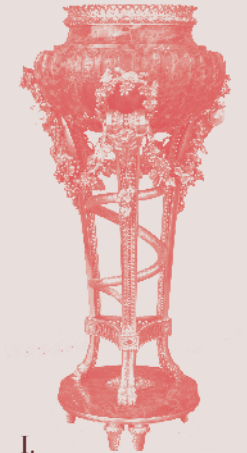




II.

No Shepherdess / No Pastoral



I.



VII.

I. PERFUME BURNER

Pierre Gouthière (1732 – 1813) to a design by François-Joseph Belanger (1744 – 1818)

France, 1773 – 1775

Medium: Jasper and gilt bronze

II. GARNITURE OF THREE VASES AND COVERS

Sèvres Porcelain manufactory

Vase 'E de 1780' of the first size and vases 'E de 1780' of the second size

Jacques-François Paris (or Deparis)

(1735 – 1797), Designer. Possibly Charles-Eloi Asselin (1743 – 1804),

Painter (reserves). Possibly Edme-

François Bouilliat (1739 – 1810),

Painter (flowers). Possibly Joseph

Coteau (1740 – 1812), Enameller

France, 1781

Medium: Soft-paste porcelain, painted, gilded and with jewelled enamelling

III. CANDLESTICKS

Claude-Jean Pitoin (active between: c. 1778)

France, 1781

Medium: Gilt bronze and blue enamel

IV. CHEST-OF-DRAWERS

Jean-Henri Riesener (1734 – 1806)

France, 1780

Medium: Oak carcase veneered with amaranth and other woods; marquetry of satiné, holly, sycamore and other woods; top of vert des Alpes marble; gilt-bronze mounts

V. FALL-FRONT DESK (SECRÉTAIRE)

Jean-Henri Riesener (1734 – 1806)

France, 1780

Medium: Oak carcase veneered with sycamore, amaranth, tulipwood, and other woods; top of Carrara marble; gilt-bronze mounts

VI. CORNER-CUPBOARD

Jean-Henri Riesener (1734 – 1806)

France, 1783

Medium: Oak, veneered with thuya burr, amaranth and sycamore; top of Carrara marble; gilt-bronze mounts

VII. FALL-FRONT DESK (SECRÉTAIRE)

Jean-Henri Riesener (1734 – 1806)

France, 1783

Medium: Oak, veneered with thuya burr, amaranth, sycamore; top of Carrara marble; gilt-bronze mounts

VIII. FALL-FRONT DESK (SECRÉTAIRE)

Jean-Henri Riesener (1734 – 1806)

France, 1783

Medium: Oak veneered with satiné, amaranth, sycamore and other woods; top of Carrara marble; gilt-bronze mounts



No Shepherdess/No Pastoral depicts soprano (Ellie McCormick) singing the character Jenny's arias from the 'lost' opera *Le Roi et le fermier* (*The King and the Farmer*), which was once sung by Marie Antoinette, to objects once owned by or associated with the former Queen of France. These performances have been filmed and together will form a larger moving image artwork.

A fundamental intention for the work is linking the objects back together via these performances, allowing an audience to create new conversations between Marie Antoinette, the objects, their makers and the collections that hold them.

Twelve objects formerly owned by Antoinette are featured in *No Shepherdess/No Pastoral* and can be found in the Study Room at the Wallace Collection using the image list found in this pamphlet.

Other examples of objects included in the artwork are Antoinette's piano (from the Cobbe Collection, Hatchlands Park), a chair and music stand (from the Victoria & Albert Museum), a wax figure of Antoinette made in her lifetime and the guillotine that may have ended her life (from Madame Tussauds London).

TODAY'S EVENT includes a performance from soprano Ellie McCormick accompanied by pianist Chavdar Mazgalov, and talks from curator Dr Yuriko Jackall and artist Estella Castle.



Estella Castle, *No Shepherdess/No Pastoral* (Film Still), 2019

ESTELLA CASTLE is a London-based multi-disciplinary artist whose practice examines the representation of history. Recently she won the National Trust's People's Landscapes commission to commemorate the sealing of the Magna Carta. Estella graduated with a Master of Arts from City & Guilds of London Art School in 2013 and has exhibited widely in both the UK and internationally.



V.



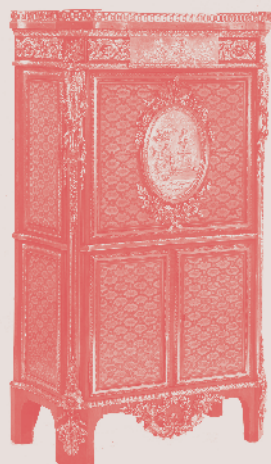
III.



IV.



VI.



VIII.