

MARK DION

● MATRIX 173

THE WADSWORTH ATHENEUM'S
GREAT CHAIN OF BEING



OCTOBER 1, 2015 — JANUARY 3, 2016
WADSWORTH ATHENEUM MUSEUM OF ART

THE GREAT CHAIN OF BEING



COVER: MARK DION, DETAIL FROM ALBERT BIERSTADT, *IN THE YOSEMITE VALLEY*, 1866. OIL ON CANVAS. THE ELIZABETH HART JARVIS COLT COLLECTION, 1905.22. C-PRINT. COURTESY MARK DION AND TANYA BONAKDAR GALLERY, NEW YORK.
PHOTO: ALLEN PHILLIPS, WADSWORTH ATHENEUM

ABOVE: FRA. DIDACUS VALADES, *THE GREAT CHAIN OF BEING*, RHETORICA CHRISTIANA, 1579. THE BRITISH LIBRARY



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New York artist Mark Dion attended Hartford Art School in the early 1980s and found inspiration in the Wadsworth Atheneum's collection. In this fortieth anniversary year of the MATRIX series, Dion was invited to create a special project. For MATRIX 173, he explores the permanent collection to investigate the intersection of the histories of art and science. Based on the Greek philosopher Aristotle's ancient model of The Great Chain of Being, Dion followed the classic hierarchical chain of living creatures to develop a Wadsworth-specific version composed of details from paintings, sculptures, and decorative arts found in the museum.

The concept that all living things are arranged in a continuous progression, from the simplest to the most noble, is one of the most persistent ideas in Western intellectual tradition, as well as one of the most dangerous and absurd. The great chain of being, or

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ladder of life, reflects the values of those in power. For hundreds of years, this notion was used to justify their privileges as natural or God-given, and legitimize the class system. Dion addresses this concept with humor, ridiculing the model of the great chain, rather than celebrating it.

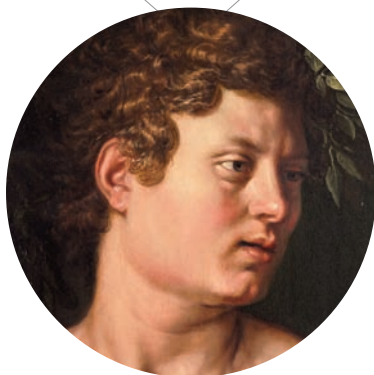
Following tradition, Dion organizes The Great Chain from the least evolved form of life to the greatest, in a horizontal line around the gallery. He includes invertebrates and arthropods, fish and reptiles, birds and dogs, apes and humans, monsters and angels, demigods and demons, and, finally, the Devil and God. Related creatures—such as shells, birds, and cats—break the line in vertical configurations. Within the great chain concept, humans, as both flesh and spirit, occupy a location midway between lowly worms and Divine Maker.



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The series of 125 photographs depict circular details of masterpieces from various cultures and time periods chosen from the walls, pedestals, and storage vaults of the Wadsworth Atheneum. The isolated creatures, removed from their original contexts in larger objects, might stimulate visitors' curiosities to search the museum to discover the original art sources. Dion's Great Chain of Being benefits from the quality and breadth of the collection, but is also circumscribed by its limits. His eclectic selection reveals the different forms and styles of art making, which is emblematic of the diversity of the Wadsworth Atheneum Museum of Art's collection.

PATRICIA HICKSON Emily Hall Tremain Curator of Contemporary Art
in conjunction with artist **MARK DION**



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The artist dedicates MATRIX 173 in loving memory of his friend and fellow artist Jackie McAllister (1962 – 2012), who worked at the Wadsworth Atheneum early in his career.

MARK DION

EDUCATION

- | | | | |
|------|---|------|--|
| 1986 | BFA, Hartford Art School,
University of Hartford | 2003 | Honorary PhD, Hartford Art School,
University of Hartford |
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SELECTED EXHIBITIONS

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|------|--|------|--|
| 2015 | <i>Mark Dion / MATRIX 173</i> , The Great Chain of Being, Wadsworth Atheneum Museum of Art, Hartford, CT
<i>Future Histories: Mark Dion and Arseny Zhilyaev</i> , Casa dei Tre Coi, V-A-C Foundation, Venice, Italy | 2011 | <i>Oceanomania: Souvenirs of Mysterious Seas</i> , Musée Océanographique de Monaco and Nouveau Musée National de Monaco / Villa Paloma, Monaco |
| 2014 | <i>Mark Dion: The Lost Museum</i> , Brown University, Providence, RI
<i>Mark Dion: The Academy of Things</i> , The Academy of Fine Arts Design, Dresden, Germany | 2010 | <i>The Marvelous Museum: A Mark Dion Project</i> , Oakland Museum of California, Oakland, CA |
| 2013 | <i>The Octagon Room</i> (on long-term view), Massachusetts Museum of Contemporary Art, North Adams, MA
<i>Mark Dion: The Macabre Treasury</i> , Museum Het Domein, The Netherlands | 2007 | <i>Systema Metropolis</i> , Natural History Museum, London, England |
| 2012 | <i>Mark Dion: Xylotheque Kassel</i> , Documenta 13, Kassel, Germany
<i>Mark Dion: Phantoms of the Clark Expedition</i> , The Explorer's Club, presented by the Clark Institute, New York, NY | 2006 | <i>The South Florida Wildlife Rescue Unit</i> , Miami Art Museum, Miami, FL |
| | | 2004 | <i>Rescue Archaeology</i> , Museum of Modern Art, New York, NY |
| | | 1999 | <i>Tate Thames Dig</i> , Tate Gallery, London, England |

PUBLIC COMMISSIONS

- | | | | |
|------|---|------|---|
| 2012 | <i>Den</i> , a site-specific installation for the National Tourist Routes in Norway
<i>An Archaeology of Knowledge</i> , for the Johns Hopkins University, Baltimore, MD | 2011 | <i>Ship in a Bottle</i> for Port of Los Angeles Waterfront, San Pedro, CA |
|------|---|------|---|

Born in New Bedford, Massachusetts, 1961
Lives in New York City, works worldwide

WORKS IN THE EXHIBITION

The Wadsworth Atheneum's Great Chain of Being

All works are 16-x-20-inch c-prints by Mark Dion
Courtesy Mark Dion and Tanya Bonakdar Gallery, New York
Photography: Allen Phillips, Wadsworth Atheneum

1. Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **2.** Detail from John D. Parks, *The Worm*, 20th century. Color etching. Gift of the Boston Society of Independent Artists, Inc., 1950.153 **3.** Detail from Theodoros Stamos, *Sand Dollar*, 1945. Oil on canvas board. Gift of Henry E. Schnakenberg, 1961.288 **4.** Detail from Mark Dion, *Untitled (Mermaid)*, 2001. Hand-colored silkscreen on paper, ed. HC VI. Gift of the artist, 2009.12.12 **5.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **6.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **7.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **8.** Detail from Balthasar van der Ast, *Still Life with Shells and Fruit*, c. 1630–40. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.491 **9.** Detail from Balthasar van der Ast, *Still Life with Shells and Fruit*, c. 1630–40. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.491 **10.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **11.** Detail from Balthasar van der Ast, *Still Life with Shells and Fruit*, c. 1630–40. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.491 **12.** Detail from Théodule Augustin Ribot, *The Young Chef (Le Cuisinier aux Écrevisses)*, c. 1860–70. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, by exchange, 1998.2.1 **13.** Detail from Jasper Geeraerds, *Still Life with Lobster*, c. 1645. Oil on canvas. Gift of Mr. and Mrs. Robert Merrill by exchange, and Gift of Samuel P. Avery Jr. by exchange, 2012.3.1 **14.** Detail from *Box*, Wood. INV942.1994A **15.** Detail from Margaretha de Heer, *Still Life with Insects and Shells*, 1654. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.492 **16.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **17.** Detail from Johann Wilhelm Preyer, *Still Life*, c. 1850. Oil on canvas. Bequest of Elizabeth Hart Jarvis Colt, 1905.28 **18.** Detail from Master of the Hartford Still Life, *Still Life with Flowers and Fruits*, c. 1600–10. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.353 **19.** Detail from Margaretha de Heer, *Still Life with Insects and Shells*, 1654. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.492 **20.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **21.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **22.** Detail from *Plate*, 18th century, Italian, Pesaro. Tin-glazed earthenware. A. Everett Austin, Jr. Collection. Gift of Mrs. Helen G. Austin, David E. Austin and Sarah G. Austin, 1958.62 **23.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **24.** Detail from Unidentified Artist, *Still Life*, 2nd half of 18th century. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.607 **25.** Detail from Margaretha de Heer, *Still Life with Insects and Shells*, 1654. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.492 **26.** Detail from Theodoros Stamos, *Composition with Braided Rope*, 1945. Oil on composition board. Gift of Henry E. Schnakenberg, 1949.614 **27.** Detail from Pablo Picasso, *Still Life with Fish*, 1923. Oil on canvas. The Philip L. Goodwin Collection, Gift of James L. Goodwin, Henry Sage Goodwin, and Richmond L. Brown, 1958.220 **28.** Detail from *Bowl*, no date, English. Earthenware. Gift of Dr. Horace S. Fuller, 1905.353 **29.** Detail from *Plate*, 1777–80, French, Marseilles, Honoré Savy. Tin-glazed earthenware. Bequest of Mrs. Gurdon Trumbull, 1934.208 **30.** Detail from Alfred Sisley, *The Pike (Le Brochet)*, 1888. Oil on canvas. Gift in honor of Helene

and Mark Eisner, by exchange, 2005.7.1 **31.** Detail from *Sea Putto with Two Dolphins*, late 18th or 19th century, French. Ivory. Gift of J. Pierpont Morgan, 1917.314A **32.** Detail from Joseph Boggs Beale, *Jonah Ejected from the Whale (Jonah's Landing)*, c. 1900. Ink wash on paper. Purchased through the gift of James Junius Goodwin, 1935.443 **33.** Detail from *Bowl*, no date, Peruvian. Clay. Bequest of Henry E. Schnakenberg, 1971.52.6 **34.** Detail from *Child's Plate*, 1872-87, Tunstall, Stoke-on-Trent, Staffordshire, England, Elsmore & Son, Clayhills Pottery. Earthenware. American Decorative Arts Purchase Fund, by exchange. Bequest of Henry E. Schnakenberg, 1987.62 **35.** Detail from *Vase*, 1917, French, Sèvres Porcelain Factory, Léonard Gébleux. Stoneware. The Goodwin Art Purchase Fund, 2006.23.1 **36.** Detail from *Nautilus cup*, c. 1620 and c. 1710 (shell), German, Dresden. Nautilus shell, silver-gilt, and amethyst crystals. Gift of J. Pierpont Morgan, 1917.269 **37.** Detail from *Coin (stater)*, 404-350 BCE, Greek, Aegina. Silver. Bequest of Henry E. Schnakenberg, 1971.52.176 **38.** Detail from Everal Brown, *Spiritualism*, 1979. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1986.30 **39.** Detail from Alexander Calder, *Untitled (Latch-Hooked Rug)*, c. 1965. Orange, yellow, blue, and black wool. Gift of Leslie and Rufus Stillman, 2002.29.1 **40.** Detail from Balthasar van der Ast, *Still Life with Shells and Fruit*, c. 1630-40. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.491 **41.** Detail from *The Four Continents (Europe, Asia, Africa, America)*, c. 1760, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler and assistants. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1294A **42.** Detail from *Wall fragments*, Third Pompeian Style, c. 20 BCE-20 CE, Roman. Fresco fragment. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1969.117 **43.** Detail from *Head of a duck*, New Kingdom, c. 1550-1070 BCE, Egyptian. Faience. Bequest of Henry E. Schnakenberg, 1971.52.31 **44.** Detail from *Swan*, c. 1747, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1286 **45.** Detail from *Ibis*, Ptolemaic period, 300-30 BCE, Egyptian. Alabaster, bronze, and glass paste. Bequest of Henry E. Schnakenberg, 1971.52.162 **46.** Detail from *Ostrich-Egg Cup*, 17th century, German, Nuremberg, Johannes Clauss. Silver-gilt and shell. Gift of J. Pierpont Morgan, 1917.272 **47.** Detail from *Peacock-shaped lamp*, 6th-7th century CE, Byzantine, Egypt. Bronze. Bequest of Henry E. Schnakenberg, 1971.52.50 **48.** Detail from Jacques Stella, *The Judgment of Paris*, 1650. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1957.445 **49.** Detail from Grandma Moses, *For Pastures New*, 1942. Oil on panel. Gift of an anonymous donor, 1975.19 **50.** Detail from *Nautilus cup*, c. 1620 and c. 1710 (shell), German, Dresden. Nautilus shell, silver-gilt, and amethyst crystals. Gift of J. Pierpont Morgan, 1917.269 **51.** Detail from *Sparrow hawk*, c. 1739, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1283 **52.** Detail from Joseph Cornell, *Untitled*, 1965. Collage. Gift of The Joseph and Robert Cornell Memorial Foundation, 1996.34.7 **53.** Detail from Fidelia Bridges, *Canaan Mountains and Blackberry River*, 1880. Watercolor on paper. Gift of Dorothy Clark Archibald, 1999.16.11 **54.** Detail from Piero di Cosimo, *The Finding of Vulcan on the Island of Lemnos*, c. 1490. Oil and tempera on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1932.1 **55.** Detail from *Plate*, 1765-75, English, Burslem, Josiah Wedgwood (probably). Earthenware. The Stephen Terry Collection, gift of Mrs. Stephen Terry, 1905.760 **56.** Detail from Everal Brown, *Spiritualism*, 1979. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1986.30 **57.** Detail from *Plate*, 1793, French, Sèvres Porcelain Factory. Soft-paste porcelain. Gift of J. Pierpont Morgan, 1917.1147 **58.** Detail from *Plate*, 1793, French, Sèvres Porcelain Factory. Soft-paste porcelain. Gift of J. Pierpont Morgan, 1917.1149 **59.** Detail from *Flower vase (vase hollandais)*, c. 1757-60, French, Sèvres Porcelain Factory. Soft-paste porcelain. Gift of J. Pierpont Morgan, 1917.1003a,b **60.** Detail from *Plate*, 18th century, Italian, Pesaro. Tin-glazed earthenware. A. Everett Austin, Jr. Collection. Gift of Mrs. Helen G. Austin, David E. Austin and Sarah G. Austin, 1958.62 **61.** Detail from *Plate*, 1793, French, Sèvres Porcelain Factory. Soft-paste porcelain. Gift of J. Pierpont Morgan, 1917.1150 **62.** Detail from *Plate*, 1793, French, Sèvres Porcelain Factory. Soft-paste porcelain. Gift of J. Pierpont Morgan, 1917.1148 **63.** Detail from *The Four Continents (Europe, Asia, Africa, America)*, c. 1760, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler and assistants. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1294A **64.** Detail from Nicolaes Berchem, *A Moor Offering a Parrot to a Lady*, c. 1660-70. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1961.29 **65.** Detail from *Pair of*

bearded vultures, 1904, German, Meissen Porcelain Factory. Hard-paste porcelain. Gift of Alice Ross Gold, 2011.10.1-2 **66**. Detail from *Pitcher*, c. 1800-10, English, Liverpool, Herculaneum Pottery. Creamware. The Stephen Terry Collection, gift of Mrs. Stephen Terry, 1905.806 **67**. Detail from *Sparrow hawk*, c. 1739, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1283 **68**. Detail from *Armorial Plate*, early 18th century, Dutch. Porcelain. The Richard and Georgette A. Koopman Collection of Delft, 2004.26.7 **69**. Detail from Cornelis van Poelenburgh, *The Feast of the Gods*, 1623. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1940.24 **70**. Detail from Jacques Stella, *The Judgment of Paris*, 1650. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1957.445 **71**. Detail from *Cup and Saucer*, 1807-13, English, Worcester, Barr, Flight, and Barr Company. Soft-paste porcelain. Gift of Reverend Alfred Duane Pell, 1913.544 **72**. Detail from Charles Burchfield, *Study of Bats in Flight*, c. 1954-63. Conté crayon on wove paper. Bequest of Edward Gorey, 2001.13.34 **73**. Detail from *His Plate*, 1924, Boston, Massachusetts, Paul Revere Pottery, Fanny Levine. Earthenware. Gift of Augusta Hart Williams, by exchange, 1986.68 **74**. Detail from *Seated squirrel*, c. 1750, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1270 **75**. Detail from *Child's Mug: Kangaroo*, 19th century, English. Earthenware. Gift of Mrs. Douglas T. Smith, 1966.82.162 **76**. Detail from *Oil flask (lekythos)*, c. 490-475 BCE, Greek, Attica, Brygos Painter. Terracotta. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1963.40 **77**. Detail from Marc Chagall, *Autumn in the Village*, 1939-45. Oil on canvas. Gift of Mr. and Mrs. Alfred Jaretski, 1952.438 **78**. Detail from George Catlin, *Catlin the Artist Shooting Buffalos in Texas with Colt's Revolving Pistol*, 1855. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2005.2.1 **79**. Detail from Sanford Robinson Gifford, *A Passing Storm in the Adirondacks*, 1866. Oil on canvas. The Elizabeth Hart Jarvis Colt Collection, 1905.23 **80**. Detail from Albert Bierstadt, *In the Yosemite Valley*, 1866. Oil on canvas. The Elizabeth Hart Jarvis Colt Collection, 1905.22 **81**. Detail from *Ceramic saucer*, 19th century, English. Gift of Mrs. Douglas T. Smith, 1966.82.234 **82**. Detail from Battista Dossi, *The Battle of Orlando and Rodomonte*, c. 1527-30. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1949.81 **83**. Detail from *Saucer*, 19th century, English. Earthenware. Gift of Mrs. Douglas T. Smith, 1966.82.238 **84**. Detail from Eugene Fromentin, *Egyptian Landscape*, c. 1852-53. Oil on panel. Bequest of George H. Story, 1923.246 **85**. Detail from George Catlin, *Catlin the Artist and Sportsman Relieving One of his Companions from an Unpleasant Predicament During his Travels in Brazil*, 1854. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2005.2.2 **86**. Detail from *Hunting Horn*, 17th-18th century, German. Ivory. Gift of Mrs. Ansel G. Cook, 1929.422 **87**. Detail from *Sultana on an elephant*, c. 1763-74, German, Meissen Porcelain Factory. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1296 **88**. Detail from Sir Edwin Henry Landseer, *The Otter Hunt*, 1843-44. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.347 **89**. Detail from John James Audubon, *Pennant's Marten*, 1842. Watercolor on paper. Gift of Henry E. Schnakenberg, 1958.166 **90**. Detail from D. W. Kellogg and Company, *A Favourite Cat*, 19th century. Lithograph. Gift from the Estate of John H. Sage, 1925.941 **91**. Detail from *Black Panther*, 19th century, English. Earthenware. Gift of Mrs. Douglas T. Smith, 1966.82.187 **92**. Detail from *Leopard plate*, 19th century, English. Earthenware. Gift of Mrs. Douglas T. Smith, 1966.82.248 **93**. Detail from George Catlin, *Mid-Day Halt on Rio Trombutas*, 1854. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 2005.2.4 **94**. Detail from Antoine-Louis Barye, *Tiger Resting*, c. 1855-60. Oil on canvas. Gift of Henry E. Schnakenberg, 1968.130 **95**. Detail from Benjamin West, *Una and the Lion (Mary Hall in the Character of Una)*, 1771. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1941.591 **96**. Detail from William Holbrook Beard, *The Dog Congress (Candidates for Bench Snow)*, c. 1876. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1942.443 **97**. Detail from *Allegorical Figure of Taste*, c. 1755, German, Meissen Porcelain Factory. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1458 **98**. Detail from *Seated Male Monkey Chained to a Rock*, c. 1749, German, Meissen Porcelain Factory, Model by Johann Joachim Kaendler. Hard-paste porcelain. Gift of J. Pierpont Morgan, 1917.1260 **99**. Detail from John Baldessari, *Monkey and Owl (the senses)*, 1991. Photograph, oil, and acrylic. Gift of John Baldessari in memory of L. Julian Pretto, with funds for framing from the Alexander

A. Goldfarb Contemporary Art Acquisition Fund, 1996.14.1 **100.** Detail from Michele Rocca, *Expulsion of Adam and Eve from Paradise*, c. 1730. Oil on canvas. Gift of Mr. and Mrs. Arthur L. Erlanger, 1959.249

101. Detail from Hendrick Goltzius, *Adam*, 1613. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Fund, 2004.23.1 **102.** Detail from *Cover for a goblet*, 17th century. German. Ivory. Gift of J. Pierpont Morgan, 1917.301B **103.** Detail from Abraham Bloemaert, *Neptune and Amphitrite*, c. 1630–35. Oil on canvas. Gift of Arthur L. Erlanger, 1964.223 **104.** Detail from Claude Lorrain, *Saint George and the Dragon*, 1641. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1937.2 **105.** Detail from *Dish*, Yongzheng period (1722–1735), Chinese, Jingdezhen. Hard-paste porcelain. Gift of Samuel P. Avery Jr., 1920.721 **106.** Detail from School of Simon Vouet, *Saint Margaret*, 1620. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1961.471 **107.** Detail from Jan van Bronckhorst, *Aurora*, c. 1652. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund **108.** Detail from *Platter*, 1835–40, English, Davenport (Longport), Henry and William Davenport & Company. Porcelain. Gift of Reverend Alfred Duane Pell, 1913.553 **109.** Detail from *Jug*, 1513, Italian, Montelupo. Tin-glazed earthenware (maiolica). Gift of J. Pierpont Morgan, 1917.435 **110.** Detail from Luca Giordano, *The Abduction of Helen of Troy*, c. 1685–90. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1930.2 **111.** Detail from *Hunting Horn*, 17th–18th century, German. Ivory. Gift of Mrs. Ansel G. Cook, 1929.422 **112.** Detail from Jacques Stella, *The Judgment of Paris*, 1650. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection, 1957.445 **113.** Detail from Jess, *The Lament for Icarus: Translation #25*, 1970. Oil on canvas over wood. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1971.34 **114.** Detail from *Satyr*, late 6th century BCE. Etruscan. Bronze. Gift of J. Pierpont Morgan, 1917.861 **115.** Detail from Joseph Wright of Derby, *The Old Man and Death*, 1773. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1953.15 **116.** Detail from Frederic Lord Leighton, *Hercules Wrestling with Death for the Body of Alceste*, c. 1869–71. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1982.46 **117.** Detail from Cornelis van Poelenburgh, *The Feast of the Gods*, 1623. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1940.24 **118.** Detail from Unidentified Artist, *The Temptation of St. Anthony*, 1550–75. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1938.605 **119.** Detail from Bacchiaccha, *Tobias and the Angel*, 16th century. Oil on panel. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1930.79 **120.** Detail from Cristóbal Villalpando, *The Archangel Michael*, c. 1700. Oil on canvas. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1939.583 **121.** Detail from *Wall fragments*, Third Pompeian Style, c. 20 BCE–20 CE, Roman, Fresco. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1969.122 **122.** Detail from *Cup and saucer*, 1804, Austrian, Vienna, The Imperial and Royal Porcelain Manufactory. Hard-paste porcelain. Gift of Samuel P. Avery Jr., 1919.62 **123.** Detail from Giorgio de Chirico, *Set Design for Scene 1: The Storm, with Jupiter from "Bacchus and Ariane,"* 1931. Graphite and tempera on paper. The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1933.455 **124.** Detail from *Box*, c. 1430–60, Flemish. Bone, bronze, and wood. Gift of Mrs. Charles C. Cunningham, 1949.393 **125.** Detail from *Book of Hours*, c. 1450–60, Southern Netherlandish, Bruges. Ink, tempera, and gold on vellum. Given in memory of Mrs. Thomas W. Lamont, 1953.138 **126.** Mark Dion, *Scala Natura*, 2008. Offset lithograph on paper, 51 3/4 x 40 1/2 in. Gift of the artist, 2015.11.1

ARTIST TALKS

MATRIX Gallery Talks

Mark Dion

Thursday, October 1

6 pm

Free with admission to *First Thursday*

Mark Dion will discuss his MATRIX project in the Eleanor H. Bunce Gallery.

Art and Curiosity Cabinets: Historical and Contemporary Perspectives

Sunday, October 4

- 2 pm Gallery Talk with MATRIX 173 Artist Mark Dion (MATRIX Gallery)
- 2:30-3 pm Gallery Viewing and Public Reception
- 3-4 pm Introduction to Cabinets of Curiosity with Mark Meadow (Theater)
- 4:15-5:30 pm Panel Discussion (Theater)
Free admission

Art and Curiosity Cabinets from the 16th and 17th centuries are reflections of their society and culture, inspiring us to think about how objects are displayed in light of our human curiosity and understanding. Join us for an introduction and discussion of Art and Curiosity Cabinets with Mark Meadow and Bruce Robertson (History of Art and Architecture, University of California, Santa Barbara), Janet Browne (History of Science, Harvard), and MATRIX 173 artist Mark Dion.



Wadsworth Atheneum
Museum of Art

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www.thewadsworth.org

The MATRIX program is generously supported in part by Jeffrey G. Marsted and Marcia Reid Marsted as well as the current and founding members of the Wadsworth Atheneum Museum of Art's Contemporary Coalition.

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The *Art and Curiosity Cabinets* program is sponsored by a grant from the National Endowment for the Humanities and further supported by the Decorative Arts Council of the Wadsworth Atheneum.



BELOW: ALBERT BIERSTADT, *IN THE YOSEMITE VALLEY*, 1866. OIL ON CANVAS; 35 1/4 X 50 IN. THE ELIZABETH HART JARVIS COLT COLLECTION, 1905.22

