12. CONFLICT AND RESISTANCE

Introduction

Throughout history, human existence has involved conflict and resistance among individuals, groups, and societies with differing value systems. Art has played a crucial role in documenting war, violence, and social injustice, commenting on the repercussions, and advocating change. Art forms have included sculpture and monuments glorifying military success; allegorical paintings; mass-produced posters; political caricatures; and documentary photography.

For centuries, the work of many artists was aligned with their patrons' political aspirations.[1] Artists who expressed ideas that challenged those in power were often punished.[2] Creative freedom from government restraint, even in the United States, is a relatively new phenomenon. During the 1950s, American artists who were politically engaged and thought to have leftist leanings, such as Ben Shahn (1898-1969), Rockwell Kent (1882-1971), and William Gropper (1897-1977), were subpoenaed to testify before the McCarthy House Committee. African-American artist Elizabeth Catlett (b. 1919), noted for depicting the struggles of the poor and oppressed, traveled to Mexico on a grant to study with Mexican muralists such as Diego Rivera (1886-1957) and David Alfaro Siqueiros (1896-1974), and was then barred from reentering the United States for 10 years.[3]

Art to Protect and Defend

The protection of an empire against invaders has required architectural ingenuity as well as military might. Parts of the Great Wall of China were first constructed during the 7th and 8th centuries BCE. Under the militaristic rule of the Qin Dynasty (221-206 BCE), a series of formal battlements was undertaken in 206 BCE to ward off attacks on the northern borders. The wall was connected, rebuilt, and maintained during successive dynasties and strengthened significantly by the Ming Dynasty (1368-1644) when threatening northern nomadic ethnic groups became more powerful.

Made of stone and earth and faced with brick, the wall averages about 25feet in height and stretches several thousand miles, with estimates as high as 5,500 miles, depending how one measures the wall's various components.[4] Along the length of the wall, strategically placed watchtowers housed arms

and were used as signal stations. At one time the wall was guarded by more than one million men. Winding from east to west over mountains, deserts, grasslands, and plateaus, the Great Wall is a symbol of power, protection, and Chinese unity.

Roman legions and their ambitious leaders sought glory as they fought battles to expand the empire's territories outward to present-day Romania, Iran, Britain, and parts of Scotland. Following the death of Trajan in the year 117, Hadrian (76-138) took control of an empire whose territories and frontiers needed clear definition in order to be protected from potential barbarian invaders. In 122, he ordered the construction of a stone and turf fortification from coast to coast, across the width of Roman Britain (now northern England). Hadrian's Wall stretched over 73 miles and was initially designed to be 15 feet high and up to 10 feet thick. Fourteen full-size forts extended along the length, with a huge stake-lined ditch, known as the Vallum, on the south side. The Vallum was crossed by causeways and lined with roads to transport soldiers and supplies. In the 2nd and 3rd centuries CE, 15,000 troops and engineers were stationed along the wall, with another 15,000-18,000 located elsewhere in the region, making Roman Britain the largest imperial force outside of Rome.[5]

From the earliest times, humans used simple weapons such as clubs, spears, and axes to hunt for food and protect themselves. Over time these items became technologically sophisticated and more lavishly embellished. Weapons were developed by almost all cultures, each of which customized the forms and decorations according to their own needs, aesthetics, skills, and available materials. More than instruments of death and destruction, they were considered objects of beauty, value, and social distinction.

Some highly decorative weapons were symbolic objects of power that were used only during ceremonies and rituals. In addition to the weapons themselves and the decorative trappings of combat, many cultures developed highly creative forms of portable weapons, such as the *kpinga,* a winged throwing knife used by ancient Nubians in southern Egypt and northern Sudan; the non-returning boomerang, traditionally used by Australian Aborigines; and *chakra*, or war quoits, razor sharp rings that were thrown like frisbees and traditionally used by Sikhs. The *chakra* were made of steel, engraved with elaborate decorative motifs, and then overlaid with gold—designed to enable warriors from northwest India to present themselves as splendidly as possible in battle.[6]

Of course, larger, more complex, and more destructive weapons were developed as well. During the 12th century in both Christian and Muslim lands around the Mediterranean, the catapult, or trebuchet, was used to throw boulders and fiery objects. Few inventions have had as significant an impact on the history of conflict as gunpowder, developed by the Chinese around the

year 850 and first used for warfare during the Song Dynasty (960-1279).[7] With the invention and spread of gunpowder came the development of large and small firearms, many of which were ornately embellished by metal artists. In many cultures, personalized weapons were objects of prestige, commissioned by rulers, nobles, and warriors, or given as ceremonial gifts.

The sketchbooks of the Italian Renaissance artist Leonardo da Vinci (1452-1519) contain many ingenious weapon designs. Hired as a military engineer by Ludovico Sforza, the Duke of Milan, Leonardo was commissioned to invent new offensive weaponry, fortifications, and defense machines. Leonardo drew sketches for armored tanks, catapults, battering rams, canons, a submarine, and a one-handed pistol—weaponry so far ahead of its time that, if produced, would have substantially changed the nature of warfare. However, there was not adequate technology available at the time to translate Leonardo's complex designs into reality.[8]

The protective armor worn by troops has served to convey identification, intimidate enemies, glorify warriors, and reflect the aesthetic sensibilities of their cultures. The makers of armor were highly trained craftspeople who used a wide range of materials. The design of the suit reflected its intended primary uses. In medieval Europe, iron mesh--often called chain mail--was commonly used until the early 14th century. Because the mesh offered limited protection, it was gradually replaced with plate iron, which covered the knight from head to toe. Armor was embellished with paint, lacquer, heat patination, or applied textiles. Other decoration was added through gilding or silvering, inlay, etching, encrusting, and embossing.[9] An ornate but uncomfortable suit of armor would have been worn by a nobleman at a ceremonial event, not by a common foot soldier in battle.[10]

Japanese armor employed local materials such as bamboo and cloth. Inner layers were covered with *kozane*, small lacquered metal plates laced together with leather or silk cords, so that the overall suit would be lightweight and flexible. Samurai frequently engaged in hand-to-hand combat and required armor that would allow fast and precise movements. Often samurai would personalize their body armor and helmets with their names and accessorize their garb with colored cords, feathers, and even animal antlers. By the 19th century, there were well-established schools and styles for making embellished sword fittings, such as the interchangeable *tsuba* guards used for protecting the warrior's hands from an opponent's cuts.[11] In almost every culture, beautiful armor was thought to enhance the warrior's spirit while protecting his body.[12]

Battles Won and Lost

Throughout history, governments and individuals have used art to reinforce their power. Beginning in antiquity, art and architecture that glorified military triumph were designed to communicate a ruler's authority.[13]

Figure 1 is a detail of a sculptural relief panel from the palace of Ashurbanipal (668-627 BCE), who was king of Assyria, a political state in Mesopotamia (now present-day Iraq). The panel depicts the horrific defeat of the Elamites and their ruler, King Teumann, at the Battle of Til-Tuba (ca. 660-650 BCE). The graphic scenes of torture, including multiple images of the king's severed head, were intended to instill both fear and awe of Assyrian might. In the ancient Near East, such an image was more than propaganda; it was believed to have the power to impact reality. Therefore, one of the reasons to depict military success in this way was to ensure that the victory would be lasting.

Figure 1. Unknown artist(s) (Nineveh, Iraq); *Battle of Til-Tuba (Battle of the River Ulai)* (detail); limestone relief; Neo-Assyrian, ca. 660-650 BCE; H: approx. 6 ft. (1.82 m.); the British Museum, London, UK. Photograph courtesy of Werner Forman/Art Resource, NY.

When opposing sides of the same conflict depict their perspectives, the conquerors and conquered tell different stories. The Arch of Titus (810), shown in Figure 2 on page 384, in the Roman Forum is a structure from the Flavian Dynasty (69-96), a triumphal arch commissioned to mark the capture of Jerusalem by Titus (r. 79-81). The sculptural relief in the arch's passageway, *Spoils from the Temple of Solomon*,[14] depicts the destruction of the Second Temple and victors carrying spoils in a celebratory procession. Originally intended for viewing by the Roman public, it commemorates a glorious victory for the Romans that was a dark moment in Jewish history.

The monumental bronze sculpture in Figure 3 (pg. 385) from the 1480s continues an ancient tradition of depicting great military leaders on horseback. Bartolomeo Colleoni (ca. 1395-1475) was a professional soldier who led the Venetian army. He included in his will a stipulation that money owed him be used to create a monument to perpetuate his memory. Hoping to inspire the dedication of future mercenaries, the government claimed official responsibility for the sculpture and determined it should stand in the Campo di SS. Giovanni e Paolo in Venice. The Italian artist Andrea del Verrocchio (1435-1488) won the commission in a competition. The resulting work honoring Colleoni incorporated greater dynamism than static equestrian models from the classical world.

The Holy Roman Emperor Maximilian I (1459-1519) used the new technology of printmaking to commemorate his success with a paper monument modeled after The Arch of Titus. *The Triumphal Arch* (1515), published 1517-1518 and shown in Figure 4 (pg. 386), is composed of 192 woodcuts that form an illusionistic arch 12 feet high and 10 feet wide. The celebrated Nuremberg artist Albrecht Dürer oversaw the project.

The emperor determined the iconography to be used in the memorial, which portrays his life and accomplishments. In addition to personal history, the images depict political alliances and major battles. In an effort to solidify the authority of the Habsburgs, his family dynasty, the emperor distributed copies of *The Arch* to aristocracy throughout the vast territory to which he laid claim.

Figure 2. *The Arch of Titus*; marble; Italy; 81; H: 50.5 ft. (15.4 m.), W: 44.3 ft. (13.5 m.), D: 15.6 ft. (4.75 m.); Forum, Rome, Italy. Photograph © Gerard Degeorge / the Bridgeman Art Library.

Figure 3. Andrea del Verrocchio (Italian, 1435–1488); *Equestrian Monument of Bartolomeo Colleoni*; bronze; 1480s; H: 155.5 in. (395 cm.) (without base); Campo di SS. Giovanni e Paolo, Venice, Italy. Photograph © Adam Woolfitt/Corbis.

Figure 4. Albrecht Dürer (German,1471-1528) and others; *The Triumphal Arch of Maximilan I*; woodcut; 1515 (published 1517-18); H: 12.3 ft. (3.75 m.), W: 9.67 ft. (2.95 m.); private collection. Photograph courtesy of the Bridgeman Art Library.

Figure 5. Francisco de Goya y Lucientes (Spanish, 1746-1828); *Y no hai Remedio* (*And There's Nothing to Be Done)*; etching, drypoint, burin, and burnisher; 1810-1823; H: 5 11/16 (14.5 cm.), W: 5 ½ in. (16.5 cm.); Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art, Harris Brisbane Dick Fund.

Rather than depicting the glory of battles won as commemorative works had done for centuries, Spanish artist Francisco Goya (1746-1828) focused on the brutality of war. When Napoleon's army invaded Spain in 1808, the leading general of Spain's army sent Goya to record the heroic efforts of Spanish citizens defending themselves. But instead Goya began a series of 80 prints—*Disasters of War*—that explored the violence inflicted by both sides and the widespread suffering. Figure 5, *Y no hai Remedio* (*And There's Nothing to Be Done),* shows a bound, blindfolded man awaiting execution, a dead man lying at his feet. On the right edge of the frame are the barrels of the executioners' rifles aiming toward him.

The *Disasters* series was not published in its entirety until 1863, several decades after Goya's death. However, in 1814, he created two monumental paintings for a public audience that represented his outrage at the savage behavior by the French troops. *The Second of May, 1808,* depicts a violent clash between the French soldiers and citizens of Madrid, who rose up

against them. *The Third of May, 1808*, Figure 6, shows the French executing the Spanish rebels on the next day.

Although Goya was portraying actual historical events, he conveyed his point of view through dramatic effect. In *The Third of May, 1808*, the main figure standing before the firing squad is depicted as a heroic martyr dressed in white, his arms outstretched like those of the crucified Christ. The emotional expression on his face, which elicits sympathy and respect, contrasts with the faceless French soldiers who seem almost inhuman. [15]

The influence of *The Third of May,1808* is evident in the multiple versions of the *Execution of Maximilian* the French artist Édouard Manet (1832-1883) painted between 1867 and 1869. (Two versions are shown in Figure 7 on page 389 and Figure 8 on page 390.)

Figure 6. Francisco de Goya y Lucientes (Spanish, 1746-1828); *The Third of May, 1808*; oil on canvas; 1814; H: 8 ft. 4 3/8 in. (255 cm.), W: 11 ft. 3 7/8 in. (345 cm.); Museo del Prado, Madrid, Spain. Photograph courtesy of Art Resource, NY/Photo by Erich Lessing.

In 1861, the French occupied Mexico following an invasion by allied troops from France, Spain, and Britain to recoup debts. In 1864, Napoleon III of France appointed Austrian Archduke Maximilian emperor of the territory, a plan with disastrous consequences. By 1866, the French had lost control and Napoleon III agreed to withdraw the French troops. The unprotected emperor was captured by Mexican nationalists and executed in 1867.[16]

Unlike Goya's painting—which clearly differentiates heroes and villains—the Manet paintings are more ambiguous. In Figure 8 (pg. 390), the officer on the far right, calmly inspecting his rifle, and the apathetic spectators convey an odd detachment from the gruesome violence of the execution. It seems to be serving as a journalistic record, objectively recording the event. But because of its implicit criticism of Napoleon III, the French government censored a lithograph version of the work and the painting itself was denied public exhibition until 1879.[17]

Figure 7. Édouard Manet (French, 1832-1883); *The Execution of Emperor Maximilian*; oil on canvas; 1867; H: 77.1 in (195.9 cm.), W: 102.2 in. (259.7 cm.); Museum of Fine Arts, Boston, Massachusetts, Gift of Mr. and Mrs. Frank Gair Macomber. Photograph courtesy of the Bridgeman Art Library.

Figure 8. Édouard Manet (French, 1832-1883); *The Execution of Emperor Maximilian*; oil on canvas; 1868-1869; H: 8 ft. 3 3/16 in. (2.52 m.), W: 9 ft. 10 7/8 in. (3.02 m.); Kunsthalle Mannheim, Mannheim, Germany. Photograph courtesy of Art Resource/Photo by Erich Lessing.

Pablo Picasso's anti-war point of view is very clear in *Guernica* (1937), shown in Figure 9 (pg. 391). The Spanish ex-patriot's work was a response to the Nazi bombing of the small Basque town named Guernica, where more than 1,500 civilians died on April 26, 1937. Spain was in the midst of a civil war. Spanish Nationalists led by General Francisco Franco and backed by Fascist Italian and Nazi German dictatorial regimes had risen up against leftist republican leaders. Hoping to rally support from the international community, the Spanish government commissioned Picasso to create a mural for Spain's pavilion at the 1937 World Exposition in Paris.

Using both abstraction and symbolism, Picasso presents a powerful image of chaos and violence. The palette of black, white, and gray evokes the look of a newspaper, emphasizes the documentary nature of the work, and suggests the mourning that occurs after a tragedy.[18]

Figure 9. Pablo Picasso (Spanish, 1881-1973); *Guernica*; oil on canvas; 1937; H: 137 ½ in. (349.3 cm.), W: 305 ¾ in. (776.6 cm.); Museo Nacional Centro de Arte Reina Sofía, Madrid, Spain. Photograph courtesy of Art Resource, NY/Photo by Erich Lessing.

Reaching the Masses

Public sculpture, monuments, and architecture were used to reinforce the power of rulers and the state. Widespread dissemination and exchange of ideas required other forms.

Before the invention of paper, official news used to travel by word of mouth or by messenger. The invention of writing and the spread of literacy made possible circulation of news and ideas. Handwritten news sheets produced by the government, called *tipao*, were circulated among Chinese officials during the Han Dynasty (206-220) and later printed during the Tang dynasty (618-906). Similarly, handwritten sheets, called *acta*, were posted daily by the government in the Roman Forum, covering items such as political actions, trials, scandals, military campaigns, and executions.

When the papermaking process spread to other parts of Asia, the Middle East, and then Europe in the 13th century, the number of people who could read and write was still quite limited. Around 1450, Johann Gutenberg (ca. 1400-1468) and his associates invented the mechanical printing press with movable type in Germany, leading to the publication of a vast number of books and the spread of knowledge and ideas. The first printed weekly newspapers appeared in Basel, Frankfurt, Hamburg, and Vienna in the early 1600s.

With few exceptions, print shops were tightly regulated and could be shut down if anything they printed offended the authorities. It was not until the mid-17th century in London that the notion of a free press appeared, and newspapers broke free from government control.[19] Graphic art forms such as

prints, followed by posters, enabled people to disseminate their ideas and opinions further and faster than ever before. Often these works were intended to persuade others to adopt similar positions or propel them to action.

Posters printed and disseminated in Russia reflected a change in art production that accompanied the 1917 Revolution, when Communists overthrew the Czarist monarchy. Constructivists, who regarded individual expression through fine art as incompatible with Communist values, sought to redefine the role of art in society. One of the leaders was Aleksandr Rodchenko (1891-1956), who advocated that art should be in the service of the proletariat.

Rodchenko's 1924 poster shown in Figure 10 combines a photograph of a woman and mechanically rendered block letters spelling out the word "books" in Russian. The woman in the photograph is Lilya Brik, also a constructivist. The goal of Rodchenko and his colleagues was to use visually striking and accessible design to convey the messages of the Communist state to the masses.[20]

Figure 10. Aleksandr (Alexander) Mikhailovich Rodchenko (Russian, 1891-1956); *Books!*; color poster; 1924; Rodchenko Archive, Moscow, Russia. Photograph courtesy of SCALA/Art Resource, NY © VAGA, NY.

The use of posters played a key role in building the Republican resistance movement against the Nazi- and Fascist-backed Nationalists during the Spanish Civil War (1936-1939). Because the Nationalists included the armed forces, the Republicans needed to enlist the aid of ordinary citizens. Almost immediately after the war broke out, posters designed to gain support appeared on city walls and storefronts. They urged communities to evacuate or receive and aid refugees, encouraged factory and farm workers to increase output, and implored people to save food or collect supplies for the families of those in the militia. The posters persuaded many in the international community to see the conflict as a struggle between the opposing forces of tyranny and fascism and freedom and democracy. Artists, organizations, and government agencies designed and produced between 1,500 and 2,000 different posters during the war, many of which were printed in editions of 3,000 to 5,000.[21]

In China, Mao Zhedong encouraged artists to create works that would convey Communist ideas in accessible ways to the masses. The Cultural Revolution in 1966 imposed strict regulations on artistic production. Numerous traditional artists, whose works were destroyed, were punished and tortured. Younger artists focused on creating works the government would widely distribute. *Chairman Mao en Route to Anyuan,* shown in Figure 11 (pg. 394), is a color lithograph based on a well-known oil painting by Liu Chunhua. The 1967 idealized portrait shows Chairman Mao as a young man walking to the Anyuan coal mine, where he had successfully guided the workers through a strike in the 1920s and generated widespread support for the Communist party. This image became one of the most popular of the Cultural Revolution, and an estimated nine hundred million reproductions were disseminated on posters, statues, and even kitchenware.

Iconoclasm

Throughout history, individuals and groups have committed acts of iconoclasm, destroying art images they believed posed a threat to their value system. Often these acts have been motivated by religious beliefs.

In 16th-century Europe, John Calvin protested against the display of religious images because he believed they could lead to idolatry. His zealous followers in the Protestant reform movement, inspired by preachers' sermons, became determined to prevent the worship of images. In the summer of 1566, mobs descended on churches in the Netherlands to remove their images, in some cases literally whitewashing the walls.

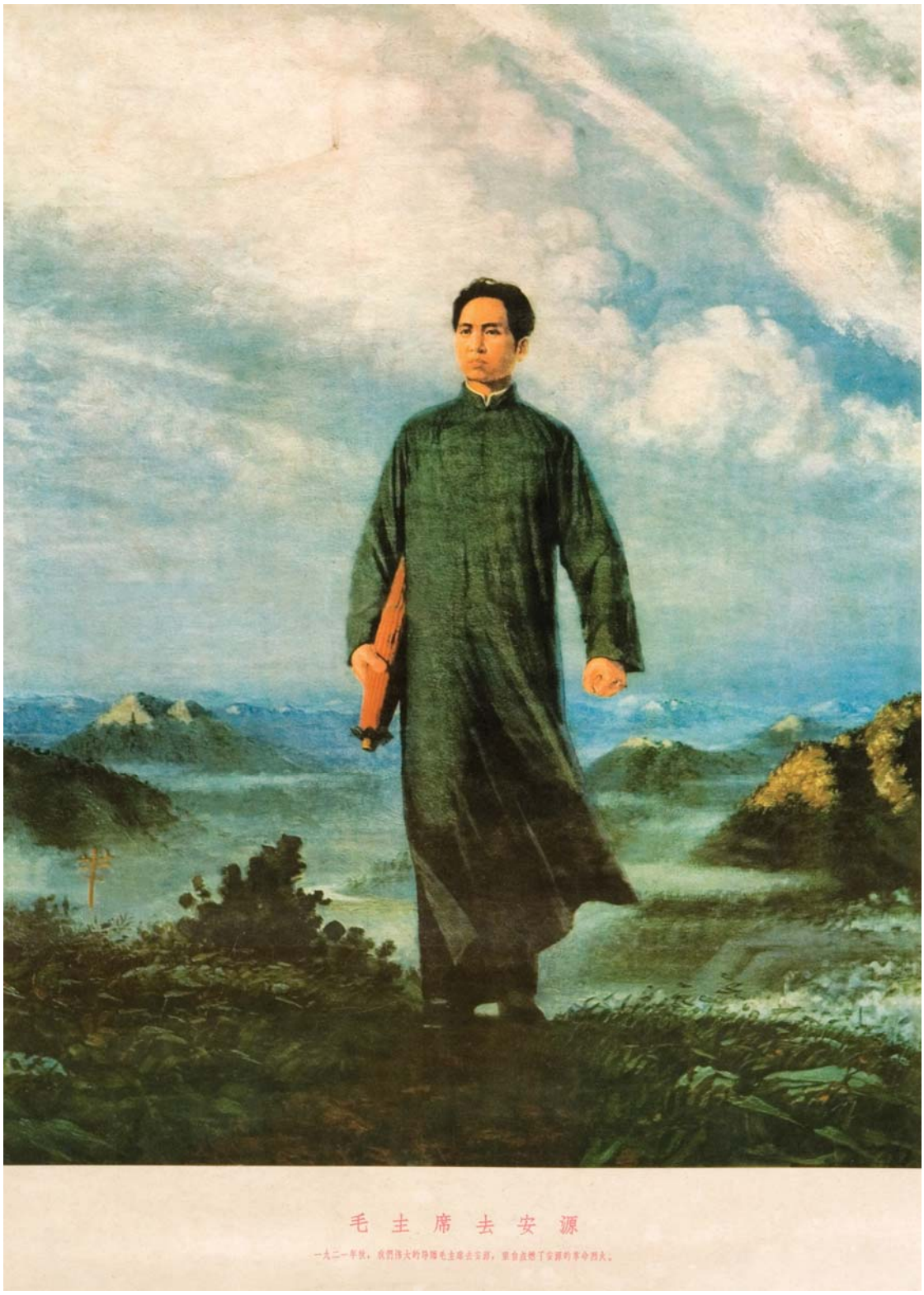

Figure 11. Chinese School; *Chairman Mao en Route to Anyuan*; color lithograph; 20th century; H: 29 ½ in. (75 cm.), W: 21 3/5 in. (55 cm.); private collection. Photograph © The Chambers Gallery, London/ the Bridgeman Art Library.

The 1566 etching in Figure 12 by German artist Franz Hogenberg (ca. 1540-ca. 1590) depicts such a mob in action. As guards stand by, people destroy religious statues, stained glass, paintings, and altarpieces. To the left of the church, respectably dressed onlookers comment on the action while others pass by, seemingly unaware of the destruction taking place. The mob action is not confined to the church; the members are beginning to steal from adjacent shops. By depicting order and disorder, Hogenberg conveys conflicting attitudes about art and religion. Such ideological tension came to a head when the Dutch rebelled against Spanish Catholic rule.[22]

Figure 12. Franz Hogenberg (German, ca.1540-ca.1590); *Calvinist Iconoclasm*; etching; ca. 1566; H: 16 ½ in. (41.9 cm.), W: 22 in. (55.88 cm.); Hamburger Kunsthalle, Hamburg, Germany. Photograph courtesy of Bildarchiv Preussischer Kulturbesitz/Art Resource, NY/Photo by Christoph Irrgang.

A more recent act of iconoclasm that garnered international attention took place in the Bamiyan Valley in Afghanistan. Located near the Silk Road, Bamiyan became an important site where numerous Buddhist monasteries and sanctuaries were erected beginning in the 2nd century BCE. In the 6th century CE, two colossal Buddhas—120 and 175 feet tall—were carved out of a cliff, and subsequently drew multitudes of pilgrims. By the 9th century, Islam replaced Buddhism in Bamiyan and the Buddhas became targets of hostility. In the 13th century, the armies of Ghenghis Khan attacked the statues, and

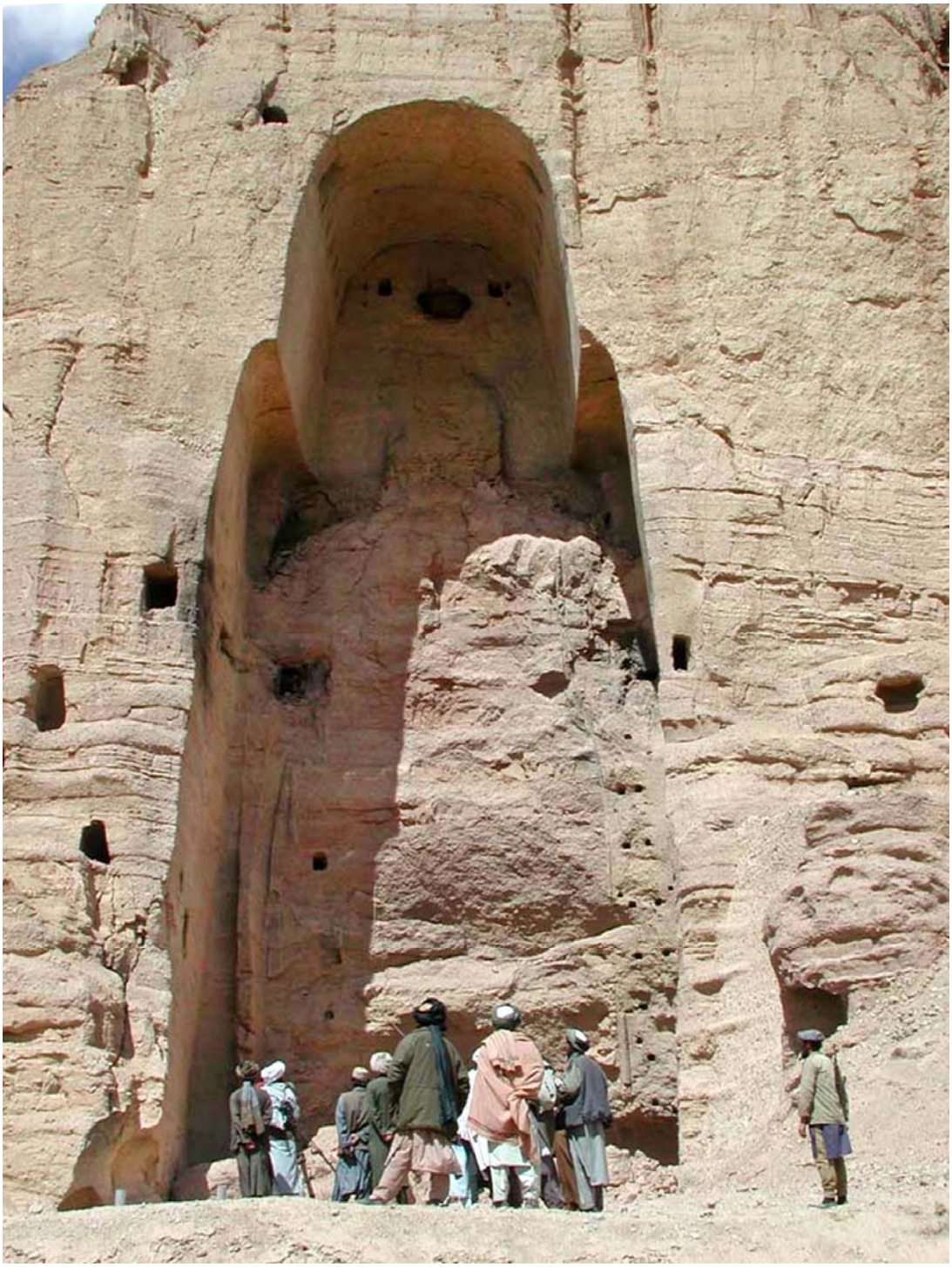

Figure 13. Sayed Salahuddin (Afghan, b. 1970); *Afghan soldiers from the ruling Taliban movement and visiting journalists stand in front of one of the destroyed Buddha statues in the central province of Bamiyan, March 26, 2001*; photograph; 2001. Photograph © Reuters/Corbis.

Mughals representing the interests of Emperor Aurangzeb damaged them in the 17th century.

In March 2001, the Taliban—radical fundamentalist Muslims—destroyed the statues and then invited journalists to record their iconoclastic act, as shown in Figure 13 (pg. 396). While some orthodox Muslim sects have eschewed representational art, there has been a long tradition of representing the Prophet Mohammed, and figuration has been part of secular arts in most Islamic cultures. Although the Taliban cited Islamic dictates against "idols" as their rationale for the destruction, it actually was an expression of political and cultural opposition.

Protest and Resistance

When the Qing Dynasty was established in China in 1644, artists and others loyal to the deposed Ming rulers refused to serve the new government. Zhu Da (1626-1705), a descendant of the Ming royal house and one of the *yinmin* or "left-over" subjects, withdrew to a Buddhist monastery. He renounced his life as a monk about 30y years later and began to paint, using the name Bada Shanren. *Fish and Rocks* (1699), shown in Figure 14 on page 398, illustrates the artist's unique abstract style, incorporating large amounts of blank space, expressive lines, and simple compositions. This conscious rejection of the Western-influenced styles used by contemporary court artists was an act of resistance against Qing rule.[23]

The 19th and 20th centuries were a time of revolutions and wars in many parts of the world, resulting in widespread images of resistance and reaction. Although human conflict is nothing new, it was during this period that art began to reflect the pain of the present with expressive ferocity. Allegorical history paintings carried very explicit political messages, and a Romantic interest in madness shed new light on how war inflicted psychic as well as physical wounds. In France, a growing number of art dealers and middle class art consumers began to liberate artists from the restricted ideals and patronage of both the church and state. Art instruction moved away from the rigid formality of the art academies, instead embracing direct and personal study within museums, such as the Louvre, which opened its doors to the public in 1793.[24] The focus of artists shifted from heroic depictions of warriors and statesmen to images of the masses--ordinary people and the artists themselves.[25]

Figure 14. Bada Shanren (Zhu Da) (Chinese,1626-1705); *Fish and Rocks*; hanging scroll; ink on paper; Qing Dynasty, 1699; H: 53 in. (134.6 cm.), W: 23 7/8 in. (60.6 cm.); Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art, Bequest of John M. Crawford, Jr./Art Resource, NY.

In *Liberty Leading the People* (1830), shown in Figure 15, French painter Eugène Delacroix (1798-1863) incorporates allegory in his depiction of a significant event during July 1830, when revolution brought about the abdication of Charles X and Louis-Philippe's ascension to the throne. The painting shows the attempt by Parisians to re-establish the Republic. The figure of the Republic, carrying the tricolor flag, urges people from different classes of society to follow her. Delacroix's non-idealized depiction of the Republic as a dirty, half-naked woman created a scandal at the Salon of 1831. Louis-Philippe, recognizing the painting's powerful message, purchased it and hid it away from public view.[26]

Figure 15. Eugene Delacroix (French, 1798-1863); *Liberty Leading the People*; oil on canvas; 1830; H. 8.53 ft. (2.6 m); W. 10.66 ft. (3.25 m.); Louvre, Paris, France. Photograph courtesy of Scala / Art Resource, NY.

King Louis-Philippe was a recurring target of caricatures by French artist Honoré Daumier (1808-1879). Daumier regularly contributed to journals published by Charles Philipon, a critic of the monarchy. In *The Legislative Belly* (1834), shown in Figure 16 (pg. 400), Daumier lampoons 35 government officials of the Center Right. The subtitle has been translated as "Aspect of the Ministerial Benches of the Improstituted Chamber of 1834."

Figure 16. Honoré Daumier (French,1808-1879); *The Legislative Belly*; lithograph; 1834; (Image) H: 11 1/8 in. (28.2 cm.), W: 17 1/8 in. (43.5 cm.); (sheet) H: 13 11/16 in. (34.8 cm.), W: 20 3/16 in. (51.3 cm.); Metropolitan Museum of Art, New York, NY. Photograph courtesy of the Metropolitan Museum of Art, Rogers Fund.

In Figure 17 (pg. 401), Daumier shows Louis-Philippe's face transforming into an image that came to symbolize him, a pear—which also meant "dodo" or "fat head." While elevating the status of caricature to fine art, Daumier also helped to make art a mainstream forum for social and political critique.

Louis-Philippe responded to the caricatures through censorship, fining Philipon heavily and imprisoning him. An association helped to defray the censorship fines by selling subscriptions to a series of caricatures sold monthly. Ultimately the criticism of the government manifested through caricature helped topple Louis-Philippe's government.

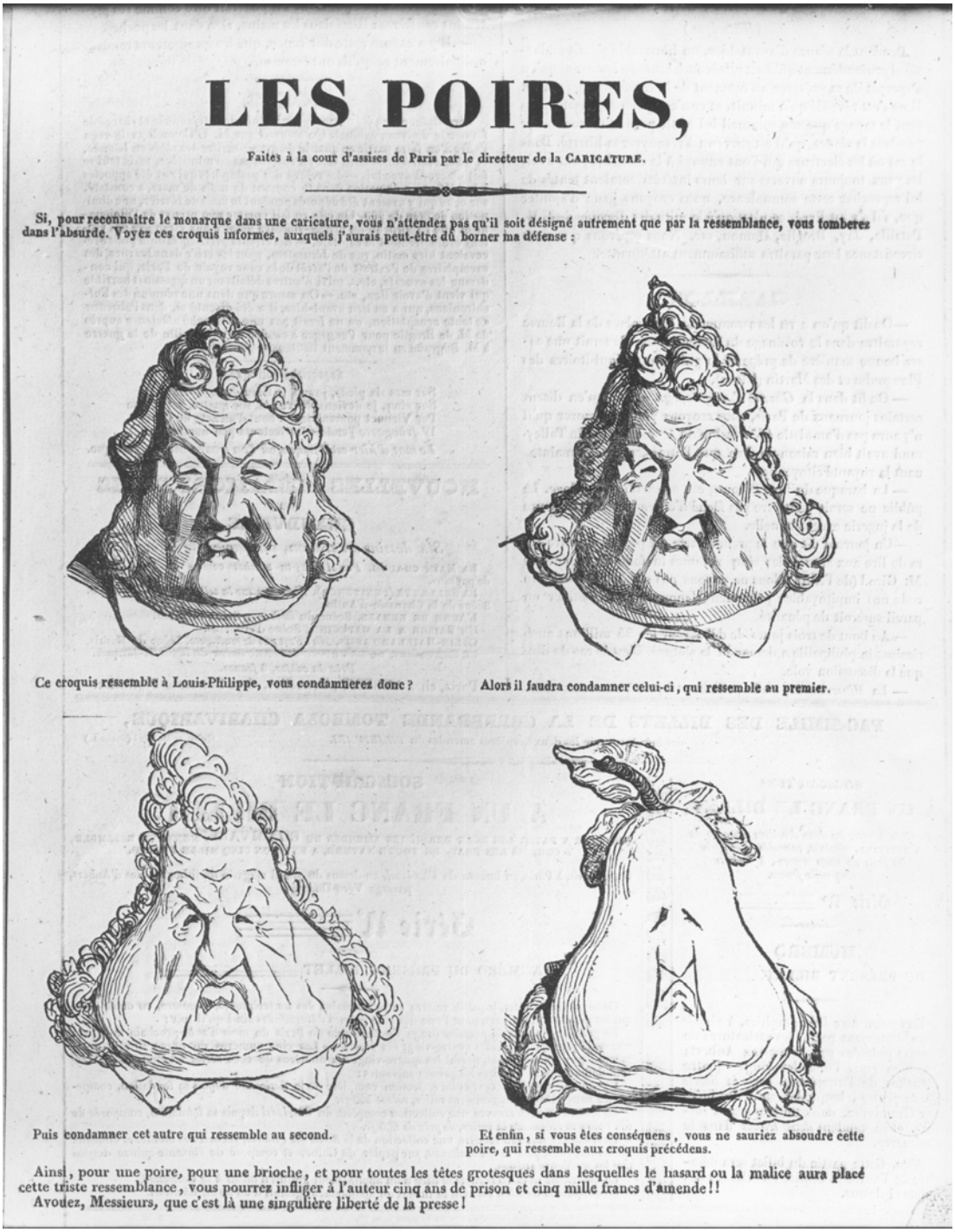

Figure 17. Honoré Daumier (French, 1808-1879); *Les Poires*, caricature of King Louis-Philippe from *Le Charivari*; engraving; ca. 19th century; Musee de la Ville de Paris, Musee Carnavalet, Paris, France. Photograph courtesy of Giraudon / the Bridgeman Art Library.

In a work that has been interpreted as critical of government repression, Utagawa Kuniyoshi (1797-1861) used elements from traditional Japanese folklore. His triptych *The Earth Spider Creating Monsters in the Mansion of Minamoto no Yorimitsu* (1843), Figure 18, shows the Heian period hero Minamoto no Yorimitsu, also called Raikô, sleeping while feeling ill. He is oblivious to the presence of the evil Earth Spider, and his guards are not prepared for the monster, who, with the help of sinister assistants, captures Raikô in a giant web. In response, censors tried Kuniyoshi and his publisher and apparently confiscated the woodblocks, but the prints had already been widely disseminated. Ultimately, the charges were dropped.[27]

Figure 18. Utagawa Kuniyoshi (Japanese, 1797-1861); *The Earth Spider Creating Monsters in the Mansion of Minamoto no Yorimitsu*; woodblock print; 1843; H: 13 3/5 in. (34.6 cm.), W: 28 3/5 in. (72.7 cm.); Victoria and Albert Museum, London, UK. Photograph courtesy of the Bridgeman Art Library.

The work of three artists considered to be "*los tres grandes*" (the three greats) of Mexican mural painting--Diego Rivera (1886-1957), David Alfaro Siquieros (1896-1974) and José Clemente Orozco (1883-1949)--addressed socio-political issues of the their time. In an effort to use art to help restore Mexico's national identity, the post-revolutionary government commissioned them to create works for public buildings. Orozco painted a series of frescoes at the Escuela Nacional Preparatoria (National Preparatory School) in Mexico City. Works exhibited by Orozco, Rivera, and Siqueiros in 1922 and 1924 were not well-received because they presented critical views of the social elite. However, the political climate soon changed.

Figure 19. Jose Clemente Orozco (Mexican, 1883-1949); *The Working Class* (detail); mural; 1923-27; Escuela Nacional Preparatoria San Ildefonso, Mexico City, D.F., Mexico. Photograph courtesy of Schalkwijk / Art Resource, NY.

In 1926, Orozco painted *The Working Class*, figure 19, located on the school's third floor. Combining Christian and socialist imagery, the work depicts the suffering of Mexico's poor workers. Most of the figures are faceless, representing what he saw as the "anonymity of an exploited class."[28]

In 1955, the Soviet Union and several Communist states in Central and Eastern Europe signed the Warsaw Pact, which bound members to mutual defense against military aggression by non-members. In 1968, Czechoslovakians began to enjoy increased freedom under the reformist leadership of Alexander Dubček (1921-1992). The Soviet Union viewed this as a dangerous precedent, and on August 20, Warsaw Pact troops invaded Czechoslovakia.

Josef Koudelka (b. 1938), an aeronautical engineer recently turned photographer, documented the invasion of Prague in a series of powerful images. In many of the photographs he took during a week of conflict he captured dramatic confrontations between overmatched Czechoslovakians and the troops. The image that has emerged as the signature of the series, figure 20, is more metaphorical. The haunting image of an arm wearing a watch, against the background of an empty street, serves to mark time, bearing witness to the summer's tragic events. Koudelka smuggled his photographs out of the country so they could be published anonymously, thereby contributing to the collective act of resistance.

Figure 20. Josef Koudelka (Czech/French, b. 1938); *CZECHOSLOVAKIA. Prague. August 1968. Warsaw Pact Troops invade Prague. In front of the Radio Headquarters;* archival print; August 1968; H: 35 ¾ in. (90.8 cm.), W: 25 ¼ in. (64.13 cm.). Photograph © Josef Koudelka/Magnum Photos.

During the late 20th century, thousands of people perceived as left wing activists and terrorists were kidnapped, tortured, killed, and "disappeared" in Latin America. Guatemalan artist Luis González Palma (b. 1957) is among the artists whose work focuses on *Los Desaparecidos* ("The Disappeared Ones"). His powerful photo-diptych, *Empty Shirt* (1997),[29] presents two juxtaposed images set behind a metal grate. One side shows an indigenous woman whose husband has disappeared, and the other shows an empty white shirt—all she has left of him.

Contemporary artist Lalla Essaydi (b.1956) focuses on issues related to gender and cultural identity in her series *Converging Territories* (2004). Born in Morocco and having lived in Paris and Saudi Arabia before moving to the United States, Essaydi's work addresses the lives and identities of women in Islamic societies from a perspective shaped by her personal experiences.

Figure 21, number30 in Essaydi's series, shows Muslim women at four different stages in life, with their bodies increasingly concealed as they age. Although women in present-day Morocco are not compelled to wear a veil, the work conveys the restrictions placed on women in conservative Islamic society, where they are confined largely to the architecture of the home. A continuous stream of calligraphic words drawn from the artist's diaries, written in henna, covers everything. Here she combines the art of calligraphy that has traditionally been taught only to Muslim men with the female craft of henna application, traditionally used during rites of passage and celebration. "In my art," Essaydi has explained, "I wish to present myself through multiple lenses as artist, as Moroccan, as Saudi, as traditionalist, as liberal, as Muslim. In short, I invite viewers to resist stereotypes."[30]

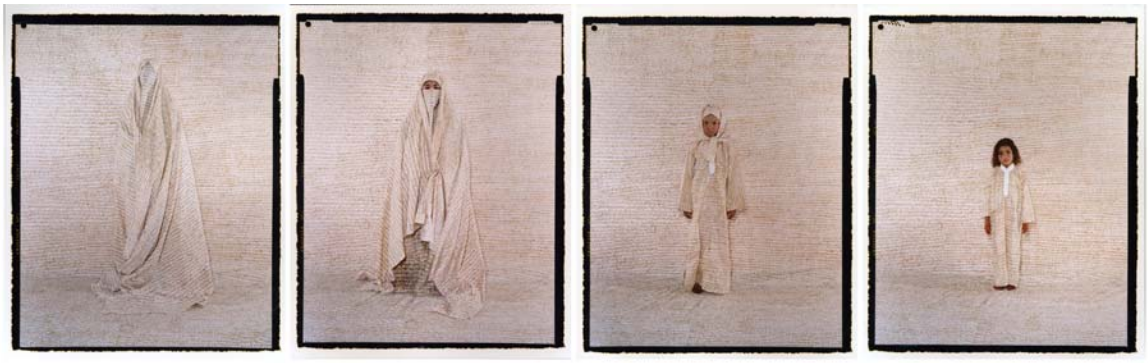

Figure 21. Lalla Essaydi (Moroccan, b. 1956); *Converging Territories #30*; C-41 print, face-mounted on plexiglass and aluminum; 2004/5; H: 30 in. (76.2 cm.), W: 40 in. (101.1 cm). Photograph © 2004 Lalla Essaydi.

African- American artist Kara Walker investigates difficult issues related to race and gender in disturbing images that incorporate stereotypes rendered as flat, black silhouettes. *Alabama Loyalists Greeting the Federal Gun-Boats* from *Harper's Pictorial History of the Civil War (Annotated*), produced in 2005shown in Figure 22 on page 406, is from a print portfolio in which the artist "annotates" authentic historical woodcuts from the 1866 Harper's publication by screen-printing a flat black image over it.

Figure 22. Kara Walker (American, b. 1969); *Alabama Loyalists Greeting the Federal Gun-Boats* from *Harper's Pictorial History of the Civil War (Annotated)*; offset lithography and silkscreen; 2005; (image) H: 26 in. (66.1 cm.), W: 34 5/8 in. (88 cm.); (sheet) H: 39 in. (99.1 cm.), W: 53 in. (134.6 cm.). Photograph courtesy of the artist and Sikkema Jenkins Gallery, NY.

In this work, a woman wearing a torn dress and hair wrap, much larger than other figures in the print, blocks out the straightforward illustration of Civil War events in the background. By literally keeping the history of slavery front and center, Walker compels us to confront the racism that continues to be a problem in contemporary America. [31]

Throughout history, the art of conflict and resistance has taken many forms. Art has not only played an important part in recording and documenting struggles for and against power, but also has been employed to shape such struggles. In battles over land, resources, beliefs, and principles, as well as fights for freedom and equality, art has served as an instrument of protection, protest, propaganda, inspiration, and change.

Endnotes

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