

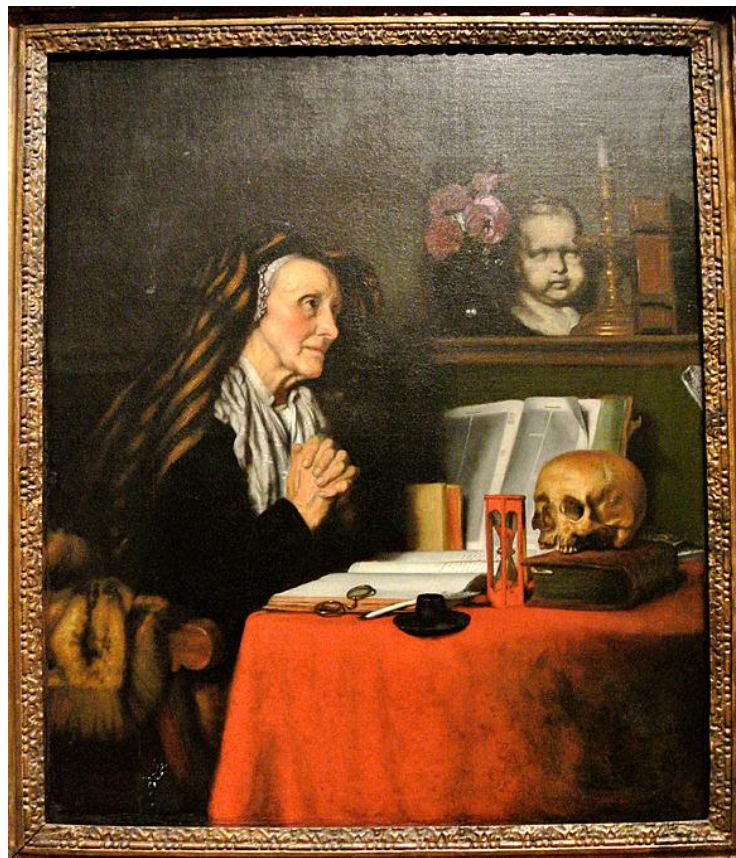
**Prof. Rymer**

**The Savage Family,  
c. 1779**

Edward Savage

Savage shows his entire family, himself at the left. This teenage effort was produced before Savage had any formal training. He eventually got to London in the 1790s, and acquired skills

that enabled him to have a prosperous careers, even painting the family of George Washington. Themes – what is family – why record it? How record it?



**Old Woman Praying, 1655**

Nicolaes Maes

Dutch 1634-1693

Passage of life from youth through age to death. Get students to see all the symbols that tell the story, Sacred text speaking of life, hour glass with the sands running out, skull, candle that will be extinguished, flowers that will fade, woman old and frail, needing blankets to keep her warm, sculpture of chubby, healthy child (three heads, child, woman, and skull)



## JEAN-BAPTISTE GREUZE

French, 1725-1805

*Le Geste Napolitain*, 1757

Read a story: Peddler a nobleman in disguise (he wears a cross badge). His relationship with the young woman is clearly reprehensible (he sells lacings). The dog (the dumb beast) has the ability to recognize and want to attack. The innocent children (who may be illegitimate) address the viewer, etc. The grandmother unsuccessfully tries to set things right.

### Utpicture 18

**Peintre ou Dessinateur :**

[Greuze, Jean-Baptiste \(1725-1805\)](#)

**Cette notice fait partie d'une série :**

[Paris, Salon de 1757](#)

(pièce ou n° 113 / 165)

**Datation :** [1757](#)

**imensions :** Hauteur 73 \* Largeur 94,3 cm

**Lieu de conservation :**

[Worcester Art Museum, Massachusetts](#), Charlotte E. W. Buffington fund

**Bibliographie :**

[James Thompson, Jean-Baptiste Greuze, New-York, The Met. Mus. of Art, 1990](#), n° 9, p. 12

[Edgar Munhall, J.-B. Greuze, cat exposition Hartford, San Francisco, Dijon, 1977](#), n° 14, p. 49

**Comparaison avec d'autres notices :** [Les Œufs cassés - Greuze](#) // [David Garrick dans La Femme en colère - Zoffany](#)

Exposé au Salon de 1757 sous len°112, avec pour pendant Les Œufs cassés. Voir lien. Le tableau a été gravé par Moitte en 1763 sous le titre « Le Geste napolitain » et dédié au marquis de Marigny. Cote Bnf Estampes Dc 8 Fol., folio 24, cliché 50B6854. Voir également folio 31.

### **Analyse de l'image : he wears the badge of the Portuguese Order of Christ**

Livret du Salon de 1757 :

« 113. Une jeune Italienne congédiant (avec le Geste Napolitain) un Cavalier Portugais travesti, & reconnu par sa Suivante : deux Enfants ornent ce ujet, l'un retient un Chien qui abboye. »

Un jeune homme a cherché à s'introduire chez sa bien-aimée en se déguisant en marchand de rubans. La duègne qui surveille la jeune fille le démasque, s'interpose entre les deux jeunes gens et chasse le faux marchand. Deux enfants, apeurés, assistent à la scène serrés contre le chien qui aboie contre l'intrus.

**RALPH EARL**

American, 1751-1801

*Looking East from Denny Hill, 1800*

Landscape tamed and made civilized



**ALBERT BIERSTADT**

American (born in Germany), 1830-1902

*Yosemite Falls, about 1865-70*

Manifest destiny under discussion in the US

**CHILDE HASSAM**

American, 1859-1935

*The Breakfast Room, Winter Morning, 1911*

*New York. Luxury – cut flowers and oranges with snow outside.*

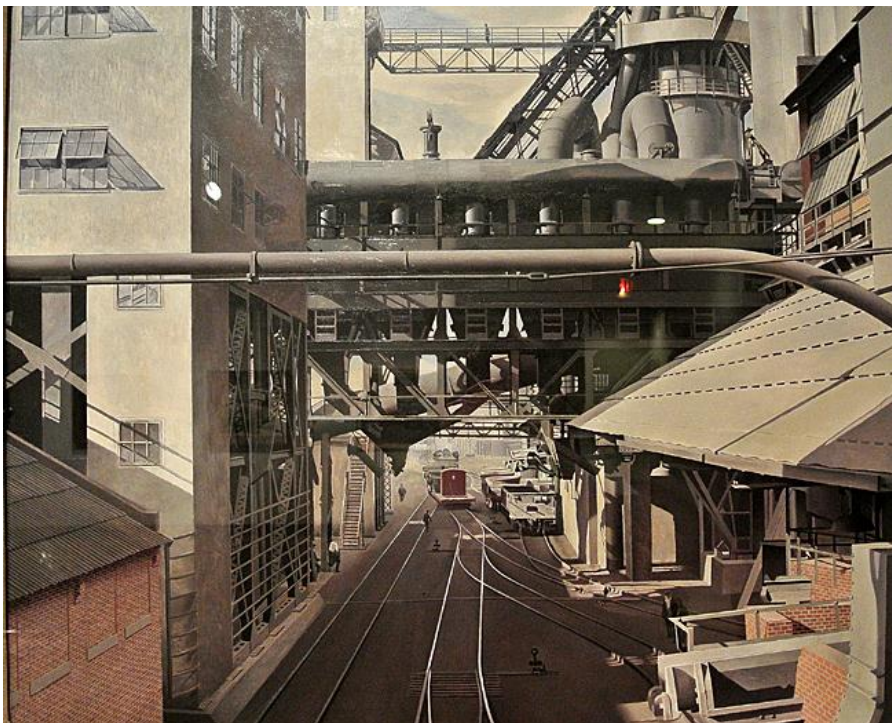
*Woman in imported Asian silk robe. Sweat shops and tenements in working class areas.*



**City Interior, 1936**

Charles Sheeler

Sheeler focused on what he saw as the geometric beauty and pristine lines of American buildings, especially in urban settings.





**Shipwreck**  
**Hubert Robert**  
**c. 1800**

Hubert a major landscape painter.

Possibly think of *Paul et Virginie* by Jacques-Henri Bernadin de Saint-Pierre published in 1787. Dramatic, about nature and star-crossed lovers, set in the island of Mauritius when it was a French colony.

See how the style of the painting reinforces the drama of the story. Repetition of similar rococo outline in figural group, tree, clouds, rocks.



**PIERO DI COSIMO**

Italian, 1462-1521

*The Discovery of Honey by Bacchus*, about 1499

Challenge to Christian origins of the human race. Concept based on classical myth and also the Roman philosopher Lucretius. Humans develop societies based on their drive for pleasure.



**EDWARD HICKS**

American, 1780-1849

*The Peaceable Kingdom*, about 1833

A Quaker image of the promised harmony of humans and nature found in Isaiah 11. William Penn is in the background concluding a treaty with the Indians. Cooperation, not exploitation.

11:6 The wolf also shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them.

11:7 And the cow and the bear shall feed; their young ones shall lie down together: and the lion shall eat straw like the ox.

11:8 And the sucking child shall play on the hole of the asp, and the weaned child shall put his hand on the cockatrice' den.

11:9 They shall not hurt nor destroy in all my holy mountain: for the earth shall be full of the knowledge of the LORD, as the waters cover the sea.



**JOB BERCKHEYDE**

Dutch, 1630-93

*The Baker*, about 1681

Late Roman (Daphne)

*Hunting Scene*, early 6th century A.D.  
Use of animals for human pleasure seen as a right. The god Dionysos in center approves.





### **Crossbow and Dead Game**

Jan Fyt

Flemish (Belgium) 1611-1661

Bequest 2003.52

A specialist in the painting of game, Fyt was a pupil of Frans Snyders. He popularized the idea of showing the dead animals as a trophy still-life set in the landscape where the hunt took place. Explore concepts of animals at the service of humans, the enjoyment of the hunt, and the social status and privilege of hunting. In most places hunting was an activity of the upper classes.





### **Louise Bourgeois**

American (born in Paris), 1911-2010

*The Woven Child*, 2002

Fabric, stainless steel, glass, and wood

Stoddard Acquisition Fund, 2005.284

Although rooted in her lived experiences as daughter, wife, and mother, the content of Louise Bourgeois' art is primarily archetypal and explores the psychological and emotional effects of human relations. In the final decade of a 70-year career, she turned to an unconventional material not typically used for sculpture—fabric—which brought her back to her original aesthetic impulse, working with textiles (as a child she worked at her mother's side in the family business in France restoring tapestries). In *The Woven Child*, a radical reinterpretation of a subject found throughout the history of art—mother and child—Bourgeois engages in dialectics of self and other, estrangement and intimacy, awkwardness and tenderness, inadequacy and promise. In contrast to the pristine wholeness of the child, the incomplete adult is crudely stitched from scraps of garments and linens from Bourgeois' past (complete with occasional stain and defect) and bares the marks of age and experience. While a glass vitrine both protects and imprisons this vulnerable pair, the womb-like and finely woven blue netting around the child provides a more amorphous enclosure as well as an added layer of separation. Another touch of blue exposed at the mother's neck alerts us to the fragile yet lasting link between these individual bodies.



**Rona Pondick**

American, born 1952

*Mouse*, 2002-2006

Stainless steel

Chapin Riley Fund, 2009.146

Rona Pondick's mutant self-portrait—a hybrid of human and animal, likeness and invention—evokes compelling cultural parallels from the Egyptian Sphinx and Ovid's *Metamorphoses* to the disturbing promises of contemporary genetic manipulation. For this sculpture, Pondick embellished the factual detail of her life-cast head with a hand-carved cascade of invented hair that cradles a nearly bodiless mouse. What makes Pondick's *Mouse* so convincing while unmistakably not of our world is the seamless transition from one realm to another—human to animal, skin texture to mirror finish, life size to miniature. The texture of human flesh contrasted with the polished and abstracted animal body dramatically affects our physical and emotional responses to the sculpture and locates it in the psychological realm of human experience. Inspired by Constantin Brancusi's *Sleeping Muse* (whose disembodied head rests on its side with eyes closed), Pondick's *Mouse* conveys a psychological interiority that can be interpreted as introspection, fantasy, or alienation.