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Repair
Manual

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(cover & inside cover)
French
Bed cover (back and front detail), ca. 1775
Printed cotton plain weave
94 ¼ × 74 ¼ in. (239.4 × 188.6 cm.)
Gift of Mrs. G. Wharton Smith 59.129
(see entire object on page 93 and 94)

Korean
Bowl, 936–1392
Glazed earthenware
18.1 × 5.7 cm. (7 ⅛ × 2 3⁄16 in.)
Gift of Mrs. Gustav Radeke 17.104

Markus Berger is an associate professor in the Department of Interior Architecture at RISD, the principal of the Providence-based studio InsideOut Design, and co-editor of the journal *Int | AR*.

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Linda Catano is a paper conservator at the RISD Museum, where she oversees the care, handling, storage, and display of works of art on paper in the museum's collection.

Thomas Denenberg, the director of the Shelburne Museum, is a longtime student of the retrospective culture of New England.

Daniel Eatock is a London-based artist whose practice is shaped by discovery, invention, and sensitivity to coincidence and contradiction.

Brian Goldberg, an architect and teacher, served as project consultant for the RISD Museum's *Repair and Design Futures* exhibition.

Ramiro Gomez was born in 1986 in San Bernardino, California. He lives and works in West Hollywood with his husband, David Feldman.

Kate Irvin is the RISD Museum's head curator of costume and textiles. Her current exhibition, *Repair and Design Futures*, is on view October 5, 2018–June 30, 2019.

Anna Rose Keefe is the conservation assistant of costume and textiles at the RISD Museum. She most recently worked on an installation of textiles found in the collection without documentation.

Olivia Laing writes about art and culture for *Frieze*, the *Guardian*, and the *New York Times*. Her first novel, *Crudo* (Norton), was published in September.

Steven Lubar is a professor of American studies at Brown University. As 2018 Mellon Fellow at the RISD Museum, he co-taught, with Kate Irvin, the course Repair: Museums, Material, Metaphor.

Roberto Lugo is an American potter, social activist, spoken-word poet, and educator whose artwork draws together hip-hop, history, and politics. Born in Philadelphia to Puerto Rican parents, Lugo began his career as a graffiti artist.

Lisa Z. Morgan, an artist, designer, and writer, co-founded Strumpet & Pink and the Lavender Hinge and collaborates with the Laboratory Arts Collective. She is the head of RISD's Apparel Department.

Maureen C. O'Brien, the curator of painting and sculpture at the RISD Museum, is a specialist in nineteenth-century American and European painting.

Barry Schwabsky is a poet, art critic for *The Nation*, and co-editor of international reviews for *Artforum*. His recent books are *The Perpetual Guest: Art in the Unfinished Present* (Verso) and *Heretics of Language* (Black Square).

Sharma Shields's second novel, *The Cassandra*, will be published by Henry Holt in February 2019.

Jessica Urick is the RISD Museum's assistant conservator of costume and textiles. Her research interests include conservation theory and the exploration of new exhibition techniques.

Liliane Wong is professor and chair of RISD's Department of Interior Architecture, which focuses on architectural interventions to existing structures. She cofounded the *Int | AR Journal*, examining design and adaptive reuse.

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How and when we humans created and broke the world probably depends on how you parse your theology, ecology, and politics, but whether the Fall, the Anthropocene, or simple entropy, we know that at every scale, always and already, the objects and environments that make up our world are falling apart. This is both the fate of all things *and* a catastrophe of our own making.

The museum has its specific professional and institutional relationship to objects in its care, and the conceptual commitment and material practices of conservation and preservation are fundamental to its historic mission. In taking up repair, we look broadly at the everyday material practices of mending and repair, both for what they might tell us about objects and their use, their place in life, and *oikonomia*, but also as a prompt for conversation and inquiry into the ethics and practice of care—of things, but also of each other, our environment, and our communities.

We believe that understanding these practices is a fundamental political, social, and personal challenge of our time. Might the aesthetics of thrift and modesty offer new ways of thinking about our relation to consumption and environment? Can we find in the detail, in the stitch and the weave, an ecology of care, a model for activating new forms of life that might reject or reimagine an economic and cultural order based on novelty, disposability, and the monadic self? Can they help us learn to live together in a broken world?

Kate Irvin &
Brian Goldberg

Columns

From the Files pries open the archive, Double Take looks at one object two different ways, Artist on Art offers a creative response by an invited artist, Object Lesson exposes the stories behind objects, Portfolio presents a series of objects on a theme, How To explores the making of an object

B.Early, design label
London, 1995–present
Rebecca Earley, designer
British, b. 1970
Lace Blouse (Top 100 Recycled Shirts Project), 2008
Polyester plain weave, heat transfer printed
68.6 cm. (27 in.) (center back length)
Helen M. Danforth Acquisition Fund 2008.47.2

Henri Matisse
French, 1869–1954
Still Life with Lemons, 1914
Oil on canvas
70.2 × 53.8 cm. (27 5/8 × 21 3/16 in.)
Gift of Miss Edith Wetmore 39.093
© 2018 Succession H. Matisse /
Artists Rights Society (ARS), New York

On Repair

Barry Schwabsky

How many people darn socks anymore? Is it worth repairing an old laptop when it's hardly more expensive to buy a new one that's guaranteed to be faster, more powerful, better in every way? "They say everything can be replaced"—which means that nothing ever needs to be repaired. Many of us have become more aware of the dire outcome of the throwaway culture in which we've colluded—but that culture itself is one we haven't figured out how to repair.

Do the arts have anything to teach us about the role of repair in a healthier culture? Only if we listen to the process of its making—which, as Picasso famously said, is "a sum destructions." What an artist destroys, he or she necessarily repairs by transforming, and with the least waste possible.

Probably the best testimony to this comes in "Notes of a Painter," written in 1908 by Picasso's great modernist rival, Henri Matisse. Beginning a painting: "If upon a white canvas I set down some sensations of blue, of green, of red." Notice the carefully chosen word *sensations*. Matisse could have said, "I set down some marks of blue, of red, of green paint," but he conscientiously avoided this kind of phrasing. What counts are not exactly the material traces bearing color but rather their affective equivalents in perception. Each of these individual sensations, he continues, may "satisfy me," and yet there is a problem insofar each one has a relationship with the white surface on which it appears but not yet with each other. As a result, "these different tones mutually weaken one another." Reparative action must be taken: They must "be balanced so that they do not destroy each other."

Painting, according to Matisse, is an art whose materials—sensations—are apt to be in conflict with one another. A green sensation weakens and perhaps destroys a red, a blue weakens and perhaps destroys the green. And yet, he believes, the same sensations that are at odds with one another can be brought into a relationship that can "sustain and not destroy them." His art is to find, by trial and error (and the repair of the error), a sustainable relation between elements. Toward this end, the process of painting is a cycle involving the following three stages: 1) positing a sensation, a thing that he assumes has an innate expressive value; 2) one or more subsequently added sensations mar the initial one; yet 3) further superadded sensations succeed in healing or repairing the relation among the others already in play.

Logically, it might be argued that there is no reason to pass beyond the first stage: If the initial sensation seems true enough, intense enough, "satisfying" enough (as Matisse puts it), why add anything more? Why not, for instance, arrest the process of painting at the point where a single color sensation has been achieved—that is, at the monochrome, which has certainly enjoyed success as an artistic project in the century that followed Matisse's reflections? Matisse might have dismissed a monochrome painting as purveying merely the sort of "fresh and superficial sensations" that remain vague and therefore "which could not completely define my feelings," though in fact we can see how some of them achieve something not unlike what Matisse aimed for, "a condensation of sensations" such that the artist can "recognize it as a representative of my state of mind," this understood as something that endures in time rather than being "fugitive."

Matisse conceives of a painting as a complex of sensations that must undergo a weakening before they can be sustained. Any work in any form can be understood in a similar way. In a piece of music sensations are conveyed through notes, in a poem through words, and so on. But his lesson to us—artists, musicians, poets, as it may be—is that the condensation of sensations that we seek can only be achieved if we are willing to risk damaging a work, because by spoiling its first freshness and then repairing what we spoiled can we hope to understand, in retrospect, the enduring sense of the impulse with which we began. It is in this way that the process of making art can be likened to the inevitably tragic experience of life itself, in which—as Matisse's (and Picasso's) contemporary W. B. Yeats wrote—"nothing can be sole or whole / That has not been rent."

Tavares Strachan
Bahamian, b. 1979
Blast Off (detail from installation), 2009
Shattered glass rocket, color photographs, light box
Mary B. Jackson Fund 2010.59
© Tavares Strachan

From the Files

Hairwork Collar

Anna Rose Keefe

Mementos made from hair are unfaltering; they do not fade as time passes, making them poignant memory objects. This collar dates to the mid-nineteenth century, when accessories made from human hair, known as "hairwork," were fashionable in Europe and America. Often exchanged between family, friends, or lovers, the gift of one's hair is a literal gift of one's body, speaking to deep sentiment and a close, intimate bond between individuals.

Hair can be manipulated like any other filament or fiber, and may be glued down, braided, and woven into an endless number of forms. This collar employs braiding and crochet, techniques that could be perfected at home rather than commissioned from a professional. In contrast to the small scale and private, devotional nature of most nineteenth-century hairwork, the quantity of hair used in the construction of this collar is remarkable, almost bordering on grotesque. In the mid-1800s, collars were detachable and particularly in less affluent communities were often worn day after day. This object would have been presented front and center on the body, right under the wearer's face, moving beyond the private space of most hairwork and into the public world. Victorian female bodies operated as inherently domestic spaces, but this mourning piece is especially interesting because it is so *not* private.

This object speaks to powerful emotions of love and grief, but any information that once accompanied it has been lost. The collar was rediscovered in a 2003 museum inventory without a label or any indication of its origins. Where did it come from? Who owned it? Whose hair is this? How did the collar become part of the museum's collection? At this time, we don't know.

There are many different ways in which something—or someone—may need repair. Grief can be a reparative process. Healing on an ideological level can be just as difficult, and important, as mending physical wounds. The same reparative impulse that led to the creation of this object has focused our attention back on recovering its history. Repair drives us to create order out of chaos, and to strengthen our weakest areas. For now, the story of this piece remains a mystery, but we continue to hunt for its records, in the hopes that, by joining it with its story, we can one day make this object whole again.

Origin:	American or English	Materials:	Crocheted and plaited human hair
Artist:	Unknown	Dimensions:	Circumference: 55.9 cm. (22 in.)
Object:	Hairwork Collar, mid-1800s	Acquisition:	Unknown donor INV2004.574 Museum collection

From the Files

Gwaneum

Linda Catano

This exquisite hanging scroll is one of a relatively small number of known works made in Korea in the 1300s that depicts the Gwaneum, a bodhisattva venerated for her compassion and the protection she provides for those who worship her. This year the RISD Museum had the honor of displaying the Gwaneum for the first time since it underwent extensive conservation between 1994 and 2000.

The significance of this project, undertaken by highly specialized conservators of East Asian painting at the Metropolitan Museum of Art, cannot be overstated. Earlier museum records describe the condition of the painting in terms such as *very poor*, *extraordinarily fragile*, *seriously deteriorated*, and *unexhibitable*. In 1967 the director of the RISD Museum, recognizing the remarkable quality of the painting and its seriously compromised condition, explicitly prohibited the unrolling of the scroll without his express permission.

The hanging scroll structure has been used by East Asian artists for more than a thousand years. A painting is executed by an artist in water-based colors (made from ground minerals and organic sources and bound in animal glue). Mounting then involves pasting the painting onto a support of silk or paper, and adhering it to two or more layers of paper backings. Decorative textile or paper borders are applied to surround the image, then wooden rods are mounted at top and bottom and a cord is attached for hanging.

Hanging scrolls are vulnerable to fluctuations in temperature and exposure to humidity and light. Rolled for storage, a scroll is portable, compact, and somewhat protected from these stressors, but the action of rolling and unrolling promotes the eventual breakdown of the structure. Because scroll mountings function as the protective support for the painting, they eventually need to be replaced.

Conservators at the Metropolitan Museum of Art completely remounted and rebacked the Gwaneum, stabilizing original pigments, removing visually intrusive older repairs, and filling losses in the silk. Silk replacements were created from fabric toned to match the current color of the original, which had substantially darkened over time. These fills were sized to correspond exactly to the lost pieces, and the warp and weft threads were aligned before they were pasted in place.

Because of the generous support of the Korea Foundation and the Carpenter Foundation for the Gwaneum's conservation and the Overseas Korean Cultural Heritage Foundation for its display case, museum visitors can now see a unified and decipherable image. Intricate details are readable, including the layers of translucent veils, opulent jewelry, glass prayer beads, and branches of red coral that appear in the water in the foreground. Gold paint in the craggy rocks and halo radiates the Gwaneum's essence.

Origin:	Korean
Artist:	Unknown
Object:	Gwaneum, 1300s
Materials:	Ink, color, and gold on silk
Height:	158.8 x 86.7 cm. (62 1/2 x 34 1/8 in.)
Acquisition:	Gift of Mrs. Gustav Radeke 17.378

WOLF
FORM CO.

Design as Repair— The Dosa Travel Coat

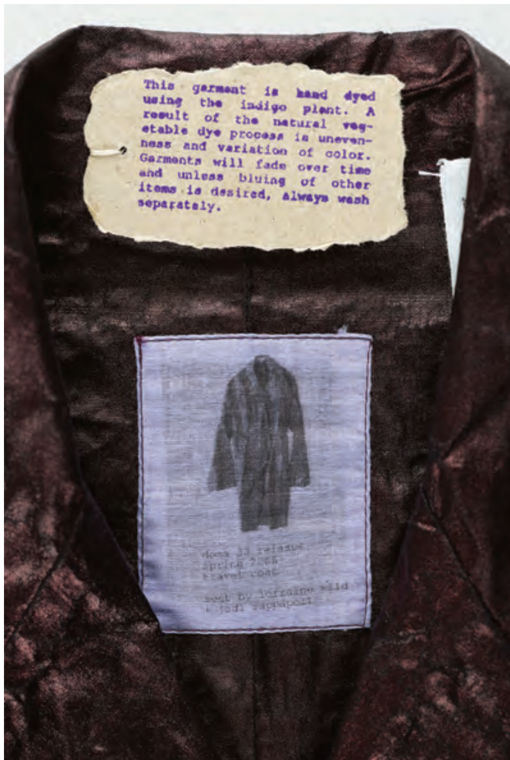
Kate Irvin

Dubbed a travel coat by artist and designer Christina Kim, this is a garment made for journeys long and far, both real and imagined, for traversing territories in the mind as much as in the physical world. Writer Elizabeth Spelman has provocatively and insightfully described repair as "the creative destruction of brokenness."[1] Here design itself is an act of repair. Kim's Los Angeles–based label dosa and this coat in particular offer a flexible, empowering space for recognizing and appreciating ruptures and chasms in the fast-fashion system. Here a garment and the global narrative of its making act as a binding unit, connecting its wearer with the labor of distant artisans and suturing the link between consumers and makers. It also turns consumers into makers as they inhabit and care for a garment that morphs and develops with them over time.

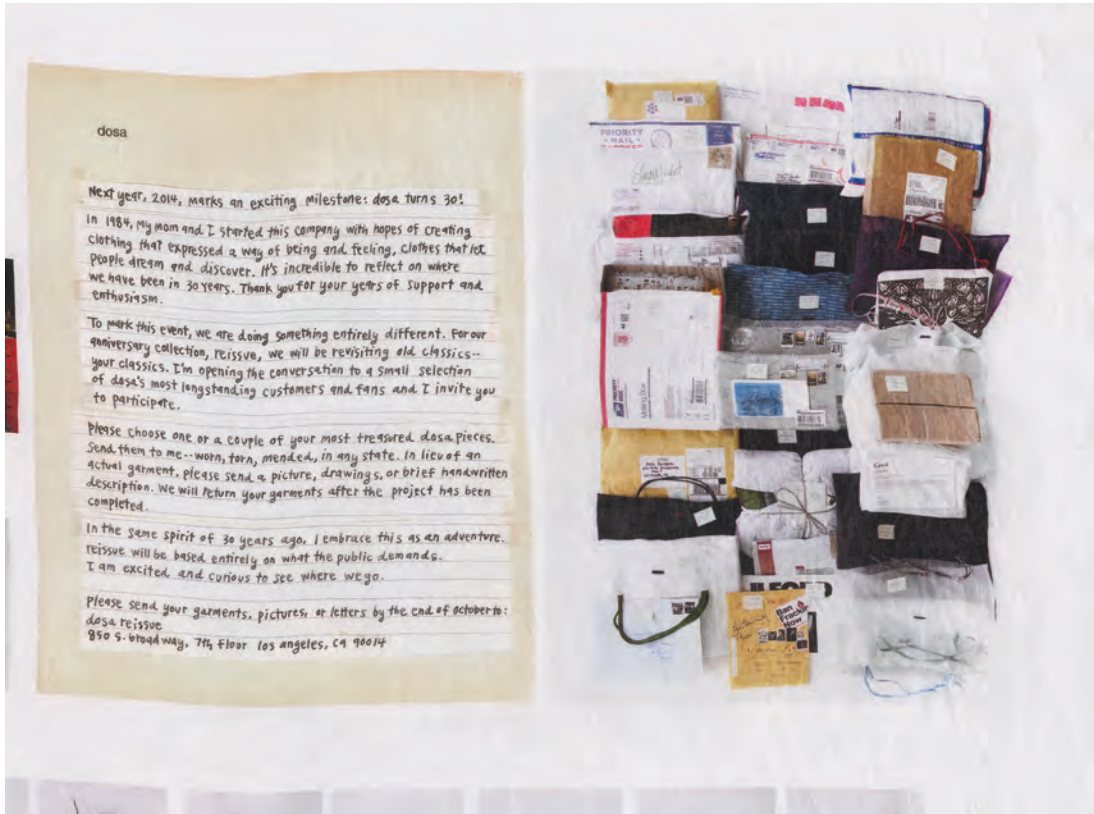
FIGS. 1 and 2 (detail)
Christina Kim, artist/designer
American, b. South Korea, 1957
dosa, design company
Los Angeles, 1984–present
Miao weaver and indigo dyer, Guizhou, China
Travel Coat, from the Traveler collection, 2014
Cotton plain weave, indigo-dyed and glazed
Center back length: 95.3 cm. (37 ½ in.)
Edgar J. Lownes Fund 2015.31.4

This coat is brand new. It is crisp and unworn, yet creased and cracked and somehow visibly evincing many layers of lived histories in its making, so much so that it has the aura of an old soul despite the fact that it arrived at the museum in mint condition. Handling the coat's wafer-thin body effects a multisensory experience. The rustle and crackle of the lightweight, papery cotton give rise to the disarming sensation that it might blow away, while the lustrous glazed surface contains color so rich and blue—so dense and fathomless and emitting scents of earth and animal—that one is tempted to think of it more as carapace than coat, climbing into its warm and protective body.

Such is a firsthand impression of the coat's exterior. Unbuttoning the envelope of the fabric and moving to the interior reveals a cloth label printed with the ghost image of a strikingly similar garment that appears aged and tantalizingly softened with years of wear and subsequent care (Fig. 2). Typed text below the hazy illustration presents some of the coat's secrets: "dosa 30 reissue / spring 2006 / travel coat / sent by Lorraine Wild / + Jodi Rappaport." Another label, this one of raw-edged handmade paper, tells us that the garment was "hand dyed using the indigo plant" and alerts us to a probable future of color shifts and variations, of eventual fading with use and potential "blueing" of adjacent items as the hue travels with the coat, rubbing off, reflecting habitual movements, and thus recording the wearer's journeys.



The recognition of a garment's power to serve as a talisman as its wearer navigates life's vicissitudes lies at the core of dosa's 2014 Traveler "reissue" collection. To mark the milestone of dosa's thirtieth anniversary, Christina Kim sent a personal letter to 150 customers and friends who have supported the label's ethos over the course of its own three-decade-long journey. She wrote: "In 1984, my mom and I started this company with hopes of creating clothing that expressed a way of being and feeling, clothes that let people dream and discover." She went on to explain that the anniversary collection will revisit "old classics—your



dosa

Next year, 2014, marks an exciting milestone: dosa turns 30!

In 1984, my mom and I started this company with hopes of creating clothing that expressed a way of being and feeling, clothes that let people dream and discover. It's incredible to reflect on where we have been in 30 years. Thank you for your years of support and enthusiasm.

To mark this event, we are doing something entirely different. For our anniversary collection, reissue, we will be revisiting old classics-- your classics. I'm opening the conversation to a small selection of dosa's most longstanding customers and fans and I invite you to participate.

Please choose one or a couple of your most treasured dosa pieces. Send them to me--worn, torn, mended, in any state. In lieu of an actual garment, please send a picture, drawings, or brief handwritten description. We will return your garments after the project has been completed.

In the same spirit of 30 years ago, I embrace this as an adventure. reissue will be based entirely on what the public demands. I am excited and curious to see where we go.

Please send your garments, pictures, or letters by the end of october to:
dosa reissue
850 s. broadway, 7th floor los angeles, ca 90014

3

classics" and, for inspiration, asked for a favor: "Please choose one or a couple of your most treasured dosa pieces. Send them to me—worn, torn, mended, in any state." A scarf issued as part of the collection illustrates the letter, as well as the responses it elicited (Fig.3). Beloved dosa garments folded into mailing boxes and hand-delivered tucked into the company's signature scrap-fabric bags arrived by the dozens, including two well-worn versions of the indigo-dyed-travel coat from dosa's Traveler 2006 collection, individually sent by creative producer Jodi Rappaport and graphic designer Lorraine Wild (Fig. 4).

After the 2014 collection was produced, Kim described her design intention as wanting to "capture a sense of returning home. For weeks, I reviewed and studied thirty years of

FIG. 3
Christina Kim, artist/designer
American, b. South Korea, 1957
dosa, design company, Los Angeles, 1984–present
Reissue Scarf (detail), from the Traveler collection, 2014
Digitally printed silk plain weave
Length: 182.9 cm. (72 in.), width: 113 cm. (44 ½ in.)
Edgar J. Lownes Fund 2015.31.3

4

archives—mesmerizing color palettes and textiles chronicling all the places I traveled and artisans I met. With every piece of dosa clothing, there is an imprint of me that is passed along, becoming a part of someone else's story."[2] Over the decades, Kim has collaborated with and worked alongside highly skilled practitioners of traditional crafts from around the world, including artisans connected with SEWA (Self-Employed Women's Association), the largest single union in India; paper makers in a cooperative in Oaxaca, Mexico; knitters in a Bolivian fair-trade studio; a saddlery business in west Texas; and indigo cultivators and dyers in southwestern China. Kim's express purpose in engaging with makers employing time-honored skills and traditions is lodged in the fact that the materials they produce will last long, transforming and, as such, melding with the wearer to add many more layers to an already rich

FIG. 4
Lorraine Wild's worn dosa coat (right) arriving in scrap fabric bag (left). Photos courtesy of dosa studio.

history of making and creativity. According to Lorraine Wild, whose time-worn coat was one of the inspirations for the version in the RISD Museum collection, “Christina always had that line she called ‘Traveler,’ and I think that this coat exemplifies all that is implied in that word: the invention of something coming out of the astute observation and curation of things encountered by a (particularly talented) global design-citizen.”[3]

To enrich the experience of handling and wearing the other-worldly deep-blue textiles used in select garments from the Traveler 2006 Mood Indigo and 2014 Reissue collections, new owners of these garments received as a gift from Kim a richly illustrated book, *Imprints on Cloth: 18 Years of Field Research among the Miao People of Guizhou, China* by Sadae Torimaru and Tomoko Torimaru.[4] In the early 2000s Kim traveled to remote villages in China’s Guizhou province with scholar Sadae Torimaru and textile artist, researcher, and curator Yoshiko Wada to observe firsthand the complex process of indigo production and dyeing practiced by people of the Miao ethnic group. The textiles used in her ensuing collections— of a color palette described by Lorraine Wild as “that undefinable or mutable maroon/blue-black/rusty/metallic color that seems ‘alive’”[5]—were produced by makers with whom Kim fostered close relationships during her travels.

In the Miao households observed by Sadae Torimaru and her daughter Tomoko, who is also an independent textile scholar, the preparation of the indigo vat is a complex routine carefully orchestrated around the belief that the dye is indeed alive and the color awakened through constant attention and ceremonial offerings. The multistage, time-intensive process starts with cultivating indigo plants and ends with their metamorphosis into a paste yielding a deep dark-blue tint: indigo leaves are soaked and soaked again with lime for days and stirred, left to rest, and stirred again until a blue foam develops at the top of the vat and then disappears, leaving at the bottom a rich and muddy blue paste. The indigo pigment then undergoes yet another odyssey lasting at least two weeks, which instigates its transformation into a fully active indigo dye that transforms textiles into a marvel of azure color that deepens with each dip into the vat.[6]

The cotton plain-woven textile of RISD’s dosa travel coat was dyed in this way, and then further subjected to several more steps that transformed it into the lacquered, crackled indigo sheath of its present state: it was first beaten with a wooden mallet; immersed again and again in plant extracts to add the subtle reddish tint; soaked in an extract made from water-buffalo skin; and then beaten once more to give it its distinctive glossy finish.[7] The finished textile’s journey from the skilled hands of the

FIG. 5
Photograph from the publication *Imprints on Cloth* by Sadae Torimaru and Tomoko Torimaru. Photo by Sadae Torimaru.

5

Miao artisans in China to those of the sewers in dosa's Los Angeles studio contributes to the wrinkles in its surface. These cracks are exacerbated by the push and pull of the sewing machine as the sewer reckons with the textile's narrow width and unyielding lustrous surface to shape the pieces into a silhouette that, according to Kim, was both inspired by the Western-style Communist-issued jackets worn by Miao boys (Fig. 5) and a German military coat in her personal collection.

Lorraine Wild notes that she bought her travel coat because it felt "tough": "The coat, with its safari-style pockets and straight cut seems unisex . . . and very 'urban'—a piece of streetwear, a bit of armor."[8] There began Wild's coat's next phase of transformation, shaped by her own contexts and perspective. Without a wearer like Wild, the RISD Museum's coat will become a piece apart while also remaining open to multiple interpretations and narratives in the minds of the museum audience—a challenge to singular notions of authorship and ownership. Like the other indigo-dyed garments made by Miao artisans, RISD's dosa Reissue travel coat looked weathered and fractured in appearance from the start, freed from expectations of perfection and thus open and accessible from its inception. Here the reference to armor does not imply imperviousness, but rather suggests how the coat might impart comfort while allowing for permeability and openness to one's surroundings and to alternative histories.

In her book *My Life with Things: The Consumer Diaries*, anthropologist Elizabeth Chin writes about the power of the things we buy and use to prompt unexpected engagement with others: "Connectedness is also about relations between people, and I am interested as well in the ways that consumption and commodities serve as bridges between people in ways that may not be scary."[9] I have noticed that RISD students who have studied the coat at close range often seem to find that the raw materiality and fissures in its surface invite engagement on a personal level. This prompts me to wonder if the coat could also provoke the same care and attention within

the civic and collective arenas. Might it inspire us as viewers to consider weathering as a starting place for recognizing the labor
of making, care, and ultimately repair, while taking into account the value of the visible imprint of history and its scars?

Dosa's travel coat serves as a reminder that worn garments are in a constant process of becoming, and are imbued with living histories that, if given the chance, may continue well beyond our time. The coat rejects mass production and limitless consumption; validates undervalued and repressed labor; and prompts a reimagined relationship to quality. It also provides a way of entering into and understanding objects as material and practice. In this way it offers alternative forms of social exchange, and thus, on many levels, serves as a creative act of repair.

Endnotes

1 Elizabeth V. Spelman, *Repair: The Impulse to Restore in a Fragile World* (Boston: Beacon Press, 2003), 134.
2 Christina Kim, "Traveler 2014" on dosa's website, https://dosainc.com/traveler-2014 (accessed April 29, 2018).
3 Lorraine Wild, email message to the author, May 21, 2018.
4 Sadae Torimaru and Tomoko Torimaru, *Imprints on Cloth: Eighteen Years of Field Research among the Miao People of Guizhou, China* (Fukuoka City, Japan: Akishige Tada Nishinippon Newspaper Co., 2005).
5 Wild, email message, May 21, 2018.
6 Torimaru and Torimaru, *Imprints on Cloth*, 20–22.
7 Ibid., 30–31.
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9 Elizabeth Chin, *My Life with Things: The Consumer Diaries* (Durham, NC: Duke University Press, 2016).

Two Boots and Four Portraits

Brian Goldberg

"But truth is so dear to me, and so is the seeking to make true, that indeed I believe, I believe I would still rather be a cobbler than a musician with colors."

–Vincent van Gogh

FIGS. 1 (detail) and 2
Howard Selina
Two Boots, 1974
Graphite on paper
78.4 × 56.2 cm. (30 ⅞ × 22 ⅛ in.)
Bequest of Richard Brown Baker
2009.92.213
© Howard Selina

The RISD Museum's 2009 acquisition of the Richard Brown Baker collection included two drawings by the English artist Howard Selina—*Cowboy Hat* (1974) and *Two Boots* (1974)—carefully and precisely rendered drawings in graphite on paper of well-worn, utilitarian garments.

Each drawing is composed low on a large, clean, mostly empty piece of paper, with a prominent artist's signature in the upper right. The objects are drawn meticulously, at life size and with great care and attention to detail. Besides some limited spatial cues—the peg from which the hat hangs and shadows indicating a light source—they are separated from their environment, from an ecology of work and domesticity, from a body and from use. The objects, their detailed surfaces, speak to hard labor done out-of-doors, in the dirt and the sun. The two boots (*Two Boots*) in particular point to a specific, absent body, a body that sweats and bears weight and moves, a body that has shaped objects in its image, a mess of fissures, cracks, bulges, and tiny holes. What began as common materials formed on a last—an abstracted foot— has over time and through use been transformed by the ground below and a foot in motion into a veritable physiognomy, a portrait.

The empty space of the drawing marks and holds this absent body, and the boots themselves, in their emptiness and disuse, suggest an absence; perhaps of horror or loss; history has given us so many images of empty shoes standing in for the missing, for destroyed and anonymized bodies, for the beloved dead. Or, more sweetly, perhaps they speak simply of rest and respite, of the end of day and of work and the promise of sleep.

But the boots also belong to an inventory of objects, a potentially unlimited set or a set organized by some kind of discernment or biographical template. Who do they belong to? What body? What ground? What work are they doing? What animates and sustains them? Between the airless specimen and the rooted, worldly object, between the archetype and the specific, there is the drawing and its capacity to hold these imaginaries and projections.

I started looking at the Selina drawings through a helpful misdirection: I had been hoping to find an actual pair of boots in the RISD Museum collection, but none were quite right. *Two Boots* is a surrogate for a missing, presumably sufficient, pair of boots.

What might be imagined in looking at an actual pair of boots? I began there for personal reasons (more on that later), but really I was looking to reflect on how a range of everyday objects might act as registers

for the body and for the rhythms and movements of these objects' specific, worldly uses, including their maintenance and repair; how these intimate relationships between people and objects might speak to and support forms of life; and how careful attention to practices of care and thrift might stand in relief to a culture of relentless consumption and spoliation. Furthermore, I wanted to ask how these objects enter into institutional frameworks, especially but not exclusively museums, and are then mediated through protocols of preservation, organization, and interpretation—how mute objects, removed from the body and from life, are then asked to speak, and to what ends.

When objects formerly bound up in everyday life and utility, subject to wear and tear and time, are taken up by the museum and enter a collection, they are stabilized and fixed within the scholarly, curatorial, and conservational conventions of the museum, stripped of movement and context, removed from life and exchange, given an accession number and all the claims and promises that follow to steward them in perpetuity, to render them as archetypal, or unique, or at the very least exceptional. However they enter, they become specific, stable objects with a history and provenance, no longer subject to the vagaries and insults of their former worldliness. They are transformed, from one day to the next, from a personal object, subject to possession and use (an important distinction) and the routines of care and sentiment, into a museum object, subject to an entirely different regime of connoisseurship, interpretation, and preservation. It's an act of love, but what happens to those traces of wear and damage, of the body and circumstance—movement, physiognomy, sweat, dirt, weather? Are they hidden or repressed or rendered as anecdote, attached to the object as recollection or biography, or generalized as anthropology and material history? The interpretive frame that surrounds and supports these no longer everyday things, and which preserves them in perpetuity, also fixes them with authority. The object is bound in a necessary abstraction, one that depends on the repression of all kinds of movement, use, and attachment. They no longer work, no longer bear weight, no longer belong. That is one cost of entering into History.

Vincent van Gogh produced at least eight paintings of shoes (or boots) in his lifetime. One in particular stands out, at least in the history of ideas—*A Pair of Shoes* from 1886, a painting which initiated a series of projections, correspondences, and arguments that have since animated the history of art and philosophy, at this point a minor industry of books, conferences,

3

and exhibitions devoted to this "well-known painting by Van Gogh." The philosopher Martin Heidegger begins with one such reference in his essay "The Origin of the Work of Art," first published in 1950. He speaks of a particular painting, but does not specify which one; perhaps any would do. The shoes depicted in the painting, Heidegger imagined, belonged to a woman, a farmer, and he deploys the remembered painting to illustrate the phenomenologically transparent "equipmental being of equipment," self-evident in use.

> [A]s long as we only imagine a pair of shoes in general, or simply look at the empty, unused shoes as they merely stand there in the picture, we shall never discover what the equipmental being of equipment in truth is. In Van Gogh's painting we cannot even tell where these shoes stand. There is nothing surrounding this pair of peasant shoes in or to which they might belong, only an undefined space. There are not even clods from the soil of the field or the path through it sticking to them, which might at least hint at their employment. A pair of peasant shoes and nothing more. And yet.

FIG. 3
Vincent van Gogh
Shoes, September–November 1886
Oil on canvas
38.1 × 45.3 cm.
Van Gogh Museum, Amsterdam
(Vincent van Gogh Foundation)

> From the dark opening of the worn insides of the shoes the toilsome tread of the worker stands forth. In the stiffly solid heaviness of the shoes there is the accumulated tenacity of her slow trudge through the far-spreading and ever-uniform furrows of the field, swept by a raw wind. On the leather there lies the dampness and saturation of the soil. Under the soles there slides the loneliness of the field-path as the evening declines. In the shoes there vibrates the silent call of the earth.

In his 1968 essay "The Still Life as a Personal Object—A Note on Heidegger and Van Gogh," art historian Meyer Schapiro objects to Heidegger's projection, his "and yet." Through some sleuthing, including correspondence with Professor Heidegger, he determines which painting, partially conflated with another, Heidegger saw at an exhibition in Amsterdam in 1930. Schapiro's fastidious identification and a review of the scholarly and biographical record leads him to conclude that these were not the shoes of a woman farmer, but Van Gogh's own shoes, and that the whole structure of Heidegger's argument was undermined by this misdirection. "From neither of these pictures, nor from any of the others, could one properly say that a painting of shoes by Van Gogh expresses the being or essence of a peasant woman's shoes and her relation to nature and work. They are the shoes of the artist, by that time a man of the town and city."

The philosopher has deceived himself through a lack of close attention to the work of art itself, and furthermore to the biography of its author and conditions of its production. He has projected a preexisting social outlook on to the picture, mistakenly fixing the truth in a specific instance. "I find nothing in Heidegger's fanciful description of the shoes pictured by Van Gogh that could not have been imagined in looking at a real pair of peasants' shoes."

If Heidegger sees in Van Gogh's painting the disclosure of what the shoes are in truth, then that truth is a product of history and the social; not of a body, a farmer, or even the practice of farming, however rich the description of the raw and the damp; not even the practice of an artist making a painting. That truth seems to require the repression of the specific materiality of the object and its place in life and labor, its relation to a body and to practice—farming, painting, walking in the city, but also the most basic acts of putting on and taking off, wearing, cleaning, and mending.

Rather than resolving this conflict between Heidegger's projective hermeneutics and Schapiro's sober attention to the record, I'd like to ask how the work of art, perhaps unlike a real pair of shoes, deploys the empty/

unused to locate these most intimate and routine objects in between the body and work, in between utility and care, to imagine in them not the world of the farmer or the artist, not biography or anthropology, but the rhythms and potential of an entire making, unmaking, and remaking of the world, of new forms of life that might leave traces but no History.

None of this is specific to representations of boots. Everything in use has its own rhythms and legibility, its own way of moving and wearing in and breaking down, its own logic, authority, and scale of maintenance and repair, from the logistics of vast infrastructures to the everyday domestic acts of cleaning and putting in order. Technology seems to replace this affective relationship to objects with an obscure and inaccessible formalism, our tools replaced by prostheses.

Still, in identifying and rendering the empty/unused we might open up the generative, utopian potential of the "and yet," identifying in that openness and contingency a movement away from the commodity form towards specific bodies, practices, and histories— unstable, animated, active; extraordinary and utterly routine.

Another image of empty boots, Walker Evans' photograph *Floyd Burroughs' Work Shoes*, from *Let Us Now Praise Famous Men*, his 1941 book with text by James Agee documenting the lives of impoverished white tenant-farmer families in the deep South during the Great Depression.

In the original text Floyd Burroughs's was given the pseudonym George Gudger, and in the section titled Clothing Agee begins with a description of Burroughs's/Gudger's Sunday best, including his "long bulb-toed black shoes: still shining with the glaze of their first newness, streaked with clay." Further down, Agee turns to work clothes, including shoes:

> They are one of the most ordinary types of working shoe: the blucher design, and soft in the prow, lacking the seam across the root of the big toe: covering the ankles: looped straps at the heels: blunt, broad, and rounded at the toe: broad-heeled: made up of most simple roundnesses and squarings and flats, of dark brown raw thick leathers nailed, and sewn coarsely to one another in courses and patterns of doubled and tripled seams... They are softened, in the uppers, with use, and the

FIG. 4
Walker Evans
Floyd Burroughs' Work Shoes, 1936,
from *Let Us Now Praise Famous Men*
Courtesy of the Library of Congress

FIG. 5
Brian Goldberg
Untitled, 2018
Courtesy of the artist

soles are rubbed thin enough, I estimate, that the ticklish grain of the ground can be felt through at the center of the forward sole. The heels are deeply biased. Clay is worked into the substance of the uppers and a loose dust of clay lies over them. They have visibly… taken the mold of the foot, and structures of the foot are printed through them in dark sweat at the ankles, and at the roots of the toes. They are worn without socks, and by experience of similar shoes I know that each man's shoe, in long enough course of wear, takes as his clothing does the form of his own flesh and bones… So far as I could see, shoes are never mended. They are worn out like animals to a certain ancient stage and chance of money at which a man buys a new pair; then, just as old Sunday shoes do, they become the inheritance of a wife.

Of Burroughs's/Gudger's own shoes he simply notes they are "conventional, middle-aged unslashed work shoes," nothing more. But then we have the photograph of a pair of shoes, empty/unused, in an undefined space; now identified as Floyd Burroughs's and linked to Agee's description, but also loosened from the man. The boots belong to someone and also nobody, hidden behind a false name and an absent body, embedded in a larger work of writing and depiction. This "and yet" is no "silent call of the earth," but the generalized condition of grinding rural poverty and an agricultural economy in profound crisis.

5

Another pair of boots (or two)—my own. I wear them every day, in nearly every situation. My possession and use give license to all kinds of otherwise troublesome and sentimental projections, distinct from Heidegger's "social outlook" and Agee's reportage. The first pair of boots I recall wearing were formal dress boots handed down, lightly used, by my father—he wore them to an office, I wore them to school. They fit me, which carried some emotional weight at the time; and they had a buckle, which I loved, and which earned me a nickname. My father taught me to clean and polish with regularity, and he felt strongly that shoes should be worn only every other day, in rotation, so they could "dry out," a practice which was claimed to extend their life. Later, as an adult, I bought my first new pair of boots, then a year later a second identical pair. They are still worn every day and in nearly every context, and I long ago lost track of how many times they've been resoled. They were designed for "work," but I've always seen and used them as walking boots, and it is walking that has given them their character. They

represent my own time and history, an obscured journal of places and their crossing. In use and wear they have recorded and marked time, situations otherwise unnoted and forgotten, all those miles.

I am reluctant to suggest any animism in these boots, but there is a kind of reciprocal relationship between them and me. Preserving their appearance, as my father taught me, lost my interest long ago, and in any event is no longer sufficient—they are now ancient—but maintaining their utility and purpose, ensuring that they continue to support the work of walking and recording has become a covenant. My part was to keep them clean and oiled and resoled as needed. Every act of maintenance and care reiterated a commitment not just to continue, but also to respect the object for what it had supported or made possible, and for what it had captured or recorded in use; but also for the embedded energy in its form: the worker(s) who made the boots, the machines they used, the long dead cow whose hide now protects my feet, the entire system of production, distribution, and consumption that allowed me to exchange paper money for a pair of boots. Every element of that is worthy of questioning and critique, if not disruption and refusal. But for now the only way I know how to navigate this is to keep them clean and well oiled, and to replace the heels when too deeply biased, and the soles when I can feel the grain of the ground.

Endnotes

1 Quoted by Jacques Derrida in *The Truth in Painting* (Chicago: University of Chicago Press, 1987), 255.

2 Martin Heidegger, "The Origin of the Work of Art," in *Philosophies of Art and Beauty: Selected Readings in Aesthetics from Plato to Heidegger*, ed. Albert Hofstadter and Richard Kuhns, trans. Albert Hofstadter (Chicago: University of Chicago Press, 1964), 262–63.

3 Meyer Schapiro, "The Still Life as a Personal Object—A Note on Heidegger and Van Gogh," in *The Reach of Mind: Essays in Memory of Kurt Goldstein*, ed. Marianne L. Simmel (New York: Springer Publishing, 1968), 135–36, https://thecharnelhouse.org/wp-content/uploads/2014/11/meyer-schapiro-the-still-life-as-a-personal-object-a-note-on-heidegger-and-van-gogh-1968.pdf.

4 James Agee and Walker Evans, *Let Us Now Praise Famous Men* (Cambridge, MA: Riverside Press, 1941), 257.

5 Agee and Evans, *Let Us Now Praise Famous Men*, 269–70.

Ramiro Gomez

On Tenth Avenue (Chelsea), 2018
mixed media on canvas
36 × 60 inches
Courtesy the artist and P•P•O•W, New York
© Ramiro Gomez

You learn a lot about a city by walking in its streets. In a big city like New York, the fast pace can obscure details unless you stop and look at them. For me, the first detail I usually pick up on are the janitors. They remind me of my own mother, who is a custodian at an elementary school. Holding on to a broom and a dust-pan, they move through a space to clean and restore it.

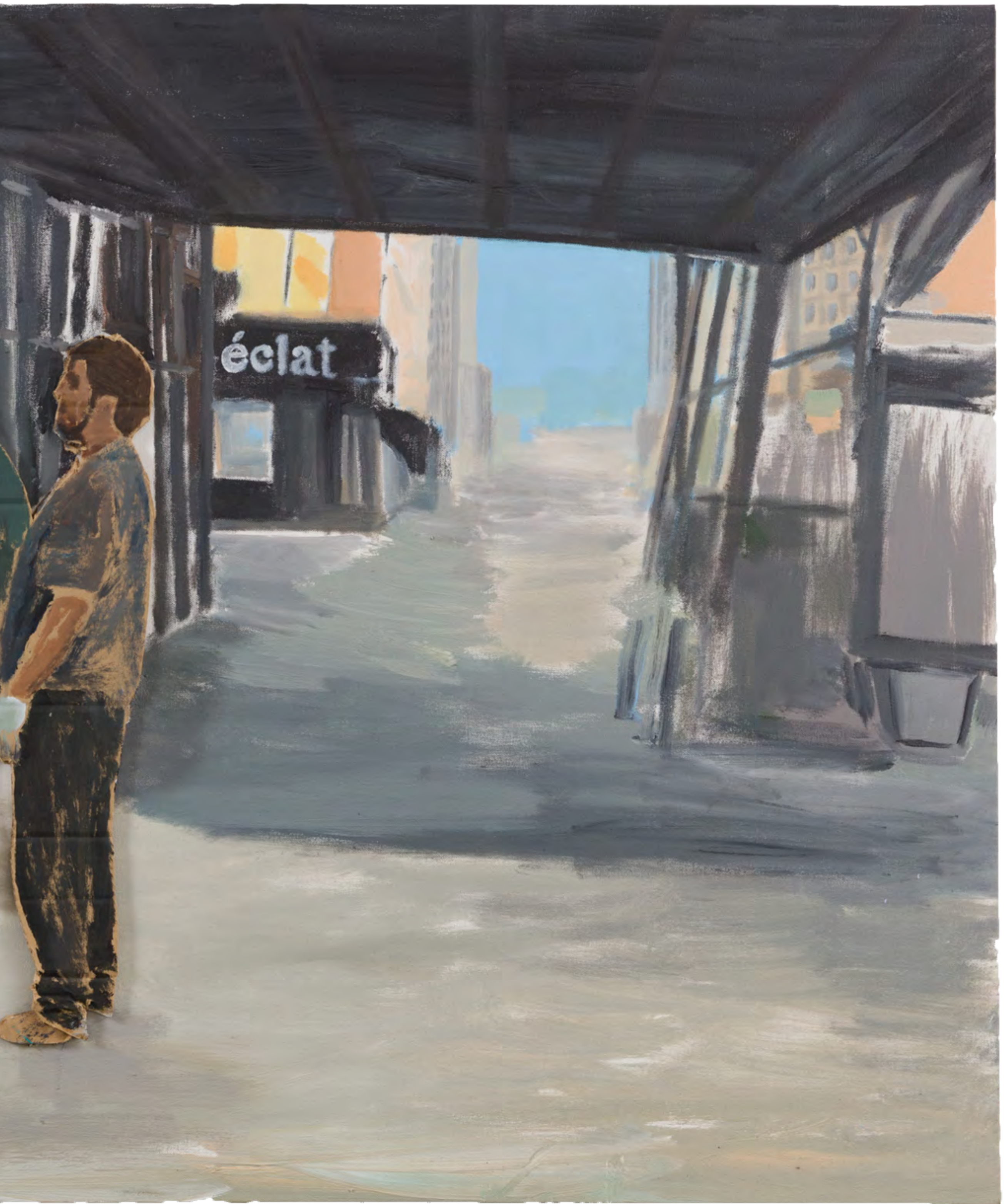
When something needs repair, there is an expectation that someone will fix it. Unless one has the skills necessary, the job is usually outsourced to someone with the knowledge. Sometimes it is physical repair, like I portrayed in *On Tenth Avenue*. I walked past several men working outside of a soon-to-be-opened New York City restaurant. Something struck me about them working furiously to renovate the building amidst the noise and drone of the city. By taking photographs, I recorded these ephemeral moments.

As I'm writing this I'm laying down, recovering from a knee injury. It is a painful cycle I'm used to, as I have gone through this experience countless times before. On the surface, the history of my physical injuries are not visible in my paintings; however, the injuries are a part of my resilience, which informs my work. I bring up the word *resilience* because it's what I feel when I observe moments of people working manual-labor jobs. Despite what is going on in the world, the figures I interpret are based on those who are instrumental and essential to our society.

I was born with a genetic condition called hemophilia, which means my blood is unable to clot on its own, so any injuries, especially physical ones, take longer to heal. Rehabilitation is a long and difficult process. Medication allows my body to recover and repair itself. I wouldn't be alive today without this medication—it is an absolute necessity to my survival. Similarly, the labor and repair performed by the workers on 10th Avenue also play an absolutely necessary, vital role to the survival of our society.

My paintings are meant to capture temporary moments that keep the city running. They make visible labor that otherwise is not recorded. The restaurant will open and the names of those people who repaired its facade won't be attached.

That lack of acknowledgement inspires my work.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Olivia Laing

Larry Krone
American, b. 1970
Then and Now (Circles: Coreopsis Moonbeams, Irises, Poppies, Forest Road), 2016
Found embroidery projects embellished with sequins and embroidery, backed with worn jeans
64.8 × 64.8 cm. (25½ × 25½ in.)
Georgianna Sayles Aldrich Fund 2016.97.1
© Larry Krone

I love Larry Krone's work. I want to get the word *love* in right away, because part of what draws me to it is that emotion, the realm of feeling, always has a place there.

I read a piece the other day about camp. It said camp was innocent enjoyment, and that felt wrong to me. Camp is knowing and not knowing at the same time. I mean, it's knowing that something is corny, hokey, weird, unfashionable, de trop, and refusing not to love it. Like stitching Dolly Parton lyrics in your own hair or crafting a tiny doll of Gene Simmons, complete with silver platforms and—gross!—a friend's wisdom tooth for a head. These are both very early examples of Krone's work and they share DNA with *Then and Now*, his ongoing series of embroideries.

The works in *Then and Now* are collaborations between anonymous strangers who never met. First, Krone collects found embroidery projects. Excited by failure, a connoisseur of the amateur and unwanted, he patrols estate sales and thrift stores, anywhere where once-loved things are in circulation. Often the pieces he finds are unfinished or full of mistakes, evidence of unmeetable ambitions and limited dexterity. Maybe the needleworker overestimated their time or talent, maybe they got disheartened, maybe their hands became arthritic, maybe they died.

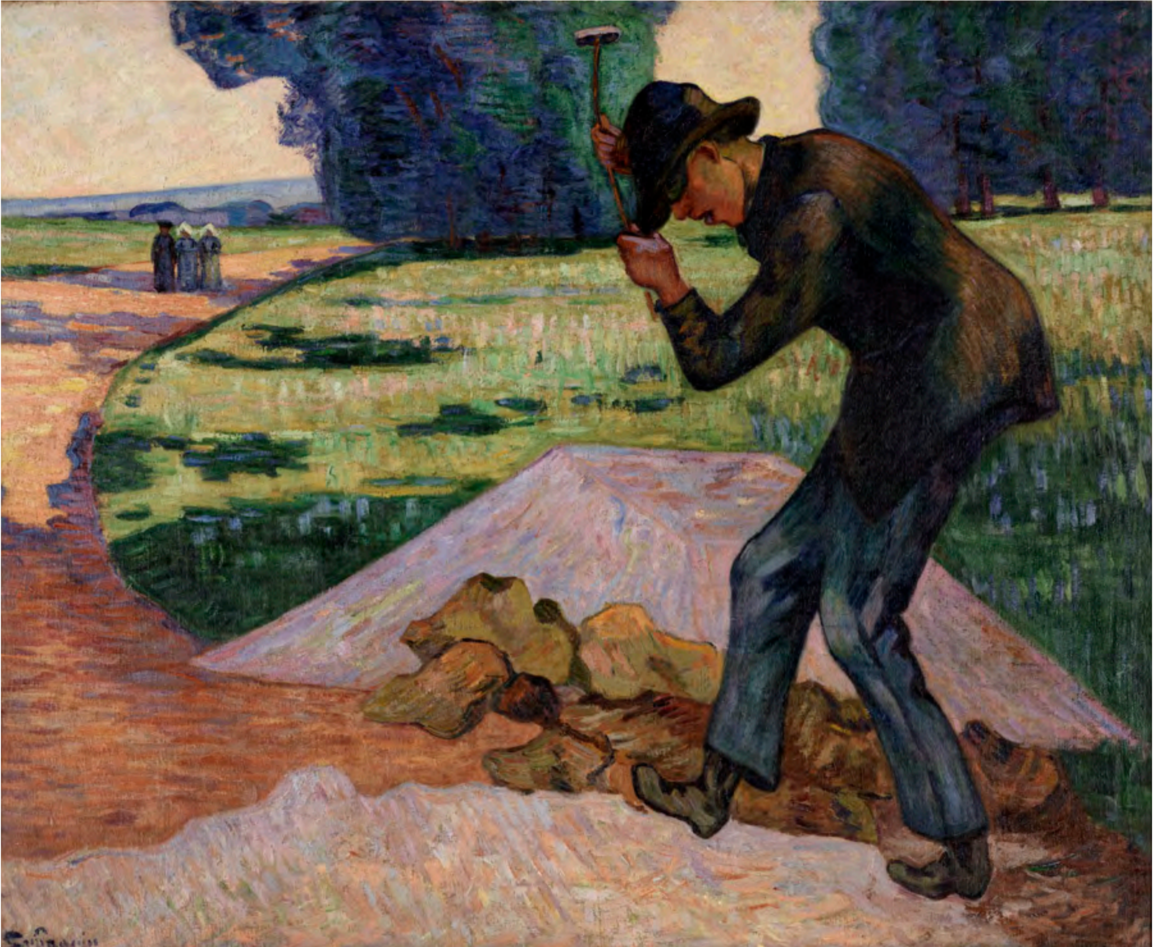
Krone takes these tender, tacky objects and transforms them by stitching several together and filling the empty spaces with hand-sewn sequins, a breathtakingly repetitive labor. Each new creation is backed with denim from his own worn-out jeans. Although he works alone, this process is shared, a communal act of aesthetic decision-making not unlike the surrealist game exquisite corpse, where each person's act of invention has to follow on from the choices of the last. He creates something new and whole without ever erasing the components' origins as part-objects, discards from the humbled territory of the domestic, debris from the kitchen or the sewing bee.

As the title suggests, time is integral to Krone's project of fastidious repair. The time he takes restores value stitch by stitch, imbuing the broken with meaning and incorporating invisible bodies historically excluded from the sphere of art. Anonymous, collaborative, these works are acts of loving transformation, gathering up the shameful and rejected and reframing them as something beautiful, human, appealing, maybe even magnificent.

Larry Krone
2016

Portfolio

objects are identified on page 96



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Man repairing sledge
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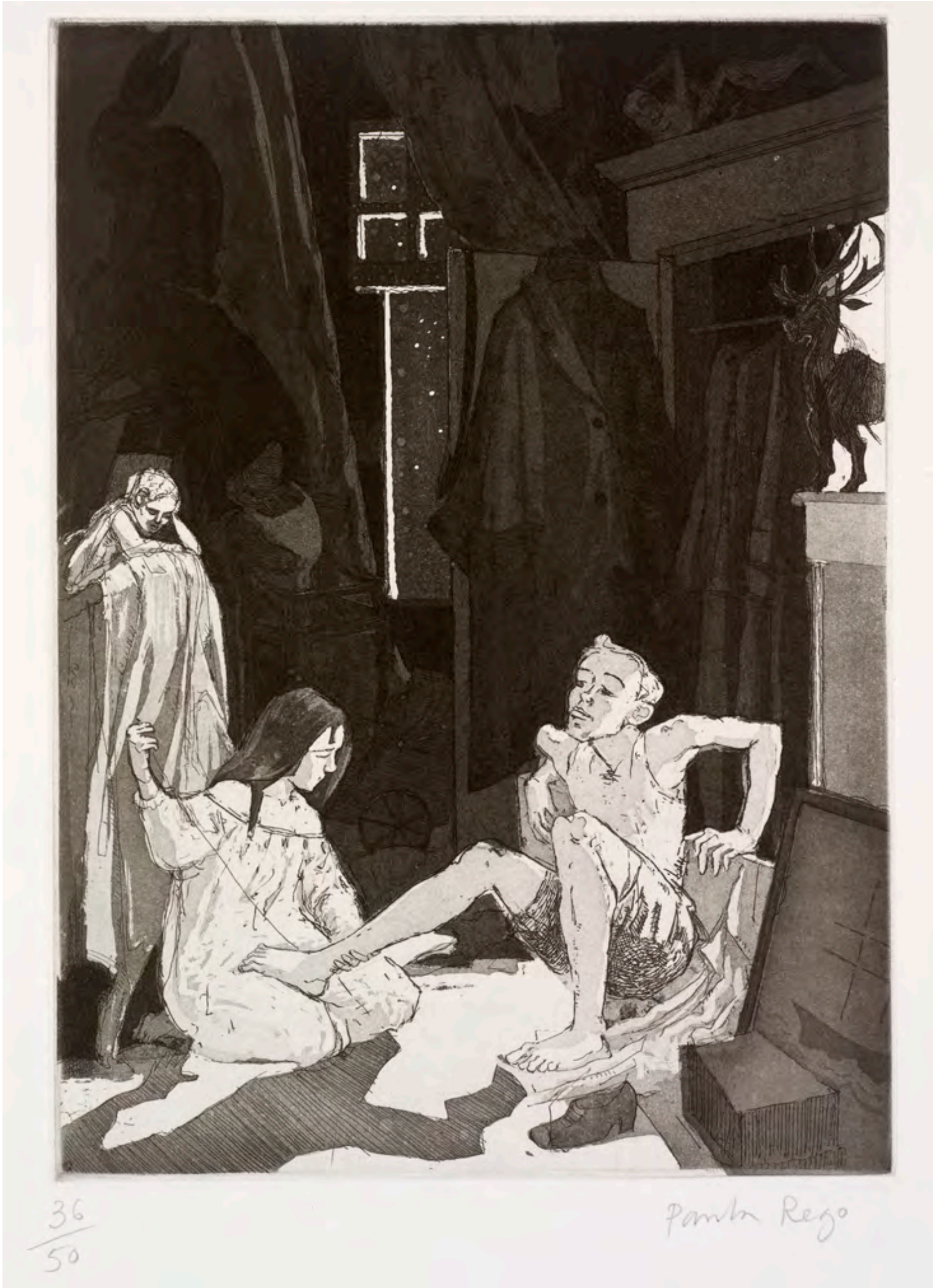
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Paula Rego

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Reviving Andromache (A Cautionary Tale)

Maureen C. O'Brien

Embedded in the scarred remnants of *Andromache Fainting upon Learning of the Death of Hector* (Figs. 1 & 3) is a history of provenance and repair that originated in sixteenth-century France. The painting describes an event from the Trojan Wars in which Andromache collapses in the arms of female family members after learning that her husband has been killed by his enemy, Achilles, and dragged before the city gates.[1] While focused on the empathy of women, it is closely linked to the visual narrative of the Odyssey conceived by Francesco Primaticcio as decoration for the Ulysses Gallery of the Château de Fontainebleau.[2]

Once a royal hunting lodge, Fontainebleau was revived by the French king François I (1494–1547), who transformed it into a center of court life and culture. Determined to build a residence that surpassed those of rival European courts, François I imported artists from Italy and the Netherlands to create the château's magnificent interiors. Prominent painters included Rosso Fiorentino and Francesco Primaticcio, who had decorated Federico II Gonzaga's Palazzo Te in Mantua, and whose sensuously muscular and attenuated figures are characteristic of the French Renaissance Mannerist style known as the École de Fontainebleau.

FIGS. 1 (detail) and 3
after Francesco Primaticcio
Italian, 1503–1570
Andromache Learning of the Death of Hector, ca. 1550
Oil on canvas
185.4 × 225.1 cm. (73 × 88 ⅝ in.)
Museum Works of Art Fund 56.083

In 1540 Primaticcio became Fontainebleau's principal designer, charged with directing the palace's decoration. He produced hundreds of drawings on the theme of the Ulysses saga as sources for a vaulted gallery, measuring about 155 meters long by 6 meters wide, which crowned the south wing of the palace. By 1739, when its architectural integrity was no longer sustainable, the gallery was demolished. Its evidence survived through Primaticcio's drawings, through the commentaries of visitors, and through emulation.[3] There are four known copies of *Andromache Fainting upon Learning of the Death of Hector*, including a second painting by a Netherlandish artist (Fig. 2) and two drawings, but it is the RISD Museum's version that demonstrates the monumentality and scale of the original tableaux.[4]

The Ulysses Gallery's paintings were executed by lead painter Niccolò dell'Abate and were cared for after their completion in 1570 by resident artists under a specially appointed concierge. The responsibilities of that office included refreshing the decorations (largely made of plaster, stucco, and applied gilding, and thus susceptible to dampness) so that they were always worthy of the Château's royal inhabitants and distinguished guests. For about twenty years, the position of "concierge, restorer, and in charge of the royal gardens" was held by the Italian painter Ruggero de' Ruggeri, who had assisted Niccolò dell'Abate on the original frescoes.[5] His work as a restorer was informed by personal knowledge of the Italian Mannerists' distinctive, often acidic colorism, particularly as it appeared in frescoes. Ruggeri also applied his intimate understanding of Primaticcio's figural style and congested staging to copies he made of the Ulysses Gallery's narrative panels, which distinguishes them from versions by artists who had not participated in the creation of the original frescoes.[6]

FIG. 2
Netherlandish artist, after Primaticcio
Andromache s'évanouissant en apprenant la mort d'Hector, n.d.
Oil on wood
44 ⅞ × 55 ⅞ in. (114 × 141.8 cm.)
Centre des monuments nationaux, Château d'Azay-le-Rideau, France
Photograph © Manuel Cohen

2

In 1569, Ruggeri contracted with Nicolas III Legendre de Neufville (1525–1598), seigneur de Villeroy, to make ten large copies in oil on canvas of scenes from the Ulysses Gallery "comme celui qu'il a déjà" (like that which he

3

already has).[7] Installed in the de Villeroy château, the paintings were later noted in an inventory of 1597 and traced through de Villeroy family inventories until the eighteenth century, when they reappeared in the collection of Henri Le Berseur, marquis de Fontenay.[8] Several of Ruggero de' Ruggeri's Ulysses copies were still in existence in the 1930s. Two are now in the collection of the Château de Fontainebleau.[9]

Whether RISD's *Andromache Fainting upon Learning of the Death of Hector* was part of the 1569 agreement or from a separate de Villeroy commission is unknown. Its ravaged condition defies connoisseurship, but compositional details of the floor tiles, landscape, and architectural setting make it unique among the copies, indicating direct observation of the original and raising the possibility of Ruggero de' Ruggeri as author.[10] Its stunning evocation of female empathy and grief sets it apart from Ulysses's

FIG. 4
Photograph of *Andromache Fainting upon Learning of the Death of Hector*, published as "L'Évanouissement d'Hélène," in Louis Dimier, *Le Primatice* (Paris: A. Michel, 1928), pl. XXXV.

FIG. 5
Andromache Fainting upon Learning of the Death of Hector, photograph by W. & N. Gibbs, London, ca. 1956.

adventures, likely excluding it from a thematic selection of his heroic exploits. However, in addition to stylistic similarities between the de Villeroy copies and the RISD painting, there is a provenance thread which also links these works. By the early eighteenth century, *Andromache Fainting upon Learning of the Death of Hector* was at Wilton House in Salisbury, England, in the collection of the earls of Pembroke and Montgomery, where it was described as having been "a Present by the King to Cardinal Mazarine."[11] Although "the King" is not identified, there is reason to consider this previous ownership by Mazarin. Thomas Herbert, eighth earl of Pembroke, a passionate collector of antiquities, had indeed purchased Greek and Roman sculpture from the collection of Cardinal Mazarin. There is also documentation that Mazarin was the owner of rare books purchased from the de l'Aubespine / de Villeroy library, raising the possibility that he acquired works of art from that estate.[12]

Like the original frescoes at Fontainebleau, the Wilton House painting was subjected to campaigns of restoration. Sir Joshua Reynolds, himself an avid collector and sensitive restorer of Old Master paintings, was said to have overpainted the canvas in the eighteenth century.[13] That intervention was respectful enough that the French scholar Louis Dimier thought the painting to be an original work of Primaticcio when he saw it at Wilton House in the early twentieth century.[14] Its next owner, British art dealer Frank T. Sabin, who "must have been 80 years of age and his eyesight rather failed him which is not too surprising," was also cited as having worked on the painting.[15] A twisted length of drapery across the right hip of the standing figure, which was visible in a photograph published by Dimier in 1928 (Fig. 4), had disappeared by the time of the sale to the RISD Museum in 1956. In spite of these interventions, significant evidence from the original matrix remained. A black and white photograph taken prior to the painting's arrival in Providence shows the expressions and gestures of twenty-five figures (a boy at far right was painted out), distinguished by details of coiffure and costume (Fig. 5). Flesh tones vary according to narrative importance, and figural volume and weight—poignantly obvious in Andromache's limp arm—are rendered through modeling. Lighter tones emphasize the cluster of women around Andromache and illuminate young Astyanax who, arms outstretched, mirrors his mother's collapse.[16]

Not long after the painting arrived at RISD, much of this visual information was removed, to the detriment of the painting's compositional and narrative integrity. Convinced that deep cleaning would reveal more of the original surface, museum authorities applied their own skills to the task of

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5

preparing the painting for public view. Precise technical records of their interventions do not exist, but archival correspondence indicates that two professional conservators, Alfred Jakstas and Morton C. Bradley, conducted separate campaigns of cleaning and paint removal. Prior to 1960, the painting was then "partially inpainted by Anthony Clark and [RISD Museum director] John Maxon but not completed."[17]

The next director, David G. Carter, also considered himself capable of improving the appearance of *Andromache Fainting upon Learning of the Death of Hector.* He was encouraged by Bradley to pick up where Maxon left off: "It is good news that you are going to work on the Primaticcio," Bradley wrote. "It is the ghost of a very great painting, and can be made very presentable. It would not be surprising if John got a little slapdash at the end." Bradley proposed a color system based on mixtures of raw umber, burnt umber, black, and white, and counseled Carter to work "slowly and without pressure" and "to finish one area" at a time.[18] Carter's subsequent activity is undocumented, but he later wrote that the painting remained in a state of "uncomplete restoration," describing it as "a noble wreck in that less of the original existed under the repaints than expected."[19]

The bones of *Andromache Fainting upon the Death of Hector*—translated to fresco by Niccolò dell'Abate, and perhaps to canvas by Ruggero de' Ruggeri—leave a diminished but legible impression of Primaticcio's powerful narratives at Fontainebleau. Sir Joshua Reynolds's restorations, like the upkeep of frescoes by Fontainebleau's concierges, had been undertaken with concern for maintaining the appearance of a work of art. He was known to clean, repaint, and line Old Master paintings, but he ralied against "pictures of inestimable value… now hardly worth the rank of good copies" after they had been poorly restored by others.[20] This ethos was not the case in the 1950s, when RISD Museum administrators, swept up, perhaps, by the potential for discovery, elected to excavate and reconstruct. Their course of action might have been influenced by controversial discussions at the National Gallery, London, which supported the removal of varnish to reveal the original paint layer. An opposing but unheeded professional recommendation had been published a few decades earlier by German artist and restorer Max Doerner. Advocating against cleaning methods that took a painting down to its ground layers, Doerner warned of the conservator who then "covers up his sins by retouching."[21] In the end, a clash of conservation ethics reduced *Andromache Fainting upon Learning of the Death of Hector* to a document of history and repair. While its original appearance and its historic restorations are no longer visible, the DNA it shares with the lost frescoes of Fontainebleau continues to sustain investigation into its origins, ownership, and reception.

Endnotes

1 The subject of this painting has elsewhere been described as representing *L'Évanouissement d'Hélène* and *L'Évanouissement d'Esther*. Current scholarship identifies the central figure as Andromache.
2 Various versions of Fontainebleau's iconographic program were considered during the course of its execution and included scenes related to the Iliad in addition to the extended narrative of Ulysses' travels in the Odyssey. The possible placement of the scene of *Andromache Fainting upon Learning of Death of Hector* and its stylistic affinities with paintings in the Ulysses Gallery and in other spaces are discussed by Sylvie Béguin, with the collaboration of Alain Roy, in "Le programme iconographique," in *La Galérie d'Ulysse à Fontainebleau* (Paris: Presses Universitaires de France, 1985), 97.
3 Francesco Algarotti's remarks on the enduring freshness and color of the frescoes, which he saw in 1738, are cited by Danièle Véron-Denise in *Primatice, Maître de Fontainebleau* (Paris: Réunion des Musées Nationaux, 2004), 333, and quoted in full by Félix Herbet in *Le Château de Fontainebleau* (Paris: H. Champion, 1937), 65–66.
4 The painting, of smaller dimensions than the RISD version and executed on wood, is shown in Fig. 2. The two drawings are: Unidentified artist (Fontainebleau School), after Primaticcio, *Andromaque s'évanouissant en apprenant la mort d'Hector*, n.d., Bibliothèque nationale de France; and unidentified artist, after Primaticcio, *Lament for Hector*, n.d., former collection Herbert E. Feist, New York; reproduced in Sam Cantey III and Marian Davis, *The School of Fontainebleau: An Exhibition of Paintings, Drawings, Engravings, Etchings, and Sculpture, 1530–1619* (Austin: University of Texas, 1965), 37–38.
5 See Jean Adhémar, "Les Concierges du Châteaux et l'École de Fontainebleau," *Gazette des Beaux-Arts*, t. 172, 1957, 119–22. Herbet, *Le Château de Fontainebleau*, 64–66, discusses the long history of repair of the frescoes.
6 Dominique Cordellier discusses the style and history of RISD's painting in comparison with Fig. 2, the version by a Netherlandish painter after Primaticcio, *Andromache s'évanouissant en apprenant la mort d'Hector*, catalogue no. 187, in *Primatice* (2004), 354–55.
7 Adhémar, "Les Concierges," 120, cites a copy of a document dated August 5, 1569, shown to him by Gustave Lebel, which states the agreement between Ruggeri and Nicolas de Villeroy.
8 Danièle Véron-Denise expands the historical documentation of the Ruggeri–de Villeroy copies in "Les Copies de la Galerie d'Ulysse à Fontainebleau: recherches pour une attribution," in *Primatice* (2004), 296–98.
9 The three Ruggeri copies from Château de Fontenay that survived the Second World War are discussed and reproduced in *Primatice* (2004): catalogue no. 163, *Ulysse protégé par Mercure des charmes de Circé*, and no. 171, *L'Épreuve de l'arc,* are in the collection of the Château de Fontainebleau. The third painting, catalogue no. 166, *Ulysse affrontant les Sirènes et franchissant le détroit de Charybde et Scylla*, is in a private collection.
10 The prominent architectural staging in *Andromache Fainting upon Learning of the death of Hector* is also noteworthy in Ruggero de' Ruggeri's copy of *L'Épreuve de l'arc* (see note 6). In the other copies after the Fontainebleau composition, the massive columns and pedestals are truncated. See Figs. 2–4 in this essay.
11 C. Gambarini, *A Description of the Earl of Pembroke's Pictures* (London: A. Campbell, 1731), 83. "Andromache fainting on her hearing of the Death of her Husband Hector" is also cited on page 89 in James Kennedy, *A New Description of the Pictures, Statues, Bustos, Basso-rilievos and other Curiosities at the Earl of Pembroke's House at Wilton* (Salisbury, UK: Benjamin Collins, 1758).
12 Nicolas III de Villeroy's son, Nicolas IV (1562–1617), had married Madeleine de l'Aubespine (1546–1596), an aristocrat whose intellectual brilliance, authorship of erotic poetry, and knowledge of classical literature elevated her to the highest literary circles. Madeleine l'Aubespine de Villeroy, herself a collector of rare books, inherited the library of her brother Claude L'Aubespine upon his death in 1570. See Isabelle de Conihout, "À propos de la bibliothèque aux cotes brunes des Laubespine–Villeroy: les livres italiens chez les secrétaires du roi dans la seconde moitié du XVIe siècle," *Italique, Poésie italienne de la Renaissance*, VII, 2004, 137–54. In an email to the author on June 15, 2018, de Conihout called attention to Ruggeri's copies for de Villeroy and to Mazarin's purchase of books from the de l'Aubespine / de Villeroy collection.
13 RISD Museum director David G. Carter to W. MacAllister Johnson, May 13, 1963, RISD Archives. "It had been apparently restored by Sir Joshua Reynolds." That restoration could have taken place under Henry, tenth earl of Pembroke, whose portrait was painted by Reynolds in 1762. See Nevile Wilkinson, *Wilton House Guide, A Handbook for Visitors* (London: Chiswick Press, 1908), no. 108.
14 Louis Dimier declared this painting (which he described as "Helen Swooning") to be "absolutely authentic, and can only regret that [it] has been damaged." It confirmed his assumption "that Primaticcio sometimes took studio-pictures from his frescoes, and so made double profit." See Dimier, *French Painting in the Sixteenth Century*, trans. Harold Child (London and New York: Duckworth and Co. and Charles Scribner's Sons, 1904), 184. Dimier published a reproduction of the painting, "L'Évanouissement d'Hélène," in his *Le Primatice* (Paris: A. Michel, 1928), pl. XXXV. The faded edges and uneven contrast of the published image may be due to technical limitations at the time the photograph was taken, and might not accurately reflect the condition of the painting.
15 David. M. Koester to RISD Museum director John Maxon, June 26, 1956, RISD Archives. In his letter to W. MacAllister Johnson dated May 13, 1963, David G. Carter described the post-Pembroke provenance as (art dealer) "Frank T. Sabin and heirs of Frank T. Sabin." Sabin died in 1915, but his eponymous gallery remained active. The Sabin Collection, London, lent this painting to the 1952 exhibition *Fontainebleau E La Maniera Italiana.*
16 Cordellier, on page 355 of *Primatice* (2004), remarks on similarities between the style of this painting and drawings by Primaticcio for other scenes in the Ulysses Gallery, noting the structural distinction of foreground and middle ground groups. The presence of Astyanax is suggested on page 21 of *A New Description* by Kennedy, who mentions "25 figures as big as Life, with the *Trojan* Ladies, and their Children, come to see her and Son *Astyanax*."
17 Carter to Johnson, 1963. Anthony Clark, a painter and art historian, served as secretary of the RISD Museum and editor of publications. He had previously worked on the restoration of Byzantine frescoes.
18 Morton C. Bradley Jr. to David G. Carter, January 15, 1960. Curatorial files.
19 Carter to Johnson, 1963.
20 Reynolds referred in this comment to a poorly restored painting by Van Dyke that he had seen at Wilton House. In John Ingamellls and John Edgcumbe, eds. *The Letters of Sir Joshua Reynolds*, letter to John, 2nd earl of Upper Ossory, September 5, 1786 (New Haven, Published for the Paul Mellon Centre for the Study of British Art Yale University Press, 2000), 166–67. Documentation of his work on the Primaticcio has not been found, but his correspondence includes various mentions that he has cleaned dirt and varnish, removed overpaint, repainted and lined paintings by Titian, Rubens, Poussin, and others.
21 Konrad Laudenbacher, "Considerations of the Cleaning of Paintings," in *New Insights into the Cleaning of Paintings: Proceedings from the Cleaning 2010 International Conference, Universidad Politecnica de Valencia and Museum Conservation Institute,* ed. Marion F. Mecklenburg, A. Elena Charola, and Robert J. Koestler (Washington, DC: Smithsonian Institution [Smithsonian Contributions to Museum Conservation], 2013), 8, describes the "cleaning controversy" that was current from 1947 to 1963 and quotes objections introduced in Max Doerner's 1921 publication *Malmaterial und seine Verwendung im Bilde,* published in English in 1934 as *The Materials of an Artist and Their Use in Painting*. Doerner (1870–1939), an artist and art theorist, was the founder of the Doerner Institute in Munich, a center for the testing and research of colors.

Steven Lubar /
Sharma Shields

Double Take

Steven Lubar

New: A trophy for a Sandusky booster. A portrait of a town that Charles Dickens called "sluggish and uninteresting enough."

Used: Broken and repaired; outdated, a historical document; an heirloom and collectible; treasured and collected; bought, sold, and donated.

Now: A museum object revealing a history of meanings changed.

The sailing ship and two-story buildings, a sign of progress in 1840, would become an unwelcome reminder of small-town status. A few years more, and the image was nostalgic. In 1924, Sandusky's centennial commission created a pin depicting what it called "the famous Sandusky platter."

The meaning of the platter changed, too. Those cracks capture a moment of trauma: someone dropped it. It lost its practical value, but the staples tell us it was worth repairing. It had a new value. Perhaps it had become an heirloom, an object useful for the memories it evoked, for its history. Someone thought it was valuable enough to save. But heirloom value only lasts as long as family meaning lasts, and the platter lasted longer. The medium went out of fashion. *The Old China Book of 1903* describes the reaction of the inheritor of a Sandusky platter: "an ugly old thing." A collector got wind of it—"old china, like murder, cannot remain hid." Transferware became collectible.

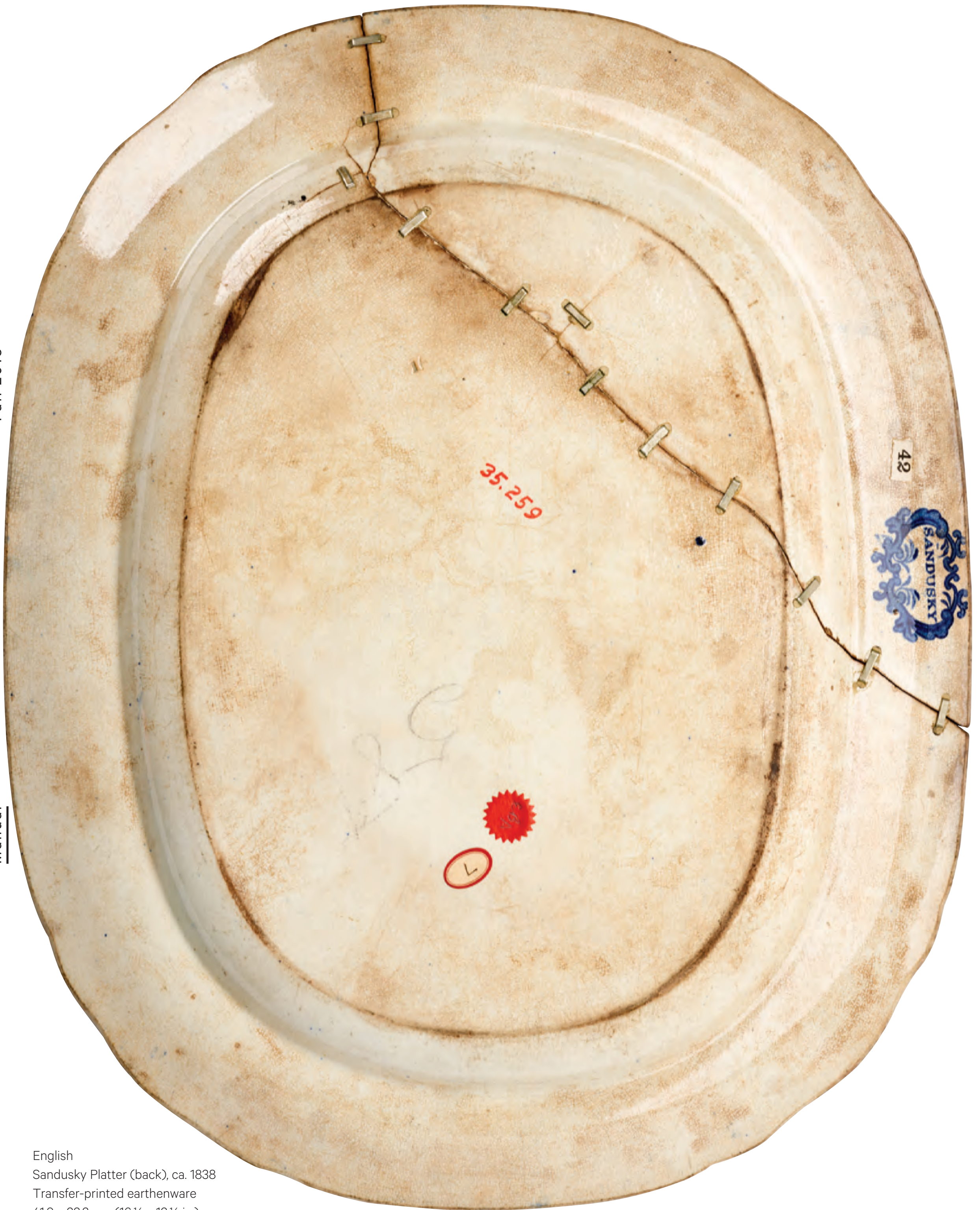
Markings on the back—42, 581, 7, EBA—reveal the next stage of the platter's history. No longer useful as a platter, no longer an heirloom, the plate passed into the collector's market. At least four times, it seems, it changed hands, became part of a collection.

The final number on the back of the plate, 35.259, is the RISD Museum's accession number: it was the 259th object accessioned in 1935, coming to the museum as part of a large group of similar ceramic pieces. The museum likely would not have acquired it on its own. The cracks and staples made it stand out, and not in a good way.

Not "museum quality." Out of fashion in so many ways: Sandusky. Transferware, and not a particularly exciting example of it. Broken. But it tells good stories and suggests new ways of thinking about the museum's collections. What if the museum celebrated repaired things, if it featured stories not of making, but of use, of the life history of objects? Might a mended platter lead us to an ecologically sophisticated notion of use and reuse and recycling, to a theory of design that considered an object's full life cycle?

This platter reveals its history in its cracks and staples and inscriptions. Many better-preserved objects don't, but they too have histories of value and meaning, of use and transfer, of purchase and gift. This platter reminds us of the thousands of histories hidden in the museum's storerooms.

English
Sandusky Platter, ca. 1838
Transfer-printed earthenware
41.9 x 33.3 cm. (16 ½ × 13 ⅛ in.)
Gift of Edward B. Aldrich in memory
of Lora E. Aldrich 35.259



English
Sandusky Platter (back), ca. 1838
Transfer-printed earthenware
41.9 x 33.3 cm. (16 ½ × 13 ⅛ in.)
Gift of Edward B. Aldrich in memory
of Lora E. Aldrich 35.259

Double Take

Steven Lubar /
Sharma Shields

Sharma Shields

The front of the platter depicts Sandusky, Ohio, with sailing ships in the foreground.

In the infusion center the nurse struggles to find my veins.

"They're too small," she says.

I murmur an apology, but I'm no more sorry about my veins than I'm sorry about the needle poking them. The flaws of my body do not surprise or annoy me: I carry so many of them. I ferry them tenderly, with care.

The color of this particular vein is beautiful, cobalt in bright light, indigo in shadow. It's true they are slim, but there's a loveliness to that, too.

"Aha," the nurse says, puncturing the skin. She fusses with the IV, draws out a spool of tape. She tools with the buttons on an IV machine.

The Prednisone drips.

It floods me with heat, a lake of shadowy warm water.

"All set?" she says.

"Yes, thank you," I say. "I'm pretending this is a spa day."

She laughs, "That's the spirit."

A dank taste fills my mouth: pebbles plucked from a silty shoreline. All around me are various bodies relaxed in recliners, medicine unspooling a clear thread through their bloodstream. All of us suspended in the machinery, the beige twilight of the infusion center, the wonder of the body both working and failing.

What are the lives of objects?

When I was diagnosed with multiple sclerosis, the doctor said, "The quantity of your life won't really be affected, just the quality."

At work no one notices my limp, it's so faint even I don't even notice it. There are small gasping moments that indicate disease, but they are so brief as to seem laughable.

My husband says, "Are you limping?" and without thinking I adjust my gait.

"I don't know," I say. "I don't think so."

The neurologist places her palm on my left knee and urges me to lift against her pressure. There is no pain, no loud cry from my body. The response is simple, silent. The leg won't lift.

What does it mean, to show the broken things?

A scarred platter shows us the memory of the platter unbroken. The staples (chunky, surprising, Frankenstein-esque), all of this careful work of restoration, fade into a smooth plain.

When I talk to friends about my latest relapse, I worry about overwhelming them. I don't need anything, I assure them, I'm talking just because it's a curious subject, it interests me and worries me and, shamefully / not shamefully, excites me.

Another part of me wants to walk them down the corridors of my thoughts, past the cluttered bedrooms of my children, past the neat office of my husband with his drawn, concerned face, down the stairwell where my thoughts plummet into their nightmare chambers.

"Come with me. I want to show you all of it."

In the corner of the dimmest room I put my fingers against the wallpaper, ugly, rotting, stinking of dried flowers, and I peel.

I put my eye to the peephole there.

There is the lake, the choppy water, the wind that makes no sound. There is the fear, the open-endedness, and behind it the wonder, beautiful in her fullness.

"See here," I say, and make room.

William B. Savage
American, active 1880–1890
Spinning-Wheel Armchair, ca. 1886
Red oak, basswood, and buttonwood
99.1 × 48.3 × 48.3 cm. (39 × 19 × 19 in.)
Gift in memory of Nathalie Lorillard Bailey
Morris by Elizabeth Morris Smith 78.157

Double Take

Thomas Denenberg / Marcus Berger

Thomas Denenberg

Spinning-wheel chairs, curious to contemporary eyes, enjoyed great currency in the last quarter of the nineteenth century. The chairs, constructed out of obsolete flax-wheel parts by firms such as William B. Savage of Boston, placed a talisman of traditional female domestic labor directly into the middle-class parlor, just as textile production made the final move from home to factory (for those who could afford to participate in the new culture of consumption). More than a mere mnemonic, the spinning-wheel chair provided a tactile—almost intimate—relationship between past and present that amplified the erst-while tool's role as a mute relic of "the good old days" in an era of profound social change.

Spinning, the seemingly timeless process of producing yarn or thread, emerged as a trope in American literary culture in the years that bracketed the American Civil War. *The Courtship of Miles Standish*, originally published in 1858 by Henry Wadsworth Longfellow, offered Priscilla Mullins at her spinning wheel in an anachronistic costume drama that reveals much about changing gender relationships in the nineteenth century. Mullins, a modern-day Priscilla in clear reference to the original Biblical textile-producing companion and good wife, eschews the rugged soldier Miles Standish in favor of the modest John Alden—a prototype of the new Victorian "brain worker." In 1866, a scant six months after Appomattox, John Greenleaf Whittier tendered his long-form poem *Snowbound* to a traumatized nation. A series of vignettes—stories spun during a snowstorm—provided soothing myths from the country's agrarian past for a rapidly industrializing nation so recently torn asunder by violence. By the time of the Centennial in 1876, spinning had become a collective memory celebrated at every turn. In that year, Thomas Eakins painted *In Grandmother's Day*—an archetype of the genre, complete with a woman of advanced years adjusting the distaff of her flax wheel. The cultural work of such imagery became transparent in 1879 when Smith College acquired *In Grandmother's Day* from the artist to serve as an object lesson for the women studying at the new institution of higher learning. John Rogers, a New York sculptor specializing in mass-market statuary groups, literally concretized the myth when he included his interpretation of the denouement of *The Courtship of Miles Standish*—Priscilla at her wheel—in his catalogue in the mid-1880s.

Spinning wheels, manifest in texts, images, and hybrid objects such as this remanufactured chair, served a multivalent role in the construction of the invented tradition of "Old" America. In an era of phantasmagoric social and economic change brought about by immigration, industrialization, and urbanization, the culturally conservative message of a spinning-wheel chair made the past useful to generation struggling with evolving gender roles in an increasingly heterogeneous United States. The chairs effected a kind of repair though the nostalgic gesture of repurposing the material culture of an earlier era, preserving a real or imagined ancestral relic in an act of filial piety. In a larger sense, however, the chairs were an effort to mend the very fabric of an American culture abraded by modernity.

Double Take

Thomas Denenberg /
Marcus Berger

Marcus Berger

When William B. Savage, American furniture maker of Boston, reused a spinning wheel to construct a chair, he brought into existence something that was both familiar and new, something that responded to both the excitement and the trepidations of its time, something that opened up fundamental questions about our beginnings and endings, of how we mark time. The taking over of something existing into a new work enables a whole set of potentials. The reuse of something existing unsettles ideas of single authorship, ownership, originality, authenticity, and sometimes function to allow creative amalgamations that set into motion the many possibilities of recontextualization. “Every act of creation is first an act of destruction,” according to a famous quote by Pablo Picasso.

The very process of deconstruction (conceptual and material) allows one to understand true form, underlying motives, and the structure and relationship between things. As such, it is an interpretive process. Remaking stands in opposition to or in addition to the idea of the “original,” for it takes the “old” not simply to hold on to some lost past, but rather to reinterpret it and place it in a new relationship to time.

I recently transformed broken and discarded chairs into a series of new works. These chairs ranged from classics of industrial design, such as Marcel Breuer’s Wassily chair (1925–1926), to mass-produced wooden chairs from the 1970s that mimed nineteenth-century handcraft. In taking apart these different responses to the industrial age, and in exploring their very individual—rather than mass—poetic forms and potentials, I allowed nostalgia to suffuse my studio. Each act of taking apart became a conceptual and material act of looking back (investigating the “original,” of which this was a broken example), holding on (allowing all the years of use and abuse to speak), and making anew so that it could be given new meaning in a new form, in a renegotiation with both past and future.

The Savage chair reminds us of the importance of adaptive reuse in today’s disposable world. We are urged to see repair not just as a reaction to something broken, but as a process of transformation and re-creation, and as a way to imagine new lives for objects, spaces, buildings, and more.

William B. Savage
American, active 1880–1890
Spinning-Wheel Armchair, ca. 1886
Red oak, basswood, and buttonwood
99.1 × 48.3 × 48.3 cm. (39 × 19 × 19 in.)
Gift in memory of Nathalie Lorillard Bailey
Morris by Elizabeth Morris Smith 78.157

American or English
Stockings, early 1900s
Cotton knit
Length: 54 cm. (21¼ in.)
Gift of Mrs. James F. Kemp 47.678A–B

Double Take

Liliane Wong / Lisa Z. Morgan

Liliane Wong

Socks and buildings share a common purpose of accommodating motion, whether that of a single human being or many human beings together. These white openwork lace stockings accommodated the motions of a Victorian woman, Ann Katherine (Kate) Kittredge Taylor (1834–1898). Scant records reveal her as an attendee of Mount Holyoke Seminary and College, the bride of John Nichols Taylor, the mother of Dr. Philip Kittredge Taylor, the mother-in-law of Columbia University professor James Furman Kemp. Defined mostly by the men surrounding her in a genteel Rhode Island drawing room, she witnessed the unfolding of a century transformed by the expansion of the United States towards the West, the unimagined possibilities of the industrial revolution, the devastation of the Civil War.

Mended often, Taylor's stockings reveal stained cotton soles. Her movements left threadbare patches on the toes which were darned on numerous occasions. Made with threads of a similar color but of varying quality and thicknesses, these repairs are serviceable stitches that prolonged function. The heels of the stockings, which do not appear original, reveal a different type of repair. The heels were not just mended, but made over in parts with the addition of different but similar fabric. The result speaks to a material intervention, differentiated by its own alignment within the existing stitches, that renewed function.

While we know of Taylor's movements mostly as a wife and mother, women generally were becoming more influential in the nineteenth century, working outside the home in greater numbers, raising their voices about suffrage, digging in their heels on positions that triggered societal paradigm shifts going forward. Taylor's eulogy of her sister is mentioned in the 1893 volume *A List of Rhode Island Literary Women (1726–1892), with Some Account of Their Work*. Perhaps the enormous wear that precipitated the more extensive repair to her stockings speaks to Taylor's digging in her heels, metaphorically or otherwise.

We repair old buildings as we do socks. The genteel—now historic—drawing rooms Taylor would have traversed in these stockings are preserved as they were, to serve as witnesses of the past. Sagging floors, worn thresholds, rotted sill plates are repaired to accommodate future motion. Old buildings are also given new life through adaptive reuse—factories are converted to condos, stores, and museums through design interventions that add to and subtract from the host building. Such interventions establish new order within the confines of the old—the same lessons we learn in the careful scrutiny of this pair of fine cotton stockings.

Take Double

Liliane Wong / Lisa Z. Morgan

Lisa Z. Morgan

The stockings with three raspberry-pink woven stripes have the name Kate Kittredge written on the label in ink. They appear to have been a treasured pair, and perhaps Kate's only pair, although their significance is markedly characterized through their repairs. Three to four different darns encircle the ends of each stocking, whereby the repeated rubbing of Kate's toes has worn the fabric through, and her fourth toe seems to have rubbed a little more assuredly. The fine cotton knit is traceably permeated by numerous measures of wear, tear, and attentive ministrations. What enthralls or brings beautiful presence to these rubs, holes, and darns is that from the instep upwards, the openwork lace of the stocking must have appeared quite intact, at least while Kate's foot remained in her boot or shoe. The removal of her footwear, however, would have revealed the stitched blemishes and confessed her endeavors to tend and rectify the flaws. Perhaps the fabrics' failings connected to all that was unstable in Kate's world, and the small holes and ruptures were repaired and re-repaired as a means to make better and to make w/hole.

There is something deficient about a threadbare hole, as it exposes and taunts of broken-ness and disrepair and may well veer towards the abject. But the invisibly mended hole, or the tended hole, prevails in opposition, and every stitch requires listening and responding to what the fabric, and the hole, might need. This active space of at/tending—assessing, touching, thinking, and intuiting—entwines into an embodied knowledge, a soft technique, during which the ameliorative thread is sewn this way and that.

It takes a certain courage to hold onto the breaks and flaws that infiltrate the cloth. Examining the wound, while being with the hole, requires a transposition of sorts, at least before a response can be initiated. As beings, we are receptive passages with entry points and openings that possess the capacity to take in, to embrace, to hold and connect. The filling of the hole, therefore, has the potential to become a highly subversive and loaded act. Rather than being replete with certainty, an expanding, amorphous vocabulary unfurls when stitching the repair, as each thread, method, and rhythm creates nuanced meaning and insight. Every darn articulates a distinct persona, and in making the hole w/hole, voice is given to the regenerative responses that were made to renew, thereby creating an altered space of agency, intervention, and invention.

Tending to the wound in the garment facilitates a tending of ourselves, and through mending a hole there is the sense of stitching oneself almost whole, a reflecting on what has gone before and a bringing together and uniting of what remains. The scar may never disappear, but it indicates in detail how it was healed. The darn becomes the celebration of a story, and these stockings proclaim Kate Kittredge's story.

American or English
Stocking (detail), early 1900s
Cotton knit
Length: 54 cm. (21¼ in.)
Gift of Mrs. James F. Kemp 47.678A

STILL
MATTER
FREDDIE

A Note on Mattering

Roberto Lugo

In 2011 I knelt on the shoulder of a highway with my hands on the asphalt, considering whether or not the last thing I would see would be red from my very own body joining forces with the ground below me. The very same red I had just seen on the Confederate flag moments before that marked the entrance into Macon, Georgia. I had been followed for about twenty miles after an officer looked into my car and saw my face as he was speeding by. As we locked eyes, he slowed down, pulling behind me.

FIGS. 1, 2, 5, and 6 (details)
Roberto Lugo
A Century of Black Lives Mattering, 2016
Porcelain with enamel and glaze
41.3 × 33 × 30.5 cm. (16 ¼ × 13 × 12 in.)
Museum purchase: Gift of Joseph A. Chazan, MD
© Robert Lugo

I thought to myself that I had nothing to worry about: I had not sped, my license was valid, I had insurance—everything was legal. But I could not shake the feeling that something bad was about to happen. When I was finally pulled over, I asked my wife how I should keep my hands, and whether or not I should lower my window before the officer got to my car. When he reached the driver's side door, he asked me to exit the vehicle and place my hands on the ground. I was not told why I was pulled over, nor asked for ID or any of the normal documents you would expect to get asked for when pulled over. I was then asked if I agreed to have my car searched. I asked why, and he responded, "He's denying us a search." Immediately the K9 unit that was already dispatched began to search my car.

After their search came up bare, I got the nerve to ask the officer why I was pulled over. He said, "Your tire hit the white line." It seemed more like my body had crossed the white line, the border of a place where I was not supposed to be. This welcoming committee made certain I was aware that I am different—an other—and not welcome. That I am a threat, and that any sudden movement would cost me my existence.

After I was told I could stand up, I asked the officer if I could show what was in my car. He agreed and I then opened a box of my pottery and took out a cup they had just broken, removing a shard with the image of my face on it. The policemen responded with no words, but with smirks that spoke volumes. An all-knowing curling of their lips that made me feel unwelcome as a potter in the same way I was unwelcome beyond their "white line."

As a brown person, I am not supposed to be making pots, at least not in the way we think of pottery in America. Maybe there's a vision of brown potters making hundreds of bowls in a session in a rural developing country, but someone who grows up in the ghetto doesn't usually become a potter. This feeling follows me daily as I try to reconcile making pottery in a world where people like me have to prioritize eating over an education and health coverage. As a student in graduate school, I could not throw a pot without thinking of my brother, that very moment sitting in a jail cell serving five years for a crime he was unjustly incarcerated for. These experiences render it impossible for me to make work about anything different than my story. I can't make art about anything else and it not seem contrived to me.

To work through these considerations, I must think about what external sources have led me to feel this way—I have to look at history. The history of ceramics is a polarizing tale of the haves commissioning works to be made by the labor of the have-nots. Within this history are pivotal moments that exemplify societal segregation, one example being the

2

world's fairs of the nineteenth and twentieth centuries, which aimed to expose the world to the innovations of each country. In 1876, the Centennial Exposition was held in Philadelphia, the city where I was born a little more than a century later. Karl L. H. Müeller was charged with the responsibility of designing a form that could illustrate the innovations of the first century of this country—a Century Vase. The heads of Native animals embellish the form, while vignettes painted in enamel pay homage to influential moments such as the invention of the sewing machine. What is omitted from these images are the black lives in that nation. Somehow we were invisible—enslaved.

I see my role within contemporary craft as a researcher as well as a maker. Research is essential, because it exhibits my intent and dedication to representing people of color who historically have been denied their place within American society. Another form of research is my own lived experience, which I used to consider intersections between my personal history and how I can portray others within clay—

FIGS. 3 and 4 (next spread)
Karl L. H. Müeller
American, b. Germany, 1820–1887
Century Vase, 1876
Porcelain
Height: 22 ¼ in. (56.5 cm.)
Brooklyn Museum, Gift of Carll and Franklin Chace, in memory of their mother, Pastora Forest Smith Chace, daughter of Thomas Carll Smith, the founder of the Union Porcelain Works, 43.25
Creative Commons-BY
(Photo: Brooklyn Museum, 43.25_SL1.jpg)

Roberto Lugo
A Century of Black Lives Mattering, 2016
Porcelain with enamel and glaze
41.3 × 33 × 30.5 cm. (16 ¼ × 13 × 12 in.)
Museum purchase: Gift of Joseph A. Chazan, MD
© Robert Lugo

ACK
Emmett
Till

5

within that history that I am not supposed to be part of. The Century Vase not only connects me to my childhood in Philadelphia, but it also allows me a framework for making my work specific to the other lives it also represents. In a recent episode of *This American Life* called “The Problem We All Live With” shared that one of the first things Mike Brown’s mother said after his murder was “You took my son away from me. You know how hard it was for me to get him to stay in school and graduate?” The lives represented in *A Century of Black Lives Mattering* are lives that remind me of my own.

In a 2 a.m. moment in my studio, I awoke from a daydream and became frustrated that I had mistakenly painted myself instead of Mike Brown. Then I realized that I in fact had painted Brown, but our features were so similar that I had mistaken him for me. I could so easily have fallen to a similar fate in my Macon experience. This, like so many other experiences I have had with police, have me consider my role as an artist to bring something new to the discourse of racial equity. In a recent episode of *Judge Judy*, I witnessed a white woman suing a police officer for being mistreated. When asked to produce evidence of the mistreatment, she shared that the officer declined to speak with her father on her cell phone during a traffic stop. Her experience as a white person in the U.S. made her feel completely comfortable leaving a car without fear of being shot. She felt she was above the responsibility of following basic traffic laws, because of her status alone. She could never hit the white line, as she lived on the right side of it.

Ceramics has the distinction of being a material that anthropologists use to tell us about what people were like thousands of years ago—it has the potential to keep the conversation going about these lost lives. It makes us account for the existence of people who are gone, and denies us the ability to forget about them. *A Century of Black Lives Mattering* presents the faces of some of the many people who have suffered from police brutality. I hope it will allow us to think about these lives for centuries to come.

K LIVES

Repair or Interference

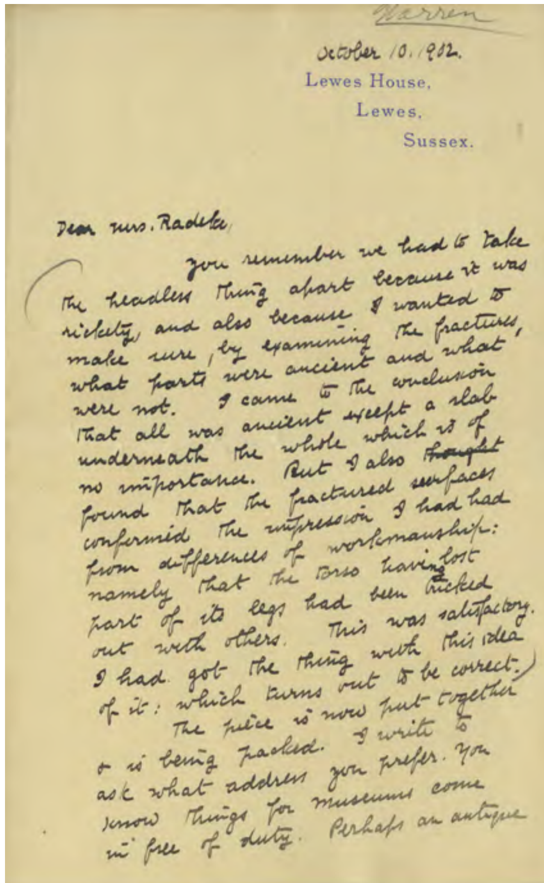
Restoring and De-restoring Hermes

Gina Borromeo

Looking anew at an ancient statue can reveal additions, “repairs,” and interventions. This is the case with the RISD Museum’s Roman male figure in the guise of Hermes, dated stylistically to the second century CE.[1] The distinctive front twist of the mantle draped over the left shoulder is typical of representations of the Greek god Hermes.[2] Hermes (or Mercury, as he was known to the Romans) was the god of commerce, so Roman sculptors often employed this particular body type in portrait statues of wealthy men of business.

Fig. 1
Male figure in the guise of Hermes, as mounted in 1903

Eliza Metcalf Radeke, then president of the Rhode Island School of Design, purchased the statue from Edward Perry Warren, an American collector and dealer, and donated it to the RISD Museum in January of 1903. When the sculpture entered the collection, the marble torso was attached to lower legs, a left arm, and a tree stump (Fig. 1). At that time, these fragments were also believed to be ancient, as Warren revealed in a letter to Mrs. Radeke dated October 10, 1902 (Fig. 2). At some point during the following fifty years, however, the belief that the various fragments were ancient lost favor. In 1953, John Maxon, then director of the museum, noted the discovery in storage of a life-sized male torso in Pentelic marble, our Hermes, which he identified as a Greek original. Maxon had the torso separated from the legs, tree support, vessel, and base, all of which were then believed to be eighteenth-century additions (Figs. 3 and 4). The torso was cleaned in a tub of distilled water and displayed in the gallery (Fig. 5), and the modern "restoration" was sent back to storage.



Warren

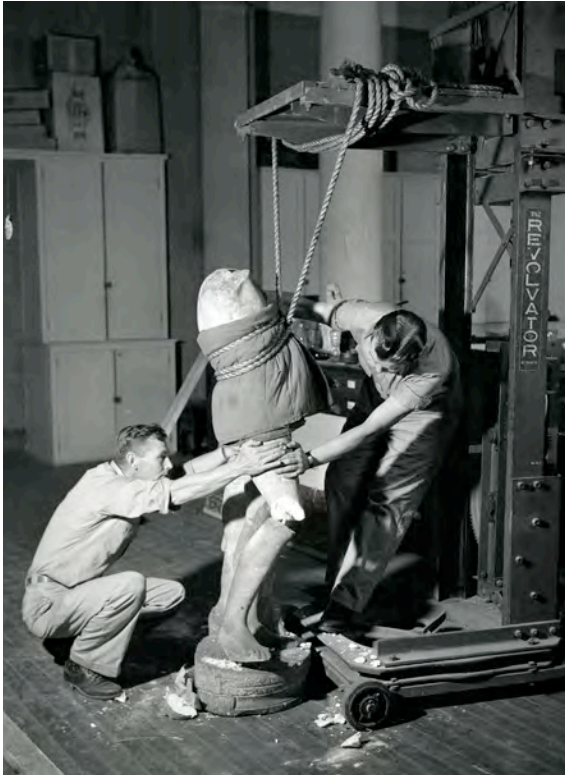
October 10. 1902.
Lewes House,
Lewes,
Sussex.

Dear Mrs. Radeke,
You remember we had to take
the headless thing apart because it was
rickety, and also because I wanted to
make sure, by examining the fractures,
what parts were ancient and what
were not. I came to the conclusion
that all was ancient except a slab
underneath the whole which is of
no importance. But I also ~~thought~~
found that the fractured surfaces
confirmed the impression I had had
from differences of workmanship:
namely that the torso having lost
part of its legs had been tricked
out with others. This was satisfactory.
I had got the thing with this idea
of it: which turns out to be correct.)
The piece is now put together
& is being packed. I write to
ask what address you prefer. You
know things for museums come
in free of duty. Perhaps an antique

2

The statue raises several questions. Are the legs, left arm, and tree all ancient fragments, as Warren believed, or eighteenth-century restorations, as Maxon believed? If ancient, were they originally associated with the torso? Was Maxon's identification of the marble of the torso as Pentelic (from Mt. Pentelikon, near Athens) correct?

To answer these questions, we sought to determine the provenance of the various marbles.[3] We obtained very small samples (similar to the amount of lead visible on a sharpened pencil) from the torso and the six separate marble pieces that make up the legs, tree support, and base. (The left arm with hand holding a jug was not found in storage; it is possible that this was a plaster restoration, and thus discarded when Maxon removed the restorations in 1953.) For each of the six fragments, the museum's conservator drilled very small holes on surfaces that were not highly visible



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4

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FIG. 2
Excerpt from a letter from Edward Perry Warren to Eliza Metcalf Radeke, October 10, 1902. RISD Archives.

FIG. 3
RISD Museum workers de-restore the statue, 1953.

FIG. 4
De-restoration of the male figure in the guise of Hermes, 1953.

FIG. 5
Museum workers clean the torso by soaking it in distilled water, 1953.

H. Dayton 2003

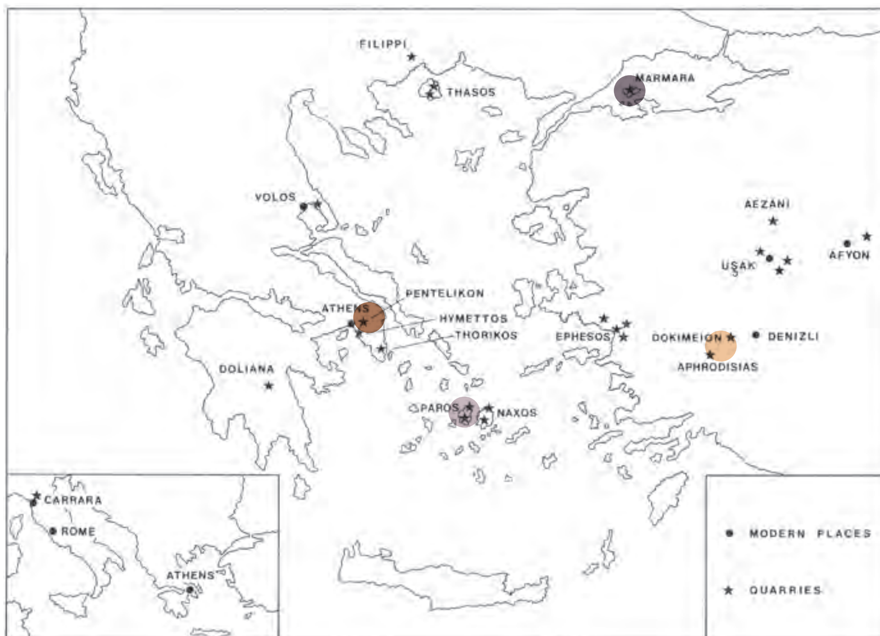
and collected the marble dust. These samples were then sent to a geology laboratory, where they were analyzed using a mass spectrometer for their varying ratios of carbon and oxygen isotopes. These isotopic ratios were compared to those in a database of samples collected from the major quarries used by ancient Greeks and Romans.[4] As an additional check of the results obtained from mass spectrometry, the carbon and oxygen isotopic ratios were tested through a statistical probability program.[5] The scientific and statistical analyses provided similar results.

Scientific and visual analyses indicate that the marble of the torso, shaded gray in the reconstruction drawing (Fig. 6), is likely from the island of Paros, and not from Mt. Pentelikon, as Maxon believed. His identification in 1953 of the marble as Pentelic was most likely based on visual observation alone, which is not sufficient to accurately determine marble provenance. Both the lower left leg and the tree support, which is connected to the upper left leg, are Pentelic, shown in brown. In fact, the isotopic signatures of the left leg and tree are practically identical, suggesting that both fragments were carved from the same block of marble. The lower right leg, an insert behind the left heel, and the upper portion of the base are all from Aphrodisias or Dokimeion in Turkey, indicated in tan. Finally, the lower

FIG.6
Drawing showing the sources for the different marbles used to reconstruct the statue

- Gray (torso) = Paros
- Tan (lower right leg, upper portion of base) = Aphrodisias or Dokimeion
- Brown (left leg and tree support) = Mt. Pentelikon (near Athens)
- Dark gray (lower portion of base) = Marmara

FIG. 7
Ancient marble quarry sites



portion of the base, shown in dark gray, is from the Marmara region in Turkey. All of these marbles were commonly used in Greek and Roman times (Fig. 7). In addition, the carving of the left leg and tree stump appear consistent with ancient work, so they were likely fragments of another ancient statue that were repurposed to complete the torso. The lower right leg, which is more roughly executed than the other parts of the statue, may have been re-carved into a calf and foot from an ancient fragment in order to join the right thigh.

When Maxon decided to separate the torso from the other elements in 1953, he wrote, "The removal of 18th-century additions and a careful cleaning suggest that the piece is a Greek original of the end of the second century [BCE], probably from Delos. One hardly needs emphasize the value of such a work except to note that we have materially increased our capital holdings."[6] Two points from Maxon's statement are noteworthy. The first is the notion, still relatively unchallenged in the 1950s, that a Greek original was far more valuable—both aesthetically and monetarily—than a Roman copy. Recent scholarly work on Roman sculpture has shown the value—or better yet, the necessity—of assessing so-called "Roman copies" as the results of conscious choices made by Roman artists and patrons rather than mere imitations of earlier Greek creations.[7] The second point to consider is the greater value ascribed to a fragmentary but original ancient work, as opposed to a seemingly complete work that was in fact a pastiche of ancient fragments and modern restorations.[8]

Attitudes towards fragments from antiquity were never straightforward, and they have changed over time. Some fragments were appreciated as historic, almost documentary evidence or as romantic reminders of a distant past, and thus were preserved as they were found. This is especially the case with works believed to be masterpieces of sculpture, such as the marble sculptures from the Athenian Parthenon and the Belvedere Torso. In contrast, some fragments have been subjected to attempts at turning back the effects of time, and to restorations that return/revert them to a presumed former or original state. Some restorations were so extensive that the final products were completely new creations merely inspired by antiquity. These two approaches to the restoration of ancient works have co-existed ever since sculptors and restorers first grappled with fragments.[9] When the fragment in question was human in form, the urge to complete was especially strong: "empathic discomfort triggers the desire to heal scars, to restore."[10]

During the seventeenth and eighteenth centuries, travelers making the Grand Tour did not deem fragments desirable, as they sought complete works to bring home as souvenirs. This gave rise to a robust restoration industry, particularly in Rome, with sculptors combining unrelated ancient fragments and freely adding new elements to ancient fragments, creating what were often seemingly intact "antiquities." This must have been the case for RISD's male figure in the guise of Hermes, purchased from the wealthy American collector Edward Perry Warren. Though based in Sussex, England, Warren often bought pieces in Rome. In the same letter from October 1902 (see Fig. 2), Warren lists, among the charges for this piece, "packing and carriage from Rome."[11]

The development of art history as a field of study under the influence of German archaeologist Johann Joachim Winckelmann, the archaeological discoveries in Herculaneum and Pompeii, and the rise of public museums in the eighteenth century, however, led to a greater appreciation for the didactic and documentary value of fragments and a resulting impulse to curb restorations.[12] Eighteenth-century Neoclassicism also contributed to a gradual shift in the nineteenth century from enthusiastic restoration toward caution and less intervention in dealing with fragmentary works of art. By the middle 1800s, Romanticism, too, was contributing to the rise of esteem for the fragment, so that by the end of the century, some restorations from earlier times were being undone. At the beginning of the twentieth century, the restorer/craftsman was becoming the conservator, and studios were becoming scientific laboratories.[13] Scientific advancements and a renewed interest in authenticity contributed to the removal of restorations on many works of sculpture in the middle of the twentieth century, especially in the United States and Germany.

Maxon's decision in 1953 to separate the Hermes torso from what were believed to be eighteenth-century restorations was presumably made in the interest of being true to what was ancient, and therefore original, over any later additions. By the 1950s, exhibiting an ancient fragment as is had become preferable to displaying a seemingly complete work that was a pastiche of pieces from different periods.

One famous example of de-restoration is the 1963–1965 removal of Bertel Thorvaldsen's 1816 restorations to the pedimental sculptures from the Temple of Aphaia at Aegina, now at the Glyptothek in Munich.[14] Unfortunately, the removal of Thorvaldsen's restorations did not reveal original ancient surfaces, but rather it exposed surfaces that Thorvaldsen had recut, often in a blunt manner resembling amputations, in order

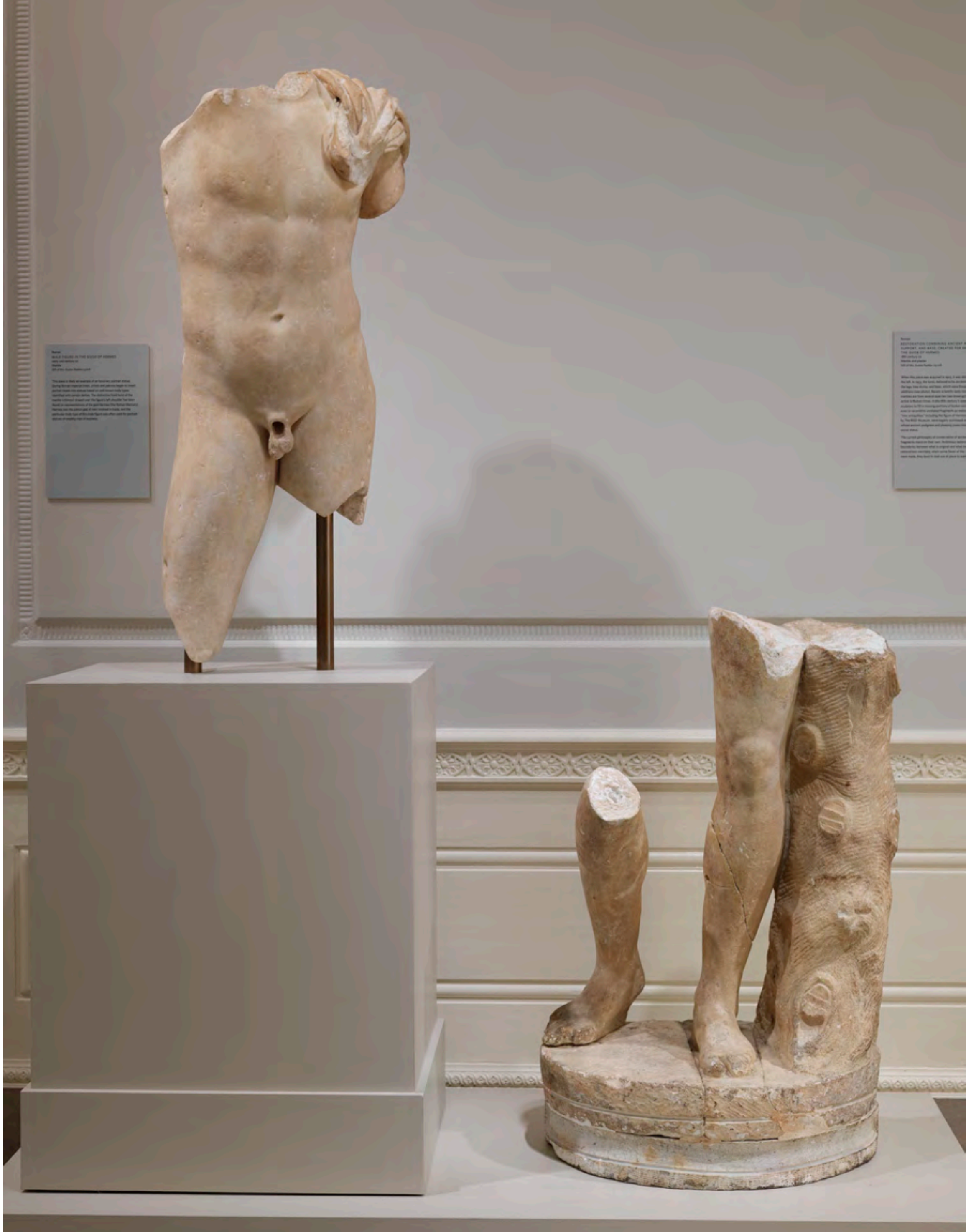
FIG. 8
In the RISD Museum gallery, 2009.

to more easily accommodate or join other elements. A similar type of re-cutting executed expressly for joining parts can be seen in the right leg of the RISD statue (see Fig. 8). Today, the Thorvaldsen restorations are back on view in the Glyptothek, reinstalled onto casts of the original Aeginetan marble fragments.[15]

Another example of an ancient work that has undergone restoration and de-restoration is the Lansdowne Herakles. In 1976, conservators at the Getty Museum removed eighteenth-century restorations to prevent possible splitting of the marble due to rusting iron rods. The restorations—now believed to be by Carlo Albacini, the leading sculptor-restorer in Rome in the late 1700s—were replaced with epoxy fills based on models that were deemed more appropriate. Conservators at the Getty have since determined that the sculpture was more weathered and had been re-cut more severely than was previously assumed. This raised the question of how “pure” the ancient core of the sculpture was. After all, revealing the ancient—or authentic—core was the reason for removing the later restorations. Unfortunately, however, sometimes “what is retrievable by de-restoration may be less valuable to the study of antiquity than the earlier restoration was to the study of a more recent century.”[16] Conservators have since re-restored Albacini’s restorations, allowing visitors to consider in the Lansdowne Herakles a dialogue between ancient work and eighteenth-century restorations. Clearly, tastes have changed over the last forty years, and there is now a strong appreciation for preserving the history of the object.

When an object’s history is clearly visible in its physical appearance, it is almost incumbent upon a curator to make that history known through display, and display embodies the aesthetic and academic values of the time. Practical issues such as lighting and positioning choices, the object’s condition, and the institution’s didactic priorities influence how an object is shown in a museum. Philosophical questions come into play as well, such as deciding whether or not to conserve, or to de-restore or re-restore. As we have seen, what are viewed as core ideas at one time are bound to change to varying degrees in other eras.

Our solution, made in consultation with the RISD conservator, head of installation and other scholars of ancient sculpture, was to position the torso beside the legs and tree to allow the viewer to envision them together (Fig. 7). New labels incorporate a photograph showing the sculpture in 1903, when it was acquired. The labels indicate the marble sources for the different parts of the sculpture and present photographs of the 1953 de-restoration. These additions clearly acknowledge the



history of the object: made whole or "bricked together," as described by Warren, from elements from different statues; taken apart to distinguish ancient portions from those believed to be modern; and, finally, reunited, this time through suggestive display and the use of labels and images to make clear the statue's evolution.

Today's standards for conservation and display discourage making permanent changes to ancient objects. To repair a fragment within the context of the museum means making that object's history more understandable. More than any other sculpture in the RISD Museum's ancient collection, this sculpture of Hermes demonstrates the changing attitudes toward ancient fragments and restorations over the last couple of centuries.

An earlier version of this article was published as "Reflections of Restoration: The Journey of the Rhode Island School of Design's 'Hermes,'" 256–59, in *Common Ground: Archaeology, Art, Science, and Humanitie*s, edited by C. C. Mattusch, A. Donohue, and A. Brauer (Oxford, UK: Oxbow Books, 2006).

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2 The RISD figure is most similar to the Hermes Richelieu type, named after a statue in the Louvre: no. 573; for references and parallels see Ridgway, *Catalogue of the Classical Collection*, 46, type b.
3 Conservator Kent Severson extracted miniscule samples, which were sent to Professor Robert S. Tykot, who ran the samples through stable-isotope ratio analyses to determine marble provenance on July 10, 2001.
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7 See Elise A. Friedland, Melanie G. Sobocinski, eds., with Elaine K. Gazda, *The Oxford Handbook of Roman Sculpture* (Oxford, UK: University Press, 2015), especially Jerry Podany's article "Conservation and Restoration," 27–43. See also Elaine K. Gazda, "Roman Sculpture and the Ethos of Emulation: Reconsidering Repetition," *Harvard Studies in Classical Philology* 97 (1995): 121–56; Elaine K. Gazda, "Beyond Copying: Artistic Originality and Tradition," in Elaine Gazda, ed., *The Ancient Art of Emulation: Studies in Artistic Originality from the Present to Classical Antiquity* (Ann Arbor: University of Michigan Press, 2002), 1–24; Miranda Marvin, "Copying in Roman Sculpture: The Replica Series," in K. Preciado, ed., *Retaining the Original: Multiple Originals, Copies and Reproduction, Studies in the History of Art* 20 (Washington, DC: National Gallery of Art, 1989) 29–45; Miranda Marvin. "Roman Sculptural Reproductions, or Polykleitos: The Sequel," in A. Hughes and E. Ranfft, eds., *Sculpture and Its Reproductions* (London: Reaktion Books, 1997) 7–28.
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9 Podany, "Conservation and Restoration," 27–29.
10 Podany, "Conservation and Restoration," 27, citing Seymour Howard, "Restoration and the Antique Model," in *History of Restoration of Ancient Stone Sculpture*, ed. Janet B. Grossman, Jerry Podany, and Marion True (Malibu, CA: J. Paul Getty Museum, 2003), 30.
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12 Podany, "Conservation and Restoration," 30–34.
13 Podany, "Conservation and Restoration," 38; see 34–38 for developments during the nineteenth to twentieth centuries.
14 Diebold, W. J., "The Politics of Derestoration: The Aegina Pediments and the German Confrontation with the Past," *Art Journal* 54 (1995): 60–66.
15 Neubauer, A., "Aesthetic and Technical Problems in Re-Restoring the Glyptothek Sculptures" (paper presented at Re-Restoring Ancient Stone Sculpture Colloquium, Getty Center, Los Angeles, March 21–22, 2003).
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How To

Decide Whether to Repair a Repair by Jessica Urick

The value of a historic repair often transcends its structural function, especially when the repair is no longer intact or has negatively affected an object's long-term stability. In museum conservation, the decision to maintain problematic repairs or remove and "correct" them is a combined effort between conservator and curator, balancing physical preservation with an object's unique narrative.

This printed cotton bed cover, made around 1775, received numerous repairs prior to its arrival at the museum in 1959. These repairs may have been performed by prior owners, textile dealers, or early restoration specialists. Some of the interventions are structurally stable, while others have caused significant damage over time. Conservation staff are currently making assessments and will work with curators to explore context and develop a treatment plan to stabilize the piece for exhibition.

French
Bed cover, ca. 1775
Printed cotton plain weave
239.4 cm. × 188.6 cm. (94 ¼ × 74 ¼ in.)
Gift of Mrs. G. Wharton Smith 59.129

Detail 1

Hand-stitched repairs are visible throughout, comprising dense clusters of tiny stitches sewn through a lightweight backing fabric intended to provide additional support. The sensitive color matching suggests a thoughtful hand. Although the quantity of stitches is more invasive than conservators would prefer today, removing these repairs would leave a fragile network of needle holes, irreversibly affecting the appearance and structural stability of the bed cover.

Detail 2

Here, a patch of pink nylon net was attached to the back of the textile with large stitches around its perimeter. The intended function of the net is unclear—it covers, but does not reinforce, small areas of loss. Because the net is visually obtrusive, nonfunctional, and easily reversible, it is a good candidate for documentation and removal.

Detail 3

At some point in the twentieth century, dozens of rectangular cotton patches coated in synthetic adhesive were ironed to the back of the bed cover, covering areas of loss. The patches are visible from the front of the piece, distorting its legibility. The adhesive has leached through the textile, leaving stains, and the weight of the patches has caused tears. Despite the story the adhesive patches tell about past preservation practices, they pose a significant risk to the long-term preservation of the piece. In this case, conservators will determine how best to remove them and stabilize the piece in a more sympathetic way.

Portfolio

(1)
Armand Guillaumin
French, 1841–1927
The Road Mender (Le Cantonnier), 1890
Oil on canvas
59.7 × 73 cm. (23 ½ × 28 ¾ in.)
Helen M. Danforth Acquisition Fund 2006.22

(2)
Aaron Siskind
(RISD Faculty 1971–1976, Photography)
American, 1903–1991
Westport 28, 1988
From the portfolio *Tar Abstracts*
Photogravure on paper
76.2 × 55.9 cm. (30 × 22 in.)
Gift of Paul Taylor in memory of Aaron Siskind
1991.044.3
© Courtesy of the Aaron Siskind Foundation

(3)
Maison Martin Margiela, design house
Belgian, 1988–present
Maison Martin Margiela Artisanal, design label
Jacket, Autumn/Winter 2005
Cotton and polyester plain weave with crepe yarns
applied to wool twill-weave ground
Center back length: 66 cm. (26 in.)
Edgar J. Lownes Fund 2015.67

(4)
John Thomson
Scottish, 1837–1921
Street Doctor, from the book *Street Life in London*,
1877
Woodburytype mounted on unbound page
11.5 × 8.8 cm. (4 ½ × 3 ½ in.)
Walter H. Kimball Fund 75.069

(5)
Leopoldo Méndez, designer
Mexican, 1902–1969
Illustration for a Popular Song (Illustración para
un Corrido), 1943
From the portfolio *25 Prints of Leopoldo Méndez*
Wood engraving on paper
24.8 × 19.7 cm. (9 ¾x× 7 ¾ in.)
RISD Transfer 52.033.13
© Leopoldo Méndez

(6)
Erik Parker
German, b. 1968
Mind Revolution, 2005
From the Exit Art portfolio *Tantra*
Color screenprint, spray paint, gouache, and graphite
on Coventry Rag paper
55.5 × 75.2 cm. (21 ⅞ × 29 ⅝ in.) (irregular)
Gift of Exit Art 2012.133.6.4
© Erik Parker

(7)
Pitseolak Ashoona
Canadian (Inuit), ca. 1904–1983
Man Repairing Sledge, 1964
Stone cut on Japanese Kinwashi hemp-fiber paper
Sheet: 46.4 × 62.6 cm. (18 ¼ × 24 ⅝ in.)
Gift of Mr. and Mrs. James Houston 76.206
© Pitseolak Ashoona

(8)
Paula Rego
British, b. 1935
Wendy Sewing on Peter's Shadow, 1992
Etching and aquatint on paper
62.1 × 51 cm. (24 7⁄16 × 20 1⁄16 in.)
Gift of Cindy and Scott Burns 2000.111.2
© Paula Rego

(9)
Utagawa Kuniyoshi
Japanese, 1797–1861
Preliminary sketch from an album of drawings,
ca. 1840–1860
Brush and ink on Japanese paper laid down in an album
of reused paper
Closed book: 19 .1 × 27.3 × 1.3 cm. (7 ½ × 10 ¾ × ½ in.)
Museum Collection 49.437

(10)
Martin Martin Margiela, design house
Belgian, 1988–present
Maison Martin Margiela Artisanal, design label
Women's Top, ca. 2005
Nylon machine knit, pieced
Center back length: 57.2 cm. (22 ½ in.)
Edgar J. Lownes Fund 2010.24.3

RISD MUSEUM

Manual

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