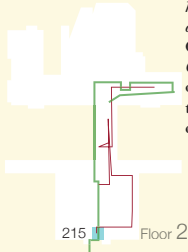


Giuseppe Maria Crespi
Italian, 1665-1747
The Wedding at Cana, c. 1686
Gallery 215



Nicknamed LoSpagnuolo the Spanish One for his fondness of wearing many Spanish styled clothes frequently, Giuseppe Crespi had distant ties to the greatly renowned The Florentine House of the Medici. Crespi was an eclectic painter and known for his many portraits, caricaturists and etchings and mostly for being one of the main leaders of baroque genre painting in Italy, though he painted few frescos. After being forced to flee from Bologna, Crespi gained the enviable patronage of the Grand Duke Ferdinand I de' Medici and never again wanting for money *he would make the stories and caprices that came into his imagination.* And Giuseppe Crespi's collection piece is *The Wedding at Cana*, a grand and sumptuous celebration of much laughter and feasting which mirrors the grandeur and plenty Crespi's later years comfortably afforded him.



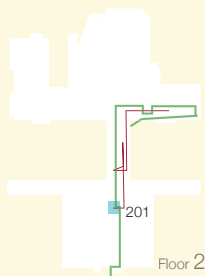
Jean Baptiste Oudry
French, 1686-1755
Still Life with Monkey, Fruits, and Flowers, 1724
Gallery 216

A French painter, Jean Baptiste Oudry by the age of twenty-two had attained the status of master in the Academie de St. Luc by just submitting a bust of Saint Jerome. He always struggled to make a decent living painting of portraitures for a while then was admitted to the French Royal Academy as a history painter and started painting still lifes and hunting scenes almost entirely. His skill advanced until he surpassed the foremost master of these types of paintings at the time gaining attention of King Louis XV, soon after which Oudry painted only for royal commissions. Oudry was a favorite at the annual salons, ran a busy shop to bring copies of his work to the masses and trained his son in his painting style to later continue his legacy into the future. Jean Oudry's piece featured here is his *Still Life with Monkey, Fruits and Flowers*, which looks quite lively and incorporates his great penchant for still lifes and talent for painting animal fur with a playful monkey frolicking around the fruit bowl on the terrace. An other-worldly light hovers over the piece, creating a dramatic contrast.



Pierre-Auguste Renoir
French, 1841-1919
Lunch at the Restaurant Fournaise, 1875
Gallery 201

Pierre-Auguste Renoir, was also an extremely prolific French painter who enjoyed including people in his works. He also led the development of the popular Impressionist style, therein celebrating beauty in all his intuitive works, especially feminine sensuality. He was from a good working class family, visited the Louvre often as a talented child and at times during the 1860's could not afford to buy paint. In his later years, he would visit the Louvre to see his own paintings there, hanging with those of the old masters. Renoir's works are vibrant, saturated and alive with movement and emotion. Two of Renoir's pieces are shown here, *Lunch at the Restaurant of Fournaise* *The Rower's Lunch*, depicting a relaxed afternoon tea repast under the shade of a white lattice while sun lights the lake and *Fruits of the Midi*, featuring bright fruits on a plate spread out onto a white table cloth with a muted blueish green wall, muted and yet brightened, both of these paintings have more light and sunny color than many still life paintings.



Pierre-Auguste Renoir
French, 1841-1919
Fruits of the Midi, 1881
Gallery 201



Claude Monet
French, 1840-1926
Apples and Grapes, 1880
Gallery 201

Claude Monet, a foremost leader and a substanciator of the Impressionist era, which derived it's name from Monet's painting, *Impression: Sunrise*. He formed the core of this movement with fellow painters Renoir, Sisley and Bazille. Monet's devotion was outdoor painting of landscapes and it was said he would not even paint the leaves of the background unless the lighting was perfect. In spite of his prolific painting, Claude Monet for awhile experienced extreme poverty but eventually did prosper very well. Monet's work featured in this food collection is his *Apples and Grapes* piece, colorful and muted, the light seeming to almost be tangible, it is so realistically portrayed as to seem tangible and vibrantly alive with color and varying light.