

LARGE PRINT

AN EXQUISITE EYE
INTRODUCING
THE ASO O. TAVITIAN
COLLECTION



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EXHIBITION**

AN EXQUISITE EYE: INTRODUCING THE ASO O. TAVITIAN COLLECTION

In 2024, the Clark received a gift of 331 works of art from the collection of late philanthropist and connoisseur Aso O. Tavitian (1940–2020). This transformational gift—one of the largest donations in the Clark’s history—is among the most significant private collections assembled in the twenty-first century. Representing works of exceptional quality and rarity, the Tavitian Collection expands the breadth and diversity of the Clark’s holdings in European art produced between the fifteenth and nineteenth centuries. *An Exquisite Eye: Introducing the Aso O. Tavitian Collection* presents the first display of a selection from the Tavitian Collection at the Clark, in anticipation of its future home in the new Aso O. Tavitian Wing, opening in 2028.



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Aso O. Tavitian assembled his personal collection over a period of several decades beginning in 2004. The intimate character of this collection remains palpable in its presentation here: many of the paintings, sculptures, and decorative arts are small-scale works that are intended to be viewed and experienced closely. The collection is particularly rich in portraiture but also encompasses religious and mythological subjects, landscapes, and still lifes. The Tavitian Collection's geographical and chronological breadth underscores the pivotal intersections of European artistic traditions. It brings to the fore the creativity and complexity of early modern European art across different media in a period of tremendous artistic, cultural, and social change.

An Exquisite Eye: Introducing the Aso O. Tavitian Collection is organized by the Clark Art Institute and curated by Esther Bell, Hardymon Director; and Lara Yeager-Crasselt, Aso O. Tavitian Curator of Early Modern European Painting & Sculpture.

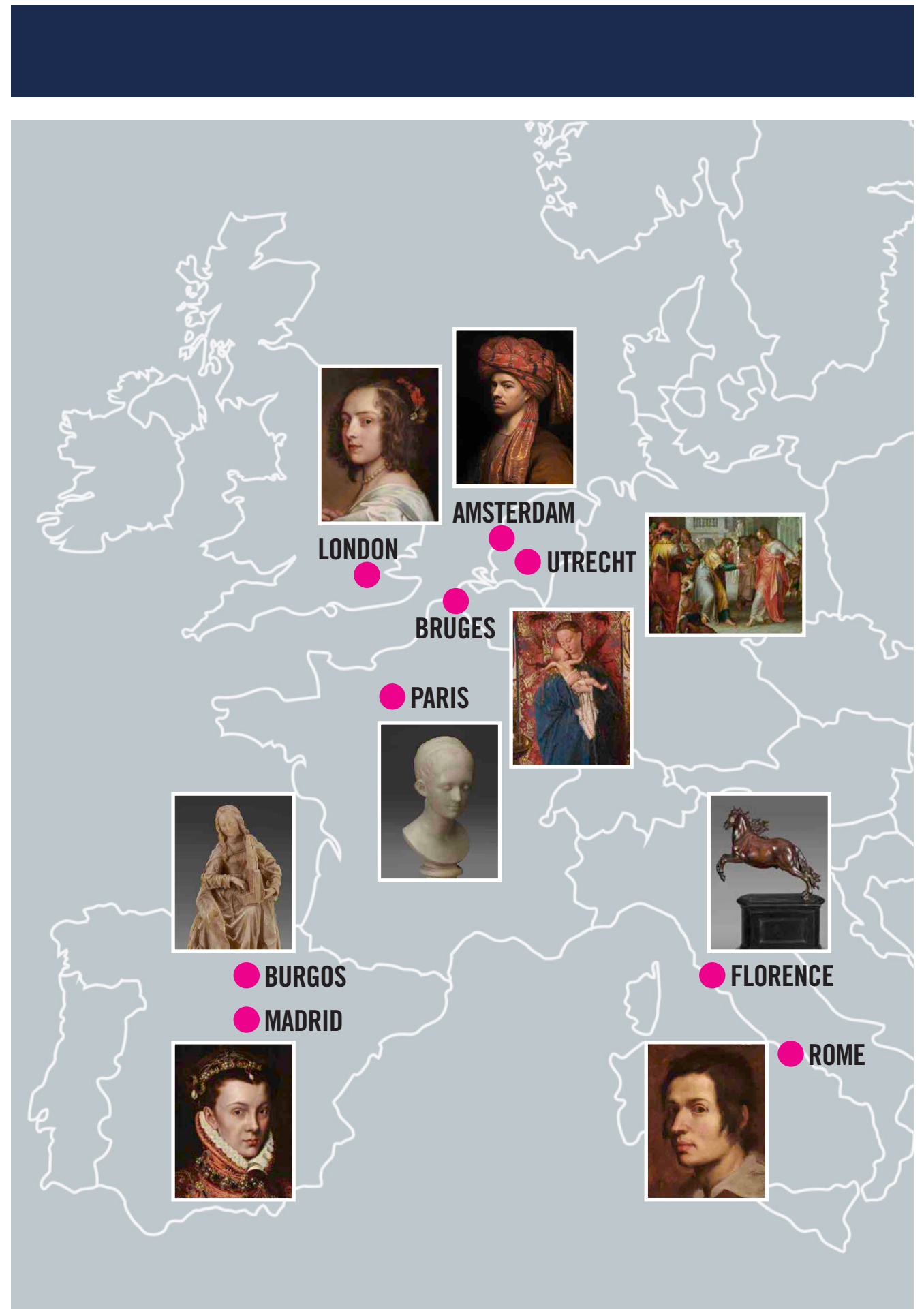
This exhibition is made possible by Denise Littlefield Sobel. Major funding is provided by Hubert and Mireille Goldschmidt, with additional support from George W. Ahl III, Robert Dance and Robert Loper, Samuel H. Kress Foundation, Stuart Lochhead Sculpture, the Asbjorn Lunde Foundation, Inc., and Kathleen Morris and Robert Kraus.

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MAPPING THE TAVITIAN COLLECTION

The Tavitian Collection spans the early modern period—defined from about 1450 to 1800—and a wide geographical range across Europe. It highlights the mobility and movement of artists, many of whom worked outside of their homelands for all or part of their careers, and across historical centers of artistic production. The collection represents both well- and lesser-known artists and works of art, encouraging moments of discovery and connection among artists, places, and time periods.

This map of Europe presents a selection of objects in the exhibition and their places of origin. As you move through the galleries, you are invited to trace the various cities and regions where the works were made and explore the ways in which artists and objects moved and interacted across places and media.



GIL DE SILOÉ

Netherlandish, active in Spain,
c. 1440/1450–1505

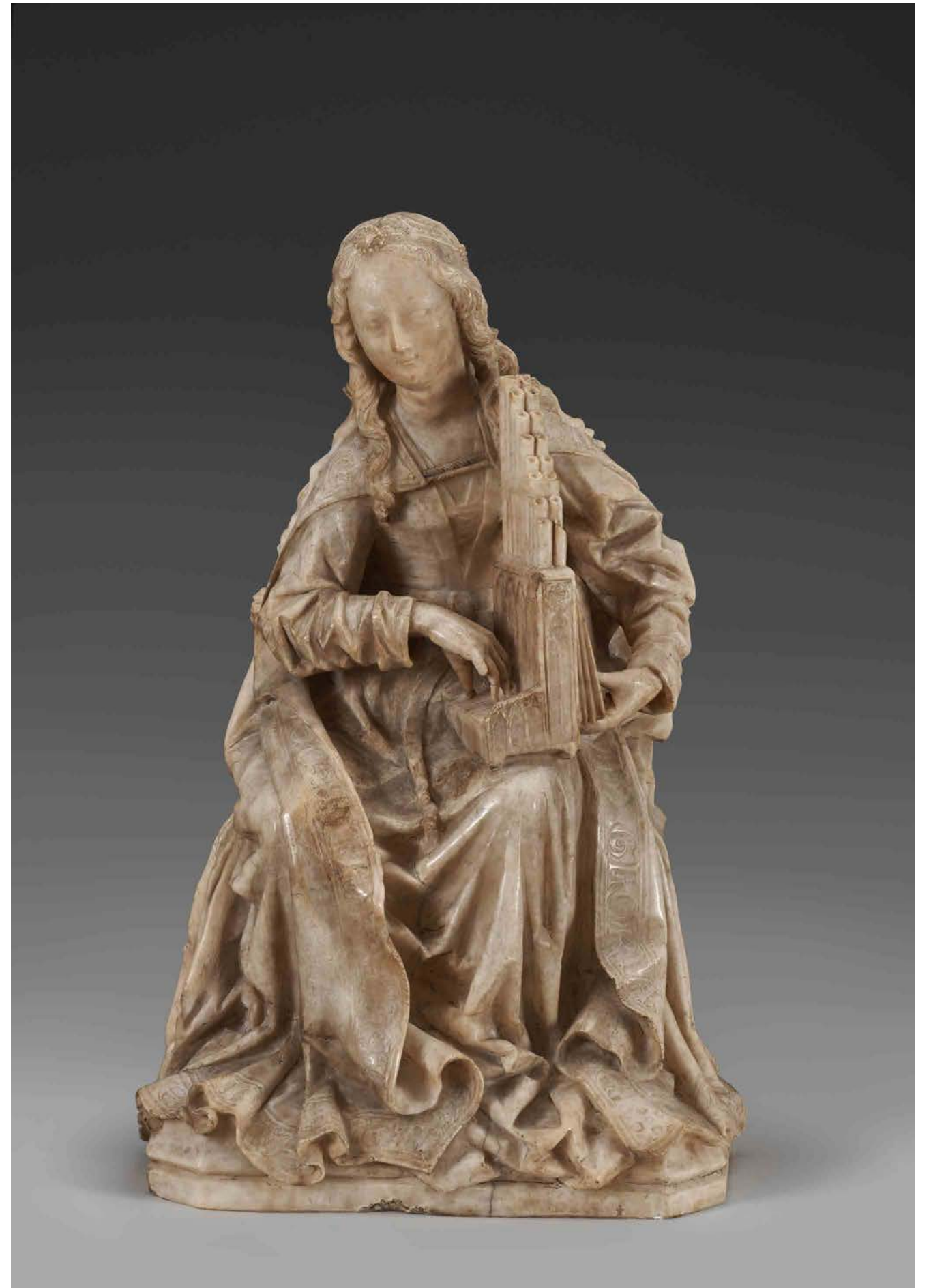
Saint Cecilia

c. 1500

Alabaster

Saint Cecilia, a Roman Christian martyr and patron saint of musicians, plays a portable organ. Her hands delicately coordinate the instrument's keys and bellows, and her intricately rendered drapery gathers near her feet. Gil de Siloé, who was likely born in the Netherlands, worked as a sculptor and woodcarver in the Castilian city of Burgos in Spain. His carving in alabaster, a soft, translucent stone, reinforces the sculpture's refined and spiritual character. Siloé's migration to Spain in the fifteenth century contributed to the influential spread of a northern artistic style. It also underlines the important practice of Flemish artists seeking economic and professional opportunities across early modern Europe.

Gift of Aso O. Tavitian Foundation, 2025.1.8



ARTIST UNKNOWN

Italian, 16th century

*Portrait of a Young Man Holding
a Lira da Braccio*

c. 1510–20

Oil on panel

Arrested in movement, this youthful sitter sits within a stone window casement, grasping a *lira da braccio* in one hand and bow in the other. The instrument's broken string falls on the ledge in the foreground, beside a pale-yellow lemon. The bow points toward the man's heart, while his expression remains aloof. His delicately brocaded and oversized blue sleeve fills the foreground, partially cast in shadow.

The *lira da braccio*'s placement here is unusual, as the instrument typically appears in scenes with angels or mythological figures. Its inclusion suggests courtly or poetic associations that convey the sophistication of the sitter.

Both the sitter's and artist's identities are unknown, and the latter is a subject of scholarly



debate. Proposed attributions have been Sieneese painter Domenico Beccafumi (1486–1551) and Florentine Ridolfo Ghirlandaio (1483–1561).

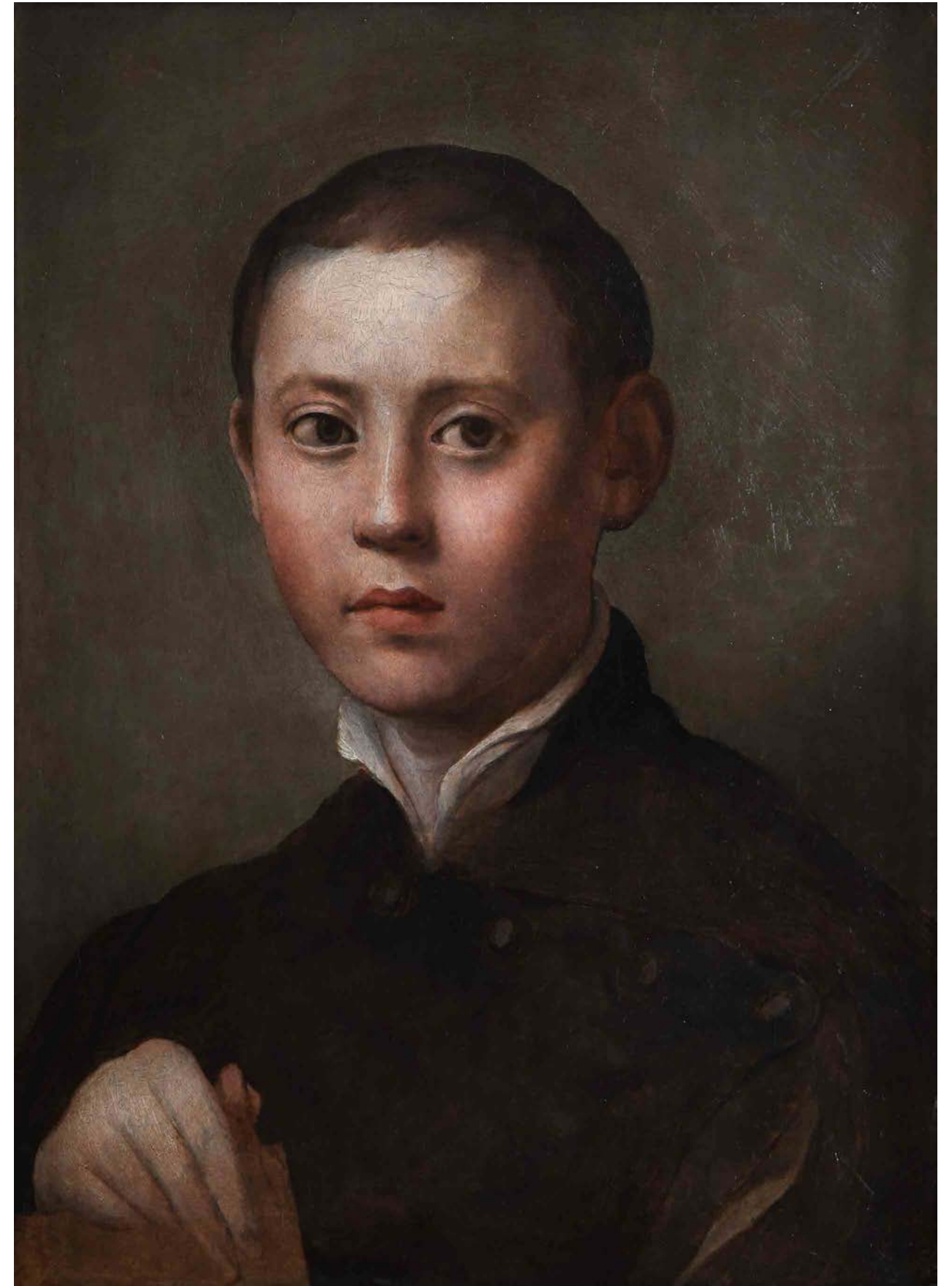
Gift of Aso O. Tavitian Foundation, 2025.1.16

JACOPO DA PONTORMO
(JACOPO CARUCCI)
Italian, 1494–1557

Portrait of a Boy
c. 1535–40
Oil on terracotta tile

Intimate in scale and delicate in material, this portrait is a rare example of Jacopo da Pontormo's work on terracotta tile. The boy's gaze, defined by Pontormo's characteristic large, rounded eyes, conveys a quietly engaged mind. Clutching his notebook with long, thin fingers, the young sitter presents a disarming vulnerability as he turns toward the viewer.

The portrait's arresting immediacy is underscored by the fragility of its support. Terracotta tiles, a form of fired clay, were cheap and easily accessible in Florence, and typically used by working class artisans for the construction of roofs. The unconventional support also results in an effect of transparency throughout the paint layers, rendering visible the artist's brushstrokes and working process.



Gift of Aso O. Tavitian Foundation, 2025.1.12

JAN VAN EYCK AND WORKSHOP

Netherlandish, c. 1390–1441

Madonna at the Fountain

c. 1440

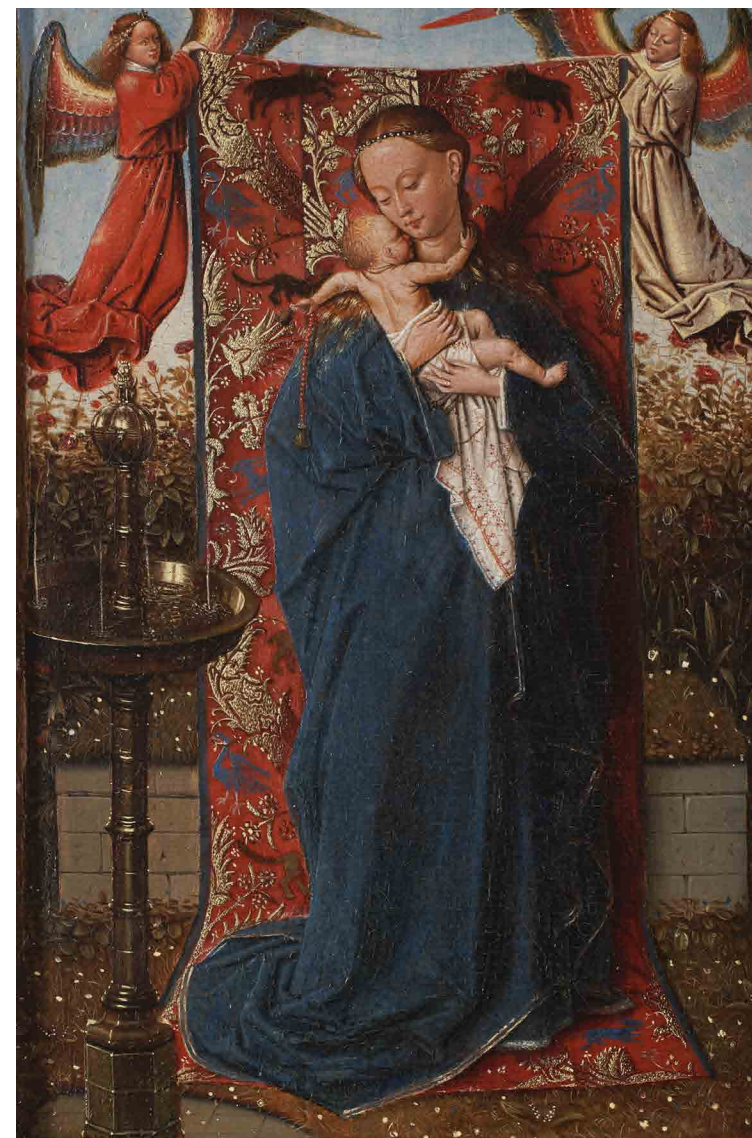
Oil on panel

Standing before a brocaded cloth rendered in red, blue, and gold, the Virgin Mary tenderly embraces the Christ child. He reaches one arm around his mother's neck, while the other holds a prayer-cord of red coral beads. Two heavenly angels, their wings multi-colored, flutter beside them. The carpet of lilies beneath the Virgin's feet extends into an enclosed garden, filled with roses, behind her. Light reflects off the brass fountain in the foreground, capturing the smooth surface of the metal and highlighting the lion perched on top.

The Bruges artist Jan van Eyck ushered in a new form of devotional art in Europe in the first half of the fifteenth century, portraying the divine as part of our immediate and tangible world. His remarkable naturalism was achieved through the

use of oil paint, which allowed for an unprecedented pictorial illusionism in color, light, and detail.

This work is a rare replica, or copy, made in Van Eyck's workshop shortly before his death. Unlike the associations that exist today around copies—whether imitative or derivative—copies of religious images held an important role in the Catholic Church and may have been used for private devotion. Although the earliest provenance of



this panel is not known, by the sixteenth century it was recorded in the inventories of Margaret of Austria, then ruler of the Netherlands.

Gift of Aso O. Tavitian
Foundation, 2025.1.1

**FRANCESCO GIROLAMO MAZZOLA
(CALLED PARMIGIANINO)**

Italian, 1503–1540

Portrait of a Man

c. 1530

Oil on canvas

Grasping a leather-bound book with his long fingers marking a page—the other hand noticeably gloved—this unknown sitter seems to have been interrupted as he turns his head in our direction, animated and alert. The open window in the upper righthand corner softly illuminates him and reveals vegetation outside.

Parmigianino painted with a stylized elegance that reflected the social aspirations of his patrons. This man's refined costume and intellectual air demonstrate the kind of painterly virtuosity that contributed to Parmigianino's rise to fame in the sixteenth century across Italy.

Gift of Aso O. Tavitian Foundation, 2025.1.18



GIOVANNI DI PAOLO

Italian, c. 1420–1482

Madonna and Child Enthroned

c. 1445–50

Oil on panel

Gold leaf illuminates this small-scale devotional panel by the Sienese painter Giovanni di Paolo. He depicted the Madonna and Child enthroned, surrounded by four saints. Two female saints, likely Margaret and Catherine of Alexandria, kneel on the steps below, covered with a richly patterned textile.

The panel's use of gold and highly refined details indicates that it was intended for a wealthy collector, whether within a home or private chapel, in their devotional practice. They may have particularly admired the painting's shift towards naturalism, evident in the subtle individualities of the figures, such as the expectant expression of the saint at lower right, whose wide eyes and admiring gaze create a sense of humanity.

Gift of Aso O. Tavitian Foundation, 2025.1.3



HANS MEMLING

Netherlandish, c. 1430/40–1494

Portrait of a Man in a Black Cap

c. 1470–75

Oil on panel

Portrayed in a bust-length, three-quarter view against a green background, the man in this portrait gazes steadily beyond the painting. He wears a purple jacket trimmed with fur and a tall black cap that was fashionable in the 1470s. His strongly defined features are individualized, yet his expression reveals little of his personality.

The sensitive realism of this portrait and attention to the smallest of details reflect Hans Memling's sought-after status as a portrait painter in Bruges. The lifelike appearance of what was known at the time as a Netherlandish manner of painting gained favor across Europe in the fifteenth and sixteenth centuries.



ARTIST UNKNOWN

Italian, 16th century

Young Boy Removing Puppies

Mid-16th century

Bronze

NETHERLANDISH ARTIST

Likely Antwerp, 16th century

Young Boy with a Dog

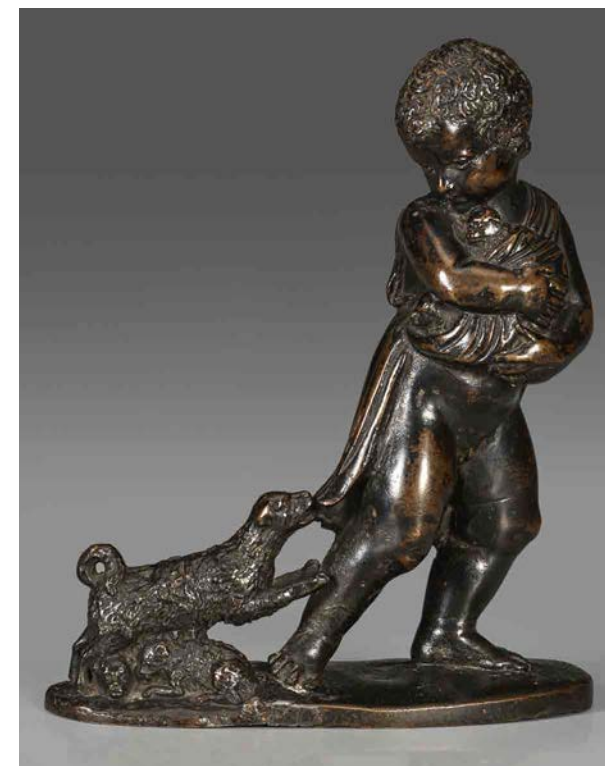
c. 1530s

Oil on panel

This small-scale bronze sculpture and painting both portray the same subject: a young boy cradling puppies in his arms, closely followed by their mother, who nips at the boy's robes. The subject reflects the resurgence of interest in antique motifs that spread across fifteenth- and sixteenth-century Europe. The young, chubby child resembles a *putto*, a type of figure known for evoking sentiments of love and tenderness. The sculpture was made in a region of northern Italy, at a time when small bronzes were becoming increasingly popular among humanist collectors.

The painting, however, comes from the Netherlands. The depiction of an ancient figural type and a Flemish landscape reflect the intersecting artistic and cultural interests among Antwerp audiences in the early sixteenth century.

Gift of Aso O. Tavitian Foundation, 2025.1.28, 2025.1.21



LUCAS CRANACH THE ELDER

German, 1472–1553

*Portrait of a Young Woman Holding
Grapes and Apples*

1528

Oil on panel transferred to canvas

Lucas Cranach rendered this young woman with an air of impenetrability. With her pale porcelain-like skin and stylized features—small mouth; thin, almond-shaped eyes; large forehead; and faint eyebrows—she reveals little of her personality. Instead, she is defined by her richly adorned and luxurious costume, composed of warm shades of red and orange, a plumed red velvet hat, and a large necklace and gold choker across her chest.

Cranach's fashionable depictions of women held great appeal among German courtly circles in Wittenberg, where he worked in the early part of the sixteenth century. His distinctive pictorial approach—highly refined, smoothly painted, and detailed—created an idealized version of



female types. His sitters, rather than being individualized, conform to ideas of beauty and other cultural values.

Gift of Aso O. Tavitian Foundation, 2025.1.9

AGNOLO BRONZINO

Italian, 1503–1572

Christ Carrying the Cross

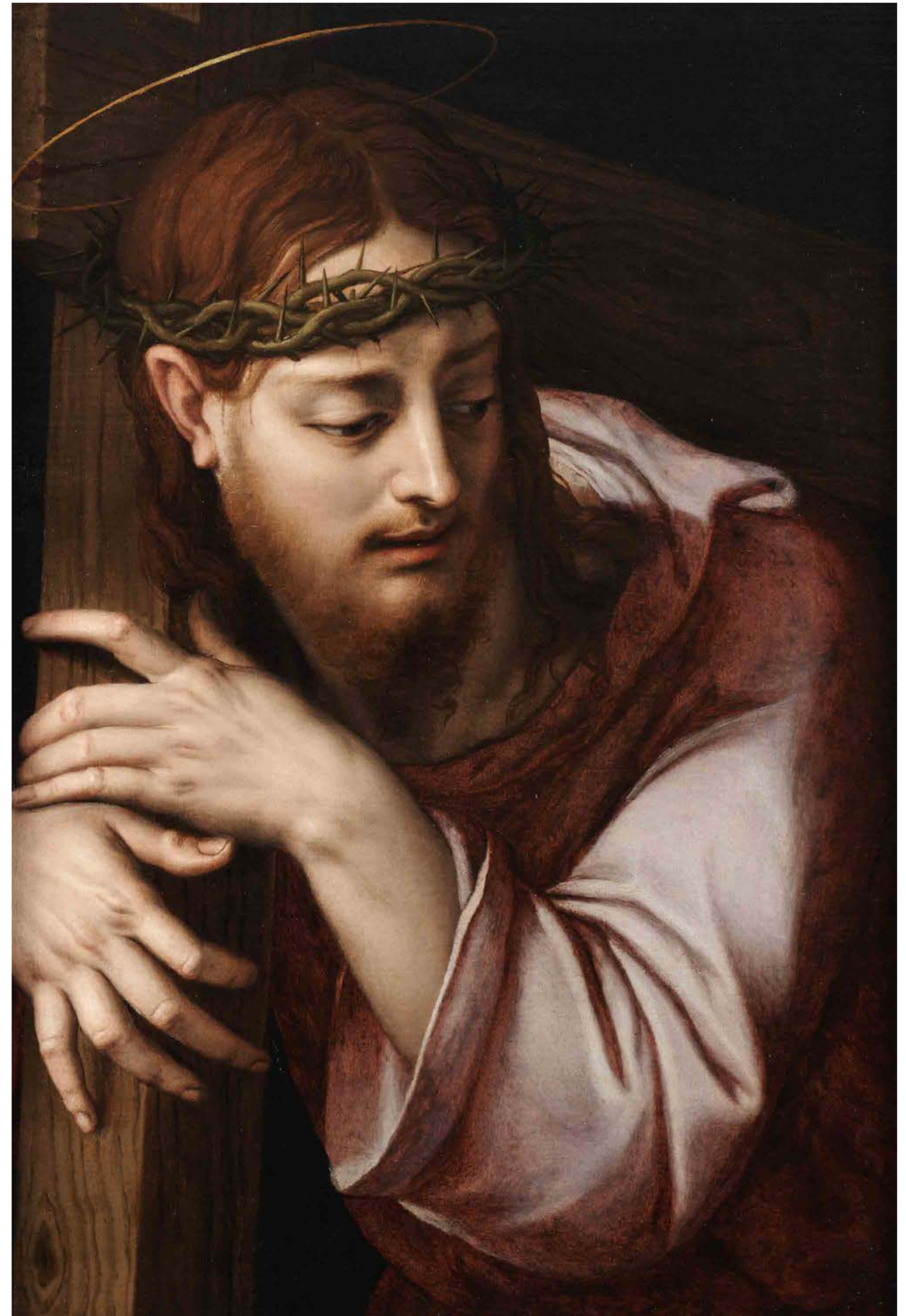
c. 1555–60

Oil on canvas

The tight cropping and oblique angle of this depiction of Christ brings the figure almost directly into the viewer's space. Filling the composition, he grasps the cross with long, exaggerated fingers that appear, impossibly, to bear its weight. His eyes are cast downward, and he wears a crown of thorns. Thin traces of blood appear on his forehead.

Christ bearing the cross was a recurrent theme of devotional art from the late fifteenth century onward, but the subject's sorrowful expression distinguishes this painting from its predecessors. Agnolo Bronzino, who worked for the Medici court in Florence, may have made the painting for a funerary or other religious procession.

Gift of Aso O. Tavitian Foundation, 2025.1.19



ALONSO SÁNCHEZ COELLO

Spanish, c. 1531–1588

Portrait of Elizabeth de Valois

c. 1560

Oil on canvas

At fifteen years old, Elizabeth de Valois (1545–1568) held an important position in the Spanish royal court as the third wife of King Philip II of Spain. In 1560, she had just arrived at the Habsburg Catholic court in Madrid, and this bust-length portrait captures her official likeness. Depicted half length and dressed in an elaborately ornamented dress with pearls and beads, the queen commands our attention.

Alonso Sánchez Coello embodied an early modern European artist of international standing and mobility. While Spanish born, he received his artistic training in Brussels, where Flemish painting and portraiture held a high and revered status. This portrait was one of several that Coello made depicting the French-born queen, attesting to the role of portraiture in a wider European network of exchange.



Gift of Aso O. Tavitian Foundation, 2025.1.22

GIULIO ROMANO

Italian, 1499–1546

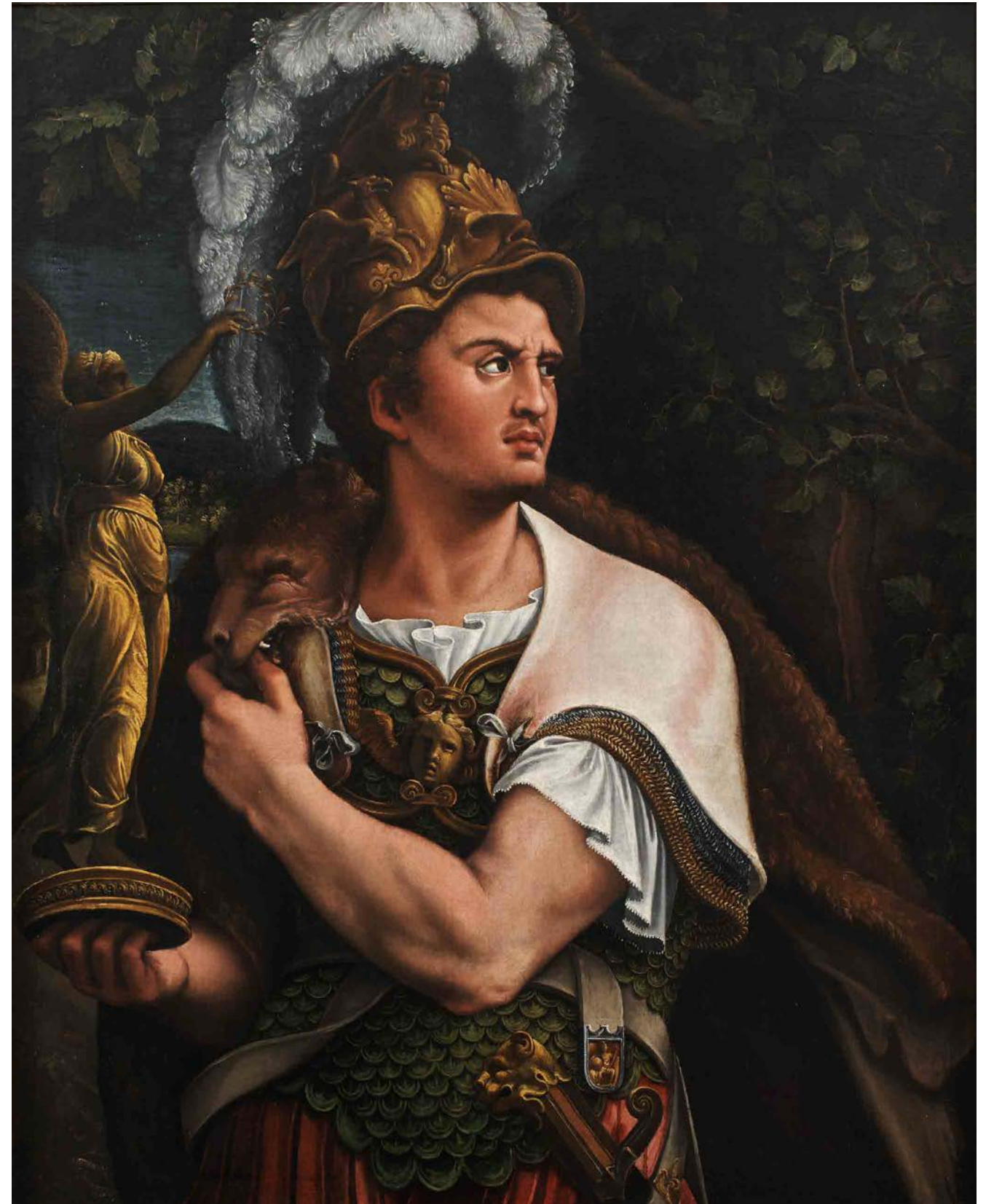
Alexander the Great

c. 1540

Oil on canvas

The famed Greek hero and king of Macedonia, Alexander the Great, appears as if in a portrait. Turned in a three-quarter view and looking firmly into the distance, the military commander is an image of strength. He wears a decorative cuirass, embellished with masks, a plumed headdress, and a bear pelt around his shoulders. A statue of winged Victory extends her arm towards him.

Giulio Romano was a highly prolific and successful painter, having studied and worked alongside Raphael in Rome before entering the service of the court of Federico Gonzaga in Mantua. There, he painted large-scale frescoes of gods and goddesses in the Duke's palace. This portrayal of Alexander the Great resembles the vigor of those antique representations, which glorified the past for the enrichment of secular rulers.



ANDREA DELLA ROBBIA

Italian, 1435–1525

Portrait of a Youth

c. 1470–80

Glazed terracotta

Portrait of a Youth

c. 1470–80

Glazed terracotta

Two young men draped in antique robes, soft curls falling to their shoulders, emerge from luminous blue backgrounds. Their rendering in high relief allows light and shadow to fall naturally and animate their presence. Such colorful glazed terracotta portraits, likely representing idealized types rather than individuals, were the invention of the Della Robbia workshop in Florence in the mid-sixteenth century. The workshop's use of opaque color and reflective glazed surfaces distinguished them among contemporaries. Andrea learned this technique from his uncle, Luca della Robbia, reviving an ancient Roman portrait tradition with a renewed sense of expressiveness and ingenuity.



MAKER UNKNOWN

Italian, 16th century

Pair of Albarelli

(Apothecary Jars)

Mid-16th century

Maiolica

This colorful pair of maiolica jars, known as *albarelli* in Italian, were used for the storage of drugs, herbs, and other mixtures in the sixteenth century. Decorated with lively and naturalistic representations of fruits and vegetables, these jars contained *mostarda*, a popular pickled fruit jelly composed of fruits, mustard, honey, and sugar. More than simple storage jars, however, their high quality and fine craftsmanship made them expensive items. Maiolica, a white-glazed ceramic, was intended to mimic the appearance of porcelain, which Europeans did not have the technical knowledge to produce until the eighteenth century.

Gift of Aso O. Tavitian Foundation, 2025.1.32, 2025.1.33



ARTIST UNKNOWN

Italian, 16th century

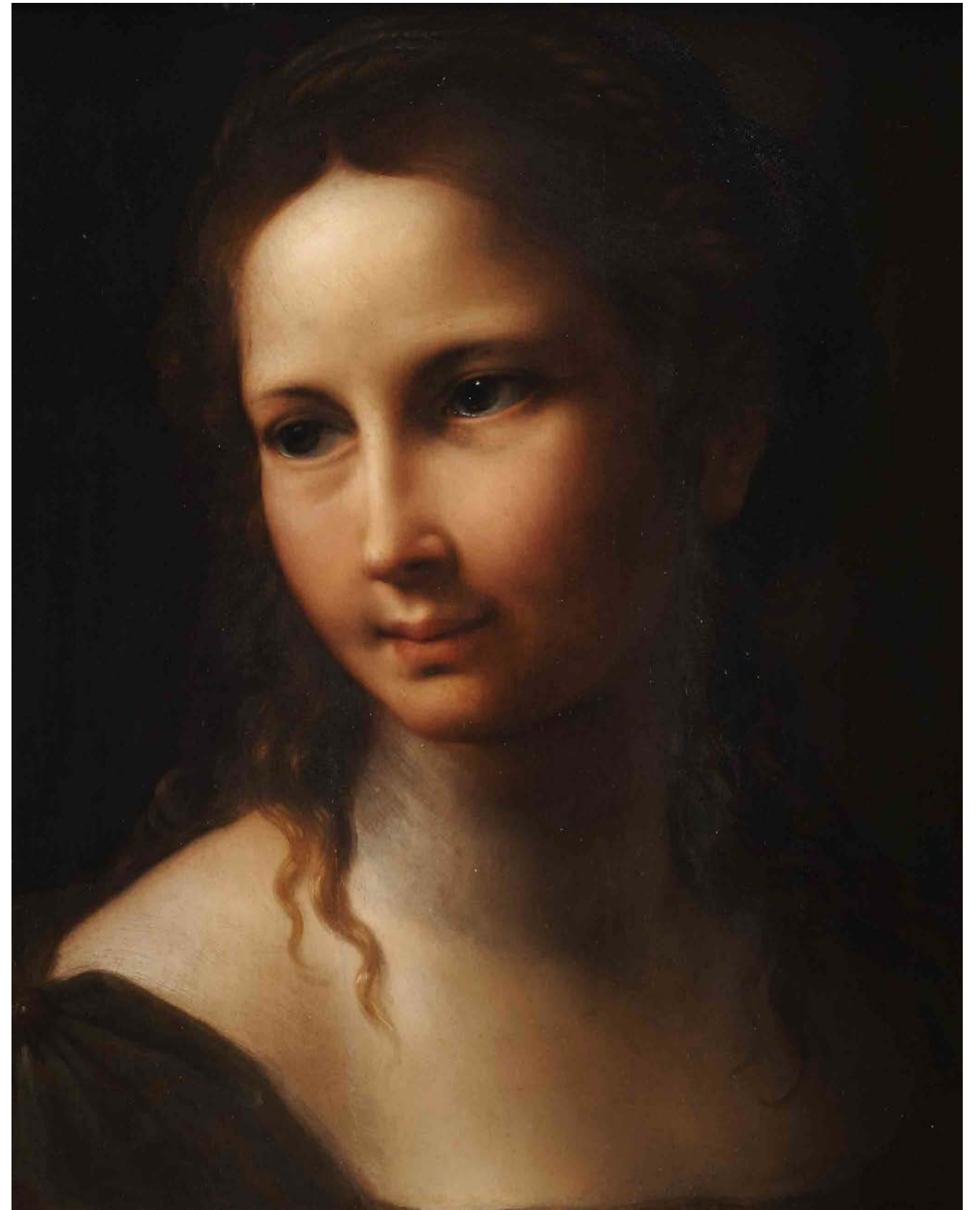
Head and Shoulders of a Woman

16th century

Oil on panel

A young woman, portrayed bust length, turns away from the viewer and gazes beyond the picture plane. Soft curls spill from loose braids and fall on her unadorned shoulders, which are covered by a simple dress. Light falls from the upper left, emphasizing warm skin tones and dewy eyes. Unidentifiable by a lack of descriptive clothing or setting, the woman's gentle features take on an enigmatic air. Idealized portrayals of female head types were common in sixteenth-century Italian art, making the identification of this sitter and artist challenging. Earlier attributions have given the work to Raphael, while others suggest an unknown artist that may have created this work as a study for a larger composition.

Gift of Aso O. Tavitian Foundation, 2025.1.17



JOACHIM ANTHONISZ WTEWAEEL

Dutch, 1566–1638

Sine Cerere et Baccho Friget Venus

(Without Ceres and Bacchus,

Venus Freezes)

c. 1600–1605

Oil on copper

The Tribute Money

1616

Oil on copper

Mars, Venus, and Cupid

c. 1600–1610

Oil on copper

This group of jewel-like paintings, rendered on a copper support, appear to glow. Two depict mythological narratives centered around the Roman goddess Venus, and the other, a religious subject drawn from the Christian Bible. Utrecht artist Joachim Wtewael used a palette of cool, metallic colors, emphasizing the stylized and sensuous character of the scenes. His figures intertwine and move fluidly through space, often in sexual poses.

At far left, Mars, the god of war, amorously encircles Venus, as cupid embraces her breast. The hint of drapery situates this mythological scene in the goddess' bedchamber. Venus—clothed in contemporary dress—appears again in the center painting. Wtewael represents the ancient Roman maxim: without Ceres (food) and Bacchus (wine), Venus (love) grows cold. Wtewael's audience found pleasure in looking at mythological subjects, as well as in biblical narratives that reflected cultural and religious concerns of the day. His depiction of Christ and the Pharisees in the temple (Matt 22:15-22; Mark 12:13; Luke 20: 20-26) captures a pivotal moment highlighting the tensions between spiritual and temporal authority.

Gift of Aso O. Tavitian Foundation, 2025.1.36, 2025.1.37, 2025.1.38



PIETRO MERA (“IL FIAMMINGO”)

Flemish, c. 1574–1645

Bacchanalia

Early 17th century

Oil on copper

The sinewy nude bodies lying across the foreground of this landscape reflect the appeal and resurgence of interest in small-scale mythological paintings in the seventeenth century. The scene focuses on the illicit pleasures wrought by Bacchus, Roman god of wine, who teeters on a barrel atop a stone ledge at center, supported by two satyrs, woodland gods from ancient mythology that are part man, part animal. Inebriated revelers pour out from a temple dedicated to the god in the background.

Little-known artist Pietro Mera, known as ‘*il Fiammingo*’ (the Fleming), came from the Netherlands, and as many of his northern contemporaries, migrated to Italy around the turn of the seventeenth century. In Venice, he found a ready audience of collectors who favored mythological scenes set in landscapes

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with stylized and exaggerated approaches toward rendering the human body.

Gift of Aso O. Tavitian Foundation, 2025.1.44

JACOB HOEFNAGEL

Flemish, 1575–c. 1630

Triumph of Autumn

1605

Oil on copper

Allegories of the seasons recall medieval traditions representing annual cycles of labor and harvest. Here, Jacob Hoefnagel reimagined the subject matter as a celebration from Roman antiquity. The melancholic figure of Autumn sits enthroned at center beneath a grape-laden vine. Harvesters, gods, and *putti* surround him, collecting the bounty of the harvest near his feet.

Hoefnagel, born and trained in the Southern Netherlands, traveled widely working for European courts. He executed this painting in Rome as part of a series of the *Four Seasons* for his most important patron, Emperor Rudolf II. The artist's position at Rudolf's court in Prague reflected the wider mobility of cross-European artistic traditions that existed around the turn of the seventeenth century.



JAN BRUEGHEL THE ELDER

Flemish, 1568–1625

Landscape with Figures on a Wooded Path

c. 1595

Oil on copper

Two female travelers, identified by their dress as Romani people, take a rest in the foreground of this dense forest landscape. Seated in a small clearing, the women encounter two men, with their dogs, dressed elegantly to indicate their elite social status. Behind them, a broad diagonal tree line opens onto a sweeping vista of the river valley below. This expansive landscape, in which Antwerp artist Jan Brueghel the Elder utilized a palette of greens and blues to suggest distance, contrasts with the minute detail with which he painted this scene, evident in the land's twisting trees, individual leaves, and various wildlife.

Forest landscapes emerged from earlier local Flemish traditions, practiced by artists with whom Brueghel would have been familiar, including his father Pieter Brueghel the Elder.

Here, Jan Brueghel created a natural landscape at an intimate scale meant to be held closely and admired by elite collectors. By the time he executed this work, around 1595, Brueghel had already spent five years traveling and working for prominent patrons in Naples, Rome, and Milan, including Cardinal Federico Borromeo. This painting, one of the artist's earliest landscapes made shortly after his return to the Netherlands, reflects the maturity of his style at a pivotal moment in his career.

Gift of Aso O. Tavitian Foundation, 2025.1.24



MAKER UNKNOWN

Italian, 16th century

Pietra Dura Tabletop

c. 1575–1600

Marble and lapis lazuli

Pietra dura, or hard stone, refers to cut stone arranged in complex and intricate patterns. This stunning tabletop displays this technique with visual and technical virtuosity. A marble oval at center is flanked by organic tendrils of interlocking flowers, each corner containing birds perched on stems. The colorful patterns of stone, including precious and expensive *lapis lazuli*, enhance the illusionistic play of forms. The assemblage of stones used in this work situates its production in Rome.

Gift of Aso O. Tavitian Foundation, 2025.1.35



CAVALIERE D'ARPINO (GIUSEPPE CESARI)

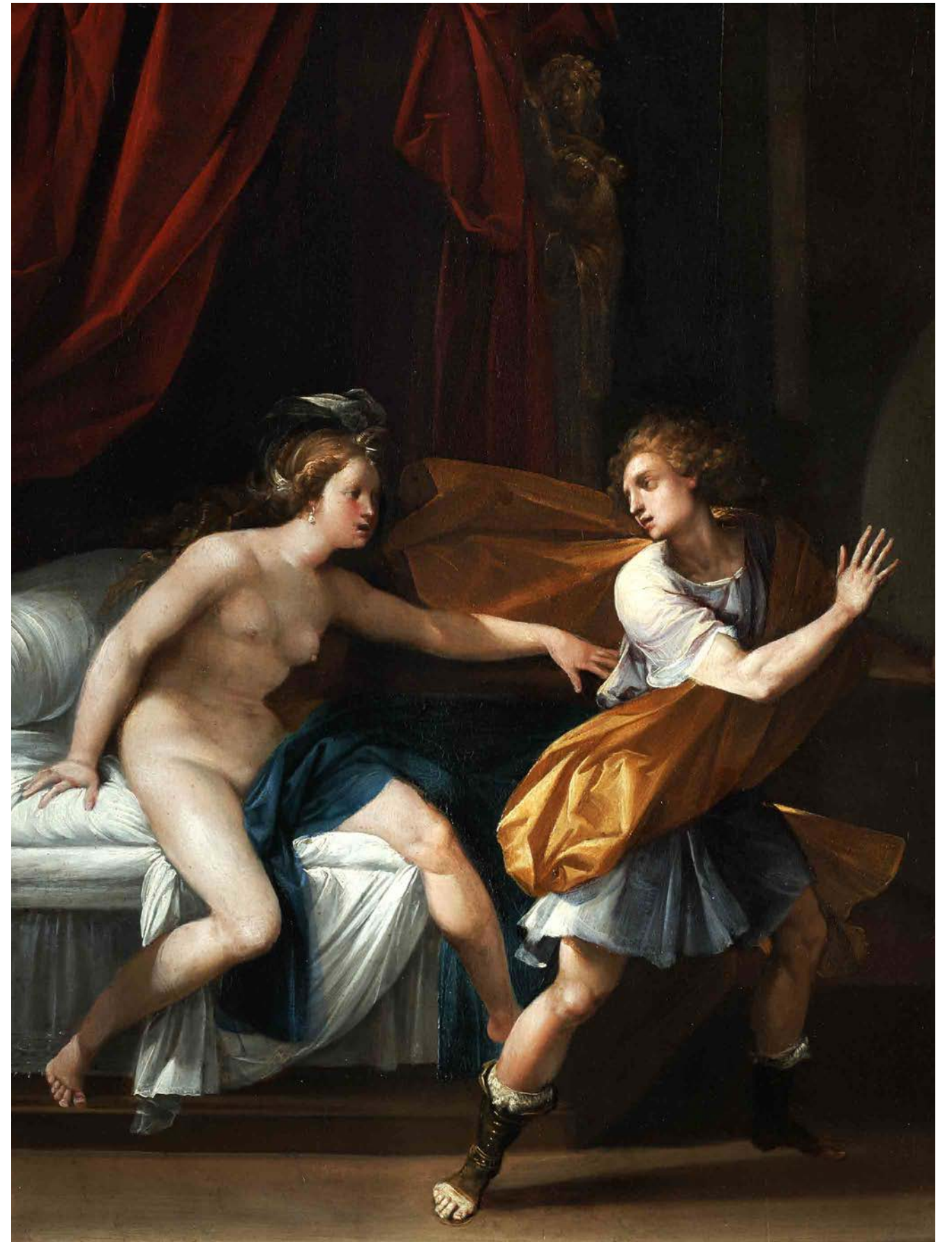
Italian, 1568–1640

Joseph and Potiphar's Wife

c. 1600–1605

Oil on panel

In this small-scale and finely rendered panel, Roman artist Giuseppe Cesari, known as Cavaliere d'Arpino, depicted a popular narrative from the Old Testament (Genesis 39: 7-20). According to the story, Joseph, who was enslaved in the house of the Egyptian ruler Potiphar, had gained the attention of Potiphar's wife. D'Arpino captured the moment when Joseph, refusing her advances, flees the bed chamber. Caught in mid-motion, Joseph's robes flare behind him, as Potiphar's wife, depicted in the nude, extends her arm towards him, grazing his garment. Although such biblical subjects were intended to convey moral messages, their appeal also lay in the portrayal of the nude figure at a moment of heightened and dramatic action.



SASSOFERRATO (GIOVANNI BATTISTA SALVI)

Italian, 1609–1685

Portrait of a Boy with a Red Beret

Mid-1660s

Oil on copper

This charming portrait of a young boy is rare in Sassoferrato's oeuvre, which largely focused on devotional subject matter. Here, a bust-length portrait of a boy fills the space. He wears a red beret and a simple white tunic beneath his outer dress. The contrasts of red and blue illuminate this delicate copper panel, as does the sweetness of the boy's expression. With large brown eyes, pink lips, and a placid expression, he conveys a sense of intimacy between artist and sitter. Sassoferrato was a brilliant colorist in seventeenth-century Rome, and his idealized and smoothly painted images reflect Renaissance styles from a century earlier.

Gift of Aso O. Tavitian Foundation, 2025.1.59



ATTRIBUTED TO BACCIO BANDINELLI

Italian, 1493–1560

Profile of a Man

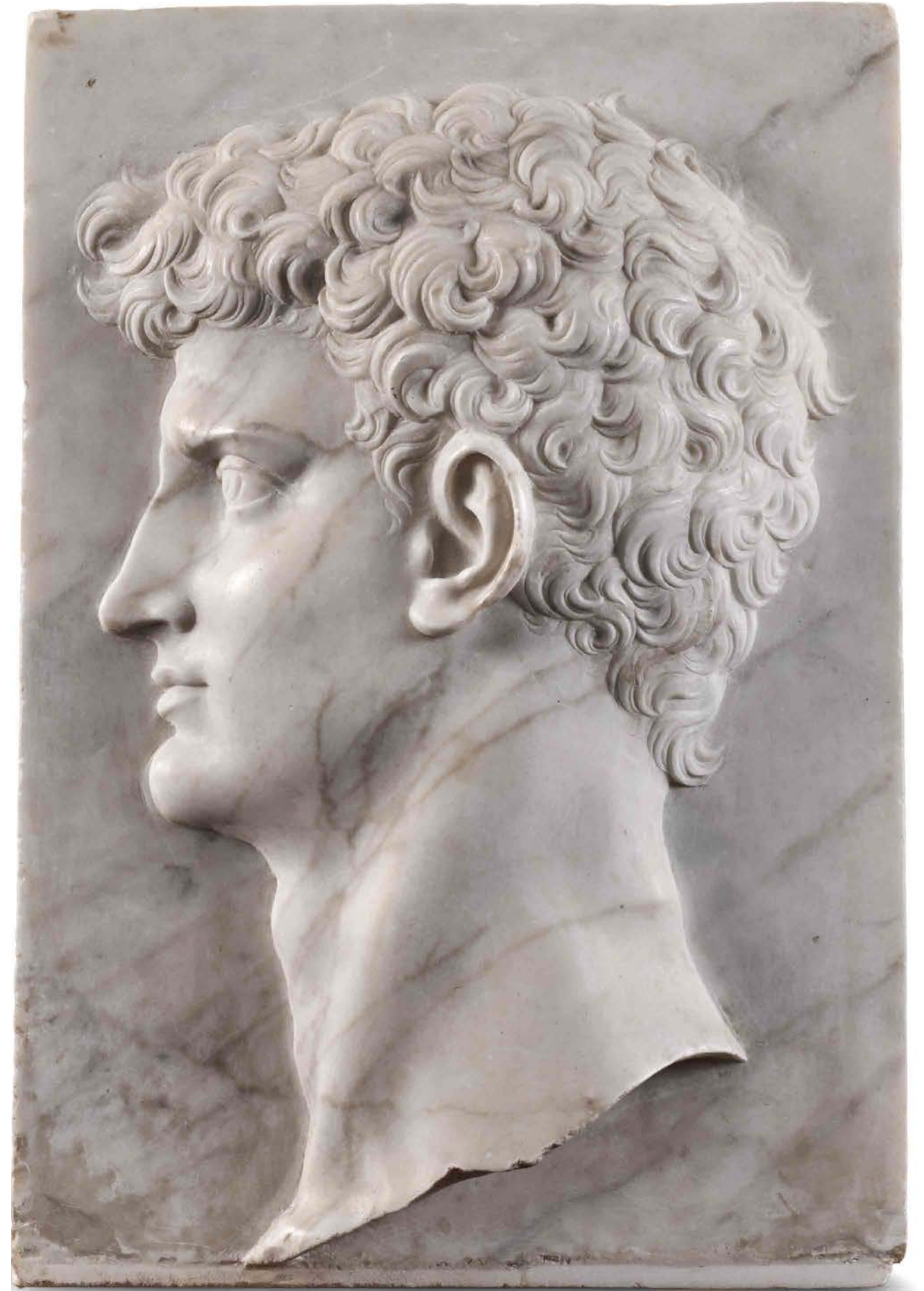
c. 1550

Marble

This finely carved marble relief reflects an ancient Roman sculptural portrait tradition. With a strongly defined profile, furrowed brow, and curly hair—rendered in splendid patterns—this man conveys resolve and focus. The natural veins of the marble reinforce his sense of vitality.

Baccio Bandinelli was among the leading sculptors at the Medici court in Florence. This relief's strong association with antiquity would have resonated among its humanist, intellectual community. The refinement and skill evident in the carving technique show an expert hand and support its attribution to Bandinelli.

Gift of Aso O. Tavitian Foundation, 2025.1.26



MEINDERT HOBBEEMA

Dutch, 1638–1709

*A Wooded Landscape with Travelers on
a Road by a Cottage*

1660s

Oil on panel

A man on horseback with two dogs moves through the landscape on a winding road, while farmers exchange words at left. Brooding clouds gather above a large tree, its branches straining in the wind. Depictions of the local landscape emerged in the Dutch Republic around the turn of the seventeenth century, a result of a growing interest in depicting identifiable places in the young nation, which had only gained its independence from Spain in 1648.

Meindert Hobbema, who belonged to the second generation of Dutch landscape painters, captured the rhythms of life in the countryside. In a region that was becoming increasingly urbanized, Hobbema's depictions of the rural landscape appear nostalgic.



Gift of Aso O. Tavitian Foundation, 2025.1.64

GIOVANNI FRANCESCO SUSINI

Italian, 1585–1653

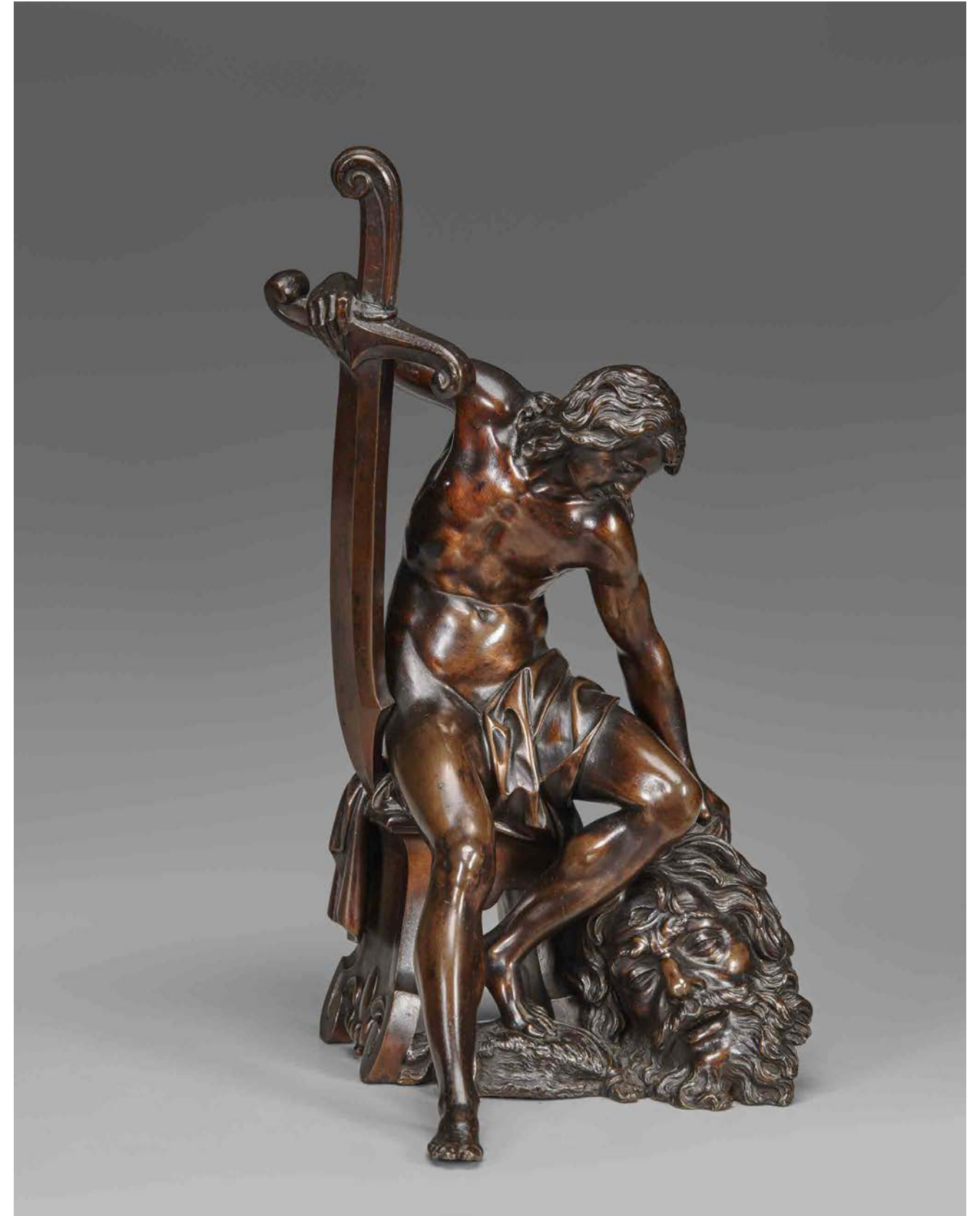
David with the Head of Goliath

c. 1622–38

Bronze

The Old Testament hero David, idealized and represented nearly nude, rests quietly after his dramatic victory over Goliath. Seated on a seventeenth-century stool (a *sgabello*), he balances the giant's sword in one hand while Goliath's severed head lies at his feet. Giovanni Francesco Susini, who adopted Giambologna's refined technique and attention to form, brought a more natural and reflective quality to his figures. This elegant composition, Giovanni Francesco's own invention, demonstrates the ways in which he sought to create an artistic identity outside of Giambologna's legacy.

Gift of Aso O. Tavitian Foundation, 2025.1.69



GIOVANNI FRANCESCO SUSINI

Italian, 1585–1653

AFTER GIOVANNI BOLOGNA, CALLED GIAMBOLOGNA

Flemish, active in Italy, 1529–1608

The Abduction of a Sabine Woman

c. 1590–1600

Bronze

This dynamic and sensuous bronze sculpture is a small-scale replica, or reduction, made after the famed sculptor Giambologna's monumental marble *Rape of a Sabine Woman* in Florence. The work's subject, taken from Livy's and other authors' accounts of the founding of ancient Rome, shows three figures interlocked in a daring upward spiral representing the woman's abduction. According to the legend, upon finding a shortage of women in the city, Rome's founder, Romulus, invited Sabine men and women from the nearby mountains to a festival of chariot racing. In an act of betrayal and violence, the Romans abducted the Sabine women and forced them into marriage. Giovanni Francesco Susini

trained in the workshop of his uncle, Antonio Susini, who in turn had studied under the highly celebrated sculptor Giambologna. Giovanni Francesco was a skilled and inventive bronze caster, and regularly produced these small, mobile, and highly refined sculptures for elite collectors. His small statues often translated well-known and large-scale works that could be admired and held in the private space of the home.

Gift of Aso O. Tavitian Foundation, 2025.1.30



ATTRIBUTED TO BARTHÉLEMY PRIEUR

French, c. 1536–1611

Bather

c. 1580

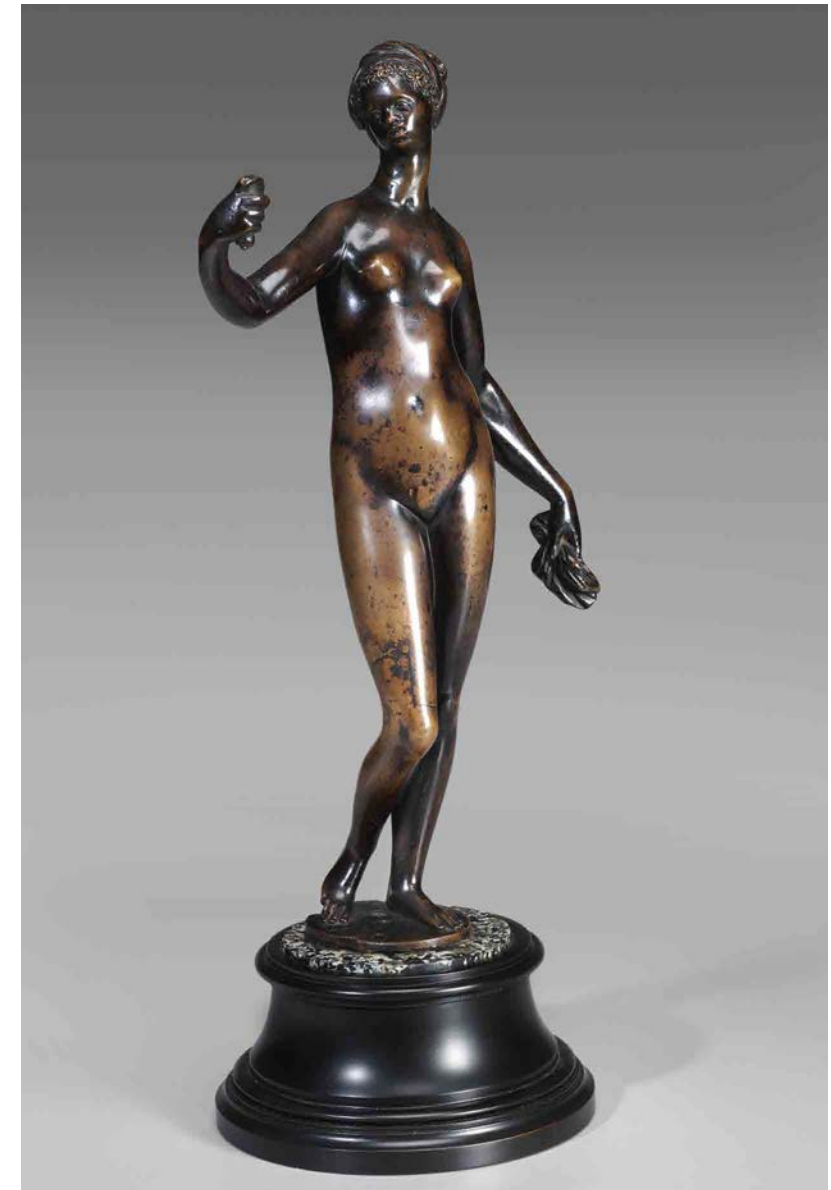
Bronze

With an elongated and slender form, this woman emerges from a bath. She rests her weight on one leg, forming a gentle s-curve with her body that shows off the smooth contours of the cast bronze. The representation of a female bather—often shown in the guise of Venus—was a popular subject for small bronze statues in the late sixteenth century. The facial features of this woman suggest her African descent. Black Africans lived in early modern Europe, predominantly as enslaved persons or domestic servants, but their representation as specific mythological figures such as Venus was rare during this period.

Scholars have long debated the attribution of this work, of which at least twelve versions exist. While the figural type of the bather has origins in the studio of Flemish-born, Italian sculptor Giambologna, artists working in other parts of

Europe, in this case, namely French sculptor Barthélemy Prieur, responded to this same subject matter. Prieur made such intimate works of women at their toilettes while working for Henry IV, King of France, creating figures with soft, languid bodies that were fashionable among elite collectors.

Gift of Aso O. Tavitian Foundation, 2025.1.27



ANTHONY VAN DYCK

Flemish, 1599–1641

Study of a Young Bearded Man

c. 1618–19

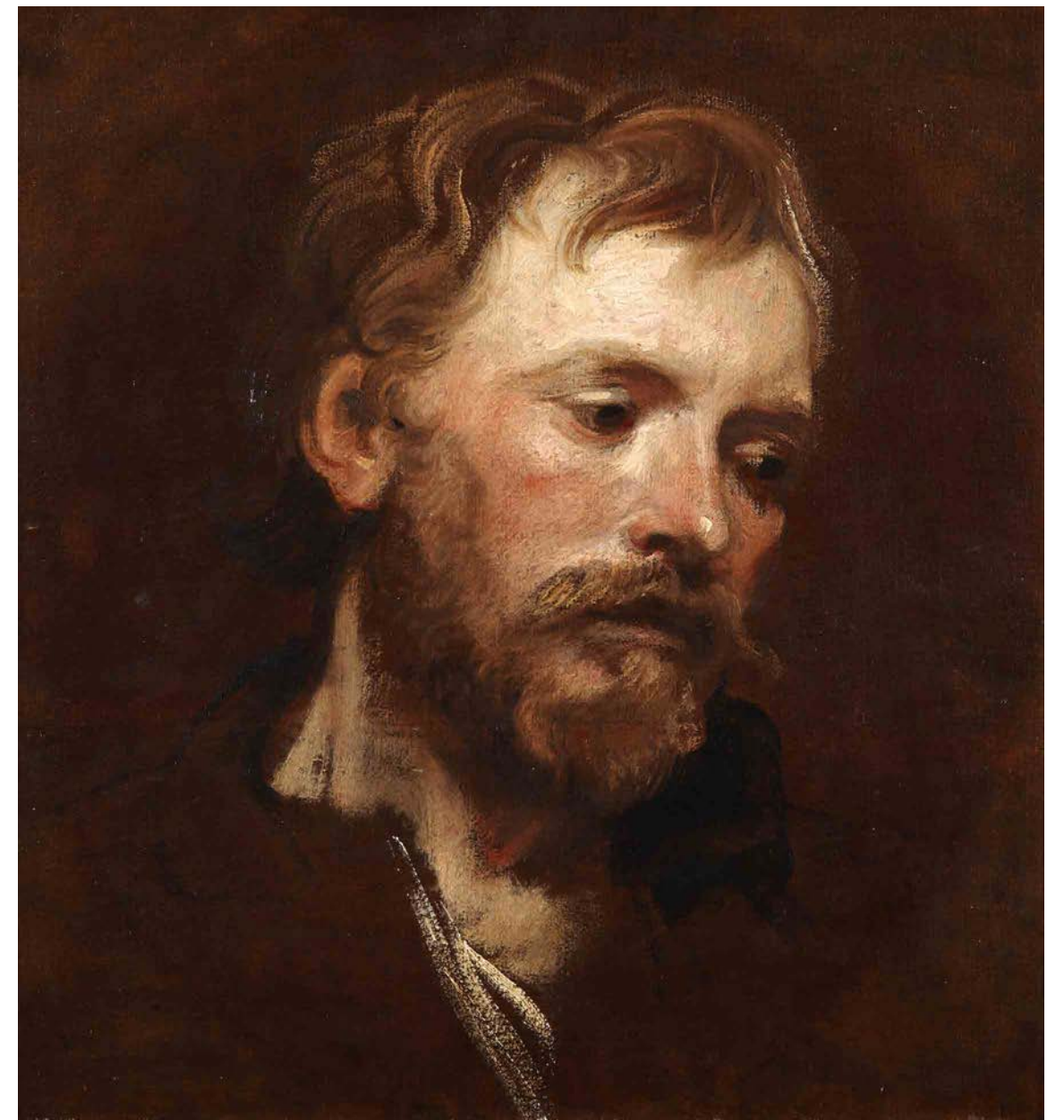
Oil on paper laid down on panel

With quick and assured brushstrokes, Anthony van Dyck captured this young man in a head study, or *tronie* in Dutch. Lacking the smooth finesse of a finished portrait, the work demonstrates the virtuosity of a bold brush: the oil paint moves with varying degrees of depth, capturing the curls of hair, layered highlights of white over reddish browns, and thick strokes of paint around the eyes and on the tip of the nose. His clothing is summarily indicated—a rushed white line delineates the trim of the jacket—and black strokes outline the collar and shoulders.

Van Dyck continued a Flemish tradition of making head studies, many from life and of unknown

individuals, which were used either in larger compositions, or as part of the artist's studio process in a masterful exercise of light and shadow. Recent scholarship dates this work to Van Dyck's early years in Antwerp, shortly before he left for a prolonged trip to Italy.

Gift of Aso O. Tavitian Foundation, 2025.1.57



AMBROSIUS BOSSCHAERT THE ELDER

Dutch, 1599–1641

Little Bouquet in a Roemer

c. 1619

Oil on copper

A rare striped tulip crowns this exquisite bouquet, surrounded by roses, hyacinth, a French marigold, and a wild violet, among other flora. Insects enliven the scene, including a bluebottle butterfly resting on the petal of an anemone and a fly perched on the tabletop beside a type of drinking vessel known as a *roemer*. Dutch artist Ambrosius Bosschaert rendered each flower with scientific exactitude, assembled into an imaginative and appealing bouquet that celebrates the natural world. Bosschaert, born in Antwerp and active in Middleburg and Utrecht, was a pioneer of the floral still life in the early decades of the seventeenth century.

The depiction of flower pieces coincided with an increasing interest in observing and documenting various specimens for both artistic and scientific study. Middleburg was a center for botany in the

Netherlands as well as a port of the Dutch East India Company. In addition to bringing goods and spices, traders brought enslaved people onto the European continent.

Gift of Aso O. Tavitian Foundation, 2025.1.43



PETER PAUL RUBENS

Flemish, 1577–1640

404

Portrait of a Young Man

c. 1613–15

Oil on panel

Elegant and confident, Peter Paul Rubens's sitter is a dashing figure. His distinctive features are defined by high cheekbones; large, deep-set eyes; and a pointed chin. He wears a large white ruff collar, which was highly fashionable at the time, and a black jacket adorned with delicate lace cuffs. His hand sits prominently in the foreground, his fingers active, strong, and animated.

Rubens executed this portrait shortly after his return to Antwerp after more than a decade in Italy. Portraits, relatively rare in his oeuvre, showcase his robust, energetic approach and command of the human form. The identity of this sitter is unknown, but the portrait reveals a sense of friendship and softness; the background of the painting gives a view into a rocky vista with vines, attributes of friendship and trust.



Gift of Aso O. Tavitian Foundation, 2025.1.49

THOMAS DE KEYSER

Dutch, 1596–1667

Portrait of a Young Woman

c. 1630–33

Oil on panel

With her jaunty elbow and direct gaze, this Dutch woman appears to be in motion, turning, as if interrupted, toward the viewer. She is seated in a wooden chair and dressed in a black dress with elegant lace-trimmed sleeves and a ruff collar.

Thomas de Keyser's ability to suggest temporality in a painted portrait helped to make him one of the most successful portraitists of the Dutch upper classes in the early seventeenth century. Working in the center of Amsterdam, by then a global hub of Dutch trade, a burgeoning middle class of merchants sought portraits to promote their growing wealth. This work's unusual shape and small scale enhance its dynamism.

Gift of Aso O. Tavitian Foundation, 2025.1.54



MICHAEL SWEERTS

Flemish, 1618–1664

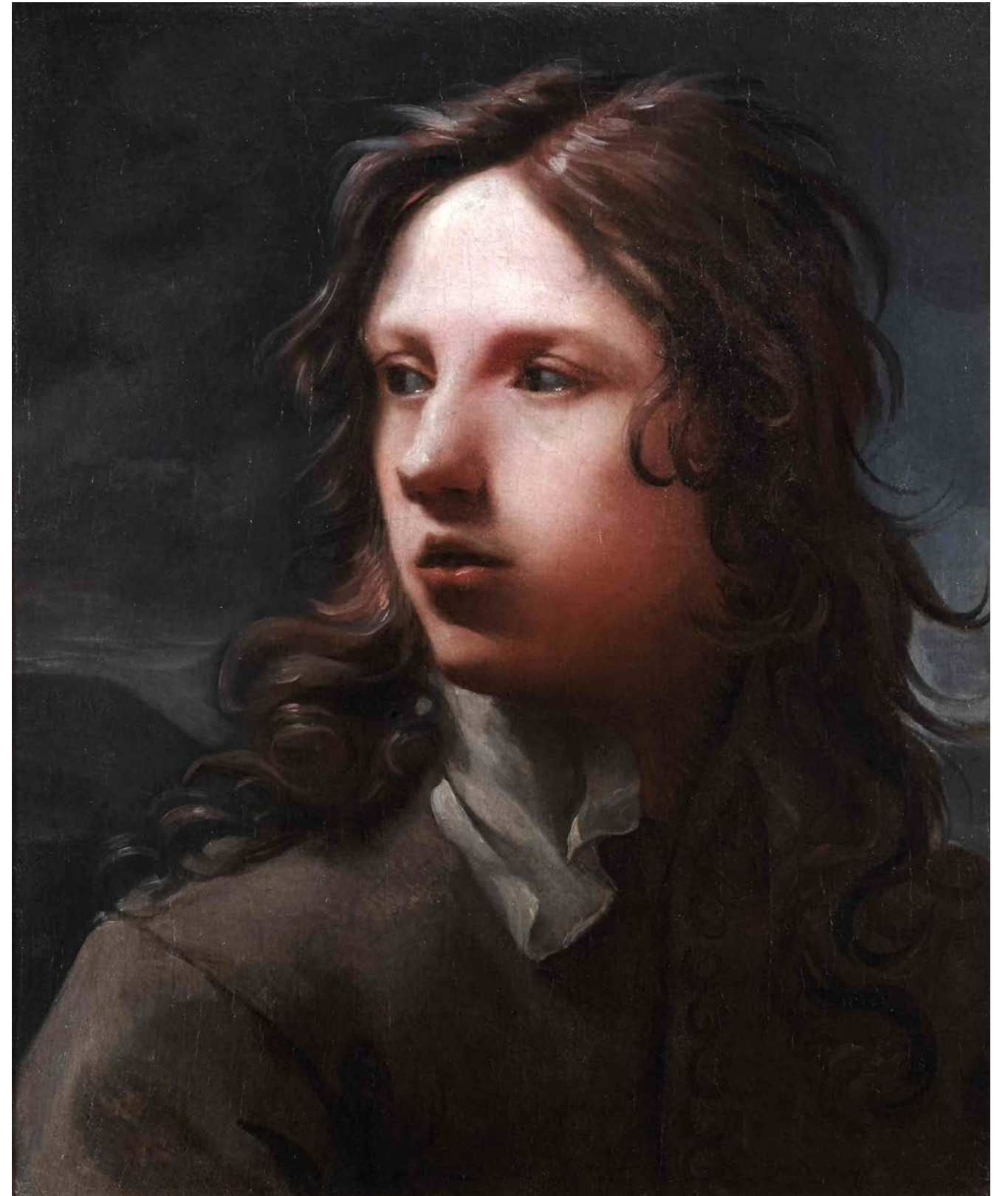
Portrait of a Young Man in Grey Jacket

c. 1659

Oil on canvas

Turned and looking over his right shoulder, this young man focuses his attention on something beyond the composition. Michael Sweerts skillfully portrayed his sitters as if caught in a moment, emphasizing a sense of immediacy by representing dewy eyes and lips and a slightly opened mouth. Sweerts placed the young man against a loosely painted stormy sky and rugged landscape.

Sweerts hailed from Brussels and spent nearly a decade in Rome in the 1640s and early 1650s working for elite patrons, including those in papal circles as well as foreign merchants. He was particularly adept at head studies, where his delicate handling of both the physical and psychological character of his models made them remarkably lifelike.



ANTHONY VAN DYCK

Flemish, 1599–1641

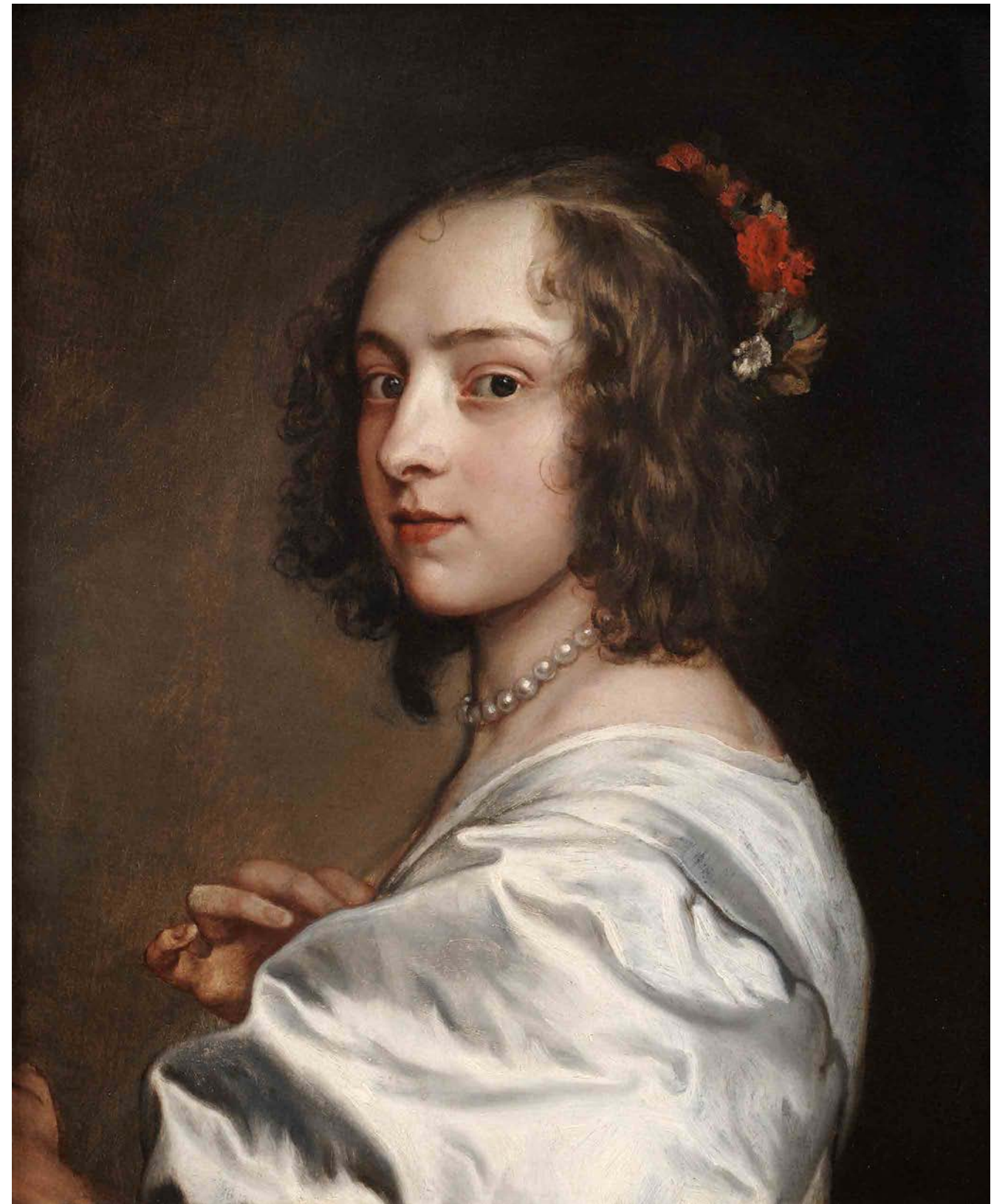
Portrait of Margaret Lemon

c. 1638

Oil on canvas

Portrayed in three-quarter profile, assured and self-possessed, Margaret Lemon turns to meet the gaze of the viewer in this remarkable portrait. Flowers decorate the soft curls of her hair and pearls adorn her neck. The intimate character of the painting suggests the relationship between artist and sitter: Lemon was in an amorous relationship with Flemish painter Anthony van Dyck during his time in London at the service of King Charles I.

Although little is known with certainty about her biography, Lemon was a famed and controversial figure. She was described by contemporaries as the most beautiful and dangerous woman in London, as well as a courtesan. Not only did she clearly captivate the artist, but she was a figure who expanded the ways in which we understand the roles of early modern women.



Gift of Aso O. Tavitian Foundation, 2025.1.56

FRANÇOIS DUQUESNOY

Flemish, 1597–1643

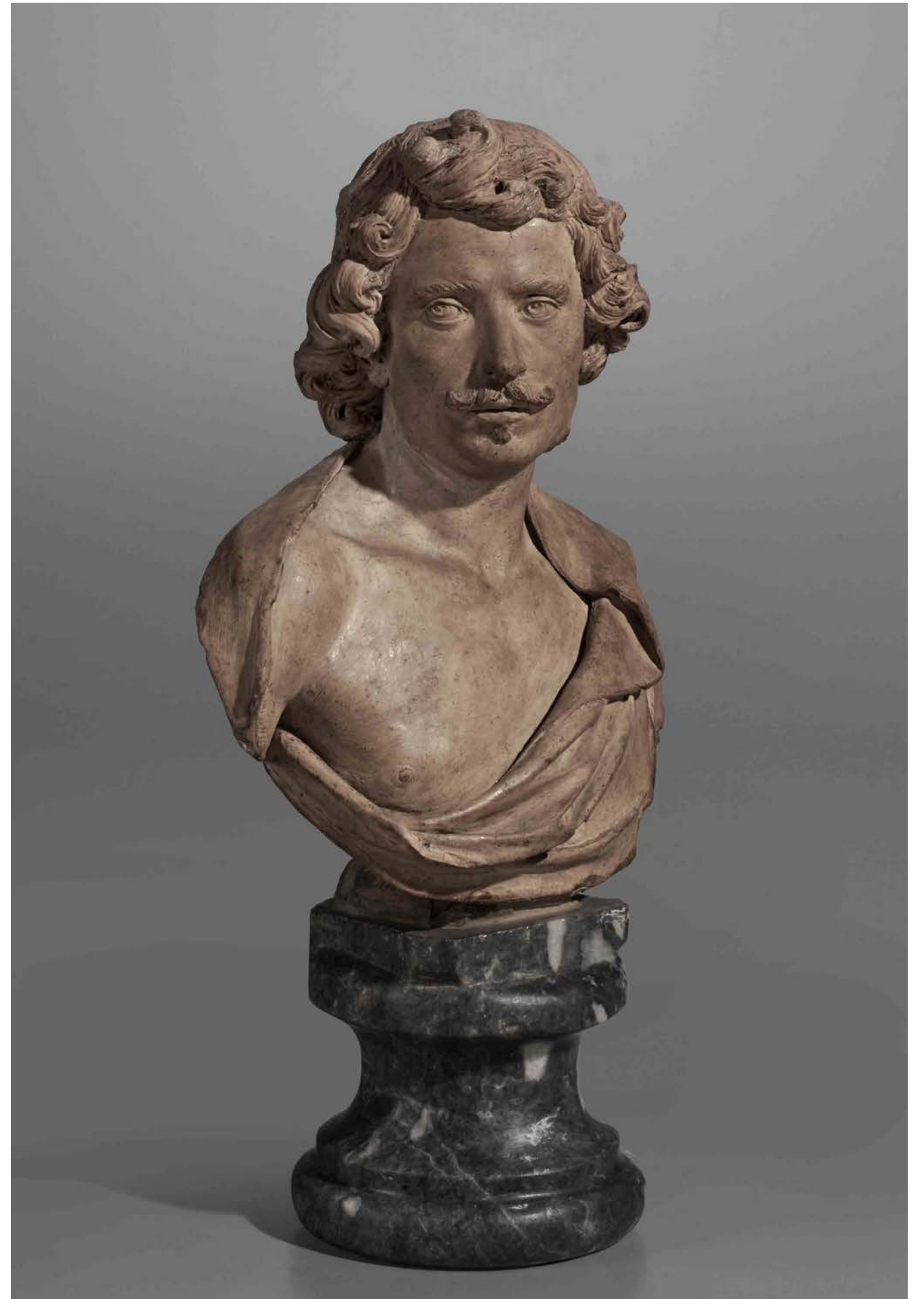
Bust of Nicolas Poussin (1594–1665)

c. 1630

Terracotta

This superbly rendered bust-length portrait conveys the liveliness of modeling in clay. The sculpture is the work of Brussels-born artist François Duquesnoy, who lived out his career in Rome as a competitor and contemporary of Gian Lorenzo Bernini. Duquesnoy excelled at sensitive, softly modeled forms that revived a Greek classical ideal. Here, he may have portrayed his close friend and colleague, French-born artist Nicolas Poussin, in a classical manner. The two expatriates worked closely together in their early decades in Rome, drawing and studying antique sculpture side by side.

Gift of Aso O. Tavitian Foundation, 2025.1.71



WALLERANT VAILLANT

Dutch, 1623–1686

Self Portrait in a Turban

1650–75

Oil on canvas

Set within an illusionistic oval frame, Wallerant Vaillant engages his audience with an assertive gaze. The painter is dressed in a simple brown tunic and a brilliantly colored and patterned head scarf. Red, blue, yellow, and gold highlights shimmer; the loose brushstrokes contrast with the near-photographic quality of the sitter's facial features.

Born in Lille and trained in Antwerp, Vaillant traveled widely across Europe working for various courts and patrons and ended his career in Amsterdam. Known for his development of the printing technique mezzotint, or tonal engraving, he was likewise a skilled portraitist and painter. His superb handling of light and dark in this self portrait reflects his knowledge of multiple media. The use of the turban as costuming was popular in Dutch art in the seventeenth century,

a result of the growing reach of the Dutch around the globe and the multicultural environment in Amsterdam, bolstered by the trade of the Dutch East and West India Companies.

Gift of Aso O. Tavitian Foundation, 2025.1.63



GIAN LORENZO BERNINI

Italian, 1598–1680

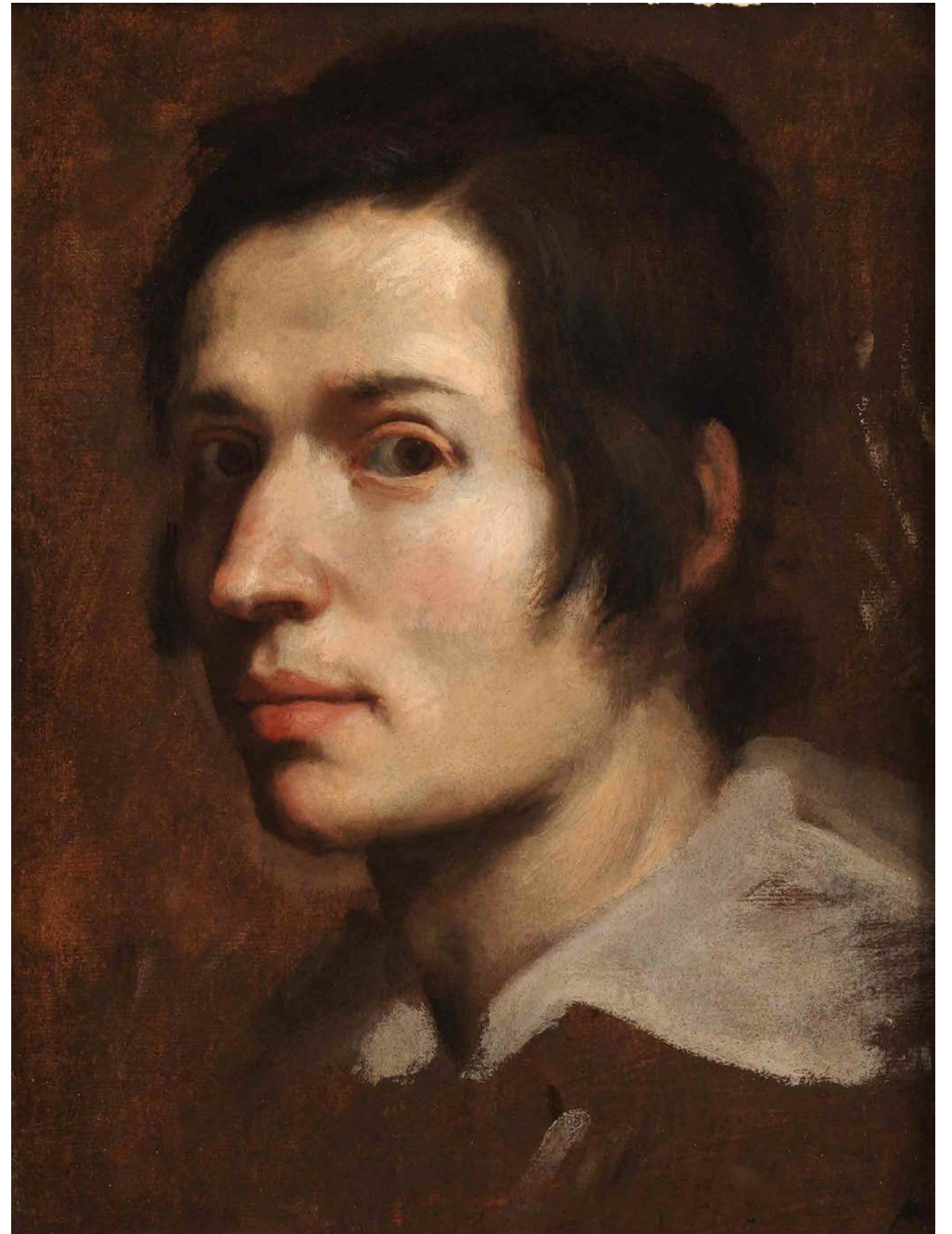
Portrait of the Artist's Brother, Domenico Bernini

c. 1620s

Oil on paper mounted on canvas

Although largely known for his work as a sculptor, Gian Lorenzo Bernini demonstrated a remarkable degree of skill working across media, here evidenced with a brush. His intimate portrait of his brother Domenico was executed early in his career in Rome. Although lesser known as a painter, Bernini had a powerful command of the medium. He captured Domenico's likeness with great sensitivity, using unblended, confident brushstrokes to depict the flesh tones and highlights on his brother's cheeks and forehead. Domenico meets the gaze of the viewer with startling psychological intensity.

Gift of Aso O. Tavitian Foundation, 2025.1.55



GIAN LORENZO BERNINI

Italian, 1598–1680

403

Countess Matilda of Canossa

c. 1633–39

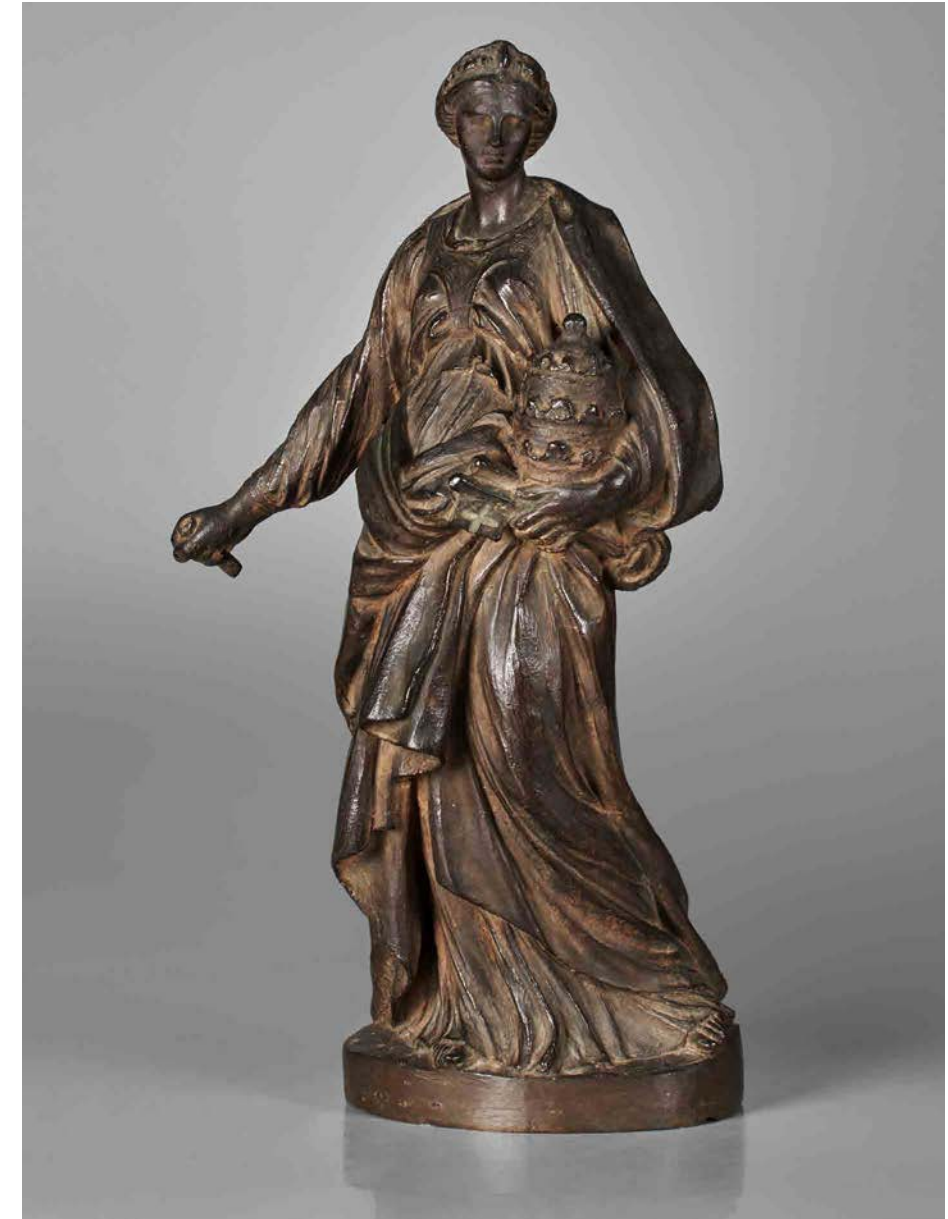
Bronze

Gian Lorenzo Bernini dominated the production of sculpture in seventeenth-century Rome, bringing the medium to new heights with his artistic and technical virtuosity. While Bernini's works were predominantly made on a monumental, public scale for papal and princely patrons, this object presents the artist's expertise in a more personal context.

Bernini's bronze is a small-scale version of a marble sculpture commissioned by Pope Urban VIII for the Saint Peter's Basilica in 1633. It represents the medieval noblewoman Matilda of Canossa (c. 1046–1115), Countess and ruler of Tuscany, who fought the Holy Roman Empire on behalf of the papacy. As was customary, Bernini would have first made a model in clay to show his patron the initial design; toothed-tool marks still visible on the back of the

sculpture attest to its original conception in clay. The casting of such preparatory models, however, was unusual, especially for Bernini, who rarely cast his own bronzes. These exceptional circumstances indicate that the bronze was likely a direct commission—or gift—for the pope.

Gift of Aso O. Tavitian Foundation, 2025.1.75



MAKER UNKNOWN

Italian, 17th/18th century

*Carved Panel with Dragon
Supporting Coat of Arms*

c. 1700

Marble and pietra dura

This exquisitely carved panel is made with the technique of *pietra dura*, in which precious cut stones are arranged into various patterns. Here, colorful pieces of marble take the shape of a dragon emerging from the surface. A coat of arms, possibly identified as that of the Campo, Mauro, and Canizarro families from Sicily, appears beside it.

Gift of Aso O. Tavitian Foundation, 2025.1.179



ATTRIBUTED TO LUIGI MIRADORI

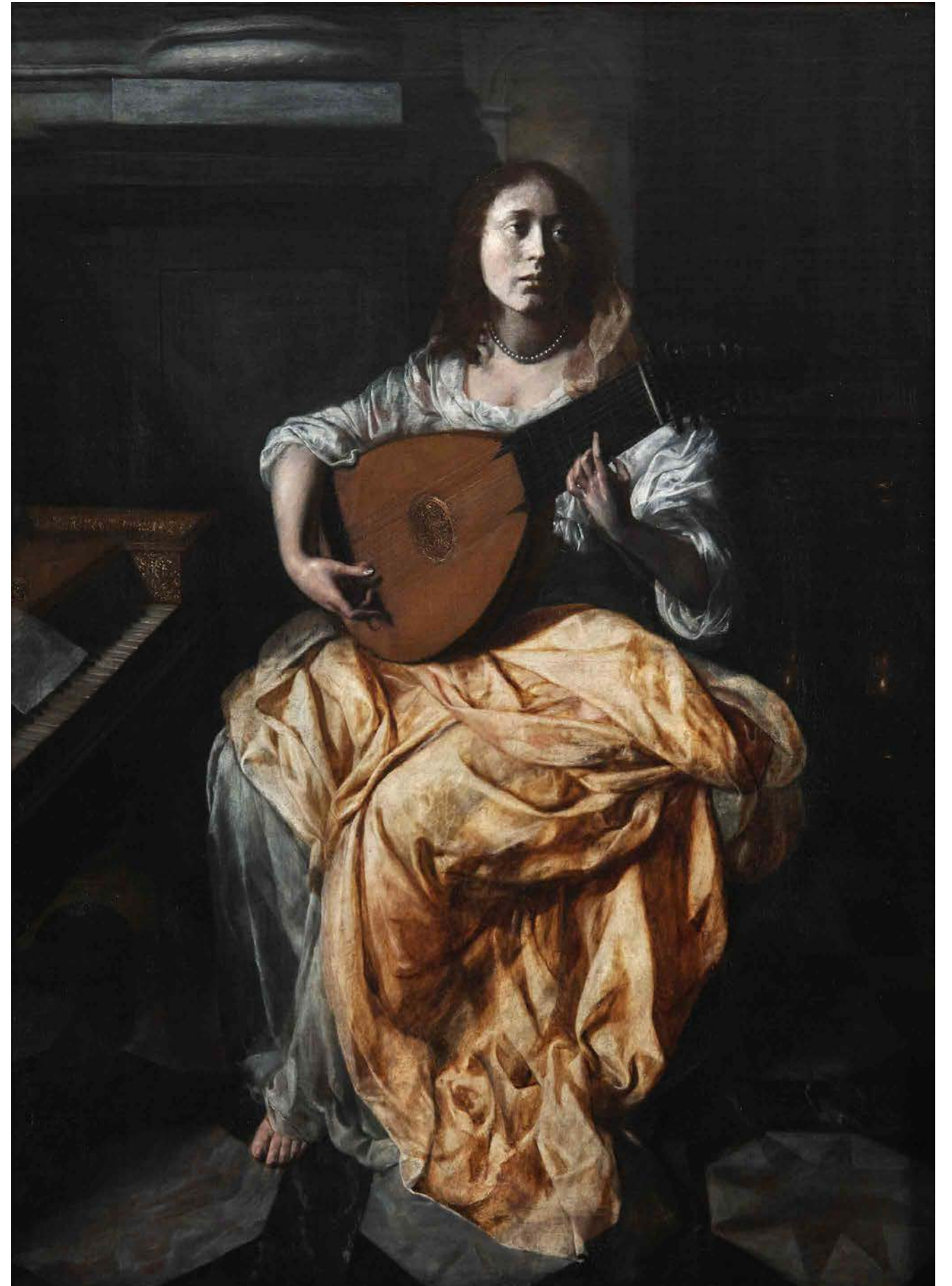
Italian, c. 1600/1610–1657

Girl with a Lute

c. 1640

Oil on canvas

This beguiling painting depicts a young woman, seated in the foreground and dressed in voluminous robes, playing a lute. The shadowy interior behind her reveals a large column and classical architecture, with a patterned marble floor. A piano is visible beside her. As her fingers rest on her instrument's strings, she gazes off into the distance with a melancholic expression. The painting bears strong stylistic similarities to the work of Genoese painter Luigi Miradori, who spent time in Piacenza, Rome, and Cremona in the middle of the seventeenth century. Miradori was active as a painter of religious scenes and portraits, and this work reflects his mastery of both—a probing portrayal of a woman making music.



ATTRIBUTED TO JAN CLAUDIUS DE COCK

Flemish, 1668–1736

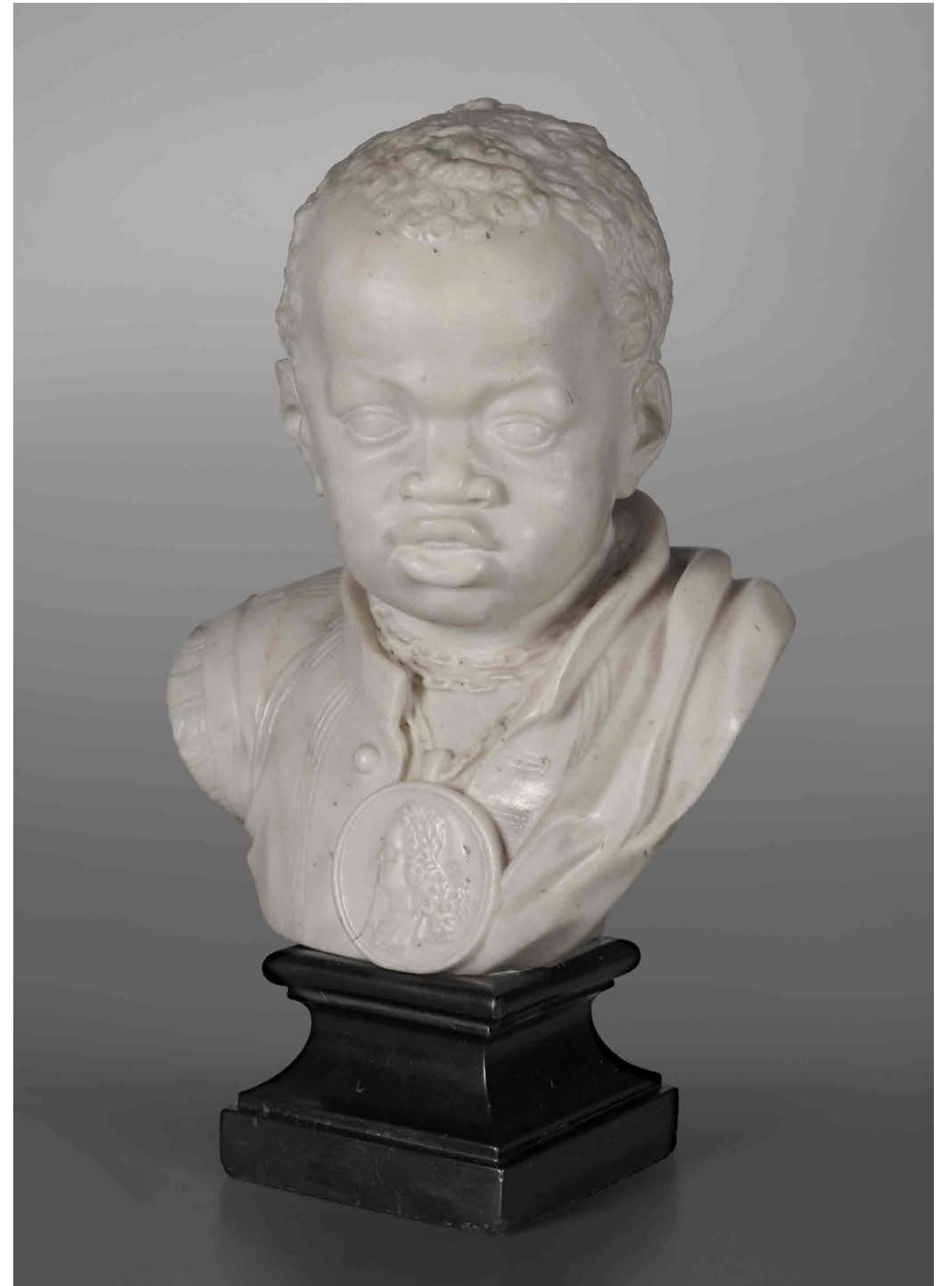
Bust of a Young Boy

Early 18th century

Marble

This sensitive portrayal of a young African boy was likely originally rendered from life. Although the sitter's identity is no longer known, Jan Claudius de Cock, a Brussels artist, captured his individuality with great skill. Cock did not reduce him to a type—a common practice in depictions of African people in this period—but rather likely encountered this boy in a local community in the Netherlands. The bust gained popularity, and numerous versions exist in both bronze and marble. The large medallion worn by the boy around his neck has the profile of King George II of England. As was often the case, the image on the medallion changed to reflect the patron for whom the work may have been made.

Gift of Aso O. Tavitian Foundation, 2025.1.146



JUSEPE DE RIBERA

Spanish, 1591–1652

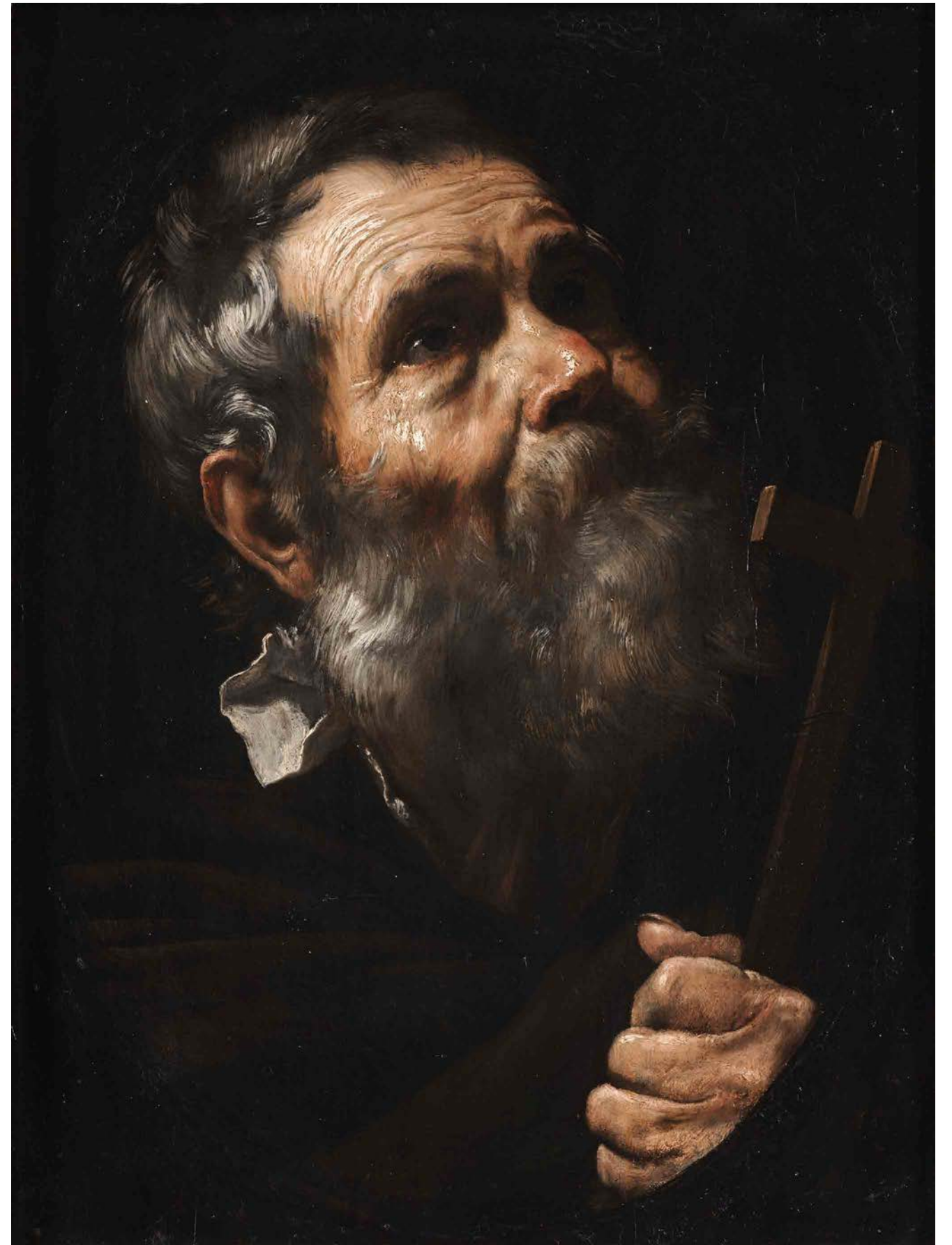
Saint Holding a Cross

c. 1635–40

Oil on panel

The Spanish artist Jusepe de Ribera depicted an elderly saint pressed into the immediate foreground of this panel, clutching a wooden cross. He painted in a tangible way, applying thick layers of paint to convey the roughness of the man's skin and hand; worn, sagging skin beneath his eyes; texture of his beard; and white of his collar. Looking upward toward the heavens, the spirituality of the moment contrasts with the realism and individuality of the figure himself. This tension between subject and form creates a striking and powerful image that would have moved the devout seventeenth-century viewer.

Gift of Aso O. Tavitian Foundation, 2025.1.52



GERVAIS DELABARRE

French, c. 1570–1644

Seated Virgin Holding the Infant Jesus

c. 1620

Painted terracotta

This delicately modeled terracotta sculpture represents the seated Virgin Mary embracing the sleeping Christ child. French sculptor Gervais Delabarre worked in a region of northwestern France, rich in clay, that allowed for these small-scale, naturalistic, and beautifully executed devotional sculptures to flourish. Delabarre was also a skilled sculptor, attentive to subject and detail. He applied a painting technique that showcased color and pattern on the Virgin's robes, varying between golden stars, stripes, and diamond-shaped patterns on her torso. The naturalistic rendering of skin tones and addition of blue pupils add to the tender character of the grouping.

Gift of Aso O. Tavitian Foundation, 2025.1.68



JUSEPE DE RIBERA

Spanish, 1591–1652

Philosopher with a Globe (Anaxagoras)

1630

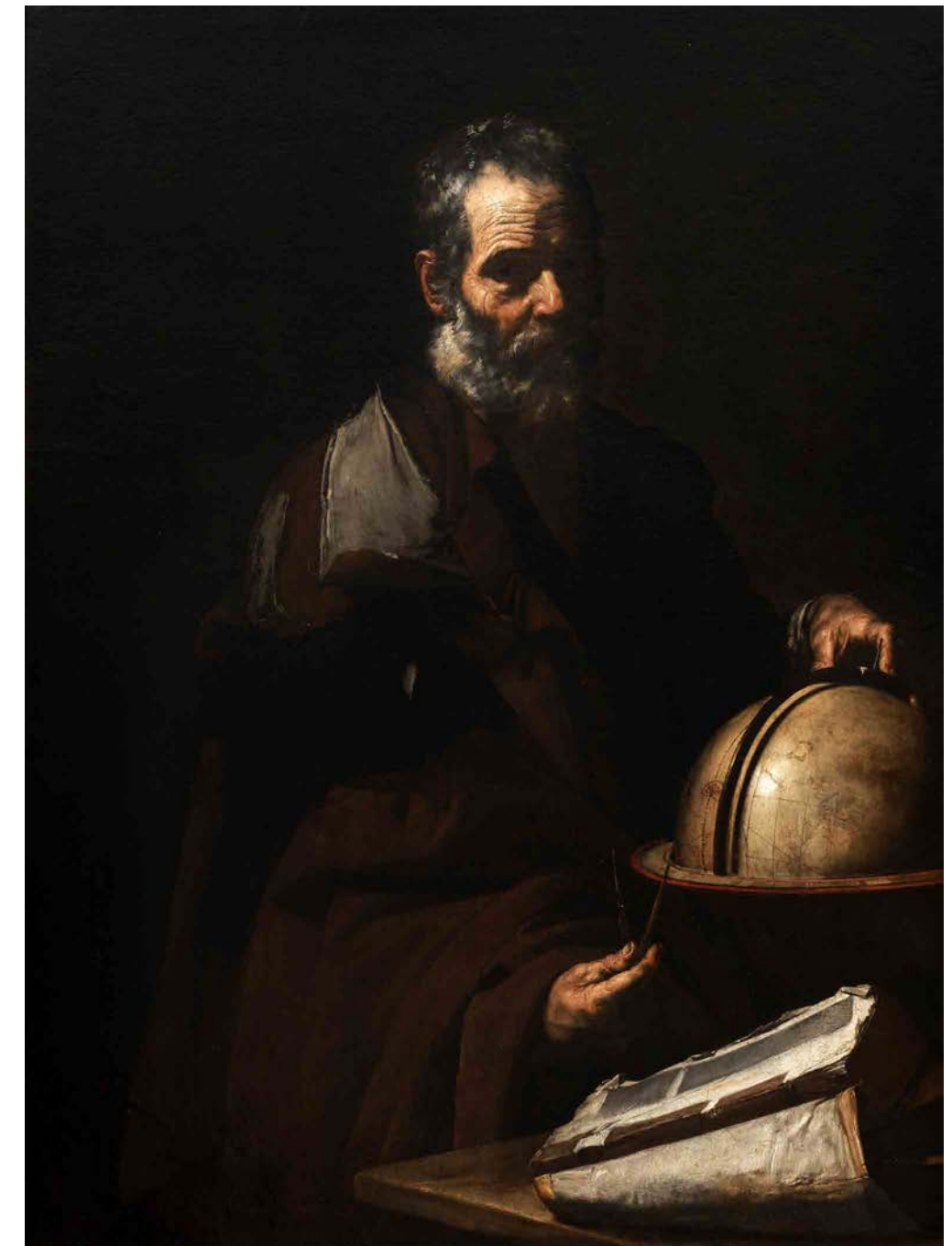
Oil on canvas

This painting belongs to a series depicting ancient philosophers that Jusepe de Ribera completed in the early 1630s. Rather than representing the figure as an idealized type, Ribera depicted him with great naturalism. Dressed in tattered robes, with grey hair, a beard, and dirt beneath his fingernails, the elderly man gazes outward with a weary look on his face. Light falls from the upper left corner, illuminating his forehead and the sphere of the cosmological globe before him. In his right hand, he holds a compass.

Though born in Spain, Ribera spent his career in Italy, where his approach towards naturalism was strongly shaped by Caravaggio, an Italian artist who revolutionized a manner of painting toward realism. By the time he painted this work, Ribera was active in Naples, then ruled by Spain.

This painting, which some have identified as depicting the philosopher Anaxagoras, was likely painted for Don Fernando Enriquez Afan de Ribera, the third Duke of Alba and Viceroy of Naples.

Gift of Aso O. Tavitian Foundation, 2025.1.51



NICOLAS RÉGNIER

French, c. 1590–1667

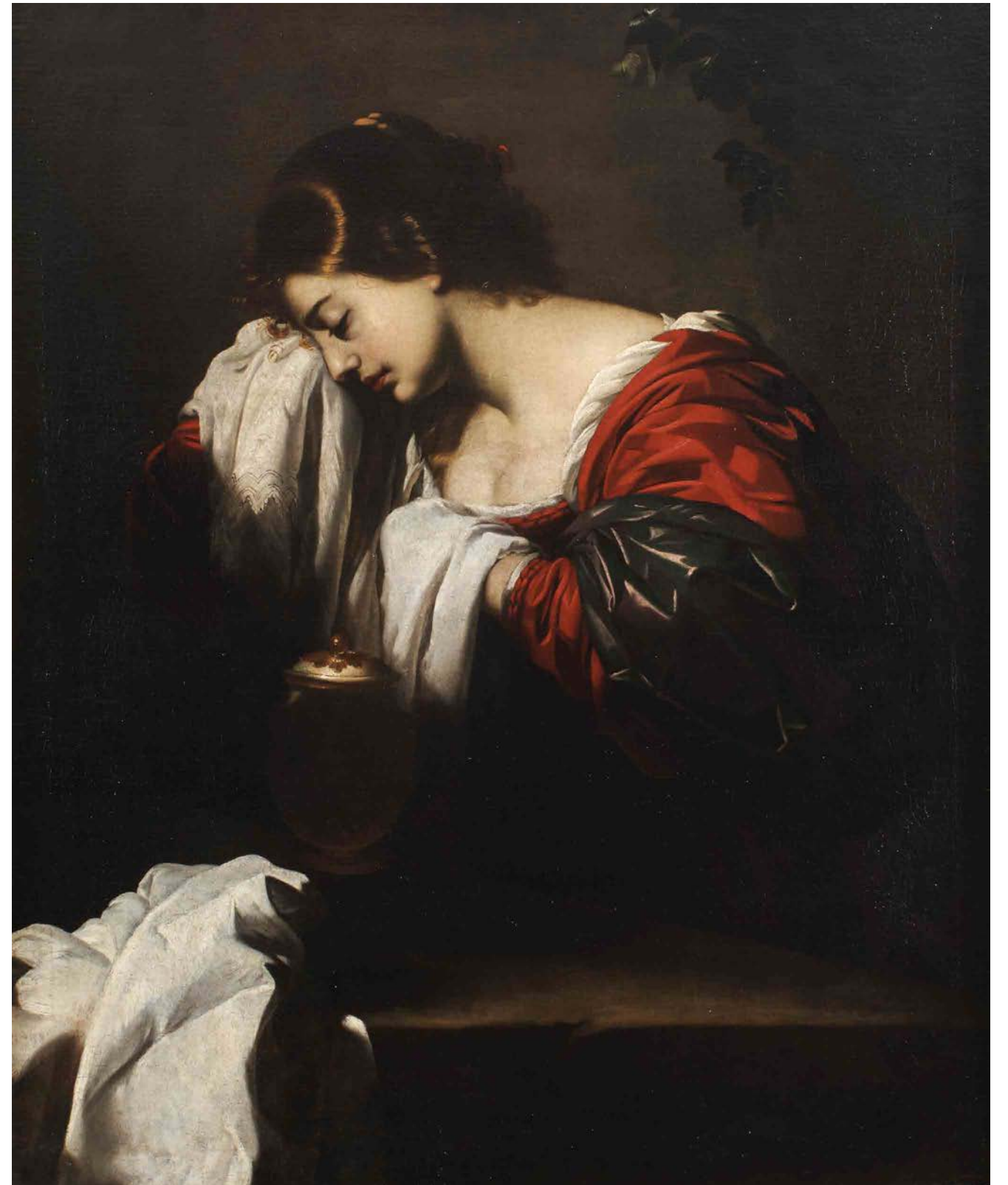
Penitent Mary Magdalene

c. 1645–50

Oil on canvas

As if emerging from the shadows, the biblical figure of Mary Magdalene is turned in profile, weeping into her white handkerchief. Her pale skin contrasts with the composition's areas of deep shadow and the bright red of her dress. Although a religious figure, she is rendered with great naturalism; she seems as though drawn from daily life.

Nicolas Régnier painted this work in Italy, shortly after he had arrived in Venice following years spent in Rome. Like many northern painters of his generation—he was born in the southern Netherlands—he came to Italy in the wake of Caravaggio and adapted to his unadulterated depiction of religious figures as real people. The emotionality of this image is greatly felt in Régnier's subtle and evocative depiction of light and the proximity of the woman in the foreground.



Gift of Aso O. Tavitian Foundation, 2025.1.50

MAKER UNKNOWN

Italian, 17th century

Ornamental Ewer

17th century

Bronze

This bronze ornamental ewer seems to come alive with its organic forms fused with mythological scenes. The body of the vessel shows two friezes in deep relief, one depicting the mythological figures Bacchus and Ariadne riding a chariot drawn by panthers, and the other, drunken Silenus riding an ass and surrounded by satyrs and bacchantes, female companions of Bacchus. Dynamic male and female figures form the ewer's curved neck, entangled with a serpent. This luxury object was likely produced in Florence in the seventeenth century.

Gift of Aso O. Tavitian Foundation, 2025.1.94



GUIDO RENI

Italian, 1575–1642

Erigone

c. 1630

Oil on canvas

As written by Ovid in his *Metamorphoses*, Erigone, beautiful daughter of Icarius, was seduced by the god of wine Bacchus when he appeared before her as a bunch of grapes. In this rare treatment of the subject, Guido Reni captures the instant before Erigone's seduction; paused in a moment of trepidation, the young girl is about to consume the false grapes. Indicative of Reni's late style, Erigone's porcelain-white flesh contrasts sharply with the dark background, creating the striking vision of idealized beauty that so captivated Bacchus.

Gift of Aso O. Tavitian Foundation, 2025.1.45



HANS GEORG BAUHOF

German, active 1650–1680

The Judgement of Salomon

c. 1650–80

Silver gilt

The Second Visit of the Queen of Sheba

c. 1650–80

Silver gilt

MAKER UNKNOWN

German, 17th/18th century

Battle Scene

Late 17th or early 18th century

Silver

The pair of silver-gilt reliefs by Hans Georg Bauhof depicts scenes drawn from the Old Testament Book of Solomon. They are densely packed narratives with multifigure compositions that highlight the artist's superb craftsmanship. With incredible low relief, Bauhof created a vast spatial recession and sense of depth, using architectural elements to convey the illusion of

space in these small, narrative objects. As the figures are arranged horizontally across the composition, the narrative unfolds as if on a stage. Similar to the silver roundel depicting a *Battle Scene*, such highly crafted and valuable objects would have been experienced in an intimate way, drawing large-scale biblical subjects into scenes for close viewing and contemplation.

Gift of Aso O. Tavitian Foundation

2025.1.104, 2025.1.105, 2025.1.92





ATTRIBUTED TO GEORG SCHWEIGGER

German, 1613–1690

Last Supper

c. 1640

Boxwood

Rendered with astounding virtuosity in carving technique, this boxwood relief portrays the Last Supper from the Christian Bible, with Christ at the center surrounded by his apostles and evangelists. The animated figures turn towards one another and seem to react as if in shared time, leaving a space for the viewer to approach the table closely. The warm brown color of boxwood and its polished surface made it highly desirable for carving. Small-scale panels of this nature may have decorated furniture or could have stood alone as small devotional objects.



Gift of Aso O. Tavitian Foundation, 2025.1.100

FRANCIS VAN BOSSUIT

Flemish, 1635–1692

Lot and his Daughters

c. 1675

Ivory

The richness and sensuality of carved ivory in this delicate plaque complement its subject. Taken from the Old Testament, the scene depicts the figure of Lot accepting wine from his daughters, who seduced their father and sacrificed themselves for the continuation of the human race. Ivory, an exotic, rare and now forbidden material derived from elephant tusks, was desired for the depiction of biblical and mythological subjects for its smooth and lustrous surface. Francis van Bossuit, who trained in Brussels and spent time in Rome, incorporated idealized antique forms into his biblical subjects. The figures' smooth, highly idealized bodies, with drapery hugging their forms, enhanced the subject matter. The tree to their left mirrors Lot's arm, which encircles his daughter.



CESARE DANDINI

Italian, 1596–1657

Young Man with Globe and Compass
(*Allegory of Geography*)

1630s

Oil on canvas

Lost in thought, a young man gazes onto a globe, idly holding an upside-down compass. These instruments identify the scene as an allegory of Geography, one of the seven Liberal Arts practiced from antiquity into the Renaissance. Though these arts were typically represented as female muses, Cesare Dandini here depicts a male figure, evoking the image of a pensive student immersed in study. The pairing of globe and compass also alludes to humanity's growing understanding of the seventeenth-century world through exploration and scientific inquiry, though the youth's introspective gaze transforms this image of worldly discovery into one of inward reflection.



Gift of Aso O. Tavitian Foundation, 2025.1.53

FERDINANDO TACCA

Italian, 1619–1686

Pan and Diana

17th century

Bronze

Rearing Horse (Tail Up)

c. 1650

Bronze

Rearing Horse (Tail Down)

c. 1650

Bronze

Ferdinando Tacca belonged to a line of sculptors that held the distinguished title of court sculptor to the Grand Dukes of Tuscany in Florence. With the workshop of his father, Pietro Tacca, Ferdinando produced both large- and small-scale bronze sculptures for the court patronage of the Medici family, achieving the highest levels of technical and artistic virtuosity in the bronze medium.

These bronze statuettes demonstrate the range of Tacca's inventions inspired by antiquity. In the mythological tale of Diana and Pan, drawn

from Virgil's *Georgics* (III, 391–393), the satyr Pan discovers Diana asleep, partially covered and wearing a diadem, or crown. He will soon seduce her with a gift of wool. Tacca's two representations of rearing horses—a nod to the equestrian monuments of antiquity—show the animals with great dynamism. The acuity of the bronze casting can be seen in the careful articulation of the horses' anatomy; tails and manes, flared nostrils, and smooth, well-formed bodies come alive before us.

Gift of Aso O. Tavitian Foundation
2025.1.86, 2025.1.85, 2025.1.84



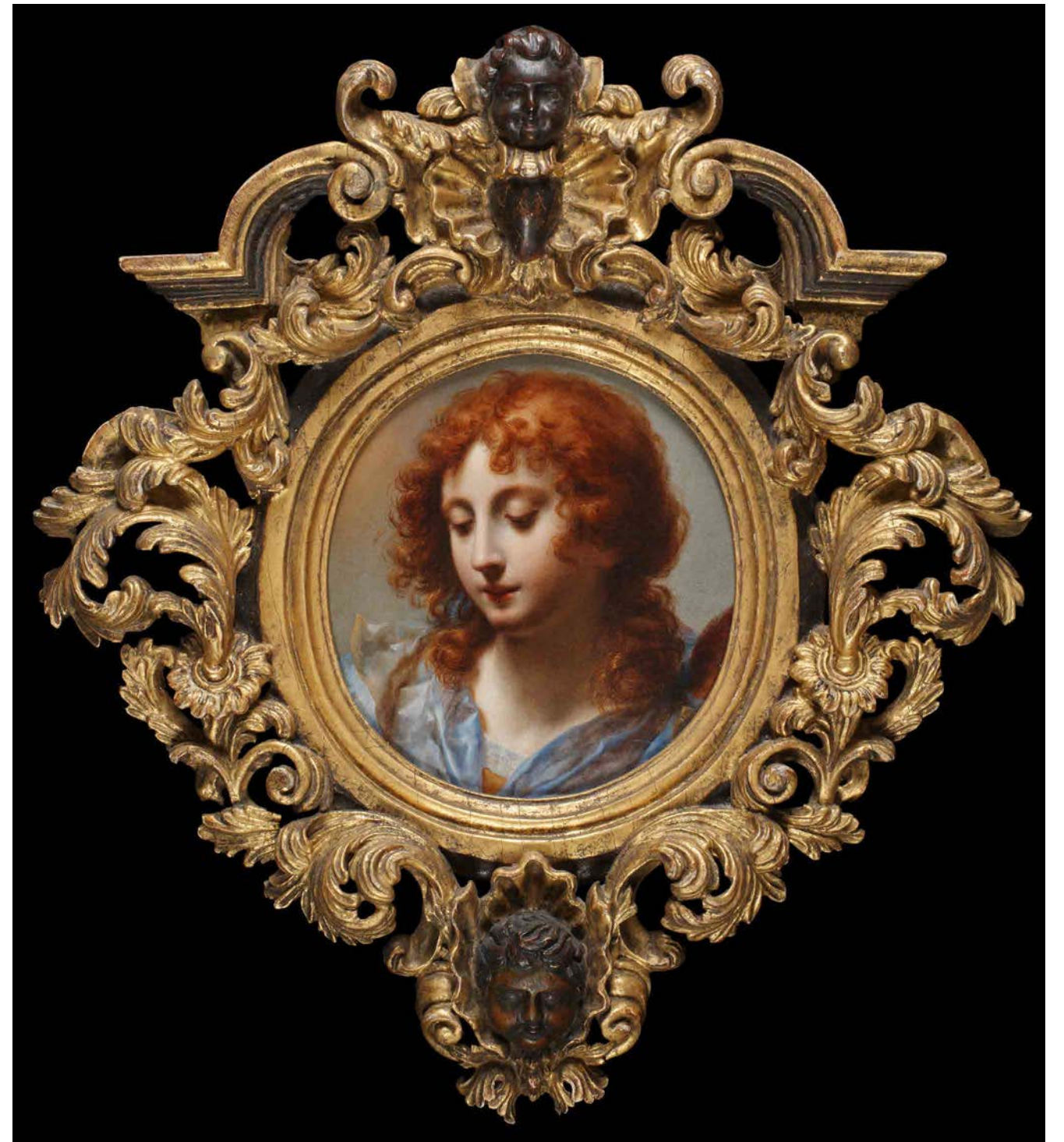


CARLO DOLCI
Italian, 1616–1687

Bust of an Angel
Mid-17th century
Oil on copper

Painted with Carlo Dolci's signature delicacy, this image of an angel exemplifies the devotional sensitivities of seventeenth-century Florence. The angel's downcast eyes and softly parted lips convey a sense of serene introspection and spiritual absorption, while his gentle curls and the finely wrought pleats of garment demonstrate Dolci's sensitivity to line and contour. The copper support allows for the painting's distinct luminosity, creating a radiant, jewel-like finish that reflects Dolci's aim to infuse his works with divine light and devotional intensity.

Gift of Aso O. Tavitian Foundation, 2025.1.61



GAETANO GANDOLFI

Italian, 1734–1802

Diana and Callisto

c. 1770–79

Oil on canvas

In this tragic scene from Ovid's *Metamorphoses*, the goddess Diana expels the nymph Callisto from her sacred grotto after discovering her secret pregnancy. Callisto, one of Diana's most loyal companions, turns away in shame as she tries to conceal her body. Gandolfi renders the drama in buttery brushstrokes and brilliant tones, creating an ambitious work in scale and execution. The painting was likely commissioned by the Russian prince, Nicolay Borisovich Yusupov (1751–1831), one of the largest landowners in Russia in his time and a preeminent collector of eighteenth-century French and Italian painting. Unknown to scholars until it appeared at auction in 2010, this work is now considered to be one of Gandolfi's finest achievements.



Gift of Aso O. Tavitian Foundation, 2025.1.136

JEAN-HONORÉ FRAGONARD

French, 1732–1806

The Letter

c. 1773–76

Oil on canvas

Jean-Honoré Fragonard's vigorously executed canvas features a young woman holding a *billet doux*, or love letter, a theme treated by the artist on several occasions. The dazzling brushwork, the figure's dramatic pose, and the play of light and shadow are typical of Fragonard's activity in the 1770s—arguably the most fertile period of his career. The painting's earliest owner was the renowned collector and miniaturist Jean Antoine Gros, the father of Baron Gros, an artist featured in the next gallery.

Gift of Aso O. Tavitian Foundation, 2025.1.132



JEAN-ANTOINE WATTEAU

French, 1684–1721

The Proud Man

c. 1715

Oil on panel

Jean-Antoine Watteau, an artist synonymous with the French Rococo, was a practitioner of a specific genre of painting known as the *fête galante*. Featuring men and women conversing, making music, or pursuing ludic pleasures in verdant countrysides, these paintings were highly coveted by eighteenth-century collectors throughout Europe. Here we are confronted by a man in theatrical costume who has stood up from his companions at lower right, including two women featured in profile and a young girl cradling a spaniel. When the painting was first reproduced in etching around 1728, it was given the title of *L'Orgueilleux*, or, “The Proud Man,” seemingly because of the confident air relayed by the protagonist’s subtle smile and elbow akimbo.

This painting also has a remarkable provenance, as it is believed to be the first work by Watteau to enter the United Kingdom. The work was acquired by John Dalrymple, second Earl of Stair, during his time as envoy to the court of France in 1714. In Paris, Dalrymple befriended Philippe II, duc d’Orléans, one of Watteau’s most important patrons, and he possibly met the artist as part of this circle.

Gift of Aso O. Tavitian Foundation, 2025.1.120



DONATO CRETI

Italian, 1671–1749

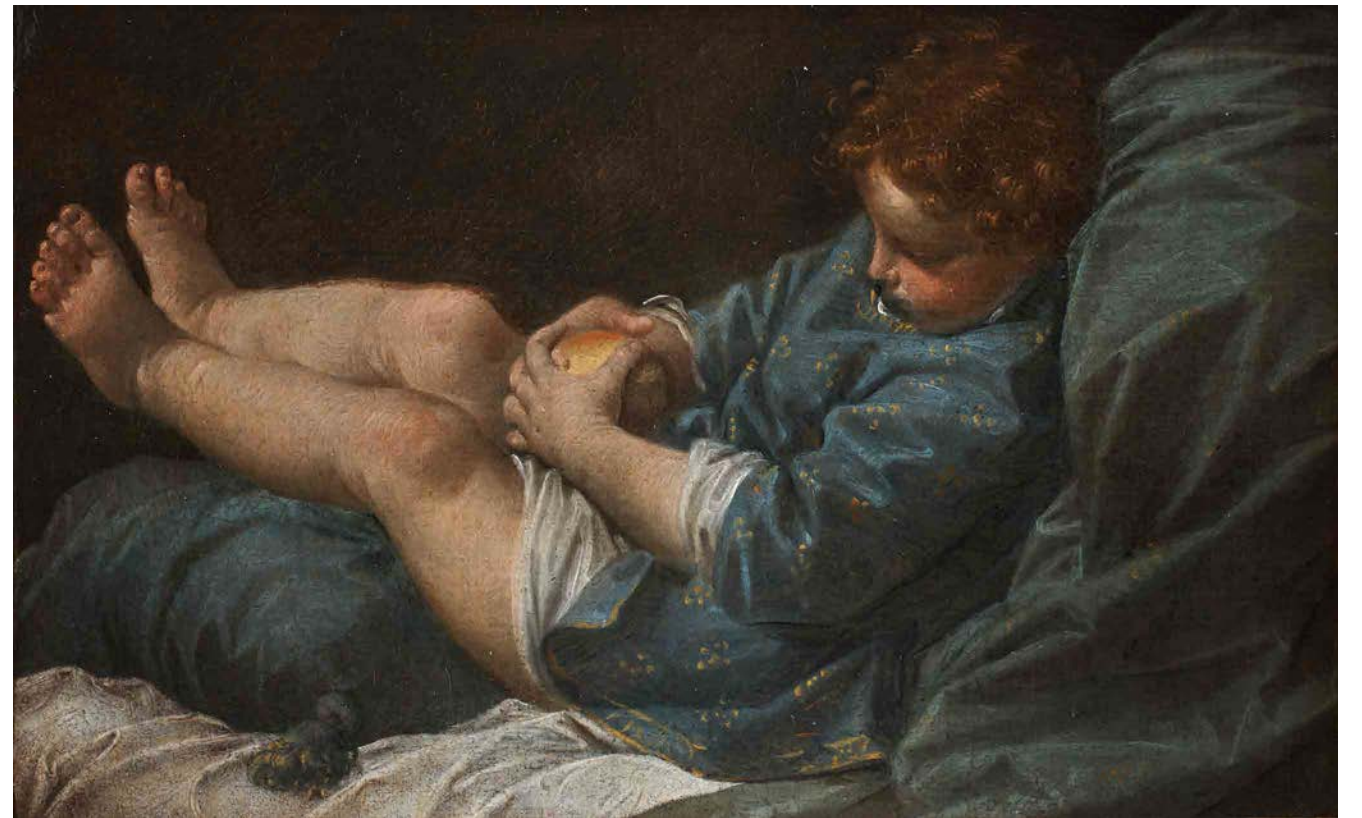
Sleeping Child Holding an Apple

c. 1725

Oil on canvas

This gentle painting, most likely executed from life, is one of several versions of the theme executed by Donato Creti in the 1720s. According to Creti's friend and biographer, Giampietro Zanotti, the artist suffered from persistent bouts of insomnia—perhaps an explanation for the slumbering subject's appeal.

Gift of Aso O. Tavitian Foundation, 2025.1.119



FRANÇOIS LEMOYNE

French, 1688–1737

*Daphnis Standing Before the
Sleeping Chloe*

c. 1721

Oil on canvas

The Meeting of Daphnis and Chloe

c. 1721

Oil on canvas

As an esteemed professor at the Académie royale de peinture et de sculpture (Royal Academy of Painting and Sculpture) and Premier Peintre du Roi (First Painter to the King), François Lemoyne was highly regarded by the wealthy French bourgeois class. These pendant paintings—meant to be displayed together—once belonged to the duc des Deux-Ponts, a collector of international renown. Both scenes derive from Longus’s *Daphnis and Chloe*, an ancient Greek narrative that asserts: “no one has ever escaped love, nor ever shall, so long as beauty exists and eyes can see.”

Gift of Aso O. Tavitian Foundation, 025.1.121, 2025.1.122



CLODION (CLAUDE MICHEL)

French, 1738–1814

Sacrifice to Love

c. 1773

Marble

The Cupid Seller

c. 1765–76

Marble

These marble sculptures date from Clodion's formative stay at the Académie de France (French Academy) in Rome. The subject of the marble at right was taken from a recently discovered fresco painting in Stabiae, near Pompeii. Grasping the wings of a fluttering cupid, a saleswoman offers love to an eager buyer. At left Clodion depicts a robed priestess making an offering to a nude, winged cupid who stands on a pedestal, one hand holding his bow and the other ready to pull an arrow from his quiver. This scene can be interpreted as the triumph of love over chastity. Clodion exhibited terracotta versions of these works, as a pair, to much acclaim in Salon of 1773.



AUGUSTIN PAJOU

French, 1730–1809

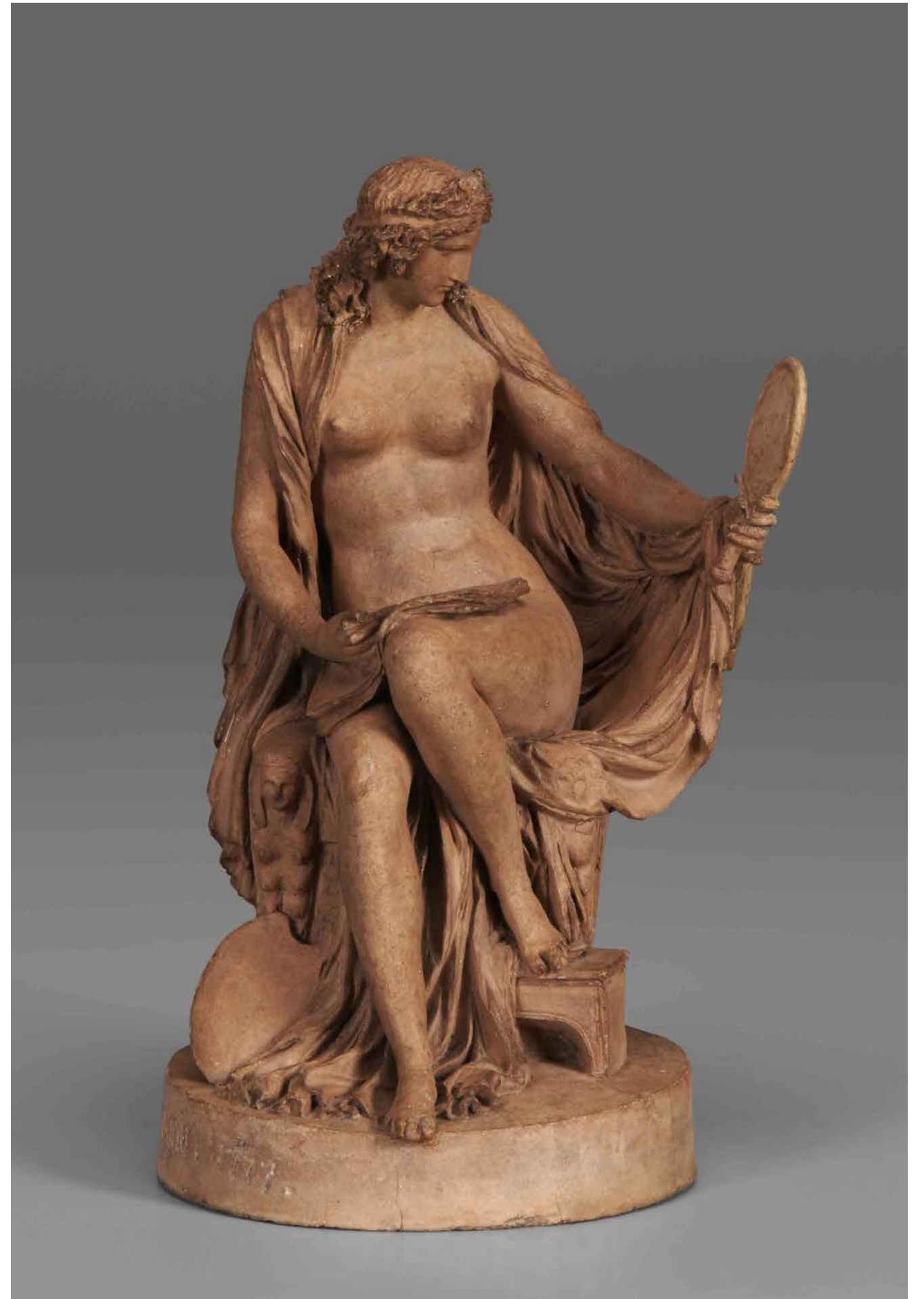
Seated Figure of Psyche (?)

18th century

Terracotta

Believed to depict Psyche, the immortal wife of Cupid, this terracotta figure holds a mirror in one hand and rests a book on her lap with the other. She pays little attention to her reading, gazing instead at her own reflection. Her relaxed pose further emphasizes her sensuality; in resting a foot upon a stool, she lifts her hip, accentuating her nude body. Grace, elegance, and restrained eroticism converge in this mythological figure, embodying Neoclassical ideals of harmony, timelessness, and refined sensuality.

Gift of Aso O. Tavitian Foundation, 2025.1.153



ANGELICA KAUFFMANN

Swiss, 1741–1807

Portrait of Elizabeth Kerr, née Fortescue, Marchioness of Lothian
c. 1770
Oil on canvas

Angelica Kauffman was Swiss by birth but moved to London in 1766, where she became a founding member of the Royal Academy. Here she captures Elizabeth Kerr (1745–1780), the Marchioness of Lothian, in a gold-embroidered gown and sparkling pearls—a woman of immense wealth and property. Kerr would die roughly ten years after this painting's execution, following the birth of her ninth child. This painting descended in the Kerr family from the time of its creation until 2018, when Aso O. Tavitian acquired it at auction in London.

Gift of Aso O. Tavitian Foundation, 2025.1.139



BERTEL THORVALDSEN

Danish, c. 1770–1844

Cupid Stung by Bee

c. 1830

Marble

One of the leading practitioners of Neoclassicism, Danish artist Bertel Thorvaldsen spent most of his career in Rome. During his forty years there, he created at least thirty sculptures featuring the *Odes of Anacreon* (sixth century BCE), a compendium of poetry featuring themes on love and feasting. The subject of this sculpture is taken from an ode that describes Cupid being stung by a bee. Running to his mother, Venus, Cupid cries about his wound, to which she replies: “If a bee has caused you such harm, can you imagine, Cupid, how those whom you wound with your arrows must suffer?”

Gift of Aso O. Tavitian Foundation, 2025.1.285





ASO O. TAVITIAN: PHILANTHROPIST, COLLECTOR, CONNOISSEUR

Assadour (“Aso”) Ohanes Tavitian (1940–2020) was born in Sofia, Bulgaria to parents who were survivors of the 1915 Armenian genocide; he would remain a passionate supporter of Armenian heritage and culture throughout his lifetime. Tavitian immigrated to the United States in 1961 as a Cold War refugee and received a full scholarship to Columbia University in New York City, where he supported himself by, among other day jobs, driving a taxi cab—a profession he remarked upon with pride. Tavitian earned a master’s degree in nuclear engineering and pursued a PhD in nuclear physics. He was one of the first employees of Syncsort Inc., a pioneering

software company that played a pivotal role in the emerging computer industry, and he would ultimately serve as the company’s CEO.

In the wake of professional success, Tavitian immediately turned his attention to helping others. In 1995 he established the Tavitian Foundation to provide scholarships to students of Armenian and Bulgarian heritage, and to sponsor projects that focused on the development of the Republic of Armenia after the fall of the Soviet Union. Working with Tufts University, Tavitian established a series of six-month special training programs for mid-level employees in various Armenian ministries and governmental institutions. Some 350 Tavitian Scholars—each of whom Tavitian met personally—have graduated from this program. Tavitian was awarded Armenia’s Prime Minister’s Medal in 2012 and the Order of Honor in 2017 in recognition of his support for the nation and its people. Through his foundation, Tavitian extended his philanthropy to a variety of cultural

and higher education programs and institutions. In addition to his service on the Clark's Board of Trustees from 2008–2012, Tavitian served on the Board of Trustees of both the Carnegie Endowment for International Peace, Washington, D.C., and the Frick Collection, New York City; was a member of the Council on Foreign Relations, New York City; and was a member of the Visiting Committee and the Friends Group for the Department of European Paintings at New York's Metropolitan Museum of Art, among other roles.

All while leading a thriving business and devoting himself to philanthropic causes, Tavitian was an avid art collector and earned a reputation as one of the world's most discerning connoisseurs. He delighted in sharing his collections, housed between New York City and Stockbridge, Massachusetts, with students, art enthusiasts, curators, scholars, art dealers, and friends—people of all sorts who expressed interest in the power of art. Before his untimely

death in 2020, Tavitian selected the Clark to be the repository of his enviable collection. He intended for these exquisite objects to be accessible to the public, with the goal of bringing people together before beautiful works of art to revel in centuries of shared human experience.

HUBERT ROBERT

French, 1733–1808

Colonnade and Gardens at the Villa Medici

c. 1759

Oil on canvas

Interior of the Villa Giulia with Haymakers

1759

Oil on canvas

These paintings were executed early in Hubert Robert's career, during his eleven-year stay in Rome as a student. At left we find the sparkling terrace of the Villa Medici—the site of the Académie de France (French Academy)—populated by young artists, as seen by the two men quietly sketching with red chalk in the foreground. The painting at right features the interior of the hayloft of the Villa Giulia, which is dark and crumbling and populated by workers who pack up bales of hay. The appeal of these pendants, or pair, is in the contrast of aristocratic, sparkling leisure and dark, rustic labor.



ELISABETH LOUISE VIGÉE-LEBRUN
French, 1755–1842

408

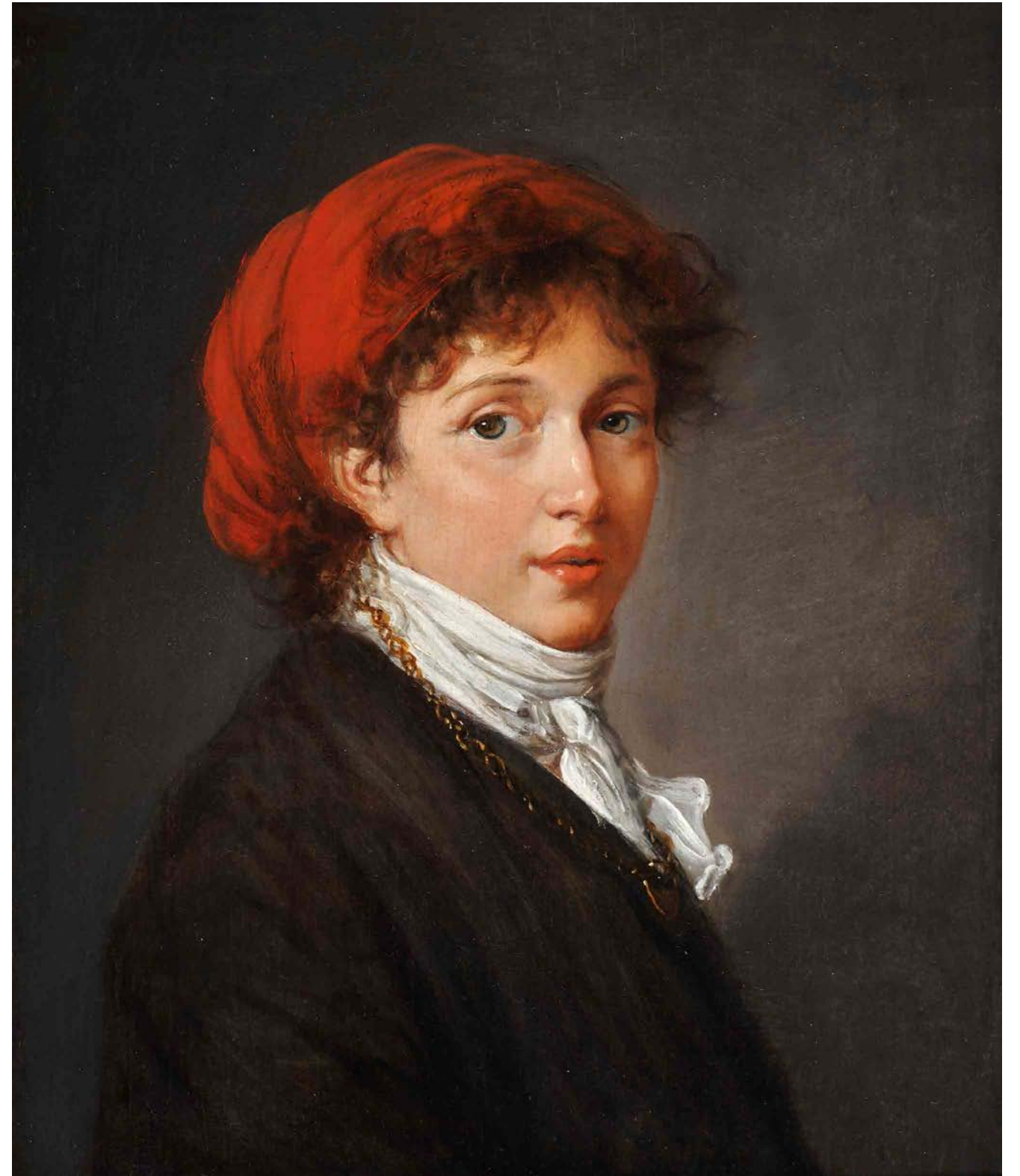
Self Portrait in Studio Costume

c. 1800

Oil on panel

Elisabeth Louise Vigée-Lebrun was one of only four women to hold seats in the prestigious Académie royale de peinture et de sculpture (Royal Academy of Painting and Sculpture). A favorite painter of Queen Marie Antoinette, Vigée-Lebrun was forced to flee France during the French Revolution for fear of imprisonment or death. Painted in exile, this arresting image of the artist is both familiar and commanding: she styles herself in studio costume, with her black dress, white chemise, gold chain, and red headscarf. She presents herself both as painter and subject.

Gift of Aso O. Tavitian Foundation, 2025.1.234



JEAN-ANTOINE HOUDON

French, 1741–1828

Little Lise

1775

Marble

Jean-Antoine Houdon was one of the most sought-after portrait sculptors of the French Enlightenment. Philosophers, political figures, and the cultural elite—including Voltaire, Benjamin Franklin, and Napoléon Bonaparte, among others—vied for time in his studio. The sitter for this marble bust was a celebrity in her own right. Mademoiselle Lise, identified as Lise Noirin, took part in a grand festival hosted by the royal crown in 1774. To celebrate the marriage of the comte d'Artois, Louis XV's grandson, the Parisian government sponsored the wedding of a number of young women from the provinces. Noirin was supposedly one of the participants. Upon learning of the event, Houdon invited her to pose for this portrait in which she was portrayed to symbolize innocence.

When he encountered this bust in Houdon's studio, the prolific art critic and writer Louis de Bachaumont wrote: "We notice an indescribable something that could not be found in a hundred thousand faces." In this carving, Houdon contrasts the sitter's smooth, youthful skin with voluminous textured hair tied back by a wide ribbon.

Gift of Aso O. Tavitian Foundation, 2025.1.166



CLODION (CLAUDE MICHEL)

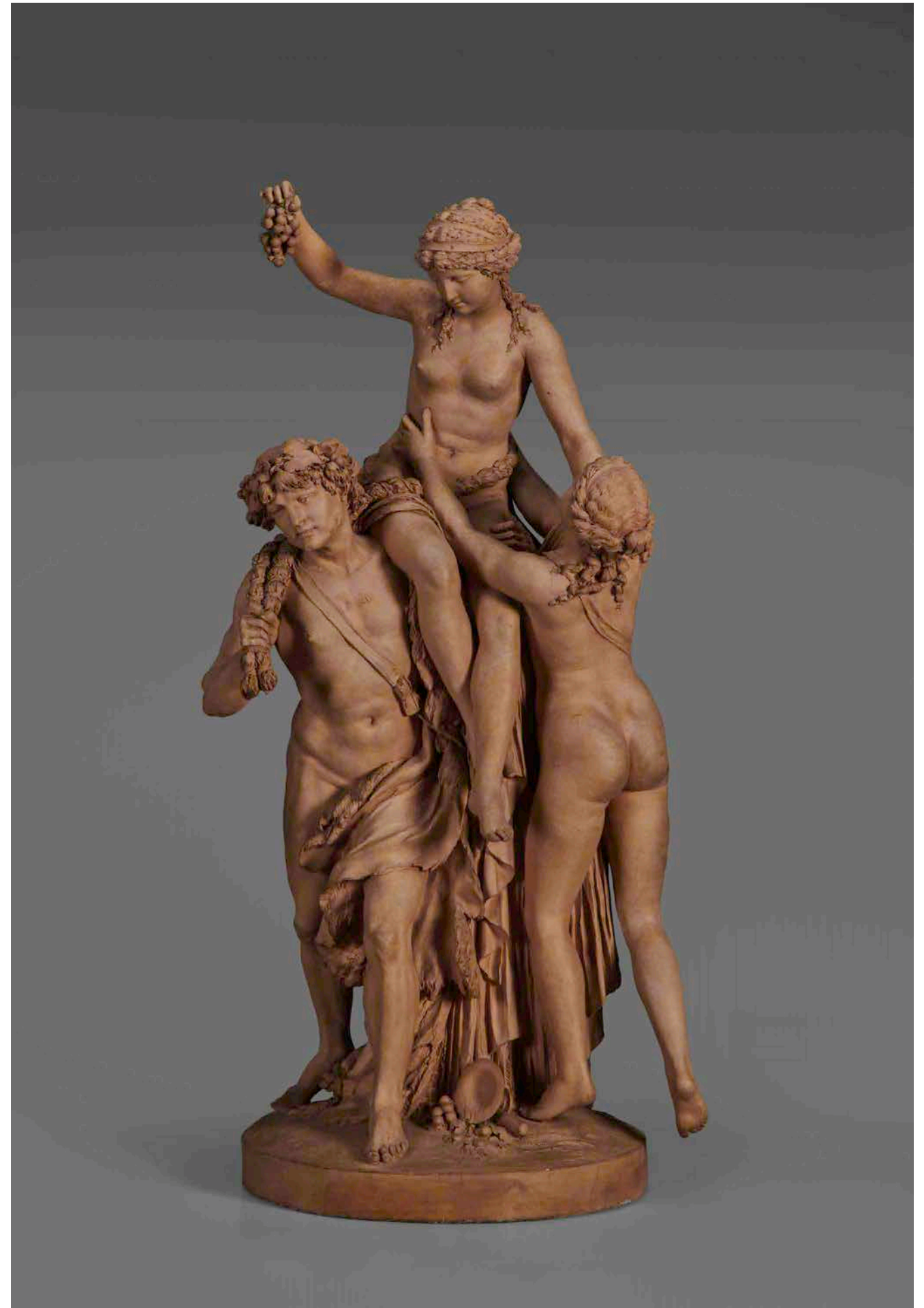
French, 1738–1814

*Bacchante with Grapes Carried by
Two Bacchantes and a Bacchant*
1800

Terracotta

This tour de force terracotta was modelled in 1800 after Clodion's return to Paris from Nancy, where he fled during the French Revolution. This group features Bacchus, the Roman god of wine and fertility, attended by amorous revelers. The swirling composition of hedonistic pleasure exemplifies Clodion's skill in rendering material, as evident in the figures' soft skin, the swathes of drapery folds, and the vines of succulent grapes. The work reveals Clodion's interest in the classical sculpture he studied as a young student in Rome.

Gift of Aso O. Tavitian Foundation, 2025.1.165



HUBERT ROBERT

French, 1733–1808

406

A Garden Landscape Overlooking a Large Fountain

c. 1780

Oil on canvas

Hubert Robert was not only a leading eighteenth-century landscape painter but also a master gardener, named Dessinateur des Jardins du roi (designer of the king's gardens) in 1778. Here his dual talents are on full view: a romantic garden with a spouting fountain serves as a stage for people to gather. Couples mingle among mist and foliage, offering a glimpse into the joyful pastimes that might take place on the grounds of a sprawling villa. The sculpture of a crouching Venus in the smaller fountain underscores the amorous activity unfolding on this luxurious property.

Gift of Aso O. Tavitian Foundation, 2025.1.135



ANTOINE-JEAN GROS

French, 1771–1835

*Portrait of Count Honoré de
La Riboisière*

1815

Oil on canvas

Antoine-Jean Gros, portraitist of the Napoleonic era, created this vibrant image of Honoré Charles Baston de La Riboisière (1788–1868), an artillery captain in the Imperial Guard. Under a fur-lined coat he wears the uniform of the captain of the Mounted Artillery, marked by crossed cannons on the sash; the red ribbon and five-pointed star of the Legion of Honor is pinned to his chest. With wind-swept hair, set against a stormy sky, his full lips lift into a gentle smile. The sitter's mother commissioned the painting, and it remained in the family's collection until acquired by Aso O. Tavitian in 2007.

Gift of Aso O. Tavitian Foundation, 2025.1.244



CLAUDE-JOSEPH VERNET
French, 1714–1789

407

Rhine Falls Near Schaffhausen, Switzerland
1779
Oil on canvas

At the Académie royale de peinture et de sculpture (Royal Academy of Painting and Sculpture) in Paris—the preeminent training ground for French artists—students were instructed to specialize in a specific genre, or type, of painting. History painting was considered to be the most prestigious, because it necessitated the highest degree of education, and landscape painting was farther down the hierarchy. Claude-Joseph Vernet, who specialized in landscape, subverted this hierarchy as he imbued his paintings with heroic drama—earning the respect of his fellow academicians, critics, and the public alike. This painting was commissioned by Jean Giradot de Marigny, one of Vernet’s principal patrons who invited the artist on a tour of Switzerland in the summer of 1778. Inspired by the scenery on this trip, Vernet made about twenty drawings

that he would later turn into large-scale canvases. This painting was one of a pair (the other now in a private collection) featuring views from opposite shores. The sublime spectacle of the Rhine Falls near Schaffhausen clearly fascinated Vernet and his contemporaries. A passage from *Nouveau voyage en Suisse (New Voyage to Switzerland, 1798)* by Helen Mary Williams, captures the wonder of this natural phenomenon and reflects that it was a site of international fascination:

“The entire river rushed across jagged rocks, several of which emerged out of the sea of foam; the howling of the waters, stopped in their impetuous fall, was a combination of various noises that had never before reached my ears; those undulating waves of water displayed this element in a totally new manner; that humid powder, which rose in clouds and reflected the colors of the rainbow before it evaporated into the air; never, no never, have I been able to forget these sensations.”

Gift of Aso O. Tavitian Foundation, 2025.1.128



ANNE-LOUIS GIRODET DE ROUCY-TRIOSON

French, 1767–1824

Portrait of Comtesse Marie-Henriette

Doulé de Bonneval

1800

Oil on canvas

Trained in the studio of Jacques-Louis David (whose work is displayed nearby) and winner of the prestigious Prix de Rome in 1789, Anne-Louis Girodet de Roucy-Trioson excelled as both a history painter and portraitist in the early nineteenth century. Here he portrays Marie-Henriette Doulé de Bonneval, an aristocrat who appears dressed in the height of fashion—a gown of flounced white cotton, muslin gauze, and silk ribbon, accessorized with delicate jewelry. As writer and art critic Étienne Delécluze noted of the era's elite: “all fashionable women are dressed in white, with white headgear and white shoes.”

Gift of Aso O. Tavitian Foundation, 2025.1.236



JACQUES-LOUIS DAVID

French, 1748–1825

Portrait of Jules David, the Artist's Son

c. 1788

Oil on canvas

Charles Louis Jules David was born in Paris on February 15, 1783, the oldest of four children born to the Neoclassical painter Jacques-Louis David and his wife, Marguerite Charlotte Pécoul. This sensitive likeness was painted when the boy was about five years old. The subtle execution is characteristic of the types of portraits David never intended for public exhibition, but instead retained for personal enjoyment. With his liquid-blue eyes and tenderly blushed cheeks, the sitter looks to his father as well as the viewer. Jules David would go on to have a successful career as a public intellectual, becoming a professor in Greek at the Sorbonne, a post he retained until his retirement in 1840.



Gift of Aso O. Tavitian Foundation, 2025.1.231

HIRAM POWERS

American, 1805–1873

Loulie's Hand

1851

Marble

Hiram Powers's first daughter, Louisa Greenough Powers, was born in 1838, and the artist made many casts of his daughter's hands and forearms when she was just one year old. The artist kept a cast on display in his studio on a luxurious green cushion, and the piece became so popular that clients requested replicas such as this one for many years after the first version was completed.

Gift of Aso O. Tavitian Foundation, 2025.1.305



EMILE-LOUIS TRUFFOT

French, 1843–1895

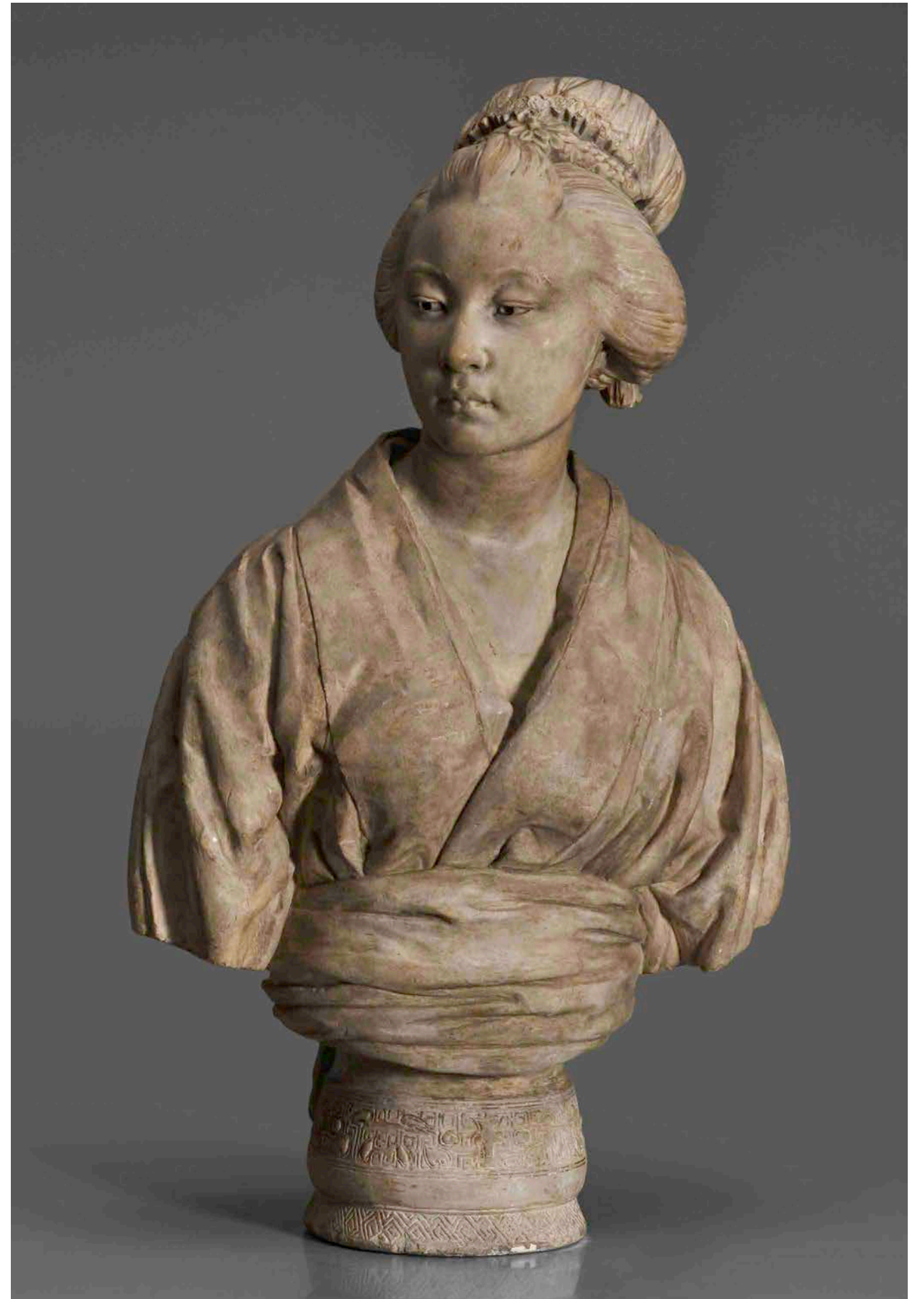
Yoki, a Japanese Woman

c. 1890

Plaster

By arranging the subject's hair in the traditional Shimada coiffure and a simple kimono with heavy folds that contrast her softly modeled skin, Truffot presents an idealized and stereotypical vision of Japanese aesthetics for a European audience. Such stylistic choices are a result of *Japonisme*, the nineteenth-century fascination with Japanese art and culture that followed Japan's participation in the 1878 Universal Exhibition. This bust illustrates the circulation of cultural ideas and aesthetics across borders during a period of increasing global exchange.

Gift of Aso O. Tavitian Foundation, 2025.1.311



ANTOINE-LOUIS BARYE
French, 1795–1875

405

Lion and Serpent
After 1845
Bronze

Arguably Antoine-Louis Barye's most celebrated sculpture, *Lion and Serpent* has been interpreted as an allegory of King Louis-Philippe's rise to power during the July Revolution of 1830. The regal lion, symbolizing the king and his nation, dominates a slithering serpent representing Charles X and the ousted Bourbon dynasty. Barye exhibited a monumental version of this work in the Salon of 1833 to critical success. It was purchased by the Crown, cast in bronze, and exhibited again at the Salon of 1836, before being publicly installed in the Tuileries garden in Paris (where it can still be found today). Barye created several variations of this theme and offered smaller copies for purchase, like the one seen here.



Gift of Aso O. Tavitian Foundation, 2025.1.301

JEAN-BAPTISTE CARPEAUX

French, 1827–1875

La Candeur

1873

Marble

Hailing from Valenciennes in Northern France, Jean-Baptiste Carpeaux largely made his career in Paris and is perhaps best known for his work on the façade of the Opéra Garnier. While he received many public commissions throughout the Second Empire (1852–70), he also steadily produced portrait and head busts. This arresting marble sculpture features Amélie de Montfort, Carpeaux's wife whom he had married five years prior. Her long tendrils of curled hair are incredible feats of carving, as is the delicately folded drapery. Carpeaux exhibited a plaster version of this work at the École des Beaux-Arts in 1894, and due to its success he executed five marble versions, including the present example.

Gift of Aso O. Tavitian Foundation, 2025.1.309



VICENZO GEMITO

Italian, 1852–1929

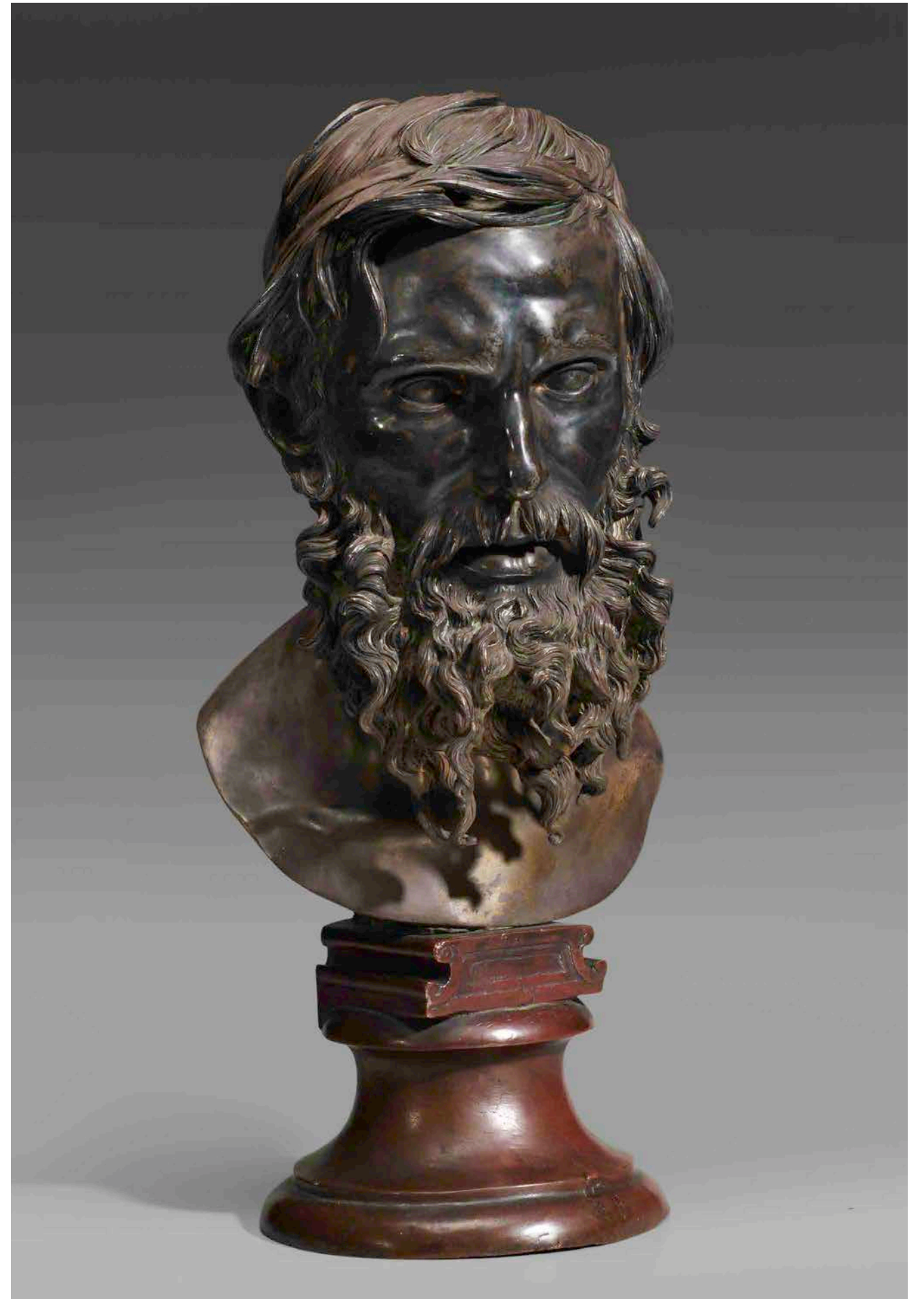
Bust of a Philosopher

c. 1883

Bronze patinated silver alloy

Abandoned at an orphanage as an infant, Vincenzo Gemito was adopted by a house painter, Francesco Jadiciccio. His father, who was affectionately known as Masto Ciccio, served as the model for this sculpture. First cast in 1883, this bust is both a personal portrait and a nod to the sculptures of antiquity, which often used a full and textured beard to signify the subject's status as a philosopher. Gemito returned to the motif of the philosopher throughout his career, creating variations of this bust and exploring the subject through numerous drawings.

Gift of Aso O. Tavitian Foundation, 2025.1.313



LOUIS-LÉOPOLD BOILLY

French, 1761–1845

411

Portraits of Men and Women

c. 1820

Oil on canvas

Louis-Léopold Boilly's career thrived amidst the great political turmoil of the nineteenth century, from the fall of the French monarchy, through the French Revolution, the Napoleonic Empire, the Bourbon Restoration, and finally the July Monarchy. He was both a genre painter, specializing in scenes of French middle-class domestic life, and also a portraitist, as seen in this remarkable group of thirty-three paintings. In the 1820s, Boilly executed nearly five thousand small-scale portraits such as these. He typically completed the works in one or two sittings for an affordable price of 120 francs (roughly \$360 in present day). In 1800 he formally launched this commercial venture when he displayed several examples in the Salon—the public exhibition open to all members of Parisian society—using the catalogue as a means to advertise them. He added a notice:

“each one was made during a sitting of two hours.” His clients included members of aristocratic families, bankers, doctors, and writers among others. These men and women offer a fascinating window into the social order of the nineteenth century. While some of the sitters' identities are known, many have been lost to history.

Gift of Aso O. Tavitian Foundation, 2025.1.196–228



JEAN-PIERRE DANTAN

French, 1800–1869

410

French sculptor Jean-Pierre Dantan captured the who's who of Paris in the 1830s and 1840s with this group of thirty caricature portrait sculptures, known in French as *charges*. By rendering his subjects with an astonishing degree of boldness, wit, and sensitivity, Dantan transformed the emergent genre of caricature, traditionally known through drawings, into expressive three-dimensional forms. He had an ability to distill his sitters' identities into the most essential of traits. Most of the portraits represent cultural luminaries of the day, among them musicians, composers, singers, and playwrights. Famed musician Niccolò Paganini (1784–1840) for instance, energetically plays the violin, his thin, elongated body and large, double-jointed fingers moving elastically in space. Composer Louis-Hector Berlioz (1803–1869) is defined by his enormous mass of hair, long neck, and furrowed brow, an emblem of Romanticism.

The sculptures served as instruments of self-promotion for an elevated social milieu, displayed in shop windows in Paris and intended to be admired by passersby. The sculptures' fragile plaster medium also composes their neo-Gothic plinths, which appear to be carved out of wood, a clever artistic illusion that conceals their actual material. The fact that this group of sculptures has remained intact for nearly two hundred years is likely owing to their acquisition by the Duke Maximilian of Bavaria from the artist's studio in 1844.

Gift of Aso O. Tavitian Foundation, 2025.1.251-280.



PHILIPPE (NAPOLÉON) MUSARD



DOMENICO DRAGONETTI



DUFRESNE OR DUFRÉNE



VINCENZO FELICE SANTINI



NICOLAS-PROSPER LEVASSEUR



MADemoiselle ESTHER



HALÉVY



AUGUSTE-JOSEPH FRANCHOMME



FRANÇOIS-ANTOINE HABENECK



FRANZ LISZT



THÉODORE HAUMANN



PAUL-BERNARD BAROILHET



HENRY PETER BROUGHAM



NICCOLÒ PAGANINI



MAXIMILIAN WITTELSBACH



JOHANN STRAUSS



LOUIS-HECTOR BERLIOZ



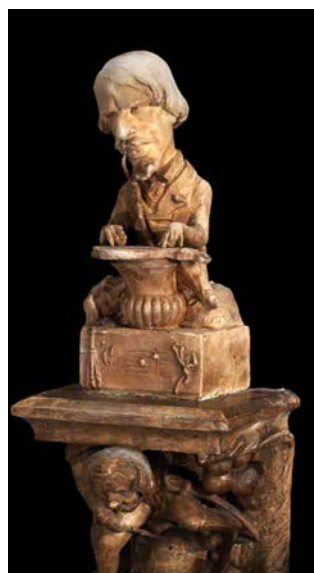
GILBERT-LOUIS DUPREZ



ADRIEN-FRANÇOIS SERVAIS



COLABRANO



MAXIMILIAN WITTELSBACH



SELF-PORTRAIT



LOUIS-THOMAS-JÉRÔME AUZOUX



SIGISMOND THALBERG



ARTHUR WELLESLEY



LOUIS LABLACHE



AUGUSTE VESTRIS



ALEXANDRE BATTA



ALDOPHE NOURRIT



HENRI AND JACQUES-SIMON HERZ

THE FUTURE OF THE ASO O. TAVITIAN COLLECTION

The Clark is delighted to be working with Selldorf Architects to design a permanent home for the Tavitian Collection in the new Aso O. Tavitian Wing, which will be constructed on the Clark's campus. The new building will be positioned between the existing Museum Building and the Manton Research Center, replacing the bridge that was originally created in 1973. The wing is anticipated to be completed in 2028. Stay tuned for the design for the Tavitian Wing to be released in the coming months.

The firm's founder and principal, Annabelle Selldorf, was the architect of the 2014 renovation of the Museum Building and the 2016 renovation of the Manton Research Center's public spaces and galleries.



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