

## The Trinity College Dublin Art Collections

<b>Artist:</b>	Georges Rouault
<b>Title:</b>	<i>'In the Mouth that was Sweet with the Taste of Gall...'</i> , Plate 15, Miserere Series (made 1916-27, published 1948)
<b>Medium:</b>	etching
<b>Dimensions:</b>	50cm x 35cm
<b>Notes:</b>	signed: GR

b. 1871, Paris d. 1958, Paris.

Georges Rouault was a painter, draughtsman and printmaker born in Paris. As a young man, Rouault was apprenticed to a glazier and trained from 1885-1890, first with Tamoni and later with Hirsch- both master glass painters who were interested in the restoration of medieval windows as well as creating modern stained glass. Following this he undertook studies at the École des Beaux-Arts under Elie Delaunay and following the death of Delaunay, under Gustave Moreau (1891-98). Rouault's classmates at the École des Beaux-Arts included Henri Matisse, Albert Marquet and Henri Charles Manguin.

Rouault and his teacher, Moreau, became great friends; Moreau was a source of encouragement and inspiration for the young artist. Rouault's early work was heavily influenced by the symbolism and spiritualism of medieval stained glass, and went against the prevalent Impressionist and Realist painting style, which had become fairly mainstream by this period, and relied upon the perhaps dated idea that good art should reflect the natural world. It was the symbolic power of his work which captured the attention of critics, when Rouault was awarded the Prix Chenavard in 1894 for his *Infant Jesus among the Doctors*. In 1898, his great friend and teacher, M. Moreau passed away and later Rouault was appointed curator of the Musée Gustave Moreau, in Paris (1903).

The subject of Rouault's painting was largely figurative, his subjects ranged from religious figures to clowns, prostitutes and portraits. His technique was expressive and he was often aligned with members of the Fauvist group, who used bright colours and powerful gestural lines. Rouault's first solo show took place in 1910 at the Galerie Drouet. During his career he designed sets for the ballet, produced ceramics and also made illustrations for Baudelaire's *Fleurs du Mal*. His prints were particularly successful, such as the collection known as the *Miserere* series (made between 1916 and 1927) which was commissioned by Ambroise Vollard and resulted in the publication of about 58 prints by Rouault in 1948. Retrospectives of his work have been shown at the Museum of Modern Art, New York (1945) and at the Kunsthaus in Zurich (1948).

The information in this article has been taken from David Scott, *The Modern Art Collection, Trinity College Dublin* (Trinity College Dublin Press 1989) and [www.groveart.com](http://www.groveart.com).