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| Artist | Chris Ofilli  |
| Title | No Woman, no cry.  |
| Date | 1998 |
| Medium | Layers of acrylic, oil paint. Sequins, photos, map pins and elephant dung. |
| Scale | 243m-182m |
| Scope | Commemoration of the loss of Stephan Lawarence.  |

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| Composition and formal features  | This is a portrait of Doreen Lawrence.  |
| Colour or texture | The main colours we see within this portrait are red, yellow and green the distinctive colours of the reggae culture. The texture of this painting is dense as we see layers of acrylic topped with map pins, elephant dung, and sequins all to reinforce a sense of black culture and identity.  |
| Light & tone | There is no backdrop or background, simply a portrait with a multitude of colour. They yellow and green of the background amplifies the figure of Doreen Lawrence further and the red flames which is seen around her neck draws your eye around the portrait illuminating the painting as a whole.  |
| Space & depth or relief | Even though there is no background there is still a huge amount of depth within this portrait, due to the use of materials. This depth of the painting not only creates texture but could also signify the depth in which Doreen Lawrence has gone to fight for he son’s rights and the equality of others.  |
| Line or brushwork | The brushwork we see on the Skin of Doreen Lawrence is very textured and wood like, exaggerating further black identity and culture. This Exaggeration can also be seen with her facial features and hair.  |

Artist’s involvement:

Chris Ofilli was a black, young British artist who felt very passionate and connected to this painting as he wanted to emphasise and enforce the black rights movement. He wanted not only for Doreen Lawrence to be heard and recognised, for the tragic loss of her son who was murdered in a hate crime. But this Portrait also gave Ofilli a voice and a say in the art world. This Painting then Subsequently resulted in winning the Turner Prize in 1998.

Historical context/subject of work:

The main identity and context behind this work is to emphasise and recognise the reggae culture. This has been achieved through the use of the distinctive colours and the title ‘no woman, no cry’. Lyrics to the famous reggae music artist Bob Marley.

No Woman, No Cry

Chris Ofilli

Cultural/social/political factors:

Stephan Lawrence was involved in a race crime and was murdered at a bus stop in London in 1993. This resolved and a huge outcry for the black movement and rights as there was little effort and organisation by the metropolitan police. And were labelled as being institutionally racist. This was Ofilli’ s main drive for completing this portrait. Doreen Lawrence still continues to fight for black rights and racial discrimination just like she did for her son Stephan.

How does this example fit the scope of work:

This Commemorates the loss of Stephan Lawrence and the Black rights movement by including Pictures of Stephan himself in the tears of Doreen Lawrence. There were 17 tears which all included Stephan’s Picture. The Black rights Movement has been emphasized by the constant exaggeration of the Black identity and culture.