

The Land That Time Forgot, 1992

Acrylic and collage on canvas

Columbus Museum of Art

Museum Purchase, The Shirle and William King Westwater Fund and the Derby Fund

Apartheid, the brutally enforced system of racial segregation and disenfranchisement of nonwhites, was slowly beginning to be dismantled when Marshall painted this picture. Here, the founder of Cape Town, Dutch colonizer Jan van Riebeeck (1619–1677), appears at top right; the springbok, South Africa's national animal, is pierced by arrows at bottom. At the time both figures adorned gold coins (Riebeeck's face was removed following the first free elections in 1993). Their presence in this work along with references to other minerals, such as diamonds and uranium, point to that country's economic dependence on mining as a system of deep inequality.



School of Beauty, School of Culture, 2012

Acrylic and glitter on canvas

Birmingham Museum of Art

Museum purchase with funds provided by Elizabeth (Bibby) Smith, the Collectors Circle for Contemporary Art, Jane Comer, the Sankofa Society, and general acquisition funds

This interior scene shares its title with the salon *Your School of Beauty Culture*, not far from Marshall's studio on Chicago's South Side. In this later pendant to the painting that opens this exhibition, *De Style* (1993), connections to Old Masters are even more explicit. The ghostly, anamorphic head of Disney's Sleeping Beauty hovers at bottom center, recalling the distorted skull that haunts Hans Holbein's *The Ambassadors* (1533). At center, amid the vibrantly dressed salon workers and clientele, the artist himself is reflected in the full-length mirror but obscured by the flash of his camera—a discrete reference to Diego Velázquez's presence in his 1656 portrait of the Spanish royal court, *Las Meninas*.

