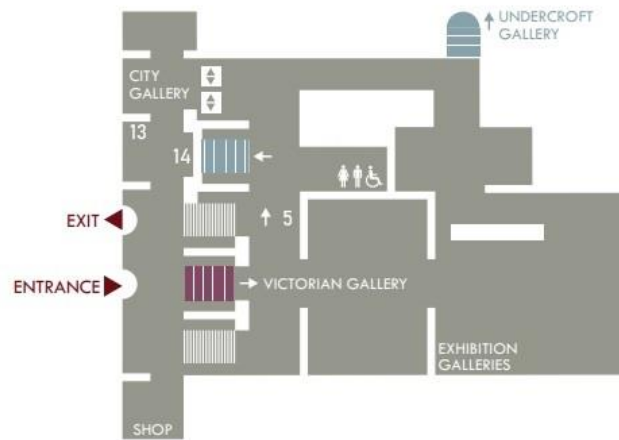


Teacher's guide to the Guildhall Art Gallery

This guide will help you lead a tour for your students around the Guildhall Art Gallery and picks out some of the most famous paintings in the collection, and some that may be relevant to your teaching. Please email learning.artgallery@cityoflondon.gov.uk if you would any help identifying other relevant artworks on display. Print this for yourself and other adults that will be accompanying your group. There are suggested prompt questions for discussion next to the images.

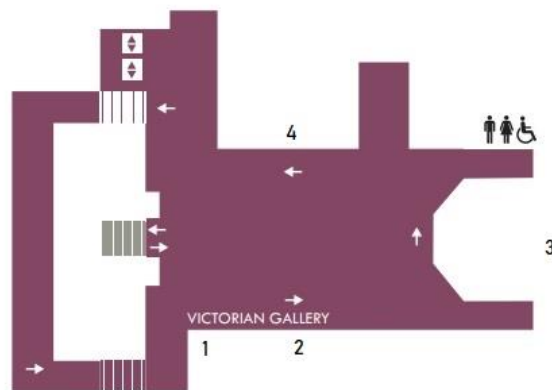
GROUND AND LOWER GROUND FLOORS



BASEMENT LEVEL ONE



FIRST FLOOR



BASEMENT LEVEL TWO



TOILETS/BABY CHANGE LIFTS ONE-WAY SYSTEM

1. Girl with Fruit by John Gilbert, 1882.

Little is known about the sitter for the portrait. While portraits were often painted to capture notable figures from the past, or the wealthy, that is not what the artist is doing here. Where the sitter was a model sadly it is not uncommon for their name to be unknown in historic gallery collections in the UK. Compare with the painting on the opposite side of the room called The Netmender.

Gilbert was most likely interested in capturing someone from a different culture. We know that he exhibited an earlier version of this painting in 1850 and titled it 'Aladdin's present to the Sultan'. An etching survives of the original painting and we believe that he kept the original for 30 years and then extended the canvas and repainted elements and changed the title to leave us with what we have today.

We do not know how accurate the representation is, how well the person or their culture is depicted. We do not know if the person was painted in their country wearing their clothes and carrying their own belongings, or whether it was staged back in England with a black sitter and the artist's own props. The Gallery owns two studies for the work, one in charcoal and one in watercolour and pencil, which show marked differences to the final work. We believe the watercolour is the oldest work. It is undated but looks most like a work drawn from observation of a real sitter. From the watercolour to the painting there are significant changes made to facial features, with the latter painting having more pronounced features and with the woman showing a pronounced larynx which has led to the work sometimes being categorised as a man. The covering of the hair has also changed significantly. Gilbert's intentions seem to be to paint a woman, but it is possible that the altering of the features was a result of him unconsciously reinforcing negative stereotypes he held about black women at the time.



The painting on the right was a watercolour and pencil sketch in preparation for the oil painting on the left.

What are the changes the painter made to the model's clothing and props?

How do we know how real the things we see in paintings are?

How can we find out about sitters when we don't know their name?

How can we avoid portraying stereotypes in art?

2. La Ghirlandata by Dante Gabriel Rossetti, 1873.

Rossetti painted this picture while he was staying at Kelmscott Manor, the Oxfordshire house he part-owned with his friend William Morris, following a breakdown in 1872. Morris stayed away, but his wife Jane - with whom Rossetti was in love - was there. The honeysuckle and roses around the top of the musical instrument, known as an arpanetta, in this picture indicate romantic attraction. The model for the picture was not Jane Morris, however, but a model called Alexa Wilding, who arrived at Kelmscott in June 1873. The angel heads at the top were paintings of Jane's ten-year-old daughter May, who was said to dislike Alexa intensely.

The title of Dante Gabriel Rossetti's La Ghirlandata is translated by the artist's brother, William Michael Rossetti, as 'The Garlanded Lady', or 'The Lady of the Wreath'. La Ghirlandata is one of several paintings of women playing musical instruments which Rossetti painted between 1871 and 1874. His use of intense colour creates a brooding, melancholy mood, which may reflect his emotional condition at this time. Rossetti's brother later claimed that he had intended 'a fateful or deathly purport' by painting the dark blue poisonous monkshood in the foreground, but by mistake he had painted its harmless relative the larkspur instead.

Rossetti said of his own painting: "It is the greenest picture in the World I believe – the principal figure being dressed in green and completely surrounded with glowing green foliage. I believe it is my very best picture — no inch of it worse than another." Rossetti was one of the founding members of the Pre-Raphaelite Brotherhood, which sought to take art back to the style before Renaissance artist Raphael, who they believed had corrupted art and made it mechanical.

In October 2018, Bank of America awarded an Art Conservation Grant to the City of London Corporation for a year-long restoration of the 1873 portrait. The painting was cleaned to remove discoloured varnish and overpaint to reveal a brighter, fresher scene. The frame, which was also designed by Rossetti, was repaired and cleaned to remove non-original coatings, grime, and fingerprints.



Red hair was not seen as attractive in the 19th century until Rossetti painted many paintings of women with red hair. What role does art have in changing public perceptions of beauty?

Rossetti was proud of his painting but self-deprecating "no inch of it worse than another". Why do we feel it hard to praise our own creative work?

It could be said that Rossetti used his art as therapy. How does making art make you feel?

3. Floating Batteries at Gibraltar by John Copley, 1783-91

At over 42.5 square metres this is one of Britain's largest oil paintings. The City of London Corporation commissioned this painting in 1783 to be hung in the Great Hall. When Copley showed the work two years into the commission it was rejected, and Copley was asked to change the composition dramatically. This is why the picture seems like a picture of two halves, with the right-hand side being the vastly amended version. He spent a further seven years amending the painting, including traveling around Europe to paint portraits of the soldiers depicted. He was left out of pocket, so before handing the painting over to his client, he set up a huge tent in Green Park and charged the public a shilling per head entry fee in order to recoup his money.

The history behind the painting starts in 1704 when Anglo-Dutch forces captured Gibraltar, a spur of land at the southern tip of Spain, during the War of the Spanish Succession on behalf of the Habsburg claim to the Spanish throne. The territory was ceded to Great Britain in perpetuity under the Treaty of Utrecht in 1713. There was further wrangling over the land in the 18th century. In the years of peace that followed Spain sought an opportunity to get Gibraltar back. The defeat of Britain during the American War of Independence (1775-1783) provided that opportunity.

The Great Siege of Gibraltar was one of the world's longest military sieges lasting from 1779-1783, where a 5000 strong British garrison defeated combined French and Spanish attacking forces of 65,000. The painting shows the attack of the battering ships. The British fired red-hot shots at them, which caused an inferno that turned the battle in their favour. The Governor of Gibraltar is on horseback pointing to the rescue of the defeated Spanish sailors by the British.

During the Napoleonic Wars and World War II Gibraltar continued to be an important base for the Royal Navy as it controlled the entrance and exit to the Mediterranean Sea, the Strait of Gibraltar, which is only 14.3 km (8.9 mi) wide at this naval choke point. It remains strategically important, with half the world's seaborne trade passing through the strait towards the Suez Canal. The sovereignty of Gibraltar is still a point of contention in Anglo-Spanish relations. Gibraltarians rejected proposals for Spanish sovereignty in a 1967 referendum and in a 2002 referendum, the idea of shared sovereignty was also rejected.

When the gallery was rebuilt in the 1980s it was designed around this massive painting, with a double height wall and balcony to accommodate its display.



Why do Gibraltarians want to stay British, do you think?

What has the Siege of Gibraltar got to do with the City of London, do you think? (think trade...)

What effect will Brexit have on Gibraltar, do you think?

4. First London School Board by John Whitehead Walton, 1873.

The Elementary Education Act 1870 was the first to provide for education for the whole population of England and Wales. It created elected school boards, which had power to build and run elementary (primary) schools where there were insufficient voluntary school places; and it was made compulsory for children aged 5-12 to go to school. The Act was passed partly in response to political factors, such as the need to educate the citizens who were recently given the vote by the Reform Act 1867 to vote "wisely". It also came about due to demands for reform from industrialists who feared that Britain's competitive status in world trade, manufacture and improvement was being threatened by the lack of an effective education system. The industrial revolution also meant there were fewer unskilled jobs and more of a need for an educated workforce.

There were objections to the concept of universal education. Some claimed it would make labouring classes 'think' and recognise how disadvantaged they were, possibly encouraging them to revolt. Others feared that handing children to a central authority could lead to indoctrination. Another objection came from the Church and other social groups. The churches were funded by the state with public money to provide education for the poor and did not want to lose that influence on young people.

Unusually, women were permitted to vote on the same terms as men for the school boards, and also to stand for election. Two out of three women who stood in the first board election in 1870 were elected: Elizabeth Garrett Anderson, who topped the poll, and Emily Davies. Elizabeth Garrett Anderson was the first woman to qualify in Britain as a physician and surgeon. She was the co-founder of the first hospital staffed by women, the first dean of a British medical school, the first woman in Britain to be elected to a school board and, as mayor of Aldeburgh, the first female mayor in Britain. Sarah Emily Davies was a pioneering campaigner for women's rights to university access. She is remembered above all as a co-founder and an early Mistress of Girton College, Cambridge University, the first university college in England to educate women. Later, they both campaigned for the vote for women. They can be seen in this painting alongside the other members of the board, who were men.



Can you spot the two women in the first London School Board? Do you think the ratio of men to women is fair?

Some of the reasons for and against universal school education are still used today. What is your opinion? What would happen if schools were abolished?

5. French Landscape by Matthew Smith, 1912-1914

Sir Matthew Smith was one of the most significant British painters of the 20th century. A shy and self-effacing man, Smith's mature work was sensuous, luscious and decorative. Acclaimed by his contemporaries, including Augustus John and Jacob Epstein, he has continued to influence succeeding generations of artists. Born in Halifax in 1879, Smith was the son of a Yorkshire industrialist. He was originally destined to work in the family wire-manufacturing firm and was aged twenty-two by the time he began studying design at the Manchester School of Technology. He also studied painting at the Slade School of Art in London from 1905 to 1907. In 1910 Smith moved to Paris and joined Henri Matisse's school of art where he was influenced by Fauvism. Fauvism is characterised by seemingly wild brush work and strident colours, and abstract and simplified shapes. Noted Fauvists include Cézanne and Gauguin.

The outbreak of World War One interrupted Matthew Smith's early career. He served in France and was badly wounded at Passchendaele, enduring a long convalescence which badly affected his mental health. By the time he was 40 he was demobbed and depressed about his lack of progress as an artist. In 1920 he became a member of The London Group and a few years later met Vera Cunningham who became his model, and his career took off. His first one-person show was at Tooth's Gallery, London, in 1926. He had shows at London Group, the Carnegie International Exhibition, Lefevre Gallery, and Mayor Gallery. His work was shown at the Venice Biennale in 1938 and 1950. In 1949 he was awarded a Commander of the Most Excellent Order of the British Empire (CBE). He was knighted in 1954.

The attention to the specific blocking of colour groups in this French Landscape, which work to create the forms of the houses, is an almost perfect combination of Cézanne's style of geometric shapes, and Matisse's affinity for bright colouring.

Smith left the contents of his studio to his friend and model Mary Keene, who in 1974 presented 175 oil paintings and more than 1,000 works on paper to the City of London. Including rapid on-the-spot sketches, hundreds of studies from the nude model, unfinished compositions and paintings from which he did not want to be parted, the collection offers a unique insight into the artist's practice.



This work is unfinished. How do you think the artist would have finished it?

Why do you think the artist chose these colours? What mood or meaning was he trying to get across?

This painting was painted on the eve of the First World War. How might the scene have looked if it was painted afterwards? How would the artists' point of view have changed, having fought in the war?

6. View of amphitheatre

You can get your first glimpse of London's Roman Amphitheatre from here. In 1941, during 'the longest night of the Blitz' the gallery that stood on this site was almost destroyed. It wasn't until 1985 the City decided to rebuild the gallery and as part of the works the Museum of London's archaeological team were brought in to investigate as the area was known to be of interest. Archaeologists didn't know what they would find on the site. It seemed like a routine dig.

The amphitheatre was 6 metres below today's street level. Debris built up with people knocking things down and rebuilding on top for hundreds of years. The archaeologists had to dig down a long way. The first things they found were bones that were about 300 years old, then a small church about 500 years old. Then a small house with wooden floors and roof which was about 1000 years old.

Then finally they found some small sections of Roman wall and decided to stop digging here. They were just about to pack up the dig when someone queried why the walls were at such odd angles to each other. Someone suggested that if the fragments of wall were curved not straight as had been assumed then this could be London's Roman Amphitheatre! And so the dig continued to reveal the rest of the remains that you see here today. They knew Roman London must have an amphitheatre, because it had been such a large and important city, they just hadn't known where to look. It was an incredibly important discovery.

Some of the medieval and Roman objects that were found during the dig are on display in the corridor behind you, and they help give an understanding of the scale of the Roman empire. There is green stone from Greece, purple stone from Egypt, and pottery from France. A coin minted in Londinium could be used to trade in Greece, Egypt, Libya, Syria and anywhere else across the Roman Empire.



On the right you see the amphitheatre under excavation. Can you line that up with what you can see from here?

The amphitheatre was preserved in place and the gallery built on top and underneath it. Do you think this archaeological discovery was important enough to have changed the design of the gallery?

Look at the case of objects behind you on the left. What do they tell you about the people who went to the amphitheatre and what they did there?

7. Mayflower documents

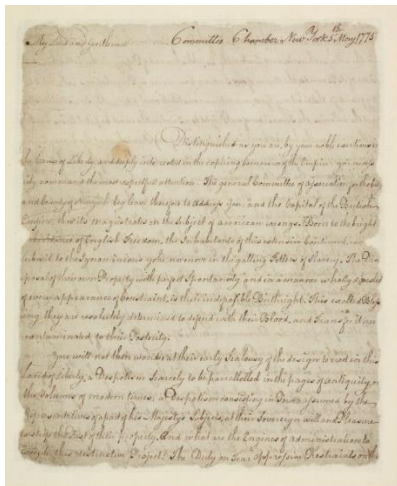
This area is known as the Heritage Gallery and displays manuscripts and printed materials from the collections of the London Metropolitan Archive.

The current display relates to the 400th anniversary of the arrival of the Mayflower in North America. The exhibits include letters to the City from the American colonies from 1776, two parish registers with entries about Mayflower travellers and some New England Company archives showing efforts to convert Native Americans to Christianity.

The Mayflower was an English ship that transported a group of English families known today as the Pilgrims from England to the New World in 1620. After 10 weeks at sea, Mayflower reached America, dropping anchor near the tip of Cape Cod, Massachusetts, on November 21st 1620. Arriving in November, only half of the original Pilgrims survived the first winter at Plymouth. Without the help of local indigenous Wampanoag peoples to teach them food gathering and other survival skills, all of the colonists may have perished. The following year, they celebrated the colony's first fall harvest along with the Wampanoag, which centuries later was declared the first Thanksgiving Day. Many Wampanoag people were treated very badly, however, by being taken as slaves by Europeans or killed by European diseases.

150 years later, the Boston Tea Party was an American political and mercantile protest on December 16, 1773. The target was the Tea Act of May 10, 1773, which imposed taxes on tea and other goods. Protesters calling themselves the Sons of Liberty, some disguised as Native Americans, destroyed an entire shipment of tea sent by the East India Company. British Parliament passed laws to punish the Massachusetts colonists for their defiance in the Tea Party protest. The acts took away self-governance and rights that Massachusetts had enjoyed since its founding, triggering outrage and indignation in America. They were key developments in the outbreak of the American Revolutionary War in April 1775.

The City of London expressed its strong disapproval of government policy throughout the period of the war. In 1781, another remonstrance was issued to the King, stating 'our abhorrence of the Continuation of this unnatural and unfortunate war'. When peace came in 1783 the City congratulated George III on paying 'final attention' to their petitions. Several letters were sent from America to the Lord Mayor and Aldermen of the City of London giving thanks for their support.



Does it surprise you that the City of London supported the American colonies against the British government? How does that change your view of the conflict?

Why do you think the "Sons of Liberty" dressed as Native Americans when they threw the tea overboard in Boston in 1773?

Had you heard of the Wampanoag people before? Why is their story not a bigger part of the Mayflower story?

8. Joiners & Ceilers

Medieval trades were centred around guilds or trade associations. They trained apprentices and ensured high standards of their skills were maintained. Gradually they acquired various rights and privileges including control over wages, prices and competition. These rights became embodied in royal charters. 2021 is the 450th anniversary of the granting of a Royal Charter in 1571 to the Worshipful Company of Joiners and Ceilers by Elizabeth I. This exhibition celebrates that anniversary and tells the story of the Company, their history, what they do today and all about their crafts of wood joinery and woodcarving.

The earliest records of the Joiners & Ceilers Company are dated 1400 but their history goes back further than that when joiners first congregated together around the church of St James Garlickhythe and became part of the Livery movement of the City of London. There are now 110 livery companies, all are closely involved with the governance of the City. Since the 14th century the Lord Mayor is nearly always elected from their members.

The 1572 Book of Ordinances (governing laws) for the Joiners and Ceilers Company stated that for a craftsman to be admitted the freedom of the Joiners and Ceilers Company he must: *'...make with their owne hands some handsome peece of worke for his prooffe peece whereby it may bee knowne whither hee bee a good and sufficient Workman or no...'*

Traditionally you would join a Livery Company as an apprentice and after seven years would progress to the level of Freeman. After a certain length of time you could become a Liveryman and have full voting rights about the Company's work. Women were allowed to join, for instance a Mary Wyan was an apprentice in the 1750s. Clunie Fretton is now a Freeman of the company and restored the old Master's chair and carved the back of the new Master's chair. The first full female Liveryman of the Company was Carolyn Ponder in 2007, having been a Freeman of the Company since 2001.



Are you surprised at how long it took for a woman to become a Liveryman?

What kind of skills do you think you need to do wood joinery and wood carving? (e.g. precision, drawing skills, knowledge of the qualities of different woods)

Can you think of anything in your house that has been made by a joiner or a woodcarver?

9. Top Shelf by Liz Johnson Artur, 2018

Liz Johnson Artur has lived and worked in London since the early 1990s. A Ghanaian-Russian photographer, her work documents the lives of Black people from across the African Diaspora, with her recent work focusing on Black British south London communities.

Top Shelf is a photographic installation comprising 20 prints from Johnson Artur's large and diverse archive. The work was created for the Guildhall Art Gallery. Inspired by the Gallery's collection, Johnson Artur chose to window mount and frame the prints together as one complete piece, recreating a contemporary, smaller scale take on the 19th century salon hang of the Gallery's permanent Victorian collection. Each photograph in Top Shelf captures beautiful and compelling moments of everyday Black life, mostly in Brixton and Peckham, in over 25 years of rich photography.

Top Shelf interweaves different narratives of the African Diaspora, highlighting family, love and friendships whilst also exploring the nuances of Blackness. Through her well-observed, tender and empathetic images, Johnson Artur is not only documenting the lives of Black people, she is also subtly drawing attention to and challenging perceptions and stereotypes of Black communities in the popular imagination. Images of men with children confront the typecast of absent Black fathers, whilst the image of a man in a dress and wig on a night out raises the subject of being LGBTQ+ within the Black community.

Liz's work is significant within the Guildhall collection as it was first piece of work acquired by the gallery by a Black woman. The Guildhall Art Gallery recently changed its collecting policy as part of our commitment to broadening the representation of artists in our collections. To make moves towards redressing the historic balance of artists, we will continue to add works by underrepresented groups. Our approach is focused on giving space to women artists, BAME artists, and artists from LGBTQ communities. We are directing the focus to collecting works of art about London by artists who live and work in the capital, and which reflect the communities the Gallery seeks to serve.



Who decides what we learn about in History? Who gets to be remembered, and why?

What does this work say about London in the 1990s?

What do you think of the gallery's aim to change their collecting policy?

What does diaspora mean to your students? Do any of them identify as being from diasporic communities? What is home to them and how have they established themselves there?

10. Sir Hugh Wyndham by John Michael Wright, 1670.

The Great Fire of London swept through the central parts of London from Sunday 2nd September to Thursday 6th September 1666. The fire gutted the medieval City of London inside the old Roman city wall. It threatened but did not reach the City of Westminster (today's West End). It destroyed 13,200 houses, 87 parish churches, St Paul's Cathedral, and the medieval Guildhall that you saw outside. It is estimated to have destroyed the homes of 70,000 of the City's 80,000 inhabitants.

After the Great Fire it was imperative that London was rebuilt as quickly as possible. The obligation to rebuild was placed on tenants, and there were often disagreements between them and their landlords. Those who could not rebuild within the specified period also had to be compensated for the loss of their lease. A special commission of royal Judges – the Fire Court – was appointed to deal with compensation claims. In 1670 the Court of Aldermen decided to commission portraits of the Fire Judges, in recognition of their important work, to hang in the newly restored Guildhall. John Michael Wright was given the commission for 22 portraits by 1675.

The Fire Judges' portraits were hung in front of the windows in Guildhall, whose lower parts were blocked up, as may be seen in the picture on the left of the "Oath to Alderman Newnham". They soon began to deteriorate and had to be restored. A major restoration in 1779-80 may have involved scouring off Wright's original paint to allow the restorer – Spiridione Roma – to paint over the top. Many were damaged during the Blitz when the Gallery was bombed. Four now belong to Lincoln's Inn and others survive elsewhere, but only two full-length portraits remain in the City's collection.

This Fire Judge was Sir Hugh Wyndham. He worked during the time of Lord Protector Oliver Cromwell from 1654. This means that he was deprived of his job on the Restoration of King Charles II in 1660. He was later pardoned and allowed to resume practice when he convinced the king he was loyal. As a Fire Judge, he worked for free three to four days a week. Had it not been for the operation of the Fire Court legal wrangles might have dragged on for months, which would have delayed the rebuilding which was so necessary for London to recover.



With up to 80,000 people with nowhere to live after the Great Fire, how do you think people coped?

While the Judges were trying to decide which bit of land belonged to whom, others were blaming various people for starting the fire. What other reactions do you think people had after the fire?

The City of London's art collection started with this painting and others of the Fire Judges. What influence do you think that had on the rest of the art collection?

If an artwork is painted over when it is restored, is it still by the same artist?

11. Tower Bridge by Uzo Egonu, 1969

Uzo Egonu's Tower Bridge is a wonderful depiction of a major landmark in the City in Egonu's unique style; drawing on European modern art and the traditions of West African art to reinterpret London. Egonu came to Britain from Nigeria in 1945 and lived and worked in London from 1948 until his death in 1996. This long association with the capital became a major presence in his works.

In 1977, he was among the Black artists and photographers whose work represented the UK at the Second World Festival of Black Arts and African Culture (Festac '77) in Lagos, Nigeria (there is a sculpture by one of the other exhibitors, Ronald Moody, in this room as well). In 1983 the International Association of Art called on him to advise it for the rest of his life, an honour which he shared with painters and sculptors like Henry Moore. He was a member of the Rainbow Art Group, an initiative set up in 1978, which was organised to promote the work of non-white artists through exhibitions and publications.

Egonu's work explores the life, landmarks, decline and hope of London. In the 1960s he painted a series of famous London landmarks, including St Paul's Cathedral, Westminster Abbey, Trafalgar Square and the work you see here. The work has a bold composition, merging representation and abstraction, and a cyclical and bird's eye view- devices Egonu introduced to his work in 1966 which are characteristic of Igbo art traditions from Nigeria.

The cyclical composition of Tower Bridge creates a vortex of movement in the architecture and captures the exuberant and frenetic spirit of the city. One Nigerian writer, Molara Wood, said "Egonu's work merged European and Igbo traditions but more significantly, placed Africa as the touchstone of modernism. In combining the visual languages of Western and African art, he helped redefine the boundaries of modernism, thereby challenging the European myth of the naïve, primitive African artist."



Can you think of any other artworks, films, or pieces of music which display a mix of cultures?

What do you think the artist is trying to convey by painting Tower Bridge in this way?

Can you see any other paintings in this room that portray London in an imaginative or abstract way?

12. Amphitheatre

Where you come in would have been the entrance for gladiators into the arena with large gates where the curved arena walls come round to meet the walls of the entrance way. There are two chambers on either side of the entrance behind the arena walls. On the right this is thought to have been a waiting room for gladiators, while on the left the room may have been for wild animals as there are signs that there was a special gate that could be lifted from above so that animal handlers could release animals without themselves being mauled. The wooden steps and seating would have risen from the stone arena wall like a football stadium. There would have been seats for up to 10,000 people, about a third of the city's population.

The ground that the amphitheatre was built on was very boggy, so it had a system of drains under the sand. One has been exposed here and you can see a large wooden sump that would have allowed any debris floating in the water to sink away and not clog up the drains. Various items you saw upstairs were found in this sump. These include the earring, the brooch, some coins and bone hair pins. It is tempting to think that women attending the games threw tokens to their favourite gladiators that then got lost in the arena drains.

The first amphitheatre was constructed in around AD 70 but it was reconstructed on a larger and more impressive scale around AD 120, perhaps on the order of the Emperor Hadrian who visited Britain around this time. It continued in use until the 4th century AD and the ground became very boggy. There were lots of animal bones dumped here during this time, which suggests it was close to a slaughterhouse. A lot of the stone was robbed to strengthen the City walls. It lay abandoned and gradually silted up until it was repurposed as a cattle corral in the 11th century.

Now go back upstairs, following the arrows, but turn right just before the exit to see the City Gallery. When you go back out to the courtyard you can get an idea of the scale of the amphitheatre as the black line on the floor shows the circumference of the arena.



Entertainment in the Roman times in the amphitheatre included gladiator fights against each other and against wild animals, as well as executions. What is the modern equivalent of this kind of entertainment?

What kind of people would have gone to the amphitheatre, do you think?

Gladiatorial games were funded by politicians who wanted to be popular with the people. Can you think of any modern parallels?

13. Plenty and Progress by Mark Titchner, 2012

Spectacularly glossy, bursting with a vibrant red that is endlessly reflected within its own mirrored surfaces, Mark Titchner's wall sculpture *Plenty and Progress* seems at first glance to embody the affluence evoked by its title. Mark Titchner was born in 1973 in Luton. His work presents, through the use of text and design, concepts and ideologies which encourage the viewer to form their own conclusions. *Plenty and Progress* is thought-provoking but non-committal, neither for nor against. As such, it sets the tone for open discussion. Titchner's texts are taken from writings as diverse as Victorian socialist thought and self-help mantras. His work presents concepts and ideologies which encourage the viewer to form their own conclusions.

The polished stainless steel may be seen as reminiscent of silver, therefore wealth, or perhaps as representative of industry. But the red background could be viewed as brash, confrontational, or even as representing blood. The reflective material enables the viewer to see themselves as part of the artwork. A closer inspection reveals that the apparent plenty is only surface deep. The sculpture isn't precious metal but stainless steel, a material of austerity, while the circularity of the work seemingly resists any notion of linear progress. 'Plenty' and 'Progress' are taking up more than just wall space. The artwork is reaching out towards the viewer. The depth of the artwork might be seen to echo or represent the history behind the City and its 'progress' into the future. It also appears to be heraldic in style. It reflects the City's financial district, thrusting and forward looking but also historic and traditional.

Guildhall Art Gallery's acquisition of Mark Titchner's *Plenty and Progress* inspired the gallery to acquire and display a new strand of works of art that focus on subjects and ideas associated with the Square Mile - money and power, boom and bust, equality and justice, banking and finance, and trade and commerce. These include "Good Form and Nice Style" by Joanna Price, and "Mistah Kurtz – He Not Dead" by Fiona Banner, both in the next room.



Good Form and Nice Style
by Joanna Price



Mistah Kurtz - He Not Dead
by Fiona Banner

What impact would this artwork have without the words? Similarly, what if the words were presented flat on a wall, would it have the same impact?

What meaning would Plenty and Progress have if this artwork was in a church or a woodland? Is it different to the meaning it has here?

The two paintings by women in the next room comment on the financial sector – what do you think their opinions are?

14. The Ninth of November 1888 by William Logsdail

The procession is that of Sir James Whitehead, Lord Mayor 1888-1889, and this picture shows it leaving the Mansion House. The Royal Exchange can be seen behind the Lord Mayor's state coach and his footmen, with the Bank of England on the left.

The ceremony of 1888 was not like every other Lord Mayor's parade that had been held annually on 9th November since the sixteenth century. This is due to the fact that the incoming Mayor in 1888, Sir James Whitehead, had chosen to reduce the scale of the event drastically, enabling him to divert funds to the poor and needy in the East End. Instead of one centralised spectacle in the form of the annual parade, Whitehead wanted to remove what he termed 'the circus element' and serve nourishing beef soup to thousands of impoverished east enders. We can look at Logsdail's picture and see the group to the right as the presence of people from Whitechapel. The piece of bread held by the old woman perhaps alludes to the charitable dole offered by Whitehead. The press reports were mainly critical of the slimmed-down parade. 'Opinions differ as to the advisability of the step the new Lord Mayor has taken in curtailing the annual November Show of so much of its attractiveness' said one.

Though the procession, coach and uniforms are spectacular, one of the notable things about the painting is the depiction of a Victorian London crowd. All manner of Londoners are scrambling to get a view of the procession. As well as professional models and London 'types', Logsdail used some of his friends for the figures in the crowd at the left, including the painter J W Waterhouse in a brown bowler hat. Amongst the crowd at the front left of the painting is a black-face minstrel. Minstrel shows were very popular in London from the 1840s onwards and they sang sentimental ballads and played instruments including the banjo, tambourine, and the one-stringed fiddle. The shows were usually presented by white performers appearing in 'blackface', using burnt cork as make up, and enacting comic songs and dances with often grotesquely stereotyped caricatures of Black people. They were an enduring racist legacy from slavery.



Compare the people watching the show to those taking part – what does it tell us about Victorian society?

Compare this with the Lord Mayor's Show of 2010 behind you. How have things changed or stayed the same?

When you know that this was a slimmed down version of the show so the Lord Mayor could feed the poor, how does your view change?

1888 was the year of the Whitechapel Murders (often called the Jack the Ripper murders) – how does that affect your opinion of the painting?