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Calf's Head and Ox Tongue

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Calf's Head and Ox Tongue

c. 1882

Gustave Caillebotte

(French; 1848–1894)

Oil on canvas; 73 x 54 cm (28³/₈ x 21¹/₄ in.)

MAJOR ACQUISITIONS CENTENNIAL ENDOWMENT,
1999.561

It is surprising and even shocking that the same artist who painted the elegant and monumental *Paris Street; Rainy Day* (1877; The Art Institute of Chicago) could have conceived, five years later, this image of raw beef hanging from hooks in a butcher's shop.¹ Gustave Caillebotte made his name with canvases that focused on modern life in the city and suburbs; around 1881, when he quit exhibiting with the Impressionists altogether, he began to paint still lifes. These works included traditional representations of lobsters, oysters, and other delicacies elegantly dressed on the sideboards and tables of bourgeois homes.² The artist also, however, undertook a series of extraordinarily direct and confrontational paintings in which he depicted fresh meat on display, reinventing the genre in radical and unprecedented ways. Of these, *Calf's Head and Ox Tongue* is arguably the most compelling. In this image, Caillebotte seems to have indulged not only in the process of painting, but also in a wry commentary on the ways in which his contemporaries approached the still life.

Claude Monet, for example, would never have undertaken a subject as brutal and unforgiving as an ox tongue. For Monet and his fellow Impressionist Pierre Auguste Renoir, the still life was appealing because of its accessibility: its mission was to please and to sell. Not so

with the wealthy Caillebotte, who, not needing to profit from his artwork, could afford to turn the tables on a genre with a long art-historical pedigree. On the one hand, he drew on the still-life tradition of seventeenth-century Dutch painters such as Rembrandt van Rijn, which was revived by nineteenth-century artists including François Bonvin, who painted convincingly bloody slabs of beef hanging in modest interiors. On the other, he subverted it: rather than using the dark colors favored by Dutch masters and contemporary realists such as Bonvin, Caillebotte adopted a lively, insouciant palette, setting the fiery, red-and-orange tongue and soft, bluish-mauve head against a pale, blue-gray background. Although the hooks at top clearly underscore the fact that this is lifeless flesh set out for purchase, Caillebotte's highly decorative choice of colors and juxtaposition of objects goes beyond "dead nature," inviting comparison with twentieth-century artists such as Chaim Soutine and Lucian Freud.

GLORIA GROOM



Yamantaka, pp. 34–35.

1. This figure, initially published as Yama, the Hindu god of death, was reidentified as Yamantaka by Associate Professor Robert Linrothe, Skidmore College. See New York, Sotheby's, *Indian and Southeast Asian Art*, sale cat. (New York, Sept. 16, 1999: lot 45a); and Robert Linrothe to Stephen Little, Nov. 1, 1999, files of the Department of Asian Art, The Art Institute of Chicago.

2. A detailed iconographic and stylistic history of this deity is provided in Robert Linrothe, *Ruthless Compassion: Wrathful Deities in Early Indo-Tibetan Esoteric Buddhist Art* (London, 1999), pp. 62–73, 162–76. For additional examples, see Marilyn M. Rhie and Robert A. F. Thurman, *Wisdom and Compassion: The Sacred Art of Tibet*, exh. cat. (New York, 1991), esp. pp. 232–35, 283–87.

3. See Albert Lutz, "Buddhist Art in Yunnan," *Orientalism* 23, 2 (Feb. 1992), pp. 46–50, and accompanying references to the Qianxun Pagoda, located in the western city of Dali; and Luo Zhewen, *Ancient Pagodas in China* (Beijing, 1994), p. 198. The pagoda is thought to have been constructed in the late ninth century, but copper plates discovered inside document a series of repairs beginning in the eleventh and twelfth centuries. The Dali region became part of China under the Yuan dynasty of the Mongols (1279–1368).

4. See Helen B. Chapin, "A Long Roll of Buddhist Images IV," revised by Alexander C. Soper, *Artibus Asiae* 33, 1/2 (1971), p. 124, pl. 46, no. 120; and Wen C. Fong and James C. Y. Watt, *Possessing the Past: Treasures from the National Palace Museum, Taipei*, exh. cat. (New York, 1996), p. 217, fig. 82. This long handscroll painting, also known as the *Daliguo Fanxiang tu* [Picture of Buddhist Images from the Country of Dali], was executed as individual album leaves.

Mahamayuri Vidyaraja, pp. 36–37.

1. See James Cahill, *Chinese Painting* (Geneva, 1960), p. 51.

Willow Bridge and Waterwheel, pp. 40–41.

1. Only five paintings have been attributed to Sōya, who was the son of the renowned painter Hasegawa Tōhaku. These include *Dragon and Tiger*, a pair of screens in the Manno Museum, Osaka; a votive panel in Yasaka Shrine, Kyoto; a votive panel in Kiyomizu Temple, Kyoto; and *Katsura and Insects*, a pair of screens in a private collection. For the screens in the Manno Museum, see Manno bijutsukan [Manno Art Museum], *Manno korekushon senshū* [Selected Masterpieces of the Manno Collection], exh. cat. (Osaka, 1988), cat. no. 19. For *Katsura and Insects*, see Yamane Yūzō, "Katsura ni konchū zu byōbu ni tsuite" [Concerning the Screen *Katsura and Insects*], *Kobijutsu* 4 (Mar. 1964), pp. 119–20.

Resting in the Shade, pp. 42–43.

1. See Kendall H. Brown et al., *Taishō Chic: Japanese Modernity, Nostalgia, and Deco*, exh. cat. (Honolulu, 2002), p. 40.
2. Other recent acquisitions in this area include *Heron Maiden* (c. 1920s; 2000.477) by Nakamura Daizaburō (1898–1947) and *Beauty under the Cherry Blossoms* (c. 1930s; 2000.478) by Enomoto Chikatoshi (1898–1973).

Vase, pp. 44–45.

1. Quoted in Bernard Leach, *Hamada: Potter* (Tokyo/New York, 1975), p. 94.

Hindu Goddess, Possibly Uma, pp. 46–47.

1. See Jean Boisselier, "The Art of Champa," in Emmanuel Guillon, *Hindu-Buddhist Art of Vietnam: Treasures from Champa*, trans. Tom White (Trumbull, Conn., 2001), p. 39.
2. For more on Cham sculpture, see Gilles Beguin, *L'Inde et le monde indienne au Musée national des arts asiatiques, Guimet* (Paris, 1992); Guillon (note 1); and Philippe Stern, *L'Art du Champa, ancien Annam, et son évolution* (Paris, 1942).
3. See Jean Boisselier, *La Statuaire du Champa: Recherches sur les cultes et l'iconographie*, Publications de l'École française d'Extrême-Orient 54 (Paris, 1963), pp. 128–29. Boisselier described a late-ninth- to early-tenth-century image of another goddess sculpture as having "a thick-lipped mouth with upward curving corners, but lacking the smile which would appear at a later date."

The Lord Who Is Half Woman (Ardhanarishvara), pp. 48–49.

1. For more on this period, see Vidya Dehejia, *Art of the Imperial Cholas* (New York, 1990). Select pieces from the Art Institute's collection of Indian sculpture have been published in Pratapaditya Pal, "Sculptures from South India in

The Art Institute of Chicago," *Art Institute of Chicago Museum Studies* 22, 1, pp. 21–35. This *Ardhanarishvara* appears as cat. no. 25 in idem, *A Collecting Odyssey: Indian, Himalayan, and Southeast Asian Art from the James and Marilyn Alsdorf Collection*, exh. cat. (Chicago, 1997).

2. This translation of *lupadakha* is taken from C. Sivaramamurti, *Indian Sculpture* (New Delhi, 1961), p. 1.

3. For more on Shiva, see Stella Kramrisch, *Manifestations of Shiva*, exh. cat. (Philadelphia, 1981).

4. As translated in Wendy Doniger O'Flaherty, *Women, Androgynes, and Other Mythical Beasts* (Chicago, 1980), p. 317.

An Illustration to the "Baburnama", pp. 50–51.

1. Quoted from Stuart C. Welch, *The Art of Mughal India*, exh. cat. (New York, 1964), p. 15.

2. For more on the *Baburnama*, see Linda York Leach, *Mughal and Other Indian Paintings from the Chester Beatty Library* (London, 1995); Pratapaditya Pal, ed., *Master Artists of the Imperial Mughal Court* (Mumbai, 1991); Ellen S. Smart, "Paintings from the 'Baburnama': A Study in Sixteenth-Century Mughal Historical Manuscript Illustrations," Ph.D. diss., University of London, 1977; and S. I. Tiuliev, *Miniatury rukopisy "Babur-Name"* [Miniatures of *Babur Namah*] (Moscow, 1960).

3. The first edition of the *Baburnama* had 580 folios that included 193 paintings. Three text folios and 108 paintings are extant, now dispersed. The Art Institute's folio, a historical narrative, is from this first edition, which was dispersed in London in 1913; see Ellen S. Smart in New York, Sotheby's, *Indian and Southeast Asian Art*, sale cat. (Sept. 21, 1995: lot 111).

4. The artists did not sign this painting; they are identified by a later inscription at the bottom of the sheet, which names two members of Akbar's atelier. Kanha worked on most of the illustrated manuscripts commissioned by Akbar, while Mansur, a junior artist, achieved fame in the court of Akbar's son Jahangir (r. 1604–1627); see Smart (note 3).

5. Akbar first met Europeans in 1572 and soon after commissioned art that reflected Western style.

6. For a translation of this episode, see Susannah Beveridge, *The "Baburnama" in English* (London, 1922), p. 248, quoted in Smart (note 3). A folio from a later edition of the *Baburnama*, now in the National Museum, New Delhi, depicts Kichik Khwaja just a moment before, still on horseback; see M. S. Randhawa, *Paintings of the "Baburnama"* (New Delhi, 1983), fol. no. 148, p. 77, p. 116, ill.

Saint Anthony Abbot, pp. 52–53.

1. The majority of these panels are now dispersed among various museums and private collections. For more on these, see John Pope-Hennessy, *Fra Angelico* (Ithaca, N.Y., 1974), figs. 22, 27a–d.

The Ecstasy of Saint Francis, pp. 56–57.

1. For Caravaggio's paintings in San Luigi dei Francesi, see Howard Hibbard, *Caravaggio* (New York, 1983), figs. 52, 56.

Saint Peter Penitent, pp. 58–59.

1. For more on these works, see Alfonso E. Pérez Sánchez and Nicola Spinosa, *Josepe de Ribera, 1591–1652*, exh. cat. (New York, 1992), where they appear as cat. nos. 17 and 28, respectively.

Two Cows and a Young Bull beside a Fence in a Meadow, pp. 60–61.

1. For an illustration and discussion of this work, see Amy Walsh, Edwin Buijsen, and Ben Broos, *Paulus Potter: Paintings, Drawings, and Etchings*, exh. cat. (Zwolle, the Netherlands, 1994), pp. 74–75.

The Marsh, pp. 64–65.

1. For more on these paintings, see Alexandra R. Murphy, ed., *Return to Nature: J. F. Millet, the Barbizon Artists, and the Renewal of the Rural Tradition*, exh. cat. (Yamanashi, Japan, 1988), pp. 283–89.

Calf's Head and Ox Tongue, pp. 66–67.

1. For more on *Paris Street; Rainy Day* and Caillebotte in general, see Anne Distel et al., *Gustave Caillebotte: Urban Impressionist*, exh. cat. (Chicago/New York, 1995), esp. cat. no. 35.

2. For Caillbotté's still lifes, see Distel et al. (note 1), pp. 230–53.

Young Woman in a Garden, pp. 68–69.

1. See this unsigned review in *Artist* 4 (May 1, 1883), pp. 137–38; repr. in Kate Flint, ed., *Impressionists in England: The Critical Reception* (London, 1984), p. 61.

Girl Looking out the Window, pp. 70–71.

1. Louise Lippincott, *Edvard Munch: Starry Night* (Malibu, Calif., 1988), p. 31.
2. See, for example, Wolfgang Kirschenbach, "Kunst und Wissenschaft," *Dresdener Nachrichten* 139 (May 19, 1893), n. pag.
3. For more on these motifs in German Romantic painting, see Joseph Leo Koerner, *Caspar David Friedrich and the Subject of Landscape* (New Haven, 1990).

Lovers Surprised by Death, pp. 72–73.

1. See David Landau and Peter Parshall, *The Renaissance Print, 1470–1550* (New Haven, 1994), p. 198. The authors characterized this woodcut as "the earliest we know to have been printed in three blocks—two tone blocks accompanying a highly abbreviated line block."
2. *Lovers Surprised by Death* was probably intended to replicate the effect of the chiaroscuro drawings of this period, which were made in pen-and-ink and wash on papers prepared with colored grounds. The second color variant of the first state (state 1b), of which the Art Institute's impression is an example, is printed in three subtle shades of brown, giving something of the nuanced effect of a drawing in brown wash.
3. Barbara Butts et al., *Men, Women, and God: German Renaissance Prints from St. Louis Collections*, exh. cat. (St. Louis, 1997), p. 23.

An Allegory: The Phoenix, or The Statue Overthrown, pp. 74–75.

1. See Frederick Schmidt-Degener, "Over Rembrandt's Vogel Phoenix," *Oud Holland* 42 (1925), pp. 191–208.
2. See J. D. M. Cornelissen, "Twee allegorische werken van Rembrandt," *Oud Holland* 58 (1941), pp. 130–34.
3. See J. A. Emmens, *Verzameld Werk* (Amsterdam, 1979), vol. 2, pp. 239–42.

Jean Joseph and Anne Jeanne Cassanea de Mondonville, pp. 76–77.

1. Quoted in Albert Besnard, *La Tour: La Vie et l'oeuvre de l'artiste* (Paris, 1928), p. 54.
2. Pierre Jean Mariette, *Abecedario de P. J. Mariette: Et Autres Notes inédites de cet amateur sur les arts et les artistes*, vol. 3 (Paris, 1854–56), pp. 73–74.

The Valley of the Eisek near Brixen in the Tyrol, pp. 78–79.

1. Alexander Cozens's best-known publication is his *New Method of Assisting the Invention in Drawing Original Compositions of Landscape* (1786). For more on both father and son, see Kim Sloan, *Alexander and John Robert Cozens: The Poetry of Landscape*, exh. cat. (New Haven, 1986), chaps. 1–3.
2. See Andrew Wilton, *The Art of Alexander and John Robert Cozens*, exh. cat. (New Haven, 1980), p. 15.

Corte del Paradiso, pp. 80–81.

1. The style of the frame is typical of Whistler's designs of the 1890s, which suggests that the drawing might have been reframed a decade or more after it was created. See Margaret F. MacDonald, *James McNeill Whistler: Drawings, Pastels and Watercolors: A Catalogue Raisonné* (New Haven, 1995), cat. no. 784.
2. For more information about the Ruskin suit, see Linda Merrill, *A Pot of Paint: Aesthetics on Trial in "Whistler v. Ruskin"* (Washington, D.C., 1992).
3. For more on Whistler and Venice, see A. I. Grieve, *Whistler's Venice* (New Haven, 2000); and Margaret F. MacDonald, *Palaces in the Night: Whistler in Venice* (Aldershot, England, 2001).
4. Margaret F. MacDonald in Richard Dormant and Margaret F. MacDonald, *James McNeill Whistler*, exh. cat. (London, 1994), cat. no. 111.

The Carrot Puller, pp. 82–83.

1. A closely related drawing is in the Kröller-Müller Museum, Otterlo, the Netherlands; see Johannes van der Wolk, Ronald Pickvance, and E. B. F. Pey, *Vincent Van Gogh: Drawings*, exh. cat. (Milan/Rome, 1990), cat. no. 115.
2. For an illustration of *The Potato Eaters*, see Evert van Uiter, Louis van Tilborgh, and Sjaar van Heugten, *Vincent Van Gogh: Paintings*, exh. cat. (Milan/Rome, 1990), cat. no. 7.

3. For examples of these studies, see van der Wolk et al. (note 1), cat. nos. 97–98, and van Uiter et al. (note 2), cat. nos. 5–6.

4. See Griselda Pollock, "The Ambivalence of the Maternal Body: Re/drawing Van Gogh," in *Differencing the Canon: Feminist Desire and the Writing of Art's Histories* (New York, 1999), p. 43.

5. *Ibid.*

Design for a Fan, pp. 84–85.

1. For more on these and Gauguin's other fan designs, see Jean Pierre Zingg, *The Fans of Paul Gauguin*, trans. by Simon Strachan (Papeete, Tahiti, 2001).
2. For an illustration of *Where Do We Come From?*, see George T. M. Shackelford et al., *Gauguin Tahiti*, exh. cat. (Boston, 2004), cat. no. 144. For *Riders on the Beach*, see Richard Brettell et al., *The Art of Paul Gauguin*, exh. cat. (Washington, D.C., 1988), cat. no. 278.

The Weeping Woman I, pp. 86–87.

1. For an illustration of *Guernica*, see Judi Freeman, *Picasso and the Weeping Women: The Years of Marie-Thérèse Walter and Dora Maar*, exh. cat. (Los Angeles, 1994), pp. 62–63.
2. For more on this series of works, see *ibid.*
3. For photographs and paintings of Dora Maar, see *ibid.*, pp. 176, 179–80, 194.
4. For an illustration of Titian's *Mater Dolorosa*, see National Gallery of Art, Washington, D.C., and Palazzo ducale, Venice, *Titian: Prince of Painters*, exh. cat. (Munich, 1990), p. 92.

Black and White, pp. 88–89.

1. See Ellen Landau, *Lee Krasner: A Catalogue Raisonné* (New York, 1995), pp. 100–116, for examples of this series.
2. For illustrations of the surviving 1951 paintings and examples of the cannibalized collage paintings, see *ibid.*, pp. 252–53 and 290–96, respectively.
3. Pollock made collages as early as 1943; see Francis Valentine O'Connor and Eugene Victor Thaw, eds., *Jackson Pollock: A Catalogue Raisonné of Paintings, Drawings, and Other Works* (New Haven, 1978), vol. 4, p. 97. He subsequently produced variants of the collage technique, often crossing over into paintinglike objects, as did Krasner. Pollock's collage *Untitled* (c. 1951; Washington, D.C., Phillips Collection) most closely resembles *Black and White* because in that work Pollock incorporated cannibalized scraps of drawn sheets, creating an overtly pictorial composition; for a reproduction of *Untitled*, see *ibid.*, p. 116.
4. Pollock created many works indebted to Picasso; see, for example, O'Connor and Thaw (note 3), vol. 3, cat. nos. 635–36, 726, in which Pollock took inspiration from Picasso's *Guernica* (1937; Madrid, Museo del Prado).
5. For the latter interpretation, see Landau (note 1), p. 130.

Alka Seltzer, pp. 90–91.

1. Emily Bardack Kies, *The Drawings of Roy Lichtenstein*, exh. brochure (New York, 1987), n. pag.
2. For an overview of Lichtenstein's drawings from this period, see Diane Waldman, *Roy Lichtenstein: Drawings and Prints* (New York, 1970), and Bernice Rose, *The Drawings of Roy Lichtenstein*, exh. cat. (New York, 1987).
3. Quoted in "Artist Roy Lichtenstein, a Leader of Pop Painting," *Chicago Tribune*, Sept. 30, 1997, p. 10.
4. Benday dots comprise a textured screen that is used in commercial printing as a substitute for areas of continuous tone or color.
5. See Bonnie Clearwater, *Roy Lichtenstein: Inside/Outside*, exh. cat. (North Miami, Fla., 2001), p. 30.
6. For an overview of the artist's paintings, see Diane Waldman, *Roy Lichtenstein*, exh. cat. (New York, 1993).

Partly on This Side, Partly on the Other Side (Teils Diesseits teils Jenseits), pp. 92–93.

1. See Jutta Nestegard, "Sigmar Polke—Apparizione in the North," in *Sigmar Polke: Alchemist* (Humblebaeck, Denmark, 2001), pp. 9–11.
2. See Charles W. Haxthausen, "The Work of Art in the Age of Its (Al)Chemical Transmutability: Rethinking Painting and Photography after Polke," in *Sigmar Polke: The Three Lies of Painting* (Ostfildern, Germany, 1997), p. 192.