

COLOR THE BLANTON

ART PAGES



Natural Beauty



Tessier del.

1780. Avril l'aîné Sculp.

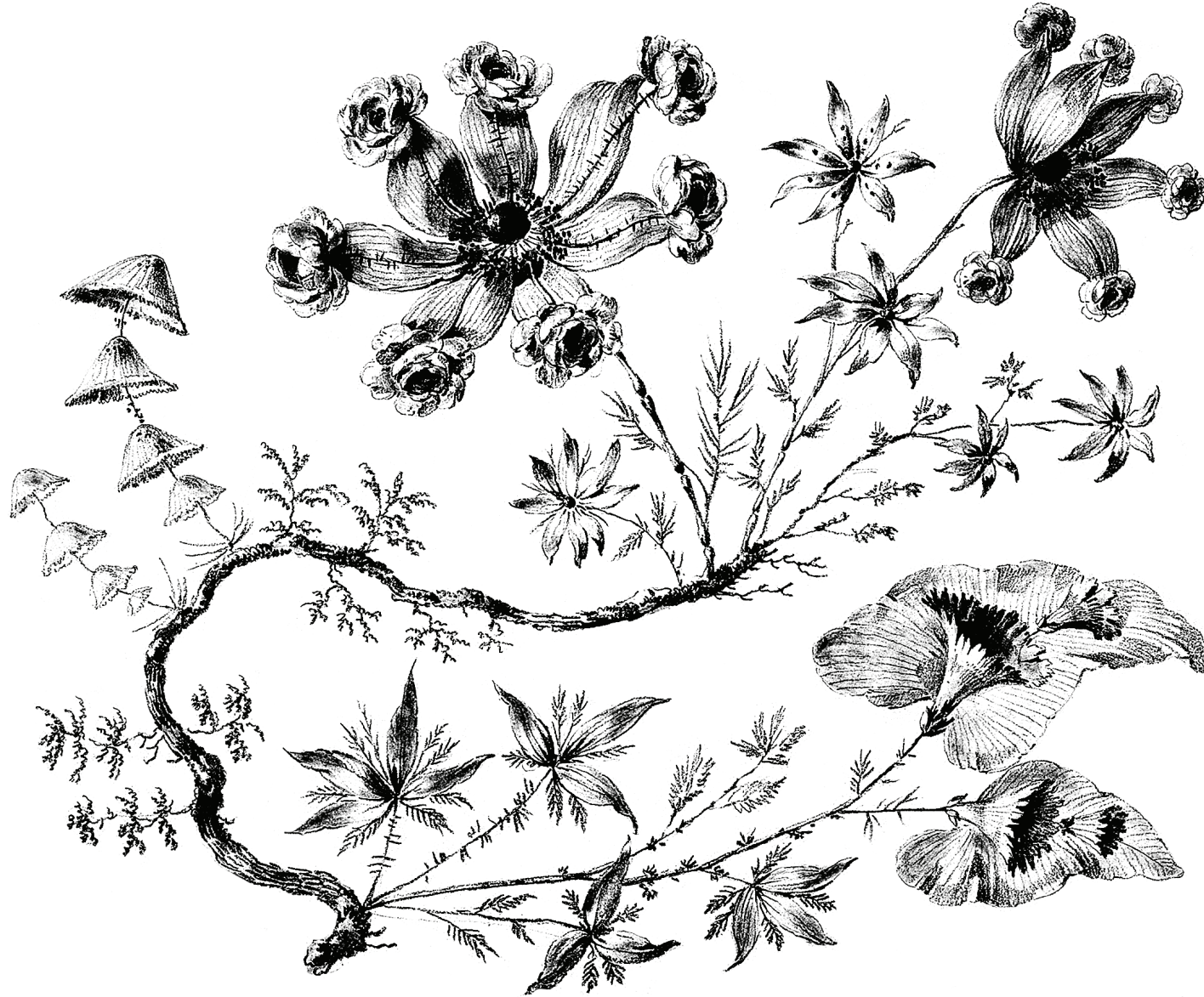
Before the invention of greenhouses and temperature control, visual artists were the only ones able to create bouquets with flowers that blossom in different seasons. Featuring hollyhocks that bloom in summer and roses that bloom in spring, Jean Jacques Avril offers us a floral arrangement that, at the time, could only exist in art. For more Blanton #MuseumFromHome resources, visit blantonmuseum.org/museumfromhome

Image: Jean Jacques Avril, Plate from *Livre de corbeilles et vases de fleurs*, after Louis Tessier, circa 1780, engraving, 12 1/16 x 9 3/16 in., Blanton Museum of Art, The University of Texas at Austin, The Leo Steinberg Collection, 2002



Guercino — a master of drawing in 17th-century Italy — made numerous landscape drawings using only pen and brown ink, and most likely sketched these scenes inside his studio. Look how he uses blank paper to imply bright sunshine, and horizontal lines of varying lengths to articulate rolling hills as well as fluffy leaves. [For more Blanton #MuseumFromHome resources, visit blantonmuseum.org/museumfromhome](https://blantonmuseum.org/museumfromhome)

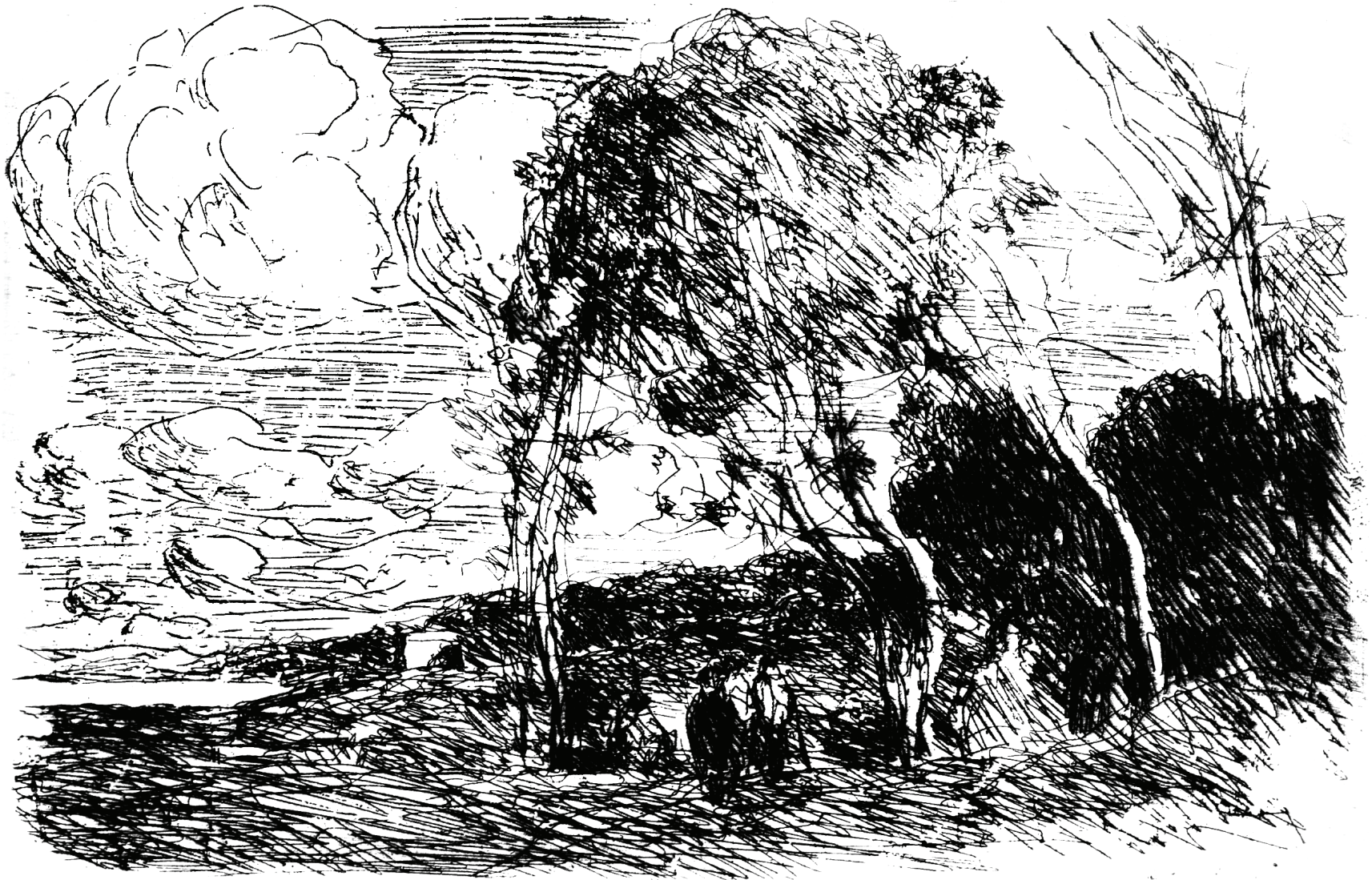
Image: Guercino (Giovanni Francesco Barbieri), *A Landscape with a Central Tree and Spire*, 1630s, pen and brown ink, 6 3/8 x 5 3/4 in., Blanton Museum of Art, The University of Texas at Austin, The Suida-Manning Collection



Jean Pillement

Jean-Baptiste Pillement was famous for his decorative designs, which were copied onto ornamental objects ranging from fabric to wallpaper to ceramics. Though Pillement never traveled to Asia, his style was influenced by Chinese painting, as seen in this fantastical drawing of a flowering branch reminiscent of Chinese maple leaves. [For more Blanton #MuseumFromHome resources, visit blantonmuseum.org/museumfromhome](https://blantonmuseum.org/museumfromhome)

Image: Jean-Baptiste Pillement, *A Fantastic Flowering Branch*, circa 1760, black chalk on heavy, cream laid paper, 10 x 13 in., Blanton Museum of Art, The University of Texas at Austin, The Suida-Manning Collection



This etching, one of only 14 prints made by the painter Jean-Baptiste-Camille Corot, is from his series of *souvenirs* (French for “memory”), composed while he was ill and unable to travel. Instead, he created from memory hazy and mesmerizing landscapes like this one. It is a reminder that art can help us take imaginary journeys, which may be just as interesting as real ones. [For more Blanton #MuseumFromHome resources, visit blantonmuseum.org/museumfromhome](https://blantonmuseum.org/museumfromhome)

Image: Jean-Baptiste Corot, *Souvenir des fortifications de Douai* [*Souvenir of the Fortifications at Douai*], 1869-1870, etching, 12 5/16 x 18 13/16 in., Blanton Museum of Art, The University of Texas at Austin, University Purchase, 1961