

Technical description

Title – The Arch of Titus

Material – Ink and wash

Size – 18 (width) x 25.8 (height) cm

Other info - The size includes white borders around the drawing.

Critical description

This ink and wash drawing illustrates the Arch of Titus, located on the Palatine hill in Rome. The drawing is accentuating how the subject is worn down and amidst foliage, that is slowly but steadily taking over. The Arch of Titus was constructed in the 1st century AD by Emperor Domitian after the death of his brother, Titus. It was more specifically built, to celebrate the victory over a rebellion in Judea. The panels depict a triumphal procession. The arch has served as a major influence and a model ever since for many triumphal arches, such as Arc de Triomphe in Paris. Even if controversial in its subject-matter and what it applauds, its widespread influence and beauty of the craftsmanship are both undeniable qualities of the Arch of Titus. One could appreciate how the light falls on the stones during golden hour, or the delicately carved figures on the panels, now partly indistinguishable. The work applauds Roman culture, or rather, what is left of its glory. The grandeur can be seen in its lasting monuments, which are still largely appreciated today. However, the remnants have a melancholic side to them, as quiet testimonies of times long past.

Explanation

Although initially intended as a preliminary drawing for a lithograph, the piece was developed further and now stands as a work of art in its own right. The technique is based on traditional ink and wash methods on (typically) pre-toned paper, as is characteristic of the renaissance and mannerist periods. Special emphasis has been placed on “calligraphic” line-work, especially as for depicting the foliage. The choice of subject as well as the technique for rendering is inspired by the engraver and architect Giovanni Battista Piranesi. The arch is lit by direct sunlight during golden hour, which gives a stark contrast, emphasizing the subject.

Technical description

Title – „The Flute Players“

Material – Copper plate etching

Size – 24.5 (width) x 18 (height) cm

Other info – The size includes white borders around the print. The print belongs to a limited edition of

100. The work was created in Fall, 2024.

Critical description

The etching depicts a room inside Louvre, called “Salle des Caryatides”. It was designed as a ballroom during the renaissance, featuring a variety of roman and roman-inspired sculptures since 17th century. Sculptures from Louis XIV’s collection were first exhibited in that room in

1692, after which it became known as “Salle des antiquités”. The room houses several Roman marble copies after Greek originals, which were in bronze. The room has its name after the four caryatids, also partly seen in the background, which serve as columns for the entrance. Goujon, who designed the sculpted female figures, was inspired by the Forum of Augustus, built in the 1st century BC. In the foreground there is a young satyr (1st or 2nd c. AD) playing the flute, which is likely a Roman copy of a Hellenistic original. Centuries later, I was inspired by this very room, when choosing a subject matter for my copper plate etching. The etching depicts a room, in which the works are in one way or another alluding to the Roman times, whether by showcasing the copies after the largely lost Greek sculptures or through Renaissance and later adaptations, inspired by antiquity. It celebrates the rich, and fruitful artistic practice therefore, of the Romans.

Explanation

The work is a copper plate etching, which is a method in use already during the Renaissance. An illustrious example is Piranesi, who has inspired the subject matter and the execution for the work. He was equally concentrating on architectural scenery, in the form of etching. I have used cross-hatching to execute the work, alluding to the old masters' way of making marks and rendering form. This type of line-work was more common to the Renaissance and Mannerist period, differing from contemporary print-making practices, which is more experimental in nature.

Technical description

Title – The Temple of Asclepius (in Villa Borghese)

Material – Lithograph

Size – 26.5 x 18 (cm)

Other info – The size includes white borders around the print. This lithograph is one out of eight prints, in total.

Critical description

The work depicts the Temple of Aesculapius in Villa Borghese, as seen through the foliage. The Temple of Aesculapius is a neoclassical building from the late 18th century designed in Ionic style by the architect Antonio Asprucci. It was likely built, having in mind the temple of Aesculapius on Tiber Island, destroyed and long lost. The ancient temple was first built around 293 -290 BC, and according to a legend, it was dedicated to that god as a response to the plague which had hit Rome in 293 BC. Allegedly soon after, the plague disappeared. The statue within, depicting the Greek god of medicine, is ancient and likely originates from the Mausoleum of Augustus, which was built by the emperor Augustus in 28 BC. The lithograph is therefore depicting architecture, directly inspired by Roman temple design, and likely alluding to an existing temple in the past.

Explanation

The piece is executed as a lithograph, which is a method developed by the German author Alois

Senefelder in late 18th century, and used extensively by artists such as Piranesi, for his architectural drawings. Although lithography is not widely practiced anymore, it has its unique properties which are impossible to attain with other mediums. For example, the natural grain of the limestone results in a characteristic “lithographic” texture on the final result, which is often sought after.