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Lesson 12: Hans Holbein and Kerry James Marshall

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“Hans Holbein and Kerry James Marshall” is part of the

ART APPRECIATION

Open Educational Resource

by Marie Porterfield Barry
East Tennessee State University, 2020

Introduction

This course explores the world’s visual arts, focusing on the development of visual awareness, assessment, and appreciation by examining a variety of styles from various periods and cultures while emphasizing the development of a common visual language. The materials are meant to foster a broader understanding of the role of visual art in human culture and experience from the prehistoric through the contemporary.

This is an Open Educational Resource (OER), an openly licensed educational material designed to replace a traditional textbook.

Course Materials

Presentations

The course materials consist of 24 presentations examining art across the globe from prehistory through the contemporary art world. These introduce key vocabulary, explore the way that culture and art are linked, describe the varying methods and techniques of the featured artists, and encourage classroom discourse.

Reading Lists

Each of the 24 presentations has an accompanying reading list which provides links to articles, videos, and other resources. The reading list is meant to reinforce and clarify information covered in each of the presentations.

Sample Assignments

A list of sample assignments is also included. Ranging from brief essays to simple art projects, these are designed to be completed in a sketchbook to more deeply explore course concepts. Intended to encourage learners to think like artists, art critics, and art historians, assignments emphasize practices of creative thinking and artistic method, while reinforcing concepts addressed in classroom lectures and required readings.

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Educational Fair Use

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Adopting, Adapting, or Expanding the Resource

The goal for this OER is to build an educational resource that is flexible enough to address concepts relevant to the contemporary discourse and scholarship in the visual arts. For those interested in utilizing these course materials, I am providing below some additional information that may be useful in expanding, adapting, or reinterpreting the materials. Editable versions are available in Microsoft PowerPoint and Word at <https://dc.etsu.edu/art-appreciation-oer/>

The font used to create the presentations and written documents for this OER is Calibri.

Finding Additional Readings, Lessons, and Articles

Smarthistory: <https://smarthistory.org/>

Smarthistory is an extensive open educational resource which publishes outstanding essays and video lectures about art. The Creating + Conserving section of Smarthistory includes wonderful informational articles and videos about materials and processes: <https://smarthistory.org/tag/conservation/>

MoMA Learning: https://www.moma.org/learn/moma_learning/

MoMA Learning provides a wonderful selection of essays on works of modern art and also has assignment suggestions at the bottom of each section.

KhanAcademy: <https://www.khanacademy.org/>.

Khan Academy is an outstanding platform of open educational resources covering a variety of academic and scholarly topics.

Trivium Art History: <https://arthistoryproject.com/>

Trivium Art History is a free, online art history book with clean design and approachable descriptions of works of art, periods of art history, and fun artist biographies. The [Themes of Art](#) section is a nice tool to helping students explore works that match their interests. The [World of Art](#) section is a useful tool for an exploratory World Art sketchbook prompt. The [Timeline](#) section is useful, as it separates works of art into galleries based on period.

Introduction to Art: Design, Context, and Meaning: <https://oer.galileo.usg.edu/arts-textbooks/3/>

For a more traditional, textbook approach, there is an Introduction to Art open educational resource textbook available.

Locating Images

If you are utilizing the course materials and would like to add new images that are public domain or licensed under Creative Commons, there are several useful tips provided below for finding images.

The Met Museum: <https://www.metmuseum.org/>

The Met has an option to search for Open Access images within the collection [here](#). Make sure that the “Open Access” box is checked. The image license is [CC0 1.0](#), and will be marked OA Public Domain at the lower left of the image.

Google Images: <https://www.google.com/imghp?hl=en&tab=wi&ogbl>

[Google Images](#) has an option under “Settings” > “Advanced Search” to search by “Usage Rights”. Choosing “Free to use share or modify” will allow a search for images suitable for expanding our OER.

Wikimedia Commons: <https://commons.wikimedia.org/>

[Wikimedia Commons](#) is an outstanding resource for finding open source images, with a strong collection of works of art.

Flickr: <https://www.flickr.com>

[Flickr](#) allows users to specify image licenses on uploaded photographs. Click “Some rights reserved” at the lower right of the image to check the licensing. Some images will say “Public Domain” or will be licensed under a [Creative Commons](#) (CC) license, allowing for the use in an OER.

Smarthistory Flickr: <https://www.flickr.com/groups/smarthistory/pool/>

The [Smarthistory Flickr](#) is expansive with images licensed for educational purposes.

Acknowledgements

This Art Appreciation OER was adapted from existing resources by Marie Porterfield Barry as part of East Tennessee State University’s Open Educational Resources (OERs) Initiatives, which are a collaboration of the Charles C. Sherrod Library and the Center for Teaching Excellence. Deepest gratitude for the support from Ashley Sergiadis of Sherrod Library and Phil Smith of the Center for Teaching Excellence during the building of this resource. Thanks as well to my students at East Tennessee State University whose feedback and participation during our Art Appreciation classes was immensely valuable in compiling and evaluating this OER.

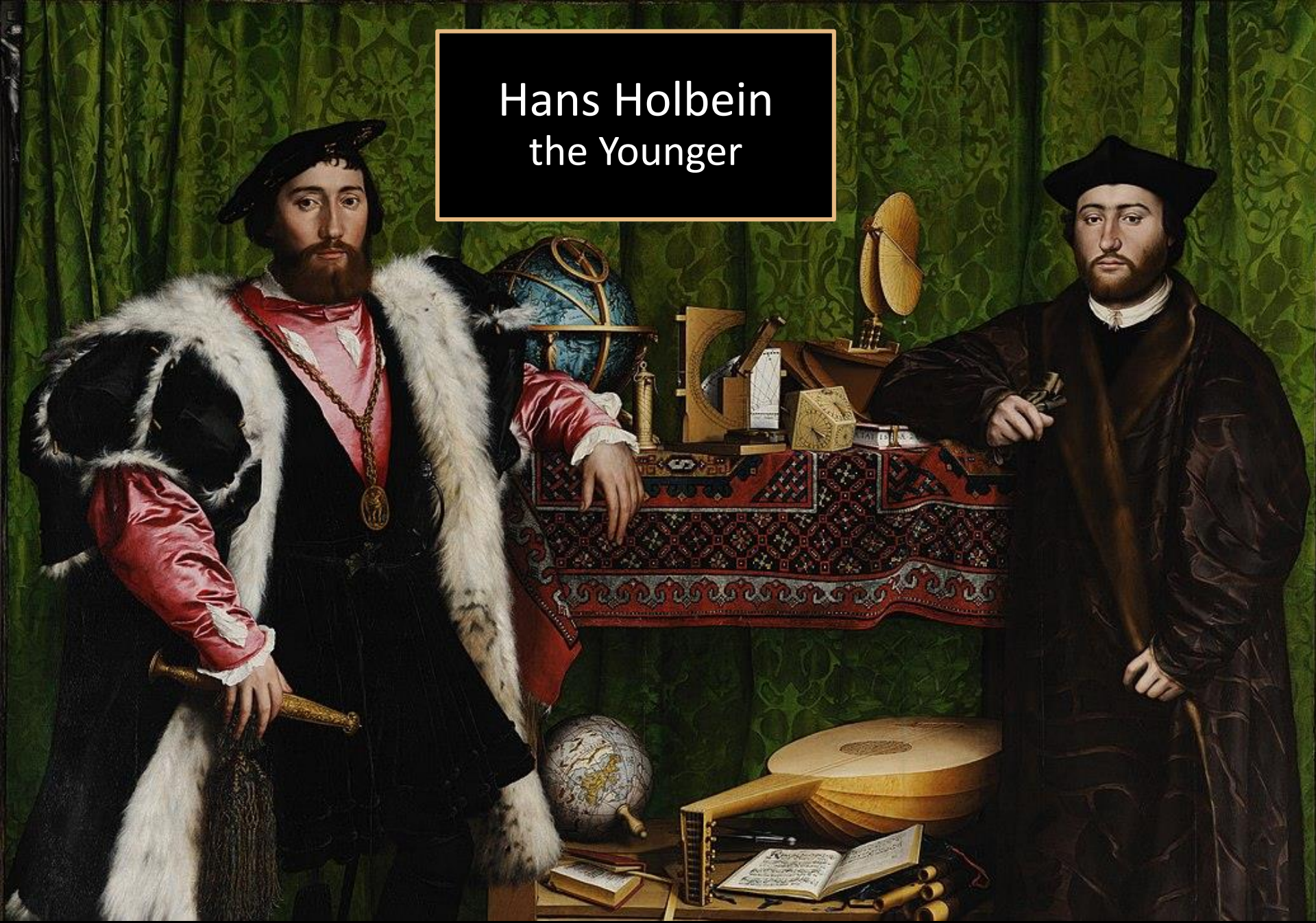


Hans Holbein & Kerry James Marshall

Hans Holbein, *The Ambassadors*, Oil on panel, 1533, Author: [Google Art Project](#), *Cropped from original*, Source: [Wikimedia Commons](#), License: [Public Domain](#)

Kerry James Marshall, *School of Beauty, School of Culture*, Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA, Author: [Rocor](#), *Cropped form original*, Source: [Flickr](#), License: [CC BY-NC 2.0](#). © Kerry James Marshall, [Educational Fair Use](#), High quality image [here](#).

Hans Holbein the Younger



Hans Holbein was a German Northern Renaissance artist.

Hans Holbein the Younger
Self-Portrait
c. 1542
Author: [Stephanie Buck](#)
Source: Wikimedia Commons
License: Public Domain



True to Northern Renaissance style, paintings by Hans Holbein are exquisitely rendered, clear, concise, and detailed.

He lived in England and worked as court painter to the English King Henry VIII.

Hans Holbein
Portrait of Henry VIII of England
Oil on panel, 1540.

Author: [Web Gallery of Art](#)
Source: [Wikimedia Commons](#)
License: Public Domain





Catherine of Aragon



Anne Boleyn



Jane Seymour



Anne of Cleves



Catherine Howard



Catherine Parr

Remember, the one with the many wives who met tragic ends?



Hans Holbein
Portrait of Henry VIII of England
Oil on panel, 1540.

Author: [Web Gallery of Art](#)
Source: [Wikimedia Commons](#)
License: [Public Domain](#)



1. *Catherine of Aragon*

Married 11 June 1509 – 23 May 1533

Annulled

Author: [National Portrait Gallery, London](#)

Source: [Wikimedia Commons](#)

License: Public Domain



2. *Anne Boleyn*

Married 28 May 1533 – 17 May 1536

Annulled, then beheaded

Author: [National Portrait Gallery](#)

Source: [Wikimedia Commons](#)

License: Public Domain



3. *Jane Seymour* by Hans Holbein

Married 30 May 1536 – 24 October 1537

Died, postpartum complications

Author: [Google Art Project](#)

Source: [Wikimedia Commons](#)

License: Public Domain



4. *Anne of Cleves* by Hans Holbein

Married 6 January 1540 – 9 July 1540

Annulled

Source: [Wikimedia Commons](#)

License: Public Domain



5. *Catherine Howard (Perhaps)* by Hans Holbein

Married 28 July 1540 – 23 November 1541

Beheaded

Author: [Royal Collection](#)

Source: [Wikimedia Commons](#)

License: Public Domain



6. *Catherine Parr*

Married 12 July 1543 – 28 January 1547

Survived Henry VIII

Author: [National Portrait Gallery, London](#)

Source: [Wikimedia Commons](#)

License: Public Domain

How does Hans Holbein hint at the character of Henry VIII through the composition of this painting?



Hans Holbein
Portrait of Henry VIII of England
Oil on panel, 1540.

Author: [Web Gallery of Art](#)
Source: [Wikimedia Commons](#)
License: Public Domain

The composition of this portrait demonstrates the authority and power of the king as he takes up the entire space of the picture plane.



Hans Holbein
Portrait of Henry VIII of England
Oil on panel, 1540.

Author: [Web Gallery of Art](#)
Source: [Wikimedia Commons](#)
License: Public Domain



Hans Holbein
Edward VI as a Child
Oil on Panel, 1538
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
License: [Public Domain](#)



Hans Holbein
Jane Seymour
Oil on Panel, 1536
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
License: [Public Domain](#)

As court painter to Henry VIII, Hans Holbein played a role in the king's marriages and courtships.

After the death of his third wife, Jane Seymour, due to complications following the birth of their son, Henry VIII was searching for a fourth wife. To ensure that his future wife was beautiful enough for his taste, he sent the artist to paint potential wives.

Hans Holbein travelled to Brussels to draw the 16-year-old duchess, Christina of Denmark, from which he painted this portrait. King Henry VIII was exuberant when he saw the preparatory drawing and is said to have kissed it and called for celebratory music.

Hans Holbein
Christina of Denmark, Duchess of Milan, in mourning
Oil on oak panel, 1538

Author: [National Gallery, London](#)
Source: [Wikimedia Commons](#)
License: [Public Domain](#)



The marriage proposal fell through, however, and young Christina is said to have commented: “If I had two heads, I would happily put one at the disposal of the King of England.”

Hans Holbein
Christina of Denmark, Duchess of Milan, in mourning
Oil on oak panel, 1538

Author: [National Gallery, London](#) (*Cropped from original*), Source: Wikimedia Commons, License: Public Domain



Despite the rejection, Henry VIII kept the portrait, which is considered one of Hans Holbein's finest works.

The delicacy and naturalism of the figure demonstrate Holbein's masterful skills at rendering.

Hans Holbein

Christina of Denmark, Duchess of Milan, in mourning
Oil on oak panel, 1538

Author: [National Gallery, London](#) (*Cropped from original*), Source: Wikimedia Commons, License: Public Domain



Hans Holbein was entrusted to yet another courtship painting and was sent in 1539 to paint Anne of Cleves in Germany. King Henry VIII, with much encouragement from trusted advisors, agreed to the marriage.

Upon meeting the young woman prior to their wedding, however, he was horrified by her looks, feeling he had been misled by descriptions of her beauty (and the balanced and harmonious Holbein portrait).



Hans Holbein
Anne of Cleves

Oil and tempera on parchment mounted on
canvas, c.1539

Source: [Wikimedia Commons](#)
License: Public Domain

The marriage only survived for half a year but as Anne was agreeable and accepted an annulment, she was rewarded with her life and a generous settlement.

Unlike Henry's advisors who were punished for misleading him in his marriage to Anne, Hans Holbein escaped the scorn of the king and the tyrannical punishment that could have been enacted for painting a beautiful portrait of a lady whom the king found lacking.

Hans Holbein
Anne of Cleves

Oil and tempera on parchment mounted on
canvas, c.1539

Source: [Wikimedia Commons](#)
License: Public Domain



In the age before photography, consider the enormous power and prestige granted to artists like Hans Holbein whose responsibility was to balance honesty and decorum in recording royals visages.



Hans Holbein, *Christina of Denmark, Duchess of Milan, in mourning*, 1538
Author: [National Gallery, London](#) (Cropped from original), Source:
Wikimedia Commons, License: Public Domain



Hans Holbein, *Anne of Cleves*, c.1539
Source: [Wikimedia Commons](#), License: Public Domain



Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
License: [Public Domain](#)



Prior to his official employment under King Henry VIII, Hans Holbein painted a portrait of two French Ambassadors who were working in England.

The full-length portraits stand alongside a variety of symbolic still life objects. The clarity and complexity of the painting is characteristic of Northern Renaissance style.

Hans Holbein
The Ambassadors
Oil on panel, 1533

Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
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Jean de Dinteville

was the French ambassador to England. Seen here at age 29, clothed in riches, his figure is often considered a representation of the active life. A wealthy man, he commissioned the portrait.

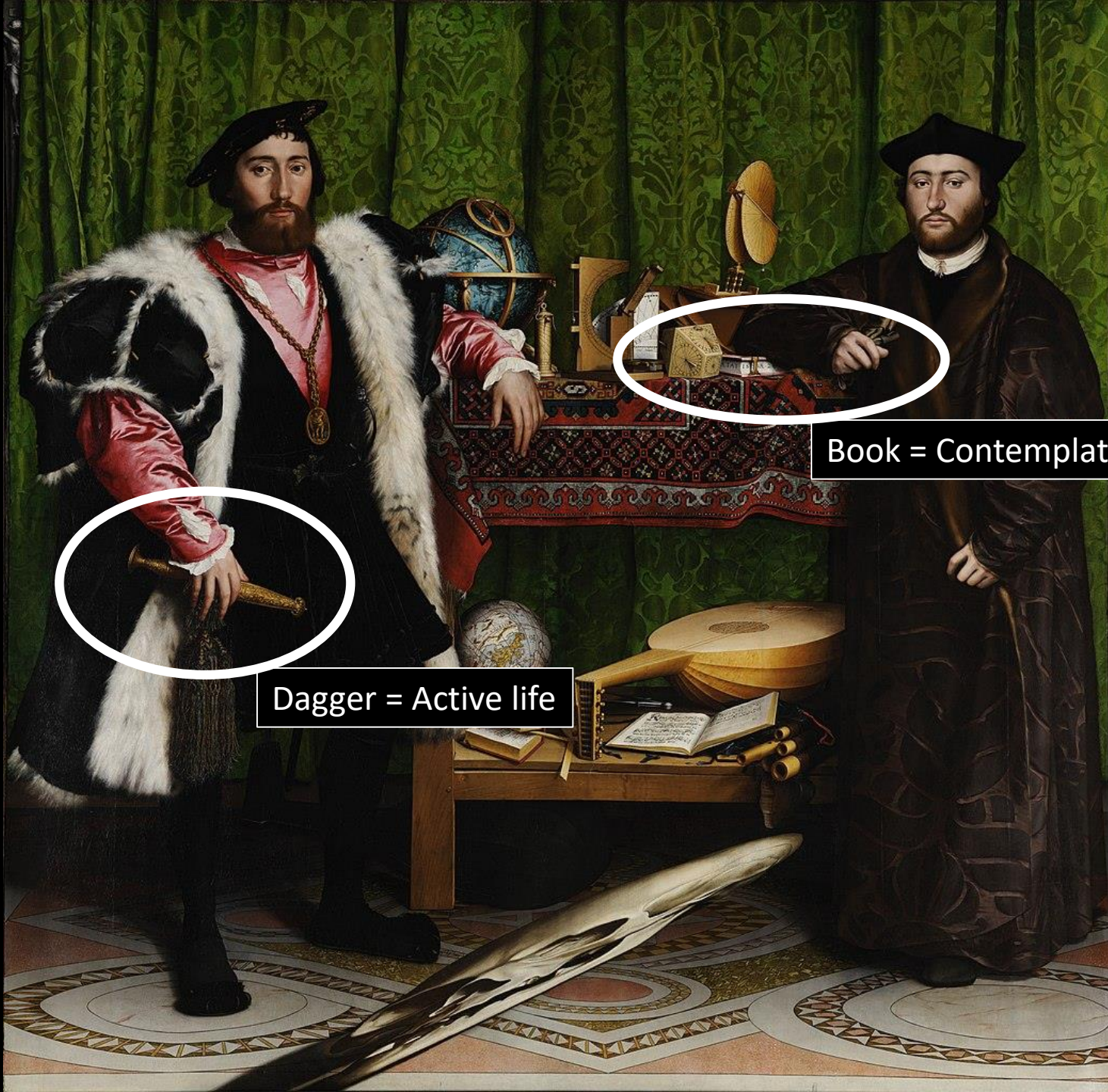
Author: Google Art Project, Source: Wikimedia Commons,
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Georges de Selve

was a friend to Jean de Dinteville and an ambassador to the papal court. At the age of 25 here, the bishop is portrayed in plainer clothes. He is thought to represent the contemplative life.

Author: Google Art Project, Source: Wikimedia Commons,
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Dagger = Active life



Book = Contemplative life

Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
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The top shelf of the still life is filled with heavenly objects and instruments to measure time, including a celestial globe and various sundials.

Hans Holbein

The Ambassadors

Oil on panel, 1533

Author: [Google Art Project](#)

Source: [Wikimedia Commons](#)

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The lower shelf is full of terrestrial objects, including a globe of the earth, a book of arithmetic, a lute with broken strings, and a hymnal open to Luther's hymn "Come, Holy Spirit, our souls inspire" (as Holbein was Protestant).

Hans Holbein

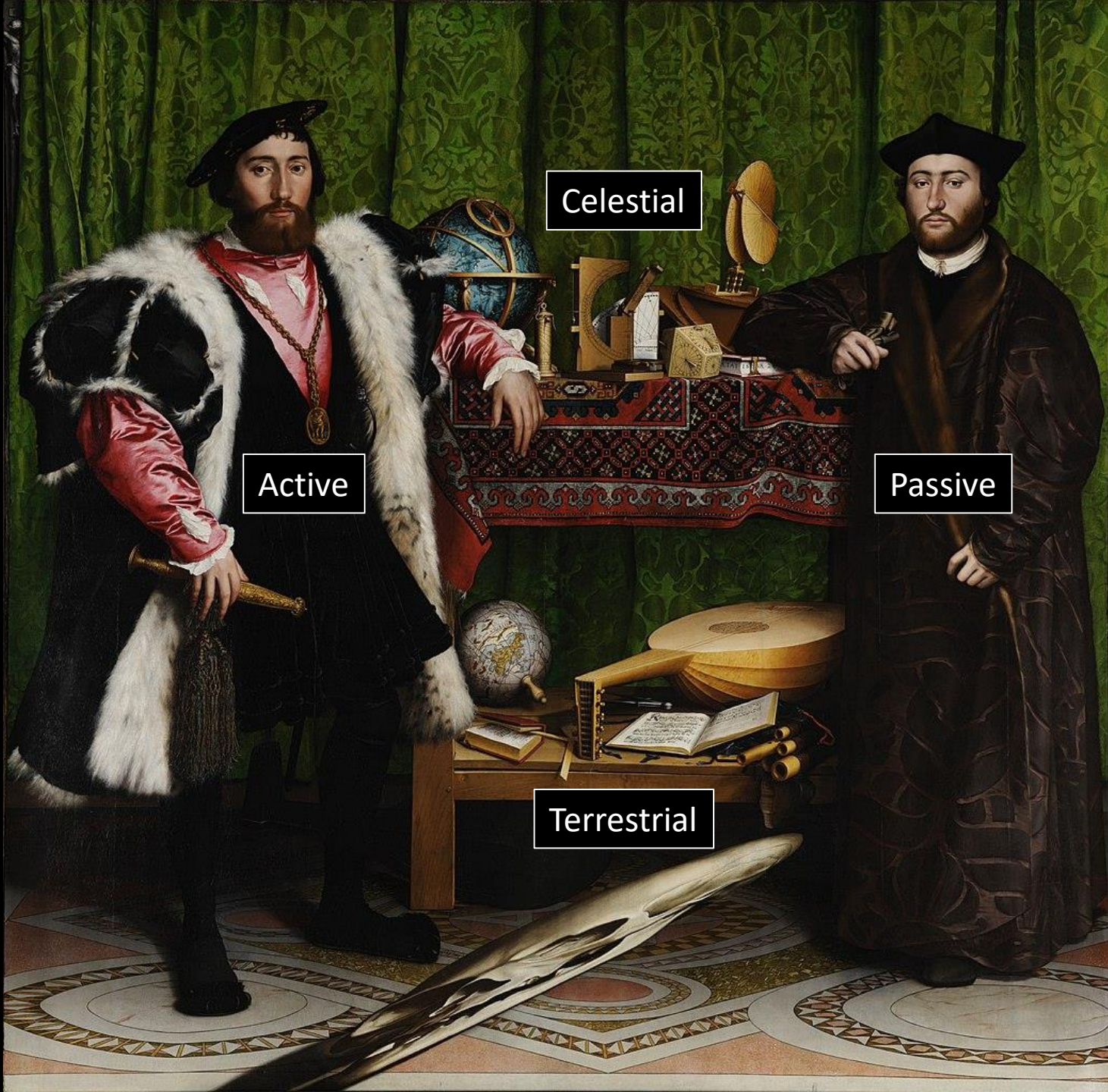
The Ambassadors

Oil on panel, 1533

Author: [Google Art Project](#)

Source: [Wikimedia Commons](#)

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Celestial

Active

Passive

Terrestrial

Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
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The floor is based on the floor at Westminster Abbey meant to represent the macrocosm, or the cosmic order.

Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: Wikimedia Commons
License: Public Domain



A small crucifix, reminding viewer's of the sacrifice made by Christ for the sins of mankind, peaks out from behind the curtain...



Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
License: Public Domain

An anamorphic skull sits at the front of the picture plane.

An anamorphic image is a distorted image that appears corrected when viewed from the correct angle. The skull in Holbein's *The Ambassadors* is visible from the edge of the canvas.



Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
License: Public Domain



Hans Holbein's Anamorphic Skull
Author: [Thomas Shahan](#), Source: [Wikimedia Commons](#),
License: Public Domain



Anamorphic Skull in Hans Holbein's *The Ambassadors*
Author: [Michele M. F.](#), Source: Flickr, License: [CC BY-SA 2.0](#)

The anamorphic skull is intended as a *memento mori*, meant to cause the viewer remember death.



Above Right: Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain

Right: Author: [Thomas Shahan](#), Source: Wikimedia Commons, License: Public Domain

Christ died for sins of humanity

Study of the heavens

Active Life

Contemplative Life

Earthly learning

Remember death

Hans Holbein
The Ambassadors
Oil on panel, 1533
Author: [Google Art Project](#)
Source: [Wikimedia Commons](#)
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Watch a video clip showing the skull:
<https://youtu.be/sNlgLSRZaos>



Above Right: Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain
Right: Author: [Thomas Shahan](#), Source: Wikimedia Commons, License: Public Domain

In *School of Beauty, School of Culture*, Kerry James Marshall, an important 21st century artist, reinterprets the anamorphic image from Hans Holbein's *The Ambassadors* to make a painting that investigates and questions notions of culture and beauty.



Hans Holbein
The Ambassadors
Oil on panel, 1533

Author: [Google Art Project](#), Source: [Wikimedia Commons](#),
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Kerry James Marshall
School of Beauty, School of Culture

Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA.
Author: [Rocor](#), Source: [Flickr](#), License: [CC BY-NC 2.0](#).
© Kerry James Marshall, [Educational Fair Use](#), High quality image [here](#).



Kerry James Marshall
School of Beauty, School of Culture
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA.
Author: Rocor, Source: Flickr, License: CC BY-NC 2.0.
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In *School of Beauty, School of Culture*, Marshall presents viewers with a space in which beauty is being taught as fashionable women style hair.

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012
Author: [Rocor](#), Source: Flickr, License: [CC BY-NC 2.0](#),
© Kerry James Marshall, [Educational Fair Use](#).



Culture is also being shared through fellowship. Marshall's painting presents us with a community gathering space.

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012
Author: [Rocor](#), Source: Flickr, License: [CC BY-NC 2.0](#),
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But the painting is also full of references to the canon of European art history. Marshall recasts paintings from art history with contemporary black figures.

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012
Author: Rocor, Source: Flickr, License: CC BY-NC 2.0,
© Kerry James Marshall, Educational Fair Use.



According to Kerry James Marshall: "When you go to an art museum, the thing you're least likely to encounter is a picture of a black person. When it comes to ideas about art and about beauty, the black figure is absent."

Kerry James Marshall
School of Beauty, School of Culture, 2012
Author: [Rocor](#), Source: Flickr,
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Kerry James Marshall uses the language of art history to present us with a new conception of beauty and culture.

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012
Author: Rocor, Source: Flickr, License: CC BY-NC 2.0,
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The walls, resembling a museum, are full of images of works by black artists including the Grammy award winning hip-hop album *The Miseducation of Lauren Hill* and a poster advertising an art exhibition by Chris Ofili, a British Turner prize-winning contemporary artist.

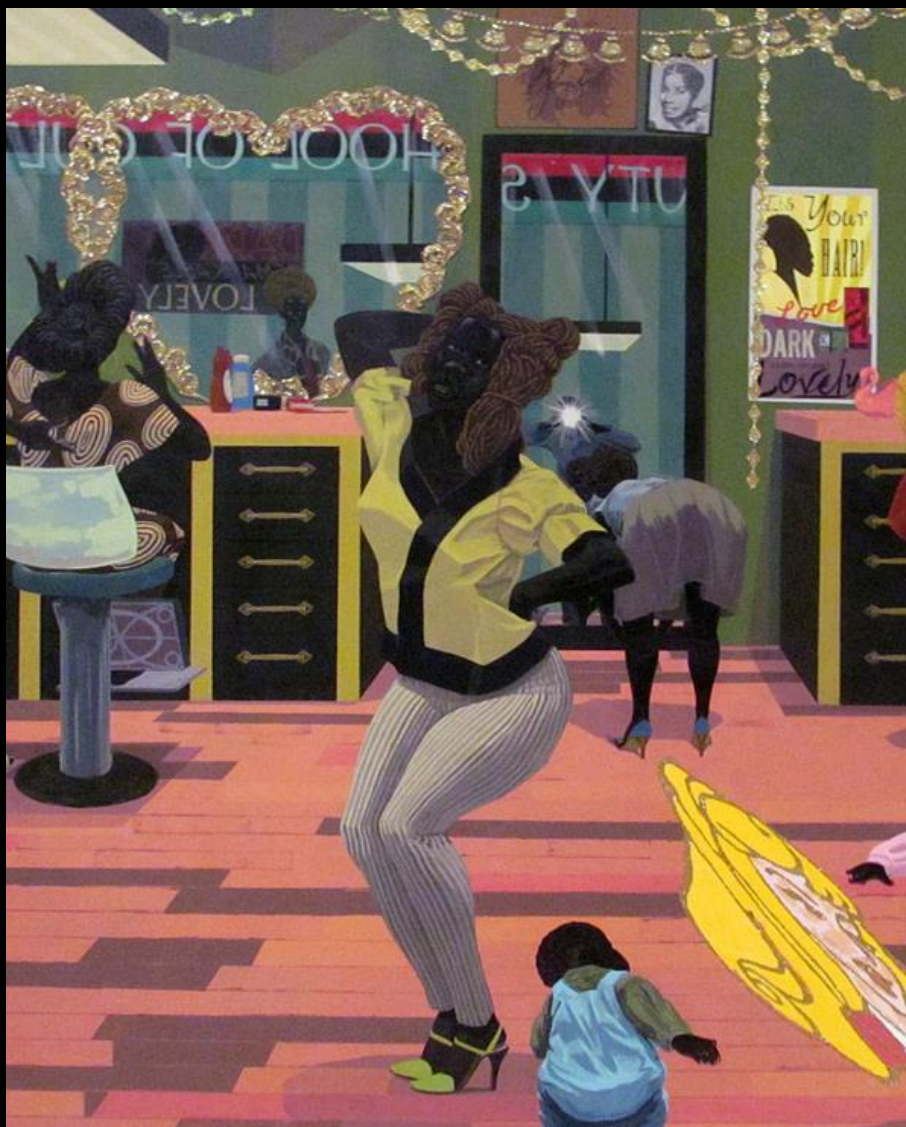
Kerry James Marshall
School of Beauty, School of Culture, 2012
Author: [Rocor](#), Source: Flickr, License: [CC BY-NC 2.0](#), © Kerry James Marshall,
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Marshall includes a self-portrait, reflected in the central mirror as he snaps a photo of the interior of the beauty school.

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012
Author: Rocor, Source: Flickr, License: CC BY-NC 2.0,
© Kerry James Marshall, Educational Fair Use.

This self-portrait of the artist reflected in the central mirror reminds us of Jan van Eyck's *Arnolfini Double Portrait*.



Kerry James Marshall, *School of Beauty, School of Culture*, 2012
Author: Rocor, *Cropped from original*, Source: Flickr, License: [CC BY-NC 2.0](#). © Kerry James Marshall, [Educational Fair Use](#).



Jan van Eyck, *Arnolfini Double Portrait*, Tempera and oil on oak panel, 1434. Author: [National Gallery, London](#), Source: [Wikimedia Commons](#), License: [Public Domain](#)



Hans Holbein, *The Ambassadors*, Oil on panel, 1533
Author: [Google Art Project](#), Source: Wikimedia Commons, License: Public Domain



Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA,
Author: [Rocor](#), Source: Flickr, License: [CC BY-NC 2.0](#)
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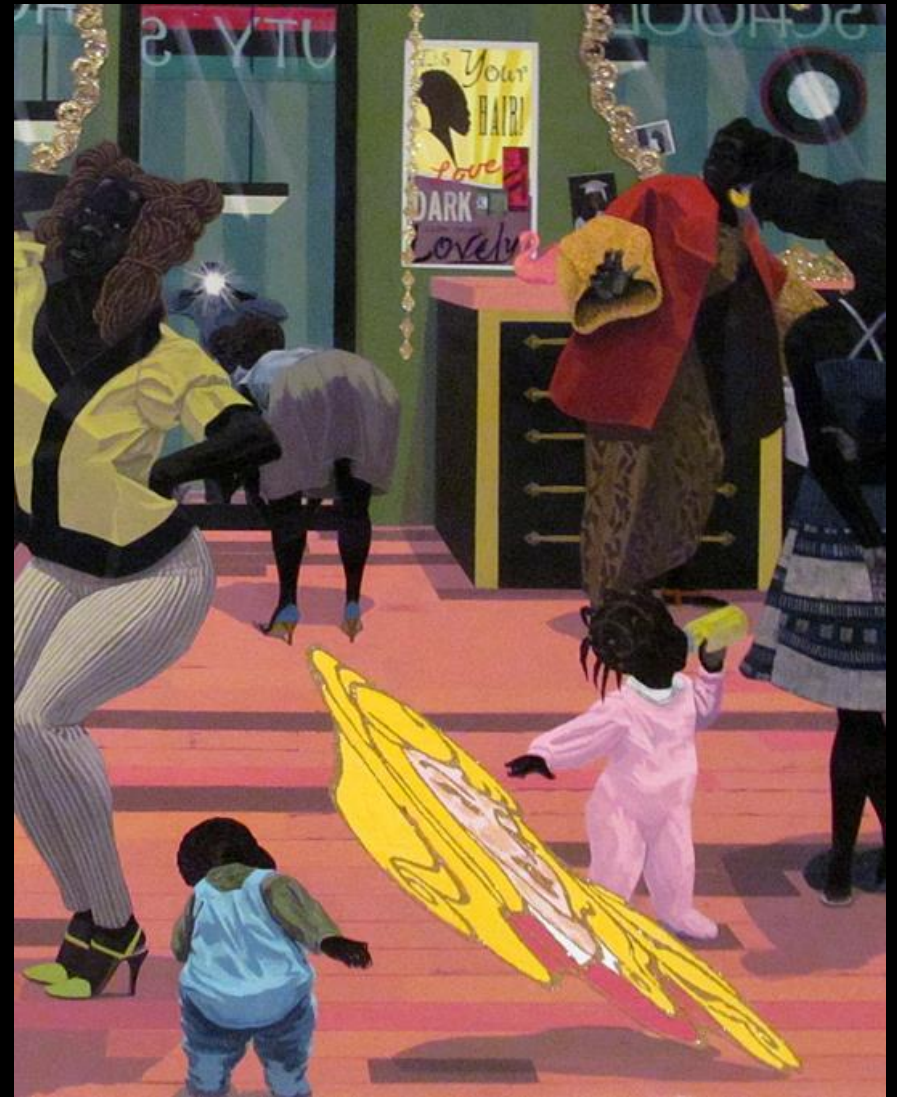
Directly referencing Holbein's *The Ambassadors*, Marshall also includes an anamorphic image...

The anamorphic image resembles a Disney princess: pale, blonde, and glittering.



Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA,
Author: Rocor, *Cropped from original*, Source: Flickr, License: CC BY-NC 2.0
© Kerry James Marshall, Educational Fair Use.

If Holbein's anamorphic skull is a *memento mori* (remember death), what is the meaning of Marshall's anamorphic blonde glittering princess?



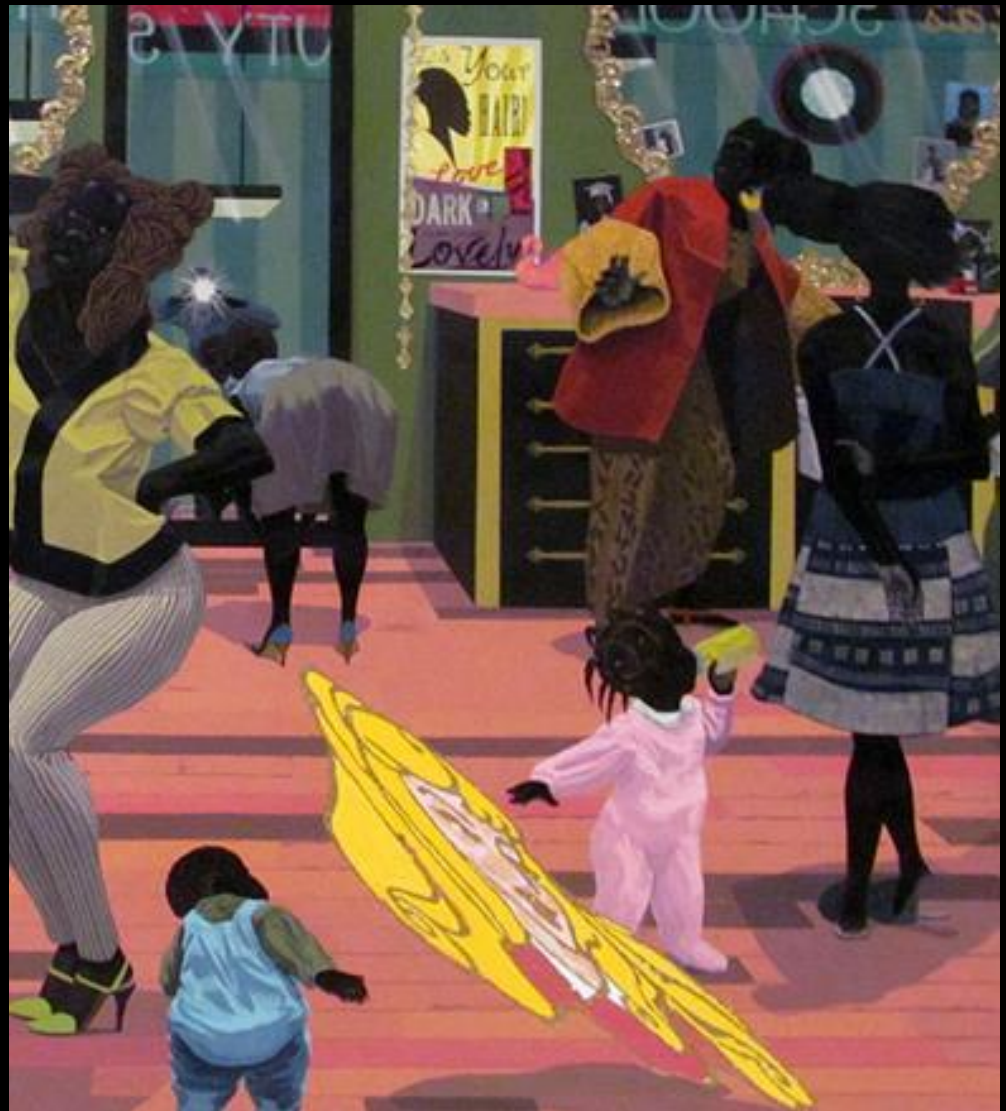
Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA,
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Is she a reminder of the ever-present dominant American notion of beauty presented in films, museums, magazines, etc.?

Or is she meant to suggest that this type of glittering princess ideal of beauty is a distortion from the lived experience of many?

Or does she represent that which is flat and contrived?

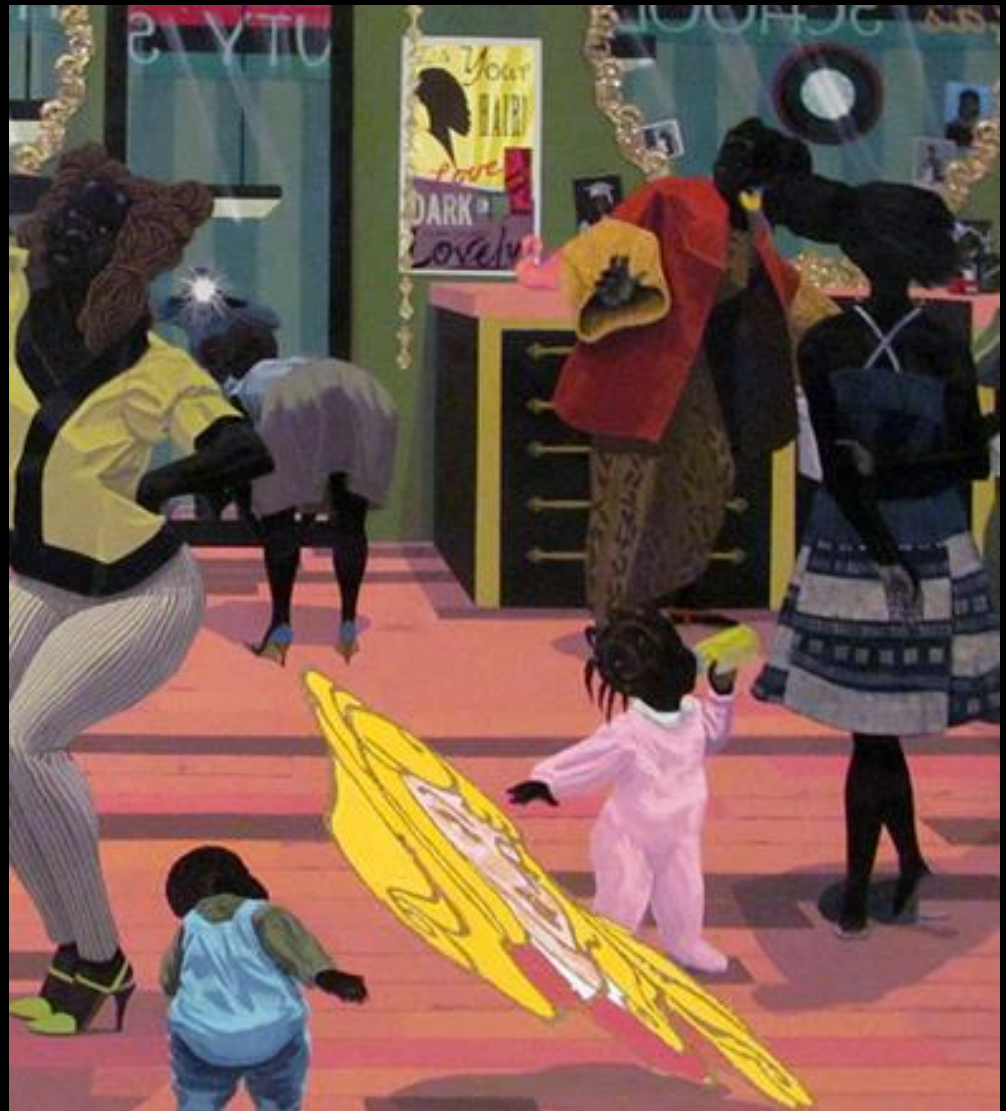
Notice the little child, peaking around to the back of the flattened image like she is a page cut from a book?



Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA,
Author: Rocor, *Cropped from original*, Source: Flickr, License: CC BY-NC 2.0
© Kerry James Marshall, Educational Fair Use.

Like Holbein's skull, the anamorphic image does not occupy a space among the immediately visible elements of the picture plane.

Hovering like a specter, however, the glittering princess encourages us to contemplate our own notions of beauty, culture, history, and art...



Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012, On Exhibit at MOCA,
Author: [Rocor](#), *Cropped from original*, Source: Flickr, License: [CC BY-NC 2.0](#)
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Kerry James Marshall explains:

“But when most people go to a big museum like the Louvre, it reaffirms their idea of what real art is supposed to look like. And if you keep going to the Louvre and Tate Britain and you don’t see black people in those pictures, then you don’t think black people belong in those kind of pictures, which belong in a place like that. People need to start thinking that these pictures belong in those places, too.”



Kerry James Marshall, *School of Beauty, School of Culture*, Acrylic and Glitter on Unstretched Canvas, 2012
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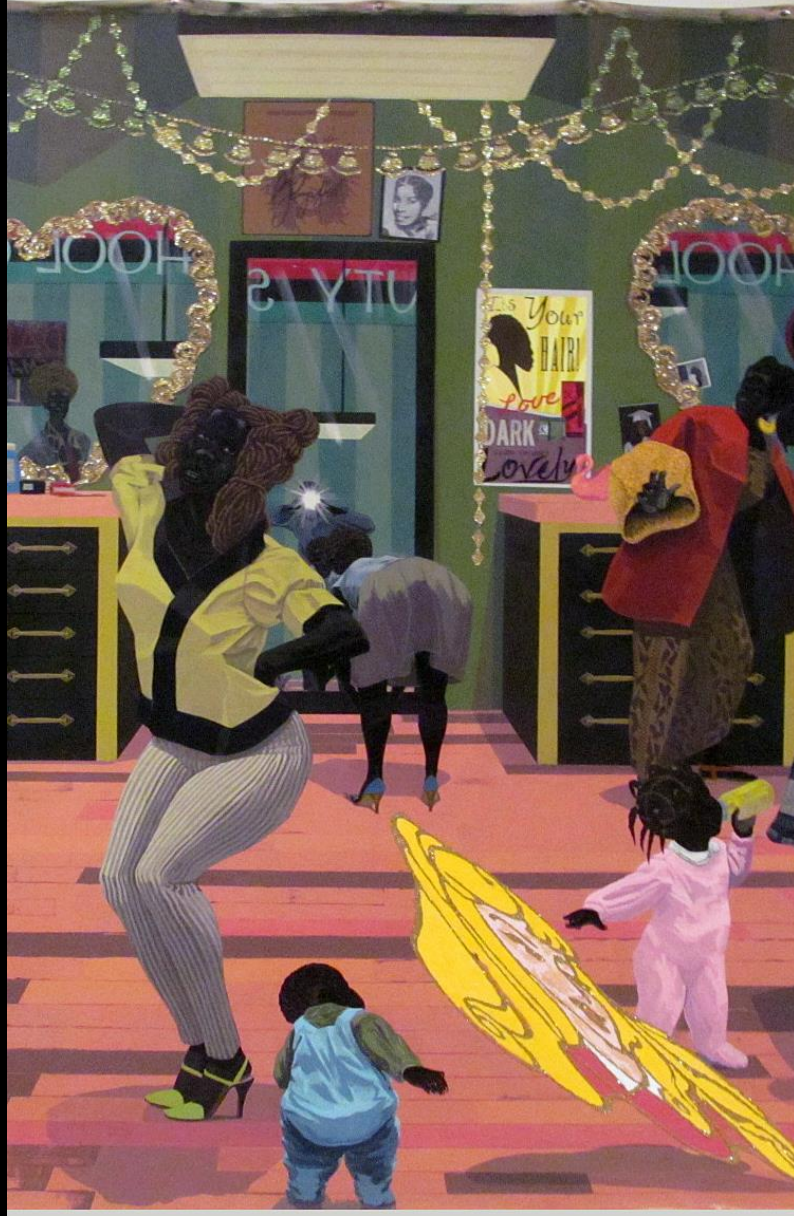
Watch a video clip of contemporary artist Kerry James Marshall on his work toward becoming a master artist....

<https://www.mcachicago.org/Publications/Video/2016/Kerry-James-Marshall-Mastry>

Kerry James Marshall, *School of Beauty, School of Culture*
Acrylic and Glitter on Unstretched Canvas, 2012

Author: Rocor *Cropped from original*, Source: Flickr, License: CC BY-NC 2.0.
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The artist plays a crucial role in reinforcing, reinterpreting, or manipulating perceptions of beauty at different times throughout history.



Kerry James Marshall, *School of Beauty, School of Culture*, Acrylic and Glitter on Unstretched Canvas, 2012
Author: [Rocor](#) *Cropped from original*, Source: Flickr,
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Hans Holbein
Christina of Denmark, Duchess of Milan
Oil on oak panel, 1538
Author: [National Gallery, London](#), Source:
[Wikimedia Commons](#), License: Public Domain



Reading List: 12_Hans Holbein and Kerry James Marshall

Video lecture on Hans Holbein's portrait of Henry VIII:

<https://www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/v/hans-holbein-the-younger-portrait-of-henry-viii-1540>

Short video lecture on Hans Holbein's portrait of Christina of Denmark:

<https://www.khanacademy.org/humanities/renaissance-reformation/northern/holbein/v/hans-holbein-the-younger-christina-of-denmark-duchess-of-milan-1538>

Article about Hans Holbein's portrait of Anne of Cleves:

<https://www.theguardian.com/artanddesign/jonathanjonesblog/2011/apr/27/holbein-engineer-royal-wedding>

Video lecture on Hans Holbein's *The Ambassadors*:

<https://smarthistory.org/hans-holbein-the-younger-the-ambassadors/>

Article about Kerry James Marshall's *School of Beauty, School of Culture*:

<https://artsbma.org/may-2013-spotlight/>

Interactive School of Beauty at the Seattle Art Museum:

<http://figuringhistory.site.seattleartmuseum.org/kerry-james-marshall/school-beauty-school-culture/>

Kerry James Marshall on becoming a master:

<https://www.mcachicago.org/Publications/Video/2016/Kerry-James-Marshall-Mastry>

Source for Kerry James Marshall quote on black figures absent from art museums:

<https://www.latimes.com/entertainment/arts/la-et-cm-kerry-james-marshall-20170307-htmstory.html>

Source for Kerry James Marshall quote on Louvre and Tate Britain:

<https://www.theguardian.com/artanddesign/2017/mar/15/kerry-james-marshall-mastry-moca-los-angeles-black-artists>

Sketchbook Assignment: 12_Hans Holbein and Kerry James Marshall

Consider the way that beauty is portrayed in the works of Hans Holbein and Kerry James Marshall. What role does the artist (or designer, writer, etc) play in reinforcing or manipulating perceptions of beauty? Find an image from contemporary life that communicates about ideal beauty; it can be an image from a magazine, an advertisement on a flyer, or a printed image from your favorite Instagram account. What kind of message is it communicating about beauty in 2019? Describe the image and the kind of symbols it utilizes to convey its meaning. What is the ideal of beauty that is being presented within the image? Does it represent the dominant ideal of beauty in the 21st century, or is it subversive? Why?