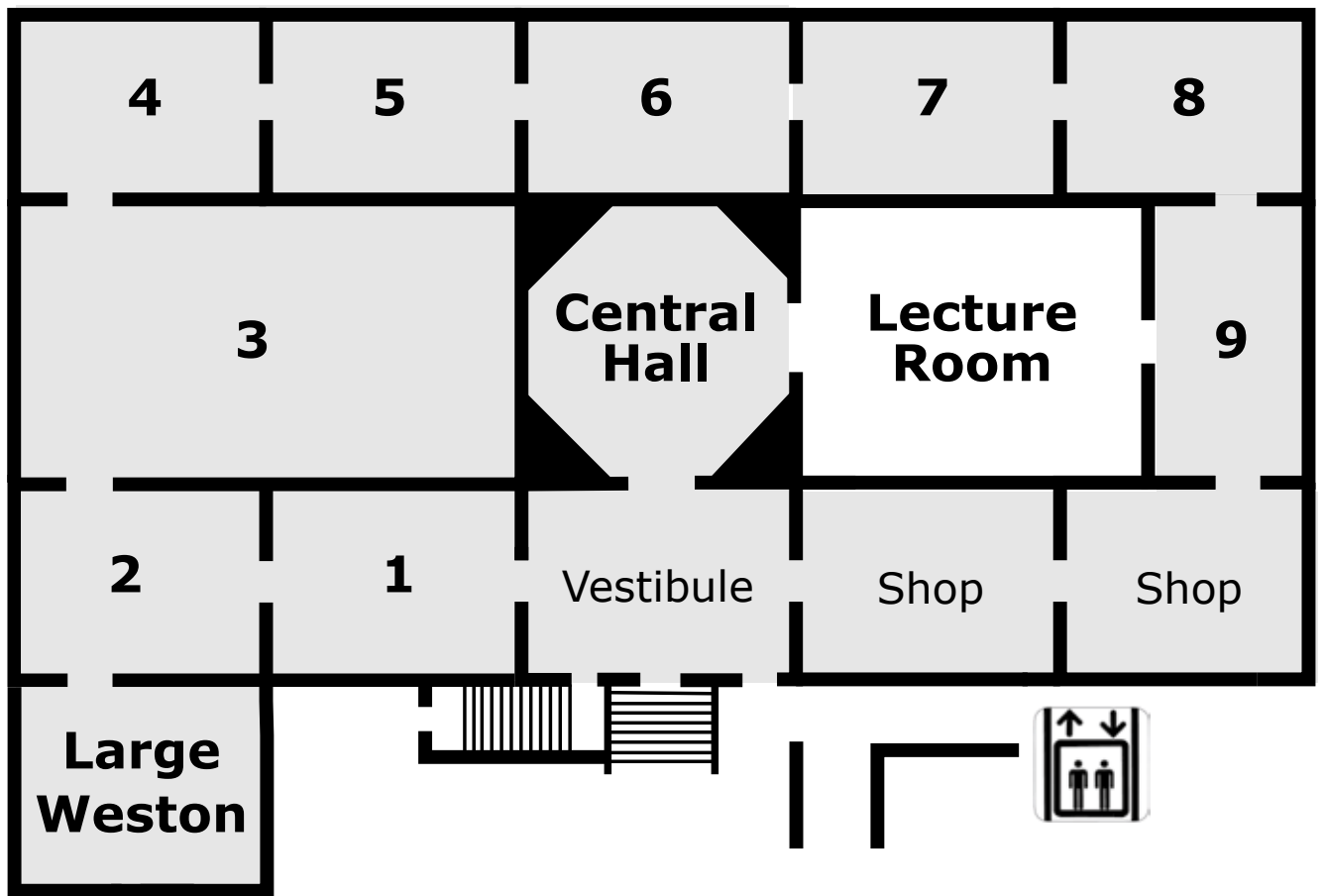
Ignatius Sancho (1729 –1780)

Letter from Ignatius Sancho to William Stevenson

1 April 1779

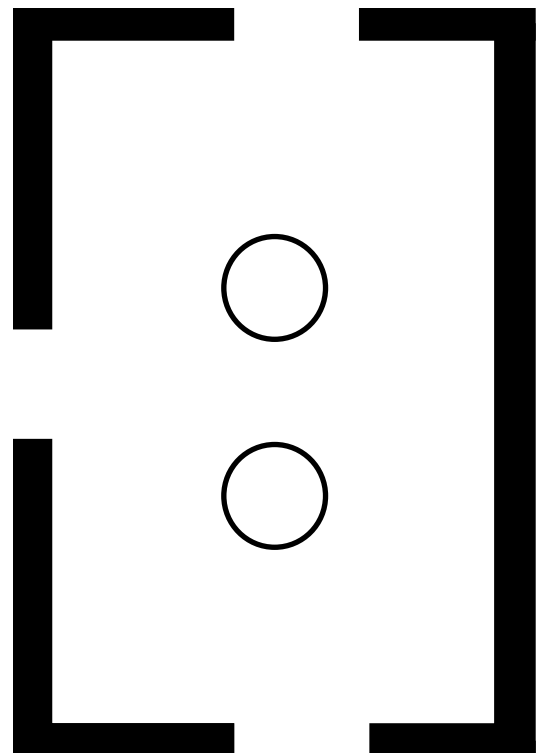
Manuscript

The British Library, London



You are in Gallery 9

○ Sculpture



Tradition and Appropriation

In this gallery, connections between artists who never met, active in disparate countries at different times, are explored through the borrowing of motifs. For example, Robert Houle has repeatedly returned to Benjamin West's 'The Death of General Wolfe', reworking elements of its composition.

In 1772 Edward Penny, the Royal Academy's first Professor of Painting, exhibited a work commissioned by the East India Company, a corporation with its own armed forces that ruled British territories in South Asia. Penny's painting is influenced by Mughal miniature paintings admired by artists including Joshua Reynolds.

In the late eighteenth century, as the abolition movement gathered pace in Britain, the question of "freedom" was debated in contexts of religious choice, equal rights and self-governance.

Thomas Banks was a leading neoclassical sculptor. His political radicalism and expressions of support for oppressed people are at odds with the commissions he undertook for the East India Company. Banks never visited India. The information gleaned from his patrons was among the sources that informed his independent, personal works inspired by Indian mythology such as 'The Hindu Deity Camadeva with his Mistress on a Crocodile' (c. 1794).

Shahzia Sikander synthesises artistic traditions in her sculpture 'Promiscuous Intimacies' (2020), raising questions about notions of cultural authenticity. In their "Slaves of Fashion" series (2018) The Singh Twins draw on Indian miniatures, eighteenth-century British satirists, and medieval Persian and European manuscripts to explore the complex global histories of fabric.

List of works anti-clockwise in order of hang

Edward Penny (1714 –1791)

Lord Clive receiving from
the Nawab of Bengal the
grant of the sum of money
for Lord Clive's Fund for the
relief of distressed soldiers
and their dependents

1772 –73

Oil on canvas

The British Library, London

Muhammad Nádir Al-Samarkandí

Portrait of Baqúr `Azm
Xán Savájí from an album,
"Portraits of Hindu Princes
and Chiefs"

c. 1630

Ink, opaque watercolour and gold on paper

British Museum, London

1920,0917,0.13.20, transferred from the Department of
Oriental Manuscripts and Printed Books (OMPb)

Formerly attributed to Muhammad Nádir Al-Samarkandí

Portrait of Shír Muhammad
the singer with smaller
portraits of Khan `Azm and
Jahangir from an album,
“Portraits of Hindu Princes
and Chiefs”

1640 –50

Ink, opaque watercolour and gold on paper

According to an eighteenth-century inscription, these miniatures were part of an album that was particularly admired by Reynolds. His esteem demonstrates that, alongside British imperialism and violent expropriation in India, there was also appreciation for the artistic traditions of the places Britain sought to control.

(continued over)

Reynolds likely admired the sophistication and precision of these closely observed portrait representations of finely dressed Indian luminaries.

British Museum, London

1920,0917,0.13.39, transferred from the Department of Oriental Manuscripts and Printed Books (OMPb)

The Singh Twins (b. 1965)



Indiennes: The Extended Triangle from the “Slaves of Fashion” series

2018

Digital ink dyes on fabric

The title refers to connections between Asia and the three cyclical stages of the so-called “triangular trade”: goods were shipped from Europe to Africa; enslaved people were shipped to the Americas; plantation produce was shipped to Europe.

(continued over)

The Singh Twins reference Joanna Boyce Wells's portrait of the Jamaican-British model, Fanny Eaton (1835 –1924). Eaton is shown wearing fabric made in India for the French market in the eighteenth century. Such fabrics were traded at the port of Nantes in exchange for enslaved African people.

The Singh Twins

After Thomas Banks (1735 –1805)

Monument to Sir Eyre Coote 1790

Stipple and etching on paper

This etching represents a vast monument commissioned by the East India Company that still stands in Westminster Abbey.

At lower left is a sculpture of a nude man, which Banks exhibited separately at the RA's 1789 Annual Exhibition as "Statue of a Mahratta Captive [...]."

(continued over)

The patrons likely saw the figure as symbolic of the subjugation of Indian people, although an understanding of Banks's own political convictions allows an alternative reading of the forlorn pose as a denunciation of British imperialism.

British Museum, London, 2006,U.501

Sculptures in centre of room
(Left)

Thomas Banks (1735 –1805)

The Hindu Deity Camadeva
with his mistress on a
crocodile

c. 1794

Painted plaster

By courtesy of the Trustees of Sir John Soane's Museum,
London

(Right)

Shahzia Sikander
(b. 1969)

Promiscuous Intimacies

2020

Patinated bronze, AP 1

Courtesy of the artist, Pilar Corrias, London, and Sean Kelly, New York/Los Angeles

Robert Houle (b. 1947)

Lost Tribes

1990 –91

Twelve computer printout collages, two with hand-tinting

Saulteaux Anishinaabe artist Robert

Houle's work reconfigures the first version of Benjamin West's *The Death of General Wolfe* (1770) which today hangs in the National Gallery of Canada. The colonial names of Indigenous peoples are arranged in grids.

(continued over)

The letters are laid over with fields of colour that echo the hues and tones of parfleche (rawhide container) painting, combining Indigenous traditions and Euro-American modernist abstraction with the strategies of minimalist and conceptual art.

Collection Art Gallery of Ontario, Toronto. Purchased with funds donated by AGO Members, 1994

Shahzia Sikander (b. 1969)

Encapsulated Confrontation 2011

Ink, gouache, graphite and charcoal on paper

Bristol Culture & Creative Industries, Bristol Museum & Art Gallery.

Given by Art Fund under Art Fund International, 2011

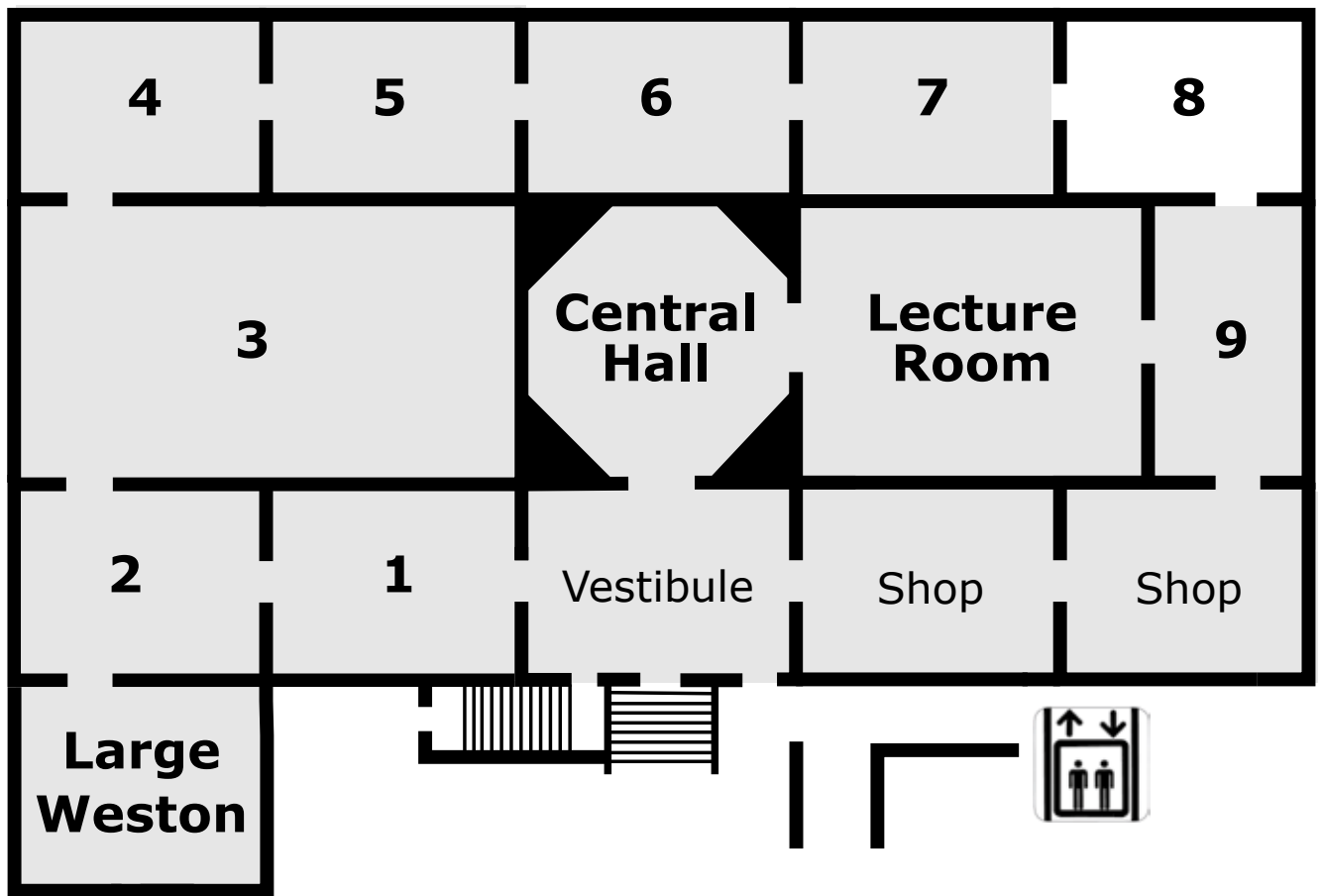
**William Woollett
(1735 –1785), after
Benjamin West
(1738 –1820)**

The Death of General Wolfe

Published 1 January 1776

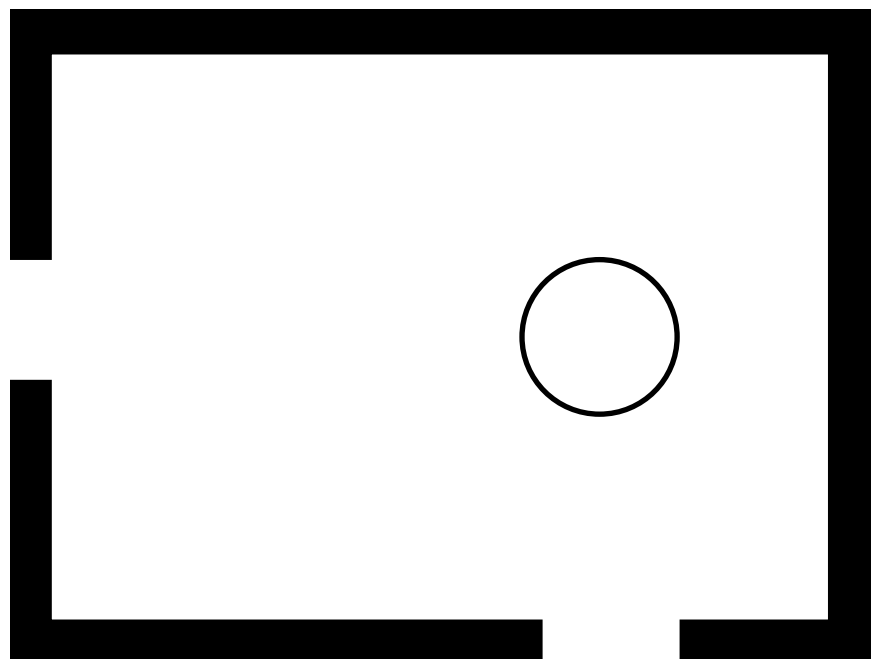
Line engraving on paper

Royal Academy of Arts, London



You are in Gallery 8

○ Sculpture



Beauty & Difference

Landscape And Architecture

In the hierarchy of painting types endorsed by the RA, landscape was a lesser genre; it was nonetheless popular with audiences and crucial for travelling artists. William Hodges was official draughtsman on James Cook's 1772–75 voyage to the Pacific, and later travelled to India.

Depicting places unknown to British viewers using classical formulas for composition, his paintings both exoticised and made familiar local terrains. This interplay between sameness and difference was vital to the colonial gaze, or how colonists understood the places of empire and their relationship to them.

Johann Zoffany was known for his group portraits, which were called "conversation pieces". His painting of the plantation owner William Young and his family shows them at leisure in a landscape with steps suggesting a country estate, attended to by a young Black man.

Young was also a patron of Agostino Brunias, whose view of Dominica idealises the Caribbean as a harmonious place undisturbed by the violence of the plantation system. These two paintings reaffirm notions of British civility and at the same time construct a conceptual distance between Britain and the sources of the new wealth transforming it, premised on the enslavement of African people.

Works by Mohini Chandra, Karen McLean and Yinka Shonibare challenge these ideas. Through themes of family, memory, identity and migration, their works explore legacies of colonialism in visual culture and society, including the migration of people, traditions of picturesque landscape replicated in amateur photography, and expressions of power structures through colonial architecture.

List of works anti-clockwise in order of hang

**William Hodges
(1744 –1797)**

The Ghauts at Benares

1787

Oil on canvas

Royal Academy of Arts, London

**Johann Zoffany
(1733 –1810)**

**Colonel Blair with his Family
and an Indian Ayah**

1786

Oil on canvas

This painting depicts the family of Colonel Blair, an East India Company Officer. On the right, Blair's youngest daughter strokes a cat, held by an unnamed figure.

(continued over)

The present title of the painting suggests that she is an ayah (nanny) but, given her childlike appearance, it is possible that she was the daughter of an ayah who looked after the Blair children, or an illegitimate child of Blair.

Tate: Bequeathed by Simon Sainsbury 2006, accessioned 2008

Johann Zoffany (1733 –1810)

The Family of Sir William Young

1767 –69

Oil on canvas

Young was a British colonial governor, politician and owner of sugar plantations which, in 1788, included 896 enslaved Africans.

(continued over)

This painting of Young's family demonstrates the wealth –through the vast landscape and architecture of the family home – which resulted from the stolen labour and skills of enslaved people on his plantations in St Vincent, Tobago and Antigua. The Black attendant to the Young children has previously been named as John Brook, but his identity is currently disputed.

National Museums Liverpool, Walker Art Gallery

Agostino Brunias (c. 1730 –1796)

View on the River Roseau, Dominica

1770 –80

Oil on canvas

One of Brunias's patrons was William Young (who commissioned the Zoffany group portrait of his family hanging nearby).

(continued over)

In this work, possibly exhibited at the RA in 1779, Brunias portrays the Caribbean as a harmonious place, attractive to potential colonial settlers. While it depicts people of Indigenous Carib, African, European and mixed heritage chatting, bathing, laundering and selling produce, it shows no evidence of the violence of the plantations.

The Art Institute of Chicago. Gift of Emily Crane Chadbourne, 1953.14

Karen Mclean (b. 1959)

Primitive Matters: Huts

2010

Recycled oak parquet flooring, found metal, chipped board, acrylic paint and projected photographs

Seven sculptures, which replicate at a small scale the material and forms of vernacular architecture in the Caribbean, are overlaid with images of 'The Magnificent Seven': buildings that surround the largest park in Port of Spain, Trinidad, where the artist grew up.

(continued over)

The projected photographs show large European-style houses previously occupied by religious leaders, wealthy merchants and plantation owners.

Courtesy of the artist

William Hodges (1744 –1797)

**View of Oaitepeha Bay, Tahiti
1776**

Oil on canvas

National Trust Collections, Anglesey Abbey, The Fairhaven Collection

Mohini Chandra (b. 1964)

Imaginary Edens/Photos of my Father

2005 –15

Installation of 25 photo collages

Chandra's ancestors were taken from India to Fiji as indentured labourers under British colonial rule. Subsequent generations owned popular photographic studios there. Chandra gathered every photograph of her father from scattered family albums. In each, she replaced his silhouette with images of backdrops used in photographic studios to create "an imaginary dreamscape" in which "corporeal absence alludes to the diasporic experience of in-between-ness", reflecting her "own childhood experience in the 1970s, migrating from the UK and living in Australia".

Courtesy of the artist

Sculpture in centre of room

Yinka Shonibare
(b. 1962)

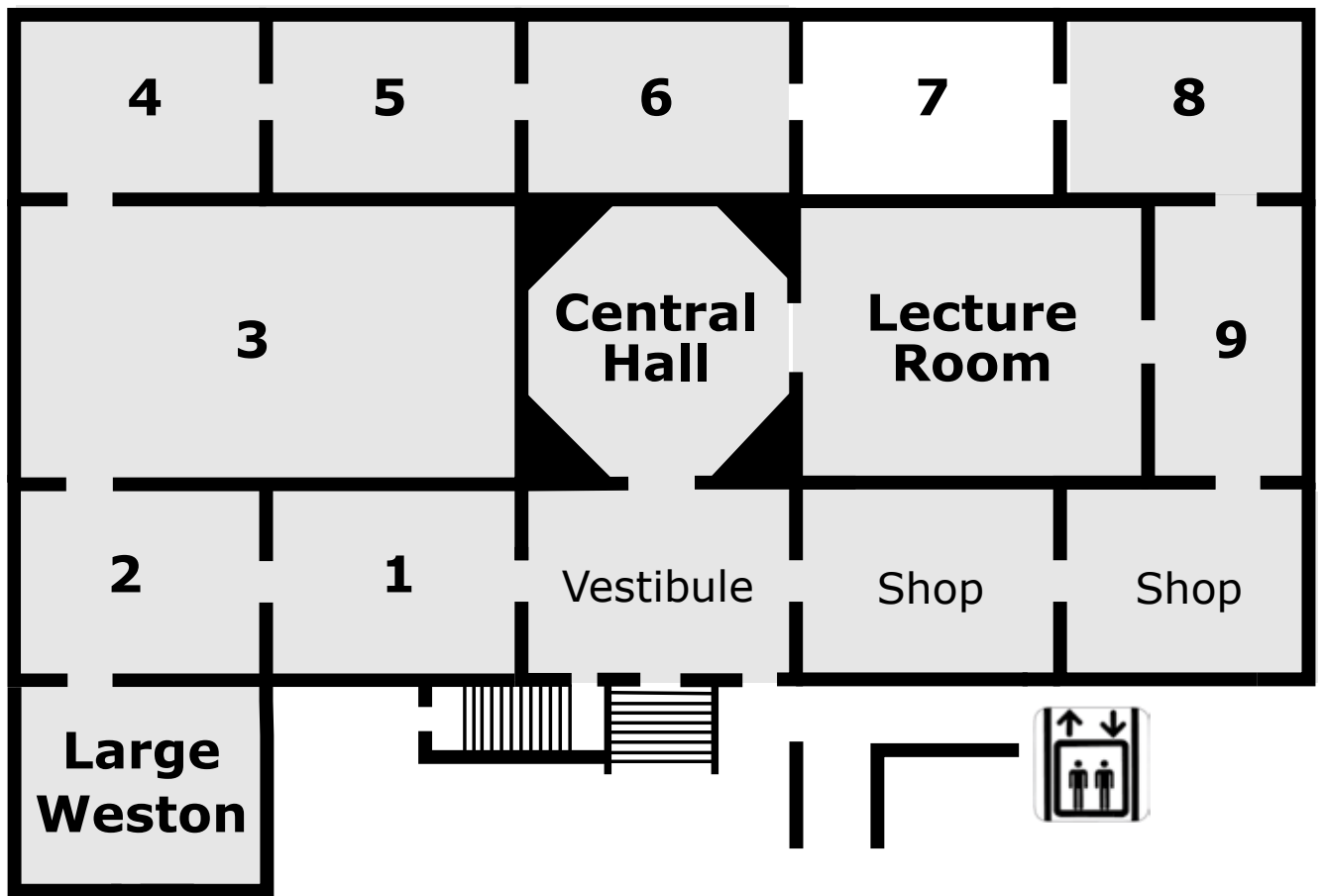


Woman Moving Up

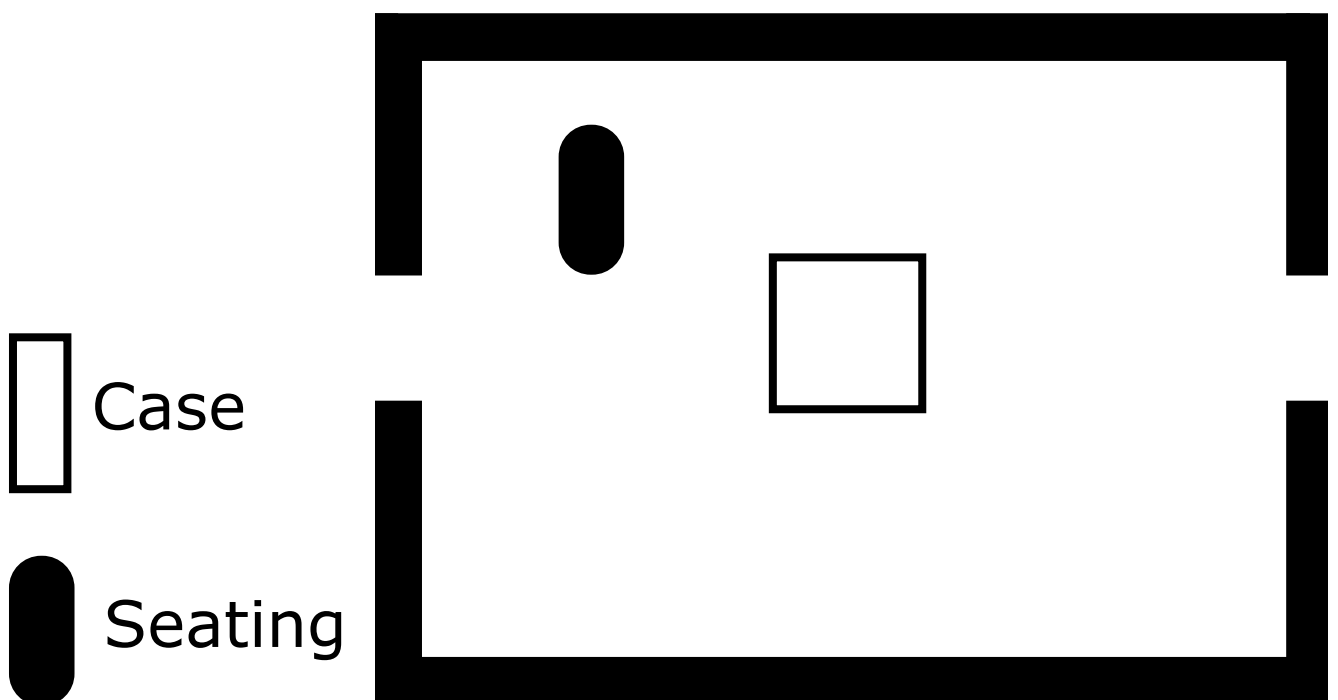
2023

Fibreglass mannequins, Dutch wax-printed cotton textile, bespoke globe, brass, leather, various possessions, steel and painted wood

Courtesy the artist and James Cohan Gallery, New York



You are in Gallery 7



Prints and Poetry

At the turn of the nineteenth century, printmaking and poetry played a greater role in the public appreciation of art, especially as literacy rates increased and prints became cheaper. The aesthetic norms of Neoclassicism continued to underpin visual and literary traditions. Born in Senegambia, Phillis Wheatley wrote poems while enslaved in Boston; in 1773 she became the first African American to publish a volume of poetry, printed in London. Her poem "Niobe" responds to Richard Wilson's classical landscape scene; both works refer to verses by the Roman poet Ovid.

Amid public discourse in Britain, artists created both abolitionist and pro-slavery imagery. The Slave Trade Act of 1807 abolished the trade in enslaved people but not the practice of enslavement, the gradual cessation of which began with the Slavery Abolition Act of 1833.

Thomas Stothard's 1794 design 'Voyage of the Sable Venus from Angola to the West Indies' appeared in a book that presented the trade in enslaved African people as humane. The image recasts the horrors of the Middle Passage – the forced journey of the enslaved across the Atlantic Ocean in European slave ships – as a Black goddess riding a shell chariot, admired by Neptune, who is waving the Union Jack.

Artists and writers including Margaret Burroughs and Kara Walker have responded to Stothard's unsettling image. Robin Coste Lewis's 2015 poem, "Voyage of the Sable Venus", an excerpt of which is presented here, is composed of descriptions of Western art objects dating from 38,000 BCE to the present, in which a Black female figure is present.

List of works anti-clockwise in order of hang

**William Woollett
(1735 –1785),
After Richard Wilson
(1714 –1782)**

Niobe

1761

Etching and engraving on paper

Royal Academy of Arts, London

**Barbara Walker (b. 1964)
Vanishing Point 18 (Titian)**

2020

Graphite on embossed paper

The title of Walker's "Vanishing Point" series refers both to the artistic technique of linear perspective, used in Old Master paintings, and the lost identities of Black figures in such works.

(continued over)

Here, Walker re-situates Titian's Diana and Actaeon (1556–59) – a scene inspired by Ovid's Metamorphoses. Using detailed drawing and blind intaglio printing, Walker uses processes akin to erasure to address, in her words, "a compelling absence of Black representation in our national archives and, by extension, in the collective memory of British society".

Private owner

**Thomas Rowlandson
(1756 –1827), formerly
attributed to Richard
Cosway (1742 –1821)**

Richard Cosway, Maria
Cosway and Ottobah
Cugoano

1784 or c. 1790

Etching on paper

Lent by His Majesty The King

Margaret Burroughs (1915 –2010)



Black Venus

1957

Linocut on Japanese paper

Here, Burroughs—a writer, educator, artist and museum founder—pictures the goddess of love as a woman of African descent. The composition echoes Stothard's print hanging nearby, yet Burroughs chose to cite the Birth of Venus (c. 1485) by Botticelli: "I saw a parallel between the fantasy he depicted and the very reality of Black American womanhood." The artist explains that "slave masters selected the most beautiful of the virgin Black slave women for their own personal use. And yet these women survived to become mothers of a nation."

Petrucci Family Foundation Collection of African American Art

William Grainger **(active 1765 –1809),** **after Thomas Stothard** **(1755 –1834)**



58

The Voyage of the Sable Venus, from Angola to the West Indies

1794

Etching and engraving on paper

Thomas Stothard was renowned for his distinctive designs. In 1794 he provided this illustration, which draws upon the composition of Raphael's *Galatea*, for the second edition of Bryan Edwards's pro-slavery book: *The History, Civil and Commercial, of the British Colonies in the West Indies*. Stothard took the subject and title from a poem also reproduced in Edwards's book. Edwards later made Stothard's illustration the frontispiece to a supplementary booklet of illustrations, and it became a visual distillation of the publication.

Royal Academy of Arts, London

Kara Walker (b. 1969)

no world, from "An
Unpeopled Land in
Uncharted Waters"

2010

Etching with aquatint, sugar-lift, spit-bite and drypoint on
paper

British Museum, London 2016,7007.1, purchased from
Burnet Editions

The Ship's Inventory:

Four-Breasted Vessel, Three Women
in Front of a Steamy Pit, Two-Faced
Head Fish Trying on Earrings, Unidentified.

Young Woman with Shawl
and Painted Backdrop, Pearl
of the Forest, Two Girls

with Braids People
on a Ship with Some Dancing
Girls. Our Lady of Mercy, Blue.

(continued over)

Nude Iconologia Girl
with Red Flower Sisters
of the Boa Woman Flying a Butterfly.

Kite	Empty
Chair	Pocket
Book	Girl

in Red Dress with Cats and Dog's Devil.
House Door of No Return. Head-of-a-Girl-
In-the-Bedroom in the kitchen.

Contemplation Dark-Girl Girl.
In the Window Negress with
Flower Sleeping Woman

(Negress with Flower Head
of a Woman-Nude in a Land
scape) – Libyan Sybil: Coloured, Nude-High
Yellow Negro Woman
and Two Children—The Flight
of the Octoroon: the Four Quarters of
the World, Holding
a Celestial Sphere.

Robin Coste Lewis

Voyage of the Sable Venus: And Other Poems

2015

Book

Kara Walker (b. 1969)

Tate Fountain with Venus

2019

Charcoal, graphite, coloured pencil and collage on paper

These five studies were made for Fons Americanus, Walker's commission for Tate Modern's Turbine Hall in 2019. They depict the thirteen-metre-high functioning fountain with 'Black Venus' at its apex. The fountain is a sculptural parody of Victorian monuments across the British Empire.

(continued over)

Walker draws on representations of the Black Atlantic by Turner and Copley and includes a direct reference to Copley's painting *Watson and the Shark*, which was exhibited at the RA in 1778.

Courtesy of the artist and Sikkema Jenkins & Co., New York

Works in showcase

Phillis Wheatley (1753 –1784)

**Poems on Various Subjects,
Religious and Moral**

1773

Book

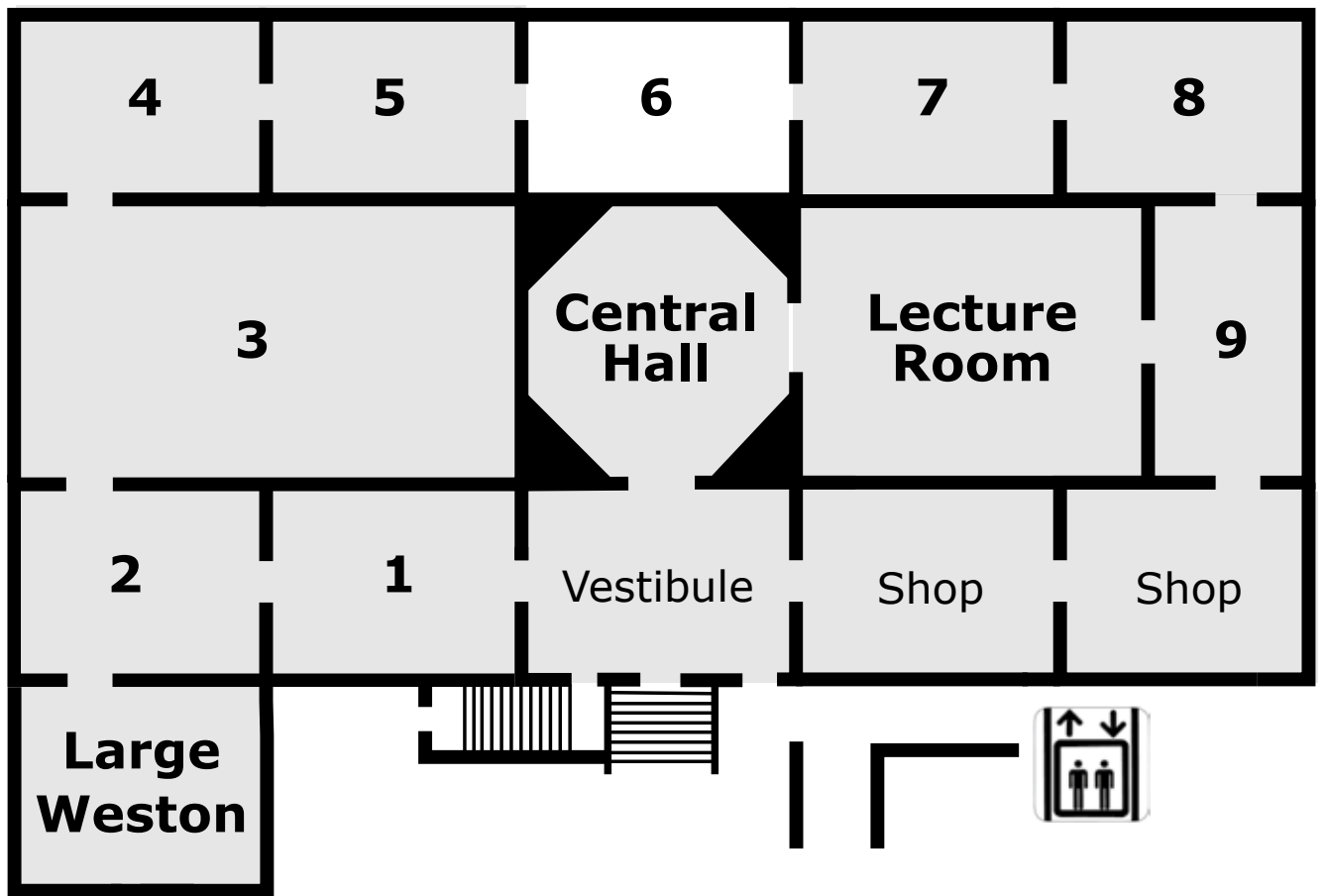
The British Library, London

Kara Walker (b. 1969)

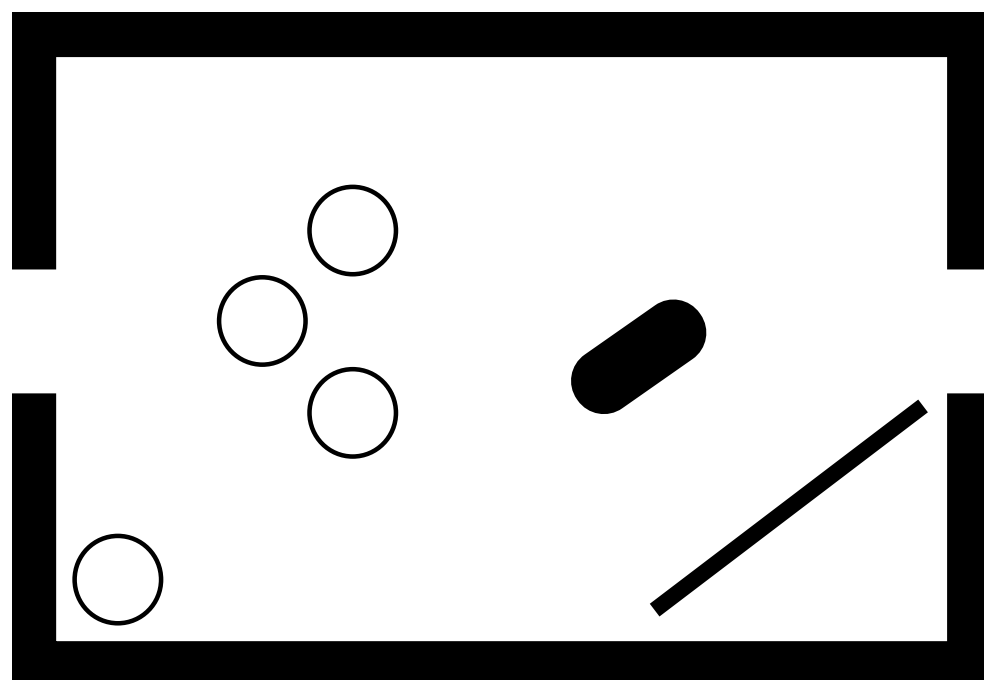
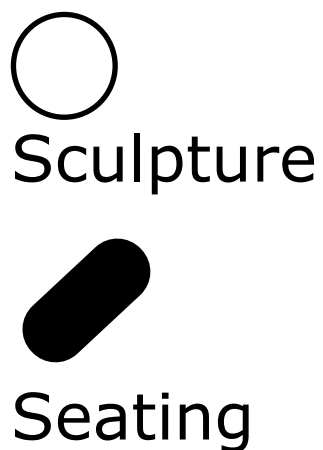
Freedom, A Fable: A Curious Interpretation of the Wit of a Negress in Troubled Times, with illustrations, 1997

Bound volume of offset lithographs and five laser-cut,
pop-up silhouettes on wove paper

The British Library, London



You are in Gallery 6



Sculpture And Photography

Isaac Julien's 'Lessons of the Hour' (2019) is a filmic portrait of the African American abolitionist Frederick Douglass. In the nineteenth century, Douglass was the most photographed person in the USA. He travelled around Scotland, Ireland and England between 1845 and 1847 as one of the most influential campaigners against slavery, then still legal in the USA. He also gave public lectures on the potential of photography as a medium of self-representation.

In these years, John Bell, a former RA Schools student, became a successful sculptor. In the 1850s and 1860s, Bell produced several sculptures of enchained female figures in bronze, cast iron and marble. A version of 'Andromeda' was purchased by Queen Victoria from the Great Exhibition of 1851. It was there that Bell saw 'The Greek Slave' by the American sculptor Hiram Powers, arguably the most talked-about work of that moment.

Bell went on to produce 'A Daughter of Eve' (later known as 'The American Slave') using new electrotypes technology to create distinctive metal patinas.

In post-abolition Britain, Bell's sculptures highlighted the ongoing system of slavery across the Atlantic, and would have been interpreted as supporting abolition. Yet the commodification and eroticism at play in the representation of an enslaved and idealised Black woman disturbingly replicate the dynamics of viewing and possession to which enslaved people were subjected. 'A Daughter of Eve' and other portrayals of enslaved women by Bell were also reproduced at a smaller scale for domestic environments.

Film

Isaac Julien (b. 1960)

Lessons of the Hour

2019

35mm film and 4K digital, 5.1 surround sound

26 minutes and 2 seconds

From left to right:

Lyrics of Sunshine and Shadow (After Anna Murray Douglass), Lessons of the Hour, 2019

Lyrics of Sunshine and Shadow (Madison Washington, The Heroic Slave), Lessons of the Hour, 2020

Lyrics of Sunshine and Shadow (Free Within Ourselves), Lessons of the Hour, 2020

Lyrics of Sunshine and Shadow (After Frederick Douglass I), Lessons of the Hour, 2019

Lyrics of Sunshine and Shadow (After Frederick Douglass II), Lessons of the Hour, 2019

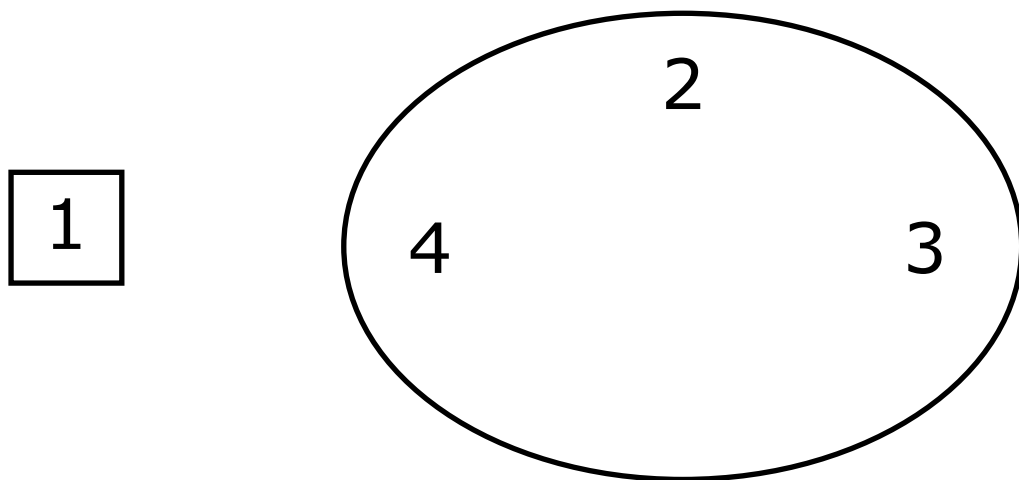
(continued over)

Lyrics of Sunshine and Shadow (After J. P. Ball), Lessons of the Hour, 2019

Wet-plate collodion tintypes, from originals made by Rob Ball, mounted on tulipwood frames

All works courtesy the artist, Victoria Miro and a Private Collector

Sculptures centre of room



Hiram Powers (1805 –1873)

1. The Greek Slave

1862

Parian porcelain, made by Minton & Co.

Victoria and Albert Museum, London. Given by C. H. Gibbs-Smith

(continued over)

This is one example of the many reproductions that placed Powers among the first nineteenth-century American artists to gain international repute. It became a symbol used to further the abolitionist cause.

The original sculpture attracted over 100,000 viewers when it toured the USA in 1847 and was exhibited in the UK in 1851 at the centre of the Crystal Palace Exhibition, where it became a focus for abolitionist demonstrations. Frederick Douglass owned a statuette of 'The Greek Slave'.

John Bell (1811 –1895)

2. The Manacled Slave (On the Sea Shore)

1877

Bronze, made by Elkington & Co.

Aberystwyth University School of Art Museum and Galleries.

George E. J. Powell Bequest

3. The Octoroon

exhibited 1868

Marble

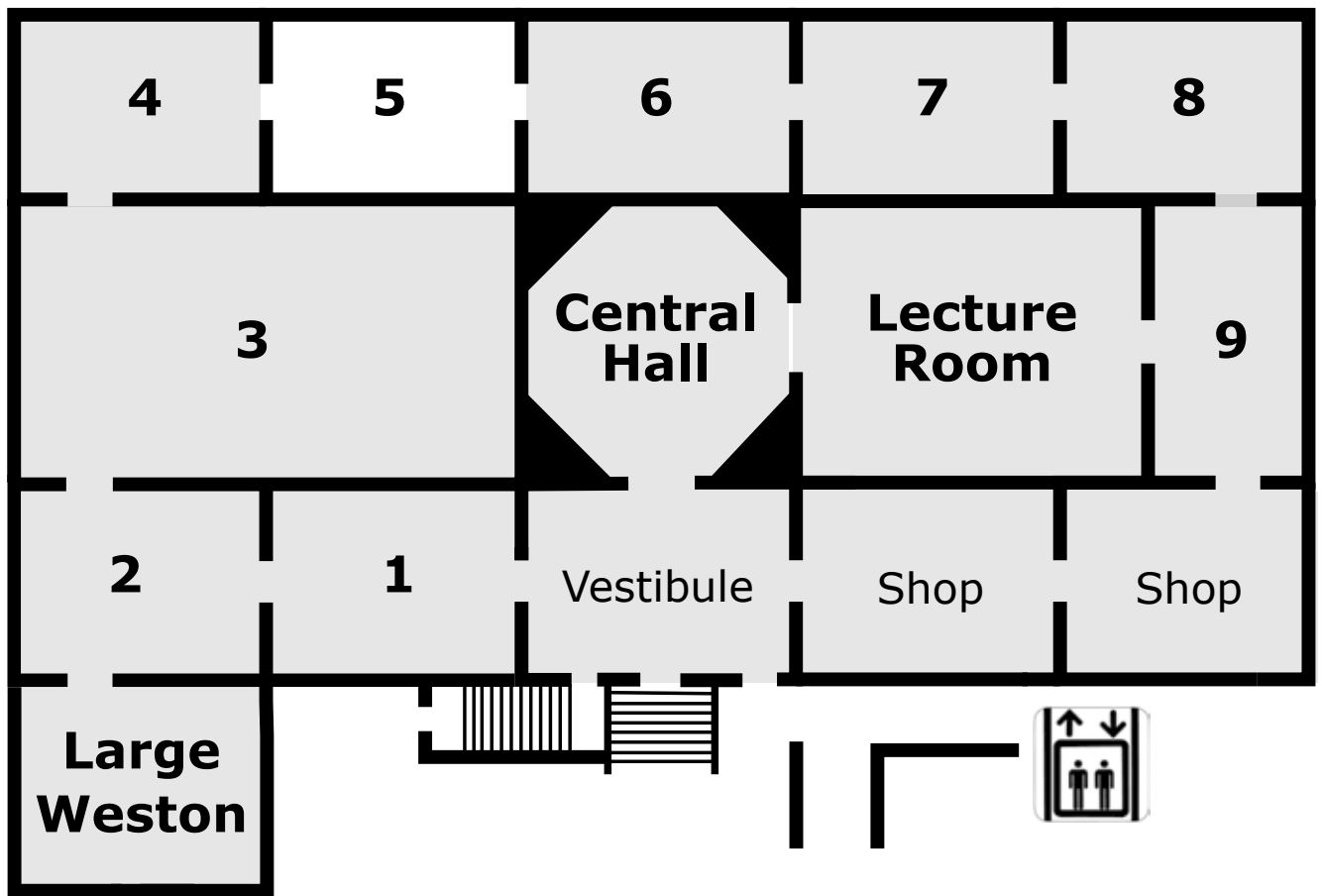
Blackburn Museum & Art Gallery, Blackburn

4. Andromeda

c. 1851

Cast iron

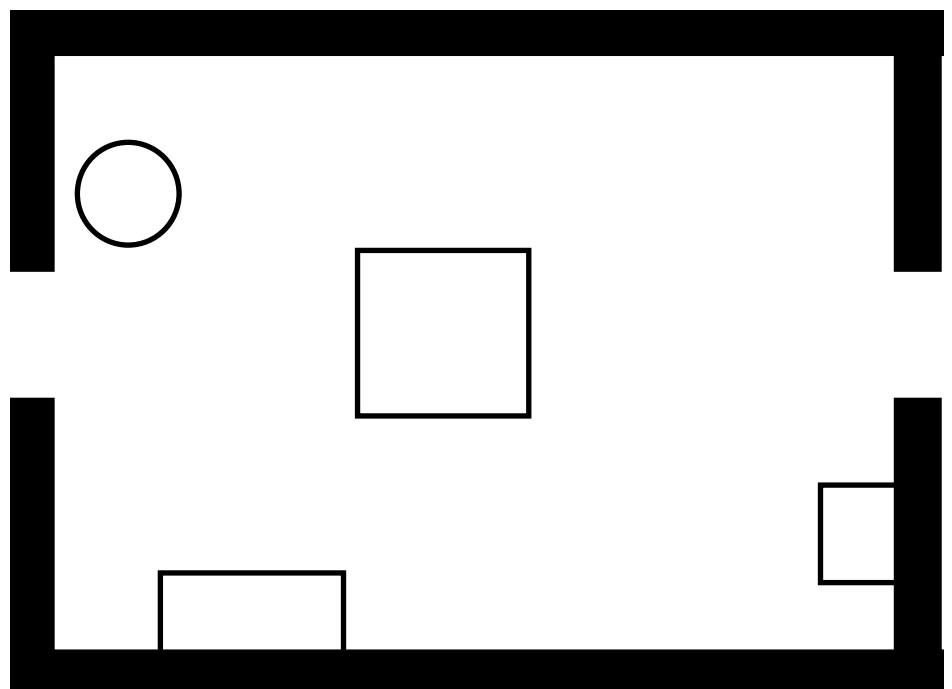
The Ironbridge Gorge Museum Trust, Telford



You are in Gallery 5

○
Sculpture

□
Case



Students, Models and Exhibitors

In archival records and works exhibited at the RA during the nineteenth century are traces of the lives of people present in different roles across the organisation. William Morrison Brown, a Jamaican-born student, was admitted to the RA's Antique School in 1830. From the late 1850s, Jamaican-British model Fanny Eaton began to pose in the RA's Life Room. Eaton was a sought-after model; the perceived ambiguity of her appearance as a woman of mixed European and African descent meant she was employed by artists to stand in for a variety of non-white figures in biblical or mythological scenes.

Notions of human difference were reinforced in nineteenth-century pseudo-scientific discourse accompanying the study of anatomy, another component of training at the RA Schools. The fallacy of racial hierarchy is parodied by Keith Piper's 'The Coloureds' Codex: An Overseer's Guide to Comparative Complexion' (2007).

Designed to look like a period artefact, it also resembles an artist's paint box or evokes a cosmetics case with its pots of pigment ranging from white to brown.

To be a Black Briton in the nineteenth century meant navigating between shifting sands of personal independence and objectification. Paintings such as Stuart Smith's 'The Pipe of Freedom', referring to the hard-won 1863 American Emancipation Proclamation for the enslaved, was rejected by the Royal Academy's Summer Exhibition Selection Committee, while Long's provocative 'The Babylonian Marriage Market' was a sensation of the 1875 exhibition.

List of works anti-clockwise in order of hang

Edwin Longsden Long (1829 –1891)

The Babylonian Marriage Market

1875

Oil on canvas

Long's tableaux depicts young women being selected by male spectators for marriage. A line of soon-to-be brides painted in racially hierarchised registers of skin tone sit in the foreground; on the platform, a veiled woman – the palest – is being auctioned. Long has incorporated Assyrian relief sculptures, then familiar to the British public via coloured plaster casts exhibited at the Crystal Palace, into this ostensibly ancient scene.

(continued over)

To viewers at the RA in 1875, the artist's recent return from Egypt and Syria added to a sense of "Eastern" authenticity.

Royal Holloway, University of London, Egham

Henry Weekes (1807 –1877)

Bust of an African Woman

1859

Marble

Weekes was admitted as a student of the RA Schools in 1823 and later became an Academician as well as the Schools' Professor of Sculpture. This bust was exhibited at the RA in 1859 as a portrait of an anonymous African woman. Later, its subject was thought to be Mary Seacole, a British-Jamaican nurse and healer, but recent research has confirmed the sitter is currently unidentified.

The J. Paul Getty Museum, Los Angeles, 95.SA.82



Frederick Sandys **(1829 –1904)**

Study of Fanny Eaton

c. 1859 –60

Black, red and white chalk on buff paper

British Museum, London

1910,1013.26, purchased from Mary Sandys

Albert Joseph Moore **(1841 –1893)**

The Mother of Sisera

1861

Oil on canvas

Tullie, Carlisle

Cash Book: Life Academy and School of Painting

1857 –81

Bound volume, ink on paper

Here “Mrs Eaton” is noted as a life model of the RA Schools twice (left-hand page, 3rd column, 5th and 7th rows of names). In 1860, Fanny Eaton completed 3 sittings of 2 hours for the standard fee of 15 shillings for each. Models were hired by the Academician who was teaching (known as “the Visitor” listed in the 2nd column). Fanny Eaton undertook five sittings in 1873, while records of 12 sessions of draped modelling in 1874 refer to “Miss Eaton”, possibly Fanny’s daughter.

Royal Academy of Arts, London

Thomas Stuart Smith (1815 –1869)

The Pipe of Freedom

1869

Oil on canvas

This painting celebrates the liberation of enslaved people in the USA following the American Civil War (1861–65). One of the posters behind the sitter refers to the Emancipation Proclamation of 1863. In 1869 this was one of two paintings of men of African descent that Smith submitted to the RA's Summer Exhibition. It was rejected by the selection and hanging committee while *A Fella of Kinneh*, hanging nearby, was accepted. Smith believed this was due to this work's overtly abolitionist message.

From the collection of The Stirling Smith Art Gallery and Museum, Stirling

Thomas Stuart Smith **(1815 –1869)**

A Fella of Kinneh

1869

Oil on canvas

From the collection of The Stirling Smith Art Gallery and Museum, Stirling

William Mulready **(1786 –1863)**



The Toy-seller

1857 –63

Oil on canvas

Having joined the RA schools aged 14, Mulready became a successful artist, regularly exhibiting narrative scenes featuring children and families. Here, he reworked an earlier subject at a larger scale.

(continued over)

His motivation was possibly to demonstrate his skill through rendering starkly contrasting flesh-tones and racialised features. Created in Mulready's studio in the urbanising area of Bayswater, the painting speaks to racist stereotypes prevalent in Britain at the time: the toy-seller appears as an exotic, threatening fantasy, the shore behind suggesting his recent arrival from overseas.

On loan from the National Gallery of Ireland, Dublin

196-257 Royal Academy Schools and Lecture Tickets

Nineteenth century

Ivory

From the early nineteenth century onwards, these ivory tickets were the equivalent of a modern-day ID card for students at the RA Schools (Antique, Painting, Sculpture and architecture).

(continued over)

Known as 'bones', they were also used as season tickets in other venues, including theatres. Studying from casts after classical sculptures in the Antique School was the first step in an artist's training, before they could progress to drawing from life.

Royal Academy of Arts, London

Attendance table of students in the Antique School

1830

Ink, pencil and watercolour on cartridge paper

Monday 14 June 1830 is the earliest date on which the admission of a Black British student to the Royal Academy Schools is recorded.

(continued over)

That student, William Morrison Brown, was born in Kingston, Jamaica, in 1808, the year of the American Act Prohibiting the Importation of Slaves, which imposed penalties on international traders but did not end the domestic trade of enslaved people. Brown exhibited genre and animal paintings between 1849 and 1856, though none of his paintings are known to us today.

Royal Academy of Arts, London

Showcase in centre of room

Keith Piper
(b. 1960)



The Coloureds' Codex,
An Overseers' Guide to
Comparative Complexion
2007

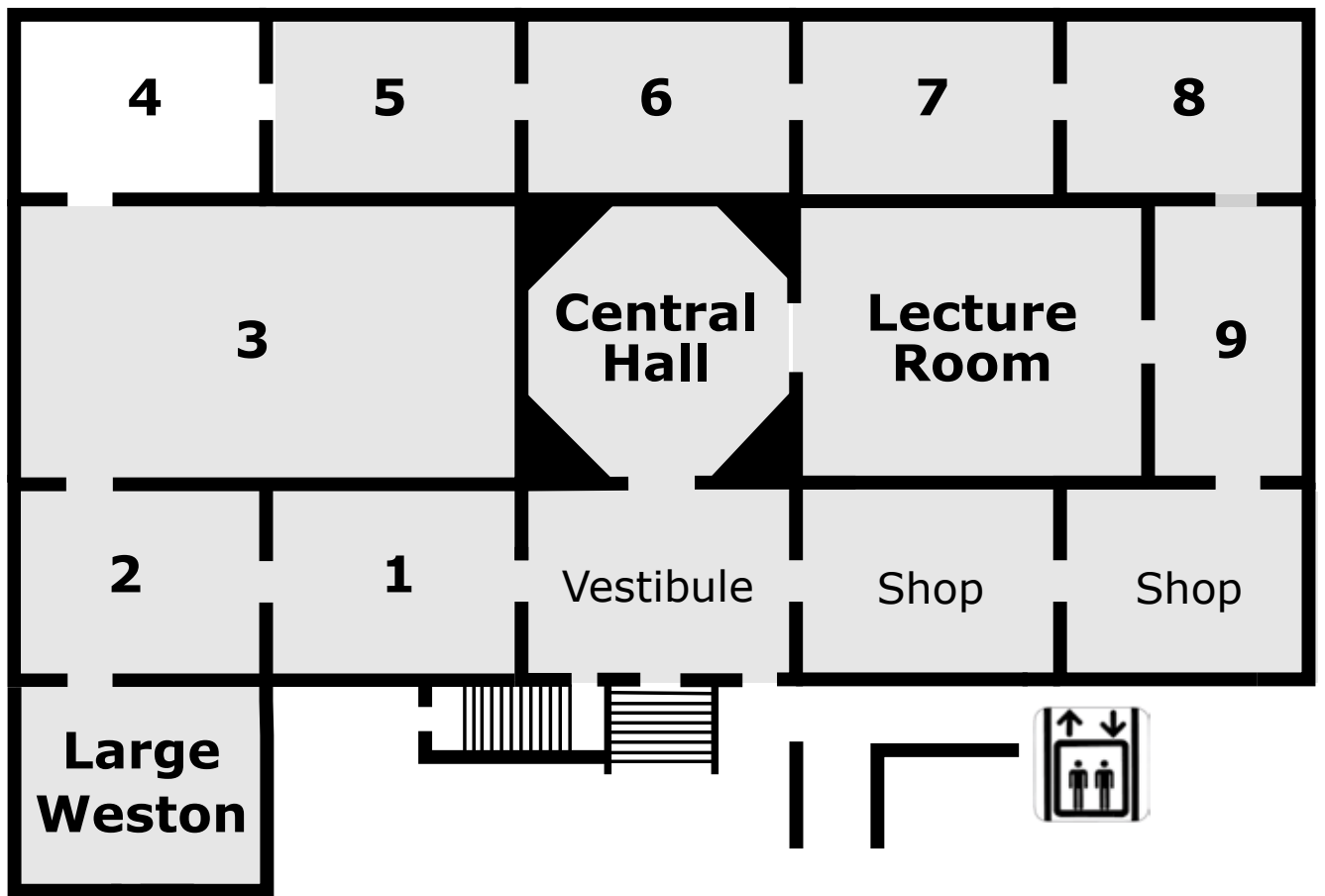
Wood and pigment

(continued over)

In the nineteenth century, the taxonomic system of racial hierarchy invented by Swedish botanist Carl Linnaeus (1707 –1778) continued to be influential. Charles Darwin's more recent ideas concerning natural selection and human evolution were misconstrued to support damaging pseudo-scientific theories of racial hierarchy and eugenics.

These fallacies are parodied by Keith Piper here in an object designed to look like a period artefact. Each pigment is related to the skin tone of a person involved in the transatlantic slave trade.

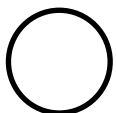
National Museums Liverpool, International Slavery Museum. Acquired through the HLF's Collecting Cultures Fund



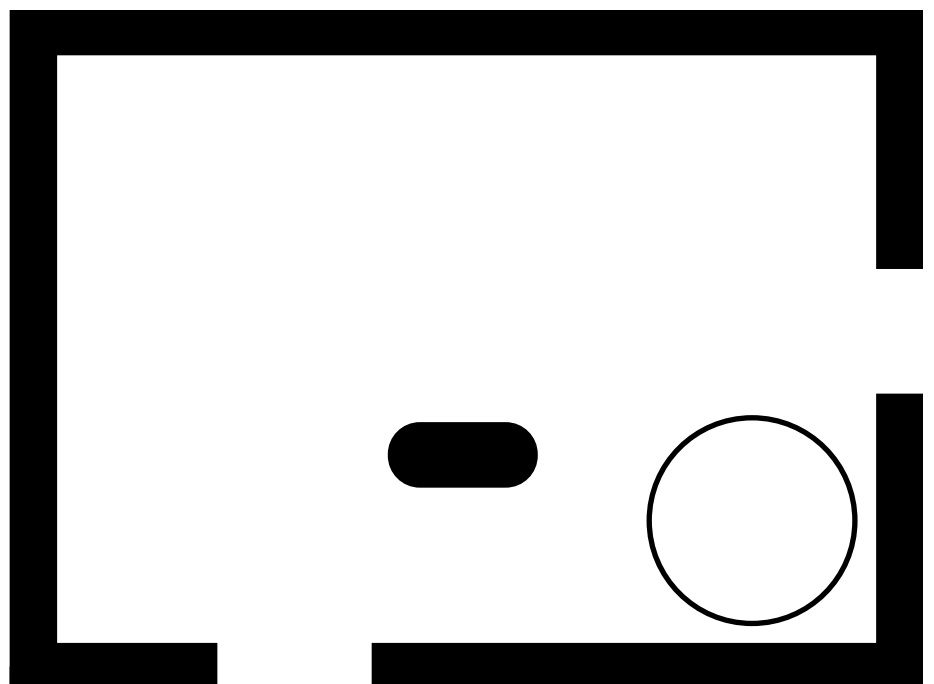
You are in Gallery 4



Seating



Sculpture



Constructing Whiteness

The scarcity of cotton during the American Civil War (1861–65) was disastrous for the British textiles industry, upon which around a sixth of the English population were dependent for their livelihoods. The crisis reveals the extent to which, post-abolition, the British economy relied upon slave labour in the Southern States. Betye Saar is a Los-Angeles based artist. Saar's assemblage 'I'll Bend But I Will Not Break' (1998) links the legacies of enslavement in the USA to the oppressive conditions under which Black women continued to work in a segregated society into the twentieth century, until segregation laws were challenged by the Civil Rights Movement of the 1950s and 1960s.

In early twentieth-century India, 'khadi' cotton became an important site of resistance to British colonial rule, promoted by Mahatma Gandhi as a means of taking back economic control through home-spun rather than imported British cloth.

During the same period in Britain, growing conservatism within the Royal Academy towards avant-garde artistic movements led some Academicians to resign. Frederick Elwell's painting 'The Royal Academy Selection and Hanging Committee 1938' (1939) points to an institutional whiteness that persisted post-war. Artists of the Windrush generation and after – referred to by the Jamaican-British cultural theorist Stuart Hall as “the first post-colonials” – faced a lack of representation in museums and visual culture.

Artists associated with the Black Arts Movement in Britain during the early 1980s, including Sonia Boyce, transformed the artistic, academic and cultural landscape, and are today among Britain's most celebrated artists.

List of works anti-clockwise in order of hang

Frank Dicksee (1853 –1928)

Startled

1892

Oil on canvas

Dicksee's diploma work (given to mark his election as RA in 1891) features two radiantly pale figures that conform to notions of bodily perfection and demonstrates an "Aryanising" of academic art. The Viking long-ship, a symbol of the "Nordic Race", registers the tendency, in Dicksee's lifetime, to view the classical body as a white racial ideal. Dicksee rejected avant-garde art associated with Primitivism as racially impure. The RA's President from 1924 to 1928, Dicksee insisted: "our ideal of beauty must be the white man's".

Royal Academy of Arts, London

Frederick William Elwell (1870 –1958)

The Royal Academy
Selection and Hanging
Committee 1938

1939

Oil on canvas

Royal Academy of Arts, London

Edwin Landseer Lutyens (1869 –1944), drawn by William Walcott (1874 –1943)

Design for Jaipur Column,
New Delhi, India:
Perspective

c. 1920

Pencil, coloured washes and gouache on laid paper

(continued over)

Here Lutyens (future president of the RA) proposes a 45-metre-high column for the central courtyard of the Rashtrapati Bhavan, the presidential residence in New Delhi. It was built to commemorate the Delhi Durbar, which marked the transfer of India's capital from Calcutta to New Delhi. Lutyens was influential as an architect in Britain and was responsible for much of the architecture of the British Raj. An area of New Delhi is still known as "Lutyens's Delhi", because of the predominance of his architecture.

Royal Academy of Arts, London

Bharti Parmar (b. 1966)

Cotton Plant Morphology,
Efficient pruning ensured
maximum yield on slave
plantations

2021

Punched drawing on khadi paper

(continued over)

Cotton is both the subject and the medium of these works. They form part of a series titled Khadi in reference to the homespun cloth promoted by Mahatma Gandhi in his protest against British rule in India. The Khadi paper, sourced from India, is made from recycled cotton t-shirts, reflecting on the relationships between fast fashion, labour and colonialism. This series stems from Parmar's interest in textile history as the daughter of an Indian immigrant textile mill worker in Yorkshire.

Courtesy of the artist. Intended for the Collection of Ulster Museum, National Museums NI

Bharti Parmar (b. 1966)

Gossypium Hirsutum

2021

Punched drawing on Khadi paper

Blackburn Museum and Art Gallery, Blackburn

Sonia Boyce (b. 1962)

Lay back, keep quiet and
think of what made Britain
so great

1986

Charcoal, pastel and watercolour on paper

The title subverts the phrase 'lie back and think of England', popular advice given to brides-to-be in the Victorian era. Three of the panels depict cross-shapes with imagery related to major territories of the British Empire: Cape Colony (Southern Africa), India and Australia, places from which modern Britain's wealth was extracted. The fourth panel includes Boyce's self-portrait, looking to the viewer: a product of empire in the present, mapped against the wallpaper of Britain's violent pasts.

Arts Council Collection, Southbank Centre, London

Betye Saar

(b. 1926)



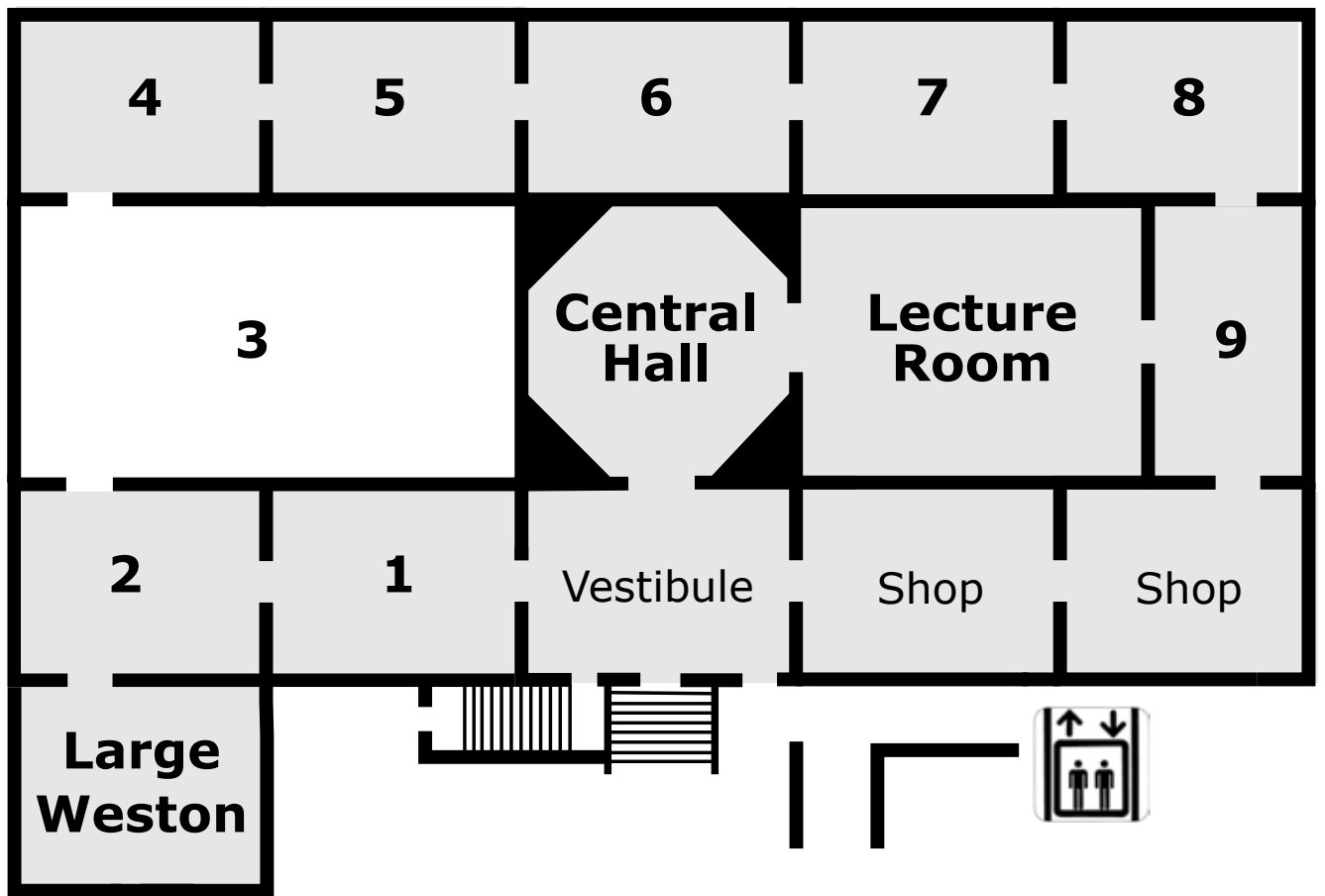
I'll Bend But I Will Not Break

1998

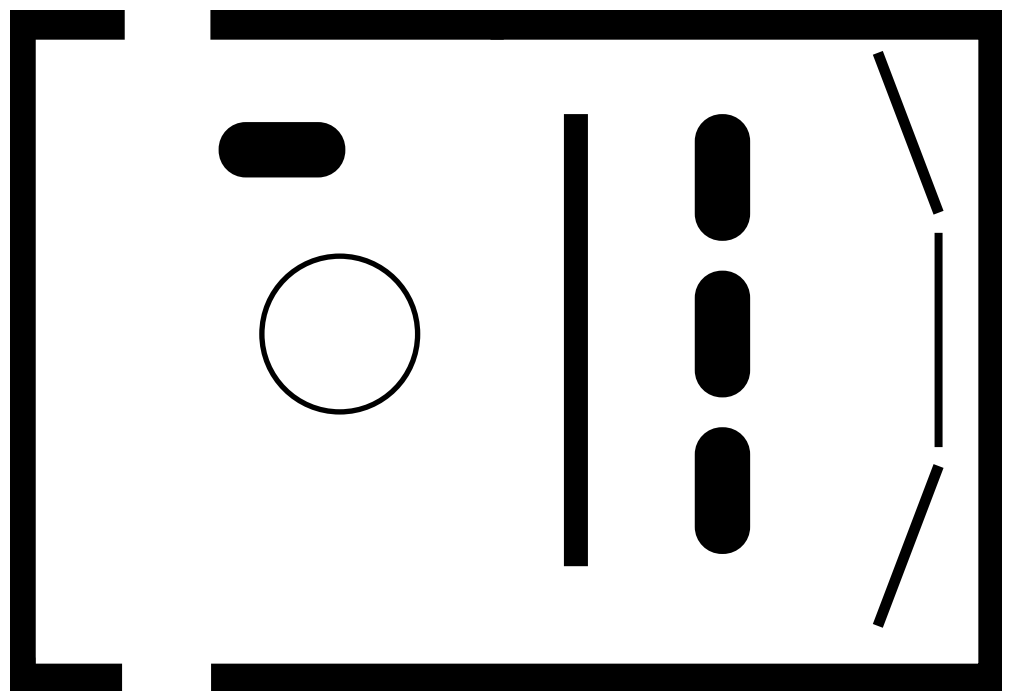
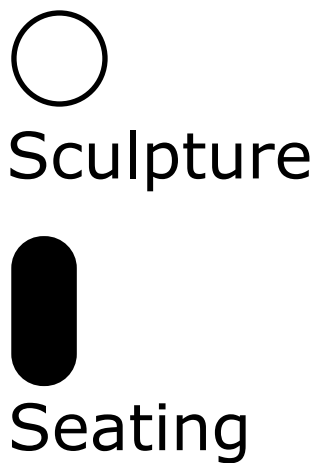
Mixed media including vintage ironing board, flat iron, chain, white bedsheet, wooden clothespins and rope

The surface of the ironing board depicts an eighteenth-century diagram of the British slave ship *Brookes*. This image was circulated by abolitionists to highlight the inhumane conditions under which enslaved people were being transported. The iron, shackled to the board, symbolises the dehumanising acts of enslavers. Behind, a white cotton sheet hangs embroidered with the letters "KKK" recalling the garments worn by the American white supremacist hate group the Ku Klux Klan, founded in 1865.

Los Angeles County Museum of Art, Gift of Lynda and Stewart Resnick through the 2018 Collectors Committee



You are in Gallery 3



Crossing Waters

The Aquatic Sublime

"The Aquatic Sublime" quotes an intertitle in John Akomfrah's three-channel film 'Vertigo Sea' (2015). Shot on the Isle of Skye, the Faroe Islands and north Norway, the work draws upon Herman Melville's novel 'Moby-Dick' (1851) and Heathcote Williams' epic poem 'Whale Nation' (1988). The work combines existing footage from various sources such as the BBC's Natural History Unit with new footage centred on Olaudah Equiano, a formerly enslaved African abolitionist, who explored the Arctic and lived in England intermittently from 1750. The filmic montage weaves together histories of migration, enslavement and colonisation with war, conflict and ecological concerns. It reflects on the relationships between humans and nature, beauty, violence and the precariousness of life.

'Vertigo Sea' resonates in many contexts, including the long tradition of the sublime in art. Across eighteenth- and nineteenth-century romantic landscapes, twentieth-century modernism and contemporary art, the sublime encompasses extreme emotions of awe and terror. J.M.W. Turner's 1840s maritime pictures are painterly tours de force. Their experimental, layered technique has been a point of reference for Frank Bowling and Ellen Gallagher whose works, in different ways, engage the power of abstraction and materiality to evoke trauma and loss. El Anatsui's sculpture 'Akua's Surviving Children' (1996) mobilises the tactile qualities of driftwood in a call to mourning the drowned of the Middle Passage.

In the hands of artists, the ocean becomes a metaphorical expanse of collective memory. It remains a central motif for critical discourse around migration and the far-reaching ecological consequences of extraction economies.

List of works clockwise in order of hang

J. M. W. Turner (1775 –1851)

Seascape with Buoy

c. 1840

Oil on canvas

Tate, Accepted by the nation as part of the Turner
Bequest 1856

J. M. W. Turner (1775 –1851)

Whalers

c. 1845

Oil on canvas

This tumultuous painting of a whale hunt was
premiered at the RA in 1845 as one of a pair.

(continued over)

Turner began his formal training at the RA Schools aged 14 and was elected a full Academician in 1802. This painting, part of a series of four whaling scenes, was among the last seascapes Turner exhibited. An earlier version was painted for the whaling entrepreneur Elhanan Bicknell, who disliked its finish and returned it to the artist.

Lent by The Metropolitan Museum of Art, Catharine Lorillard Wolfe Collection, Wolfe Fund, 1896 (96.29)

Ellen Gallagher (b. 1965)

Stabilising Spheres

2014

Oil, ink, graphite and paper on canvas

In this work Gallagher references an imaginary underwater realm at the bottom of the Atlantic Ocean, invented by the 1990s Detroit electronic duo Drexciya.

(continued over)

This realm is inhabited by the pregnant African women who were thrown overboard from slave ships during the Middle Passage, the forced journey of the enslaved between Africa and the Americas. In the Drexciyan narrative, the formerly enslaved women were said to have given birth to a new generation of children able to live and breathe under water.

Sami and Hala Mnaymneh

Film

John Akomfrah (b. 1957)

Vertigo Sea

2015

Three-channel HD colour video installation, 7.1 sound,
48 minutes 30 seconds

Courtesy Smoking Dogs Films and Lisson Gallery

Please be aware this film contains violent imagery.

Ellen Gallagher (b. 1965)

Whale Falls

2017

Oil, acrylic, ink and paper on canvas

The Ekard Collection

**Frank Bowling
(b. 1934)**

Middle Passage

1970

Acrylic paint and oil-based ink on canvas

National Gallery of Canada, Ottawa. Gift of Micheal
Nesbitt, Winnipeg, 2022

Sculpture in centre of room

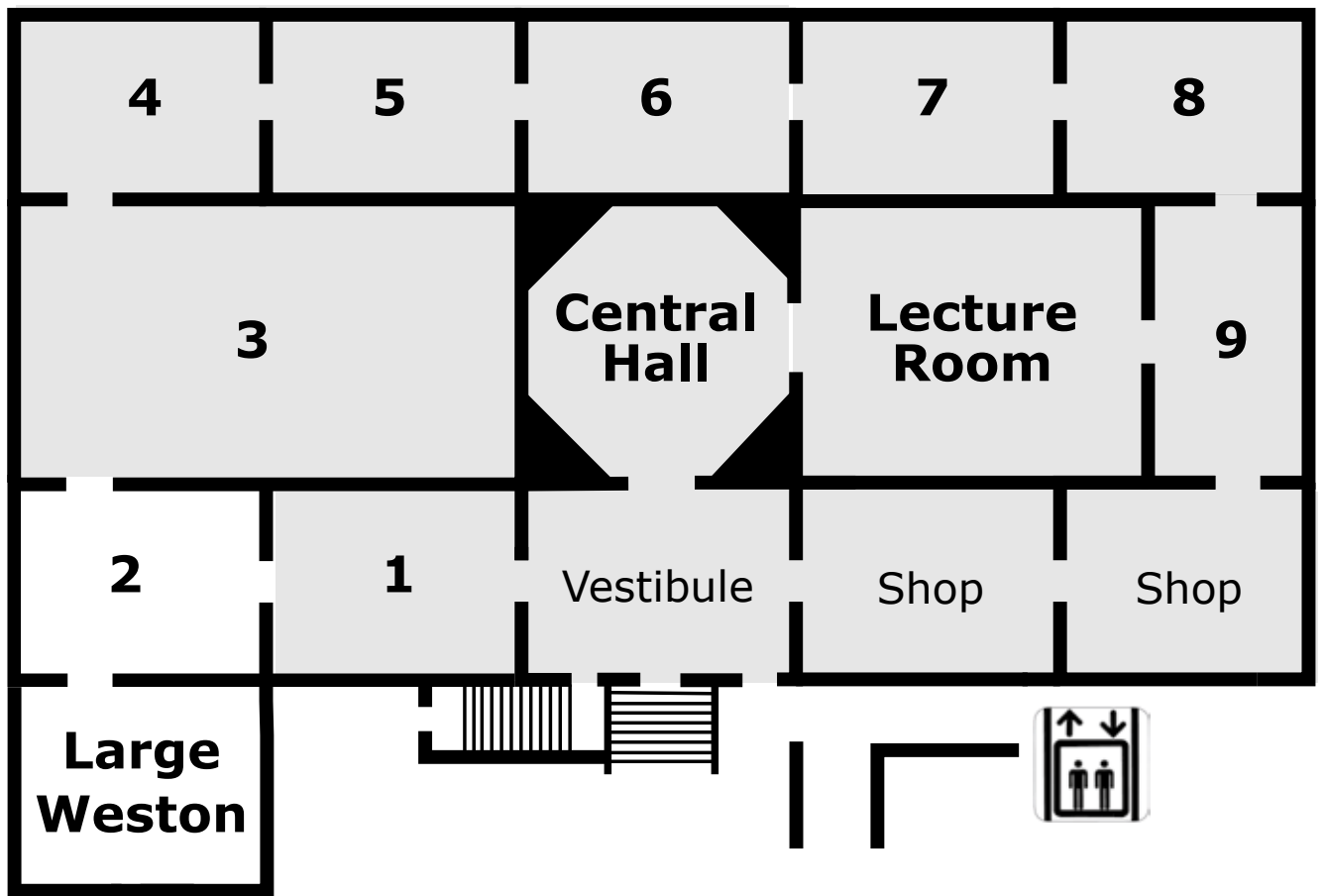
El Anatsui (b. 1944)

Akua's Surviving Children

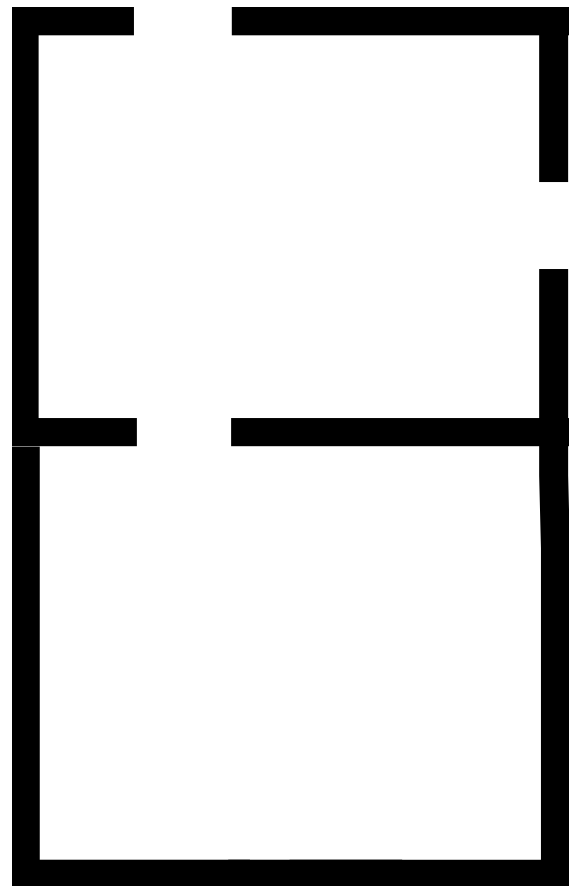
1996

Found wood and metal

Courtesy of the artist and October Gallery, London



You are in
Gallery 2
& Large
Weston



List of works

5.01 Lubaina Himid (b. 1954)

Naming the Money

2004

Mixed media installation

National Museums Liverpool, International Slavery
Museum, Gift of Lubaina Himid, 2013

Where to from here?

The final galleries bring together sculptural works connected by the scale of the human figure.

Lubaina Himid's multi-figure installation 'Naming the Money' (2004), accompanied by a soundtrack orchestrated by Magda Stawarska, is an ode to human resilience, community and creativity in the face of extreme cruelty and adversity. Yinka Shonibare's 'Justice for All' (2019) re-envisioned F.W. Pomeroy's sculpture 'Lady Justice' (1905–06), commissioned to top the dome of the Old Bailey, home to the Central Criminal Court of England and Wales. Olu Ogunnaike's 'I'd Rather Stand' is the height of the artist, 6'5", and takes the form of Trafalgar Square's fourth plinth. Installed in 1841, the plinth was originally intended to display an equestrian statue of William IV, but since 1999 has hosted contemporary art.

Ogunnaike is a recent graduate of the RA Schools who investigates the social, historical and material properties of trees and wood. 'I'd Rather Stand' connects these materials –fundamental to the maritime might of the British Empire – with today's debates about the role of monuments in the public realm. Having the appearance of cheap, functional OSB (oriented strand board) familiar from hoardings, the material is in fact custom-made by Ogunnaike from waste faux-hardwood, the remnants of the luxury veneers that cover furniture imported and exported around the world today. This work poses questions, underlining the importance of public spaces, yet reflecting an anti-monument sentiment in favour of individual, human presence.

Yinka Shonibare **(b. 1962)**

Justice for All

2019

Fibreglass sculpture, hand-painted with Dutch wax pattern, bespoke hand-coloured globe, steel baseplate, detachable sword and detachable scales

The Holly Peterson Collection



Olu Ogunnaike **(b. 1986)**

I'd Rather Stand

2022

Tulip, brown oak, horse chestnut, elm, cherry, black poplar, sycamore, ash, alder and walnut

Courtesy of the artist

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