

**A** Gallery 32

**Arthur Hughes, *Ophelia*, about 1865**

A follower of the Pre-Raphaelite Brotherhood, Arthur Hughes adopted the aesthetic of this group of mid-19th-century English painters—including their depictions of women with flowing red hair. At the time, red hair was typically seen as the mark of someone of dubious character, but the Pre-Raphaelite painters championed it as one of the elements of an ideal kind of beauty that has become closely identified with their style.

**B** The Octagon (Gallery 28)

**After Martin Desjardins, *Equestrian Monument of Louis XIV*, about 1688–91; cast about 1700**

The taste for wigs worn by men in the 1600s and 1700s began when French king Louis XIII went prematurely bald and covered the fact with a luxurious hairpiece. His son, “Sun King” Louis XIV, was not only follicly challenged, but vertically challenged as well. His long curly wig was kept fluffed up on top so that he would appear taller.

**C** Gallery 24

**Anthony van Dyck, *Portrait of a Man*, about 1630**

Before it was revived by Colonel Sanders, hipsters, and Walter White/Heisenberg, the “Van Dyck” style of beard and mustache was all the rage among fashionable European gentlemen in the first half of the 1600s. Known for his stylish portraits of the gentry, Anthony van Dyck’s name became forever associated with the fancy goatee. Beards in general were an essential expression of masculinity and virility during the period.

**D** Gallery 19

**Lucas Cranach the Elder, *Saints Catherine, Margaret, and Barbara*, about 1515–20**

In the early 1500s at the court of Saxony in eastern Germany, foreheads were *in*. Women shaved their hairlines and their eyebrows in order to present the smoothest, shiniest expanse of skin possible. These Christian saints sport the height of Saxon court fashion, but their hair also communicates something else about their status: they wear it loose, like unmarried girls did, indicating that they are virgin martyrs.



What does  
your hairstyle  
say about you?

# Hair!

Since the dawn of civilization, human beings have spent ridiculous amounts of time fashioning their hair. Use this guide to navigate some of TMA’s triumphant tresses and follicle follies.



### E Gallery 4

#### Lorna Simpson, *Wigs*, 1994

Hair can be intensely personal and a clue to cultural and societal norms or ideals--and their subversion. For Black women in particular, hair can embody a whole range of meanings. In this provocative work, Lorna Simpson explores the politics and identity of African American hair.

### F Gallery 3

#### Constantin Brancusi, *Blond Negress I*, 1926

A master of reducing form to its essence, Romanian-born sculptor Brancusi used just two elements to indicate an elegant hairstyle in this abstract portrait of a young African woman he saw at a Parisian party. The polished surface encompasses and reflects the sculpture's surroundings; it could even double as a mirror for a quick check to make sure your own 'do is behaving.

### G Classic Court (Gallery 2)

#### Assyrian, *Fragment of a Relief of a Winged Deity*, about 883–859 BCE

As evidenced by the awe-inspiring art their culture left behind, the Assyrians of ancient Mesopotamia were not playing when it came to their hair. Men wore elaborately waved and curled shoulder-length hair and beards, and even battled graying hair with lotions and spells.

### H Classic Court (Gallery 2)

#### Roman, *Emperor Lucius Verus*, about 161–169 CE

Roman Emperor Lucius Verus had a beard and a full head of thick, curly hair that any gold-chains-wearing '70s disco king would surely envy. The sculptor expertly indicated the thickness of the curls with the use of a hand drill. Like a disco king, Lucius knew how best to showcase his enviable locks: he often sprinkled his blond curls with gold dust!

## MUSEUM MAP

### Upper Level



**Please note:** Some works of art in this guide may have been moved to a different gallery, be on loan to another museum, or be temporarily off view for other reasons. We regret any inconvenience.