

*European Galleries DecArts*, May 21, 2018-December 3, 2018

## CHECKLIST OF THE EXHIBITION

Jacques Vigoureux Duplessis, French, 1680–1732  
*Design for Fan*, ca. 1690-1710  
Pen and brown ink over graphite on laid paper, trimmed and mounted to brown paper backing  
Helen M. Danforth Acquisition Fund 1994.036.2



As trade with East Asia increased in the late 1600s, European artists adapted Asian motifs and forms in a style known as chinoiserie. These semicircular French designs depicting an imagined Asian court would have been pleated and attached to ribs to make folding fans, a Japanese form.

To the left, groups of elaborately dressed figures inhabit a sumptuously decorated space, seemingly engaged in the rituals of courtly life. At the right, the group in the center plays a game, which is emulated by a group of monkeys, while others look on. The artist made notes about court protocol on these fan designs, suggesting that they could refer to a specific event. This may have been a visit to Versailles in 1686 by the ambassadors of Siam (now Thailand).

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Xavier Mader, French, 1789-1830  
Joseph Dufour et Cie, 1797 - 1835  
*Trophy with Bust of Homer, from "La Galerie Mythologique"*  
series1814  
wood-block printed  
Mary B. Jackson Fund 34.997

This wallpaper design features a bust of the ancient Greek poet Homer and a representation of the Iliad and the Odyssey, his famous epic poems. The nearby scrolls, quills, and lyre symbolize ancient poetry, a written form that was originally sung to musical accompaniment.

This panel was one of six depicting trophy busts that alternated with panels depicting mythological scenes, including the Muses and the Judgment of Paris. Each scene in the series was created in monochromatic shades of gray, or grisaille, in an imitation of marble sculpture. The use of classical imagery gained prominence after the rediscovery of the Roman sites Herculaneum and Pompeii in 1713 and 1748.

