

Vik Muniz (born Brazil, active
United States, 1961)

Olympia, 2000

Cibachrome print

Gift of The Contemporary Museum, Honolulu, 2011,
and Purchase, Laila Twigg-Smith Memorial Fund
(TCM.2000.45)

Aristide Maillol (French, 1861–1944)

Bather Putting up Her Hair, 1930

Bronze

Gift of Mrs. Carter Galt, 1957 (2378.1)

Auguste Rodin (French, 1840–1917)

The Age of Bronze, 1890–99

Bronze

Gifts of Mrs. Philip E. Spalding and Mrs. Mary Cooke
Dillingham, 1970 (3703.1)

Alexander Archipenko (born Russia, active
France and United States, 1877–1964)

Standing Figure of a Woman, c. 1920s

Bronze

Bequest of Theodore A. Cooke, 1973 (4167.1)

Gaston Lachaise (born France, active United States, 1882–1935)

Walking Woman, 1922

Bronze

Gift of Mrs. Philip E. Spalding, 1941 (4956)

John Talbott Donoghue (American, 1853–1903)

The Young Sophocles, 1885

Bronze

Bequest of John Gregg Allerton, 1991 (6149.1)

Royal Head, Probably Thutmose III
Egypt, 1570–1293 B.C.
New Kingdom

Granitic stone

Gift of Mrs. Philip B. Spalding, 1949 (908.1)

Most Egyptian art is associated with the supreme power of the pharaohs and its expression in royal images, palaces, cult buildings, ritual offerings, royal donations, and decorative arts created for personal use. Possibly a fragment of a larger temple sculpture, this small head wears the royal *nemes*, the pleated head cloth exclusive to Egyptians of rank; the fractured base of the uraeus cobra, the most important of all royal symbols, appears above the brow. Artisans deployed these attributes and attire to create immediately recognizable renderings according to portrait types individualized to suit the needs of each ruler. First identified as Seti I, this portrait fragment is now thought to be Thutmose III (r. 1479–1425 B.C.).

Male Figure

Egypt, c. 2350–2170 B.C.

Saqqara, Old Kingdom, Dynasty 6

Limestone with traces of polychrome

Purchase, 1930 (2896)

This work is believed to be one of over thirty reliefs to have come from the tomb chapel of Ni'ankhnesut at Saqqara. Known from inscriptions as the count or overlord of Nekheb, Ni'ankhnesut lived during the reign of Pharaoh Teti (2323-2291 B.C.) in the Sixth Dynasty. The hieroglyphic inscription above the figure contains part of Ni'ankhnesut's name, suggesting that this figure may be a depiction of him. The figure's anatomical structure joins frontal and profile perspective and reflects the ancient Egyptian conventions of composite representation. The head and neck are in profile, but the eye, shoulders, and torso have a frontal orientation. From the hips down, the figure is seen once again in profile. The pigment that remains on the surface is a reminder that this figure was once fully painted.

Male Standing Ibis,

Egypt, 8th–6th century B.C.

Third Intermediate Period, Dynasties 21–22

Bronze and wood

Purchase, 1954 (2003.1)

Female Seated Ibis

Egypt, 10th–9th century B.C.

Third Intermediate Period, Dynasty 22

Bronze and wood

Purchase, 1954 (2004.1)

Female Figure

Cycladic, 2500–2400 B.C.

Marble with traces of polychrome

Purchase, Frank C. Atherton Memorial Fund, 1976
(4386.1)

This female figure is from a Bronze Age (c. 2900-2200 B.C.) cemetery in the Cyclades, a group of islands in the Aegean Sea located between the mainland of Greece and Turkey. Though unusual in its large scale, it is a late example of the Spedos Variety, a class of female figures with folded arms, so named for the locale from which they were excavated. The near-perfect geometry and extreme flatness of the head and torso are balanced by the subtle modeling and incised lines that define the various limbs and sections of the body. Originally polychrome, the face retains faint traces of pigment: double rows of red dots cross the cheeks, nose, and forehead, and bluish hues are perceptible in the region of the eyes.

Animals Hunting

Roman, c. 450–520 A.D.

Daphne, House of the Worcester Hunt, Turkey

Mosaic of stone tesserae

Purchase, 1937, with conservation treatment funded by the Academy Guild (4672)

This mosaic was excavated from one of many villas in Daphne, the luxurious garden suburb of Antioch near the present-day border between Turkey and Syria. Founded in 300 B.C., Antioch had become by the fourth century A.D. one of the major cosmopolitan centers of the ancient world, and sophisticated mosaics that adapted Greek and Roman traditions decorated its public and private spaces. This example is in the so-called carpet style, in which figures and other pictorial motifs appear across a neutral ground. Its rectilinear composition is anchored at the center by a striding lion; surrounding the lion are animals in combat. A tigress and her cub pursue a stag, a lioness chases a pair of rams, a leopard attacks an ostrich, and a zebu confronts a bear. A hare and various birds fill the spaces between the struggling animals. Careful placement of the tesserae (colored stone tiles) defines the animals' anatomy, while contrasts and contour produced by the juxtaposition of different colors and tones gives them solidity and vitality. The selection of animals evokes the wild-beast hunts and other popular spectacles presented in Roman arenas.

Female Figure, Probably Venus
Roman, 2nd century A.D.

Marble

Gift of Anna Rice Cooke, 1927 (945)

Venus—the goddess of love and beauty—was one of the most popular deities among the matrons of ancient Rome, who often ordered statues of her effigy to support their own portrait heads. The depression at the top of this figure's neck is the insertion point for such a likeness (now missing), most likely carved in a different stone. Such composites linked their mortal subjects to Venus's ideal traits: physical beauty, chastity, piety, modesty, and loyalty—virtues highly valued by Roman woman of certain standing.

Sarcophagus Relief Depicting the Labors of Hercules, Roman, mid-2nd century A.D.

Marble

Gift of Anna Rice Cooke, 1932, with conservation treatment funded by ArtafterDark (3601)

Imagery drawn from the Labors of Hercules was used on Roman sarcophagi to associate the deceased with the great hero celebrated for his incredible strength. Such sarcophagi typically included representations of Hercules on all four sides, as six or even all twelve of his labors were considered. This fragment depicts two of Hercules' feats as he battles the multi-headed Hydra of Lerna at left and, having killed it, holds the Boar of Erymanthea across his shoulders at right. The rear hoof and tail of the Cretan bull appear at the extreme lower left of the fragment, and the carved corner of the sarcophagus is visible at the lower right. A close examination of the marble—in particular on the body of the Hydra—reveals marks left behind by the sculptor's various tools.

Sarcophagus Relief Depicting a Labor of Hercules, Roman, mid-2nd century A.D.

Marble

Gift of Anna Rice Cooke, 1932 (3602)

A sarcophagus is a stone coffin often adorned with inscriptions and relief sculpture. Intended for public display, sarcophagi advertised the wealth and social status of the deceased and his or her family by means of their size and the complexity and quality of their workmanship. This sarcophagus fragment depicts two of the twelve labors of Herakles, a Greek and Roman hero (known as Hercules by the Romans) celebrated for his heroic and near-impossible feats. Here, he wears the skin and head of the Nemean lion he killed, and he draws his bow to shoot the Stymphalian birds. Visible below his left arm is his quiver, and the wing of a fallen bird appears on the left edge.

This fragment and the adjacent example are thought to be from the same sarcophagus. Microscopic analysis of the marble used in each piece supports this hypothesis.

Male Torso

Roman, after a Greek original, 2nd century A.D.

Marble

Gift of Anna Rice Cooke, 1932 (3603)

Created in Rome around the mid-2nd century A.D., this idealized torso of a Greek god or hero would have been combined with the naturalistic portrait head of a distinguished Roman citizen, secured to the torso through a socket at the neck. The broken sword resting against the cloak over the figure's left shoulder, together with the now-missing head, suggest that the entire composite was meant as a private portrait of a Roman in the guise of Mars, the god of War, or a military figure. The torso itself is thought to belong to the so-called Hermes-Richelieu type because of its similarity to a statue of Hermes, the messenger of the gods, in the Louvre. Such works are often related to or copied after Greek originals, reflecting the Roman fascination with Greek art, kindled by the conquest and plunder of Greece and its colonies at the hands of Rome during the second century B.C.

Falcon Mummy Case

Egypt, c. 332–30 B.C.

Greco-Roman Period, Ptolemaic

Wood with polychrome and gilding

Gift of Barney Ebsworth in honor of Sam and Mary
Cooke, 1992 (6896.1)

Animal cults flourished in Egypt from as early as the 14th century B.C., reaching their peak in the first millennium B.C. Animals were often associated with deities and were mummified not as pets or as a food source, but as sacred animals to be purchased by pilgrims as offerings in temple precincts. This example, although in the shape of a falcon, is not believed to contain such a bird. Rather, it seems likely to be a coffin for a corn-mummy—a mummy composed of fabric wrapped around earth and corn, materials suggestive of regeneration and resurrection.

Amedeo Modigliani (Italian, 1884–1920)

Seated Nude, c. 1918

Oil on canvas

Gift of Mrs. Carter Galt, 1960 (2895.1)

Living in extreme poverty, plagued by addiction, and obsessed with the creation of art that went largely unacknowledged in his lifetime, Amedeo Modigliani is celebrated today as the personification of the genius, bohemian artist. Modigliani attended art school in Venice and moved to Paris in 1906, where he spent the remainder of his life. After producing a small body of sculpture during the first decade of the twentieth century, he turned to painting in 1914, creating the portraits of his lovers and artist friends for which he is best known.

Seated Nude is one of several controversial nudes that Modigliani painted between 1917 and 1919. Sensuous in its extreme simplicity—the sitter's voluptuous form described in a reduced palette of peach tones and contained within a meandering line—this work has more in common with the lyrical curvilinearity practiced by the Italian Renaissance master Sandro Botticelli than with the formal rupture brought forth by Modigliani's avant-garde contemporaries.

Thomas Eakins (American, 1844–1916)

William Rush and his Model, 1907–8

Oil on canvas

Gift of the Friends of the Academy, 1947 (548.1)

Perhaps the finest figure painter and teacher of anatomy in the United States during the nineteenth century, Thomas Eakins viewed the human form as a source of beauty and artistic creativity. This painting depicts the celebrated sculptor and ship carver William Rush in the process of carving one of his most famous achievements, *Water Nymph and Bittern*, a 1909 commission for the Schuylkill River waterworks. To demonstrate his thorough knowledge of human anatomy, Eakins portrayed this subject four times. This version, most likely his last, shows the sculptor assisting his model as she steps down from her platform. Rather than idealize, sentimentalize, or obscure her nude form, Eakins portrays his female subject as an ordinary girl seemingly unaware of—or indifferent to—the gaze of her male employer (and, by implication, our own).