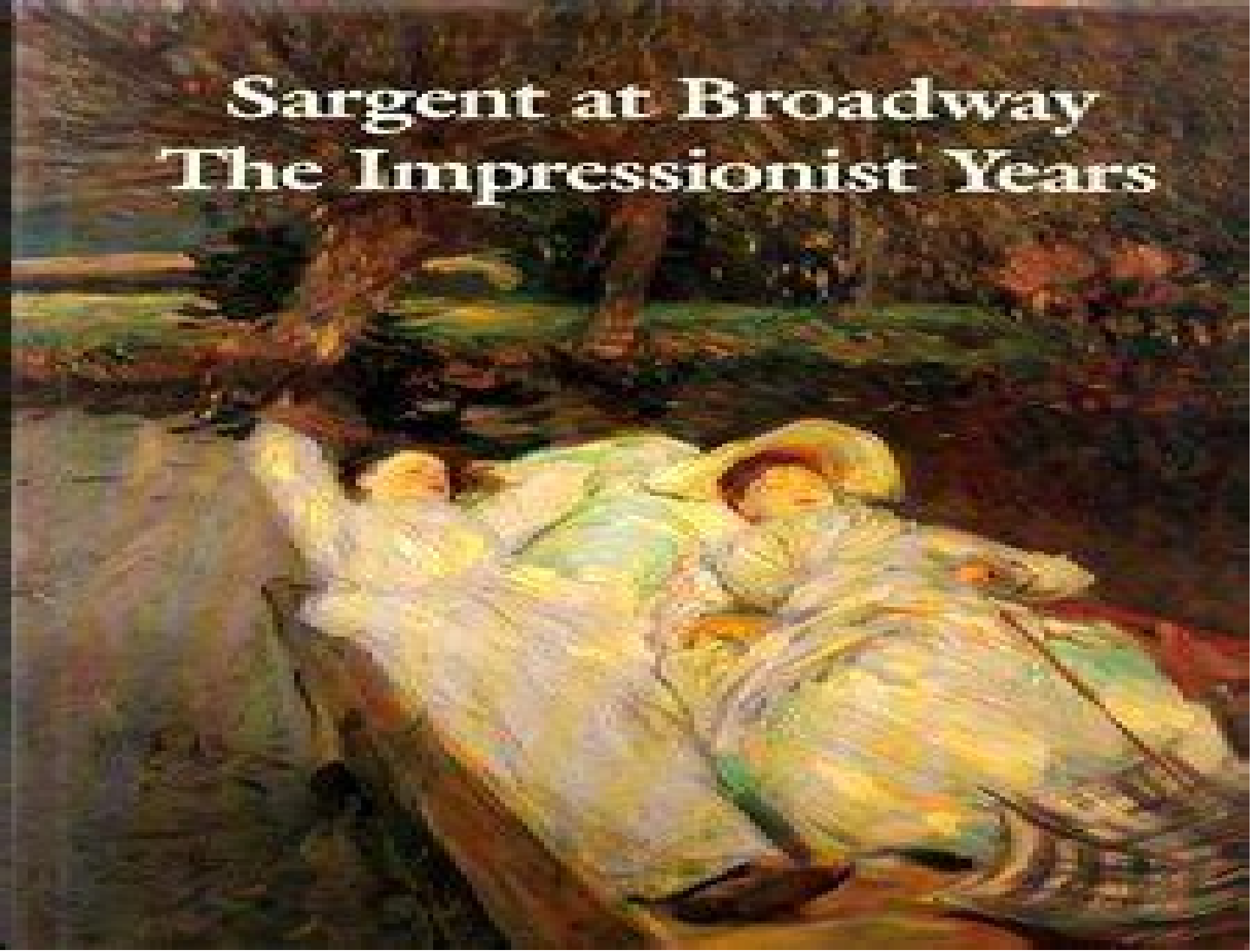


# Sargent at Broadway The Impressionist Years



# Sargent At Broadway The Impressionist Years

**Patricia Hills, Linda Ayres, Whitney  
Museum of American Art**



## **Sargent At Broadway The Impressionist Years:**

**Sargent at Broadway** Stanley Olson, Warren Adelson, Richard Ormond, 1986-01-01 A collection of oils and watercolors painted by John Singer Sargent while living in the village of Broadway

**Sargent at Broadway** Stanley Olson, Warren Adelson, Richard Ormond, 1986

**Sargent's Venice** Warren Adelson, John Singer Sargent, William H. Gerdt, Richard Ormond, Elaine Kilmurray, Rosella Mamoli Zorzi, 2006-01-01 Den amerikanske kunstner John Singer Sargents 1856 1925 skildringer af Venedig

*John Singer Sargent* Richard Ormond, Elaine Kilmurray, 1998 painted and displays dozens of contemporary color photographs of the sites Book Jacket

**John Singer Sargent and His Muse** Karen Corsano, Daniel Williman, 2014-08-07 This sensitive and compelling biography sheds new light on John Singer Sargent's art through an intimate history of his family Karen Corsano and Daniel Williman focus especially on his niece and muse Rose Marie Ormond telling her story for the first time In a score of paintings created between 1906 and 1912 John Singer Sargent documented the idyllic teenage summers of Rose Marie and his own deepening affection for her serene beauty and good hearted candid charm Rose Marie married Robert the only son of Andr Michel the foremost art historian of his day who had known Sargent and reviewed his paintings in the Paris Salons of the 1880s Robert was a promising historian as well until the Great War claimed him first as an infantry sergeant then a victim in 1914 His widow Rose Marie served as a nurse in a rehabilitation hospital for blinded French soldiers until she too was killed crushed under a bombed church vault in 1918 Sargent expressed his grief as he expressed all his emotions on canvas He painted ruined French churches and in Gassed blinded soldiers he made his last murals for the Boston Public Library a cryptic memorial to Rose Marie and her beloved Robert Braiding together the lives and families of Rose Marie Robert and John Sargent the book spans their many worlds Paris the Alps London the Soissons front and Boston Drawing on a rich trove of letters diaries and journals this beautifully illustrated history brings Sargent and his times to vivid life

*American Paintings and Sculpture at the Sterling and Francine Clark Art Institute* Margaret C. Conrads, Sterling and Francine Clark Art Institute, 1990 68 treasures of Massachusetts museum Homer Sargent Cassatt Inness Remington in depth

[Paintings and Sculpture in the Collection of the National Academy of Design: 1826-1925](#) David Bernard Dearinger, National Academy of Design (U.S.), 2004 This is the first installment of a fully illustrated catalogue of the Academy's priceless collection of paintings and sculptures

**The Watercolors of John Singer Sargent** Carl Little, John Singer Sargent, 1998 A generously illustrated gathering of many rarely seen watercolors by a painter best known for his oils who was also a master of the very difficult medium of watercolor The book includes 150 4 color images along with an introductory essay and brief section introductions

**A Touch of Blossom** Alison Mairi Syme, John Singer Sargent, 2010 Explores the art of John Singer Sargent in the context of nineteenth century botany gynecology literature and visual culture Argues that the artist was elaborating both a period poetics of homosexuality and a new sense of subjectivity anticipating certain aspects of artistic modernism Provided by publisher

*American Drawings and Watercolors in the*

*Metropolitan Museum of Art* Stephanie L. Herdrich, John Singer Sargent, Helene Barbara Weinberg, Marjorie Shelley, Metropolitan Museum of Art (New York, N.Y.), 2000 The Museum's collection illuminates all aspects of Sargent's career The drawings and watercolors in particular reflect his activity outside the portrait studio his sojourns in Spain Morocco and elsewhere in North Africa and in the Middle East his enduring fascination with Venice his holidays in the Italian lake district and the Alps his tours of North America including Florida and the Rocky Mountains his visit as an official war artist to the western front in 1918 and his work as a muralist at the Boston Public Library the Museum of Fine Arts Boston and Harvard University's Widener Library BOOK JACKET Title Summary field provided by Blackwell North America Inc All Rights Reserved

**American Painters on Technique** Lance Mayer, Gay Myers, 2013 How paintings were made in the most literal sense is an important but largely unknown aspect of the story of American art This book like the authors previous volume on American painting techniques from the colonial period to 1860 is based on descriptions of the materials and methods that painters used as found in artists notebooks painting manuals magazines suppliers catalogues letters diaries books and interviews In interpreting this evidence the authors have made use of their experience as conservators who have treated many important American paintings Book jacket

Moved to Tears Rebecca Bedell, 2018-11-13 In this volume Bedell examines received ideas about sentimental art Countering its association with trite and saccharine Victorian kitsch she argues that major American artists from John Trumbull and Charles Willson Peale in the eighteenth century and Asher Durand and Winslow Homer in the nineteenth to Henry Ossawa Tanner and Frank Lloyd Wright in the early twentieth produced what was understood in their time as sentimental art art intended to develop empathetic bonds and to express or elicit social affections including sympathy compassion nostalgia and patriotism

**Mapping Impressionist Painting in Transnational Contexts** Emily C. Burns, Alice M. Rudy Price, 2021-05-03 This book offers microhistories related to the transnational circulations of impressionism in the late nineteenth and early twentieth centuries The contributors rethink the role of French impressionism in shaping these iterations by placing France within its global and imperialist context and arguing that impressionisms might be framed through the mobility studies concept of constellations of mobility Artists engaging with impressionism in France as in other global contexts relied on responded to appropriated and resisted elements of form and content based on fluid and interconnected political realities and market structures Written by scholars and curators the chapters demand reconsideration of impressionism as a historical construct and the meanings assigned to that term This project frames future discussion in art history cultural studies and global studies on the politics of appropriating impressionism

John Singer Sargent Patricia Hills, Linda Ayres, Whitney Museum of American Art, 1986 A valuable contribution to the history of late 19th century European and American art covering every aspect of John Singer Sargent's life work and artistic sensibility 260 illustrations 90 in full color

American Impressionists Abroad and at Home Helene Barbara Weinberg, Susan G. Larkin, 2000

**Memory and Desire** Kenneth McConkey, 2017-07-12 This title was first

published in 2002 *Memory and Desire* is a lavishly illustrated account of the art world in Britain at the turn of the twentieth century. It calls upon rich resources of contemporary diaries, letters, and art criticism, as well as the analysis of works of art, to answer questions about how and why new artistic tendencies emerged and tastes changed. Eschewing the familiar narrative of an inevitable progress towards modernism, Kenneth McConkey considers a broad range of art and critical thinking in the period. Discussing the market for old master paintings, which rivalled those for modern art, and the question of how and why certain genres of art were particularly successful at the time, McConkey explores the detail and significance of contemporary taste. He draws upon the work of commercially successful painters such as John Singer Sargent, William Orpen, George Clausen, Alfred East, John Lavery, and Philip Wilson Steer, and their critic supporters, to throw light upon current arguments about training, aesthetics, visual memory, and the creation of new art. *Memory and Desire* is a major contribution to our knowledge of this important period in British art.

**Empires Restored, Elysium Revisited** Jennifer Gordon Lovett, William R. Johnston, 1991

*Impressionism in Britain* Kenneth McConkey, Anna Gruetzner Robins, 1995-01-01

Late in his career, Claude Monet returned to London to paint the fog that had entranced him years before. The resulting sequence of pictures represents some of the fascination that French painters felt for Britain. Similarly, many British collectors and young painters embraced and were influenced by the work of the French Impressionists. This book describes the activities of the French Impressionist painters on their visits to Britain, considers the dissemination of Impressionist painting through British dealers and collectors, explores the response of artists from Britain and Ireland to the Impressionist movement, and sets all of these against the backdrop of late Victorian and Edwardian Britain. McConkey and Robins describe the work of Monet, Pissarro, Sisley, and other Impressionists working in London, showing how this art influenced the community of young British painters disenchanted with British art schools and art exhibiting standards. The authors investigate the role played by two innovative painters who were American expatriates, James McNeill Whistler and John Singer Sargent. And they explain how such artists as William Orpen, George Clausen, Stanhope Forbes, Henry La Thangue, Walter Sickert, and Philip Wilson Steer sought out new and radical approaches to picture making, formed new secessionist art societies, and articulated new concepts of the role of art, rejecting historical pageants and fashionable aestheticism and focusing on modern rural and urban conditions. The book is the catalogue of an exhibition that will be at the Barbican Art Gallery in London from January to March 1995 and then move to Dublin.

**Chinese Songs in a French Key** Pauline Yu, 2025-08-19

In early 1867, a book of poems stunned the French literary world. Titled *The Book of Jade*, it featured Chinese calligraphy and named ancient Chinese poets as sources, leaving readers uncertain whether the collection was a translation or a French author's invention. Though the book was published under a pseudonym, the author was quickly recognized as Judith Gautier, the young daughter of a prominent writer. Resembling neither contemporary French verse nor any conventional translation of the day, *The Book of Jade* opened the eyes of readers throughout Europe to classical Chinese poetry. *Chinese Songs in a French Key* tells the extraordinary story of the

birth rebirth and rich afterlife of *The Book of Jade* Pauline Yu traces the research and creative process behind the book including Gautier's collaboration with a Chinese refugee known as Tin Tun Ling She shows through juxtapositions with original Chinese texts how Gautier's imaginative strategies conveyed core elements of Chinese poetry to a European audience Yu explores how the work's influence reverberated across French letters Anglo American modernist poetry and the international history of translation The story also unfolds within Gautier's network of luminaries such as Victor Hugo Richard Wagner and John Singer Sargent and against the backdrop of France's discovery of China through scholarship and plunder Drawing attention to Gautier's audacity and accomplishments this deeply researched and elegantly written book provides new perspectives on the surprising routes cultural transmission can take      **Uncanny Spectacle** Marc Simpson, John Singer Sargent, Richard Ormond, Helene Barbara Weinberg, Sterling and Francine Clark Art Institute, 1997-01-01 Drawing on the correspondence of the artist his friends and his family as well as a review of contemporary critical responses this text examines the work of Sargent's early maturity The text is the catalogue for an exhibition at the Sterling and Francine Clark Art Institute in Summer 1997

## Unveiling the Energy of Verbal Beauty: An Psychological Sojourn through **Sargent At Broadway The Impressionist Years**

In some sort of inundated with displays and the cacophony of quick conversation, the profound energy and emotional resonance of verbal beauty usually fade in to obscurity, eclipsed by the continuous onslaught of sound and distractions. However, nestled within the musical pages of **Sargent At Broadway The Impressionist Years**, a charming perform of fictional brilliance that impulses with natural emotions, lies an wonderful journey waiting to be embarked upon. Written with a virtuoso wordsmith, this enchanting opus courses readers on a mental odyssey, lightly revealing the latent possible and profound influence stuck within the complicated internet of language. Within the heart-wrenching expanse with this evocative evaluation, we will embark upon an introspective exploration of the book is main styles, dissect its charming writing design, and immerse ourselves in the indelible impact it leaves upon the depths of readers souls.

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