

# National Gallery of Art

## NEWS RELEASE

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### **"JOHN SINGER SARGENT"**

#### **ON VIEW AT THE NATIONAL GALLERY OF ART, FEBRUARY 21 - MAY 31, 1999**

WASHINGTON, D.C. - The first major retrospective since the memorial exhibition in 1926 of the work of John Singer Sargent (1856-1925) will be on view at the National Gallery of Art, West Building, February 21 through May 31, 1999. One hundred and fifteen paintings and watercolors from public and private collections around the world will include many of his most significant and beautiful works.

This is the first large scale exhibition of Sargent's art to be shown in both England, where it was on view at the Tate Gallery, London, October 15, 1998 through January 17, 1999, and the United States, where it will also be seen at the Museum of Fine Arts, Boston, June 23 through September 26, 1999.

The exhibition has been organized by the Tate Gallery, London, in collaboration with the National Gallery of Art, Washington, and the Museum of Fine Arts, Boston.

This exhibition is made possible by Ford Motor Company.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.

"An astute portraitist, Sargent painted many of the leading personalities of the age in

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## **Sargent...page 2**

works of great elegance and panache," said Earl A. Powell III, director, National Gallery of Art. "He was a brilliant technician who could quickly combine a complex composition with the appearance of life itself."

"Ford Motor Company is proud to sponsor the John Singer Sargent exhibition. As a strong supporter of the arts, we believe they enrich our lives and our communities and help to promote mutual understanding among nations," said W.C. Ford, Jr., Chairman of the Board, Ford Motor Company. "We are confident that this exhibition will increase that enrichment and understanding."

### **THE EXHIBITION**

The exhibition is in general arranged chronologically to reflect the main phases of Sargent's work. On view are his early portrait, landscape, and figure sketches, 1874-1884; portraits and subject pictures, 1878-1884; experiments with impressionism, 1883-1889; commissioned American and British society portraits, 1890-1917; landscape and figure subjects, 1900-1914; late landscape oils and watercolors of Venice and Switzerland, 1880-1925; and World War I paintings, including Gassed (1918-1919). Among his best known and beloved works in the exhibition are the "notorious" Madame X (1883-1884), The Daughters of Edward Darley Boit (1882), and Carnation, Lily, Lily, Rose (1885-1886).

Raised in Europe in an American expatriate family constantly on the move, Sargent studied at art schools in Florence, Dresden, Berlin, and Paris. Precociously gifted, he assimilated lessons from the old masters and realists and the contemporary impressionists and symbolists, to create his own style and become one of the great painters of the late nineteenth and early twentieth centuries.

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### **Sargent...page 3**

Portraiture, ranging from bold experimentation to studied formality, dominated Sargent's career. Quickly winning fame and fortune as the most admired and sought-after portrait painter on both sides of the Atlantic, he was claimed by both the British and Americans as one of their own. Portraits in the exhibition, which reflect Sargent's mastery of psychological expressiveness, physical presence, and social position, include Lord Ribblesdale (1902), Sir Frank Swettenham (1904), and Self-portrait (1906). There is also a fascinating group of portraits of Sargent's illustrious American contemporaries: Frederick Law Olmstead (1895), landscape architect who designed the grounds around the U.S. Capitol; his friend, Henry James (1913), novelist of the Edwardian Age; and John D. Rockefeller (1917), businessman and philanthropist.

One gallery in the exhibition is devoted to Sargent's brief experimentation with impressionism and includes paintings such as those of his friends Claude Monet Painting at the Edge of a Wood (1885?) and Paul Helleu Sketching with his Wife (1889).

Sargent was also a prolific landscape and figure artist who painted a dazzling range of more than one thousand oils and watercolors. Traveling extensively in Europe, North Africa, and the Middle East, he was intrigued most of all by Venice with its architectural splendor, sunlight, and iridescent water as can be seen in Corner of the Church of San Stae, Venice (c. 1913), The Rialto, Venice (c. 1911), and other Venetian works in the exhibition.

Also on view are Sargent's early subject paintings, inspired by journeys to different parts of Europe and the Mediterranean, such as A Capriote (1878), a poetic study of a young girl painted in Capri, and the mysterious Fumée d'ambre gris (1880), based on his travels to Morocco.

## **Sargent...page 4**

Sargent was equally adept at painting watercolors, which he did profusely for his own amusement and interest. Although he made little effort to sell them commercially, he achieved recognition as a watercolorist as a result of major purchases by the Brooklyn Museum of Art and the Museum of Fine Arts, Boston, in 1909 and 1912, respectively. On the Grand Canal (c. 1907), View from a Window, Genoa (c. 1911), and Graveyard in the Tyrol (1914) are examples in the exhibition of Sargent's fluency in the watercolor medium.

### **CURATORS**

The exhibition has been organized by leading Sargent scholars Richard Ormond, director of the National Maritime Museum, Greenwich, great-nephew of the artist, and Elaine Kilmurray, who are co-authors of the Sargent catalogue raisonné (Volume I, Early Portraits, published by Yale University Press, 1998). Nicolai Cikovsky, Jr., senior curator of American and British paintings, National Gallery of Art, is the coordinator of the exhibition in Washington.

### **CATALOGUE**

A lavishly illustrated catalogue, Sargent, published by the Tate Gallery and edited by Elaine Kilmurray and Richard Ormond, accompanies the exhibition. The catalogue presents a survey of the huge diversity of Sargent's output with reproductions of two hundred works and essays exploring the artist's life and his development as an artist.

### **FORD MOTOR COMPANY**

Ford Motor Company has also sponsored the following exhibitions at the National Gallery of Art: The Treasure Houses of Britain: Five Hundred Years of Private Patronage and Art Collecting (November 1985 - April 1986), The Pastoral Landscape: The Legacy of Venice

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## **Sargent...page 5**

(November 1988 - January 1989), The Art of Paolo Veronese 1528 - 1588 (November 1988 - February 1989), The Drawings of Jasper Johns (May - July 1990), and A Great Heritage: Renaissance and Baroque Drawings from Chatsworth (October - December 1995), and in addition, the educational programs: Multiple Visit Program, 1994, and Art Around the Corner, 1996.

### **GENERAL INFORMATION**

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. For general information, call (202) 737-4215, or TDD at (202) 842-6176, or visit the National Gallery of Art's Web site at <http://www.nga.gov>. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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# National Gallery of Art

Washington, D.C.

## John Singer Sargent

National Gallery of Art  
February 21- May 31, 1999  
Checklist

- Black & White Prints available
- Slides available
- Color Transparencies available

1. *Wineglasses*, c. 1875  
oil on canvas  
45.7 x 36.8 cm (18 x 14 1/2)  
Private Collection
  
2. *Oyster Gatherers of Cancale*, 1878  
oil on canvas  
96.8 x 123.2 cm (38 1/8 x 48 1/2)  
The Corcoran Gallery of Art, Washington, D.C., Museum Purchase, Gallery Fund
  
3. *A Capriote*, 1878  
 oil on canvas  
 76.8 x 63.2 cm (30 1/4 x 24 7/8)  
 Museum of Fine Arts, Boston. Bequest of Helen Swift Neilson
  
5. *Capri*, 1878  
 oil on canvas  
 50.8 x 63.5 cm (20 x 25)  
 The Warner Collection of Gulf States Paper Corporation, Tuscaloosa, Alabama
  
7. *Head of a Capri Girl*, 1878  
oil on canvas  
43.2 x 30.5 cm (17 x 12)  
Private Collection

*Sargent checklist...2*

8. *Carmela Bertagna*, c. 1879  
oil on canvas  
59.7 x 49.5 cm (23 1/2 x 19 1/2)  
Columbus Museum of Art, Ohio; Bequest of Frederick W. Schumacher
9. *The Spanish Dance*, 1879 - 1880  
oil on canvas  
89.5 x 84.5 cm (35 1/4 x 33 1/4)  
The Hispanic Society of America, New York
10. *Venise par temps gris*, 1880 or 1882  
 oil on canvas  
● 50.8 x 69.9 cm (20 x 27 1/2)  
■ Private Collection
11. *Sortie de l'église, Campo San Canciano, Venice*, c. 1882  
oil on canvas  
55.9 x 85.1 cm (22 x 33 1/2)  
Mr. and Mrs. Hugh Halff, Jr.
12. *The Sulphur Match*, 1882  
 oil on canvas  
● 58.4 x 41.3 cm (23 x 16 1/4)  
■ Mr. and Mrs. Hugh Halff, Jr.
13. *Venetian Street*, c. 1880-1882  
oil on canvas  
73.7 x 60.3 cm (29 x 23 3/4)  
Collection of Daniel and Rita Fraad
14. *Venetian Interior*, c. 1880-1882  
oil on canvas  
68.3 x 87 cm (26 7/8 x 34 1/4)  
Carnegie Museum of Art, Pittsburgh. Museum Purchase, 1920

15. *Rehearsal of the Padeloup Orchestra at the Cirque d'Hiver*, c. 1879-1880  
oil on canvas  
57.2 x 46 cm (22 1/2 x 18 1/8)  
Museum of Fine Arts, Boston. The Hayden Collection
16. *In the Luxembourg Gardens*, 1879  
 oil on canvas  
● 65.7 x 92.4 cm (25 7/8 x 36 3/8)  
■ Philadelphia Museum of Art: The John G. Johnson Collection
17. *Carolus-Duran*, 1879  
 oil on canvas  
● 116.8 x 95.9 cm (46 x 37 3/4)  
■ Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
18. *Fumée d'ambre gris*, 1880  
 oil on canvas  
● 139.1 x 90.8 cm (54 3/4 x 35 3/4)  
■ Sterling and Francine Clark Art Institute, Williamstown, Massachusetts
19. *Madame Edouard Pailleron*, 1879  
oil on canvas  
208.3 x 100.4 cm (82 x 39 1/2)  
The Corcoran Gallery of Art, Washington, DC; Gallery Fund and Gifts of Katherine McCook Knox, John A. Nevius and Mr. and Mrs. Lansdell K. Christies
20. *Portrait of Edouard and Marie-Louise Pailleron*, 1881  
oil on canvas  
152.4 x 175.3 cm (60 x 69)  
Purchased with Funds from the Edith M. Usry Bequest in Memory of her Parents, Mr. and Mrs. Franklin Usry, and from the Dr. and Mrs. Peder T. Madsen Fund and the Ana K. Meredith Endowment Fund; Des Moines Art Center Permanent Collections, 1976.61



*Sargent checklist...4*

21. *Madame Ramón Subercaseaux*, c. 1880-1881  
oil on canvas  
165.1 x 109.9 cm (65 x 43 1/4)  
Private Collection
22. *Vernon Lee*, 1881  
oil on canvas  
53.7 x 43.2 cm (21 1/8 x 17)  
Tate Gallery. Bequeathed by Miss Vernon Lee through Miss Cooper Willis 1935
23. *Dr. Pozzi at Home*, 1881  
 oil on canvas  
● 202.9 x 102.2 cm (79 3/8 x 40 1/4)  
■ The Armand Hammer Collection, UCLA at the Armand Hammer Museum of Art and Cultural Center, Los Angeles, California
24. *The Daughters of Edward Darley Boit*, 1882  
 oil on canvas  
● 221.9 x 222.6 cm (87 3/8 x 87 5/8)  
■ Museum of Fine Arts, Boston. Gift of Mary Louisa Boit, Julia Overing Boit, Jane Hubbard Boit, and Florence D. Boit in memory of their father, Edward Darley Boit
25. *Madame Gautreau Drinking a Toast*, c. 1883  
oil on panel  
32 x 41 cm (12 5/8 x 16 1/8)  
Isabella Stewart Gardner Museum, Boston
26. *Madame X*, 1883-1884  
 oil on canvas  
● 208.6 x 109.9 cm (82 1/8 x 43 1/4)  
■ The Metropolitan Museum of Art. Arthur Hoppock Hearn Fund, 1916
28. *A Dinner Table at Night (The Glass of Claret)*, 1884  
oil on canvas  
51.4 x 66.7 cm (20 1/4 x 26 1/4)  
Fine Arts Museums of San Francisco, Gift of the Atholl McBean Foundation

*Sargent checklist...5*

29. *Garden Study of the Vickers Children*, c. 1884  
oil on canvas  
137.8 x 91.1 cm (54 1/4 x 35 7/8)  
Flint Institute of Arts, Gift of the Viola E. Bray Charitable Trust
30. *Claude Monet Painting at the Edge of a Wood*, ?1885  
 oil on canvas  
● 54 x 64.8 cm (21 1/4 x 25 1/2)  
■ Tate Gallery. Presented by Miss Emily Sargent and Mrs. Ormond through the National Art Collections Fund 1925
31. *Home Fields*, c. 1885  
oil on canvas  
73 x 96.5 cm (28 3/4 x 38)  
The Detroit Institute of Arts, City of Detroit Purchase
32. *In the Orchard*, c. 1886  
oil on canvas  
61 x 73.7 cm (24 x 29)  
Private Collection
33. *Carnation, Lily, Lily, Rose*, 1885-1886  
 oil on canvas  
● 174 x 153.7 cm (68 1/2 x 60 1/2)  
■ Tate Gallery. Presented by the Trustees of the Chantrey Bequest 1887
34. *Roses*, c. 1886  
 oil on canvas  
● 22.8 x 73.6 cm (9 x 29)  
■ Private Collection
35. *The Old Chair*, c. 1886  
oil on canvas  
67.3 x 55.9 cm (26 1/2 x 22)  
Private Collection

*Sargent checklist...6*

36. *Poppies*, 1886  
 oil on canvas  
● 61.9 x 91.1 cm (24 3/8 x 35 7/8)  
■ Private Collection
37. *Two Women Asleep in a Punt under the Willows*, 1887  
oil on canvas  
55.9 x 68.6 cm (22 x 27)  
Calouste Gulbenkian Museum, Lisbon
38. *Robert Louis Stevenson*, 1887  
 oil on canvas  
● 50.8 x 61.6 cm (20 x 24 1/4)  
■ Bequest of Charles Phelps and Anna Sinton Taft, The Taft Museum, Cincinnati, Ohio
40. *A Boating Party*, c. 1889  
oil on canvas  
88.3 x 91.4 cm (34 3/4 x 36)  
Museum of Art, Rhode Island School of Design, Providence, Gift of Mrs. Houghton P. Metcalf in Memory of her Husband
41. *Paul Helleu Sketching with his Wife*, 1889  
 oil on canvas  
● 66.4 x 81.6 cm (26 1/8 x 32 1/8)  
■ Brooklyn Museum of Art, Museum Collection Fund
42. *The Misses Vickers*, 1884  
oil on canvas  
137.8 x 182.9 cm (54 1/4 x 72)  
Sheffield Galleries and Museums Trust
43. *Mrs. Wilton Phipps*, c. 1884  
 oil on canvas  
● 88.9 x 64.8 cm (35 x 25 1/2)  
■ Private Collection

*Sargent checklist... 7*

44. *Violet*, 1886  
oil on canvas  
69.9 x 55.9 cm (27 1/2 x 22)  
Private Collection
45. *Mrs. Charles E. Inches* (Louise Pomeroy), 1887  
oil on canvas  
86.4 x 60.6 cm (34 x 23 7/8)  
Museum of Fine Arts, Boston. Anonymous Gift in Memory of Mrs. Charles Inches'  
Daughter, Louise Brimmer Inches Seton
46. *Alice Vanderbilt Shepard*, 1888  
oil on canvas  
73.7 x 58.4 cm (29 x 23)  
Private Collection
48. *Miss Elsie Palmer*, 1889-1890  
oil on canvas  
190.8 x 114.6 cm (75 1/8 x 45 1/8)  
Colorado Springs Fine Arts Center, Colorado, USA
49. *Mrs. Edward L. Davis and her Son Livingston Davis*, 1890  
oil on canvas  
218.8 x 122.6 cm (86 1/8 x 48 1/4)  
Los Angeles County Museum of Art, Frances and Armand Hammer Purchase Fund
51. *W. Graham Robertson*, 1894  
oil on canvas  
230.5 x 118.7 cm (90 3/4 x 46 3/4)  
Tate Gallery. Presented by W. Graham Robertson 1940
52. *Frederick Law Olmsted*, 1895  
oil on canvas  
232.1 x 154.3 cm (91 3/8 x 60 3/4)  
Biltmore Estate, Asheville, North Carolina

*Sargent checklist...8*

53. *Mrs. Carl Meyer and her Children*, 1896  
oil on canvas  
201.4 x 134 cm (79 1/4 x 52 3/4)  
Private Collection
54. *Asher Wertheimer*, 1898  
oil on canvas  
147.3 x 97.8 cm (58 x 38 1/2)  
Tate Gallery. Presented by the Widow and Family of Asher Wertheimer in  
Accordance with his Wishes 1922
55. *An Interior in Venice*, 1898  
oil on canvas  
64.8 x 80.7 cm (25 1/2 x 31 3/4)  
Royal Academy of Arts, London
56. *Lord Dalhousie*, 1900  
oil on canvas  
152.4 x 101.6 cm (60 x 40)  
Private Collection
57. *Mrs. Charles Russell*, 1900  
oil on canvas  
104.8 x 73.7 cm (41 1/4 x 29)  
Private Collection, Courtesy of Jordan Volpe Gallery DNC
59. *Ena and Betty, Daughters of Asher and Mrs. Wertheimer*, 1901  
oil on canvas  
185.4 x 130.8 cm (73 x 51 1/2)  
Tate Gallery. Presented by the Widow and Family of Asher Wertheimer in  
Accordance with his Wishes 1922
61. *Lord Ribblesdale*, 1902  
 oil on canvas  
 258.5 x 143.5 cm (101 3/4 x 56 1/2)  
 The National Gallery, London

62. *Henry Lee Higginson*, 1903  
oil on canvas  
245 x 153 cm (96 1/2 x 60 1/4)  
Harvard University Portrait Collection, Gift by Student Subscription to the Harvard Union, 1903
63. *Mrs. Fiske Warren (Gretchen Osgood) and her Daughter Rachel*, 1903  
oil on canvas  
152.4 x 102.6 cm (60 x 40 3/8)  
Museum of Fine Arts, Boston. Gift of Mrs. Rachel Warren Barton and Emily L. Ainsley Fund
64. *Sir Frank Swettenham*, 1904  
 oil on canvas  
● 258 x 142.5 cm (101 5/8 x 56 1/8)  
■ Singapore History Museum, National Heritage Board
65. *Self-Portrait*, 1906  
 oil on canvas  
● 70 x 53 cm (27 1/2 x 20 7/8)  
■ Galleria degli Uffizi - Collezione degli Autoritratti- Firenze
66. *Lady Sassoon*, 1907  
oil on canvas  
161.3 x 105.4 cm (63 1/2 x 41 1/2)  
Private Collection
67. *Almina, Daughter of Asher Wertheimer*, 1908  
oil on canvas  
134 x 101 cm (52 3/4 x 39 3/4)  
Tate Gallery. Presented by the Widow and Family of Asher Wertheimer in Accordance with his Wishes 1922
68. *Henry James*, 1913  
 oil on canvas  
● 85.1 x 67.3 cm (33 1/2 x 26 1/2)  
■ National Portrait Gallery, London

*Sargent checklist...10*

69. *The Countess of Rocksavage, later Marchioness of Cholmondeley*, 1922  
oil on canvas  
161.3 x 89.8 cm (63 1/2 x 35 3/8)  
Private Collection
70. *John D. Rockefeller*, 1917  
oil on canvas  
147.3 x 114.3 cm (58 x 45)  
Senator and Mrs. John D. Rockefeller IV
99. *Café on the Riva degli Schiavoni*, c.1880-1882  
 watercolor on paper  
● 24.8 x 34.3 cm (9 3/4 x 13 1/2)  
■ Private Collection
100. *A Spanish Interior*, c. 1903  
 watercolor on paper  
● 57.2 x 45.7 cm (22 1/2 x 18)  
■ Private Collection
101. *Venetian Interior*, c. 1903  
watercolor and gouache over pencil on paper  
25.4 x 35.6 cm (10 x 14)  
Philadelphia Museum of Art: The John G. Johnson Collection
102. *In a Gondola* (Jane de Glehn), 1904  
watercolor on paper  
44.5 x 29.2 cm (17 1/2 x 11 1/2)  
Mr. and Mrs. S. Roger Horchow
103. *Sketching on the Giudecca*, c. 1904  
watercolor on paper  
36.8 x 53.3 cm (14 1/2 x 21)  
Private Collection

*Sargent checklist...11*

105. *Scuola di San Rocco*, c. 1903  
□ watercolor on paper  
● 35.6 x 50.8 cm (14 x 20)  
■ Private Collection
107. *The Libreria*, c. 1904  
watercolor on paper  
50.8 x 35.6 cm (20 x 14)  
Mr. and Mrs. Peter G. Terian
108. *On the Grand Canal*, c. 1907  
□ watercolor on paper  
● 50.2 x 34.9 cm (19 3/4 x 13 3/4)  
■ Private Collection
109. *Base of a Palace*, c. 1904  
watercolor on paper  
50.8 x 35.6 cm (20 x 14)  
Private Collection
110. *Miss Eden*, 1905  
watercolor, gouache and pencil on paper  
47.5 x 33.5 cm (18 3/4 x 13 1/8)  
Private Collection
111. *The Tramp*, c. 1904  
watercolor on paper  
50.7 x 35.5 cm (20 x 14)  
Brooklyn Museum of Art, Purchased by Special Subscription
112. *Siesta*, 1905  
watercolor and gouache on paper  
35.3 x 50.2 cm (13 7/8 x 19 3/4)  
Harrison Family



*Sargent checklist...12*

114. *Florence: Fountain, Boboli Gardens*, c. 1906-1907  
 watercolor on paper  
● 33.7 x 50.2 cm (13 1/4 x 19 3/4)  
■ Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
118. *Reclining Figure*, c. 1908  
watercolor on paper  
49.5 x 34.9 cm (19 1/2 x 13 3/4)  
Rust Collection
119. *The Cashmere Shawl*, 1910  
watercolor on paper  
50.2 x 29.9 cm (19 3/4 x 11 3/4)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
120. *The Garden Wall*, 1910  
watercolor on paper  
40 x 52.1 cm (15 3/4 x 20 1/2)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
121. *Reading*, 1911  
watercolor on paper  
50.8 x 35.6 cm (20 x 14)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
123. *Simplon Pass: The Tease*, 1911  
watercolor on paper  
40 x 52.1 cm (15 3/4 x 20 1/2)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund

124. *View from a Window, Genoa*, c. 1911  
 watercolor on paper  
● 40 x 52.7 cm (15 3/4 x 20 3/4)  
■ The British Museum
125. *Carrara: Monsieur Derville's Quarry*, 1911  
watercolor on paper  
40.6 x 52.7 cm (16 x 20 3/4)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
127. *Workmen at Carrara*, c. 1911  
watercolor over pencil heightened with gouache on wove paper  
40.3 x 53.3 cm (15 7/8 x 21)  
The Art Institute of Chicago, Olivia Shaler Swan Memorial Collection 1933
130. *The Green Dress*, 1912  
watercolor on paper  
42 x 32 cm (16 1/2 x 12 5/8)  
Anne-Cecile de Bruyne
131. *Graveyard in the Tyrol*, 1914  
 watercolor on paper  
● 34.6 x 53 cm (13 5/8 x 20 7/8)  
■ The British Museum
133. *On his Holidays*, 1901  
oil on canvas  
137 x 244 cm (54 x 96)  
Board of Trustees of the National Museums and Galleries on Merseyside (Lady Lever Art Gallery, Port Sunlight)
134. *An Artist in his Studio*, 1904  
oil on canvas  
56.2 x 72.1 cm (22 1/8 x 28 3/8)  
Museum of Fine Arts, Boston. The Hayden Collection

135. *Group with Parasols (A Siesta)*, 1905  
 oil on canvas  
● 55.3 x 70.8 cm (21 3/4 x 27 7/8)  
■ Collection of Daniel and Rita Fraad
136. *The Hotel Room*, c. 1906-1907  
 oil on canvas  
● 60.9 x 44.4 cm (24 x 17 1/2)  
■ Private Collection
137. *The Chess Game*, c. 1907  
oil on canvas  
69.9 x 55.3 cm (27 1/2 x 21 3/4)  
Harvard Club of New York
138. *Cashmere*, c. 1908  
oil on canvas  
71.1 x 109.2 cm (28 x 43)  
Private American Collection
139. *The Hermit (Il Solitario)*, 1908  
oil on canvas  
95.9 x 96.5 cm (37 3/4 x 38)  
The Metropolitan Museum of Art, Rogers Fund, 1911
140. *Pomegranates*, 1908  
 oil on canvas  
● 73 x 56.5 cm (28 3/4 x 22 1/4)  
■ Private Collection
141. *Mosquito Nets*, 1908  
oil on canvas  
57.2 x 71.8 cm (22 1/2 x 28 1/4)  
The Detroit Institute of Arts, Founders Society Purchase, Robert H. Tannahill  
Foundation Fund and Founders Society Acquisition Funds

142. *In a Garden, Corfu*, 1909  
oil on canvas  
91.4 x 71.4 cm (36 x 28)  
Private Collection
143. *Two Girls in White Dresses*, c. 1909-1911  
 oil on canvas  
● 69.9 x 54.6 cm (27 1/2 x 21 1/2)  
■ Private Collection
144. *Villa Torre Galli: The Loggia*, 1910  
 oil on canvas  
● 55.9 x 68.6 cm (22 x 27)  
■ Private Collection
145. *The Fountain, Villa Torlonia, Frascati, Italy*, 1907  
 oil on canvas  
● 71.4 x 56.5 cm (28 1/8 x 22 1/4)  
■ The Art Institute of Chicago, Friends of American Art Collection, 1914
146. *Nonchaloir (Repose)*, 1911  
oil on canvas  
63.8 x 76.2 cm (25 1/8 x 30)  
National Gallery of Art, Washington, Gift of Curt H. Reisinger
147. *The Rialto, Venice*, c. 1911  
 oil on canvas  
● 55.9 x 92.1 cm (22 x 36 1/4)  
■ Philadelphia Museum of Art: The George W. Elkins Collection
148. *Corner of the Church of San Stae, Venice*, c. 1913  
 oil on canvas  
● 72.4 x 55.9 cm (28 1/2 x 22)  
■ Collection of Carol and Terence Wall

*Sargent checklist...16*

149. *Gassed*, 1919  
oil on canvas  
231 x 611.1 cm (91 x 240 1/2)  
Imperial War Museum, London
150. *Street in Arras*, 1918  
watercolor on paper  
39.3 x 52.7 cm (15 1/2 x 20 3/4)  
Imperial War Museum, London
151. *'Thou Shalt Not Steal'*, 1918  
watercolor on paper  
50.8 x 33.6 cm (20 x 13 1/4)  
Imperial War Museum, London
152. *Crashed Aeroplane*, 1918  
 watercolor, pencil, and gouache on paper  
● 34.2 x 53.3 cm (13 1/2 x 21)  
■ Imperial War Museum, London
153. *A Wrecked Sugar Refinery*, 1918  
watercolor on paper  
33.6 x 52.7 cm (13 1/4 x 20 3/4)  
Imperial War Museum, London
154. *Daphne*, 1910  
watercolor on paper  
53.3 x 40.6 cm (21 x 16)  
Museum of Fine Arts, Boston. Hayden Collection. Purchased, Charles Henry Hayden Fund
156. *Street in Venice*, 1882  
oil on wood  
45.1 x 53.9 cm (17 3/4 x 21 1/4)  
National Gallery of Art, Washington, Gift of the Avalon Foundation

*Sargent checklist...17*

157. *Edouard Pailleron*, 1879  
oil on canvas  
128 x 96 cm (50 3/8 x 37 7/8)  
Don de Mme Pailleron, veuve d'Edouard Pailleron, 1900; Paris, Musée d'Orsay/dépôt  
de l'Établissement Public du musée et du domaine national de Versailles
158. *A Window in the Vatican*, 1906  
oil on canvas  
71.1 x 55.9 cm (28 x 22)  
Private Collection
159. *Miss Ellen Terry as Lady Macbeth*, 1889  
oil on canvas  
221 x 114.3 cm (87 x 45)  
Tate Gallery. Presented by Sir Joseph Duveen, 1906
160. *Palmettos*, 1917  
watercolor on paper  
34.9 x 53.3 cm (13 3/4 x 21)  
Robbie and Sam Vickers

# National Gallery of Art

*Washington, D.C.*

**RELATED ACTIVITIES  
for  
"JOHN SINGER SARGENT"  
at  
THE NATIONAL GALLERY OF ART  
February 21 - May 31, 1999**

## **SYMPOSIUM**

East Building Large Auditorium

Saturday, March 20

1:00 - 5:00 p.m.

Portrait of a Gilded Age

Scholars will present Sargent and his art in the context of turn-of-the-century culture in Europe and America.

## **SUNDAY LECTURE**

East Building Large Auditorium

February 21

2:00 p.m.

"The Van Dyck of Our Times": John Singer Sargent

Nikolai Cikovsky, Jr., senior curator of American and British Painting, National Gallery of Art

## **TOURS OF THE EXHIBITION**

For dates and times of public tours of the exhibition by staff lecturers, please consult the calendar of events or call (202) 842-6706. No reservations are required.

*Tours by Special Appointment:* For adult groups of twenty or more, call (202) 842-6247 and for school groups, call (202) 842-6249.

## **AUDIO TOUR**

An audio tour, narrated by Earl A. Powell III, director, and Nikolai Cikovsky, Jr., senior curator of American and British paintings, is available at the entrance to the exhibition for \$5.00 (\$4.00 for senior citizens, students, and groups of ten or more). Amplified headsets and scripts are available to visitors with hearing impairments. To reserve audio tours for groups, call (202) 842-6592.

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### **FILMS**

East Building Large Auditorium

Filmed adaptations of novels and stories by Henry James, friend and associate of John Singer Sargent, will be presented during April and May. Films will include The Heiress (1949), Daisy Miller (1974), The Europeans (1979), and Washington Square (1997).

For more information and show times, please consult the National Gallery of Art film calendar, or the National Gallery of Art calendar of events at the Art Information Desks, or call (202) 842-6799.

### **EXTENSION PROGRAMS**

The videodisc, American Art from the National Gallery of Art, and an accompanying interactive program, provide images and texts on Sargent's paintings in the National Gallery of Art's collections. The videodisc and interactive program are available on a free loan basis by writing the department of education resources, extension programs section, National Gallery of Art, Washington, D.C. 20565.

### **CATALOGUE**

John Singer Sargent, edited by Elaine Kilmurray and Richard Ormond, is published by the Tate Gallery, London, in association with the National Gallery of Art. The catalogue contains 288 pages with 150 color and 50 black and white illustrations. It is available from the Gallery Shops for \$29.95 (softcover) and \$60.00 (hardcover). To order by mail, call (800) 697-9350 or (301) 322-5900.

### **EXHIBITION BROCHURE**

An illustrated brochure will be available at the entrance to the exhibition.

### **SPONSOR/ORGANIZATION**

Made possible by Ford Motor Company.

The exhibition is organized by the Tate Gallery, London, in collaboration with the National Gallery of Art, Washington, and the Museum of Fine Arts, Boston.

It is supported by an indemnity from the Federal Council on the Arts and the Humanities.



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**GENERAL INFORMATION**

The National Gallery of Art, located on the National Mall at Fourth Street and Constitution Avenue, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. The Gallery is closed on December 25 and January 1. Admission is free. For general information, call (202) 737-4215, or the Telecommunications Device for the Deaf (TDD) at (202) 842-6176, or visit the National Gallery of Art's Web site at <http://www.nga.gov>. To receive the Gallery's free bimonthly Calendar of Events, call (202) 842-6662.

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*Washington, D.C.*

## **John Singer Sargent (1856-1925)**

Sargent was born in Florence on January 12, 1856, the eldest surviving child of American parents, Dr. Fitzwilliam Sargent and his wife Mary Newbold Singer. His father was a doctor who had practiced in Philadelphia, but the Sargents had traveled to Europe in 1854 and embarked on an expatriate existence, returning to America only for visits. Their other surviving children, Emily and Violet, were born in 1857 and 1870 respectively. Sargent had a cosmopolitan and itinerant childhood with winters spent in Nice, Rome or Florence, and summers in the Alps or cities and resorts like Pau and Biarritz: he was immersed in European art and culture and spoke French, Italian and German, in addition to English.

Sargent's father had hoped that his only son might follow a career in the navy, but it soon became clear that he wanted to train as an artist. He studied briefly at the Accademia delle Belle Arti in Florence, but in May 1874, when he was eighteen, went to Paris, where the best art education was to be had. He entered the independent atelier of the fashionable portrait painter Carolus-Duran and enrolled at the Ecole des Beaux-Arts to study drawing from casts and from life. Duran was a friend of Manet and of Monet, and was perceived by contemporaries to be allied to the modernist camp; he was concerned with direct, realistic painting and taught his students to work *au premier coup* (at the first touch), applying paint directly on the canvas with a

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loaded brush, a technique that encouraged a broad, painterly style. In 1877 Carolus-Duran invited Sargent to work with him on the commission for a ceiling decoration for the Luxembourg Palace. The finished ceiling, *Gloria Mariae Medici*, includes portraits of Carolus-Duran by Sargent and vice versa, and has been recently cleaned and installed in the Louvre. The ceiling project also led Carolus to agree to sit for Sargent, and Sargent exhibited a formal portrait of Duran at the Salon in 1879, both a homage to his master and a statement of independence from him. Like Manet, Duran had traveled to Spain and fallen under the aesthetic spell of Velázquez, an enthusiasm that Sargent absorbed and that informed much of his work. He made the journey to Spain himself in 1879 to copy works by Velázquez in the Prado and, the following year, he traveled to Holland, as many contemporary artists had done, going to Haarlem so that he could see at first hand the expressive brushwork and inflected surfaces of paintings by Frans Hals.

Sargent exhibited at the Salon from 1877, sending a careful balance of portraits and subject pictures and achieving critical attention and success quite remarkable for a young foreign painter. He was regarded as an innovator challenging the conventions of Salon taste and of traditional representation, without entirely overturning them. He was awarded an Honorable Mention in 1879 for his portrait of Duran and a second class metal in 1881 for that of Madame Ramón Subercaseaux. His early subject pictures were inspired by travels to Brittany, Capri, Spain, North Africa, and Venice. His trip to Brittany in 1877 inspired Oyster Gatherers of Cancale, a

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luminous scene of fishing life in the spirit of the Barbizon School, which he exhibited at the Salon the following year -- the first public display of a lifelong interest in landscape. In 1878, he painted A Capriote, a lyrical study of a young model entwined around the branch of an olive tree. In 1879, Spanish dance and music were celebrated in The Spanish Dance and the grand and theatrical El Jaleo; and in Tangier the following year later he painted his variation on an orientalist theme, the enigmatic Fumée d'ambre gris. In Venice in 1880 and 1882 he produced a sequence of atmospheric pictures that portray Venetian life in a mood and style quite different from the genre scenes painted by his contemporaries. The experiments of the Venetian series and the influence of Velázquez reverberate in his evocative interior scene, The Daughters of Edward D. Boit, a group portrait that is not quite a portrait, a profoundly unsentimental portrayal of children, that is distinctly modern in feeling.

In 1883, Sargent had moved into his own studio, 41 boulevard Berthier and seemed to be establishing himself in Paris. During 1883 and in the early months of 1884 Sargent was preoccupied by his portrait of Madame Pierre Gautreau (Madame X), an American woman living in Paris, who was notorious for her stunning and eccentric looks, and whom he had requested to paint. It was a painting in which he had invested a great deal, but its formal sophistication was little understood at the Salon of 1884, where it was the scandal of the season. Its largely hostile reception was a significant factor in his decision to leave Paris for London. Sargent had already been asked to paint members of the Vickers family in England and he had met the

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novelist Henry James. James was impressed both by the man and his work. He described him as "civilized to his fingertips" and was energetic in introducing him and promoting him in London society. His essay on the young Sargent for Harper's New Monthly Magazine, which was published in October 1887, is one of the most illuminating discussions of the artist's early work.

Sargent moved decisively to London in 1886, taking Whistler's old studio at 13 (later renumbered 33) Tite Street, but patronage, which had apparently declined in Paris, was slow to develop in England: his work was regarded as avant-garde and, in Sargent's own words "beastly French." He had come from France, bringing with him a breath of the "new painting" (he became, appropriately, one of the founder members of the New English Art Club). He knew the work of the impressionists and had attended their exhibitions; he had bought paintings by Manet at his studio sale in 1884 and would acquire several paintings by Monet. In the absence of portrait commissions in England, Sargent devoted himself to landscape and to his own experiments with impressionism. His relationship with impressionism is a complex one. While many of his paintings show a preoccupation with the effects of natural light and deploy a high-keyed palette and broken brushwork, he never carried his experiments with light and color as far as the impressionists: he does not lay on his pigment in strokes of pure color, and his figures remain solidly defined.

Sargent spent the autumn months of 1885 and 1886 at Broadway in Worcestershire, with a group of Anglo-American artists and writers, including Frank

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Millet, Edwin Austin Abbey and Alfred Parsons, and the summers of 1887, 1888 and 1889 at Henley, Calcot, and Fladbury respectively. Between 1885 and 1889, he produced a significant corpus of open-air studies painted in the English countryside -- landscapes, figure studies, river scenes, and still lifes. It was at Broadway that he painted his major English subject-picture, Carnation, Lily, Lily, Rose, which was an astonishing success at the Royal Academy in 1887 and was acquired for the nation under the terms of the Chantrey Bequest. Like his great Salon subject picture El Jaleo, Carnation, Lily, Lily, Rose was a singular venture: he painted nothing like it again.

Sargent's first sustained success as a portrait painter came, not in England, but in America on two successive trips in 1887/88 and 1889/90. He traveled to New York in September 1887 (it was only the second time he had crossed the Atlantic) to paint the wife of the prominent banker and collector, Henry G. Marquand, at their summer home in Newport, Rhode Island. He was welcomed and lionized, especially in Boston, where he was given his first one man show at the St. Botolph Club in 1888, and where he already had friends: the artist Edward Boit, whose daughters he had painted, the banker Charles Fairchild, who had commissioned a portrait of Robert Louis Stevenson and who would manage Sargent's financial affairs, and the formidable Isabella Stewart Gardner, who was to build up one of the great American European art collections, which she installed in a Venetian-inspired palace, Fenway Court, that still bears her name. His friendships with the architects Stanford White and Charles McKim led to

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several important portrait commissions, and were certainly behind his appointment in 1890 as a muralist for the new Boston Public Library, which they had designed.

The 1890s were dominated by portraiture and the murals. He became, in effect, the portraitist of an international elite. In America in 1890, he painted some forty portraits in nine months; in England, his portrait of Lady Agnew of Lochnaw with its beguiling synthesis of impressionism, aestheticism and realism, carried all before it at the Royal Academy of 1893 and, by the mid-1890s, he was in such demand as a portraitist that he was painting three sitters a day, with scarcely a pause between them. He was recognized by the establishment when, supported by Lord Leighton, he was elected an associate of the Royal Academy in 1894. His portraits continued to command attention by their daringly oblique compositions and immediacy of characterization. In 1897, his flamboyant and fantastic Mrs. Carol Meyer and Her Children led Henry James to describe his "knock down insolence of talent." The following year he painted portraits of the Bond Street dealer Asher Wertheimer and of his wife in celebration of their silver wedding. Wertheimer became Sargent's friend and his greatest patron, commissioning a further ten portraits of his wife and children and bequeathing all but two of them to the National Gallery in London (they are now at the Tate Gallery). By the turn of the century, he began to be approached by the aristocracy, whose forebears had been painted by Kneller, Lely, Reynolds, Lawrence and Van Dyck, against portraits by whom his own works would hang in some of Britain's grandest country houses. In adapting his style to a new typology, he created

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images of Edwardian nobility, which have become definitive, like the attenuated and over-bred Lord Ribblesdale, and the young patrician, Lord Dalhousie, an embodiment of the *jeunesse dorée*.

In the early 1900s a pattern developed whereby he spent the summer and autumn of each year painting landscapes in Switzerland, Italy, and Spain. He would spend August in the Alps, before moving down to Italy or Spain. In the Alps he was usually accompanied by the family of his sister, Violet Ormond, by Mrs. Barnard and her daughters, Polly and Dorothy (who as children had posed by white dresses in Carnation, Lily, Lily, Rose), and by a group of close friends, who frequently acted as his models. Around 1907, he attempted to give up both formal portraiture and the fashionable society that generated it. He shifted his emphasis to landscape and produced huge numbers of works in oil and watercolor: a series of Alpine figure studies, architectural paintings of parks and gardens, fountains and statues, scenes of local life, boats and animals, streams and waterfalls, rocks and boulders, only a few of them ever exhibited or sold. He returned to Venice, the city he loved above all others, year after year, painting her canals, palace façades and campos from different angles and under varying conditions of light. He was committed to his mural decorations and landscapes, but the claims of portraiture never entirely evaporated. He compromised by drawing charcoal portraits -- he did between twenty and thirty a year -- in the space of a sitting or two; and he painted portraits of close friends like Sybil Sassoon and Henry James.

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He was in the Tyrol at the outbreak of World War I, but the war marked the end of his European travels. He spent two years in America (1916-1918), painting landscapes in Florida and the Canadian Rockies and installing murals in the Boston Public Library. He undertook a second Boston commission for the Museum of Fine Arts, and agreed to paint two famous Americans, John D. Rockefeller and President Woodrow Wilson. On his return to England, he accepted a commission to paint a major war picture, traveling to the western front as an official war artist where he conceived his late masterpiece, Gassed.

Sargent never married and had few close attachments outside his family and a close circle of friends. After his death, memorial exhibitions were held in Boston, London, and New York.

Elaine Kilmurray

Author (with Richard Ormond) of the catalogue raisonné John Singer Sargent: The Early Portraits, The Complete Paintings: Volume I (Yale University Press, New Haven and London) and organizer of the exhibition.

May 1998



Ford Motor Company is proud to sponsor the *John Singer Sargent* exhibition at the National Gallery of Art in Washington. This exhibition is the most comprehensive retrospective of this gifted artist since his death in 1925. It was organized by the Tate Gallery, London, in conjunction with the National Gallery of Art and the Museum of Fine Arts, Boston.

Born in Florence in 1856 to American parents, John Singer Sargent grew up and painted in Europe and North America. He chronicled the age in which he lived on both sides of the Atlantic, and left us his vision of the world at the turn of the century. This exhibition will allow an international audience to see things as he saw them.

Ford is a strong supporter of the arts. We believe they enrich our lives and our communities, and help to promote mutual understanding among nations. We're pleased to be associated with this catalogue and exhibition, and confident they will increase that enrichment and understanding.

W.C. Ford, Jr.  
Chairman of the Board  
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