



## Narratives Report

**Artist:** Pierre Auguste Renoir (French, 1841 - 1919)

**Title:** Little Girl with a Hat (*Jeune Fille au Chapeau*)

**Accession No.:** 32.248

**Date:** 1894

**Medium and Support:** oil on canvas

**Dimensions:** 16-1/4 x 13 in. (canvas)

21-7/8 x 18-7/8 in. (framed)

**Credit Line:** Presented to the Art Association by James E. Roberts



### Associated Narratives

**Title:** 32.248\_v01

**Purpose:** Object Label

**Online?:** Yes

**Narrative:**

<p>Renoir relished the opportunity to paint women and children. Many of his likenesses were not commissioned portraits but informal figure studies such as this one of a young girl wearing a leghorn hat.</p> <p>Typical of Renoir's technique after the mid-1880s, the child's face and hat are clearly outlined, though the surface of the canvas shows the broad, feathered brushwork of Impressionism.</p>

**Artist, workshop of:** Jan Brueghel the Younger (Flemish, 1601 - 1678)

**Title:** *The Sense of Taste*

**Accession No.:** 38.8

**Date:** 1618

**Medium and Support:** oil on panel

**Dimensions:** 22-3/4 x 35-1/4 in. (panel)

approximately 35 x 43 x 4-1/2 in. (framed)

**Credit Line:** Gift of Mrs. Albert J. Beveridge



### Associated Narratives

**Title:** 38.8\_v01

**Purpose:** Object Label

**Online?:** Yes

**Narrative:**

<p>This painting once formed part of a series depicting the Five Senses, a traditional subject that the artist has transformed by adapting it to the fashion for banquet scenes. A woman in fancy dress, the personification of Taste, prepares to eat an oyster, while her companions raise a glass of wine.</p> <p>Taste's table is laden with prepared food, while the foreground is filled with provisions such as game birds, deer, fish, crustaceans, artichokes, melons and grapes. The painting of Adam and Eve on the back wall signals a moralizing intent.</p>

**Artist:** Edouard Vuillard (French, 1868 - 1940)

**Title:** Flowers

**Accession No.:** 39.80

**Date:** 1906

**Medium and Support:** oil on canvas

**Dimensions:** 21-1/2 x 18 in.

28-1/2 x 25 in. (framed)

**Mark Description:** lower left corner: E. Vuillard '06

**Credit Line:** James E. Roberts Fund



**Artist:** Meindert Hobbema (Dutch, 1638 - 1709)

**Title:** The Water Mill (*The Trevor Landscape*)

**Accession No.:** 43.108

**Date:** 1667

**Medium and Support:** oil on canvas

**Dimensions:** 40-1/4 x 53 in. (canvas)

approximately 57 x 67 x 5-1/2 in. (framed)

**Credit Line:** Gift in commemoration of the 60th anniversary of the Art Association of Indianapolis in memory of Daniel W. and Elizabeth C. Marmon



### Associated Narratives

**Title:** 43.108\_v01

**Purpose:** Object Label

**Online?:** No

**Narrative:**

<p>Most of Holland is unforested and the enthusiasm for wooded scenes such as this one may reflect a growing desire to escape the complexities of city life for the simpler pleasures of the countryside. This painting, known as the <em>Trevor Landscape</em> after its 18<sup>th</sup>-century English owner, represents the culmination of a series of picturesque water mills by Hobbema. Like many of his compositions, this one derives from the work of his teacher, Jacob van Ruisdael, who had begun to paint landscapes with water mills in the early 1650s. </p>

**Title:** 43.108\_v02

**Purpose:** Object Label

**Online?:** Yes

**Associated Event(s):** ROT2014.39 - Dutch Reinstallation - H215

**Narrative:**

Tucked in the woods is a cottage and water mill typical of the eastern provinces of the Dutch Republic. The water mill bore a variety of meanings in the 17th century: allusions to the swift passage of time and the vicissitudes of fortune through the turning wheel, as well as references to the wonders of early modern industry. Hobbema specialized in such water mill scenes, executing more than three dozen throughout his career.

**Artist:** Nicolaes Maes (Dutch, 1634 - 1693)

**Title:** *Portrait of a Gentleman*

**Accession No.:** 44.09

**Date:** about 1671

**Medium and Support:** oil on canvas

**Dimensions:** 45-1/4 x 37-1/16 in. (canvas)  
approximately 56-1/2 x 48 x 6-1/2 in. (framed)

**Credit Line:** James E. Roberts Fund and Contributions



### Associated Narratives

**Title:** 44.09\_v01

**Purpose:** Object Label

**Online?:** Yes

**Narrative:**

<p>Nicolas Maes, a gifted pupil of Rembrandt, had two distinct phases in his career. Prior to 1660 he was known for intimate genre scenes in the manner of Rembrandt. After that date, he dedicated his considerable talents to painting portraits like this one, which reveal his admiration for Flemish masters like Van Dyck and Jordaens.</p><blockquote><em>So much work came his way that it was deemed a favour if one person was granted the opportunity to sit for his portrait before another, and so it remained for the rest of his life.</em><br />-Arnold Houbraken, 1718-21</blockquote>

**Artist:** Willem Kalf (Dutch, 1619 - 1693)

**Title:** *Still Life with a Chinese Porcelain Jar*

**Accession No.:** 45.9

**Date:** 1669

**Medium and Support:** oil on canvas

**Dimensions:** 30-3/4 x 26 in. (canvas)  
approximately 42-5/8 x 37-5/8 x 4-1/4 in. (framed)

**Credit Line:** Gift of Mrs. James W. Fesler in memory of Daniel W. and Elizabeth C. Marmon



### Associated Narratives

**Title:** 45.9\_v01

**Purpose:** Object Label

**Online?:** No

**Narrative:**

<p>When Willem Kalf painted this ostentatious still life, Amsterdam was the trading center of Europe. Turkish carpets, Venetian glass, Chinese porcelains and tropical fruits were just a few of the exotic commodities brought by Dutch traders to the bustling markets of the capital. The precious goods assembled here celebrate both the artist's skill and the wealth and enterprise of Holland's golden age.</p><blockquote><em>If I had to choose between the golden vessels or the picture, there is no question, I would choose the picture.</em><br />-Johann Wolfgang von Goethe, 1797</blockquote>

**Title:** 45.9\_v02

**Purpose:** Object Label

**Online?:** Yes

**Associated Event(s):** ROT2014.39 - Dutch Reinstallation - H215

**Narrative:**

The objects in this dynamic composition reference foreign and domestic commodities circulating in the great trading

center of Amsterdam, where Kalf executed this painting. Imported luxury goods—the porcelain Ming jar, the lemon with spiraling peel, and the delicate Venetian glass—anchor the arrangement. The ornamented silver tray and the wine glass, seated on a gilded mount adorned with a putto clutching a cornucopia, epitomize exquisite Dutch local craft. These precious items subtly reflect the light, which transforms them into sparkling gems that rival the prized articles themselves.

**Artist:** Titian (Italian, about 1487 - 1576)

**Title:** *Portrait of a Man*

**Accession No.:** 47.1

**Date:** about 1508-1510

**Medium and Support:** oil on canvas

**Dimensions:** 23-1/2 x 18-1/2 in. (canvas)

31-1/4 x 26-1/4 x 2-3/4 in. (framed)

**Credit Line:** Gift in memory of Booth Tarkington



### Associated Narratives

**Title:** 47.1\_v01

**Purpose:** Object Label

**Online?:** No

**Narrative:**

<p>This forceful image of an unknown man was painted during the first decade of the 16<sup>th</sup> century, at a time when Titian was the favorite portraitist of the Venetian nobility. The portrait conveys the vivid sense of presence so often observed by Titian's contemporaries.</p> <blockquote><em>If the portrait produced by the perfection of art—which is so with you alone—approach the truth so closely that, with spirit added to them as well, Nature could reside there in vain. </em><br />-Lodovico Dolce, 1538</blockquote>

**Title:** 47.1\_v02

**Purpose:** Object Label

**Online?:** Yes

**Author(s):** Rebecca Norris

**Associated Event(s):** ROT2017.11 - Titian Denver North Carolina LO Return - C205

**Narrative:**

<P>This portrait is striking in its frank engagement with the viewer. The unknown sitter gazes confidently outward. The fine rendering of his face contrasts with that of the painterly brush strokes describing draped velvet, luxurious fur, and soft hair. This fluent manipulation of color was a key feature of Venetian painting that was championed by Titian. He would later become one of the region's leading artists and famous among the kings and princes of Europe.</P>

<P><EM>And certainly coloring is so important and compelling that, when the painter produces a good imitation of the tones and softness of flesh, and the rightful characteristics of any object there may be, he makes his paintings seem alive.</EM> —Lodovico Dolce<BR></P>

**Artist:** George Stubbs (English, 1724 - 1806)

**Title:** *Pangloss*

**Accession No.:** 47.46

**Date:** about 1762

**Medium and Support:** oil on canvas

**Dimensions:** 25-3/8 x 30-3/8 in.(canvas)  
approximately 29-1/8 x 34-1/2 x 2-1/2 in. (framed)

**Credit Line:** Gift of Mr. and Mrs. Eli Lilly



### Associated Narratives

**Title:** 47.46\_v01

**Purpose:** Object Label

**Online?:** No

**Narrative:**

<p>In its faithfulness to nature and keen grasp of anatomical structure, <em>Rufus</em> is one of George Stubbs's finest horse portraits. Largely self-taught, the artist's ability to depict the natural world owed a great deal to his study of anatomy, which included detailed dissections of horses.</p> <p>Although it was Stubbs's practice to paint his horses first and then complete the surrounding landscape in his studio, the plain background in this painting was surely intentional. The neutral background focuses attention on the beautifully precise drawing and the fine texture of the horse's coat.</p>

**Title:** 47.46\_v02

**Purpose:** Object Label

**Online?:** Yes

**Author(s):** Rebecca Long

**Associated Event(s):** ROT2014.62 - Gainsborough Loan Recall - H213, C300

**Narrative:**

<P>In its faithfulness to nature and keen grasp of anatomical structure, <EM>Pangloss</EM> is one of Stubbs's finest horse portraits. The neutral background focuses attention on the beautifully precise drawing and the fine texture of the horse's coat. Though the artist typically painted his horses first and completed the surrounding landscape in his studio, this plain background was surely intentional. </P>

<P>Largely self-taught, Stubbs's ability to depict the natural world owed a great deal to his study of anatomy, which included detailed dissections of horses.</P>

**Artist:** Camille Pissarro (French, 1830 - 1903)

**Title:** *Woman Washing Her Feet in a Brook*

**Accession No.:** 48.17

**Date:** 1894

**Medium and Support:** oil on canvas

**Dimensions:** 13-1/8 x 16-1/4 in. (canvas)  
20 x 23-5/8 in. (framed)

**Credit Line:** Gift of George E. Hume



### Associated Narratives

**Title:** 48.17\_v01

**Purpose:** Object Label

**Online?:** No

**Narrative:**

<p>Like many Impressionists, Pissarro experienced a deep artistic crisis in the mid-1880s. It led him to adopt the Neo-Impressionist color theory and brushwork of Georges Seurat, but within five years Pissarro abandoned the dotted technique as too laborious.</p> <p>This canvas, one of three devoted to the subject of a woman by a stream, was executed after Pissarro returned to Impressionism. However, forced indoors by ill health, he actually painted this image in the studio, using a model and preparatory drawings.</p>

**Title:** 48.17\_v02

**Purpose:** Object Label

**Online?:** No

**Author(s):** Ellen Lee

**Associated Event(s):** ROT2014.52 - Renoir LO - H211

**Narrative:**

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<LI>This image, one of three versions that Pissarro devoted to the subject of a woman by a stream, was actually painted in the studio. Pissarro was forced inside by ill health and used a model and preparatory drawings rather than direct observation out of doors to complete the canvas.<BR></LI>

<LI>Like many of the Impressionists, Pissarro experienced a deep artistic crisis in the mid-1880s. It led him to adopt the dotted brushwork and color theory of the Neo-Impressionist Georges Seurat. Within a few years, however, Pissarro concluded that Seurat's method inhibited his spontaneity. He returned to the more impulsive brushwork of Impressionism, as indicated by the looser handling of this canvas.</LI></UL>

**Title:** 48.17\_v03**Purpose:** Object Label**Online?:** Yes**Author(s):** Ellen Lee**Associated Event(s):** ROT2016.11 - Pissarro LO - Taft Cincinnati - H211**Narrative:**

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<LI>Using loose, feathered brushwork and jewel-like colors, Pissarro depicts a woman bathing her feet in a stream, with her stockings and wooden shoes resting on the bank.<BR></LI>

<LI>Pissarro relished painting figures in the French countryside. This canvas is one of three versions that he devoted to this subject.<BR></LI>

<LI>While Impressionists are known for painting out-of-doors, Pissarro created this series in the studio, working from a model and preparatory drawings.<BR></LI></UL>

**Artist:** Giovanni Paolo Panini (Italian, 1691 - 1765)**Title:** *Roman Capriccio: The Colosseum and Other Monuments***Accession No.:** 50.6**Date:** 1735**Medium and Support:** oil on canvas**Dimensions:** 38-3/4 x 52-1/2 in.

approximately 47-7/8 x 62-1/8 x 5 in. (framed)

**Credit Line:** Gift of Lila Allison Lilly in memory of her husband, Josiah Kirby Lilly**Associated Narratives****Title:** 50.6\_v01**Purpose:** Object Label**Online?:** No**Narrative:**

<p>Views of Rome were in tremendous demand from classically educated foreign visitors who sought souvenirs of the most admired monuments of antiquity. By the mid-1730s Panini had built up a considerable English clientele, including the Duke of Norfolk, the former owner of this pair of paintings. </p> <p>Such works often complemented collections of casts and copies after the Antique. Indeed, this <em>capriccio</em>, or imaginary view, includes two of the most famous statues of classical antiquity: the <em>Dying Gaul</em> and the <em>Borghese Warrior</em>. Also depicted are the Colosseum, the Column of Trajan, and the Arch of Septimius Severus.</p>

**Title:** 50.6\_v02**Purpose:** Object Label**Online?:** Yes**Associated Event(s):** ROT2015.25 - Early European Reinstall - H211, H212, H213, H214**Narrative:**

<P>This <EM>capriccio</EM>, an imaginative view of architectural monuments and sculpture, includes two of the most famous statues of classical antiquity, the<EM> Borghese Warrior</EM> at left and the <EM>Dying Gaul</EM> at right. Also depicted are the Colosseum, the Column of Trajan, and the Arch of Septimius Severus. Paintings such as these often complemented collections of casts and copies of antique sculpture.</P>

<P>Views of Rome were in tremendous demand from classically educated foreign visitors who sought souvenirs of the most admired monuments of antiquity. By the mid-1730s Panini had built up a considerable English clientele, including the Duke of Norfolk, the former owner of this pair of paintings. <BR></P>