



# *Politics in Art*



## A vertical decorative border on the right side of the page, featuring stylized green and yellow floral and leaf motifs. The design includes various types of leaves, small flowers, and clusters of berries or buds, arranged in a flowing, organic pattern. The colors are primarily green and yellow, with some orange and brown accents.

**If so, can the message or purpose be different for each person?**



1.

## *Directly Political Art*



## *Directly Political Art*

Art that has direct political symbols, like flags, statues, or figures, and can be connected to political occurrences.









**Autobiography: Scapegoat, 1990**

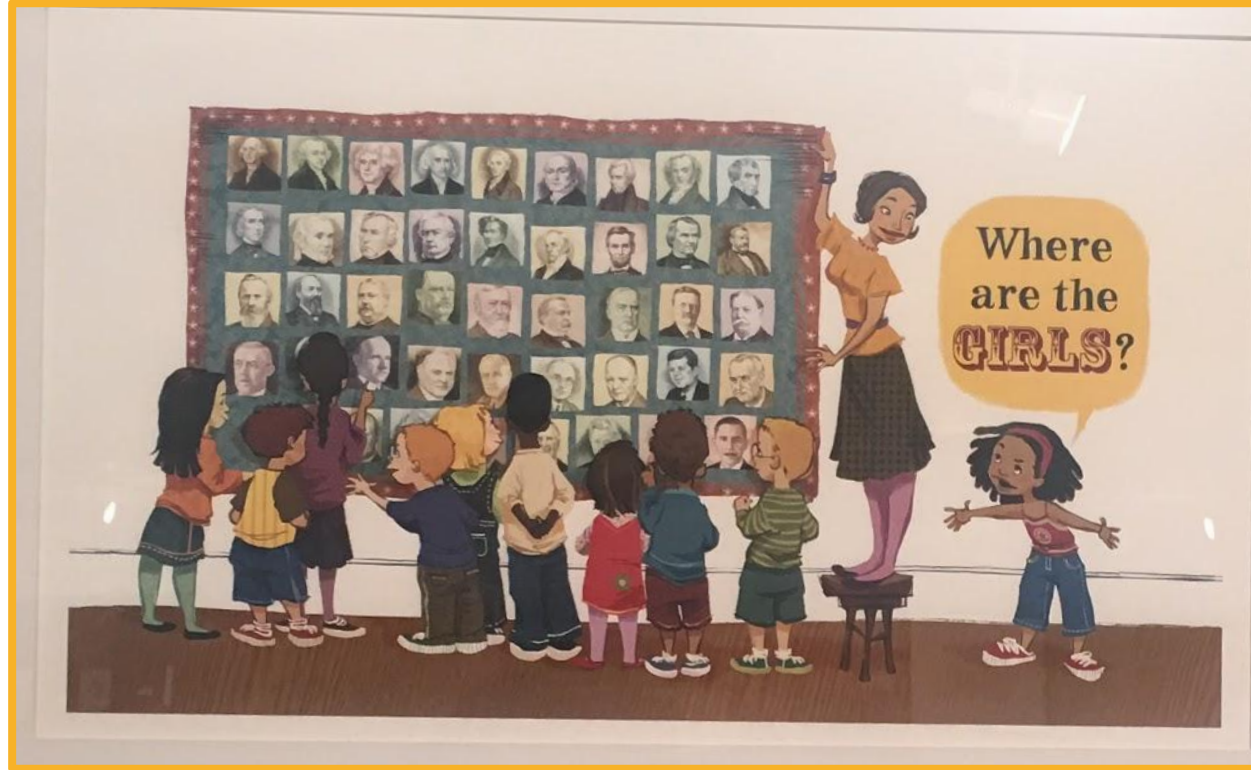
Acrylic, tempera, oil stick, polymer photo transfer  
on canvas

The Studio Museum in Harlem; Museum Purchase



I Want You  
by  
James Montgomery  
Flagg





LeUyen Pham  
**WHERE ARE THE GIRLS?!?, 2007**

giclée print

From *Grace for President*, by Kelly DiPuccio, Hyperion Books



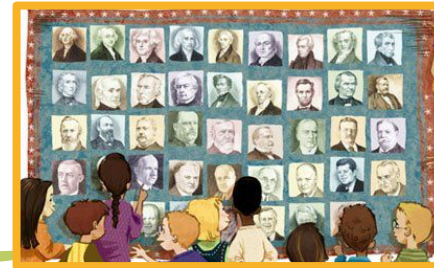
These pieces of art are directly political. In each one, there are inherently political topics.

- + Image One:
  - Deportation
  - Censorship
  - Assassination

- + Image Two:
  - Power
  - Silence
  - Lies

- + Image Three:
  - Uncle Sam
  - U.S. Army

- + Image 4:
  - Presidents
  - Female inclusion in Politics



2.

## *Indirectly Political Art*



## *Indirectly Political Art*

Do not have direct political symbols, like flags or figures, but can still be connected to political occurrences and ideas.





**ANTHONY BARBOZA**

American, born 1944

**Pensacola, Florida, 1966**

Gelatin silver print

Adolph D. and Wilkins C. Williams Fund, 2016.319

Barboza was only nineteen when he joined the Kamoinge collective in 1963, which he later described as "a whole college to me." After joining the Navy when he was drafted in 1965, Barboza had to leave the group for three years. He took this photograph of a broken neon sign while he was stationed in Pensacola, Florida. For Barboza, this image illustrates what he learned from the collective. As he explained, "I wouldn't have seen these things if I wasn't in Kamoinge, even for that short a time. And Liberty was broken for us."





MARY CASSATT

American, 1844–1926

***Lydia Seated on a Porch, Crocheting***, ca. 1882

Oil and tempera on canvas

James W. and Frances Gibson McGlothlin Collection,  
L.2015.13.12

This painting reflects the influence of French impressionism on Cassatt's subject matter and technique. The sitter, Cassatt's sister Lydia, is shown outdoors, rendered in loose strokes and washes of pure color that affect a sense of spontaneity. Pressed to the left edge of the canvas, she is partially obscured by the oblique angle of the blue terrace bench. The unconventional placement reinforces a diagonal composition that leads from the lower left to the upper right of the image. The angle is reiterated in the faint lines of the wrought-iron fence separating the terrace from the garden. The scene dates to the summer of 1882 when the artist's family rented a house outside Paris in Marly-le-Roi.



**Banksy**





Clara Adeline Lamb, ca. 1852  
 Josiah Quincy Lamb, ca. 1852  
 Emily Avesta Bisco Lamb, ca. 1852  
 Oil on canvas  
 Painted in Webster, Massachusetts

Attributed to Daniel G. Lamont  
 American (born Scotland), 1818–1883

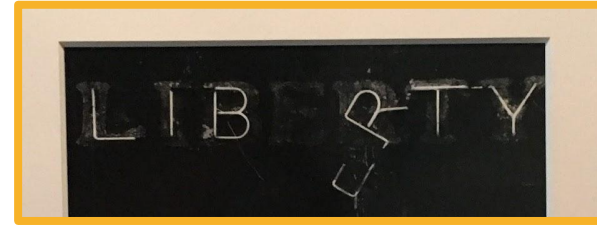
The drapery, furniture and jewelry in these portraits affirm the social status of the Lamb family. The inclusion of these elements connected the Lambs to an emerging, wealthy middle class. Clara appears to be three in her portrait (at the center), indicating that Daniel G. Lamont completed these paintings around 1852.

At this time, portraitists like Lamont were facing increasing competition from new photographic technology. Emily and Josiah Lamb had daguerreotypes taken between 1845 and 1849 (reproduced in the catalogue), prior to sitting for their portraits. This suggests that painted portraits retained their cultural value as status symbols even after the rise of photography.

*These pieces of art are indirectly political. In each one, there are inherently political topics that may not be obvious, but are there.*

+ *Image One:*

- *Liberty*
- *Failure*
- *Black and White*



+ *Image Two:*

- *Wealth*
- *Freedom*
- *Beauty*



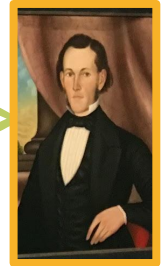
+ *Image Three:*

- *Warfare*
- *Flowers instead of damaging items*



+ *Image 4:*

- *Wealth*
- *Prestige*





# *The Point I'm Trying to Make*

There can always be an underlying message,  
with political views or opinions, in art.

## *And I'm Showing This To You Because...*

I think that it is important to see and comprehend  
different political pressures and further understand  
your own opinions.



# Sources

“Banksy : Anonymity and Art as Political Weapons – Agora Paris-Saclay.” *Agora Paris-Saclay*, 28 Feb. 2018, [www.agora.universite-paris-saclay.fr/banksy-anonymity-art-political-weapons/](http://www.agora.universite-paris-saclay.fr/banksy-anonymity-art-political-weapons/).

Flagg, James Montgomery. “James Montgomery Flagg I Want You for the U.S. Army 1917.” *James Montgomery Flagg. I Want You for the U.S. Army. 1917* | MoMA, [www.moma.org/collection/works/6455](http://www.moma.org/collection/works/6455).

