

Fault

Lines

Art,

Imperialism,

and

the

Atlantic World

Gallery Guide



The Atlantic World

The Atlantic World refers to the societies that were formed as a result of the enduring interactions that developed between people in Africa, Europe, and the Americas. Water routes affected its historical development: Maritime and river routes were both facilitated and limited by specific currents and winds, which are highlighted on the map. The strong north-to-south flow of the Canary Current along the Saharan Coast made it possible for European vessels to navigate to the coast of West Africa but prevented their return trip as well as African vessels' northern navigation. Trade winds and the North Equatorial Current on the other end facilitated travel between the Senegambia and the Caribbean Basin in the Americas, while presenting formidable difficulties for a return trip to Africa. It was Indigenous people's knowledge of the currents in the Caribbean Basin that made possible a full understanding of the Atlantic system, and the Europeans' return navigation via the Gulf Stream and the coasts of North America. Riverine routes, going deep into the continents, are also indicated on the map, as they were critical waterways that connected inland states and communities to the coasts.

Key

- | | |
|----------------------|---|
| ① St. Lawrence River | ⑧ Niger River |
| ② Hudson River | ⑨ Nile River |
| ③ Chesapeake Bay | ⑩ Cuba |
| ④ Orinoco River | ⑪ Jamaica |
| ⑤ Amazon River | ⑫ Hispaniola (now Haiti and the Dominican Republic) |
| ⑥ Senegal River | ⑬ Ethiopia |
| ⑦ Gambia River | |

In the wake of Europe's imperial expansion, which included the colonization of North and South America and the Caribbean in the 16th and 17th centuries, extensive military and economic activity transformed the regions that border the Atlantic Ocean. A new world—the Atlantic World—emerged, in which wars, competitive trade, and the forced displacement and enslavement of millions of Africans created new societies in Africa, Europe, and the Americas.

During the 18th century, ideas, knowledge, and beliefs moved together with people and materials across the ocean, shaping new mindsets and understandings of the world. European elite culture singled out certain objects as art to be appreciated primarily for their beauty and emotional power. In that process, which also led to the creation of the first art museums, a rift opened between our modern understanding of these works of art and the political forces and transoceanic networks that made their creation possible.

As Carnegie Museum of Art's curator of European and American art, my job entails research into the collection to grow our appreciation of the relationships and circumstances that brought artworks into existence. I work on the fault lines of art history—where art and historical records meet and, at times, run against one another. This exhibition offers a look into this research process and invites you to consider what can be imagined when works in the collection are brought into conversation with the creative forces of those who lived at the fluid boundaries of the Atlantic World's entangled empires.

Dr. Marie-Stéphanie Delamaire
Curator of European and American Art

Revolutions

In the late 18th century, the Atlantic World began to crumble with massive rebellions against colonial systems and enslavement. The most radical of these uprisings was the Haitian Revolution, which destroyed the French colonial system in Saint-Domingue, ended slavery, and proclaimed racial equality in Haiti. From Francis Williams's portrait painted in Jamaica in the 1750s to French Caribbean artist Guillaume Lethière's work in Europe, works of art questioned hierarchies and universalized the ideas of freedom and equality that were central to the Atlantic revolutions.

The voice recording you hear in this gallery is an imagined story by assistant curator Alyssa Velazquez, based on an important but now lost work of art: the "Book of Paintings" made by José Antonio Aponte, who hired the help of José Trinidad Nuñez, a local Black painter. Aponte was a free Black artist and soldier who lived and worked in Havana, Cuba, and was one of the leaders of an ambitious revolt that would have ended colonialism and slavery on the island in 1812. When curators make exhibitions, they focus on objects to put on display. But what happens if we invert that logic and focus on what is missing? What can the absent work of art tell us about the past and how art history is written?

Scan the QR code to read the translation of a selected portion of the interrogation of José Antonio Aponte, José Trinidad Nuñez, and other individuals who testified in court about Aponte's Book of Paintings.



1 Unidentified artist

Active mid-18th century, Jamaica

Francis Williams, the Scholar of Jamaica, ca. 1760

oil on canvas

Victoria and Albert Museum, London, Gift of Viscount Bearsted M.C. and Spink and Son Ltd., through the National Art Collections Fund, 1928

Francis Williams was the son of John and Dorothy Williams, who had been enslaved in Jamaica and gained their freedom when Francis was a very young child. His portrait, painted by a local non-academically trained artist, challenged race-based social hierarchies defended by Jamaica's white planter elite. It represents Francis Williams as an active participant in the Atlantic culture of science and refinement of Enlightenment. Standing beside a mahogany table and chair, a globe of the world at his feet, Williams is shown pointing to an Isaac Newton book in his well-furnished library. His other hand rests on the third augmented edition of Newton's *Philosophiæ*

Naturalis Principia Mathematica, commonly known as *Principia*, which is open on a passage about the calculation of comet trajectories. Francis Williams first explored this science in his youth in Cambridge, and he possibly commissioned the picture to commemorate the mathematically anticipated return of Halley's Comet above the Jamaican sky during the winter of 1759–1760.

2 Dominic Serres, painter

Born 1722, Auch, France; died 1793, London, England

Pierre-Charles Canot, engraver

Born 1710, Paris, France; died 1777, Kentish Town, England

This Perspective View of Entering the Breach of the Moro Castle by Storm, 1766

Plate 9 from the series ***These historical views of the late glorious expedition of His Britannic Majesty's ships and forces against the Havannah***

engraving

William L. Clements Library, University of Michigan

3 Dominic Serres, painter

Born 1722, Auch, France; died 1793, London, England

James Mason, engraver

Active 1743–1805, England

This Perspective View of the Grand Attack of that City and Punto Castle, 1766

Plate 10 from the series *These historical views of the late glorious expedition of His Britannic Majesty's ships and forces against the Havannah*

engraving

William L. Clements Library, University of Michigan

4 Pierre Eugène Du Simitière

Born ca. 1737, Geneva, Switzerland; died 1784, Philadelphia, PA

Several Flags with Descriptions, ca. 1760

The Library Company of Philadelphia

Pierre Eugène Du Simitière, an amateur artist, historian and collector, was in Jamaica when multiple rebellions known as the Coromantee War erupted on the island in 1760. This surviving sheet from one of his manuscripts documents several Jamaican flags: the militia of Spanish Town (B), of Kingston (E), and Jamaica's Black militia (C). Black militias played a significant role in the colonial military, not only on the British island, but also in French and Spanish colonies. The 1812 rebellion against Spanish rule named after José Antonio Aponte shook the colonial administration because many of the rebellion's leaders, including Aponte himself, were members of the militia. Aponte's "Book of Paintings" included plans of Havana's fortresses as well as many battle scenes connecting his family military history to ancient and modern history in Africa, Europe, and the Americas. Documented in one of the most extraordinary records of the revolutionary Atlantic, the Aponte Rebellion inspired the audio recording playing in the gallery.

5 John Byres, surveyor

Active 18th century, England and the Caribbean

John Abraham Bayly, engraver

Active 1755–1782, England

Plan of the island of St. Vincent laid down by actual survey under the direction of the honorable the commissioners for the sale of lands in the ceded islands, 1776

William L. Clements Library, University of Michigan

West Indian islands were epicenters of Atlantic wars and rebellions throughout the 18th century. Artists created epic battle scenes and maps that constructed a visual vocabulary of conquest and colonization that at

times also testified to resistance. John Bayly's map of St. Vincent catalogued land to be absorbed into British plantation agriculture. In spite of its imperial framework, the map also documented ongoing Carib resistance against British presence on the island, visible in the northern part of the map.

Black soldiers are not represented in Serres's views of the 1762 British attack on Cuba. However, they played crucial roles in the defense of the city of Havana, the battle likely representing the largest mobilization of enslaved and free Blacks in any American military campaign before the Haitian Revolution. Black Cuban militiamen, both free and enslaved, excelled at capturing British soldiers and counterattacks outside the city walls. Many of the city's carpenters were also members of the Black militias and made vital repairs to the city's walls.

6 Pierre-Jean Boquet, painter

Born 1751, Paris, France; died 1817, Paris, France

Jean-Baptiste Chapuy, engraver

Born ca. 1760, Paris, France; died 1802, Paris, France

View of the Burning Town of Cap Français, on June 21, 1793, Old Style (Vue de l'incendie de la ville du Cap Français, arrivée le 21 juin 1793, vieux style), 1794

mezzotint

William L. Clements Library, University of Michigan

7 Pierre-Jean Boquet, painter

Born 1751, Paris, France; died 1817, Paris, France

Jean-Baptiste Chapuy, engraver

Born ca. 1760, Paris, France; died 1802, Paris, France

View of the 40-day Fire on the Plantations near the Cap Français Plain, August 23, 1791, Old Style (Vue des 40 jours d'incendie des habitations de la Plaine du Cap Français, arrivée le 23 Aout 1791, vieux style), 1795

mezzotint

William L. Clements Library, University of Michigan

Pierre-Jean Boquet painted the views of the burning of Cap Français and its neighboring plantations while living in the French colony of Saint-Domingue (now Haiti) at the beginning of the Haitian Revolution. However, the prints on display in the gallery were created in Paris for the National Convention after the Haitian Revolution had overturned the colony's racial, political, and economic order, leading to the abolition of slavery by the French National Assembly in 1794.

8 Guillaume Lethière

Born 1760, Sainte-Anne, Guadeloupe; died 1832, Paris, France

Brutus Condemning His Sons to Death, 1788

oil on canvas

Clark Art Institute, Williamstown, Massachusetts

Born in Guadeloupe, Guillaume Lethière was the third natural child of Pierre Guillon, a white French plantation owner and colonial administrator, and Marie-Françoise Pepeye, a woman likely enslaved at the time of Guillaume's birth. As a teenager, Lethière travelled to France with his father, enrolled in Rouen's drawing school, and moved to Paris to study at the prestigious Royal Academy of Painting and Sculpture. Securing a Roman pension in 1786, he established himself among promising neoclassical painters in Rome, where he painted *Brutus Condemning His Sons to Death*. The subject of the painting, a passage from Roman history about Brutus's devotion to the Republic over family members who plotted against it, demonstrates Lethière's engagement with ideas that played a crucial role in Atlantic revolutions.

9 Guillaume Lethière

Born 1760, Sainte-Anne, Guadeloupe; died 1832, Paris, France

Portrait of Adèle Papin Playing the Harp, 1799

oil on canvas

Carnegie Museum of Art, Heinz Family Fund

Lethière exhibited this portrait of a young musician, Adèle Papin, as "Une femme à la harpe" in 1799. Combining classicism's monumentality with an informal atmosphere reflecting the height of contemporary fashion, Lethière presented the sitter performing music she very likely composed herself (a blue book in the background bears a dedication to the sitter's mother, "A ma maman"). In spite of archival documents indicating the existence of a Papin plantation in Guadeloupe, the ties between Adèle's family and Lethière's remain unclear. Both musician and painter certainly belonged to interconnected artistic circles. Lethière is known for his mentorship of women artists and artists who had close ties to the West Indies.

10 Francisco de Goya

Born 1746, Fuendetodos, Spain; died 1828, Bordeaux, France

And They Are Like Wild Beasts (Y son fieras), 1810–1820, printed 1923

Plate 5 from the series *The Disasters of War*

etching and aquatint, 80 prints bound in one volume
Carnegie Museum of Art, Gift of Rolf and Magda Loeber

11 William Blake

Born 1757, London, England; died 1827, London, England

A Breach in a City—The Morning after a Battle, ca. 1790–1795

watercolor on paper

Carnegie Museum of Art, Bequest of Charles J. Rosenbloom

Francisco de Goya and William Blake engaged deeply with the ravages created by wars and revolutions. While both artists were critical of what it meant for people to be carried away by the violence inherent in military campaigns and social upheaval, their artistic vision differed. Blake's *A Breach in a City* avoids anecdote to convey a sense of utter desolation and loss. In contrast, Goya's *And They Are Like Wild Beasts (Y son fieras)* focuses on the atrocities and horrors carried out by individual women and men fighting at close range in the guerilla warfare against military force. Goya did not create this print and its series *The Disasters of War* for a wide viewership. His scathing critique of atrocities perpetrated by the military and civilians during the French occupation of Spain, the Dos de Mayo Uprising, the Peninsular War, and the restoration of Bourbon monarchy between 1808 and 1814 remained unpublished during his lifetime.

12 Jean-François Dubroca

Born 1757, Saint-Sever, France; died ca. 1835

Life of Toussaint-Louverture, leader of the black insurgents of Saint-Domingue (La vie de Toussaint-Louverture, chef des noirs insurgés de Saint-Domingue), published in Paris, 1802

augmented copy with manuscripts and illustrations
The Library Company of Philadelphia

13 Jean-Jacques Dessalines

Born ca. 1758, West Africa; died 1805, Port-au-Prince, Haiti

Liberty or Death. Excerpt from the diary kept during the expedition against Port-au-Prince, by the general of the native army, (Liberté ou la mort. Extrait du journal tenu pendant l'expédition entreprise contre le Port-au Prince, par le général en chef de l'armée indigène), published in Port-au-Prince, Haiti, 1803

The Library Company of Philadelphia

14 Juan López Cancelada

Born 1765; active early 19th century, Mexico

Code formed by the Black people of the island of Santo Domingo of the French part of the state of

***Hayti: sanctioned by Henrique Cristoval, president and generalissimo (Código formado por los negros de la isla de Santo Domingo de la parte francesa hoí estado de Hayti: sancionado por Henrique Cristoval, presidente y generalissimo)*, published in Cádiz, Spain, 1810**

The Library Company of Philadelphia

15 Marcus Rainsford, artist

Born 1758; Sallins, Ireland; died 1817, London, England

John Barlow, engraver

Born ca. 1759, Great Britain; died in 1817, Great Britain

Toussaint Louverture, 1848

engraving published in *An Historical Account of the Black Empire of Hayti*, London, 1805

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations

The uprising that shook Saint-Domingue's plantation society in 1790 and led to the foundation of Haiti as an independent nation in 1804 has left few visual records. Despite absences due to destruction and systematic underrepresentation, scattered records across languages and continents indicate that portraiture was critical to the circulation and universalization of revolutionary ideals of racial equality and citizenship. Whether originally published to spread anti-revolutionary sentiment or not, images of Toussaint Louverture and other Haitian revolutionaries were forbidden in nearby colonies, for fear they might instigate revolts. Evidence shows, however, that, like news from the Haitian Revolution, such portraits circulated widely, and that they were further copied, disseminated, and used by artists like José Antonio Aponte to create new visual works.

16 Attributed to Agostino Brunias

Born ca. 1730, Rome, Italy; died 1796, Dominica

5 Buttons painted with West Indian imagery

gouache paint on tin verre fixé, ivory (backing), glass, and gilt metal

Gift of R. Keith Kane from the Estate of Mrs. Robert B. Noyes, Cooper Hewitt, Smithsonian Design Museum, Smithsonian Institution

Agostino Brunias created numerous paintings of Afro-

Caribbean life for Sir William Young, a British planter and colonial administrator, who wanted to promote a romanticized view of slave labor and the life of free people of color living on lands newly acquired by the British Empire, in the hope of attracting investors. The pictures were popular in France, where they were reproduced, and adapted in various contexts, such as these luxury fashion accessories. When acquired by Cooper Hewitt in 1949, the buttons came with a 19th-century letter attesting to Toussaint Louverture's original ownership. Although no further evidence has been found to support the legend, its power has fueled the imagination, especially in the absence of an "authentic" portrait of Toussaint—one that would have been painted from life and would have captured the sitter's likeness and aura.

17 Charles Monnet

Born after 1732, Paris, France; died 1819, Paris, France

***Toussaint Louverture receives a letter from Bonaparte (Toussaint Louverture reçoit une lettre de Bonaparte)*, after 1802**

engraving

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations

18 Jean-Baptiste Fouquet, designer

Born ca. 1761, Verdun, France; died after 1799

Gilles-Louis Chrétien, engraver

Born 1754, Versailles, France; died 1811, Paris, France

***Vincent Ogé, young colonist from Saint Domingue (Vincent Ogé, jeune colon de St. Domingue)*, 1790**

etching

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations

19 Unidentified artist

Active late 18th century, Paris, France

Etienne Mentor, de St. Domingue, ca. 1790

Photographs and Prints Division, Schomburg Center for Research in Black Culture, The New York Public Library, Astor, Lenox and Tilden Foundations

Art and Empire

How and to what extent did artists shape the cultures of the Atlantic World? There are many pathways into this question. In the space of this exhibition, I want to offer up a few for consideration. From Peter Paul Rubens's portrait of King Philip IV, made after the painter traveled to Spain on a diplomatic mission, to the tortoiseshell comb created by craftspeople in Jamaica, and Maria Sibylla Merian's account of her insect studies in Suriname, works of art bear witness to their creators' roles in the circuits of the Atlantic, making them visible.

Artists designed the visual, material, and scientific culture of European empires. Willingly and unwillingly, some also left traces of ambivalent attitudes and active resistance against the violence of Atlantic societies. Evidence of anticolonial agency and rebellion is not always directly apparent in the work of art. We often have to look to archives and other primary sources to reconstruct plausible pathways or reimagine the destinies of people involved in artistic creation. The exhibition brochure gathers excerpts from archival sources to present documents used during the research phase of the exhibition and help build a fuller context in which to interpret the works of art on display.

20 Francesco Villamena, engraver

Born ca. 1565, Assisi, Italy; died 1624, Rome, Italy

Possibly after Giovanni de' Vecchi

Born 1536/1537, Borgo San Sepolchro, Italy; died 1615, Rome, Italy

Philippe Thomassin, publisher

Born 1562, Troyes, France; died 1622, Rome, Italy

The Last Judgement, 1603

engraving

Lent by The Metropolitan Museum of Art, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1951

The experience of art was part of the violent displacement of many Africans enslaved in the Americas. African interpreters in Cartagena de Indias (Columbia)—whose testimony was requested and recorded by Jesuit missionaries—tell us of the use of paintings and prints, such as this representation of *The Last Judgement*, to draw a parallel between the suffering of souls under torture in eternal damnation and the terrifying agony they had just gone through in the Middle Passage. In their effort to convert the Africans arriving in the American colony, catechists were encouraged to use the visual arts to stoke fear that non-acceptance of Christianity would result in an eternal life of continuous torment similar to the physical, spiritual, and psychological suffering

imposed on them since they had been separated from their families and communities in their homeland.

I do not know, if I must call this ship the image of Hell or that of Purgatory. I know I cannot say that it was the image of Hell, because these sufferings were temporary, and entailed the hope of their end, the name of Hell does not fit. I will call it therefore Purgatory, and I assure you that such a name can apply very well to it, because those who would have endured it, would have gained a way to expiate their sins, and [found it] of great merit to their Soul.

—Lorenzo da Lucca and Filippo da Firenze¹

21 Attributed to Peter Paul Rubens

Born 1577, Siegen, Germany; died 1640, Antwerp, Belgium

Philip IV of Spain, ca. 1629–1640

oil on canvas

Carnegie Museum of Art, Bequest of Howard A. Noble

One of the most influential European artists of his time, Peter Paul Rubens served as court painter and diplomat for the rulers of the Southern Netherlands, the Archduke Albert, and his wife, the infanta Archduchess Isabella. During the 1620s, Spain, England, France, and the

Southern and Northern Netherlands were involved in a complex web of political, religious, and military conflicts with colonial repercussions. Rubens's commissions abroad gave him many opportunities to travel to foreign courts. He was thus well placed to carry out secret missions without his presence arousing suspicion. In 1628, Archduchess Isabella sent Rubens to Spain as an unofficial ambassador from the Flanders to negotiate peace between England and the Spanish Empire. This portrait, which shows King Philip IV of Spain wearing the order of the Golden Fleece, was painted as a result of this mission.

It seems to me a thousand years since I have heard any news of you. All our correspondence was interrupted by my journey to Spain, which the Most serene Infanta wished to be made with such silence and secrecy that she did not permit me to see a single friend, not even the Spanish Ambassador or the Secretary of Flanders resident in Paris . . . Here I keep to painting, as I do everywhere, and already I have done the equestrian portrait of His Majesty, to his great pleasure and satisfaction. He really takes an extreme delight in painting, and in my opinion this prince is endowed with excellent qualities. I know him already by personal contact, for since I have rooms in the palace, he comes to see me almost every day.

—Rubens to Nicolas-Claude Fabri de Peiresc²

22 Anthony Nelme

Born England, active 1697–1720; died 1722

Coffeepot, 1717–1718

silver and pearwood

Carnegie Museum of Art, Ailsa Mellon Bruce Collection

23 Daniel DuPuy, Jr.

Born 1753, Philadelphia, PA; died 1826, Daly, PA

Sugar bowl, ca. 1790

silver

Carnegie Museum of Art, Gift of Herbert DuPuy

24 Unidentified artist

Active 18th century, England

Box for tea caddy, ca. 1770–1775

box: wood covered with shagreen, velvet interior, silver hinges, and metallic piping; tea caddies: glass with silver mounts

Carnegie Museum of Art, Gift of Mrs. Edward Pitcairn

25 Unidentified artist

Active 18th century, Holland

Tobacco grater, 18th century

ivory

Carnegie Museum of Art, Gift of Herbert DuPuy

26 Unidentified artist

Active late 17th century, Jamaica

Comb and its case

tortoiseshell and silver

Carnegie Museum of Art, DuPuy Fund

The importation of tea from Asia, and the production of sugar, coffee, tobacco, and chocolate by enslaved labor on Caribbean plantations, slowly transformed European societies. The new drinks drove the demand for sugar and made the slave trade more profitable. They gave rise to new social institutions, such as coffee houses and tea gardens. At the same time, the Atlantic trade created an influx of luxury materials such as ivory, tortoiseshell, and precious metals. This trade sustained a boom in luxury object production like the sugar bowl, tea caddies, comb, and ivory tobacco grater on display, as well as the rise of a new monied class ready to consume them.

27 Richard Brompton

Born 1734; died 1783, St. Petersburg, Russia

Sketch for The Family of Henry and Juliana Dawkins, 1774

oil on canvas

Carnegie Museum of Art, Frances G. Scaife Fund

Richard Brompton was an English artist who received considerable patronage from members of the royal family and Britain's political elite. In 1774, Henry and Juliana Dawkins, who were extraordinarily wealthy absentee plantation owners, hired Brompton to create a family portrait. This painting is the artist's advanced sketch submitted for his patrons' approval. Brompton positioned the family under a giant classical portico with a red drape tied to unkept trees, overseeing a rugged and mountainous Caribbean landscape with direct access to waterways. He showed the family's children enjoying the company of an impressive menagerie, with a cockatoo at the upper left signaling the exotic locale. With this important commission, Brompton helped fashion the Dawkins's visual identity as a new landed aristocracy, rooted in colonialism but hiding the trafficking and exploitation of human labor it entailed.

28 Simon Ravenet, engraver

Born before 1721, Paris, France; died 1774,
London, England

William Hogarth, painter

Born 1697, London, England; died 1764, London, England

The Toilette, 1745

Plate 4 from the series *Marriage à la Mode*
engraving

Carnegie Museum of Art, Gift of William and Nancy Rackoff

Whereas Richard Brompton contributed to Henry and Juliana Dawkins's self-fashioning as a new aristocracy rooted in the colonies, another painter, William Hogarth, lampooned the alliance between the old English aristocracy and this newly monied class, in his series *Marriage à la Mode*. Plate 4 in the series exposes the moral decay of the daughter of an impoverished aristocrat now married to the son of a rich merchant and alderman, and profiting from their newly acquired wealth. Disregarding her guests, she only has eyes for her lover who lounges on the sofa with an invitation to a masquerade. Two Black servants are witnesses to her licentiousness and profligacy: a man standing in the background and offering tea or chocolate, and a child laughing in the foreground, touching the antlers of a statue of the Greek mythological figure Acteon, an allusion to his awareness of the woman's adultery.

29 John Smibert

Born 1688, Edinburgh, Scotland; died 1751, Boston, MA

Mrs. Francis Brinley and Her Son Francis, 1729

oil on canvas

The Metropolitan Museum of Art, Rogers Fund, 1962

30 John Smibert

Born 1688, Edinburgh, Scotland; died 1751, Boston, MA

John Turner, 1737

oil on canvas

Museum of Fine Arts, Boston, MA, Gift of Mrs.

Horatio Appleton Lamb in memory of Mr. and Mrs.

Winthrop Sargent

John Smibert moved to America in 1729 to become a professor in painting and architecture at Bishop George Berkeley's planned college in Bermuda. When the project failed, the artist settled in a studio in Boston, where he painted portraits inspired by British aristocratic models. Francis Brinley and his wife Deborah were some of his first patrons. Mrs. Brinley's portrait with her son Francis, replicates the major elements of Sir Peter Lely's portrait across the gallery, including the orange tree and the

orange blossom the sitter holds with her right hand, a symbol of purity.

Sometime after settling in Boston, Smibert purchased a man named Cuffee to help him with preparing paints and the canvases of his commissions. His name indicates that he was likely of Akan heritage, since Cuffee is an anglicized version of the Akan name Kofi, meaning "born on a Friday." The portrait of John Turner III, also on display here, was commissioned in 1737, the year Cuffee escaped from Smibert and Boston, disappearing from the archival record. Smibert, the Brinleys, and John Turner exploited the labor of Africans in their daily business activities. These portraits were not only paid for with wealth accumulated through human trafficking, but also made by the work of a British painter and an enslaved man, in his early twenties, of whom we know very little: only that he "understood something of the business of a sailor," and that he contributed to Smibert's artistic practice since he left wearing "a large dark colour'd Jacket, [and] a pair of Leather Breeches stain'd with divers sorts of paints."³

31 John Greenwood

Born 1727, Boston, MA; died 1792, Margate, England

John Greenwood Diaries (Volume I), 1752–1758

The New York Historical Society, Patricia D.

Klingenstein Library

Like the painter of Francis Williams's portrait, John Greenwood was a professional painter who did not have access to academic training. Starting his career as a painter in Boston, Salem, and Portsmouth, he moved to the Dutch colony of Suriname in 1752. He painted more than 100 portraits in Suriname, although only two of these are currently identified. Filled with Greenwood's notes about events and people, artistic recipes, a list of sitters, and a list of visited plantations, this manuscript documents the career of one artist and the appetite for paintings in Suriname. While Greenwood painted more than 100 portraits there, only two of these are currently identified. The diary thus invites us to look for other clues to rethink and reimagine what we know of the region's artistic culture during this period.

32 Attributed to Pierre Eugène Du Simitière

Born 1737, Geneva, Switzerland; died 1784,

Philadelphia, PA

After Charles Knapton, engraver

Active 1728–1742, England

After Guercino, painter

Born 1591, Cento, Italy; died 1666, Bologna, Italy

Copy of an engraving by Knapton after an original

drawing by Guercino, pen and ink drawing made in Jamaica (Copie d'une estampe gravée par Knaption d'après le dessin original de Guercino fait à la plume, Jamaica), 1760

The Library Company of Philadelphia

Pierre Eugène Du Simitière collected thousands of artifacts, natural specimens, printed and manuscript ephemera, and newspaper clippings as he travelled through the West Indies and North America. He also collected drawings given to him by acquaintances, and copied many prints he saw, thus documenting pictures collected in the region. Dated and located in Jamaica, 1760, this drawing was made as multiple rebellions known as the Coromantee War were fought against slavery in various parishes of the Island between April 1760 and late 1761.

33 Attributed to John Verelst

Born 1648, The Hague, Netherlands; died 1734, London, England

Elihu Yale with Members of his Family and an Enslaved Child, ca. 1719

oil on copper

Yale University Art Gallery, Transfer from the Yale University Library, Gift of Mrs. Arthur W. Butler

This group portrait is centered on Elihu Yale, an Anglo-American colonial administrator who sent a collection of more than 400 books, a portrait of King George I, and “goods and merchandizes” in support of what was then the Collegiate School of Connecticut and would be renamed Yale College (now Yale University) in his honor. An enslaved child serves the group of men while Elihu’s grandchildren play in the background. Even though the identity of this child is not known, research conducted at Yale University suggests that he was likely brought to England around 1712, at the age of five, and had been working in the household of one of the seated men for three or four years. Verelst’s painting not only points to the specific relationship between the Yale family and enslavement, but also to the practice in the 17th and 18th centuries of bringing children under ten years old to Europe to work as domestic servants in elite households, also evidenced in William Hogarth’s *Marriage à la Mode* and Nicolas de Largillière’s painting on display in the gallery.

34 Nicolas de Largillière

Born 1656, Paris, France; died 1746, Paris, France

Portrait of a Woman and an Enslaved Servant, 1696

oil on canvas

The Metropolitan Museum of Art, Rogers Fund, 1903

35 Simon Vouet

Born 1590, Paris, France; died 1649, Paris, France

The Toilet of Venus, ca. 1640

oil on canvas

Carnegie Museum of Art, Gift of Mrs. Horace Binney Hare

Painted by Simon Vouet, the dominant French court painter at the end of Louis XIII’s reign, *The Toilet of Venus* imagines the goddess of love and beauty accomplishing a ritual that would become a crucial part of aristocratic women’s social life, also represented—critically—by William Hogarth’s picture nearby. Trained in Italy, Vouet was celebrated for his sweeping compositions, theatrical perspectives, and—most importantly—a palette of brilliant colors, which he used to convey luminous and vibrant white skin.

Vouet had an immense impact on painters of the next generation at a moment when European colonial expansion and the emergence of the Atlantic World transformed the social and gendered concept of whiteness. Painters such as Nicolas de Largillière and Sir Peter Lely became important fabricators of European elite’s evolving conceptions of themselves, in particular in the construction of white metropolitan and colonial elite femininity.

In the same way, when we want to express the features of a beautiful princess, queen or imperatrix, we are accustomed to giving them for followers, on whom they usually lean as they walk, women who are a little dark-skinned, an old moor, a Page with very free gestures, . . . to give more Grace and majesty to the main subject.

—Antoine Le Blond de La Tour⁴

Fair is a color that, besides being white, also has a certain luster, as ivory does; while white is that which does not glow, such as snow. If the cheeks, then, in order to be called beautiful, need to be fair, and the bosom needs only to be white, and since the creation of complete beauty requires the perfect beauty of each part, it will be necessary that each has the right color, [. . .] somewhere white, as in the hands, somewhere fair and vermillion, as in the cheeks, somewhere black, as in the eyelashes, somewhere red, as in the lips, somewhere blonde, as in the hair. This then, my ladies, is not the definition, but an exposition of the definitions of beauty.

—Agnolo Firenzuola⁵

36 Sir Peter Lely

Born 1618, Soest, Germany; died 1680, London, England
Louise Renee de Penancoet de Kerouaille, Duchess of Portsmouth, ca. 1670–1680
oil on canvas
Carnegie Museum of Art, Gift of Mrs. George Leary

37 Maria Sibylla Merian

Born 1647, Frankfurt, Germany; died 1717, Amsterdam, Netherlands
Metamorphosis of the Insects of Suriname (Over de voortteeling en wonderbaerlyke veranderingen der Surinaemsche insecten), 1719
Courtesy of Carnegie Museum of Natural History

38 Maria Sibylla Merian

Born 1647, Frankfurt, Germany; died 1717, Amsterdam, Netherlands
Metamorphosis of the Insects of Suriname (Over de voortteeling en wonderbaerlyke veranderingen der Surinaemsche insecten), 1719
Courtesy of the Carnegie Museum of Natural History

An important scholar and artist of botany and entomology (the study of insects), Maria Sibylla Merian travelled to the Dutch colony of Suriname in South America in 1699, where she stayed for two years studying and collecting plants, insects, and animals. Back in Europe, Merian published this important book, which went through multiple editions during and after her lifetime. Her illustrations present her observations in beautiful arrangements, while her texts describe the results of her research, adding commentaries about her experiences in Suriname's colonial society, that reveal both a critical outlook and the entanglement of her scientific practice with slavery and the extraction of African and Indigenous knowledge.

Plate 2

This is a ripe Ananas [pineapple] . . . this fruit tastes as though one had mixed grapes, apricots, red currants, apples and pears and were able to taste all of them at once. Its smell is attractive and strong; when the fruit is cut open, the whole room smells of it . . . they grow as easily as weeds; the young shoots require six months to mature and ripen. They are eaten both raw and cooked, and one can also make wine or distil brandy from them; both taste delicious and have an unsurpassable flavour.

The caterpillar which sits on this pineapple I found in the grass beside the pineapples in 1700 at the beginning of May. It was light green with a red

and white stripe along the whole body. On 10 May it changed into a chrysalis from which on 18 May a very beautiful butterfly [Philaetria dido] emerged decorated with luminous green flecks, which is shown twice, resting and in flight.

Plate 45

The Flos Pavonis [peacock flower] is a plant nine feet high; it bears yellow and red blossom; its seeds are used by women who are in childbirth in order quickly to promote labour. Indians, who are not well treated when in service to the Dutch, use it to abort their children so that their children should not become slaves as they are. The black slaves from Guinea and Angola must be treated benignly, otherwise they produce no children in their state of slavery; nor do they have any; indeed they even kill themselves on account of the usual harsh treatment meted out to them; for they consider that they will be born again with their friends in a free state in their own country, so they told me themselves.

The caterpillars which live on this plant are a light sea-green and eat its green leaves. On 22 January 1700 they attached themselves securely and turned into brown chrysalises; on 16 February grey moths or butterflies emerged which sucked the honey from the blossom with their proboscis, like the one shown in flight above [Manduca sexta].

—Maria Sibylla Merian⁶

39 Jan van Os

Born 1744, Middelharnis, Netherlands; died 1808, The Hague, Netherlands
Still Life with Fruit, 1769
oil on canvas
The Frick Pittsburgh

A painter trained in The Hague, Jan van Os became internationally famous for his sumptuous still lifes of fruit and flowers, which often included a pineapple positioned at the apex of asymmetrical compositions. The reputation of the pineapple's incommensurable taste—sustained by accounts like that of Maria Sibylla Merian—made it the consummate status symbol. Infinitely desirable, the pineapple was most difficult to obtain since it rarely survived the monthslong Atlantic crossing, and its cultivation in hot greenhouses proved not only very expensive but also very difficult. Pineapples were not one of the cash crops produced in Caribbean colonies, but they were tied to the luxury lifestyle plantation ownership provided. As such, rather than being eaten, pineapples were showed off in aristocratic homes for decoration

only. They could also be rented by those who did not have the money but aspired to the status it represented, or they could be possessed in a permanent display of a still life, as the “king of fruits” in Van Os’s composition.

40 George Robertson, painter

Born ca. 1748, London, England; died 1788, Newington, England

Daniel Lerpinière, engraver

Born ca. 1740, London, England; died 1785, London, England

A View in the Island of Jamaica of the Bridge Crossing the River Cobre near Spanish Town

from *View in the Island of Jamaica, 1778*

etching

William L. Clements Library, University of Michigan

41 George Robertson, painter

Born ca. 1748, London, England; died 1788, Newington, England

Thomas Vivares, engraver

Born ca. 1735, London, England; died ca. 1810, London, England

A View in the Island of Jamaica of Roaring River Estate Belonging to William Beckford

from *View in the Island of Jamaica, 1778*

etching

William L. Clements Library, University of Michigan

George Robertson’s career was supported by his friendship with William Beckford of Somerley, a Jamaican-born plantation owner and writer, with whom Robertson travelled to Jamaica, producing this series of landscapes published in London in 1778. Robertson used a visual language rooted in the aesthetic of the picturesque, creating visions of Beckford’s estates that espoused and promoted his patron’s reformist but not abolitionist agenda; the lush landscapes present the island as a place free of conflict and slave resistance, thus allowing Britons to imagine the colony as a productive extension of European land.

Aponte's World

José Antonio Aponte (ca. 1760–1812) was a carpenter, sculptor, member of the free Black militia of Cuba, and one of the leaders of the rebellion against slavery in 1812. For over several years, he had been making a major work, his “Book of Paintings.” Its 72 pictures combined painting, drawing, and poetry with fragments from fans and prints the artist collected over time. The book was either lost or destroyed by colonial authorities in the aftermath of the rebellion, but echoes of Aponte’s creative practice and his intellectual and political vision survive in the record of his trial, available in translation below and on the museum website.

Aponte’s creative world included a rich visual and material culture of portraits, mythological scenes, religious pictures, landscapes, and scientific drawings, many made by free Black artists in the city of Havana. He was deeply interested in Greek and Roman mythology, biblical narratives, and political and ecclesiastical Ethiopian history. His pictures coalesced ancient faraway events with news from the Haitian Revolution and recent wars in which he and family members participated. This section of the gallery brings works of art that evoke this rich visual world. Alyssa Velazquez’s text you hear in the gallery imagines how an enslaved woman hired by Aponte as a model for the “Book of Paintings” remembered his pictures after the artist’s arrest.

Scan the QR code to read the translation of a selected portion of the interrogation of Aponte and other individuals who testified in court about Aponte’s “Book of Paintings.”



42 Juan de Pareja

Born ca. 1608, Antequera, Spain; died ca. 1670, Madrid, Spain

Portrait of Philip IV

oil on canvas mounted on fiberboard

Columbia Museum of Art, South Carolina, Gift of Mr. and Mrs. Edwin Seibels

This portrait of Philip IV of Spain was painted and signed by Juan de Pareja, an artist from Antequera in Spain. Little is known of his upbringing. The first record of the painter is a document of the mid-1630s, identifying him as an enslaved member of Diego Velázquez’s household, trained as a studio assistant and copyist. The modeling of King Philip’s face is clearly inspired by Velázquez’s last prototype of the king’s portrait from 1653 and 1656, showing that Pareja continued to access Velázquez’s studio after his emancipation in 1654.

43 Bartolomé Estebán Murillo

Born 1618, Seville, Spain; died 1682, Seville, Spain

Saint Justa and Saint Ruffina, 1665

black and red chalk on cream paper

Carnegie Museum of Art, Gift of Herbert DuPuy

This drawing is a study for a commission Murillo received to decorate the church of the Capuchin Convent in Seville. The artist depicts the sister saints Justa and Ruffina holding La Giralda, the cathedral bell. La Giralda was originally constructed as the minaret of the Great Mosque of Seville, in Al-Andalus, during the reign of the Almohad Caliphate, which ruled the region from the 12th century to the mid-13th century. After Seville was conquered by King Ferdinand III of Castille, the mosque was converted into a cathedral and the minaret into its bell tower, augmented with a Renaissance top.

44 José Campeche y Jordán

Born 1751, San Juan, Puerto Rico; died 1809, San Juan, Puerto Rico

Doña María Catalina de Urrutia, 1788

oil on wood panel

On loan from The Hispanic Society of America, New York, NY

The most renowned artist of late 18th-century Puerto Rico, José Campeche was trained by his father, a freedman who worked as a gilder, decorator, and painter in San Juan. Renowned for his religious paintings and small-scale portraits, Campeche produced a range of works for the island's colonial government and ruling elite. The woman represented here was born in Cuba in 1749. She was the daughter of Bernardo de Urrutia y Matos, a criollo landowner (person of European descent born in the colonies), who was Havana's city council lawyer during the British invasion of the island, against which Aponte's grandfather, Captain Joaquin Aponte, and many enslaved and free Black people fought in 1762.

45 Peter Bentzon

Born ca. 1783, Saint Thomas, US Virgin Islands; died after 1850, likely in Philadelphia, PA

Teaspoon, ca. 1815–1841

coin silver

Krannert Art Museum at University of Illinois Urbana-Champaign, Museum Purchase through the Iver M. Nelson Jr. Fund

46 Peter Bentzon

Born ca. 1783, Saint Thomas, US Virgin Islands; died after 1850, likely in Philadelphia, PA

Teapot, ca. 1817

silver and wood

Saint Louis Art Museum, Museum Minority Artists Purchase Fund, funds provided by The Equal Sweetener Foundation and the Paul and Elissa Cahn Foundation

Peter Bentzon, the only early silversmith of African ancestry whose silver can be identified from his marks, crafted this teapot with a simple and restrained design for Rebecca Dawson, a likely relative of Robert Dawson from whom the artist rented a house and workshop during an extended stay in Philadelphia. Born free in the Danish West Indies, Bentzon was sent by his family to Philadelphia for his education. After apprenticing with a silversmith, he established his first silversmith business in St. Croix in the Caribbean but relocated to Philadelphia twice in his career, once when he made this teapot, and again in 1831. Bentzon engraved a scripted monogram

“MC” on the teapot's side, and the name “Rebecca Dawson” along the bottom rim. This and the object's provenance suggest that Rebecca Dawson commissioned the teapot—one of two—for a member of the Coates family.

Due to their fragile nature, works numbered 47–49 will be rotated out mid-October 2025.

47 John Tyley

Born ca. 1773, Antigua; active St. Vincent, ca. 1785–1800

Rotation 1. Nondescript

watercolor

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

Rotation 2. Easter Flower, ca. 1804

watercolor on paper

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

48 John Tyley

Born ca. 1773, Antigua; active St. Vincent, ca. 1785–1800

Rotation 1. Untitled [Composition with Fruits], 1802

watercolor and graphite on paper

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

Rotation 2. Poinciana pulcherrima, Barbados pride

watercolor and graphite on paper

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

49 John Tyley

Born ca. 1773, Antigua; active St. Vincent, ca. 1785–1800

Rotation 1. Phoenix dactylifera (male), Date tree. Grew in the garden at Pilgram

watercolor and graphite on paper

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

Rotation 2. Acer cyrilla W., Cyrilla racemiflora L.

watercolor on paper

Courtesy of Hunt Institute for Botanical Documentation, Carnegie Mellon University, Pittsburgh, PA

John Tyley, a botanical artist who was born a free person of color in Antigua, is known for his work at the St. Vincent Botanical Garden. He lived and worked with Alexander Anderson, the garden's superintendent, for whom he created exquisite depictions of tropical flowers and fruits. The practice of botanical illustration was an essential tool in the study of natural history, which grew exponentially because of European imperial expansion. Like Merian, Anderson gained information about medi-

cinally used plants from Indigenous peoples, enslaved Africans, and Tyley, whose work helped the garden grow from 350 plant species in 1785 to over 2000 in 1800. The last record of Tyley is in 1823, in Antigua. Research on the artist is ongoing at the Hunt Institute for Botanical Documentation in anticipation of a future monographic exhibition and publication.

50 Unidentified artist

Potosí or Sucre, Bolivia

Our Lady of Guadalupe of Extremadura, 18th century

oil on canvas

Collection of Carl and Marilyn Thoma

Considered one the most important Marian shrines of Spain, the cult of Our Lady of Guadalupe in Extremadura spread in Bolivia through images painted by Hieronymite friar Diego de Ocaña (ca. 1570–1608). Ocaña conceived his images with the idea of affixing pearls, gems, and other precious stones collected by devotees, to their surfaces. His oil painting of 1601 for Sucre was eventually worn out by the weight of donations of jewelry attached to the triangular gown of the Virgin Mary and was eventually replaced. Local artists painted interpretations of Ocaña's original, such as this representation.

51 Bartolomé Estebán Murillo

Born 1618, Seville, Spain; died 1682, Seville, Spain

Young Christ (Niño Jesús), ca. 1670-1675

oil on canvas embellished with rock crystal and gilded decorations

Carnegie Museum of Art, Heinz Family Fund

This painting of the Christ Child by Bartolomé Estebán Murillo combines the high degree of illusionism and sense of grace and tenderness for which the painter is most renowned with an iconography that became popular in the Hispanic world: the representation of a sculpted devotional image on an altar. The application of gilded ornamentation and pieces of glass also suggests the influence of different techniques of embellishing devotional paintings developed in Spain's American colonies, such as Diego de Ocaña's *Virgin of Guadalupe of Extremadura* in the Andes and enconchado paintings in Mexico, also represented in the gallery.

52 Unidentified artist

Active, late 17th century, early 18th century, Mexico

The Circumcision of Christ, ca. 1700

oil on wood inlaid with mother-of-pearl and shell

Currier Museum of Art, Manchester, NH., Ed and Mary Scheier Fund

This painting, which represents the circumcision of Jesus, was created with the enconchado technique developed in Mexico during the second half of the 17th century. Painting on wood panels with inlaid pieces of iridescent mother-of-pearl, artists were inspired by Japanese Nanban lacquerwares which were sent to Mexico by a Pacific trade route. This new luxury form of religious image was often produced for private devotion. Seen by candlelight, the technique created a shimmering effect, which conveyed the religious scene through an object of otherworldly attraction.

53 Unidentified artist

Active 18th century, Galicia, Spain, or in the Spanish American colonies

Saint Benedict of Palermo, 1747

oil on canvas

Carnegie Museum of Art, Heinz Family Fund

The first Black saint canonized in modern times, Saint Benedict of Palermo, also known as Saint Benedict the Moor, was born in 1526 in Sicily, then a territory of the Crowns of Aragon and Castille (now Spain). This painting shows him wearing Franciscan robes, surrounded by vignettes with the stories of his most famous miracles. The inscription below refers to a statue in the royal convent of San Gil in Madrid, venerated by the members of a Black confraternity established in 1747. Present in cities, villages, and parishes throughout the Hispanic world, confraternities were groups of lay individuals who gathered and engaged with the Catholic Church to achieve various spiritual and social goals.

54 Hans Sebald Beham

Born 1500, Nuremburg, Germany; died 1550, Frankfurt, Germany

St. Anthony, 1521

engraving

Carnegie Museum of Art, Bequest of Charles J. Rosenbloom

Saint Anthony the Great (251–356 AD) was a Christian ascetic religious figure who retired to the desert in Egypt, contributing to the rise of monasticism. He is also called Anthony of Egypt, Anthony the Abbot, Anthony of the Desert, Anthony the Anchorite, Anthony the Hermit, or Anthony of Thebes. His biography by Athanasius of Alexandria helped spread the concept of Christian monasticism in Western Europe, where he became also known as the Father of All Monks. Anthony the Abbott is evoked multiple times in Aponte's "Book of Paintings."

55 Unidentified artist

Active 17th century, Mexico

Batea, ca. 1650

Mexican lacquer on wood

On loan from The Hispanic Society of America,
New York, NY

This rare batea, a large shallow bowl, was made with a lacquer developed in the viceroyalty of New Spain (now Mexico) from pre-Hispanic lacquer techniques. Artists often designed their images using Dutch or Flemish prints for their combinations of human figures, animals and mystic creatures, “mysteries,” and landscapes. The lacquer itself was produced with aje and chia oils. The oils were combined with powdered mineral clays to produce a thick liquid or soft paste. Organic and mineral colorants were then added to the mixtures to give them color.

56 Theodor de Bry

Born 1528, Liège, Belgium; died 1598, Frankfurt, Germany

The Captain of Folly-The Duke of Alba (De Hoopman van Narheit-Duke Alba), ca. 1558

engraving

Carnegie Museum of Art, Gift of Andrew Carnegie

57 Master M. Z.

Active ca. 1500, Germany

Solomon Adoring the Idols, 16th century

engraving

Carnegie Museum of Art, Gift of Andrew Carnegie

58 Unidentified artist

Active 18th century, France

Fan depicting the Coronation of Louis XVI, ca. 1775

silk, mother of pearl, gouache, gold leaf, silver leaf, and metallic thread

Carnegie Museum of Art, Gift of Herbert DuPuy

From left to right, top to bottom:

59–62 Jacques Callot

Born 1592, Nancy, France; died 1635, Nancy, France

The Camp, Pillaging a Monastery, Ravaging and Burning a Village, and The Hospital, 1633–1635

Four plates from *The Miseries of War* series
etchings

Carnegie Museum of Art, Bequest of Charles J.
Rosenbloom

These small etchings are part of Jacques Callot's best-known work, *The Miseries and Misfortunes of War* (*Les Misères et les malheurs de la guerre*). They were published during the Thirty Years' War, a conflict between 1618 and 1648 led by various European states contesting territorial and religious claims. Callot's *Miseries and Misfortunes of War* is widely considered to be one of the earliest anti-war statements in European art. The images recount the lives of soldiers who have enrolled in an army to fight in a battle, but then rampage through villages and the countryside, pillaging and destroying everything indiscriminately. The prints were collected throughout the 18th century both in Europe and the Americas. They were listed in Du Simitière's inventory, and Goya owned a set.

63 Francesco Solimena

Born 1657, Canale di Serino, Italy; died 1747, Barra, Italy

Phaethon asking to drive the chariot of Apollo, ca. 1715–1716

oil on canvas

Carnegie Museum of Art, Heinz Family Fund

A prolific artist, who created many frescoes, altarpieces, mythological paintings, and portraits, Solimena produced this composition in preparation for a ceiling decoration of imperial general Wirch Philipp, Count Daun's palace in Vienna. Solimena's paintings express a highly personal interpretation of Baroque painters who preceded him. They are characterized by exceptional drawing and chiaroscuro technique with which he models his figures against a dramatic and luminous background, creating extraordinarily dynamic and complex compositions. Solimena's style was popular in the courts of Europe as well as among the Neapolitan nobility.

64 Hendrick Goltzius

Born 1558, Bracht, Germany; died 1617,

Haarlem, Netherlands

Helios, ca. 1590

woodcut

Carnegie Museum of Art, Bequest of Charles J.
Rosenbloom

65 Unidentified artist after Willem Kalf

Born 1619, Rotterdam, Netherlands; died 1693,

Amsterdam, Netherlands

Still Life with a Chinese Bowl, Nautilus Cup Glasses, and Fruits, 1675–1700

oil on canvas

The New York Historical, Gift of the New-York Gallery of the Fine Arts

Willem Kalf was renowned during his lifetime for large and ostentatious compositions depicting carefully selected objects, fruits, and flowers like the Chinese Ming bowl, the wine glass with its filigree glass cover, and the nautilus cup in this painting. While these objects are evidence of Dutch colonial expansion and wealth accumulated through control over oceanic trade routes with Asia, the nautilus cup, which dominates the composition, transforms the seemingly innocuous collecting of a natural specimen into a terrifying monster. Confronted with a powerful devouring sea creature, gleaming with its own light, the representation of riches and the ultimate outcome of the colonial enterprise seem more uncertain: Is the viewer meant to identify with the god Neptune guiding the golden monster, or with the human figure running in the path of its ferocious mouth?

66 Hendrick Goltzius

Born 1558, Bracht, Germany; died 1617, Haarlem, Netherlands

***Clio*, 1592**

Plate from *The Nine Muses* series
engraving

Carnegie Museum of Art, Gift of Rolf and Magda Loeber

67 Hendrick Goltzius

Born 1558, Bracht, Germany; died 1617, Haarlem, Netherlands

***Mars*, ca. 1588–1590**

chiaroscuro woodcut printed from one line block and two-tone blocks (tan and green)
Carnegie Museum of Art, Charles J. Rosenbloom Fund

68 Attributed to José Francisco Xavier de Salazar y Mendoza

Born 1750, Mérida, Yucatán, Mexico; died 1802, New Orleans, LA

***Marianne Celeste Dragon (or Dracos)*, ca. 1795**

oil on canvas

Louisiana State Museum, Gift of John T. Block

Trained at the Academy of San Carlos in Mexico City, José Francisco Xavier de Salazar y Mendoza moved to New Orleans in 1782 and became the most renowned artist in the city. Salazar died in the summer of 1802, when New Orleans secretly reverted to France in the Treaty of San Ildefonso, as First Consul Napoleon Bonaparte envisioned to use the city and Louisiana Territory in his planned campaign to recapture Saint-Domingue. During his career in New Orleans, Salazar painted portraits of many of the city's prominent residents, including this likeness of the young 18-year-old Marianne Dragon, who was the daughter of Michael Dragon, a Greek merchant who had served in the Spanish army fighting for American Independence, and of Marianne Françoise Chauvin de Beaulieu de Montplaisir, a wealthy freed woman of color.

1 Lorenzo da Lucca and Filippo da Firenze, *Archivio Provinciale dei Frati Minori Cappuccini della Provincia di Toscana*, in "From Hell to Hell: Central Africans and Catholic Visual Catechesis in the Early Modern Atlantic Slave Trade," eds. Larissa Brewer-García and Cécile Fromont, *Art History* 46, no. 5 (November 2023): 946–977.

2 Rubens to Nicolas-Claude Fabri de Peiresc, Madrid, December 2, 1628, in *Letters of Peter Paul Rubens*, trans. and ed. Ruth S. Magurn (Harvard University Press, 1955).

3 Advertisement, *Boston Gazette*, October 3, 1737.

4 Antoine Le Blond de la Tour, *Letter from Antoine Le Blond de La Tour to one of his friends containing some instructions on painting* (P. Du Coq, 1669), translated by Marie-Stéphanie Delamaire, 2025.

5 Agnolo Firenzuola, *On the Beauty of Women*, trans. Konrad Eisenbichler and Jacqueline Murray (University of Pennsylvania Press, 1992).

6 Maria Sibylla Merian, *Metamorphosis Insectorum Surinamensium / Maria Sibylla Merian in Surinam*, trans. Elisabeth Rucker and William T. Stearn (fascimile ed., Pion, 1982).

Fault Lines: Art, Imperialism, and the Atlantic World is organized by Dr. Marie-Stéphanie Delamaire, curator of European and American art, Carnegie Museum of Art.

Generous support for this exhibition has been provided by the Henry J. Gailliot Exhibitions Endowment Fund.

Additional support for this exhibition has been provided by the Bernard S. and Barbara F. Mars Works on Paper Art Exhibition Endowment.

Carnegie Museum of Art's exhibition program is supported by the Carnegie Museum of Art Exhibition Fund and The Fellows of Carnegie Museum of Art. Carnegie Museum of Art is supported by The Heinz Endowments and Allegheny Regional Asset District. Carnegie Museum of Art receives state arts funding support through a grant from the Pennsylvania Council on the Arts, a state agency funded by the Commonwealth of Pennsylvania.

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