

Curator: Rachel McGarry

Department: European Art

Date: 2023-03-28

1. Description and Summary of Object(s)

Loan Number: L2023.14

Artist/Maker: Joseph Gabriel Tourny (French, 1817 - 1880)

Title/Object: Allegory of Summer

Date: 1862

Medium: Watercolor, pastel, and pencil on paper

Dimensions: 16 1/4 × 16 1/4 in. (41.3 × 41.3 cm) (sight, tondo)
30 1/4 × 30 1/4 × 2 1/4 in. (76.8 × 76.8 × 5.7 cm) (outer frame)

Signed, marked or inscribed: left center in pen and ink: J · TOURNY. | right center in pen and ink: LYON · 1862 | See Signed

Country of manufacture: France

Credit Line: The Putnam Dana McMillan Fund



2. Artist, Style and explanation of the proposed object:

The French artist Joseph Gabriel Tourny worked across media—drawing, painting, printmaking, and in decorative arts. The artist distinguished himself particularly in the medium of watercolor. After training with the history painter Louis Martinet, he worked briefly at the Gobelins tapestry factory as an upholsterer before becoming an independent artist. He was very interested in the history of art, particularly from the Italian Renaissance and Byzantine periods. He spent considerable time in Rome, traveling on his own and as a Prix de Rome winner in engraving in 1847. His watercolor copies of works by Raphael, Correggio, Titian and others are now in the Musée du Louvre (Paris). Tourny was also interested in Rembrandt's etchings and can be credited with influencing the young Edgar Degas (1834-1917) in his experimentations with the Dutch artist's novel printmaking techniques. Degas, in fact, executed an etched portrait of Tourny in 1857 that reflects Rembrandt's profound influence—in the treatment of light and shadow, compositional format, tone and even the fashion Tourny is depicted wearing.

Tourny's "Allegory of Summer" is an exceptional example of his accomplished watercolor technique. It reflects his indebtedness to Italian Byzantine mosaics. He depicts a pensive young woman in the "all'antica" style, wearing a classically inspired crown Tourny has invented anew, comprised of sheaves of wheat, blue and red flowers, and pink ribbons. The figure's necklace and earrings of gold and pink stones also mimic ancient Roman prototypes but are refreshed in a contemporary manner. Tourny's figure is likewise rooted in the nineteenth century. The work may be a portrait. The sitter's facial features are individualized and represented in a naturalistic manner, with a shiny nose, full eyebrows, and glistening brown eyes with the skin darkened subtly beneath. The figure resembles a woman who appears in at least four of the artist's bust-length watercolor portraits, all shown, in contrast, in profile.

In one auction the sitter is identified as Madame Graetzer. This connection will need to be researched further. Portrait or not, Tourny portrays the woman as an allegory of summer and presents her against a glittering gold mosaic background. Each meticulously rendered golden tile varies in shape and tone, so that the hundreds of painted and drawn tesserae have a trompe l'oeil effect.

3. Condition:

GOOD

Examiner: Leslie Ory Lewellen
2023-03-09

4. Provenance:

Sale, Paris, November 26, 1894, "Summer and Winter, Two Female Heads," FRF 465 et 485; Private collection,

France; [Ambrose Naumann Fine Art, New York, 2020]; [Mireille Mosler, New York, 2023]

6. Related objects:

The location of the work's pendant, "Allegory of Winter," is unknown. They may have been separated in 1894 when they were sold individually at auction. Tourny's works are rare in the United States. The biggest institutional holdings of Tourny's works are in the Louvre.

7. Complements the existing collection:

Tourny's watercolor enriches our important collection of French nineteenth-century drawings, which includes a number of significant works by Edgar Degas, whom Tourny influenced. Mia's holdings will be substantially enriched thanks to the promised gift by Gabe and Yvonne Weisbergs of their important collection of French and Belgian drawings. But Tourny's sumptuous watercolor is distinct from the focus of the Weisberg collection, which concentrates on naturalist drawings, rural subjects, and unfinished studies.

8. Plans for exhibiting:

This watercolor will make a wonderful addition to drawing and watercolor rotations and will also work well in our European galleries for a temporary installation.

9. Why do you recommend the object:

This sparkling watercolor is by an accomplished, overlooked French nineteenth-century artist. Tourny is not represented in American museum collections. He was a talented watercolorist, and this is a fine example of his admired technique. Watercolors of this period are so often faded or cooked from overexposure to light, but this work is in very fine condition, with the colors appearing as fresh as the day they were painted some 160 years ago. The work is also interesting for Mia's encyclopedic collection in its demonstration of how artists throughout the centuries have plumbed the history of art for inspiration to create something entirely original. Thus the work resonates in a number of contexts in Mia's collection.

10. Label text:

The French artist Joseph Gabriel Tourny worked across media—drawing, painting, printmaking—but distinguished himself in the medium of watercolor. He was interested in the history of art, studying Rembrandt's prints and Italian art of all periods. He spent considerable time in Rome, copying old masters like Raphael, and medieval and ancient works. This interest is reflected in his "Allegory of Summer," portrayed as a pensive young woman in a classically inspired wheat and flower crown Tourny has invented anew. The figure's necklace and earrings also mimic ancient Roman prototypes, but are refreshed in a contemporary manner. The woman, likewise is rooted in Tourny's own century. It may be a portrait. The sitter's facial features are individualized, and she resembles a woman featured in at least four of Tourny's portraits. Portrait or not, she is portrayed as the allegory of summer and presented before a glittering gold mosaic. Each golden tile varies in shape and tone, so that the hundreds of meticulously painted and drawn tesserae have a trompe l'oeil effect.

12. Accessibility text:

ADA AltText: A golden roundel featuring a bust-length representation of a female figure wearing a vegetal crown.

ADA LongDesc: A golden roundel featuring a bust-length representation of a female figure. She has brown eyes, dark, full eyebrows, and wavy brown hair worn up. She wears a classically-inspired vegetal crown, comprising of sheaves of wheat, blue and red flowers, and pink ribbons draping down behind her shoulders. Her necklace and pair of earrings are made of shiny round pink stones with dangling gold pendants. Over her shoulders is a blue, red, white, and gold striped silk shawl, which covers most of her black dress and white lace chemise. The background is a glittering gold mosaic made of hundreds of tesserae.

13. Tags:

four seasons, allegory, mosaic, all'antica, trompe l'oeil, creative imitation

Curator: Dennis Michael Jon

Department: Global Contemporary Art

Date: 2022-12-06

1. Description and Summary of Object(s)

Loan Number: L2022.110.2

Artist/Maker: Kiki Smith (American, born Germany, 1954)

Title/Object: Ballerina (Stretching right)

Date: 2000

Medium: Etching with aquatint and collage of tissue paper and glitter

Dimensions: 19 1/2 × 14 1/2 in. (49.5 × 36.8 cm) (plate, approx.)

30 1/2 × 22 in. (77.5 × 55.9 cm) (sheet, approx.)

33 5/8 × 25 1/4 × 2 1/8 in. (85.4 × 64.1 × 5.4 cm) (outer frame)

Signed, marked or inscribed: LRC in pencil: Kiki Smith 2000 | LLC in pencil: 17/24

Country of manufacture: United States

Credit Line: Gift of Ann Marie Freeman



2. Artist, Style and explanation of the proposed object:

Kiki Smith is internationally renowned for her drawings, prints, sculptures, and installations that explore the cultural, spiritual, and socio-political aspects of human experience. Her work is frequently narrative and loosely autobiographical, with the female body serving as a metaphorical vehicle for storytelling, challenging stereotypes, and revealing hidden social truths. Her work often shifts between the conceptual and the literal, allowing it to function on multiple levels. Among her recurrent themes are self-portraiture, mythology and folk tales, nature and animals, female iconography, and ideas concerning birth, death, and regeneration.

Smith is widely regarded as one of the most influential artists of her generation. In 2006, the Walker Art Center organized Smith's first major retrospective. In 2009 Smith was awarded the Brooklyn Museum Women in the Arts Award.

Though her approach to her subjects varies according to materials and media, Smith considers printmaking to be of key importance to her creative practice. In this mixed intaglio print, Smith likely casts herself in the role of the ballerina, dancing on point while wearing an elegant dress that accentuates the grace and beauty of her performative movement. More metaphor than narrative, the portrayal is a visual manifestation of traditional femininity and attention-focusing charisma.

3. Condition:

GOOD

Examiner: Leslie Ory Lewellen

2022-09-30

5. Provenance:

Ann Marie Freeman, Minneapolis.

6. Related objects:

See the companion version, Kiki Smith, *Ballerina (Stretching Left)*, 2000, etching and aquatint with collage, edition of 24.

Examples of Smith's work can be found in the permanent collections of numerous American and European museums, including the Museum of Modern Art, New York; Whitney Museum of American Art, New York; Metropolitan Museum of Art, New York; Art Institute of Chicago; Walker Art Center, Minneapolis; San Francisco Museum of Modern Art; Los Angeles County Museum of Art; and Tate Modern, London, among others.

7. Complements the existing collection:

Mia currently owns 16 prints and three artist's books featuring work by Kiki Smith. Over the past 15 years or more, Mia's curators have been active in addressing gender inequality that exists among artists represented in the museum's modern and contemporary art collections. The proposed gift of this editioned print by Smith, along with a second print by the artist, will aid our efforts to expand and deepen Mia's representation of leading women artists.

8. Plans for exhibiting:

The proposed print would be featured in Mia-organized exhibitions and installations as warranted. Possible themes include the female body, feminism in visual arts, and contemporary American printmaking. The print will also be available for viewing by appointment in the Jones Print Study Room.

9. Why do you recommend the object:

Kiki Smith is internationally recognized for her innovative and evocative drawings, prints, sculptures, and installations that address themes of birth, death, regeneration, identity, and the female experience. Smith's work is most often narrative and loosely autobiographical, with the human body serving as a source of social, cultural, and spiritual knowledge and beliefs. The proposed print, *Ballerina (Stretching right)*, one of two mixed-media prints being offered as gifts to Mia, typifies Smith's conceptually inventive approach to printmaking, which represents a major part of her creative practice. Smith likely casts herself in the role of the ballerina, dancing on point while wearing an elegant dress that accentuates the grace and beauty of her performative movement. More metaphor than narrative, the portrayal is a visual manifestation of traditional femininity and charisma. Over the past 15 years or more, Mia's curators have been actively addressing the gender imbalance that exists among artists represented in the museum's modern, postwar, and contemporary art collections. The acquisition of this editioned print by Smith, along with a second print by Smith being offered, will aid our efforts to expand and deepen Mia's holdings of artwork by leading women artists.

11. Label text:

Though perhaps best known as a sculptor, Kiki Smith regularly works in drawing, installation art, and printmaking, a medium she considers of of central importance to her creative practice. In this mixed intaglio print, Smith likely casts herself in the role of the ballerina, dancing on point while wearing an elegant dress that accentuates the grace and beauty of her performative movement. More metaphor than narrative, the portrayal is a visual manifestation of traditional femininity and attention-focusing charisma.

12. Accessibility text:

ADA AltText: Ballerina in an elaborate white dress dancing on point with arms raised to her right.

ADA LongDesc: Ballerina in an elaborate white dress dancing on point with arms raised to her right, set against an undefined, dark background. The dancer's dress is made partly of folded tissue decorated with gold glitter, giving it an elegant three-dimensional presence.

13. Tags:

Figurative, representational, portrait, female, woman, dancer, dance, ballet, ballerina, dress, costume

Curator: Jill Ahlberg Yohe
Department: Arts of the Americas
Date: 2022-12-06

1. Description and Summary of Object(s)

Loan Number: L2022.131.3

Artist/Maker:

Culture: Navajo

Title/Object: Chief's blanket (Hanoolchadi)

Date: c. 1865

Medium: Wool

Dimensions: 69 1/2 × 58 in. (176.5 × 147.3 cm)

Signed, marked or inscribed: No | None | None

Country of manufacture: United States

Credit Line: Gift of Peter and Sally Herfurth

2. Artist, Style and explanation of the proposed object:

3. Condition:

GOOD

Examiner: Erin Bouchard
2022-11-07

5. Provenance:

Peter and Sally Herfurth, Wayzata MN

6. Related objects:

Other collections with strong holdings of Navajo textiles include the Denver Art Museum, Museum of Indian Art and Culture and School of Advanced Research, Santa Fe; National Museum of the American Indian and National Museum of Natural History, Washington, DC; Los Angeles County Museum of Art; Heard Museum, Phoenix, Arizona.

7. Complements the existing collection:

This Chief Blanket will complement the Second Phase Chief Blanket donated by Paul and Elissa Cahn (2017.127.37) as well as the extraordinary gift of textiles of the Cahn collection of textiles in 2017 (2017.255.1-44).

8. Plans for exhibiting:

This Serape will be available immediately for installing in the Americas Galleries. Its relevancy extends beyond Native American galleries and could potentially be showcased with American art of the 19th century, and with other installations and exhibitions.

9. Why do you recommend the object:

This extraordinary gift by Sally and Peter Herfurth has given Mia a monumental Fritz Scholder painting, two Late Classic Serapes and two Third Phase Chief Blankets into the collection.

Made by a Navajo Woman artist during the mid-19th Century, this textile exhibits the trademark qualities of this style, noted for its exquisite weaving skill and quality, robust and active colors, and symmetrical balanced designs. Increasing trade and exposure to Spanish textiles inspired Navajo weavers to incorporate new design elements and brilliant shades of red bayeta and Saxony yarn, imported from Spain and England, into their textiles.

Using an upright loom, Navajo weavers create textiles of stunning beauty. Each design is created “in the mind” of the weaver and executed with no studies or drawings. Traditionally, Navajo weavers sing blessing songs as they weave, in order to stay in a state of hozho, a central Navajo concept that includes ideas of health, harmony, balance, order, grace, and happiness.

10. Label text:

A Navajo woman made this Third Phase Chief Blanket around 1865 during the Late Classic period of Navajo weaving (1860-1875), when Navajo artists made some of the most spectacular textiles in history. The pattern of this textile is emblematic of hozho, a fundamental philosophical concept for the Navajo people that emphasizes the connection between beauty, symmetry, balance, order, and grace.

11. Accessibility text:

ADA AltText: Woven blanket with stripes and diamond shapes at the corners and middle of the textile.

ADA LongDesc: Woven blanket with mostly symmetrical pattern of stepped diamonds, partial diamonds, and stripes in reds, indigo, natural, brown, and gray. The large central diamond includes layers of red, indigo, and indigo/natural stripes with gray cross in center. Partial diamonds appear on edges and corners along with gray zigzag lines at corners and two opposite sides.

12. Tags:

Third Phase Chief Blanket; Navajo; Native woman artist; cochineal; indigo

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Curator:Pujan Gandhi

Department:Asian Art

Date:2022-12-06

1. Description and Summary of Object(s)

Loan Number: L2022.133.1-.4

Artist/Maker:

1. Bilaspur workshop
2. Attributed to Purkhu (active c.1780-1820's)
3. Kulu workshop
4. Attributed to Purkhu (active c.1780-1820's)

Title/Object:

1. *The Captive Krishna*
2. *Shiva and Parvati with Companions*
3. *Illustration to the Shangri Ramayana (Style III): Rama and Lakshmana Arriving at the Rishyamukha Hill*
4. *Illustration from a Kiratarjuniya Series: Arjuna's Contest with Shiva*

Date:

1. c. 1700
2. c.1810
3. c. 1700
4. c.1820

Medium: Opaque watercolor heightened with gold on paper

Dimensions: Please see attached list

Signed, marked or inscribed:

1. Verses of Ritikal Hindi poetry in Devanagari script, attributed to Bhagavan, on verso:
*Neither can he move forward nor step backward. His heart is completely occupied [and] wishes her to remain before his eyes.
Not aware of his flute [and] his yellow garment, not help properly, holding a branch of a tree, his effulgence is making the night glittering and awake.
Bhagawan [the poet], says our lord, the treasure of endless happiness, is captivated by the charm of her beauty.
His maya, which befools the denizens of three worlds, is himself be fooled by the [simple] women of Braj.*
(Translation by V.C. Ohri, 2004)

2. Sanskrit couplets in Devanagari script on verso:
Let Shiva be victorious, who I so absorbed with the face of Gauri (his young bride) that he is unaware [of the fact] the snake forming his bracelet has drunk all the water hat she pours into his hands during the performance of the evening's ritual, seeing which [the maid] Vijaya laughs.
(translation by Gouriswar Bhattacharya, 2004).

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3. Inscribed in Devanagari script on verso: 113 kiskindha (numerals in takri)
4. No inscription.

Country of manufacture:

1. India, Himachal Pradesh, Bilaspur
2. India, Himachal Pradesh, Kangra
3. India, Himachal Pradesh, Kulu
4. India, Himachal Pradesh, Kangra

2. Artist, Style and explanation of the proposed object:

The proposed group of five Indian Paintings, which range in date from the late 17th to early 19th centuries, are offered to Mia from the private collection of Ramesh Kapoor, a retired dealer renowned for having handled some of the finest paintings from the Pahari (Himalayan foothills) courts. With each work from this selection, we come to understand not only the stylistic and thematic ‘peaks’ of a respective workshop and/or period, but also the importance of the Indian aesthetic criteria of ‘rasa’—the emotive essence, or flavor, of a work of art—conveyed by the artist’s interpretation of their subject, and here measured by the astute eye of Ramesh Kapoor.

The group includes two paintings attributed to the artist Purkhu, whose atelier was heavily patronized by Raja Sansar Chand of Kangra (r. 1775-1823). Among the paintings attributed to Purkhu and his circle, the *Illustration from a Kiratarjuniya Series: Arjuna’s Contest with Shiva* was noted in the travel accounts of William Moorcraft during his 1820 visit to Kangra, in which he observes a monumental painting which features a ‘larger than life’ boar. The illustration to the story, which is extracted and expanded from a passage of the epic *Mahabharata*, depicts Arjuna in a bower on the far right, practicing austerities in order to please the gods and accrue more potent weapons, namely the *pashupata* (celestial missile) of Lord Shiva. It is at the moment when the demon Mukasura, emerging from the landscape in the form of a wild boar, attempts to distract Arjuna that Shiva, dressed in the guise of a mountain-hunter (*Kirata*), arrives to the scene with his celestial retinue. He and Arjuna both shoot the demon simultaneously, and a battle ensues as to who conquered the demons first; Arjuna eventually cedes to Shiva and is granted the boon of the all-powerful weapon. This is a striking but rarely illustrated series,

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which shows the leading court artist employing a luminous, soft palette, meticulously depicting complex and individualized personalities, and arguably one of the boldest, most sensitive renderings of an animal in the history of late Pahari painting. Purkhu is also known for his wondrous evocation of nature to arrive at a desired mood. In *Shiva and Parvati with Companions*, we see the artist translating the poetic couplets on the verso into a sensitive and dramatic moment: Shiva (indicated by the crescent moon on his forehead) is so enamored at the sight of Parvati beneath the tree that he doesn't realize the snake wrapped around his wrist has slipped from his proffered hands into the water intended for the evening's rite (*sandhaya*), all under the marvelous glow of the setting sun, while Parvati's attendants giggle at the scene.

Devotional poetry was also the inspiration for *The Captive Krishna*, a rare painting from the early Bilaspur school (c. 1700), noted for the linear, Mughal-inspired naturalism of its figures, lush composition, and rich palette of chocolate, lavender, and green. Set at night, the forest is stirred by the rapturous encounter with Krishna (indicated by blue skin), as he locks eyes with the beautiful, devoted milkmaidens in the sacred landscape—a classic moment in Pahari painting, here, executed with extraordinary lyricism that captures the love (*bhakti*) between devotee and the lord.

The painting depicting *Rama and Lakshmana Arriving at the Rishyamukha Hill* was also likely created in c. 1700, but in a countering Pahari style which favored flatness, bold color-blocks, and spare yet poignant narrative details. The painting belongs to a famous series known of the 'Shangri' Ramayana, with Style III focusing on the "monkey" chapter of the great epic. Here, we see blue-skinned Ram, followed by Lakshmana, pluckily climbing *Rishyamukha Hill*, where they will meet the Monkey King Sugreeva, who, in turn, raises an army to save Sita (Ram's wife) from her captor in Lanka. Emerging from their boroughs, it seems that even the animals are anticipating this important turning point in the great epic.

3. Condition: Good to excellent; incoming condition reports available in the Registrar's office.

5. Provenance:

1. Private Collection, Europe; Ramesh and Urmil Kapoor Collection, New York, c. 1990s
(On-loan to the Norton Simon Museum, CA, 1998-2004)

Published: Pal, P., *Painted Poems - Rajput Paintings from the Ramesh and Urmil Kapoor Collection*, 2004, fig. 47

2. Ramesh and Urmil Kapoor Collection, New York, c. 1985
(On-loan to the Norton Simon Museum, CA, 1998-2004)

Published: Pal, P., *Painted Poems - Rajput Paintings from the Ramesh and Urmil Kapoor Collection*, 2004, fig. 5
Bhatia, Usha (ed.), *The Diverse World of Indian Painting: Essays in Honor of Dr. Chander Ohri*, 2009, cover.

3. Raghubir Singh of Shangri, Kullu Valley India (until 1956). Collection of Gloria Katz and Willard Huyck; Ramesh and Urmil Kapoor Collection, New York, c. 1998
(On-loan to the Norton Simon Museum, CA, 1998-2004)

Published: Pal, P., *Painted Poems - Rajput Paintings from the Ramesh and Urmil Kapoor Collection*, 2004, fig. 18

4. Carter Burden Collection, New York; (Sotheby's, New York, 27 March, 1991, no.61). (Sotheby's, New York, 16 September, 1998, no. 219); Ramesh and Urmil Kapoor Collection, New York

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(On-loan to the Norton Simon Museum, CA, 1998-2004)

Published: Pal, P., *Painted Poems - Rajput Paintings from the Ramesh and Urmil Kapoor Collection*, 2004, fig. 6

6. Related objects:

All the significant institutional collections of Indian Paintings (MET, San Diego, Cleveland, etc.) include works attributed to Purkhu; however, in the United States, only LACMA has another folio from a *Kiratarjuniya* Series. The quality and composition of Purkhu's *Shiva and Parvati with Attendants* is most similar to a picture in the Goenka Collection (India). Examples of the Shangri III are also found in the major institutional collections, but this work is arguably the most important remaining in private hands. If acquired, the early Bilaspur painting would be among the finest examples in the West.

7. Complements the existing collection:

Given recent acquisitions in Pahari painting (2021.7; 2020.40.1; 2020.40.2; 2020.5), the proposed group would flesh out key schools and moments in this important area of Indian Painting. Moreover, many important themes, such as the story of Ram or Arjuna, who are depicted in a handful of paintings in the collection thus far, would be given necessary, additional context.

8. Plans for exhibiting:

The proposed group will ensure robust rotations in the dedicated painting cases in G212; likewise, with themes emerging from the Ramayana, Mahabharata, and Devotional Poetry, the collection is building to the point where we can arrange a small, focused exhibition on the medium.

9. Why do you recommend the object:

Having already acquired three works from the collection of Ramesh and Urmil Kapoor, the proposed acquisition offers a unique opportunity to further build our holdings of Indian paintings with monumentality and depth, providing a historically significant and beautiful foundation as we continue to increase our audience's exposure and appreciation of the field. Each painting is highly evocative, stirring emotions in newcomers and connoisseurs alike, exemplifying the best that Indian painting can achieve.

11. Label text:

For L2022.133.1

Devotional poetry was also the inspiration for *The Captive Krishna*, a rare painting from the early Bilaspur school (c. 1700), noted for the linear, Mughal-inspired naturalism of its figures, lush composition, and rich palette of chocolate, lavender, and green. Set at night, the forest is stirred by the rapturous encounter with Krishna (indicated

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by blue skin), as he locks eyes with the beautiful, devoted milkmaidens in the sacred landscape—a classic moment in Pahari painting, here, executed with extraordinary lyricism that captures the love (*bhakti*) between devotee and the Krishna.

For L2022.133.2

In this painting the artist, Purkhu, translates the poetic couplets writing on the back into visual form. He focuses on a sensitive and dramatic moment: Shiva (indicated by the crescent moon on his forehead) is so enamored at the sight of Parvati beneath the tree that he doesn't realize the snake wrapped around his wrist has slipped from his proffered hands into the water intended for the evening's rite (*sandhaya*), all under the marvelous glow of the setting sun, while Parvati's attendants giggle at the scene.

For L2022.133.3:

This painting, which depicts *Rama and Lakshmana Arriving at the Rishyamukha Hill*, was created in a Pahari (Punjab Hills) painting style which favored flatness, bold color-blocks, and spare yet poignant narrative details. The painting belongs to a famous series known of the 'Shangri' Ramayana, with Style III focusing on the "monkey" chapter of the great epic. Here, we see blue-skinned Ram, followed by Lakshmana, pluckily climbing *Rishyamukha Hill*, where they will soon meet the Monkey King Sugreeva, who in turn, helps them by raising an army to save Sita (Ram's wife) from her captor in Lanka. Emerging from their boroughs, it seems even the reluctant animals are sensing the anticipation of this important turning point in the great epic.

For L2022.133.4

The illustration to the story, which is extracted and expanded from a passage of the epic Mahabharata, depicts Arjuna in a bower on the far right, practicing austerities in order to please the gods and accrue more potent weapons, namely the pashupata (celestial missile) of Lord Shiva. It is at the moment when the demon Mukasura, emerging from the landscape in the form of a wild boar, attempts to distract Arjuna that Shiva, dressed in the guise of a mountain-hunter (Kirata), arrives to the scene with his celestial retinue. He and Arjuna both shoot the demon simultaneously, and a battle ensues as to who conquered the demons first; Arjuna eventually cedes to Shiva and is granted the boon of the all-powerful weapon. This is a striking but rarely illustrated series, which shows the leading court artist employing a luminous, soft palette, meticulously depicting complex and individualized personalities, and arguably one of the boldest, most sensitive renderings of an animal in the history of late Pahari painting.

12. Accessibility text:

1. ADA AltText: Three figures stand in a garden scene; one figure leans against a tree on the left, while two female figures at the right of the scene look towards him. The background is a lush green landscape.

ADA LongDesc: A figure wearing a crown and gold clothing stands with his back to a tree, flanked by two cows who gaze up at him. Two female figures to the right of the scene look towards him, one reaching upwards toward a tree bearing flowers. They stand in a landscape surrounded by lush green trees, birds, flowers, a river to the left, a field in the background, and a dark sky with swirling gold clouds above.

2. ADA AltText: A female figure stands with her back against a tree wearing gold clothing. Another figure stands on a rock along a riverbank, facing towards the right. A group of three women stand in the lower right corner.

ADA LongDesc: A figure wearing gold and red stands in profile, facing towards the right, on a rock along a

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riverbank. A female figure stands in profile facing left, dressed in gold, under a tree with one hand on her hip and the other resting on a tree limb above her head. There are many colorful birds perched in the trees; and pink and red flowers in the trees and along the river bank. At the bottom right is a group of three women dressed in red and gold. They are smaller in size than the two main figures.

3. ADA AltText: At the left, two figures walk in profile towards the right, approaching a multicolored hill covered with trees, monkeys, and other animals.

ADA LongDesc: Two figures walk in profile against a bright yellow on the left of the painting, facing towards the right. They carry bows and quivers and are dressed in colorful clothing. The front figure's hand extends forward. The hillside is divided vertically into four color sections: pink, yellow, mauve, and white and dotted with small green tufts of grass. On the hill are monkeys, other animals, and trees bearing flowers.

4. ADA AltText: A large gray boar stands on the left in the foreground among rocks. A figure sits cross-legged on the right side of the painting. A large group of figures stand at the middle left. Trees and hills fill the background.

ADA LongDesc: A large gray boar stands on the left, dominating the foreground. Egg-shaped rocks surround it, and other smaller animals stand before it. A figure stands behind the boar in the center of the painting in profile facing towards the right, among large pink rocks, holding a bow and arrow. Another figure sits cross-legged at the lower right, in front of the boar, dressed in red. A large group of figures stand behind. Birds and clouds fill the sky, and green trees dot the background.

13. Tags:

Krishna, Love, Poetry, Arjuna, Boar, Pahari, Mewar, Palace, Festival

Curator: Nicole Soukup

Department: Global Contemporary Art

Date: 2023-03-28

1. Description and Summary of Object(s)

Loan Number: L2023.25.2

Artist/Maker: Lamar Peterson (American, born 1974)

Title/Object: The Red Hat

Date: 2022

Medium: Oil on paper

Dimensions: 18 5/8 × 14 1/2 in. (47.3 × 36.8 cm) (sheet)
21 × 16 3/4 × 1 9/16 in. (53.3 × 42.5 × 4 cm) (outer frame)

Signed, marked or inscribed: BR margin, black ink: L. PETERSON 22 | TC
verso frame: Fredericks & Freiser gallery

Country of manufacture: United States

Credit Line: Gift of Mary and Bob Mersky



2. Artist, Style and explanation of the proposed object:

The Red Hat was originally shown at Fredericks and Freisen's solo exhibit "Proud Gardener" which featured works on paper and paintings created in the aftermath of the 2020 COVID 19 pandemic quarantine and uprisings following the murder of George Floyd. Occupying a liminal space between the sublime and the minutia of daily life Peterson depicts his figures within a world filled with candy colored hues. His graphic aesthetic is a combination of contemporary painterly flatness and almost collaged style layering of imagery and line work. Brilliant white smiles and relaxed poses heighten the sense of uncanny beauty signaling a response to possible anxieties simmering beneath the surface.

For over 20 years, Peterson has painted a wide range of subjects from cartoon landscapes populated by African American suburbanites to surreal portraits of Michael Jackson. Within all his various constructions, Peterson continually evokes a transformation or disfiguration as he depicts young African American people's lives and experiences despite the systemic racism that frequently targets Black bodies. His refined figuration and compositions highlight raw emotion, suggesting elements of strength, violence, and vulnerability.

In this series of works, Peterson's distinctive smiling Black man amidst flora remains the central character who engages in daily activities, including gardening and strolling through nature. The figure depicted throughout this series serves as a proxy for the Minneapolis based artist who resides just blocks from the site in which George Floyd was murdered at the hands of police. Peterson maintains his career long interest in the modern flaneur, but now reappears as a man processing the despair, fury, and fear that entwined the public health crises of coronavirus and the murders of Black people at the hands of public officials.

The result of the artist's rich palette, graphic compositions, orientation of figures in nature, and angular framing creates tension between what the audience sees and that which is implied. Exploring a pleasurable hobby not always associated with or afforded to Black men, Peterson paints seemingly gleeful gardeners enjoying moments of respite. Peterson's protagonist appears happy, confidently taking pride in his lush gardens. Above all, he appears as the proprietor of these spaces and is often shown in repose. The man seems gleeful and noble, yet relaxed, as he lies on his side, props his head on his hand, and beams a contagious smile.

Lamar Peterson (born 1974 in St. Petersburg, Florida) received his MFA from Rhode Island School of Design in 2001. He has had previous solo exhibitions at The Studio Museum of Harlem, New York; Rochester Arts Center, Minnesota; Orlando Museum of Art, Florida; University Art Museum at SUNY, Albany; Deitch Projects, New York; and Franklin Art Works, Minneapolis, MN. He has exhibited in numerous group shows including the Fifth International SITE Santa Fe Biennial 2004, Santa Fe, NM; The Drawing Center, New York, NY; The Kemper Museum of Art, Kansas City, MO; the Katonah Museum of Art, Katonah, NY; Oakland University Art Gallery, Rochester, MI; Mennello Museum of American Art, Orlando, FL; Black Pulp curated by William Villalongo and Mark Thomas Gibson at the IPCNY, New York and Yale University Art Gallery. Peterson is an Associate Professor of Drawing & Painting at the University of Minnesota.

3. Condition:

GOOD

Examiner: Erin Bouchard
2023-03-16

4. Provenance:

The artist; Fredericks and Freisen, New York; purchased by Robert Mersky (2023), Minneapolis, MN 2023; gifted to Minneapolis Institute of Art, Minneapolis, MN 2023.

6. Related objects:

Peterson's work can be found in the Davis Museum at Wellesley College, and Studio Museum in Harlem.

7. Complements the existing collection:

Lamar Peterson's painting, *The Late Spring Arrival*, complements the collection by adding to Mia's growing collection of works by Black artists from around the world, many of which explore themes of joy, respite, and hope, including Leslie Barlow's *Sierra and her family, on the Mississippi shore* (2022.18.2), Amoako Bofofo's *2pc Floral Suit*, (2021.115.11) and Delita Martin's *The Soaring Hour* (2019.35.1).

8. Plans for exhibiting:

While there are no current plans for exhibition, this work could be shown in special exhibitions around flowers, joy, respite and the Black experience, or be displayed in upcoming installations of the permanent collection.

9. Why do you recommend the object:

The Red Hat is a critical acquisition for the Minneapolis Institute of Art. It encapsulates the conversations that filled daily life during the Covid-19 quarantine and the aftermath of George Floyd's murder, while holding space for optimism, joy, and the potential for respite. Peterson lives and works just blocks from George Floyd Square in Minneapolis, and the body of works from *The Proud Gardener* call forth the processing so many, especially BIPOC folks, felt during that period--processing despair, hope, and trauma.

10. Label text:

Gardening, like many outdoor hobbies, is not always associated with or afforded to Black men. The Red Hat is a striking portrait of a Black man sitting in a garden. Many of Peterson's figures are proxies for the Minneapolis-based artist himself. Here a gentleman gazes into the distance, lost in thought and surrounded by signs of cultivation. The artist's iconic graphic aesthetic recalls both sketching and coloring books, invoking private moments of creativity and respite. Peterson's work gives the viewer a glimpse into a private moment of contemplation, reflection, and respite that is rarely shown in American culture.

11. Accessibility text:

ADA AltText: Man sitting on bench in a garden composed of a line drawing, with select objects filled in with color.

ADA LongDesc: Portrait of a Black man, sitting in a garden. Behind him is a hat laid on the upper, back corner of a bench. The red hat is in the mid-ground of the portrait, to the left of the figure. In the background, to the right, slightly behind the man is a building. Flowers frame the lower portion of the portrait.

13. Tags:

Gardening, portrait, american culture, Minneapolis, flowers