

European Galleries, PDP, June 24, 2019-December 1, 2019

CHECKLIST OF THE EXHIBITION

Jeanne Deny, French, 1749-after 1815

Jean Baptiste Pillement, French, 1728-1808

Charles Leviez

Plate 6, Cahier de Six Baraques Chinoises (A Booklet of Six Chinese Huts), 1770

Etching

Museum Works of Art Fund 50.234.6

Two asymmetrical structures appear to sprout out of the ground, defying gravity with their impossible balance. These works are part of a series of French designs informed by inaccurate and distorted views of Chinese ornament. Admired for their delicacy and inventiveness, Pillement's compositions were frequently etched by other printmakers and were copied on fabric, ceramics, furniture, and wall paintings throughout Europe, spreading the popularity of decorative schemes "in the Chinese style." The taste for chinoiserie—this exoticized depiction of pseudo-Chinese or Asian-inspired motifs—reached a peak in France in the 1700s, fueled by curiosity sparked by European trade in Asia and a growing availability of Chinese porcelain and textiles made for European markets.



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German

Crucifixion with Virgin Mary and St. John the Evangelist, 1490-1500

Woodcut with watercolor

Gift of Mrs. Gustav Radeke 29.037

Made by transferring ink from a carved woodblock onto a sheet of paper, woodcuts were the earliest printed images in the Western world. In the 1400s, woodcuts were printed in black or sometimes dark brown ink (as in the *Adoration*, on the left), then frequently were hand-colored with thin layers of transparent pigments. While the flat, swiftly applied coloring in the *Adoration* speaks of rapid production, the carefully colored Crucifixion is more typical of woodcuts that illustrated printed books. Central to Christian symbolism, the blood of Jesus rarely was depicted by black woodcut lines, suggesting that printmakers expected the images to be completed with the addition of color.



Léonard Gaultier, French, 1561?-1630/41

Seneca, 1606

Engraving

Gift of Professor and Mrs. David Kossoff 80.220.17

This nude bust of an old man contrasts with its elaborate frame mimicking metalwork. The inscription reveals that this is an image of the Roman philosopher Seneca dying in his bath, after Nero, the emperor, forced him to commit suicide. The upturned head and sinewy body suggest this portrait was inspired by an ancient Roman statue traditionally thought to depict the philosopher's death.

Gaultier, a portrait engraver and book illustrator who worked in Paris, executed this engraving to decorate the frontispiece of a 1613 edition of Seneca's collected works. Both that publication and Gaultier's reference to ancient portraiture reflect widespread interest in classical antiquity during the early modern period in Europe.

Mathis Zündt, German, ca. 1498-1572

Double Tazza, Insigne ac plane novum opus cratero graphicum
(*Distinguished and Plainly New Book of Vessel Designs*), 1551

Engraving

Museum Works of Art Fund 48.413

Interlocking stemmed drinking vessels were luxury silver items made in the Renaissance. In this meticulous design, Zündt, a goldsmith-

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engraver active in Nuremberg, conveys the sculptural quality of the vessel by paying close attention to the play of light on its surface, emphasizing the relief decoration. His symmetrical but fluid ornamentation combines elements of ancient Roman grotesques with so-called Moresque motifs of Islamic origin.

The print comes from a series of 31 designs published for the use of “goldsmiths, sculptors, painters, and virtually every one of those makers who use this artful and poetic genre of images for their different works.”

Wilhelm Traut, German, fl. 1636-1664

Lucas Kilian, German, 1579-1637

Ecce Homo, 1636 - 1664

Woodcut

Mary B. Jackson Fund 47.061

A man with bulging muscles wields a birch rod while holding down the head of a prisoner who, bound to a column, is forced into a contorted position. The two figures occupy almost the entire sheet, pushing uncomfortably against the edges of the print to emphasize the sense of painful entrapment. This graphically bold devotional image depicts Jesus's suffering after his arrest. A highly original composition—Jesus is bent to the ground instead of standing in front of a crowd—this work uses unrealistic proportions to heighten its emotional impact. Its interest in drama and depiction of bodies in complicated poses aligns this design with the earlier work of Dutch Mannerist artists, whose influence can also be seen in Giambologna's river god, exhibited nearby.



Marco Ricci, Italian, 1676-1729

Landscape with Town, 1696 - 1729

Pen and ink with brush and wash on paper

Gift of Miss Ellen D. Sharpe 50.299

Intersecting a gentle landscape, a stream flows in the foreground toward the viewer. In the distance the outlines of a village can be discerned, while the middle ground is dominated by a rambling watermill, its sharply slanted roofs typical of the region around Venice. Human presence is suggested, but no people are to be seen in this idyllic view.



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The drawing's peaceful vision of nature is at odds with the artist's notoriously tempestuous character. In his youth he killed a gondolier in a tavern by smashing a tankard on his head. Despite this, Ricci—a native of the Veneto region of Italy who trained as a painter with his famous uncle Sebastiano—quickly achieved wide acclaim for his landscapes, architectural views, and stage designs.

German School

Adoration of the Magi, ca. 1455-1465

Woodcut with watercolor

Mary B. Jackson Fund 2011.63.1

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Daniel Marot, French, ca. 1663-1752

Untitled, Oeuvre du Sieur D. Marot...1712

Etching and engraving

Museum Works of Art Fund 46.465.153

These designs for extravagant pendulum clocks come from a series of six etchings created to inspire clockmakers. The solid curvilinear forms of the timepieces—with twisting volutes, acanthus leaf scrolls, and sculptural finials—recall the shapes of Baroque buildings and furniture in the style of Louis XIV. At that time, clocks were handmade luxury items, prized as status symbols by a wealthy elite. In these prints, each clock is surrounded by fragments of patterns that present other options for the adornment of the clock face or case, making the designs more versatile. Wide ranging and prolific, Marot published nearly 300 of his designs in print, including patterns for interiors, gardens, furniture, metalwork, jewelry, textiles, horse carriages, and clocks.



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Claude-Ferdinand Gaillard, French, 1834-1887
Jean-Auguste-Dominique Ingres, French, 1780-1867
Oedipus, 1867
Etching and engraving
Gift of Ruth Fine and Larry Day 2012.136.38

According to Greek mythology, Oedipus became king of Thebes by correctly answering the riddle of the Sphinx, a monstrous creature who was tormenting the city. The moment of his triumph was depicted in 1808 in a painting by the French artist Ingres, and later painstakingly reproduced in this engraving. Gaillard used lightly engraved, densely packed short parallel marks to convey the deep shadows of the background and the smooth, sculptural solidity of the male nude. Working at a time when photography was on the rise and the role of reproductive engraving was waning, Gaillard breathed new life into that traditional medium by rejecting earlier conventions, creating a breathtakingly vivid style of his own.

Jeanne Deny, French, 1749-after 1815
Jean Baptiste Pillement, French, 1728-1808
Charles Leviez
Titlepage, Cahier de Six Baraques Chinoises (A Booklet of Six Chinese Huts), 1770
Etching
Museum Works of Art Fund 50.234.1

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Pablo Bronstein, British, b. 1977

Grande Pendule Coloniale, 2012

Pen and ink and watercolor on paper in artist's frame

Richard Brown Baker Fund for Contemporary British Art 2012.54

This contemporary drawing in an elaborate gilded frame is an overblown, fanciful design for a “colonial” pendulum clock. While the central clock face displays Paris time, the other clocks represent France’s four major colonies: Ivory Coast, Senegal, French Indochina (modern-day Vietnam, Cambodia, and Laos), and French Guiana. Above each clock is the main agricultural export associated with that place, the fruits coming together at the top in a pyramidal fruit salad above Paris. Blending elements of French Rococo style from the 1700s and chinoiserie—Asian-inspired European decoration—Bronstein creates a seemingly innocent design highlighting France’s troubled legacy of colonialism. The wealth undergirding such extravagant luxury and the taste for “exotic” styles—evident in other works in this gallery—were brought about by European exploitation of non-European people and lands.



Jean-François Janinet, French, 1752-1814

Jacques Philippe Joseph de Saint-Quentin, French, 1738-act. 1780

Jean-François Janinet, French, 1752-1814

La Fontaine des Graces (Fountain Supported by Caryatids), 1772 - 1814

Color mezzotint

Helen M. Danforth Acquisition Fund 66.183

Printed from three plates in blue, black, and white ink, this work depicts a fountain supported by three columns shaped like draped female figures. An inscription later penciled below the plate mark suggests that these may be the Three Graces, Greek goddesses of beauty, charm, and fertility. These themes are conveyed by the idealized bodies of the figures, as well as their function within the setting.

This work is a printed replica of a drawing by French artist Jacques Philippe Joseph de Saint-Quentin. Like many printmakers, Janinet tried hard to reproduce the effects of the original drawing, seen most notably in the highlights, which resemble white chalk.

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Giovanni Battista Cipriani, Italian, 1727-1785

Italian

Apollo and the Hours, 1770 - 1771

Pen and ink and brush and wash on paper

Museum Works of Art Fund 58.131



In this drawing, the Greek god Apollo courses through the sky on a chariot supported by clouds. He is surrounded by the Hours, Greek goddesses of the seasons. The strong horizontal composition and modeling of the figures evoke Greco-Roman friezes carved in shallow relief, making the image quintessentially Neoclassical. A chief supporter of Neoclassicism in Britain was the Scottish architect Robert Adam. This drawing by the Florentine artist Cipriani is a preparatory study for a painted panel that was part of Adam's decorative scheme for the library at Audley End, the home of the English nobleman John Griffin. Like Camillo Pacetti, who modeled the Wedgwood plaque above, Cipriani was one of a number of Italians engaged to produce work for artists, craftspeople, and patrons based in Britain at the end of the 1700s.

Jean Nicolas Laugier, French, 1785-1875

Baron François Pascal Simon Gérard, French, 1770-1837

Antoine François Piéri-Bénard, French, 1810 - 1837

Portrait of Anne Louise Germaine Necker Baronne de Staël Holstein, known as Madame de Staël, 1818

Engraving

Gift in memory of William Babcock Weeden by his children

43.400.162X

Wearing an Empire-style dress, a shawl draped around one arm and ivy—a symbol of fidelity and endurance—in her hand, Germaine de Staël leans on a marble ledge looking confidently past the viewer. While her dress recalls Greco-Roman tunics, her hair is wrapped in a "Turkish" turban, an exoticizing accessory fashionable at the time. A society hostess, novelist, and political thinker, Madame de Staël was a friend of Madame Récamier, portrayed in this gallery, and Elisabeth Vigée-Lebrun, portrayed in the adjacent gallery. She was also an outspoken critic of Napoleon's despotic ambitions—a stance that forced her to spend more than a decade in exile. This highly detailed engraving, executed in the French academic style, was based on an earlier portrait by Neoclassical painter François Gérard.

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Johann Gotthard von Müller, German, 1747-1830
Marie Louise Elisabeth Vigée-Lebrun, French, 1755-1842
Portrait of Marie Louise Elisabeth Vigée-Lebrun, 1785
Etching and engraving
Gift of Alice G. Taft, Marianna F. Taft, Hope Smith and Brockholst M. Smith 45.113.63

Staring directly at the viewer, her eyes shadowed by a wide-brimmed straw hat, Vigée-Lebrun portrays herself as a confident, youthful painter. She proudly displays a palette and brushes: tools of her trade and symbols of her professional identity. This lively engraving is based on a self-portrait Vigée-Lebrun painted in 1782, in which she made reference to *The Straw Hat*, a painting by Peter Paul Rubens she had seen in Antwerp. One of only two female members of the Royal Academy at that time, Vigée-Lebrun was forced to flee France during the French Revolution due her connection to her major patron, Queen Marie Antoinette. Returning to France from exile 12 years later, she continued a successful career as a portraitist of the new social and intellectual elites.



Daniel Marot, French, ca. 1663-1752
Titlepage, Oeuvre du Sieur D. Marot..., 1712
Etching; engraving
Museum Works of Art Fund 46.465.150

These designs for extravagant pendulum clocks come from a series of six etchings created to inspire clockmakers. The solid curvilinear forms of the timepieces—with twisting volutes, acanthus leaf scrolls, and sculptural finials—recall the shapes of Baroque buildings and furniture in the style of Louis XIV. At that time, clocks were handmade luxury items, prized as status symbols by a wealthy elite. In these prints, each clock is surrounded by fragments of patterns that present other options for the adornment of the clock face or case, making the designs more versatile. Wide ranging and prolific, Marot published nearly 300 of his designs in print, including patterns for interiors, gardens, furniture, metalwork, jewelry, textiles, horse carriages, and clocks.

