ART OF THE AMERICAS AND EUROPE:
All Galleries (August 2021); illustrated checklists with gallery labels, wall texts, and links

Art of the Americas and Europe

Entry gallery





Adélaïde Labille-Guiard (French, 1749-1803)
Madame Adélaïde, 1787
oil on canvas
Museum purchase with funds provided by
an anonymous New York foundation, 1964.91



Elisabeth Vigée-Le Brun (French, 1755-1842)
Madame Victoire, 1791
oil on canvas
Museum Purchase with funds provided
in memory of Mr. Donald D. Harrington



Shoes, c. 1740
Silk and leather
Arizona Costume Institute purchase

MADAMES AND SISTERS

Gallery Wall text

The portraits seen here share a unique and surprising connection. The two women depicted are the daughters of Louis XV, sisters who were both exiled during the French Revolution. The portraits were painted by women artists, each of whom were students at the prestigious Royal Academy of Painting and Sculpture and were, in fact, two of only four women admitted to the Academy at that time.

The portrait of Madame Victoire seen on the left was painted by self-taught portraitist Elisabeth Louise Vigée Le Brun, who was known for her uncanny ability to depict the likeness and emotional tenor of her sitters. In Paris, her growing

reputation as a portrait painter led to her appointment as the official court painter for Marie Antoinette. Because of the Queen's patronage, Vigée Le Brun was accepted into the Academy in 1783.

In 1789, at the violent start of the French Revolution, Vigée Le Brun - a Royalist- fled the country with her young daughter, Julie. Over the next 12 years, the pair and Julie's governess remained in exile and traveled across Europe. Vigée Le Brun continued her career as an artist and painted portraits of distinguished families and aristocracies in Florence, Naples, Rome, Vienna, Berlin, England, and St. Petersburg. It was in Rome that she met Madame Victoire.

In the portrait seen here, Madame Victoire is depicted as a graceful and sophisticated 58-year-old princess. Her blue satin gown, accentuated by intricate lace and a ribboned cap, ae made of the finest silk, as expected of her royal status. Vigée Le Brun's acclaim for capturing the delicate and emotional details of her sitters' appearance is evidenced in Madame Victoire's kind face and rosy cheeks, which convey a benevolence and gentleness not often associated with royal portraiture. The lack of props and ornamentation, as well as the use of warm colors and vibrant tones and a focus on the naturalistic and modest characteristics of Madame Victoire, further support Vigée Le Brun's efforts to create a deeper, more emotional connection between the subject and the viewer.

Madame Victoire's sister, Madame Adélaïde, whose portrait hangs on the right, was painted by Adélaïde Labille-Guiard, Vigée Le Brun's contemporary and a fellow graduate of the Academy. Unlike Vigée Le Brun, Labille-Guiard was a strong supporter of the French Revolution.

In contrast to Vigée Le Brun's portrait of madame Victoire, Labile-Guiard depicts Madame Adélaïde as sophisticated, regal, and fashionable, posed in a space filled with clues that hint at her refinement and wealth. From the graduated bows (echelons) and the delicate lace sleeves (engageantes) of Madame Adélaïde's gown, to her poufed hairstyle (hedgehog) and its fashionable grey color, Madame Adélaïde is portrayed as a wealthy, influential fashion leader, a status that is paramount in the painting's arrangement. Labille-Guiard further highlights her sitter's position through a richly colored palette that enlivens a red-velvet robe *à la Française* paired with a silver and gold glittering petticoat, as well as jewel-toned velvet and satin furniture , and drapes made from luxurious fabrics.

Madame Adélaïde, an artist herself, is depicted holding a paintbrush and approaching an easel, an unusual representation at the time that is evidence of her access and privilege, as women were not highly recognized as artists. The framed oval painting resting on the easel is one that the artist has just finished. It depicts her late parents and her nephew Louis XVI, asserting her devotion to family and nation. ***Gallery Wall text***

Arts of the Americas and Europe

Miriam and Yefim P. Sukhman Gallery
PORTRAITURE AND FASHION
Gallery Wall Text

Portraiture in the 18th and 19th centuries provided more than simply a depiction or record of a subject's appearance. Through the careful selection and representation of clothing, props, backdrops, and poses, portraits offered a powerful means to express wealth, prestige, and status while highlighting the fashionable trends of the period.

By dressing in contemporary fashions constructed with fine materials and by gifted tailors and artisans, both women and men flaunted their wealth and privilege. The artists, who painstakingly rendered each detail to depict expertly coiffed hair, jeweled accessories, and intricate lace, flexed their virtuoso and painterly prowess as further evidence of the extraordinary luxury they sought to capture.

The rendering of textiles provides additional clues in identifying the various materials that were considered fashionable during the period, including silken velvets, satins, furred trims, embroidered designs, and metallic or silk lace. To viewers

at that time, these fabrics represented an impressive catalogue of enormous means. Today, they serve as invaluable records of historic costume and trends.

Throughout the gallery, portraits are paired with garments and accessories from the Museum's fashion-design collection. These complementary objects provide a three-dimensional glimpse into the time periods represented by painted works on view, illustrating how styles of dress have long influenced artists over time, including contemporary artists and designers of couture fashion.

Kehinde Wiley's Memling Series

Kehinde Wiley (American, b. 1977)

1. Kehinde Wiley, ***Memling: After Memling's Portrait of a Man with a Coin of the Emperor Nero,*** 2013
(Hans Memling, ***Portrait of a Man with a Roman Coin***, c. 1480, oil on oak panel)

2. Kehinde Wiley, ***Memling: After Memling's Portrait of Maarten van Nieuwenhove***, 2013
(Hans Memling, ***Maarten Nieuwenhove,*** 1487, oil on oak panel)

3. Kehinde Wiley, ***Memling: After Memling's Portrait of a man in a Red Hat,*** 2013
(Hans Memling, ***Portrait of Man Wearing a High Red Cap***, 1465-1470, oil on oak panel)

All Kehinde Wiley works in the Memling series are oil on wood panel in artist designed hand-fabricated frames with 22k gold leaf gilding.
Museum purchase with funds provided by The Marshall Bequest, Contemporary Forum, and others.



1.



2.



3.

In 2013, Kehinde Wiley turned to the work of 15th-century Flemish painter Hans Memling to challenge traditional modes of European portraiture. In the *Memling* series, Wiley recasts Memling's original subjects with young Black men dressed in everyday clothing. In doing so, he engages in a powerful dialogue about representation and the absence of Black people from Old Master paintings and larger historical narratives.



The *Memling* series is a curious deviation from Wiley's well-known formula of large-scale portraiture featuring colorful compositions and decorated backgrounds. Instead, these works' backgrounds are not composed of florals but refer to the Northern Renaissance tradition of placing figures in an interior setting with windows that look out onto a distant landscape. Each piece is painted with oil on a wood panel and framed much like Memling's original works with 22-karat gold-leafing gilding. The names of the men in Wiley's portraits are painted discreetly on the sides of the triptych doors.

Antonio María Esquivel (Spanish, 1806-1857)
Portrait of a Woman, c. 1840-1850
Oil on canvas
Bequest of the Albertine M. Weed Estate
https://www.youtube.com/watch?v=vhMgfvfzVek

https://en.wikipedia.org/wiki/Antonio_Mar%C3%ADa_Esquivel



Antonio María Esquivel (Spanish, 1806-1857)
Portrait of a Man, c. 1840-1850
Oil on canvas
Bequest of the Albertine M. Weed Estate



Unknown (Mexico)
Portrait of Doña Maria Moreno y Buenaventura, c. 1760
Oil on canvas
Gift of Mrs. Denison Kitchel



Viceregal portraits produced in Mexico during the 18th century sought to convey the power that defined colonial politics, society, and religion. The subjects of the first portrait commissions in New Spain were church and royal officials of the highest rank. As wealth increased in Mexico from silver mining and other ventures, do did the demand for commissioned portraits featuring elite, upper-class families.

Portraits of wealthy women emulated fashionable European styles of portraiture. Subjects of these works often donned luxurious finery that was made with materials from around the world, such as European silk and Flemish or French lace, and adorned with Caribbean pearls, diaphanous veils, gold buttons, and colorful gemstones.

Of particular note are the exaggerated beauty marks that frequently appeared on the sitters' faces and are often made of velvet or leather. Here, the large black mole visible just above Doña Maria's right eyebrow was also likely an applied patch. This detail was a means to delineate her class privilege while perhaps also hiding imperfections of the skin.

Alexander McQueen (British, 1969-2010)
Dress, fall ***2003***
Wool with metallic thread embroidery
Museum purchase of the Emphatics Archive with funds provided by
B. Anderson, Milena and Tony Astorga, Jacquie Dorrance, Ellman Foundation,
Michael and Heather Greenbaum, Diane and Bruce Halle, Nancy R. Hanley, Ellen
And Howard Katz, Miriam Sukhman



Unknown, France
Coat and Waistcoat, 1770s
Corded silk and linen with silk thread embroidery
Gift of Mr. and Mrs. Reginald N. Winthrop, 1988

Unknown, Mexico
Portrait of Don Juan Mateo Trujillo y Luffo, c. 1760
Oil on canvas
Gift of Mrs. Denison Kitchel





Art of the Americas and Europe

Sukhman Gallery (2: by Thorne Room entry)
Cameos & Academic Art



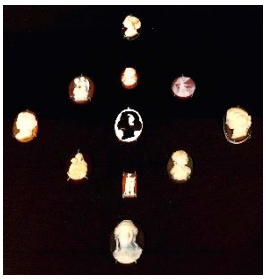


Unknown
Cameos, 18th-19th century
Mixed media
Gift of Pierre J. and Velma J. Touraine

CAMEOS

Beginning as far back as the late Paleolithic era, cameos have been carved using the world's most precious materials, including gemstones, shells, coral, glass, and crystals. Cameos that depicted mythological themes of gods and goddesses were popular during the Roman Empire before experiencing periods of revival thereafter. Seen as miniature relief sculptures and adornments, they were fashionable and were regarded as a high art form, typically worn by men and women both to profess their devotion and symbols of taste and wealth. They were also a highly sought-after travel souvenir for popular tours across European countries.





The majority of cameos on view here were created throughout the 18th and 19th centuries when the quality of the carvings excelled, and their subject matters expanded. During this time, cameos became more accessible and appealed to a broader audience, portraying everything from women's profiles and allegorical themes to portraits inspired by Greek mythology and religious iconography. Many of these cameos were kept over time as mementos.
https://thejva.org/articles/art-cameos-early-ages-nineteenth-century



Jean-Baptiste Greuze (French, 1725-1805)
Self-portrait, 1804
Oil on canvas
Museum purchase with funds provided by
An anonymous New York Foundation
https://www.metmuseum.org/toah/hd/grze/hd_grze.htm



Julius LeBlanc Stewart (American 1855-1919 - career in France)
Spring flowers (In the Conservatory), 1890
Oil on canvas
Gift of Citibank
https://www.gallery19c.com/artists/196-julius-leblanc-stewart/overview/



Jean-Léon Gérôme (French, 1824-904)
Pollice Verso (Thumbs Down), 1872
Oil on canvas
Museum purchase
https://www.theartstory.org/artist/gerome-jean-leon/life-and-legacy/

Art of the Americas and Europe
Sukhman Gallery (3)
Impressionism



IMPRESSIONISM AND INDIVIDUAL EXPRESSION

Working at the end of the 19th century the Impressionists were a loose band of renegade artists who departed from the highly polished, academic style of "finished works" favored by the French Salon. Instead, the Impressionists practiced individual expression and painted the natural world through direct observation.

Each Impressionist artist developed their own style of identifiable color palettes, brush marks, and textures. Dashed, dots, and swirls of color allowed the artists to record in real time the most ephemeral details of nature, including momentary flickers of light and the rippling effects of water.

A group of Impressionists first exhibited independently of the Salon from 1874 to 1876 and shocked the modern viewer by painting *en plein air* -outdoor-and directly in front of the subject. The quickness of their brushstrokes and painterly style were heavily criticized at the time. Their creations were seen as "unfinished" artworks that merely gave viewers "impressions" of subjects rather than "completed paintings."

Despite this critical reception, Impressionism laid the groundwork for subsequent modern art movements that continued to break down barriers of traditional representation. With rapid changes brought on by increased urbanization, Post-Impressionist artists began to portray modern Parisian life and gatherings along the river, in gardens, and at home. Others celebrated the lively scenes and dancers at the cabaret Moulin Rouge, as seen in the lithographic posters of Henri de Toulouse-Lautrec and Jules Cheret.



Gustave Courbet (French, 1819-1877)
The Wave, 1870
Oil on canvas
Museum purchase with funds provided
by the Louis Cates Memorial Fund
https://www.metmuseum.org/toah/hd/gust/hd_gust.htm

In the 19th century, color was considered secondary to drawing because it appealed to the emotions rather than the mind. Drawn elements, however, are absent in this seascape by Gustave Courbet. Instead, the artist emphasizes bold color, thick brushstrokes, and rough texture, rejecting the primacy of drawing and announcing the radical terms for his art.

Courbet's departure from the painting norms of the period paralleled his anarchist tendencies. Although his rejection of societal restrictions resulted in a troubled life marked by imprisonment and an early death, his paintings – the embodiment of his beliefs- inspired the Impressionists and those who created modern art to elevate in their work the importance of light, atmosphere, water, brushstroke, and texture.

Jean-Baptiste-Camille Corot (French, 1796-1875)
Souvenir de Ville d'Avray, 1865-1870
(Memory of Ville d'Avray)
Oil on canvas
Bequest of Mrs. Oliver B. James
https://www.theartstory.org/artist/corot-jean-baptiste-camille/



Camille Pissarro (Danish, French, 1830-1903)
Landscape at Varengeville. Gray Weather, 1899
Oil on canvas
Gift of Mr. and Mrs. Donald D. Harrington
https://en.wikipedia.org/wiki/Camille_Pissarro



Alfred Sisley (France, 1839-1899)
Winter Landscape, not dated
Oil on paper
Gift of Mr. and Mrs. Donald D. Harrington
https://www.alfredsisley.org/biography.html



Eugène Boudin (French, 1824-1898)
Le Vieux Port de Touques (The Old Harbor at Touques), 1891
Oil on canvas
Gift of Mr. and Mrs. Donald D. Harrington
https://www.eugeneboudin.org/



Claude Monet (French, 1840-1926)
Flowering Arches, Giverny, 1913
Oil on canvas
Gift of Mr. and Mrs. Donald D. Harrington
https://www.metmuseum.org/toah/hd/cmon/hd_cmon.htm



Edouard Vuillard (French 1868-1940)
Madame Lucy Hessel Working at a Dressmaker's Table, 1908
Oil on cardboard
Gift of Mr. & Mrs. Donald Harrington
https://www.christies.com/features/10-things-to-know-about-Edouard-Vuillard-8635-1.aspx



Mary Cassatt (American, 1844-1926)
Portrait of Master Hammond, c. 1898
Pastel on paper mounted on panel
Gift of Mr. and Mrs. Donald D. Harrington
https://www.youtube.com/watch?v=uPlJ9CJPwpc



Odilon Redon (French 1840-1916)
Flowers in a Vase, not dated
Oil on board
Gift of Mr. and Mrs. Donald D. Harrington
https://www.theartstory.org/artist/redon-odilon/life-and-legacy/



Jules Chéret (French, 1836-1932)
Alcazar d'Ete, 1890
Color lithograph
Gift of Mr. & Mrs. Orme Lewis
https://driehausmuseum.org/blog/view/jules-cheret-and-the-history-of-the-artistic-poster
http://www.artnet.com/artists/jules-ch%C3%A9ret/



Alphonse Marie Mucha (Czech, 1860-1939)
Job, 1897-1998
Five-color lithograph
Gift of Mr. & Mrs. Orme Lewis
https://en.wikipedia.org/wiki/Alphonse_Mucha



Henri Marie Raymond de Toulouse-Lautrec (French, 1864-1901)
Ambassadeurs: Aristide Bruant, 1892
Lithograph
Gift of Mr. & Mrs. Read Mullan
https://driehausmuseum.org/blog/view/tragedy-brilliance-the-life-of-henri-de-toulouse-lautrec



Marie Laurencin (French, 1885-1956)
Portrait of a Girl, 1885-1956
Color lithograph
Gift of Mr. & Mrs. Orme Lewis
https://www.artsy.net/article/artsy-editorial-marie-laurencin-queen-avant-garde-paris-misunderstood-decades
https://www.youtube.com/watch?v=DjfSyoEZp3k



Henri Marie Raymond de Toulouse-Lautrec (French, 1864-1901)
La Goulue, (Cabaret Dancer), not dated
Pencil, gouache, pastel, cardboard
Gift of Mr. & Mrs. Orme Lewis
https://www.theartstory.org/artist/toulouse-lautrec-henri/



Henri Marie Raymond de Toulouse-Lautrec (French, 1864-1901)
La Goulue, 19th-20th century
Pastel
Gift of Mr. & Mrs. Orme Lewis



George Braque (French, 1882-1963)
Nature Morte: Pommes (Still Life: Apples), 1925
Oil on panel
Bequest of Mrs. Oliver B. James
https://www.theartstory.org/artist/braque-georges/



Art of the Americas and Europe
Astorga Gallery
Women in Repose

Antonio Rizzi (Italian, 1869-1932)
Study in White **1896**
oil on canvas
Permanent loan from Camelback High School
http://www.arteliberty.it/arte_rizzi_biografia_ing.html



WOMEN IN REPOSE

Gallery Wall Text



Images of women produced in the 19th century were diverse in style and representation but often reflected women's assumed and assigned gender roles in society rather than expressing the individual interests of female sitters. These depictions reflected the restrictions placed on women at the time, which prohibited them from having equal rights. In contrast to men, who were typically painted in the public sphere or depicted as travelers and gentlemen of leisure, or *flâneurs*, women were commonly placed in domestic spaces, in repose, and in various states of lassitude and passivity. Further depictions of women included archetypes and symbols used by the Pre-Raphaelites, presenting them as goddesses, Biblical heroines, or literary figures to reinforce romanticized versions of the feminine ideal.

By the middle of the 19th century, the period of the Belle Epoque (1871–1914)in Europe transformed the way artists viewed and represented women, particularly affluent women of European society. No longer depicted in roles of domesticity, these subjects were portrayed as elite, progressive, and modern. This period overlapped with the Art Nouveau movement, which also gave way to a new, increasingly popular ideal of femininity known as the *femme nouvelle*, or new woman. This movement, in turn, saw the rise of women in the public sphere and the celebration of their new independence through fashionable trends.

The works on view in this gallery encourage us to ask important questions about not only the representation of women but also cultural production. For example, how many of these works are by women artists? The vast majority were created by men and represent a vision of women filtered through the male gaze. As you look more deeply and discern your own understandings of the changing and fluid structures of female identity in the 19th century, you may find that your personal experiences and perspective challenge these male depictions of femininity.



John Dickson Batten (British, 1860-1932)
St. George and the Dragon, 1911 or later
Tempera on fabric mounted on cardboard
Museum purchase with funds provided by COMPAS
https://www.pookpress.co.uk/project/john-d-batten-biography/



Frederick Judd Waugh (American, 1861-1940)
The Mermaid, 1914-1915
Oil on copper
Gift of Mrs. Mary J. Starks
http://www.hlchalfant.com/artists/frederick-judd-waugh



Henri Matisse (French, 1869-1964)
Odalisque au collier (Odalisque with a Necklace).1923
Lithograph
Gift of Mr. and Mrs. Read Mullan
https://www.theartstory.org/artist/matisse-henri/

Thomas Wilmer Dewing (American, 1851-1938)
Iris, 1912
Oil on canvas
Gift of Mr. and Mrs. Walter R. Bimson
https://www.nga.gov/collection/artist-info.1225.html



James Jacques Joseph Tissot (French, 1836-1902)
Berthe, 1883
Etching, drypoint
Gift of Mr. & Mrs. Jack E. Brown
https://www.sothebys.com/en/articles/james-tissots-rise-to-stardom-and-the-unknown-side-of-the-19th-century-painter



Paul-Cesar Helleu (French, 1859-1927)
Madame Helleu, 1900
Drypoint etching
Gift of Mr. Thorne Donnelley
https://www.windsorfineart.com/paul-cesar-helleu

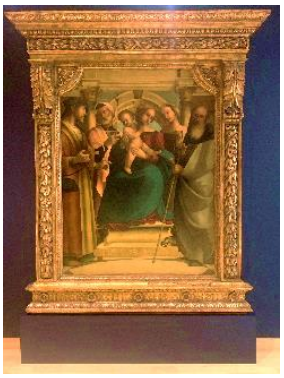


Art of the Americas and Europe
Corridor leading to Stegall Gallery & Stegall Gallery
The Virgin Mary, Story of Christ, Saints and Martyrs

THE VIRGIN MARY
Gallery Wall Text

In Christian art, Mary takes many forms. She is a devout mother to the infant Jesus, the wife to Joseph, Queen of Heaven, Mother of God, Blessed Virgin, Divine Shepherdess, Saint Mary, Virgin of Guadalupe, Madonna, intercessory Mediatrix, and more. She transcends cultures, histories and geographies and is revered throughout the world as a spiritual mother and patroness who provides nurturing, safety, and protection for all. Some of the most acclaimed artists in history have portrayed Mary as an important religious symbol and character in the story of Christ. These images over time have become engrained in society and have, on occasion, contributed to often unrealistic standards for women, particularly in terms of women's expected roles in a patriarchal society. In today's context, Mary symbolizes more than maternal compassion, motherhood, and femininity. For many women of the Catholic faith, she is a powerful icon of women's ongoing struggle against oppression and the silencing of women in church.

Girolamo Genga (Italian, 1467-1551)
Madonna Enthroned with Christ Child and
Saints Pantaleon, Joseph, Prisca (?) and Anthony Abbott, c. 1515
Oil on poplar panel
Gift of Mrs. Pauline Howell, Mrs. Edwin Q. Barbey and
Friends of the Museum by exchange
http://www.getty.edu/art/collection/artists/2963/girolamo-genga-italian-1467-1551/



Eduardo Carrillo (American, born 1937)
The Flight of Sor Juana, 1982
Oil on canvas
Proposed gift of Ruben and Juliette Carrillo



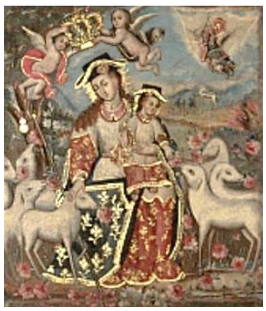
El vuelo de Sor Juana (*The Flight of Sor Juana*) by Chicanx painter Eduardo Carrillo is a large-scale homage to one of the most famous literary figures in Latin America, Sor Juana Inés de la Cruz. In the manner of the 17th century Italian Baroque artist Gian Lorenzo Bernini (1598-1680) and his depiction of St. Teresa, Carrillo exaggerates Sor Juana in her moment of ecstasy with a deeply arched position. She holds a rosary in her left hand and a writing quill in her right. ***Object label***
https://museoeduardocarrillo.org/spiritual-narratives/
https://www.biography.com/writer/sor-juana-ines-de-la-cruz

Stegall Gallery:





Unknown, Cuzco
Divina Pastora (Divine Shepherdess) late 18th century
Oil and gold leaf on canvas and panel
Gift of Mr. and Mrs. Denison Kitchel
https://en.wikipedia.org/wiki/Divine_Shepherdess



Unknown, Italy
Madonna and Child Enthroned, 1350
Tempera on poplar panel
Gift of Mr. and Mrs. Lewis J. Ruskin
https://www.khanacademy.org/humanities/renaissance-reformation/late-gothic-italy/florence-late-gothic/v/cimabue-maesta-of-santa-trinita-1280-900-1290 Kahn Academy





Unknown, Peruvian, Cuzco School
The Coronation of the Virgin, 18th century
Oil on canvas
Gift of Gerry S. Culpepper
See *Sharathons* on other Cuzco School paintings from our collection
Under Research & Planning



Giovanni Francesco Barbieri (Guercino)
Madonna and Child, 1636
Oil on canvas
Museum purchase with funds from anonymous donor
Gift of Mr. and Mrs. Denison Kitchel
https://www.nga.gov/collection/artist-info.1364.html
https://www.virtualuffizi.com/giovan-francesco-barbieri-called-guercino.html



Unknown, *Mexico*
Virgin of Guadalupe (Mexico Virgen de Guadalupe), 18th century
oil on canvas
Gift of Gerry S. Culpepper
https://www.khanacademy.org/humanities/ap-art-history/early-europe-and-colonial-americas/colonial-americas/v/virgin-of-guadalupe



Attributed to Jacopo del Casentino (Italian, 1279-1358)
Madonna and Child, 1335
Tempera on poplar panel
Gift of Mr. and Mrs. Lewis J. Ruskin

Artists in the 14th century sought to make paintings that reflected the otherworldly and the divine rather than observable reality. Here, the flattened figures of the Virgin Mary and infant Jesus suggest very little of their weight and volume. Jesus resembles a miniature adult, a stylistic choice that conveys His importance rather than His actual age. Mary sits at the top of the throne and wears a white dress decorated with the fleur-de-lis, a royal emblem symbolizing her status as Queen of Heaven. Mary and Jesus are crowned with large, gilded halos against a backdrop of heavenly gold. Jesus holds up his right hand in a gesture of benediction, or blessing, a symbol of the spoken word of God. In his left hand, he holds a scroll that signifies the written word of Christian dogma. ***Object label text***



Unknown, Peru
The Virgin Spinning Wool, 18th century
Oil on canvas
Gift of Gerry S. Culpepper
https://www.readkong.com/page/the-child-virgin-spinning-a-confluence-of-cultures-4086661



Unknown, Peru
Christ Child, 18th century
Oil on canvas
Gift of Gerry S. Culpepper



Unknown, Mexico
Chasuble, 18th century
Silk brocade with metallic thread and metallic embroidery
Gift of Mr. and Mrs. Denison Kitchel

(A sleeveless outer vestment worn by a Catholic or High Anglican priest
when celebrating Mass, typically ornate and having a simple opening for the head)

https://ipfs.fleek.co/ipfs/QmXoypizjW3WknFiJnKLwHCnL72vedxjQkDDP1mXWo6uco/wiki/Chasuble.html

THE STORY OF CHRIST

Extraordinarily complex, the story of Christ's birth and death weaves together the earthly and the supernatural, presenting a being that is both an otherworldly divinity – the son of God – and a mortal man. This tension is evident in art produced across the ages.

While artworks portraying the birth of Christ have featured angels and animals gathered around the Christ child alluding to his true, gentle nature, Jesus as a newborn often appears to have an older, wizened visage, hinting that even at birth, Jesus understood the weighty responsibility on his life, sacrifice, and ultimate death. As a child, he is also often depicted offering benedictions, or blessings, through various hand gestures, signaling his known divinity.



Unknown, Mexico
Archangel with a Symbol of the Immaculate Conception, 1720
Oil on canvas
Gift of Mrs. Denison Kitchel on behalf of the Walter Douglas Family



Natacha Rambova (American, 1897-1966)
Dress, 1928 – 1931
Silk velvet with metallic embroidery
Gift of Mrs. Philip Markert
https://www.imdb.com/name/nm0708118/bio?ref_=nm_ov_bio_sm
Biography of N. Rambova

Unknown, Mexico
Escudo de monja (Nun's Shield), 1690-1719
Oil, gold, copper
Gift of Friends of Mexican Art



A distinctively Mexican genre of devotional art, *escudos de monjas,* or nun's shields, were invented in Mexico's convents during the 17th century as a response to reforms imposed on dress by the Spanish Archbishop of Mexico, Francisco Manso y *Zúñiga* (1587-1655). A unique form of religious painting and adornment, they were often commissioned by the wealthy family members of Mexico's creole elite and were worn as an accessory to habits, or religious garments, as markers of luxury and prestige.

Escudos de monjas persisted as an art form throughout the mid-19th century and were created by some of Mexico's most famous artists. They were typically painted in oil and took the shape of round or oval copper plates with painted or embroidered imagery of Mexican spiritual culture. ***Object label text***

SAINTS AND MARTYRS

Art from colonial Latin America vividly and simultaneously captures the European tradition and the distinct styles and iconographies of diverse regions such as Mexico and Peru. Images of saints, created for private devotional practice to stimulate prayer and contemplation or to provoke a heightened religious experience, were a common means for the Spanish to ardently spread their Catholic faith. ***Gallery Wall text***

Francesco Solimena
Ecstasy of St. Francis, 1681
Oil on canvas
Museum purchase

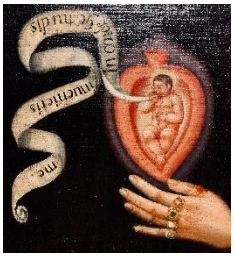


St. Francis of Assisi prayed that he would experience the love and sacrifice known by Jesus Christ at his crucifixion. In this scene, an angel appears to St. Francis and delivers the stigmata, wounds on the hands and feet that correspond to those Christ endured when he was nailed to the cross. The angel also pierces St. Francis' heart, opening him to the love and pain known by Jesus. ***Object extended label***

Depictions of individual saints often feature specific symbols that tell us about their lives of piety. A painting of Saint Gertrude the Great (or Saint Gertrude of Helfta) on view in this gallery depicts a 13th -century Benedictine nun who was hailed as both a mystic and a great theologian. She was devoted to the Sacred Heart of Jesus and is shown wearing a ring on her left hand that symbolizes her eternal commitment to the Savior. Saint Gertrude is the only female saint to be given the appellation "the Great." ***Gallery Wall Text continued***

Unknown, Peru
Santa Gertrudis la Grande (Saint Gertrude the Great), early 18th century
Oil on canvas
Gift of Diane and Bruce Halle
Resource video:
https://www.youtube.com/watch?v=lRcDe5sfXX0&list=PL58g24NgWPIzvBk2IQVES_xC4WTm6-CDI





←Detail

Another painting shows a winged Saint Michael. As the great captain of angels in the army of God, the Archangel Michael is shown in partial armor with a helmet and shield. The delicate estofado, or gold-leaf detailing, is a typical design of the 18th-century Cuzco School in Peru. The feathers painted on his helmet further acknowledge pre-conquest culture, as feathers were used as adornments for the headpieces of Andean rulers. ***Gallery Wall Text continued***



Unknown, Peruvian, Cuzco School
Saint Michael, 18th century
Oil on canvas
Gift f Gerry S. Culpepper
https://www.youtube.com/watch?v=TIeHqbwNYOw&list=PL58g24NgWPIzvBk2IQVES_xC4WTm6-CDI

Art of the Americas and Europe

Harrington Gallery

Sculptures and Paintings in the 20th Century





Modern Sculpture

The 20th century is one of the major epochs of innovation in the history of sculpture. Concepts of time and space, materiality, and environment defined this period, as modern artists broke away from traditional representations of sculpture and explored new materials, colors, and forms. The range of works on view in this gallery encourage us to make connections between European and American artists working across continental divides. Viewers are also invited to compare the use of color, line, and form across the media of painting, print, and sculpture. Together, these works prompt a reconsideration of the ways artists of the avant-garde embraced a radical departure from realism. ***Gallery Wall text***

Karl Blossfeldt (German, 1865-1932)
Eryngium Bourgatii, not dated
Gelatin silver prints
Gift of Edward Jacobson Revocable Trust



Karl Blossfeldt (German, 1865-1932)
Delphinium, not dated
Gelatin silver prints
Gift of Edward Jacobson Revocable Trust



Karl Blossfeldt (German, 1865-1932)
Equisetum Hiemale , not dated
Gelatin silver prints
Gift of Edward Jacobson Revocable Trust



https://www.whitechapelgallery.org/exhibitions/karl-blossfeldt/
https://www.whitechapelgallery.org/wp-content/uploads/2014/10/Exhibs_KarlBlossfeldt_InterpPanelsX2_PRINT_11AprilV2.pdf

August Rodin
Jean d'Aire, 1904
Ceramic
Gift of Mr. and Mrs. Orme Lewis
http://www.auguste-rodin.org/jean-d-aire/



Alberto Giacometti (Swiss, 1901-66)
Chalice, not dated
Bronze
Gift of Bobbie and Bud Haas
https://www.youtube.com/watch?v=TSzSVdfRmD8



Germaine Richier (French, 1902-1959)
The Eagle, 1954
Bronze
Gift of Mr. and Mrs. Howard Kellogg
https://beyondlikeness.omeka.net/exhibits/show/beyond-likeness/catalogue/richier-the-eagle



Leading artists of the 19th and 20th centuries such as Auguste Rodin, Alberto Giacometti, and Germaine Richier were influenced by classical antiquity and encouraged the viewer to consider the artist's "process of making" through the buildup of material and thick application of bronze. ***Object Text***

Alexander Archipenko (Ukrainian American, 1887-1964)
Kimono, 1961
Bronze
Gift of Mr. Edward Jacobson
https://www.theartstory.org/artist/archipenko-alexander/



Claire Falkenstein (American, 1908-1997)
Bramble Bush, c. 1960s
Bronze Gift of Edward Jacobson Revocable Trust
https://americanart.si.edu/artist/claire-falkenstein-1485



Dame Barbara Hepworth (British, 1903-1975)
Aloe, 1969
Polished cast bronze
Gift of Mr. and Mrs. Alvin N. Haas
https://www.theartstory.org/artist/hepworth-barbara/

Dame Barbara Hepworth (British, 1903-1975)
Reclining Form, 1959
Bronze
Gift of Mr. Orme Lewis



Dame Barbara Hepworth (British, 1903-1975)
Untitled, 1964
Bronze
Bequest of the Estate of Orme Lewis



https://www.tate.org.uk/art/artists/dame-barbara-hepworth-1274/who-is-barbara-hepworth

Dame Barbara Hepworth transcended the limitations placed on her as a woman artist and became one of the most celebrated sculptors of the avant-garde. Her sculptural practice of direct carving, first introduced by French-Romanian sculptor Constantine Brancusi, breaks away from tradition by rejecting the need for maquettes and models and allowing the sculpture's final form to be dictated by the carving process itself. Direct carvers, including one of Hepworth's closest friends, Henry Moore, respected the nature of the materials they used and created simplified forms that focused on the characteristics of the medium, such as a smooth, cracked, or polished surface. Inspired largely by Hepworth's environment, *Reclining Form* presents a sensuous, organic, and abstract work that provokes contemplation about the shapes and materials surrounding the viewer. ***Artist / Object Text***

Henry Spencer Moore
Reclining Woman, 1946
Bronze
Mrs. Oliver B. James Bequest



https://www.henry-moore.org/about-henry-moore/biography#

Anthony Caro
Goes (Writing Piece), 1979
Welding and steel
Gift of Lynn and Herb Rigberg



https://www.theartstory.org/artist/caro-anthony/

Pablo Picasso
Female Bather with Raised Arms, 1929
Oil on canvas
Gift of the Allen-Bradley Co. of Milwaukee



https://therake.com/stories/icons/picasso-muses/

Alexander Archipenko (Ukrainian American, 1887-1964)
Untitled, not dated
Lithograph
Gift of Mr. & Mrs. Orme Lewis



Alexander Archipenko (Ukrainian American, 1887-1964)
Construction, 1921
Lithograph
Gift of Mr. & Mrs. Orme Lewis



Sophie Taeuber-Arp
Composition with a Circle, 1938
Tempera, paper
Bequest of Hugh Horner



https://artsandculture.google.com/exhibit/sophie-taeuber-arp-moma-the-museum-of-modern-art/swKioHNhYqZoLw?hl=en



Alexander Archipenko (Ukrainian American, 1887-1964)
Seated Black Concave, modeled 1916, cast 1958
Bronze
Gift of Mr. and Mrs. Joseph R. Thomas



Alexander Archipenko (Ukrainian American, 1887-1964)
Torso, 1916
Bronze
Gift of Mr. and Mrs. Peter Rubel
https://www.theartstory.org/artist/archipenko-alexander/

Ukrainian-born artist Alexander Archipenko created sculptures that used the same geometric and analytic forms as abstract and cubist painting. Shortly after moving to Paris in 1910, Archipenko exhibited with artists of the European avant-garde , including Georges Braque and Pablo Picasso. Similar to artists who explored analytic cubism, Archipenko experimented with form in two and three dimensions and reconstructed the human figure by breaking up parts of the body and piecing them back together again. The results were simplified geometric forms that are concave in shape but never fully abandon the human form. The fracturing of the figure and constant state of motion seen here provide viewers with multiple angles to consider at once, offering perhaps even more than the eye can see. ***Object Text***



Alexander Calder (American, 1898-1976)
Constellation with Orange Anvil, 1960
Wood and wire
Bequest of the Estate of Orme Lewis

Alexander Calder (American, 1898-1976)
The Cock, not dated
Red and black painted sheet metal
Gift of Mrs. Henry Luce
https://www.youtube.com/watch?v=gSXTc_BP7_Y



Joan Miró (Barcelona, Spain1893-1983)
Le Voyageur Triste (The Sad Traveler),1893-1963
Lithograph
Gift of Mr. & Mrs. Orme Lewis
https://www.lvhart.co/journal/the-cosmic-dialogue-and-formative-friendship-between-miro-and-calder



Alexander Calder (American, 1898-1976)
Moon and the Oar, 1974
Painted Steel and wire
Bequest of the Estate of Orme Lewis
https://www.youtube.com/watch?v=FUchd9wwBoI

Alexander Calder, an early traveler to Paris and a leader of the avant-garde, created moving mobiles and stabiles constructed from exposed metal that shattered previously held notions of sculpture as an interpretation of immovable

mass. His constellations, a new type of stabile in which pieces of handmade polychrome wood are fixed together by a heavy wire, were inspired by cosmology. Calder created these works at the same time Joan Miró, a Spanish surrealist artist, made a series of 23 paintings on paper by the same name. Calder and Miró had a shared interest in the equilibrium of space and the proportion of line, plane, and color. They would go on to forge a close friendship that lasted until Calder's death in 1976. ***Object Text***



Roberto Matta (Chile, 1911-2002)
To Cull the River (Cueillir le Fleuve), 1973
Oil on canvas
Gift of Richard Anderman in honor of
Lorenz and Joan Anderman
https://www.tate.org.uk/art/artists/matta-1594/resistor



Seymour Lipton (American, 1903-1986)
Knight, 1957
Hammered nickel and silver
Gift of Howard and Jean Lipman

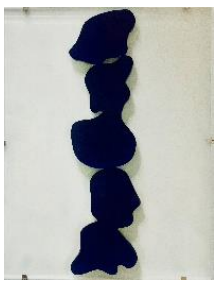
https://www.michaelrosenfeldart.com/artists/seymour-lipton-1903-1986



Emil Bisttram
Tensions, 1939
Oil on board
Gift of Richard Anderman in honor of
Lorenz and Joan Anderman
https://www.youtube.com/watch?v=nKWCPoxge28
https://az-lifestyle.com/art-scene-40/



Georgia O'Keeffe (American, 1887-1986)
Pink Abstraction, 1929
Oil on canvas
Gift of Friends of Art
https://www.youtube.com/watch?v=C3iKpM0H6Ek
https://www.youtube.com/watch?v=h14j6GKFf60



Jean Arp (German, French, 1886-1966)
Collage #3, 1964
Glass
Gift of Mrs. Peggy Guggenheim
https://www.guggenheim.org/artwork/artist/jean-arp
https://www.christies.com/features/Jean-Arp-Collecting-Guide-10372-1.aspx

Friedrich Vordemberge-Gildewart
Composition # 17, 1940
Oil on canvas
Gift of Mr. Thomas Newman
https://vordemberge-gildewart.eu/the-artist/



Alexander Archipenko (Ukrainian American, 1887-1964)
Espagnola, 1916
Bronze and wood
Gift of Jeanne L. Herberger, Ph.D. in loving memory
Of Gary Kierland Herberger



Elie Nadelman (American, 1882-1946)
Horse, 1914
Bronze with marble base
Gift of Paul Magriel
https://culture.pl/en/artist/eliasz-elie-nadelman
https://timesmachine.nytimes.com/timesmachine/1946/12/30/305330452.pdf



Gigi Jordan, August 2021