

# The art of flags

*Ralph Kelly*

## Abstract

Flags are one of many themes in art and the artistic renditions of flags can be regarded as a significant dimension of vexillology that has not previously been examined in depth. The paper will review works of art where flags are the main subject for a painting or other art work and where flags have influenced artistic works. Art is also a source of information about flags and it can provide a semiotic context for flag usage. In addition to the well known examples of the US flag in art, such as the work of Jasper Johns and Childe Hassam, the paper will also review examples to be found in a wide range of art movements internationally, from the French impressionists to modern installation art. The art works cited include some flag art that is not well known, even to vexillologists. The conclusion of the paper notes the similarities between the study of art and vexillology.

For many years I had not consciously thought about Art. Then, in late 2001 I visited the Museum of Modern Art in New York and had a close look at an original Jasper Johns flag painting (Fig. 1). It was at that moment that it registered upon me that flags were one of many themes in art and that the artistic renditions of flags represented a significant dimension of vexillology. This lecture will seek to explore the ways in which art and flags intersect to make both fields the richer for the interaction.

In broad terms, the interactions between art and flags can be categorised:

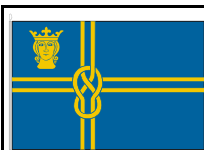
- Flags as the main subject for a painting or other art work
- Flags as a major element contained in an art work
- Flags as a minor element contained in an art work
- Flags as an influence on an artistic work

To the above descriptive categorisation can be added two other dimensions which can occur with any of the above categories:

- Art as a source of information about flags
- Art which provides a semiotic context for flags

## Jasper Johns

But to return to Jasper Johns' *Flag, 1954-55*. I had seen images of the painting on many occasions and I had even seen the original in 1980 – but I had always seen it as a flag — a representation of a United States flag – relatively interesting because it had



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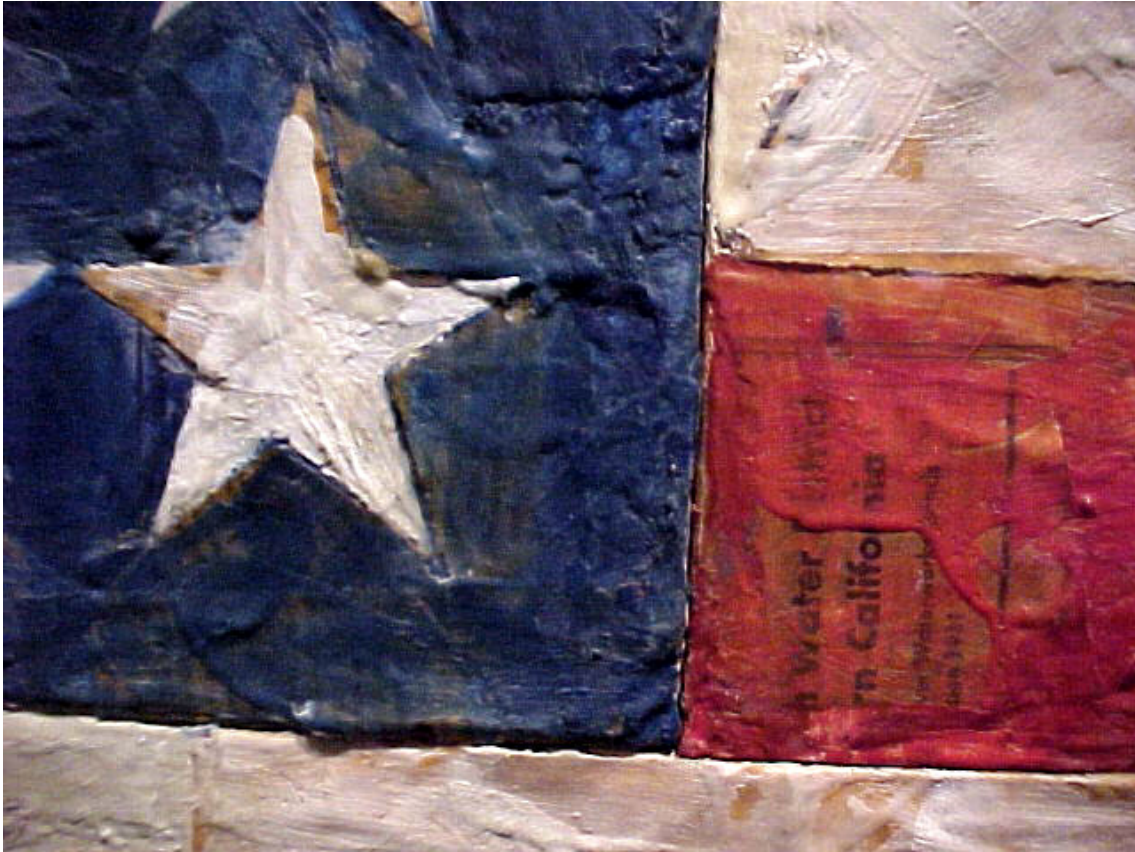
*Figure 1 Jasper Johns - Flag, 1954-55 – photograph with author.*

48 stars, but generally there was a lack of understanding on my part as to why this was considered a “world-class” painting rather than just a flag. Sitting in front of the painting, studying it, I became conscious of some of the features that define it as an art object. Painted in encaustic (a coloured wax) and oil, with distinct brushstrokes and a collage of newspaper fragments, it has a texture I had never noticed (Fig. 2). The flag image was full sized (42 x 61 inches) filling the whole of the area of the painting and the flag was laid flat, but the unusual and uneven texture belied the normal accuracy of a two dimensional rendition of a modern flag.

At the Whitney Museum of American Art, New York is *Three Flags, 1958* – also painted in encaustic – the three panels of overlaid flags have an artistic form and physical geometry that reinforces that the flag is the subject of the painting. At the Metropolitan Museum of Art, New York is Jasper John’s *White Flag, 1955* – again encaustic and collage, but lacking any colour. The texture provides the image, the familiarity with the flag subject “fills-in” the details of the representation (Figs. 3, 4). In all, Jasper Johns has produced over ninety artworks featuring the United States flag since 1954. One of his less familiar paintings is *Flag 1972/94* where the stripes have been painted in green and black with black stars on a yellow canton.<sup>1</sup> To a vexillologist evocative of the Pan African flags, without the passion of the red stripes.

I was now starting to understand what the Art was about.

Jasper Johns used not only the US flag, but appropriated other graphical objects such as targets, numbers and maps, to provide a familiar compositional structure for



*Figure 2 Jasper Johns - Flag, 1954-55 – author's photograph of detail.*

his paintings that enabled him to make something strange of something familiar by exploring the artistic effects of different materials and techniques. This focus on the process of making art was an attribute of Abstract Expressionism. Johns' paintings capture the emotion of the flag and its place in American society<sup>2</sup> but he was not overtly nationalistic, with the fragments of paper embedded in the collage avoiding Cold War news text, preferring the mundane text of ordinary life.

Johns' early artistic breakthrough was to fuse the figurative subject matter style of Abstract Expressionism with an abstract handling of paint as reflected in a quote by Johns: "the painting of a flag is always about a flag, but it is no more about a flag than about a brushstroke, or about the physicality of paint".<sup>3</sup> Yet my experience was encapsulated by the observation that "Johns' pictures induce us to look at them long and hard in order to dig up a solution: There isn't a solution but the looking produces an intense experience of the pictures' aesthetic qualities."<sup>4</sup> The observer's responses to the textures can almost produce the impression of a moving object, an effect that is reinforced by the subject of a flag which exists as a three dimensional object that is usually moving randomly in the wind.



*Figure 3 Jasper Johns - White Flag, 1955 – author's photograph of detail.*



*Figure 4 Jasper Johns - White Flag, 1955 – author's photograph of detail of encaustic and collage.*

## **Childe Hassam**

Patriotism associated with public displays of flags is very much a feature of a series of paintings by Childe Hassam. In May 1916, 11 months before the United States entered the First World War, a large parade to show support for the war was held in New York. For Preparedness Day, Fifth Avenue was festooned with a massive display of American flags, bunting and patriotic banners. Childe Hassam painted the scene in *The Fourth of July, 1916*. Hassam was a leading Impressionist painter and in *The Avenue in the Rain, 1917* he combined an earlier theme of rainy street scenes with the flag display. Other flags were also prominently displayed. The Allied Flags on the balcony of the Union League Club were recorded by Hassam in the painting *Allied Flags, April 1917*. Note the inclusion of the war-time allies, Japan and Italy, the Serbian flag, both the royalist and republican Portuguese flags and a red flag for the post-revolutionary Russia.

To finance the war, patriotic promotions were held across the nation to encourage the sale of government bonds and in New York the culmination was the Fourth Liberty Loan Drive in October 1918. Each block of Fifth Avenue was decorated with flags of the Allies, and two of Hassam's paintings of the Avenue are notable – *Avenue of the Allies, Great Britain* included the flags of Canada and the Anzacs (actually the New Zealand red ensign) and *Avenue of the Allies, France* included a white and red bi-coloured flag that was identified at the time as the Czecho-Slovak flag. This is remarkable as use of this flag, traditionally that of Bohemia, pre-dated independence by several weeks.

Childe Hassam lived in Paris from 1886 to 1889, where he became exposed to French Impressionism and adopted the style's characteristic vivid colours and multitude of small brushstrokes. The origins of Hassam's flag series can be seen in *July Fourteenth Rue Daunou, 1910*.

## **French Impressionists**

It seems probable that Claude Monet's *The Rue Montorgueil in Paris, Festival of 30 June, 1878* was a significant influence on the later flag paintings of Hassam. Another Monet painting of the day is *Rue Saint-Denis, Festivities of 30 June, 1878*, which includes in the right foreground a large tricolour bearing the inscription "Vive la République" in gold lettering. Monet, as with other Impressionist painters, was celebrating the successful establishment of the Third Republic, which had delivered stability and artistic freedom after the terrible years of the Franco-Prussian war and the Commune Revolt.<sup>5</sup> This display of flags in Paris to celebrate the Festival of Peace, a Paris Universal Exhibition event, was also recorded by Édouard Manet in *The Rue Mosnier, decorated with Flags*.

Another painting by Claude Monet is *Hôtel des Roches Noires à Trouville*, which features a large striped flag, evocative of the United States flag, but it seems unfinished – a mere impression of a flag that accentuates a feeling of motion and vibrancy that is the essence of a flag snapping in the sea breeze. In this painting the flag makes a substantial contribution to the visual impact of the painting, in contrast to Monet's *Terrace at Saint-Adresse* where the flags are merely part of the background.

Similarly, *View of Lake Sortedam* by the Danish painter Christian Købke also shows how a flag can be a significant part of the composition of a painting without it being part of the emotion of the work.

Alfred Sisley painted *Regatta at Molesley, near Hampton Court* in 1874 during a stay in England where large flags in the foreground are also reflected in the water to create an overall impression of swirling colour and light. Another French Impressionist, Jacques Joseph Tissot achieved critical acclaim also in 1874, soon after moving to London, for his *The Ball on Shipboard*, which portrayed a charming scene with exquisite detail, including the accurate description of various international flags and ensigns used to create a ballroom upon the deck. Another Tissot painting, *Still on Top*, which shows the raising of some flags in Tissot's garden is, however, more famous for being damaged in an armed theft from the Auckland Art Gallery in 1998.

## **Other American Artists**

Celebrations for the end of the war were painted by another American painter, George Luks in *Armistice Night, 1918*. Again the decoration of the streets with the flags of the Allies helps to capture the vibrancy of the event. It contrasts to the foreboding abstract Cubist painting by the American, Marsden Hartley, *Portrait of a German Officer*. Featuring the Red-White-Black German flag and a Bavarian flag it is a composition of German military insignia that was intended to represent a friend who was killed in action whilst serving in the German cavalry. Hartley's painting also included two striped flags, one of which may be a simplified version of the Prussian civil ensign – alternating white and black stripes.<sup>6</sup> For the vexillologist this poses an interesting question – is this evidence that there was general civil usage of a maritime ensign, in the manner in which the Canadian red ensign became the de facto civil flag for Canada, are the two unidentified flags cavalry pennants? Or is it merely artistic licence to create the impression of flags in the traditional colours of two of the German states? Why does the painting include what appears to be an English flag and a small Belgian flag?

## **Marine and historical paintings**

Many vexillologists are familiar with paintings as a source of information on the use of flags in historical settings, particularly as an identifier of ships in maritime paintings. Of course, some marine paintings that feature flags are primarily of interest for their artistic qualities. The French Neo-Impressionist painter Paul Signac, in later life altered his earlier pointillist technique to watercolours using brilliant colours and a freer, more spontaneous image. One of these later works was *Saint-Malo, les pavois (the Flags)*, which gives a fantastic impression of two ships fully dressed with signal flags. However, most of our interest remains in paintings that give an accurate image of the flags.

The reliability of art, particularly paintings as a historical record of flag design and usage has been considered before. Barbara Tomlinson described the usage of signal flags and ensigns at the Battle of the Glorious First of June, 1794 in a lecture at ICV13 in which she commented: "Nicholas Pocock, a marine artist noted for his pains-

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taking accuracy, was present during the action on board the frigate *Pegasus*.” and “other artists produced less technically accurate but perhaps more lively renderings of the battle”. Pocock’s painting of *Nelson’s Flagships at Anchor* demonstrates the quality of his work.<sup>7</sup> Other marine painters created challenges for modern vexillologists to identify the ensigns and signal flags, such as Frédéric Roux’s painting of the *Solon* in 1847.

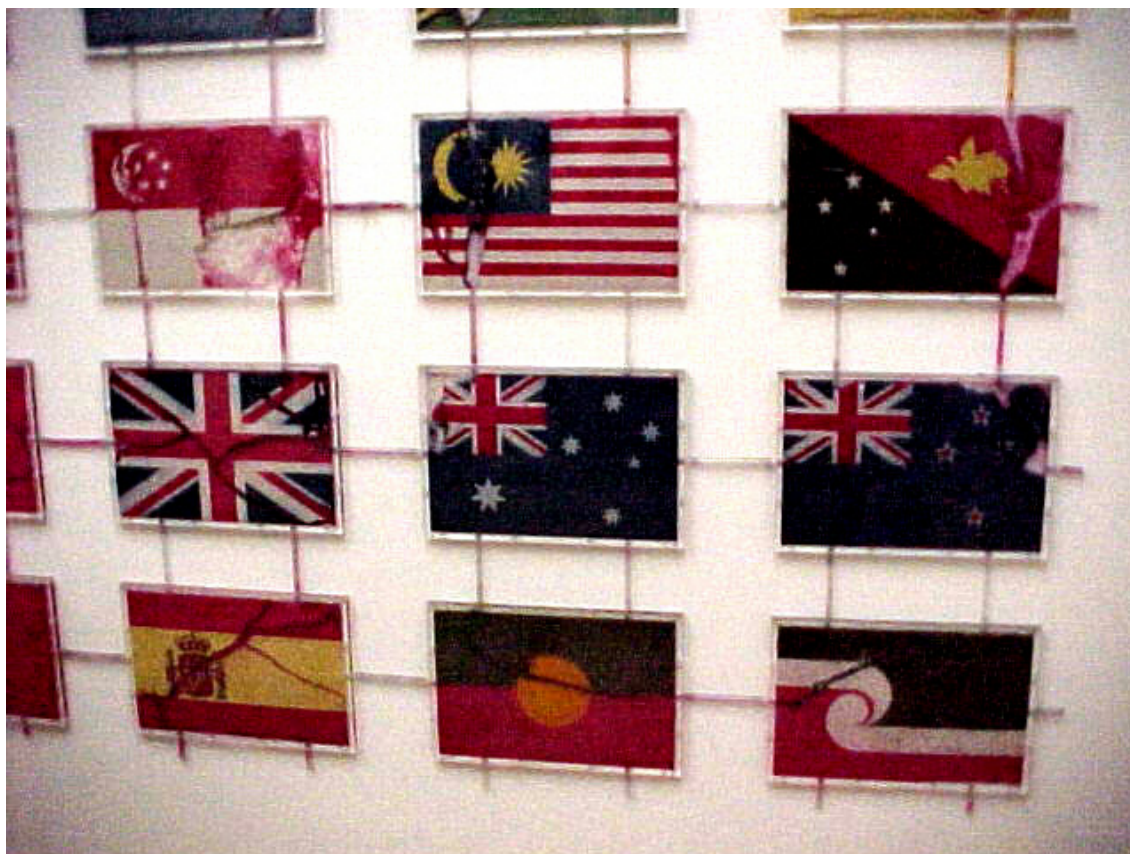
Flags as a central element of a heroic moment in national history are to be found in a number of paintings, including *Liberty Guiding the People* by the French Romantic painter, Eugène Delacroix. Depicting the allegorical figure of Liberty with her Phrygian cap and clutching the *Tricolour* to lead Parisians in street fighting to overthrow the unpopular King Charles X in the revolution of July 1830.

King Gustavus II Adolphus is revered in Sweden for his role in commencing a period of greatness through victories in the Thirty Years’ War. His death is symbolically portrayed by Gustav Hellquist in *the Embarkation of the body of Gustavus Adolphus at Wolgast*. The mourners gathered under the flag of Sweden behind their fallen King. As a heroic image where the prominence of a flag reinforces the patriotism of the scene, it is rivalled in emotion by the famous painting of *George Washington Crossing the Delaware* by Emanuel Leutze, though the vexillologist will quibble that the scene on Christmas Night, 1776 predates the design of the Stars and Stripes by six months.

Though for erroneous depictions of flags one only needs to look at one of the most famous images of Australian history, *Captain Cook taking possession of Australia* by Samuel Calvert, which shows the Union Flag of 1801 and the British white ensign, rather than the correct red ensign.<sup>8</sup> However, the value of paintings in helping to recreate the historical setting and emotional significance of a historic flag is shown by the watercolour by Charles Doudiet of the *Swearing of Allegiance to the “Southern Cross”* at the Eureka Stockade on December 1<sup>st</sup>, 1854. What the drawing lacks in artistry is more than compensated for by it being the only contemporary visual record of an event many Australians regard as a defining moment in our nationhood.

## **Modern Art**

In more recent art, the international aspects of flags has become a more dominant feature. The Italian artist, Alighiero Boetti created a series of artworks over 20 years from 1971, each of which was entitled *Mappa*. In Boetti’s map series, he traced the changes in the world’s geopolitics by the simple device of an embroidered map of the world that portrayed each country’s flag within its national borders. Initially, the concept was to demonstrate the consequences of nationalism – borders that confine and distort national symbols and a map that graphically depicts the inequalities between nations large and small. Over time, the flags changed – The Congo Republic became Zaire, Portugal relinquished control of Angola, Libya embraced Ghaddafi, Afghanistan changes rulers again and again, and USSR became Russia again. As one of the *Arte Povera* group of Italian conceptual artists, Boetti utilised tapestry as an art medium; woven in Afghanistan, they provide a decorative form of art object that emphasised a global perspective that combined a Western map motif with an Asian calligraphic border and Eastern fabric. At a personal level, I was surprised to discover Boetti’s *Mappa 1988* when it was included in an exhibition of Arte Povera last year at the Museum of



*Figure 5 Yukinori Yanagi - Pacific 1996 – author's photograph of detail.*

Contemporary Art in Sydney. As a youth, I had hand coloured a map of the world with the national flags within each country's borders – little did I realise that I had conceived of a design theme that would be executed by an eminent artist.

The concept of globalisation and the conflicts between national identity and social cohesion versus the freedom of access and travel across borders is explored by the Japanese artist Yukinori Yanagi. For *World Flag Ant Farm, 1990*, Yanagi created a series of interconnecting perspex boxes, each filled with coloured sand in the pattern of a national flag (Fig. 5). These flag boxes were linked with plastic tubes and Yanagi then released live ants into the system to travel between all the networked flags. The trail of these border crossings both connected each flag box, but also broke down the design integrity of each flag – creating a metaphor for multiculturalism. The installation originally used the flags of all the members of the United Nations and the concept has been repeated using either a regional mix of flags, such as *Pacific 1996*, or smaller pairings of flags such as the US and Japan flag or to explore the diversity and fragmentation of the United States with his *Studies in American Art: Three Flags*.

The use of flags by modern artists is not universally accepted, as was demonstrated in 1996 when the Phoenix Art Museum staged an exhibition entitled *Old Glory: The American Flag in Contemporary Art*. The American Pop artist William Copley created a visual pun with his *Model for 'American Flag'*, but Dread Scott's installation *What is the Proper Way to Display the U.S. Flag?* raised the conflict between artistic



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freedom and flag desecration. Placing an American flag on the floor, viewers were required to step on the flag to write their comments in a book on a shelf that was below a photomontage of flag draped coffins and flag burning photographs. However, it was Kate Millet's *The American Dream Goes to Pot* with its caged toilet stuffed with an American flag that incited demonstrators from the American Legion to invade the museum and rescue the American flags from the floor and toilet and led to national political leaders calling for the closure of the exhibition.<sup>9</sup>

Installation art consists of a one-off work conceived for and usually filling a specific space, including site-specific exterior locations, which become host to a non-permanent assemblage of objects. Such Post-Minimalist and Experimental works were part of a movement which emphasised the artistic creative process and exploring how art can engage directly with its surroundings, rather than the permanence, commercialism and collectability of the finished works. Following artistic precedents established by Christo, a Chinese artist Pop Zhao created the world's longest flag, a 6.5 mile banner that draped the Great Wall of China in 2001 to support Beijing's bid for the Olympics. In 2002, as a tribute to September 11, Zhao created a five-mile long banner consisting of 3,200 United States flags stretching along San Francisco's coastline. A similar art installation was organised at Surfers Paradise, Queensland as a September 11 tribute when a giant United States flag was formed by 4,000 volunteers.<sup>10</sup>

## **Graphic arts**

September 11 was also marked by the design of various memorial flags, a number of which were created for and published by a New York internet design company.<sup>11</sup> The designs range from representations of the New York skyline, Twin Towers and the Pentagon through to stylised and artistic renditions of the United States flag. It is unclear where the art ends, graphic design starts and the question becomes one of, are these flag designs, designs in the style of flags or patriotic posters? It is this blurring of function that troubles a vexillologist when looking at the United States flag in contemporary art.

The American Institute of Graphic Arts organised an exhibition in 1987 that displayed a wide range of interpretations of the United States flag in a variety of media. The resulting artistic manipulations explored design possibilities such as a new meaning to the phrase "a new constellation",<sup>12</sup> a 50 stripe flag and created witty metaphors for patriotism. But, it is the artists' imagination that shows us that, no matter how simplified and distorted the image is, it can still be recognised as the flag of the United States.

Of course, the United States flag is not the only flag to be appropriated by artists. The French painter, Jean-Pierre Raynaud has used the French, Cuban and Soviet flags, including *Union Soviétique*, an assembly of nine Soviet flags tensioned on a stretcher; "the flags leave the political area to reach the status of an art work".<sup>13</sup> In a different style, a group of Australian printmakers created a montage of prints for the Bicentenary in 1988 entitled *Behind the Flag* which featured various aspects of Australian life, where the flag was used to provide the connecting link between the images (Fig. 6).



Figure 6 Bicentenary printmakers (Helen Best and 11 other artists) – Behind the Flag, collection of Australian Geographic, Sydney.

## Flags as art

One of the events at the 13<sup>th</sup> International Congress of Vexillology in Melbourne was a display of flags created by artists, where the objective was to convert artistic fantasies into fabric. For Expo 92 in Seville, the Polish pavilion had the theme of *Global Solidarity*, as exemplified by artists from around the world creating their designs for a Flag of Earth. My personal selection of the best four designs of this exhibition each have the common theme of the unity of humanity, irrespective of race, culture or religion.

In my home city, Sydney, there were two recent public displays of flags as art. One was *Sculpture by the Sea*, which included an installation by Marianne Hulsbosch and Robyn Gibson entitled *In your own backyard* (Fig. 7). Bicycle shorts made of different country's flags were hung from an iconic Australian Hills hoist to demonstrate the multiculturalism of modern Australia, as well as the connection between clothing and cultural identity. The other display was part of the *Art & About* sculpture and outdoor arts festival and involved five hundred banners displayed in the city's streets featuring twenty different designs by emerging artists (Figs. 8-13). The designs celebrated living in the city or just enjoying life.

When artists are asked to design a flag that is intended to be a flag, then some create a design capable of adoption, whilst others have more creativity than vexillological sense. A Sydney art gallery in 1996 held an exhibition entitled *Flagging the Republic*, which created interest in the art world, but did little to advance the search for a new Australian flag design.

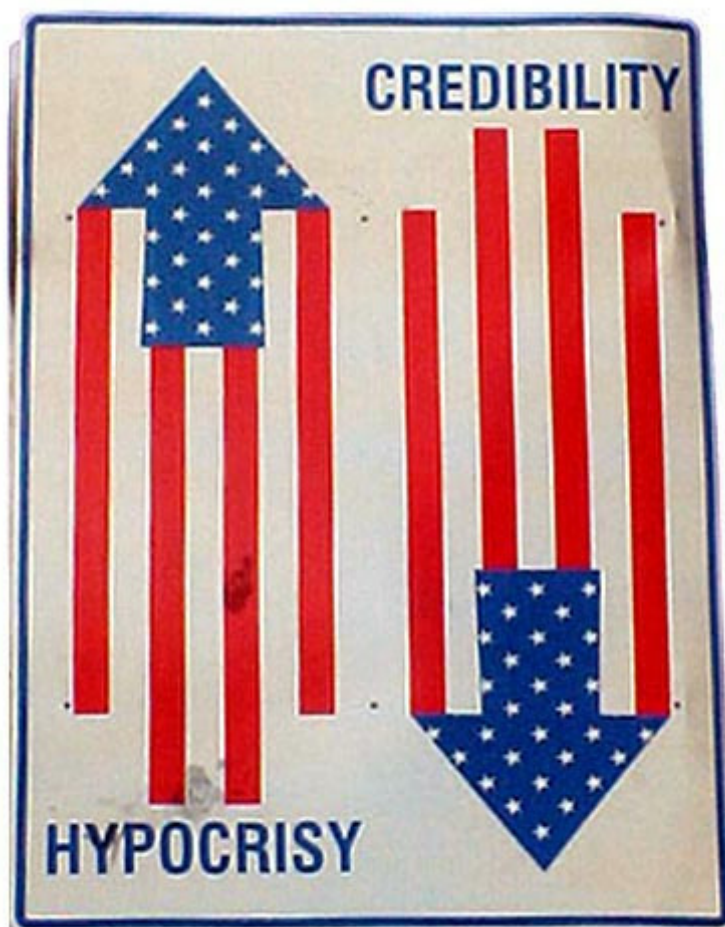
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*Figure 7 Marianne Hulbosch and Robyn Gibson – In your own backyard, 2002.  
Photograph by author.*



*Figure 8 Art & About Sculpture in the City exhibition, Sydney.  
Photograph by author.*



*Figure 9 Sue Wicks – Signs of Life (Credibility, Hypocrisy), 2002, part of Art & About Sculpture in the City exhibition, Sydney. Photograph by author.*



*Figure 10 Sophie Gralton – Big Day Out in the CBD, 2002, part of Art & About Open Gallery exhibition, Sydney 2003. Photograph by author.*

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*Figure 11 Lucinda Chambers – City People, 2002, part of Art & About Open Gallery exhibition, Sydney 2003. Photograph by author.*



*Figure 12 Jessie Cacchillo – Jump Skippy Jump!, 2002, part of Art & About Open Gallery exhibition, Sydney 2003. Photograph by author.*



*Figure 13 Antonia Goodfellow – Modernist Milk Crates, 2002, part of Art & About Open Gallery exhibition, Sydney 2003. Photograph by author.*

## **Traditional flag art**

The very publication of *Asafo! African Flags of the Fante* by the art publishers Thames and Hudson is evidence of the interaction between the tribal and ritual use of flags by indigenous cultures and the insights they provide into their culture and traditional arts. These flags can be considered to range from the pageantry of the flag tossing displays of various communities in Central Europe through to the ritual flags, *Drapo Vodou*, of Afro-Atlantic people of the Caribbean. The non-standardisation and elaborate details of their hand crafted designs results in many vexillologists overlooking their significance as flags whilst a lack of familiarity causes many to fail to recognise their significance as artistic objects important within their cultural histories.

## **Conclusions**

This array of art works, which features flags and artistic flags has demonstrated that flags have been an important feature of art for many years. Whilst heraldic banners had been included as part of the background scenery of paintings and tapestries from the 15<sup>th</sup> Century, it seems to be no accident that one of the first themes of the French Impressionist painters was flags. They captured the patriotic fervour of Paris and Victorian Britain, whilst the simple, highly recognisable shapes and colours were ideal for giving the impression and sense of motion, light and vibrancy that was the hallmark of the new art movement.

Similarly, as modern art progressed towards Abstract Expressionism, the capacity of flags in art to be familiar politically symbolic objects allowed artists to manipulate the emotions of their audience in their paintings and the installations in which they were used. The tactile, large and public quality of the flag banner has provided some modern artists with a medium that enriches art and provides a different dimension to vexillology.

The interaction between flags and art is perhaps natural because both can be symbols and metaphors for society. Whilst many of the illustrations in this paper feature the United States flag; perhaps this is not so much a bias in my selection as the abundance of American artists who have sought to comment on their society by portraying the US flag as an iconic representation of American culture.

I would like to conclude on another aspect of vexillology that has been the subject of recent comment. Peter Orenski wrote *Quo Vadimus?*,<sup>14</sup> an essay on the state of vexillology for Issue 200 of *The Flag Bulletin*. Whilst the focus of Orenski's essay was on the steps required for vexillology to be recognised as a science, it prompted for me another question. Is vexillology an art? Why must vexillology seek to become a science? Can it be better considered as a form of art? The realm of the arts encompasses many of the things that seem to come more naturally to vexillology than to the field of science. Consider this list:

1. Art theory (art movements and social meaning)
2. Art history
3. Art appreciation
4. Cross cultural art studies
5. Graphic arts and design

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6. Collecting art
7. Art reproductions
8. Decorative art
9. Religious art
10. Political art

If we were to substitute “flags” or “vexillology” for the word “art” would the list seem strange?

1. Vexillological theory
2. Flag history
3. Flag waving
4. Cross cultural vexillological studies
5. Flag graphics and flag design
6. Collecting flags, flag books & charts
7. Flag drawings
8. Decorative flags
9. Religious flags
10. Political flags

I conclude with a challenge – Should vexillology strive to be recognised as a scientific discipline, or should it strive to be recognised as a specialised form of art?

## Notes

<sup>1</sup> A 1972 lithograph over-painted in 1994 in acrylic and graphite. Reproduced as plate 23 in *Jasper Johns Flags 1955-1994*, a catalogue published by Anthony d’Offay Gallery, London, 1996.

<sup>2</sup> The emotion Americans feel for their flag has been characterised as being the equivalent of a civil religion. In Scot Guenter’s *The American Flag, 1777-1924*, the historical developments in the use of the flag in art, music, legend, custom and ritual are described and set into their historical and cultural context.

<sup>3</sup> Quoted in essay by Anne Seymour, at page 9, *Jasper Johns Flags 1955-1994*, *ibid.*

<sup>4</sup> Quote from essay by David Sylvester, at page 17, *Jasper Johns Flags 1955-1994*, *ibid.*

<sup>5</sup> Philip Nord commented on the painting: “The day’s flag waving enthusiasm supplied visual delights, but Monet’s purpose, it seems was more than just decorative.” page 53 of *Impressionists and Politics: Art and democracy in the Nineteenth Century*, Philip Nord, 2000, Routledge, London.

<sup>6</sup> Plate 564 of *Vlaggen van alle Natien*, Steenbergen (ed.), 1865, Amsterdam, Weytingh & Brave shows a white flag with two black horizontal stripes described as “Prussia, Merxhantmaen (No. 587 is used more” (which included the eagle in the centre of the two black stripes).

<sup>7</sup> Pocock’s drawing of HMS Marlborough engaging two French ships at the Battle of the First of June 1794 accurately shows them with ensigns and pennants of the 1790 pattern. Reproduced in Wilson, page 63.

<sup>8</sup> This engraving is a copy of an 1859 painting of the same title by John Gilfillan, which was in the collection of the Philosophical Institute of Victoria, which subsequently became the Royal Society of Victoria. Mysteriously, the painting has been missing since 1947. The original painting had the correct pre-1801 Union Jack, though the use of the white ensign was erroneous.

<sup>9</sup> Both House Speaker Newt Gingrich and presidential candidate Bob Dole called for the closure of the exhibition, though neither had actually seen the offending exhibits.

<sup>10</sup> Technically this was not an art installation, as the display was organised by SeaFM Radio and the Gold Coast Bulletin as a September 11 memorial event.

<sup>11</sup> <<http://www.americandesignlanguage.com/index.flags.htm>>. The collection was entitled *Creation is stronger than destruction*. The principals of american design language were designer Greg Pymm and creative director Stacey Geller.

<sup>12</sup> The US flag was first adopted on 14 June 1777, with the *Journal of Congress* recording the adoption as “the Flag of the united states be 13 stripes alternate red and white, that the Union be 13 stars white in a blue field representing a new constellation.” quoted at page 55 in *The Flag Book of the United States*, Whitney Smith, William Morrow, New York, 1970.

<sup>13</sup> Quote from Jean-Pierre Raynaud in commentary on *Suos Tension* (“Under Tension”) exhibition at Gallerie Jérôme de Noirmont, Paris, June-July 2001 at <<http://www.denoirmont.com/artistes/raynaudgb.html>>.

<sup>14</sup> Peter Orenski - “Quo Vadimus?” in “The Flag Bulletin”, July-August 2001, No. 200, Volume XL, No.4, Winchester, Flag Research Center. See also privately circulated unabridged version.

## **List of artworks illustrated**

In order of citation; first name, last name:

1. Jasper Johns - *Flag, 1954-55* – photograph with author, (Figure 1).
2. Jasper Johns - *Flag, 1954-55*, collection of The Museum of Modern Art, New York. Reproduced in Baker at page 73.
3. Jasper Johns - *Flag, 1954-55* – author’s photograph of detail (Figure 2).
4. Jasper Johns - *Three Flags, 1958*, collection of Whitney Museum of American Art, New York. Reproduced in Baker at page 77.
5. Jasper Johns - *White Flag, 1955*, collection of The Metropolitan Museum of Art, New York. Reproduced in Baker at page 73.
6. Jasper Johns - *White Flag, 1955* – author’s photograph of detail (Figure 3).
7. Jasper Johns - *Flag 1972/94*, collection of the artist. Reproduced in Baker at plate 23.
8. Jasper Johns - *White Flag, 1955* – author’s photograph of detail of encaustic & collage (Figure 4).
9. Jasper Johns - *Flags 1987*, collection of the artist. Reproduced in Baker at plate 18.
10. Childe Hassam - *The Fourth of July, 1916 (The Greatest Display of the American Flag Ever Seen in New York, Climax of Preparedness Parade in May 1916)*, 1916, collection of Mr and Mrs Frank Sinatra. Reproduced in Fort at page 35.
11. Childe Hassam - *The Avenue in the Rain, 1917 (also known as Flag Day, 1917)*, 1917, collection of The White House, Washington. Reproduced in Fort at page 41.
12. Childe Hassam - *Allied Flags, April 1917 (also known as Allied Flags, Union League Club, 1917)*, 1917, collection of Kennedy Galleries, New York. Reproduced



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in Fort at page 45.

13. Childe Hassam - *Avenue of the Allies: Great Britain, 1918 (The Flags of the Colonies: Canada and Anzac, Brazil and Belgium Beyond)*, 1918, collection of The Metropolitan Museum of Art, New York. Reproduced in Fort at page 76.

14. Childe Hassam - *Avenue of the Allies: France, 1918 (The Czecho-slovak Flag in the Foreground, Greece Beyond)*, 1918, collection of Musée National de la Coopération Franco-Américaine, Blérancourt, France. Reproduced in Fort at page 70.

15. Childe Hassam - *July Fourteenth, Rue Daunou, 1910*, collection of The Metropolitan Museum of Art, New York. Reproduced in Fort at page 83.

16. Claude Monet - *The Rue Montorgueil in Paris, Festival of June 30, 1878*, collection of Musée d'Orsay, Paris. Reproduced in Mathieu at page 131.

17. Claude Monet - *Rue Saint-Denis, Festivities of June 30, 1878*, collection of Musée des Beaux-Art, Rouen. Reproduced in Benicka at plate IX.

18. Édouard Manet - *Rue Mosnier, decorated with Flags*. 1878, collection of The J. Paul Getty Museum, Los Angeles.

19. Claude Monet - *Hôtel des Roches Noires à Trouville*, 1870, collection of Musée d'Orsay, Paris. Reproduced in Gärtner at page 143.

20. Claude Monet - *Terrace at Saint-Adresse* 1867, collection of The Metropolitan Museum of Art, New York.

21. Christian Købke - *View of Lake Sortedam (near Dosseringen)*, 1838, collection of Statens Museum for Kunst, Copenhagen. Reproduced in Kemp at page 321.

22. Alfred Sisley - *Regatta at Molesley, near Hampton Court*, 1874, collection of Musée d'Orsay, Paris. Reproduced in Gärtner at page 236.

23. Jacques Joseph Tissot - *The Ball on Shipboard*, 1874, collection of Tate Gallery. Reproduced in Wood, at page 260.

24. Jacques Joseph Tissot - *Still on Top*, collection of Auckland Art Gallery, Auckland.

25. George Luks - *Armistice Night*, 1918, collection of Whitney Museum of American Art, New York. Reproduced in Fort at page 90.

26. Marsden Hartley, *Portrait of a German Officer, 1914*. collection of The Metropolitan Museum of Art, New York.

27. Paul Signac - *Saint-Malo, les pavois (the Flags)*, 1928, collection of Arkansas Arts Center, Little Rock.

28. Nicholas Pocock - *Nelson's Flagships at Anchor*, 1807, collection of National Maritime Museum, Greenwich. Reproduced in Leek, at page 47.

29. François Joseph Frédéric Roux - *'Solon', Captain George Bucknam receiving pilot off Havre 29 May 1847*, collection of Peabody Museum of Salem. Reproduced in Leek, at page 84.

30. Eugène Delacroix - *Liberty Guiding the People*, 1830, collection of The Louvre, Paris. Reproduced in Bartz and König at page 437.

31. Gustav Hellquist - *the Embarkation of the body of Gustavus Adolphus at Wolgast*, collection of Kunliga Husgerådskammaren, Royal Palace, Stockholm.

32. Emanuel Leutze - *George Washington Crossing the Delaware*, collection of The

Metropolitan Museum of Art, New York. This is actually a copy made by Leutze of the original, which was destroyed in 1942 when the Kunsthalle Bremen museum was bombed by American aircraft.

33. Samuel Calvert - *Captain Cook taking possession of Australia* from the "Illustrated Sydney News" December 1865, copy in National Library of Australia.
34. Charles Doudiet - *Swearing of Allegiance to the "Southern Cross"*, collection of the Ballarat Fine Art Gallery, Ballarat, Victoria.
35. Alighiero Boetti - *Mappa* 1971-1972, private collection. Reproduced in Gagosian at page 26.
36. Alighiero Boetti - *Mappa* 1979, private collection. Reproduced in Gagosian at page 28.
37. Alighiero Boetti - *Mappa* 1989-1992, collection of Giordano Boetti, Rome. Reproduced in Gagosian at page 34.
38. Yukinori Yanagi. - *World Flag Ant Farm, 1990*, collection of Naoshima Contemporary Art Museum, Kagawa, Japan.
39. Yukinori Yanagi. - *Pacific 1996* – author's photograph of detail (Figure 5).
40. Yukinori Yanagi. - *Pacific 1996*, collection of the Tate Modern, London.
41. Yukinori Yanagi. - *Studies in American Art: Three Flags*, 1999, collection of Haines Gallery, New York.
42. William Copley – *Model for "American Flag", 1961*, collection of Robert N. Mayer, Chicago. Reproduced in Rubin at page 24.
43. Dread Scott - *What is the Proper Way to Display the U.S. Flag?*, 1988, Wessel O'Connor Gallery, New York. Reproduced in Rubin at page 44.
44. Kate Millet - *The American Dream Goes to Pot*, 1970, collection of Kate Millet. Reproduced in Rubin at page 33.
45. Pop Zhao - *Celebrate: Life, Liberty & Beauty*, installation along San Francisco's coastline, September 2002.
46. SeaFM and Gold Coat Bulletin – organisers of public display at Surfers Paradise, Queensland, 11 September 2002.
47. American design language – flag designs by Daniel Raabe, Mike Todas, Jose Rodriguez, Alexis Rodriguez, PJ Sedgwick, Steven Grskovic, Rosanne Carbonne, Kenfai Lee, Emily Egan and Brian Skene.
48. Gerard Heuta – *Untitled (A New Constellation)*, 1987, Reproduced in Hinrichs at page 64.
49. Alina Wheeler – *Untitled (13 stars and 50 stripes)*, 1987, Reproduced in Hinrichs at page 53.
50. Ron Sullivan – *Untitled (Ties of a Different Stripe)*, 1987, Reproduced in Hinrichs at page 49.
51. Saul Bass – *Untitled (The Paint Flag)*, 1987, Reproduced in Hinrichs at page 100.
52. Jean-Pierre Raynaud - *Union Soviétique*, 1999, collection of Galerie Jérôme de Noirmont, Paris.
53. Bicentenary printmakers (Helen Best and 11 other artists) – *Behind the Flag*, collection of Australian Geographic, Sydney (Figure 6).

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54. Alan Fletcher – *Earth Flag*, 1992. Reproduced in Suchoński at page 59.
55. David Hillman – *Earth Flag*, 1992. Reproduced in Suchoński at page 71.
56. Karel Mišek – *Earth Flag*, 1992. Reproduced in Suchoński at page 117.
57. Gerard Paris-Clavel and Vincent Perrottet – *Earth Flag*, 1992. Reproduced in Suchoński at page 131.
58. Marianne Hulsbosch and Robyn Gibson – *In your own backyard*, 2002. Photograph by author (Figure 7).
59. *Art & About Sculpture in the City* exhibition, Sydney. Photograph by author (Figure 8).
60. Sue Wicks – *Signs of Life (Credibility, Hypocrisy)*, 2002, part of *Art & About Sculpture in the City* exhibition, Sydney. Photograph by author (Figure 9).
61. Sophie Gralton – *Big Day Out in the CBD*, 2002, part of *Art & About Open Gallery* exhibition, Sydney 2003. Photograph by author (Figure 10).
62. Lucinda Chambers – *City People*, 2002, part of *Art & About Open Gallery* exhibition, Sydney 2003. Photograph by author (Figure 11).
63. Jessie Cacchillo – *Jump Skippy Jump!*, 2002, part of *Art & About Open Gallery* exhibition, Sydney 2003. Photograph by author (Figure 12).
64. Antonia Goodfellow – *Modernist Milk Crates*, 2002, part of *Art & About Open Gallery* exhibition, Sydney 2003. Photograph by author (Figure 13).
65. Sherman Galleries – *Flagging the Republic*, 1996 – flag designs by John Coburn, Judith Cotton, Jeffrey Smart, Rover Thomas, John Young, Peter Tyndall, Alun Leach-Jones and Matthew Johnson.
66. Unknown artist – *Untitled (featuring river with fish)*, n.d., private collection. Reproduced in Adler and Barnard at page 55.
67. Silva Joseph - *Drapo sevis for Ogou/Sen Jak*, 1994, collection of UCLA Fowler Museum of Cultural History. Reproduced in Polk at page 46.
68. Yves Telemark – *Revenan Boumba*, 1994, collection of UCLA Fowler Museum of Cultural History. Reproduced in Polk at page 70.
69. Piero della Francesca – *The Crucifixion*, circa 1480, collection of The Frick Collection, New York.
70. Tapestry by unknown artist – *La Dame a la Licome (The Dame and the Unicorn)*, circa 1490, one of five tapestries in Musée des Thermes et de l'Hôtel de Cluny, Paris. Reproduced in Neubecker, at page 116.
71. Jasper Johns – *Flag on Orange Ground*, 1957, collection of Museum Ludwig, Cologne. Reproduced in Baker at page 75.
72. Yukinori Yanagi. – detail from *World Flag Ant Farm, 1990*, collection of Naoshima Art Museum, Kagawa, Japan.

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### **About the author**



Ralph Kelly is an Australian from Sydney. Vexillology is a hobby interest of Ralph, who drew his first flag over 30 years ago. Over that period he has progressed from waiting to see the new national flags in the next edition of the encyclopaedia to undertaking extensive archival research on Australian flags. He has presented papers at the 13<sup>th</sup>, 17<sup>th</sup> and 18<sup>th</sup> International Congresses based on his research into the history of Australian flags, his involvement in the Australian flag debate and general interest in world flags. Ralph is Treasurer and a former President of the Flag Society of Australia. He is a regular contributor of articles and illustrations for *Crux Australis*. Ralph is also a Director of Ausflag where he provides a vexillological perspective on that entity's promotional and political lobbying for a new Australian national flag. By profession, he is an investment banker and company director.

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