Lecture summary:
The Edwardians: Fair women and flamboyant men will consider a range of art created by artists working and exhibiting in London during the years 1900 to 1914. It will place the work of Australian expatriate artists within the context of British art.

I will discuss paintings by James McNeill Whistler, which were so influential on the artists of this period, and look at the work of a number of artists who were influenced by his work. I will also look at John Singer Sargent, the other titan of Edwardian portraiture, and consider his influence on Australian artists.

I will consider the period interest in the continuing tradition, in literature, music and dance as well as art.

I will show how Edwardian artists were also influenced by the artists of the past such as that of Velasquez, Reynolds Gainsborough as part of the ‘continuing tradition’, and briefly refer to the International Society of Sculptors, Painters and Gravers’ exhibitions of ‘Fair women’.

I will consider how patrons wanted artists to paint their portraits in the manner of artists of the past – to show noblemen and women in the tradition of their ancestors, and the nouveau rich as if they had heritage. Painting in this manner – the current mode – also made artists work acceptable for display in the Royal Academy.

Slide list:
Many of the works listed below are two images to a slide.

**George W. Lambert** (1973-1930) *King Edward VII* 1910, oil on canvas 303.5 x 243 cm, Historic Memorials Collection, Parliament House Art Collection, Canberra, gift of Amy Lambert 1930

**Giovanni Boldini** (1842-1931) *James McNeill Whistler* 1897, oil on canvas, 170.8 × 94.6 cm). Brooklyn Museum, Gift of A. Augustus Healy,

**James McNeill Whistler** (1834-1903) *Symphony in white, no. 1 (Jo Hefferman)* 1861-62, oil on canvas 215 x 108 cm, National Gallery of Art, Washington

**James McNeill Whistler** (1834-1903) *Symphony in white, no. 2 1864*, oil on canvas 76.5 x 51.1 cm, Tate, London. Bequeathed by Arthur Studd 1919

**James McNeill Whistler** (1834-1903) *Arrangement in grey and black No.1 Portrait of the artist’s mother* 1871 oil on canvas 144.3 x 162.5 cm Musée d’Orsay, Paris. Purchased 1891

**James McNeill Whistler** (1834-1903) *Nocturne: Blue and silver, Chelsea* 1871 oil on paint on wood 50.2 x 60.8 cmTate, London. Bequeathed by Miss Rachel and Miss Jean Alexander 1972
James McNeill Whistler (1834-1903), *Black lion wharf* 1859 plate 11 from Sixteen etchings of scenes on the Thames (or The Thames set) Etching 13.8 x 21.5 cm National Gallery of Victoria, Melbourne, Purchased, 1892

John Longstaff (1861-1941), *Lady in grey* 1890 Oil on canvas 135.0 x 90.0 cm National Gallery of Victoria, Melbourne, Gift of Mr John H. Connell, 1914

Albert Rutherston (1879-1961) *Song of the shirt* 1902 oil on board 76 x 58.5 cm Bradford Art Galleries and Museums, presented by Loritz Rothenstein in 1911

James McNeill Whistler (1834-1903) *Arrangement in black no. 5: Lady Meux* 1881 oil on canvas 194.3 x 130.2 cm Honolulu Academy of Arts, Hawaii, purchased with donations from the community and Robert Allerton Fund in 1967

James McNeill Whistler (1834-1903) *Arrangement in Grey and Black, No. 2: Portrait of Thomas Carlyle* 1872-73. Oil on canvas 171 x 143.5 cm Kelvingrove Art Gallery and Museum, Glasgow. Purchased 1891

Rupert Bunny (1864-1947) *Madame Sadayakko as Kesa* c.1907 oil on canvas 175 x 95. cm Philip Bacon Collection, Brisbane

James McNeill Whistler (1834-1903) *Mother of pearl and silver* 1888?-1900 oil on canvas 191.5 cm x 89.8 cm, National Gallery of Art, Washington

Rupert Bunny (1864-1947) *Mme Sadayakko as Le Shogun* c.1907 oil on canvas 160.0 x 118.2 cm The Stuartholme-Behan Collection of Australian Art, The University of Queensland

James McNeill Whistler (1834-1903) *The princess in the land of porcelain* 1884-5 Oil on canvas 201.5 cm x 116.1 cm Freer Gallery of Art, Washington

Tom Roberts (1856 – 1931) *Blue Eyes and Brown* 1887 oil on canvas 126.8 x 76 cm National Gallery of Victoria Purchased 1960

Tom Roberts (1856 – 1931) *Lily Stirling* c.1890 oil on canvas 85.5 x 65.6 cm National Gallery of Victoria Purchased through The Art Foundation of Victoria 1980

George W. Lambert (1973-1930) *La Blanchisseuse* c.1901 Oil on canvas 147.3 x 160.6 cm National Gallery of Australia, Canberra, Purchased with the assistance of the Ruth Robertson Bequest Fund, in memory of Robert and Elizabeth Dennis 2013

James McNeill Whistler (1834-1903) *At the piano* 1858-59 oil on canvas Taft Museum, Cincinatti, Ohio

John Singer Sargent (1856-1925) *Madame X (Madame Pierre Gautreau)*,1884 Oil on canvas (208.6 x 109.9cm, Metropolitan Museum, New York. Arthur Hoppock Hearn Fund, 1916

John Singer Sargent (1856-1925), *Lady Agnew of Lochnaw* 1892, Oil on canvas 125.7 x 100.3 cm National Gallery of Scotland, Edinburgh. Purchased with the aid of the Cowan Smith Bequest Fund, 1925

John Singer Sargent (1856 – 1925), *La Carmencita* c.1890. Oil on canvas 232 x 142 cm Musee d’Orsay, Paris

John Singer Sargent (1856 – 1925), *Lord Ribblesdale* 1902, oil on canvas 258.4 x 143.5 cm The National Gallery, London

John Singer Sargent (1856 – 1925). *Sir Frank Swettenham* 1904, oil on canvas 259 x 143 cm Singapore History Museum

Hugh Ramsey (1887-1906) *Self portrait in white jacket* 1901-02 oil on canvas 92.3 x 73.5 cm, Natuibal Gallery of Victoria, Melbourne, Presented through the NGV Foundation by Nell Turnbull, niece of the artist and by her children John Fullerton, Patricia Fullerton and Fiona Fullerton, Founder Benefactors, 2002

John Singer Sargent (1856-1925), *The Earl of Dalhousie* 1900 Oil on canvas 154 x 111 cm, private collection

George W. Lambert (1873-1930) *William Alison Russell* 1910 Oil on canvas 127 x 102.2 cm National Gallery of Victoria, Melbourne, bequest of Sir William Alison Russell in 1949

Hugh Ramsey (1877-1906) *Miss Nellie Patterson* 1903 oil on canvas 122.3 x 92.2 cm National Gallery of Australia, Canberra, Purchased 1956

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John Singer Sargent (1856-1925) *Almina, Daughter of Asher Wertheimer* 1908
Oil on canvas 134 x 101 cm, Tate, London. Presented by the widow and family of Asher Wertheimer in accordance with his wishes 1922

George W. Lambert (1873 – 1930) *The white glove* 1921 oil on canvas 106x78 cm
Art Gallery of New South Wales, Sydney

John Singer Sargent (1856 – 1925) *Ena Wertheimer* 1905 oil on canvas 163 x 108 cm
Tate, London Bequeathed by Robert Mathias 1996

Diego Velasquez (1599-1660) *Las Meninas* 1656 (detail) oil on canvas 320.5 x 281.5 cm
Museo del Prado, Madrid

James McNeill Whistler (1834-1903) *The artist's studio* 1865
oil on canvas 62.5 x 47 cm, National Gallery of Art, Washington, Harris Whittemore Collection

James McNeill Whistler (1834-1903) *Arrangement in Flesh Colour and Black: Portrait of Theodore Duret*
1883 oil on canvas 193.4 x 90.8 cm Metropolitan Museum, New York

Diego Velasquez (1599-1660) *Aesop* c.1638 oil on canvas 179 x 94 cm Museo del Pardo, Madrid

Meldrum (1875-1955) *The yellow screen* 1910-11 oil on canvas 217.5 x140 cm
National Gallery of Australia, Canberra. Purchased 1969

Hugh Ramsay *A mountain shepherd* 1901 oil on canvas 167.5 x 110.8 cm
National Gallery of Australia, Canberra, Gift of Nell Fullerton, niece of the artist, in memory of her parents, Sir John and Lady Ramsay 1980

Harold Gilman (1876 – 1919) *The Negro gardener* c.1905 oil on canvas 133 x 77.5 cm
Langan's Restaurants, London

George W. Lambert (1873-1930) *Self portrait* 1906 oil on canvas 46.3 x 38.2 cm National Gallery of Victoria, Melbourne, The Joseph Brown Collection. Presented through the NGV Foundation by Dr Joseph Brown AO OBE, Honorary Life Benefactor, 2004

Diego Velasquez (1599-1660) *Philip IV on Spain* c.1656 Oil on canvas 64.1 x 53.7 cm National Gallery, London

George W. Lambert (1873-1930) *Lotty and a lady* 1906 Oil on canvas 103 x 128.3 cm National Gallery of Victoria, Melbourne. Purchased through the Felton Bequest in 1910

Diego Velasquez (1599-1660) *Christ in the house of Martha and Mary* 1618
Oil on canvas 60 x 103.5 cm National Gallery, London, Bequeathed by Sir William H. Gregory, 1892

Tom Roberts (1856 – 1931) *Eileen* 1892 oil on canvas 48.9 x 36.2 cm Art Gallery of New South Wales, Sydney

Diego Velasquez (1599-1660) *A Sybil (Juana Pachero)* 1632, oil on canvas 62 x 50, Museo del Prado, Madrid, acquired c.1828

Édouard Manet (1832 – 1883) *Le fifre* 1866 oil on canvas 160 x 97 cm Musée d’Orsay, Paris

Diego Velasquez (1599-1660) *The Jester Pablo de Valladolid* c.1632-35 oil on canvas 209 x 123 cm Museo del Prado, Madrid,

Tom Roberts (1856 – 1931) *Miss Minna Simpson* 1886 oil on canvas; 59.5 x 49.5 cm National Gallery of Australia, Canberra, purchased with funds donated by the National Gallery of Australia Council in honour of Ron Radford AM,

Tom Roberts (1856 – 1931) *Louis Abrahams* 1886 oil on canvas 40.6 x 35.6 cm National Gallery of Australia, Canberra

Édouard Manet (1832 – 1883) *Emile Zola* 1868 oil on canvas 146.5 x 114 cm Musée d’Orsay, Paris

Ambrose Patterson (1877 – 1966) *The Pewter bar, St Leger en Yvelines* c.1904 oil on canvas 49.5 x 61.0 cm Art Gallery of South Australia, Adelaide

Édouard Manet (1832 – 1883) *A Bar at the Folies-Bergère* 1881-82 oil on canvas 96.0 x 130.0 cm Courtauld Institute of Art Gallery, London

Violet Teague (1872 – 1951) *The boy with the palette* 1911 oil on canvas 175.5 x 108.5 cm National Gallery of Australia, Canberra

John Singer Sargent (1856 – 1925) *Duke of Marlborough with his family* 1905

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References:

Books or articles you have used in writing your lecture or that might be of interest to the audience.

Anne Gray, *Tom Roberts retrospective*, National Gallery of Australia, Canberra, 1915
R.A.M. Stevenson, *Velasquez*, [1895], George Bell, London, 1900
MaryAnne Stevens, *Edwardians and after*, Royal Academy, London, 1988
Sarah Walden, *Whistler and his mother*, University of Nebraska Press, 2003
In 2019, the Society's Art Appreciation lecture series will study how we look at ourselves and in what ways. With the nude we embody physical beauty and human frailty: the ancient Greeks, Rubens, Lucian Freud. The portrait reveals personality and power: Van Dyck, Gainsborough, Picasso. Social revolution, political upheaval and protest all find expression in the human form. Over 36 weeks, in lectures by 31 distinguished curators and art historians, Being human: the figure in art, will wrestle with one of the greatest challenges for an artist. How to show us as we are and who we are. Book onli

A successful portrait in art is usually considered someone's likeness, not only in face but also in ____. character. The first attribute of a specific portrait is usually ____ features, rather than the broadly stylized features evident in generic figures. individualized. Double Mask from the Ejagham People of the Cross River area of Cameroon was worn during rituals that promoted ____. group cohesion. Nancy Burson achieved a grainy, fuzzy look in her photographic series Faces by using a cheap plastic camera. T/F. True. The French Lieutenant's Woman study guide contains a biography of John Knowles, literature essays, quiz questions, major themes, characters, and a full summary and analysis. About The French Lieutenant's Woman The French Lieutenant's Woman Summary Character List Glossary Themes Quotes and Analysis Chapters 1-5 Chapters 6-10 Chapters 11-15 Chapters 16-20 Chapters 21-25 Chapters 26-30 Chapters 31-35 Chapters 36-40 Chapters 41-45 Chapters 46-50 Chapters 51-55 Chapters 56-60 Chapter 61 Symbols, Allegory and Motifs Metaphors and. phases, human, figure, ihc, selected, series, model, ibe, modd, ascending, human figure, selected phases, human figure. Collection. cinemabooks; folkscanomy; additional_collections. Language. English. The Human Figure In Motion 1907 Photo Album - Eadweard Muybridge. Addeddate. 2013-11-07 01:57:45. The_Human_Figure_In_Motion_1907_Photograph_Album_Eadweard_Muybridge. Identifier-ark. ark:/13960/t8cg1zr6z.