

Changing Poses: The Artist's Model, November 12, 2010-June 6, 2011

“Studying with live models has been a core element of art and design education at RISD since the school's earliest decades.” - Crawford Alexander Mann III, Andrew W. Mellon Curatorial Fellow

Since ancient times, the model has been an essential aid for artists depicting the human figure. An artist's model could be female or male, amateur or professional, anonymous or intimately known, and of any age, body type, ethnicity, or class. These two galleries offer a chronological look at the model, from figure drawings made four centuries ago in Europe's oldest art academies to elaborately staged photographs produced within the last decade. Each work tells a unique story, inviting you to ask who these models are, why they were chosen, and what kind of exchange developed between artist and model during the creation of each image.

Drawn primarily from the Museum's permanent collection, *Changing Poses: The Artist's Model* reveals the variety of ways in which models have been assistants and muses for generations of artists. Exploring this history, you may recognize such period-specific themes and trends as the focus on the male nude within early art schools, the interest in costume in the 19th century as a signifier of cultural or class identity, the prevalence of the eroticized female body in modern art, and the recent dialogue between high art and fashion advertising. In addition, the model often participates in larger ongoing aesthetic and philosophical debates, most notably that between the real and the ideal. Does the artist see the model as a link to something tangible, natural, and true? Or is the model instead a starting point for stylistic experimentation or pursuit of a higher beauty?

This exhibition demonstrates that as the patterns and possibilities for working relationships between artists and models continue to expand and evolve, they also remain in dialogue with the past. The practice of working from the model links artists across time-informing, inspiring, and guiding many of the greatest figures in the history of art.

CHECKLIST OF THE EXHIBITION

Norman Rockwell, American, 1894-1978

I Meet the Body Beautiful, from *My Adventures as an Illustrator*, 1960

Graphite on tracing paper

Gift of John Davis Hatch 1991.096.20

This self-caricature is one of a series of vignettes Norman Rockwell created for his 1960 autobiography *My Adventures as an Illustrator*, here introducing the third chapter, “I Meet the Body Beautiful.” The image speaks to the influence of his earliest teachers, particularly George Bridgman at the Art Students League in New York. Bridgman underwent rigorous training in anatomy and figure drawing at the École des Beaux-Arts in Paris and emphasized these fundamental skills throughout his forty-five-year teaching career in New York.



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Models at the Art Students League in those days were usually attractive department store clerks or other working-class young women.

Josef Breitenbach, American, 1896-1984
Academie de Sculpture, Paris, 1935
Gelatin silver print
Gift of Peter C. Jones, RISD 1974 1991.165.2

Working in Paris from 1934 to 1939, Joseph Breitenbach created photographs that document the rich arts scene of the French capital on the eve of the Second World War. In this view of a large studio in a sculpture academy, a nude male model poses while a female sculptor in the foreground fashions a small clay likeness. Breitenbach's attention to this space may be more than documentary: it has been suggested that he found the sculpture studio a provocative photographic subject owing to the presence of the large, ghostly figures. Swathed in drapery (to keep the clay moist), these statues recall the uncanny motifs found in the work of Man Ray, Max Ernst, and other Surrealists with whom the photographer mingled during those years.

George Wesley Bellows, American, 1882-1925
Nude Boy: Hand over Head, study for Riverfront No. 1, 1915
Crayon on paper
Anonymous gift 1992.001.15

In this forceful sketch, heavy black parallel lines reinforce the rough and ready character of the subject, a young lower-class boy from New York City. Like other members of the so-called "Ashcan School," George Bellows turned his artistic attention away from refined subject matter to examine the harsh social realities of early 20th-century urban life. He found models among the street urchins of the Lower East Side, mostly immigrant children whose dirty appearance, foreign manners, and associations with petty crime offended polite museum-going audiences. Through drawings such as this, Bellows recorded their malnourished bodies and uncomfortable gestures, ultimately integrating the figures into large and complex paintings.



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Eric Fischl, American, b. 1948, designer
Dan Weldon, printer
Untitled, 1993
Solar-plate intaglio print on paper
Georgianna Sayles Aldrich Fund 1993.087.2

The poses of the nude figures in this print—the proud, open stance of the man and the crouched position of the woman—explore mainstream American attitudes toward sexuality and discomfort with the naked body. The two figures' relationship is unclear, but the presence of the seated dog suggests a domestic space, a frequent setting in Eric Fischl's work. The artist often begins these projects by hiring actors to pose in the roles of a dysfunctional suburban family; he then photographs them and paints from the photos. In this case, by creating the individual figures on three separate plates, he has the ability to move and overlap the figures on the page in the printing, continuing to orchestrate the arrangement of his models beyond the modeling session. His method creates a potentially endless series of open-ended, somewhat troubling narrative possibilities.

Bruce Bernard, British, 1928 - 2000
Leigh Bowery and Nicola Bateman Posing for "And the Husband" by
Lucian Freud, 1993
Color chromogenic print
Gift of Scott and Cindy Burns 1999.11.1

Bruce Bernard, best known as the picture editor for London's Sunday Times Magazine from 1974 to 1981, was close friends with the English painter Lucian Freud. This photograph depicts two of Freud's primary models arranged for the creation of a large-scale oil painting. It is the third in a triptych series of increasingly more tightly cropped images, documenting Freud's working process and revealing details about the studio space that do not appear in the finished painting.



Paul Cadmus, American, 1904-1999
Male Nude, TS5, 1954
Graphite and casein on tan-toned paper
Museum purchase: Mary B. Jackson Fund and gift in memory of
Courtland Roach by his friends 1999.6.2

Beginning in the 1940s, Paul Cadmus produced numerous highly detailed studies of nude male bodies, including many drawings like this, which he considered to be finished works of art. His sitters were mostly professional models, in this case a New York model and hustler named Ted Starkowski ("TS" in the title). Though Cadmus admired the bodies of these men, he found that maintaining an



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emotional distance from his models invested his drawings with a powerful and productive psychic tension. That energy is present here in the model's gaze, almost hidden by the shadow of his arm as he makes direct eye contact with the artist and with viewers. Cadmus's lifelong commitment to slow, careful working methods and drawing from life demonstrate his profound respect for the academic tradition of figure drawing.

Bill Brandt, English, 1904-1983
London, 1953
Gelatin silver print
Gift of Manny and Skippy Gerard 2003.148.1

The German-born photographer Bill Brandt created a series of photographic studies of nude women in the 1940s and '50s, some on beaches and others, such as this, in large, relatively empty London apartment rooms. These images often have unusual cropping and disturbing bodily distortions, a result of Brandt's experiments with a turn-of-the-century wooden Kodak camera that had a wide-angle lens and no viewfinder. In this picture, the viewer's position is like that of a child, confronted by the exaggerated physical presence of the nude female body. Brandt photographed a variety of women, including professional models, friends, and relatives, though the images rarely offer clues to their identities.



Marlene Dumas, South African, b.1953
White Lies, 2001
Watercolor and graphite on paper
Paula and Leonard Granoff Fund and Mary B. Jackson Fund 2003.78

Rather than working from life, Marlene Dumas finds her models within a large personal archive of photographs, newspaper and magazine clippings, and Polaroid images of family and friends. Cropping and distortion often hide the nature of these sources and the individuality of the figures portrayed, as in this image of a young woman lying on her side. Dumas has described her paintings as removing the constructed and artificial visual elements within her source images, thereby unlocking a concealed narrative. Here, the title *White Lies* and the text at the top of the page hint at psychic turmoil and sexual and racial violence, common themes within her work.



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Ernst Ludwig Kirchner, German, 1880-1938

Female Nude, ca. 1924-1925

Colored pencil on paper

Gift of Arthur and Sybil Kern 2005.49.1

This drawing by Ernst Ludwig Kirchner exhibits the simple and evocative use of form and color that powerfully enlivens his landscapes, Berlin street scenes, and scores of paintings and drawings of nudes. Though he worked from many of the same models as Erich Heckel and other German Expressionists, Kirchner's most frequently depicted subject was his lifelong mistress, Erna Schilling, recognizable as the sitter for this drawing through her bobbed hair. Following his mental breakdown during the First World War, Kirchner moved to Davos, Switzerland, and Schilling followed, continuing to model for her partner. Her inelegant pose in this drawing reflects Kirchner's enduring interest in depicting unstudied naturalism, while her outlined form and unusual coloring may attest to his new interest in the work of Picasso.



Eve Sussman & The Rufus Corporation

Ricoh Gerbl, associated artist/maker

Disintegration at Hydra, 2005

Digital chromogenic print

Mary B. Jackson Fund 2006.10

Disintegration at Hydra is a production still from *The Rape of the Sabine Women*, a film project by Eve Sussman and a fluctuating collective of actors, designers, and filmmakers known as the Rufus Corporation. The film dramatizes the ancient legend of the Sabine women, in which the Roman tribe kidnapped and married women from a neighboring village. In this climactic battle scene, the Sabines attack the Romans to rescue their sisters and daughters. Horrified by the violence, the women heroically enter the battle to make peace between the rival clans.



The inspiration and visual basis for the film, particularly the scene captured in this photograph, is Jacques-Louis David's large neoclassical painting *The Intervention of the Sabine Women* (1799, Musée du Louvre). While David worked with studio models equipped with historical costumes and props, these figures wear contemporary clothing, blending the ancient world with the present. Sussman filmed much of the project on location in Greece, auditioning local actors to become members of the Rufus Corporation, with the idea that their Greek gestures and voices would contribute unexpected new dimensions to the production and enhance its authenticity as an

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evocation of the ancient world. The choice of models is thus a crucial element within the concept and staging of this elaborate project.

Urbain Massard (French, 1775–1843), after Jacques-Louis David (French, 1748- 1825), *The Sabines (Les Sabines)*, 1826 (engraving, Gift of Alice G. Taft, Marianna Taft, Hope Smith and Brockholst M. Smith, 45.113.118)

Gregory Crewdson, American, b. 1962
Untitled (Interior Production Still), 2003
Digital chromogenic print
Mary B. Jackson Fund 2006.12.1

This image reveals the working process behind the film-scale stage sets produced at the Massachusetts Museum of Contemporary Art for one of Gregory Crewdson's mural-size photographs. Within an elaborately fabricated bedroom and bathroom, production assistants prepare a nude model for the shoot. The ceiling above is open, exposing the fixtures by which Crewdson controls the lighting in these spaces to create the disturbing, paranormal atmosphere characteristic of his final photographs. The nudity of the model and the deliberately haphazard scattering of her clothes on the carpet hint at the strange and vaguely troubling story being developed.



Lillian Bassman, American, 1917-2012
Untitled, ca. 1950s
gelatin silver print
Helen M. Danforth Acquisition Fund 2007.48.1

The diffused light and grainy quality of this photograph add a warm, personal tone to the image, blending away the particularities of the model's features into a powerful statement of simplicity, elegance, and feminine beauty. Lillian Bassman's success with images of this type changed the course of her career; she went from art director at Harper's Bazaar, printing photographs taken by others, to working behind the camera full-time. Her easy rapport with models was essential to the success of the resulting photographs. She recounts, "When men photograph women, there's usually a tension, an element of seduction. My favorite models would become friends. . . . We would discuss husbands, boyfriends, whatever—the atmosphere was intimate but relaxed." She compared her best models to dancing partners, collaborators in a single project which depended on the creation of a bond between the artist and her subject.



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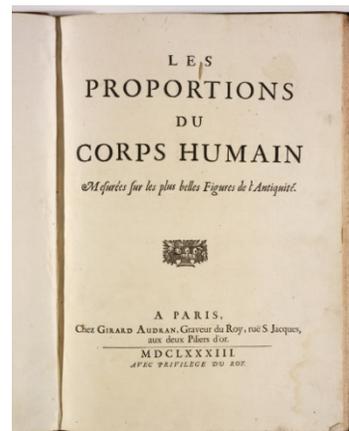
Gérard Audran, French, 1640-1703

Les Proportions du Corps Humain mesurées sur les plus belles Figures de l'Antiquité (*The Proportions of the Human Body Measured on the Most Beautiful Figures from Antiquity*), 1683

Engravings on paper

Helen M. Danforth Acquisition Fund 2007.63

Gérard Audran's book *The Proportions of the Human Body* reveals the ongoing reverence for classical sculpture, which competed with live models for the attention of art students. While working with a live model allowed an endless variety of poses, famous statues like the Apollo Belvedere, the Laocoön, and the Medici Venus (seen here) offered examples of bodily perfection deemed worthy of admiration by centuries of artists and aesthetes. Audran traveled to Italy and visited the Vatican and Capitoline Museums in Rome, creating this book to make those collections more accessible to other artists and students. In each case, he provided engraved views of the work from several angles, allowing readers to "turn" the model and study its measurements from all sides.



Andy Warhol, American, 1928-1987

Juliana Siu, 1981

Dye diffusion print (Polacolor 2)

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.13

Andy Warhol began working with a Polaroid Big-Shot camera around 1970, and it soon became a central tool within the creation of his large portrait paintings and screen prints. Lacking the ability to zoom or adjust the focus, this camera required the photographer to shoot from a distance of roughly three feet from the subject, imposing a standard size and format on the resulting images. The glare of its flash further homogenized sitters by washing out their features, and Warhol heightened this effect by requiring that all strip, wrap themselves in a sheet, and wear heavy white make-up on their faces and shoulders. With bright red lipstick on, the sitter would then turn and strike a variety of poses in Warhol's direction. Working quickly to make dozens of Polaroid images, Warhol adapted each sitter to a uniform conception of glamour, overturning the expected individuality of portraiture in favor of a commercialized product inspired by fashion and runway modeling. He created so many of these images that the identities of the sitters have often been lost.



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Reinier Vinkeles, Dutch, 1741-1816

Daniel Vrydag, Dutch, 1765-1822

Pieter Barbiers, Dutch, 1717-1780

Jacques Kuyper, Dutch, 1761-1808

The Drawing Academy at the association of artists Felix Meritis in Amsterdam, 1801

Etching and engraving on laid paper

Purchased in honor of Roger Mandle, Rhode Island School of Design President, 1993 - 2008; Helen M. Danforth Acquisition Fund 2008.16.3



This depiction of a custom-designed 18th-century drawing classroom illustrates the centrality of working from models to artistic training in that era. The room is organized around a stage with a wire frame above, from which ropes can suspend a model's arms in a desired position for extended periods of time. Students here honed their skills in depicting human anatomy by drawing from both a live model and a skinned cadaver. Such empirical study fit the mission of the Felix Meritis Association ("Happiness through Merit"), a middleclass learned society still in operation today that promotes all branches of the arts and sciences.

Mary Cassatt, American, 1844-1926

Standing Nude with a Towel, ca. 1879

Soft-ground etching and aquatint on cream-colored, moderately textured laid paper

Mary B. Jackson Fund 2008.88.2



Although Mary Cassatt frequently worked with hired models for her scenes of mothers and children, depictions of the nude are rare within her work. This relatively early piece thus represents an adventurous choice of subject for Cassatt, and indeed for any female artist of her time. Cassatt settled in Paris in 1874 in order to pursue art-making with greater social freedom than America allowed at that time, but she nonetheless was subject to many of the conventions that had hindered the careers of earlier women such as Angelica Kauffmann, whose work hangs to the right. In 1879 and 1880 Cassatt studied with Edgar Degas, whose many similar depictions of young women bathing may have inspired her to attempt the subject herself.

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Isidore Pils, French, 1813-1875
Costume Study (woman), ca. 1838-1855
Watercolor over graphite on wove paper
Bequest of the Joseph F. McCrindle Collection 2009.49.3

During his travels around Europe and North Africa, the French genre painter Isidore Pils faithfully recorded the local peasant costumes he encountered. Here he used watercolor to capture the bright green and red accents of this young woman's ornate attire, the details of which were specific to her village and region. In the 19th century, growing differences in lifestyle and dress between countryside and metropolis fascinated artists and audiences from urban centers such as Paris and London. Responding to this curiosity and nostalgia, Pils and his contemporaries produced both small studies and more elaborate genre scenes of village festivals, agricultural labor, and family life. In creating such works, Pils worked directly with real paupers and peasants, recruiting models from the streets of Paris and the villages he visited.



Paul Burty Haviland, French, 1880-1950
Seated Nude, ca. 1908-1916
Platinum print
Mary B. Jackson Fund 2010.77

With its diffuse lighting and soft tones, Paul Haviland's *Seated Nude* demonstrates his stylistic allegiance to the Photo-Secession group of American photographers. Haviland was a French émigré and heir to a successful porcelain manufacturing firm, but after meeting Alfred Stieglitz in 1908, he devoted the next decade to establishing the legitimacy of photography as a form of high art. He published both photographs and essays in *Camera Work*, the preeminent American journal of avant-garde art, and helped found its successor, *291*. This image is similar to photos of female nudes published by Haviland's colleagues, with the model assuming an unusual and contorted pose in a hazy, empty interior space, her face turned away or concealed in shadow.



Eric Gill, British, 1882-1940
Pencil Sketch:Nude, 1926
Graphite on paper
Museum Appropriation Fund 27.211

Eric Gill's simple and graceful erotic drawings of nude female figures are among his most admired and most controversial works. His career as a designer and sculptor meshed with his leadership of a radical socialist Catholic art colony, the Guild of St. Joseph and St. Dominic, in the relatively isolated village of Ditchling in East Sussex, England. He



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routinely drew from nude models, usually his wife, daughters, and neighbors, as well as any female visitors to his house who would agree to pose. Gill may also have worked directly from pornographic photos, making it difficult to determine whether stylized drawings such as this were done from these sources, from life, or by retracing and refining a favorite pose among his own earlier drawings.

Adolph von Menzel, German, 1815-1905

Head Studies, ca. 1882-1884

Crayon on wove paper

Gift of Mrs. Gustav Radeke 28.114

For his large and crowded historical and genre paintings, Adolph Menzel worked out the pose of each figure through numerous small sketches. In this case, he ultimately chose the central pose, with the woman's half-bare arm dynamically extended, casting her as a fruit vendor within the bustling market square of Verona, Italy. The artist created these study drawings during three separate trips to Verona within the five-year evolution of the painting, employing local Italians as his models. For Menzel, the value in working with genuine Verona models was not only accuracy in the depiction of their picturesque costumes, but, as we see in this drawing, his determination to capture elements of personality, character, and gesture specific to that time and place.



John Singer Sargent, American, 1856-1925

Study of Minerva for The Judgement of Paris, ca. 1922

charcoal on paper

Gift of Emily Sargent and Mrs. Francis Ormond 29.124

Between 1922 and 1925, John Singer Sargent created a series of murals to decorate the Museum of Fine Arts in Boston. Each panel began with a simple compositional plan, from which Sargent worked with models to create a vast quantity of large preparatory drawings for each character and pose. This drawing, a very fast and rough sketch to capture the form of the figure, is for the goddess of wisdom Minerva within a depiction of The Judgment of Paris. As in other studies for this project, Sargent worked with a male model, even though his subject was a goddess. After making a decision among the sketched poses, Sargent would repeat the figure with a clothed female model in order to capture the exact hang of the goddess's robes over the appropriate torso.



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John Singer Sargent, American, 1856-1925
Male Nude, ca. 1890-1925
charcoal on paper
Gift of Emily Sargent and Mrs. Francis Ormond 29.134



John Singer Sargent, American, 1856-1925
Two Half-Length Sketches of a Youth, ca. 1890-1925
Graphite on paper
Gift of Emily Sargent and Mrs. Francis Ormond 31.015



John Singer Sargent, American, 1856-1925
Male Nude Lying on Back, ca. 1890-1925
Charcoal on paper
Gift of Emily Sargent and Mrs. Francis Ormond 31.023



John Singer Sargent reportedly often spent more time arranging his models than actually making his preliminary figure study sketches. These drawings show the level of detail that went into some works, as in the pair of pencil sketches of the young man, and the speed and simplicity of others, particularly in his sketches in charcoal. The thick grainy lines of the charcoal lent themselves to explorations of shape and shadow, while the drawings in graphite demonstrate the artist's ability to precisely render the details of a subject's face and physiognomy.

François Boucher, French, 1703-1770
A Warrior, ca. 1740s
Black and white chalk on tan paper
Museum Appropriation Fund 38.153

In this drawing François Boucher's model is partially clothed and holds props, presumably a bundle of armor and weapons given the helmet and axe by his feet. The artist explored this figural motif in numerous drawings, prints, tapestry designs, and paintings of the mythological subject of Vulcan's Forge. The rendering of the body demonstrates Boucher's interest in close study of human musculature and gesture following his appointment as a professor at the Royal Academy in 1737.



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Although this sheet may look at first glance like a spontaneous sketch, its composition and level of control suggest that it was in fact carefully prepared, perhaps as an example drawing to be copied by students, or possibly for exhibition and sale as a finished work.

Richard Lippincott Denison Taylor, American, 1902 - 1970
Smile, from *The New Yorker*, December 2, 1939, 1939
Pen and ink, brush and wash, and white gouache on board
Jesse Metcalf Fund 40.095

With their distinctive pointed noses, Richard Taylor's cartoon figures satirized numerous aspects of American society in the pages of the *Saturday Evening Post*, *Collier's*, *Playboy*, and most often, *The New Yorker*. This image presents a humorous collision between stereotypes of the slow and labor-intensive practice of stone-carving and the speed and accessibility of photography as a rival form of image-making. Before achieving fame as a cartoonist, Taylor studied at the Royal Canadian Academy of Arts, where his training included life-drawing classes.

Aristide Maillol, French, 1861-1944, designer
Henri M. Petiet, publisher
The Wave (La Vague), 1898
Woodcut on paper
Museum Works of Art Fund 47.574

Aristide Maillol's primary subject throughout his career was the idealized female body. He worked with a succession of handsome young models to create large bronze sculptures of single nude women in states of repose. This woodcut dates from an early point in his career, when he used his wife Clotilde as his first nude model. This depiction of a young woman engulfed by a stylized wave of water reflects an unusual blending of the Western artistic tradition of working from the nude with an Eastern theme likely borrowed from Japanese prints.



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Rembrandt van Rijn, Dutch, 1606-1669, designer
The Artist Drawing from the Model, ca. 1639
Etching and drypoint on paper
Gift of Henry D. Sharpe 49.100

In the lower left corner of this unfinished etching, an artist, presumably Rembrandt himself, sits on a low chair and sketches from a nude female model. This is not an accurate representation of Rembrandt's own studio, but rather an imagined scenario through which viewers learn to respect the young artist by observing his diligent nighttime labor. The nude model emerges from this dark space as both a subject and a source of inspiration, and the palm frond in her hand may signify the fame to which the artist aspires. Despite Rembrandt's well-documented practice of working with nude models (seen in the adjacent etching), this female figure is not drawn from life, but adapted from a famous allegorical image of Fame in an engraving by the 15th-century Italian Renaissance artist Jacopo de' Barbari. This subtle reference reveals the variety of "models" a master artist might employ. The print's unfinished state suggests that the process of creation is ongoing and that other sources may yet contribute before Rembrandt's blank canvas, seen in the background, is filled.



Édouard Manet, French, 1832-1883
Auguste Delâtre, French, 1822-1907, printer
Le Guitarero (The Guitarist), 1861
Etching and aquatint on paper
Museum Works of Art Fund 52.074

Édouard Manet's prints and paintings of Spanish subjects enjoyed wide critical and popular success in the 1860s through their evocation of the work of past artists like Diego Velasquez and through the picturesque charm of foreign customs and attire. Unlike the peasant girl depicted in the *Isidore Pils* watercolor to the right, however, this young man is not a genuine Spaniard, but a model dressed in this role by Manet. His costume mixes Spanish hat and shoes with a jacket typical of Marseilles and common Parisian pants. Furthermore, his awkward grasp of the guitar is that of a left-handed person holding an instrument strung for a righthanded musician. Manet likely constructed the entire scene using a local model, adapting the tradition of costume painting as a vehicle for his preferred dark palette and aesthetic goals.



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Jean-Baptiste Carpeaux, French, 1827-1875

Male Figures, ca. 1858-1860

Red and white chalk on beige paper

Museum Works of Art Fund 54.207

The twisting form of the rower in these sketches reveals Jean-Baptiste Carpeaux's working process of using a model to study the body in motion. While living in Rome in the 1850s, Carpeaux admired Baroque sculpture and invested his own paintings, sculptures, and drawings with similar energy and dynamism. This model is neither languid nor frozen, and Carpeaux sketches his activity at different stages and from multiple angles to develop a three-dimensional understanding of human musculature at work. He may have intended this rower to appear in an unrealized painting of Charon's Boat Crossing the Styx. The drawing anticipates the studies in sequential movement later captured by the photographer Eadweard Muybridge, whose work is displayed in the case nearby.



George Grosz, German, 1893-1959

Man with Nude, 1933

Charcoal on paper

Museum Works of Art Fund 57.064

Like many German artists who came of age during World War I and the Weimar Republic, George Grosz used art as a vehicle for social critique, particularly of the government, military, and upper classes. He vehemently rejected his academic training from idealized antique plaster casts by relentlessly depicting the ugliness of the people around him. He further provoked the disdain and ire of Berlin's elite through open mockery of and self-indulgent participation in their vices: greed, alcohol, and sex. Here he presents a brazen woman donning her hat, presumably concluding a tryst with a lascivious, bespectacled, elderly man. Grosz emphasizes the unattractive features of the pair: the woman's bulging thighs and sagging breasts, as well as the pathetic hunger on the face of her partner.

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Erich Heckel, German, 1883-1970

Am Strand (At the Beach), 1923

Woodcut on paper

Museum Gift Fund. In Memory of Dr. Walter Nelson 57.090

This woodcut of two nude women lounging in a peaceful landscape shows a frequent theme in the work of Erich Heckel and fellow members of the dissident artistic club Die Brücke (The Bridge). It recalls the summer of 1910, when Heckel and his colleagues traveled to the Moritzburg Lakes near Dresden and worked with three local teenagers as models: the sisters Fränzi and Marzella, daughters of a Dresden circus performer, and their friend Senta. The artists believed that the awkward poses of these untrained, inexperienced models were inherently more natural and genuine than anything achievable with a professional model. *At the Beach* presents the nudes in a pure and harmonious relationship with the landscape, simultaneously offering a fantasy of escape from the corrupt world of city life. The stylized figures make it difficult to determine whether we see two different models or one model in several poses.



Louis Boullogne the Younger, French, 1654-1733

Two Male Nudes, 1710

Black and white chalk on blue laid paper

Museum Works of Art Fund 57.091

Beginning in 1706 professors at the Royal Academy in Paris added a new dimension to their students' exercises in drawing from live models: the double academie, showing two figures posed together. In this work Louis Boullogne the Younger presents the soft, limp form of one nude directly alongside the firm musculature of another, allowing their gestures and facial expressions to extend this visually provocative contrast. Cross-hatching in both white and black chalk adds volume to their forms, with a stump used to smooth the regions of deepest shadow. Other drawings suggest that Boullogne developed this pair for a larger depiction of St. Genevieve Interceding for the Sick, in which the out-stretched arm becomes a gesture of supplication for healing. He produced many figure drawings throughout his long career as a student, teacher, and eventually director of the Academy, then succeeded to the prestigious post of First Painter to the King.



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Paul Delaroche, French, 1797-1856
Eight Studies of Fighting Soldiers, ca. 1827-1828
Graphite on wove paper
Museum Works of Art Fund 57.107

In constructing large, detailed paintings of contemporary historical events, Paul Delaroche was careful to dress his live models in authentic costumes and equip them with the appropriate historical props. The eight figures in this sketch are two male models posing as soldiers rallying, fighting, falling, and dying. The artist ultimately reworked some of these studies into two paintings commemorating the French victory in the Battle of Trocadero, fought in Spain in 1823. The collection of individual poses on this sheet can be read as an encyclopedia of military gestures and activities, with each soldier contributing some individual heroic action to the vast final composition. Delaroche and other history painters of his era often maintained collections of uniforms, costumes, and other obscure props in their studios, so that models could easily be arranged into a variety of historical tableaux.



Henri Matisse, French, 1869-1954
The Model in Repose, 1922
Lithograph on Japan paper
Museum Works of Art Fund 57.288

In *The Model in Repose*, a young woman reclining on a couch confronts both the artist and her viewers with her nude torso and a direct yet disinterested gaze. She is Henriette Darricarrère, who worked as Matisse's primary model during his winters in Nice between 1920 and 1927. Matisse met the nineteen-year-old Darricarrère while she was posing for a photography shoot at a cinema studio. Struck by her beauty and posture, he employed her over subsequent years to model a variety of costumes, from the latest Paris fashions to the decadent erotic attire of a North African odalisque. Matisse exercised tight control over each sitting, meticulously arranging not only the costume and pose, but every detail of the model's surroundings. In this picture, her relation to the artist and audience is ambiguous—is she a modern and independent woman, a hired model, or perhaps a courtesan? Matisse's productive working relationship with Darricarrère may account for his renewed focus on the human body and eroticism during this decade.



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Marco Benefial or Follower, Italian, 1684-1764
Study of a Decapitated Male Figure, mid 1700s
Black and white chalk on beige laid paper
Museum Works of Art Fund 58.154

In 18th-century Rome, the corpses of executed criminals frequently served as models at the state-sponsored Academy of St. Luke and in smaller, private art schools opened by accomplished painters like Marco Benefial. Here the artist captures the stark play of light and shadow across the cadaver's muscular shoulders and arms, as well as the clenched knuckles of the right hand, visceral evidence of a violent and painful death. Despite its morbid underpinnings, this drawing may have been a compositional study for a nobler subject, such as a dead saint or mythological hero. Benefial's maverick concern for naturalistic depiction of the body is well documented: in 1755, he was expelled from the Academy of St. Luke for his outspoken criticism of his colleagues' allegedly incompetent methods of teaching life drawing.



Pablo Picasso, Spanish, 1881-1973, designer
Sculptor, Model, and Sculpture: Seated Woman (Sculpteur, modèle et sculpture: femme assise), *Vollard Suite (Suite Vollard)*, 1933
Drypoint on cream laid paper
Museum Works of Art Fund 58.158

Among the one hundred etchings Pablo Picasso created for the "Vollard Suite," a series commissioned by the eminent art dealer Ambrose Vollard, a large portion focus on the interactions of a male sculptor and a female model within a studio space. This drypoint, dated March 15, 1933, is the earliest to treat this theme, featuring a nude male sculptor and a beautiful woman, who is presumably Marie-Thérèse Walter. Picasso met Walter when she was only seventeen years old, and she became his primary model and his secret mistress until 1935, throughout the creation of the majority of the "Vollard Suite" prints.



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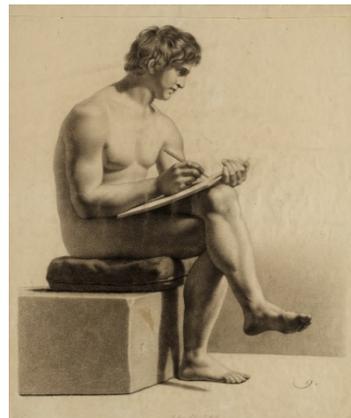
Anton Løvenberg, Danish, b. 1820

Seated Male Nude, Sketching, Portfolio (1 print & 29 drawings) of Academic Studies & a Lithograph of Thorvaldsen's Studio, ca. 1845-1850

Charcoal on paper

Gift of Frederick Lovenberg 59.081.3

This drawing of a seated young man is from a portfolio of works that Anton Løvenberg made while studying at the Royal Art Academy in Copenhagen in the 1840s. The art curriculum of that era began with tracing or copying from drawings by professors, then sketching from casts of famous ancient statues. Smooth modeling and firm, solid outlines give this study a heavy, sculptural quality, suggesting that Løvenberg probably created it very early in the third and final phase of his training: working directly with a live model. With his sketchbook in hand, this model is himself an artist, most likely a fellow student at the Academy. Outside of formal life-drawing classes, art students frequently modeled for one another, collaborating to further their education in the absence of funds for hiring professionals. In Copenhagen, influential professors like Christoffer Wilhelm Eckersberg encouraged this practice and stressed working from nature above all other modes of study.



Edgar Degas, French, 1834-1917

Two Seated Women, ca. 1878

Pastel on blue laid paper (now faded)

Gift of the Museum Committee in Appreciation of John Maxon's Directorship 59.111

To create scores of drawings, pastels, paintings, and sculptures of ballet dancers, Edgar Degas hired young women from the Paris Ballet as his models. They posed in his studio, and based on sketches in charcoal and pastel, such as this, he composed larger finished scenes with groups of figures performing or rehearsing on stage or in an imagined studio space. On the left, the outlines of the model's shoulders are visible beneath the red shawl, suggesting that Degas instructed his model to sit in the same position multiple times in various states of dress. His sketches helped him to master anatomy, posture, and light before exploring the relationship of the body to the clothes. Degas's notes suggest that this particular model may be Nellie Franklin, a young English dancer then working in Paris. Little is known about Franklin's biography and career, but it is likely that she was one of many young women from impoverished backgrounds who were apprenticed to the ballet at an early age. These girls received little formal education other than intensive and specialized training for a dancing career.



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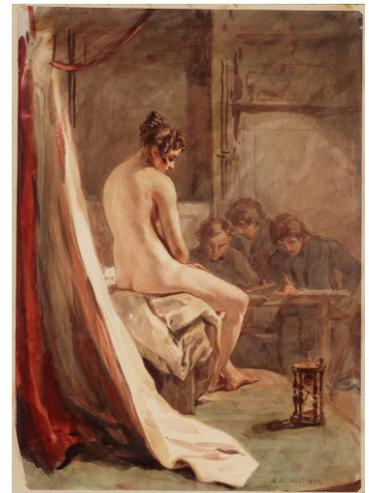
Gustav Klimt, Austrian, 1862-1918
Nude, ca. 1905-1918
Graphite on paper
Museum Works of Art Fund 60.043

Though breaking early in his career with the sanctioned style of the Vienna Academy, Gustav Klimt never abandoned some aspects of his formal training, particularly his passion for working directly from nude models. While some of these sittings developed into compositions for paintings, over four thousand of his remaining works are delicate line drawings of female models in provocative and erotic poses. In this case, the woman sits upright and directly engages the viewer with a flirtatious smile. Klimt's manipulation of contour lines presents her body with sensitivity and individuality, suggesting the immediacy of her nakedness and prompting many early critics to condemn such drawings as pornographic.



Alfred Edward Chalon, English, 1780-1860
The Life Class, 1832
Watercolor over graphite on paper mounted to card
Anonymous gift 62.038

With her head modestly lowered and gaze averted, a beautiful female model sits nude before a group of young art students; the hourglass nearby would have governed the length of each pose. In the 1830s London offered many opportunities for life-drawing classes of this type, at institutions including the Royal Academy and numerous smaller private art schools and clubs. Alfred Edward Chalon, the painter of this watercolor, organized and ran one such club out of his own home, primarily for specialists in history painting, genre scenes, and portraiture, categories of art for which skill in drawing the human figure was essential. It is therefore not surprising that all the students in this life class are male, as social taboos continued to exclude women artists from working from the nude.



Giovanni Battista Piazzetta, Italian, ca. 1682-1754
Reclining Male Nude, mid 1700s
Black and white chalk on blue laid paper
Jesse Metcalf Fund 63.050

This large study of a muscular nude male model reveals all of the talents that qualified Giovanni Battista Piazzetta to lead Venice's first official drawing academy, the School of the Nude (Scuola del Nudo), when it opened in 1750. It shows a clear command of anatomy without exaggeration or contortion by the model, whose casually tousled hair reinforces the overall relaxation of his pose. Piazzetta



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had privately trained pupils in his studio for decades, and this figure is a type often found in both his work and in the drawings of his students. Such a figure could easily be presented as a shepherd in an Arcadian landscape, a popular subject in Venice in this period. Piazzetta often used family members as models, particularly his wife, Rosa, and son, Giacomo.

Edward Weston, American, 1886-1958

Cole Weston, 1919-2003

Nude, 1936

Gelatin silver print

Museum Works of Art Fund 71.117.2

The nude woman in this photograph is Charis Wilson, who began working with Edward Weston in 1934 as his driver and model and soon became his lover and wife. "He didn't give any directions," Wilson recalled in an interview, "He just said: 'Go over there and sit down or lie down, or do what you feel like doing and move around all you want. Change your position as you want to.'" Once when Weston was shooting the empty landscape of Oceano Dunes, California, Wilson spontaneously removed her clothes and began to roll in the sand. The ten resulting images, including this picture, are striking for both their bold compositions and their uninhibited display of the female body.



Philip Pearlstein, American, b. 1924, designer

Jack Lemon, American, b. ca. 1936, printer

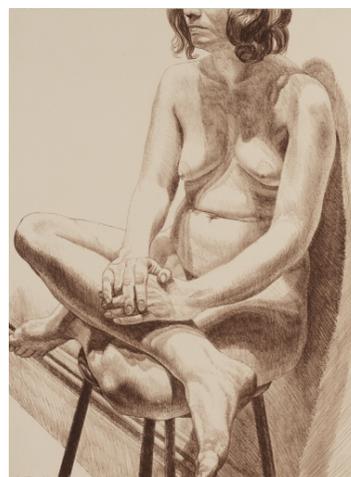
Landfall Press, Inc., publisher

Model on a Stool, 1971

lithograph on paper

Museum purchase with the aid of funds from the National Endowment for the Arts 73.090

Awkward cropping and close scrutiny of the female body have characterized Philip Pearlstein's work since the late 1960s. Pearlstein consistently works from life, arranging his models in a studio setting with a limited selection of props, among them rugs, quilts, toys, or, in this case, a simple piece of furniture. Harsh fluorescent light exposes every detail, wrinkle, and flaw of the model's flesh, which the artist records objectively, treating the body as if it were a landscape. The demanding nature of Pearlstein's process requires that he work with professional models prepared to endure lengthy sittings.



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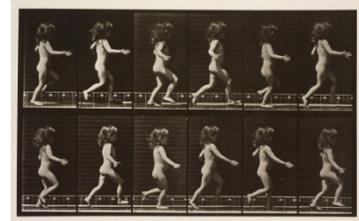
Eadweard Muybridge, English, 1830-1904

Animal Locomotion, Plate 469, 1887

Collotype

Richard Brown Baker Fund 73.168

This photograph is the product of one of Eadweard Muybridge's pioneering experiments in the photographic study of the movement of human and animal bodies. Using a high-speed shutter and electromagnetic triggers, Muybridge recorded a variety of everyday acts, each presented through a set of adjacent and sequential images. For athletic activities, he used almost exclusively male students from the University of Pennsylvania as models. For domestic scenarios, such as this presentation of a female toddler running, his models were local Philadelphia women and children. The scientific character of his project and its sponsorship by the university's Veterinary School buffered it from the criticism and censure that other photographs of nude bodies received during that period. Artists and animators later used these images as models for their own work.



Jacob Gole, Dutch, 1660-1737, designer

Godfried Schalcken, Dutch, 1643-1706, painter

The Drawing Lesson, ca. 1680-1725

Mezzotint on paper

Gift of Mrs. Gilman Angier 73.188

The boy in this print studies a sculpted or cast bust of an ideal female figure. She is both his model and teacher, instructing him in the canonical values of proportion and beauty developed by the ancient Greeks and initiating him into a profession whose training rituals are already thousands of years old. The boy's gentle smile and attentive gaze add humor to the scene, suggesting that his diligent work by candlelight is motivated not only by a determination to master the fundamental skills of figure drawing, but also by an adolescent physical attraction to the handsome features of his muse. Other students in this period learned to respect and imitate classical ideals through illustrations of ancient statues in books such as Gerard Audran's *The Proportions of the Human Body Measured on the Most Beautiful Figures from Antiquity* (1683), on display in the case in this gallery.



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Jean-Pierre Sudré, French, 1783-1866
Jean-Auguste-Dominique Ingres, French, 1780-1867, painter
Marino Bove, printer
Noel Ainé et Cie, publisher
Grand Odalisque, 1826
Lithograph on chine collé on paper
Mary B. Jackson Fund 76.036



The turban, peacock-feather fan, and the hookah pipe on the far left indicate that this woman is an odalisque, a slave or concubine within the harem of a Turkish sultan. For Jean-Auguste-Dominique Ingres and many of his contemporaries, such exotic settings and subjects provided valuable opportunities to depict an erotically charged nude female body. By purchasing this high-quality reproductive print, male audiences in Western Europe could indulge in popular but inaccurate fantasies of life in the Near East, a world of which Ingres had no direct knowledge. The 1814 painting on which this print is based was created in Rome using life drawings from hired models, and the odalisque's face is based on a much-admired portrait by Raphael, demonstrating Ingres's admiration for Renaissance painting.

Aaron Siskind, American, 1903-1991, (RISD Faculty 1971-1976, Photography)
Bill Lipkind 33, 1960
Gelatin silver print
Gift of Mr. Richard L. Menschel 77.146.10



Among Aaron Siskind's many photographic studies of surface texture and patterns, one finds building walls, tree bark, and, in this case, human skin. Seen at close range, the leg of Siskind's friend Bill Lipkind appears to be a collection of stacked elements framing the open beach landscape. Like Siskind, Lipkind was a regular vacationer on Martha's Vineyard, where this photograph was taken. Lipkind first modeled for Siskind in the late 1930s in a series of full-length nude images; this later, more fragmented presentation of the human body coincides with Siskind's general turn away from representational clarity toward creating metaphors from abstract form.

Manuel Alvarez Bravo, Mexican, 1902-2002
The Good Reputation Sleeping (La Buena Fama Durmiendo), 1938
Gelatin silver print
Nancy Sayles Day Collection of Modern Latin American Art 79.029



In this Surrealist-inspired photograph, Manuel Alvarez Bravo presents a nude model lying in direct sunlight, swathed in bandages and surrounded by star cacti. Her bandages, according to the artist, are meant to evoke an injured dancer preparing for rehearsal. The

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woman pictured here is Alicia, a figure model at the Academy of San Carlos, Mexico's oldest art school, where Alvarez Bravo taught during the late 1930s. This dream-like image was originally commissioned by André Breton, a leader of the Paris-based Surrealist movement, as a cover photograph for the catalogue of an upcoming International Surrealist Exhibition in Mexico City. However, censors ultimately forbid the photo from being printed on the catalog cover because of its graphic display of nudity.

James Van Der Zee, American, 1886-1983
Nude, Harlem, 1923
Gelatin silver print
Museum purchase with the aid of funds from the National Endowment for the Arts 80.232.6

This young woman sits in the studio of the pioneering African-American photographer James Van Der Zee, one of the principal portrait photographers to New York City's black community during the 1920s and '30s. Close examination reveals that the fireplace at which she gazes, as well as the stairwell behind her, are painted backdrop curtains designed to suggest a domestic space. Van Der Zee sometimes invited sitters to pose nude, as seen here, to create images for publication as calendar photographs. To ease concerns about nudity, his wife always assisted in undressing the models and remained present throughout the shoot. In this image, the young woman's meditative expression suggests that we are witnessing an intensely private moment of reflection and psychic vulnerability, an elusive interiority that heightens her beauty and potential erotic appeal.



James Abbott McNeill Whistler, American, 1834-1903
Little London Model, 1896
Lithograph on cream laid paper
Gift of Professor and Mrs. A. David Kossoff 81.184

An unidentified young girl stands before a chair with her arms clasped behind her back, looking out as if in recognition that her body is on display for viewers. With no context or excuse for her nudity, no bathtub or dressing table, there is an immediacy to her presence that exposes the potential awkwardness of the professional and financial contract between artist and model. Like his contemporaries among the French Impressionists, James McNeill Whistler often found his models among the lower ranks of society, touring the working-class quarters of London and hiring teenage and pre-pubescent girls to pose in his studio. His delicate drawing style transformed these unidealized and dirty subjects, such as this obviously untrained young model, into objects of beauty.



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Italian

Daniele da Volterra, Italian, 1509-1566, previous attribution

Study of Seated Male Figure, 1500s

Red chalk on beige laid paper

Gift of the Fazzano Brothers 84.198.1006

This red-chalk drawing of a nude male model seated on a stone block is a typical *academie*, or figure study, executed by an early pupil in the life-drawing classes at the Academy of St. Luke in Rome. Founded in 1593, it is one of the oldest art schools still in operation, and many aspects of its curriculum, including study of human anatomy from living examples, remain at the core of arts education to this day. The model's body type and pose reflect the primary artistic concerns among Italian painters and sculptors four hundred years ago. The extreme twist of the torso displays both arms and maximizes the tension in the muscles of his back, shoulders, abdomen, and thighs. Depictions of vigorous action and dynamic bodily poses such as this were the basic building blocks of large, multi-figure Baroque religious and mythological scenes.



Rembrandt van Rijn, Dutch, 1606-1669, designer

Male Nude, Seated and Standing, ca. 1646

Etching on paper

Gift of the Fazzano Brothers 84.198.1270

Surviving sketches by Rembrandt's pupils indicate that this etching originated during a life-drawing session held in the artist's studio. The two male figures in the foreground are the same model presented in two different poses. While his students drew this model repeatedly on separate pages from their respective vantage points, Rembrandt sketched the figures directly onto a copper plate with his etching needle, adding a mother and child in the background to complete his image. In 17th-century Dutch emblem books, a child in a walker often illustrated the proverb "Practice makes perfect." Rembrandt's addition of this vignette transforms the print from a studio exercise into a commentary on the importance of life drawing. As in most of his nudes, Rembrandt does not hide his models' flaws, their sagging flesh and plain features, giving them an immediacy which can be both jarring and sympathetic.



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Andy Warhol, American, 1928-1987

Juliana Siu, 1981

Dye diffusion print (Polacolor 2)

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

2008.110.15



Andy Warhol, American, 1928-1987

Juliana Siu, 1981

Dye diffusion print (Polacolor 2)

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

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Andy Warhol, American, 1928-1987

Unidentified Woman (Short Dark Hair), 1980

Dye diffusion print (Polacolor 2)

Gift of The Andy Warhol Foundation for the Visual Arts, Inc.

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Andy Warhol, American, 1928-1987
Unidentified Woman (Short Dark Hair), 1980
Dye diffusion print (Polacolor 2)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.43



Andy Warhol, American, 1928-1987
Unidentified Woman (Short Dark Hair), 1980
Dye diffusion print (Polacolor 2)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.44



Andy Warhol, American, 1928-1987
Unidentified Woman (Short Blonde Hair), 1985
Dye diffusion print (Polacolor 2)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.45



RISD MUSEUM

Andy Warhol, American, 1928-1987
Unidentified Woman (Short Blonde Hair), 1985
Dye diffusion print (Polacolor 2)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.47



Andy Warhol, American, 1928-1987
Unidentified Woman (Short Blonde Hair), 1985
Dye diffusion print (Polacolor 2)
Gift of The Andy Warhol Foundation for the Visual Arts, Inc.
2008.110.54

