



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

INDEX

01. Press release
02. Fact Sheet
03. Photosheet
04. Exhibition Walkthrough (Francesca Bardazzi and Carlo Sisi)
05. Five reasons to see “americans in Florence”(James Bradburne, Fondazione Palazzo Strozzi Director General)
06. Educational and related events
07. Beyond the exhibition: Sargent’s and the american impressionists Florence. Helpful hints for visitors
08. List of the works



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

PRESS RELEASE

500 years after the death of Amerigo Vespucci, this exhibition sets out to celebrate the ties between the Old and New Worlds, between Europe and the United States, by telling the story of the legendary cosmopolitan circle of artists and intellectuals who travelled to Florence from America in the late 19th and early 20th centuries.

In 2012, the 500th anniversary of the death of Amerigo Vespucci, the Fondazione Palazzo Strozzi celebrates the strong ties between Florence and some of America's greatest artists, including John Singer Sargent, between the mid 19th century and the First World War, in an exhibition entitled *Americans in Florence. Sargent and the American Impressionists*. Through the paintings of thirty-two American artists who lived in Florence and in Tuscany, the visitor will relive those artists' exceptional aesthetic experiences at a time when Florence, Venice and Rome had become an irresistible lure for anyone wishing to view and to study the art of the past. Contact with the atmosphere and the "civilised landscape" of the Florentine hills, with their villas, gardens and olive groves, spawned some highly original work that helped to disseminate across the Atlantic, the splendour of that colour and Mediterranean light that was to fuel the myth of Tuscany and Italy in the American mind. The visitor will also be able, through these paintings, to reconstruct the daily lives of the American painters in Florence together with those of their fellow American intellectuals, collectors and writers, from Henry James to Vernon Lee, who were in many cases the subjects of their work. The exhibition has a strong female component, where women are often depicted in white dresses for the specific purpose of conveying a picture of innocence and purity, of confidence and hope in the future, personified by the young American nation.

Organised by the Fondazione Palazzo Strozzi and curated by Francesca Bardazzi and Carlo Sisi, this exhibition is the ideal sequel to the exhibition *Cézanne in Florence* (Palazzo Strozzi, 2007), in which the spotlight was shone for the first time on the figure of Egisto Paolo Fabbri, an Italo-American painter who was also one of the first great collectors of Cézanne's work.

The exhibition

Divided into six sections, the exhibition includes original works, little known in Italy hitherto, produced by artists who travelled to Florence in ever increasing numbers following the end of the American Civil War in 1865 — an influx that was to continue unbroken until the early 20th century. The paintings reflect both the academic training they received at home and their encounter with the French Impressionists, and in some cases also with the work of the Italian painters most sensitive to the theme of light such as the Macchiaioli and, later, the Tuscan Naturalists. The precursors — masters for generations of young painters — include William Morris Hunt and John La Farge. They are followed by the "expats" in Europe, John Singer Sargent, Mary Cassatt and James Abbott McNeill Whistler, who could boast of a sparkling cosmopolitan background. The heart of the exhibition will comprise paintings on Florentine themes painted by several members of the American group closest to Impressionism, the "Ten American Painters", whose number included William Merritt Chase and Frederick Childe Hassam. Franck Duveneck, along with his wife Elizabeth Boott Duveneck, also played an important role in relations between American and Tuscan artists, forming a group of pupils known as the "Duveneck boys", the most distinguished of whom were John White Alexander and Joseph Rodefer DeCamp. Their work dialogues in the various sections with the paintings of the Florentine and Tuscan artists who came closest to the sophisticated manner, so rich in literary allusions, favoured and nurtured by this exclusive cosmopolitan colony, including Telemaco Signorini, Vittorio Corcos, Michele Gordigiani and Giovanni Boldini, a "naturalised" Tuscan. The lives and careers of the Americans in Florence were also inextricably entwined with those of their fellow Americans in the city, the intellectuals, writers and art critics who shared the same experiences made up of the figurative arts, aesthetic ideas and literature, and who frequently posed for their painter friends. They included Gertrude Stein, Mabel Dodge, Bernard Berenson, the brothers Henry and William James, Egisto Fabbri and his family (his sisters Ernestine, a painter and photographer, and Cora, a poetess) Mabel Hooper La Farge, Bancel La Farge, Charles Loeser, Edith Wharton and Vernon Lee. The exhibition will also host a large number of very fine female portraits in which the woman becomes a symbol of the modern American nation: young women, teenagers, even young girls, often dressed in white, embody the purity and the hopes of an entire nation, particularly in the paintings of Tarbell and Benson. The theme of the female portrait also ties in with the activity of the American women painters in the exhibition. The most enterprising among them came to Europe and contributed to the dialogue between their country and the Old World: Mary Cassatt, Cecilia Beaux, who was asked to paint her self-portrait for the Uffizi Gallery, and



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

sculptress Bessie Potter Vonnoh. While painting was considered something of a hobby for women in Europe, women in the United States were admitted to the academies from the late 1860s, at a time when they still had to enrol with private schools in Paris and Italy. The last section in the exhibition takes the visitor across the Atlantic, in the wake of the American artists who returned home after travelling the length and breadth of Europe, especially Italy, brimming with enthusiasm and experience. Sweeping seascapes, interiors depicting domestic intimacy and intensely psychological portraits form a compelling repertoire of images which will be supplemented by the equally engrossing reading of Henry James's novels.

The exhibition is promoted and organised by the Fondazione Palazzo Strozzi, the Ministero per i Beni e le Attività Culturali, the Soprintendenza PSAE e per il Polo Museale della città di Firenze with the Comune di Firenze, the Provincia di Firenze, the Camera di Commercio di Firenze, the Palazzo Strozzi Partners' Association and the Regione Toscana, with contributions from the Ente Cassa di Risparmio di Firenze, Bank of America Merrill Lynch, Terra Foundation for American Art, Jan Shrem and Maria Manetti Farrow and the Paulson Family Foundation. The exhibition enjoys the patronage of the Consulate General of the United States of America in Florence and of the Ministero degli Affari Esteri.

Americans in Florence is complemented by the exhibition being staged concurrently by the Centro di Cultura Contemporanea Stozzina, entitled **American Dreamers. Reality and Imagination in Contemporary American Art** (CCCS 9 March to 15 July 2012). The exhibition comprises the work of eleven contemporary American artists (Laura Ball, Adrien Broom, Nick Cave, Will Cotton, Adam Cvijanovic, Richard Deon, Thomas Doyle, Mandy Greer, Kirsten Hassenfeld, Patrick Jacobs and Christy Rupp) who use their vision, their imagination and their dreams to build potentially alternative worlds to the increasingly complex and harsh reality of the present.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

FACT SHEET

Under the High Patronage of the President of the Italian Republic

- Exhibition:** *Americans in Florence. Sargent and the American Impressionists*
- Dates:** **3 March 2012 to 15 July 2012**
- Location:** Palazzo Strozzi, Piazza Strozzi, 50123 Florence, Italy
Tel. +39 055 264 5155, www.palazzostrozzi.org
- Organised by:** Fondazione Palazzo Strozzi
- Main Sponsor:** Ente Cassa di Risparmio
- Sponsors:** Bank of America Merrill Lynch
Paulson Family Foundation
Terra Foundation for American Art
Jan Shrem and Maria Manetti Farrow
Terra Foundation for American Art
- Curators:** Francesca Bardazzi, Carlo Sisi
- Catalogue:** Published by Marsilio Eitori, Venice, www.marsilioeditori.it
- Opening hours:** Daily 09.00 to 20.00, Thursday 09.00 am to 23.00 pm
Last admission to the exhibition one hour before closing
- Admission:** Adult: €10.00; concessions: €8.50, €8.00, €7.50, €5.00; schools: €4.00
- Booking:** Sigma CSC, Tel. +39 055 246 9600, Fax. +39 055 244 145
prenotazioni@cscsigma.it or via www.palazzostrozzi.org
- Café:** Open daily from 09.00 to 20.00, Thursdays 09.00 to 23.00
- How to get there:** By plane: Florence Airport www.aeroporto.firenze.it Tel. +39 055 306 1700
By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city.
From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city
By train: Nearest station is Stazione di Santa Maria Novella
- Access:** Lifts and wheelchair access to all areas



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

PHOTOSHEET

SECTION 1 – ROOM WITH A VIEW		
1.01	John Singer Sargent (Florence 1856–London 1925), <i>The Hotel Room</i> , c. 1904–6; oil on canvas; 60.9 x 44.4 cm. Private collection	
1.02	Joseph Pennell (Philadelphia 1860–New York 1926), <i>Leaving Montepulciano</i> , 1882 in <i>An Italian Pilgrimage</i> by Joseph and Elizabeth Robins Pennell. London, Seeley, 1887; 200 x 150 mm. Florence, private collection	
I.03	Lorenzo Gelati (Florence 1824–1899), <i>Sweet Idleness on the Banks of the Arno</i> , 1896; oil on canvas; cm 33,5 x 113. Florence, Ente Cassa di Risparmio di Firenze	
1.04	Telemaco Signorini (Florence 1835–1901), <i>The Old Market</i> , 1881–3; oil on canvas; 16 x 28.5 cm. Viareggio, Istituto Matteucci	
1.05	Silvestro Lega (Modigliana, Forlì 1826–Florence 1895), <i>The Villino Batelli at Piagentina</i> , 1863; oil on canvas; 43.4 x 79.3 cm. Viareggio, Istituto Matteucci	
SECTION 2 – AMERICANS IN FLORENCE		
2.01	John Singer Sargent (Florence 1856–London 1925), <i>Self-portrait</i> , 1906; oil on canvas; 70 x 53.5 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, 1890 n. 3351	
2.03	Cecilia Beaux (Philadelphia 1855–Gloucester 1942), <i>Self-portrait</i> , 1925; oil on canvas; 109 x 71 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, 1890 n. 8551	
2.05	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>Portrait of William Merritt Chase</i> , c. 1876; oil on canvas; 51.1 x 38.3 cm. Philadelphia (PA), Philadelphia Museum of Art, bequest of T. Edward Hanley, 1970, 1970-76-9	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

2.06	Thomas Eakins (Philadelphia 1844–1916), <i>Portrait of William Merritt Chase</i> , c. 1899; oil on canvas; 60.5 x 50.8 cm. Washington, D.C. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1966, 66.1486	
2.08	James Carroll Beckwith (Hannibal 1852–New York 1917), <i>Portrait of William Merritt Chase</i> , 1881–2; oil on canvas; 198 x 96.5 cm. Indianapolis (IN), Indianapolis Museum of Art, gift of the artist, 10.8	
2.10	John Singer Sargent (Florence 1856–London 1925), <i>Portrait of Henry James</i> , 1913; oil on canvas; 85.1 x 67.3 cm. London, National Portrait Gallery, bequeathed by Henry James, 1916, NPG 176	
2.11	Joseph Pennell (Philadelphia 1857–1926), <i>Fiesole. Villa Medici</i> , c. 1901–2; pencil, pen, black ink on ivory paper; 266 x 384 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1610 P.	
2.12	John Singer Sargent (Florence 1856–London 1925), <i>Portrait of Vernon Lee</i> , 1881; oil on canvas; 53.7 x 43.2 cm. London, Tate, bequeathed by Miss Vernon Lee through Miss Cooper Willis 1935, N04787	
2.13	Joseph Pennell (Philadelphia 1857–1926), <i>Fiesole. Villa Böcklin</i> , c. 1901–2; pencil, pen, black ink on ivory paper; 268 x 383 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1611 P.	
2.15	Joseph Pennell (Philadelphia 1857–1926), <i>Villa Palmieri</i> , c. 1901–2; charcoal, tortillon on ivory paper (white chalk); 190 x 255 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1553 P.	
SECTION 3 THE CIRCLE OF EGISTO FABBRI: SCHOLARS AND PAINTERS		



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE
ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION
SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

3.01	Egisto Fabbri (New York 1866–Florence 1933), <i>Self-portrait</i> , oil on canvas pasted onto plywood; 41.5 x 33.6 cm. Drusilla Gucci Caffarelli	
3.03	Egisto Fabbri (New York 1866–Florence 1933), <i>Portrait of a young American Friend</i> , 1892; oil on canvas; 137.5 x 84 cm. Drusilla Gucci Caffarelli	
3.04	Ernestine Fabbri (Genoa 1863-Florence 1941), <i>Portrait of Maria de Piccolellis d'Aragona</i> , 1889; oil on canvas; 235.5 x 124.5 cm. Florence, Grand Hotel Cavour	
3.06	Mary Cassatt (Allegheny City 1844-Chateau de Beaufresne 1926), <i>Portrait of Alexander J. Cassatt and his Son Robert Kelso Cassatt</i> , 1884; oil on canvas; 100.3 x 81.3 cm. Philadelphia (PA), Philadelphia Museum of Art, purchased with the W.P. Wiltach Fund and with funds contributed by Mrs. William Coxe Wright, 1959, W1959-1-1	
3.07	John Singer Sargent (Florence 1856–London 1925), <i>Portrait of Miss Priestley</i> , c. 1889; oil on canvas; 91.4 x 63.5 cm. London, Tate, presented by Miss Emily Sargent in memory of her brother through the Art Fund 1929, N04465	
3.08	Vittorio Corcos (Leghorn 1859–Florence 1933), <i>Portrait of Jack La Bolina's Daughter</i> , 1888; oil on canvas; 139 x 105 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, Giornale n. 1580	
3.10	Giovanni Boldini (Ferrara 1842–Paris 1931), <i>Portrait of the Painter Lawrence Alexander "Peter" Harrison</i> , 1902; oil on canvas; 126 x 101 cm. Private collection	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

3.11	James Abbott McNeill Whistler (Lowell 1834–London 1903), <i>Portrait of George W. Vanderbilt</i> , 1897–1903; oil on canvas; 208.6 x 91.1 cm. Washington, D.C., National Gallery of Art, gift of Edith Stuyvesant Gerry, 1959.3.3	
3.12	John Singer Sargent (Florence 1856–London 1925), <i>At Torre Galli: Ladies in a Garden</i> , 1910; oil on canvas; 71.1 x 91.5 cm. London, Royal Academy of Arts, 03/1388	
3.13	Thomas Eakins (Philadelphia 1844–1916), <i>The Violinist</i> , 1904; oil on canvas; 100.6 x 100.5 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1966, 66.1478	
3.17	Julian Alden Weir (West Point 1852–New York 1919), <i>Still life</i> , 1902–5; oil on canvas, 63.5 x 91.44 cm. Indianapolis (IN), Indianapolis Museum of Art, James E. Roberts Fund, 26.92	
3.20	Egisto Fabbri (New York 1866–Florence 1933), <i>Marne Valley Landscape</i> , 1890–5; oil on canvas; 44.2 x 53.7 cm. Drusilla Gucci Caffarelli	
	SECTION 4 THE IMAGE OF FLORENCE AND TUSCANY	
4.01	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>The Bridges: Florence</i> , c. 1880; oil on canvas mounted on laminated paperboard; 37.8 x 58.7 cm. St. Louis (MO), Saint Louis Art Museum, museum purchase, 26:1921	
4.02	Frederick Childe Hassam (Dorchester 1859–East Hampton 1935), <i>Santa Trinita Bridge</i> , 1897, oil on canvas, 57 x 85.3 cm. Washington, D.C., Smithsonian American Art Museum, gift of John Gellatly, 1929.6.61	
4.04	John Singer Sargent (Florence 1856–London 1925), <i>Study of Architecture, Florence</i> , c. 1910; oil on canvas; 71.1 x 88.9 cm. San Francisco (CA), Fine Arts Museums of San Francisco, Museum purchase, gift of the M.H. de Young Museum Society from funds donated by the Charles E. Merrill Trust, 66.14	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

4.06	Arthur Bowen Davies (Utica 1863–Florence 1928), <i>Fiesole from Ceceri</i> , 1927; gouache and crayon on wove paper; 28.42 x 41.12 cm. Andover (MA), Addison Gallery of American Art, Phillips Academy, gift of anonymous donor, 1928.9	
4.10	Willard Leroy Metcalf (Lowell 1858–New York 1925), <i>Fiesole</i> , 1913; oil on panel; 10 x 15 cm. Old Lyme (CT), Florence Griswold Museum; gift of Mrs Henriette Metcalf, 1980.10	
4.11	Elihu Vedder (New York 1836–Rome 1923), <i>Dominicans: A Convent Garden near Florence (Three Monks at Fiesole)</i> , c. 1859; oil on canvas; 29.5 x 24.1 cm. San Francisco (CA), Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.101	
4.12	Elihu Vedder (New York 1836–Rome 1923), <i>Bed of the Torrent Mugnone, near Florence</i> , 1864; oil on hardboard; 16.8 x 41.3 cm. San Francisco (CA), Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.100	
4.13	Elizabeth Lyman Boott Duveneck (Cambridge 1846–Paris 1888), <i>Villa Castellani at Bellosguardo</i> , 1886; watercolour. Washington, D.C., National Museum of Women in the Arts, gift of Frank Duveneck, 1983.6	
4.14	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>Villa Castellani at Bellosguardo</i> , 1887; oil on canvas; 63.4 x 76.2 cm. New York (NY), Brooklyn Museum, Healy Purchase Fund B, 78.176	
4.15	William Merritt Chase (Willamsburg 1849–New York 1916), <i>An Italian Garden</i> , c. 1909; oil on canvas; 40.6 x 55.6 cm. Norfolk (VA), Chrysler Museum of Art, gift of Edward J. Brickhouse, 59.79.1	
4.16	Adolfo Tommasi (Leghorn 1851–Florence 1933), <i>The Garden of the Villa Reale di Marnia; post 1912</i> ; oil on canvas; 74 x 89 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale 5637	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

4.18	Elizabeth Lyman Boott Duveneck (Cambridge 1846–Paris 1888), <i>Autumn leaves</i> ; oil on canvas; 63.5 x 53.3 cm. Newport (RI), William Vareika Fine Arts Ltd	
4.19	Henry Roderick Newman (1843–1917), <i>Florentine wild Anemones</i> , 1881; watercolour and bodycolour on paper; 43 x 31 x 2 cm (framed). Sheffield, Museums Sheffield, Collection of the Guild of St. George, CGSG00311	
4.20	William Merritt Chase (Williamsburg 1849–New York 1916), <i>The Olive Grove</i> , c. 1910; oil on canvas mounted on panel; 59.6 x 85 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1992.25	
4.21	Elihu Vedder (New York 1836–Rome 1923), <i>Peasant Girl Spinning</i> , c. 1867; oil on canvas; 75 x 87.5 cm. Chestnut Hill (MA), McMullen Museum of Art, Boston College, 1988.83	
4.22	Telemaco Signorini (Florence 1835-1901), <i>Peasant Girl with Pannier and Dog</i> , 1895; oil on canvas; 79 x 59 cm. Livorno, E. Angiolini Bottega d'Arte	
4.23	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>Italian Courtyard</i> , 1886; oil on canvas; 56.5 x 84.3 cm. Cincinnati (OH), Cincinnati Art Museum, gift of the Artist, 1915.76	
4.24	John Singer Sargent (Florence 1856–London 1925), <i>Pressing the Grapes: Florentine Wine Cellar</i> , c. 1882; oil on canvas; 61.3 x 49.8 cm. Fredericton (NB), Canada, The Beaverbrook Art Gallery, 1959.194	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

4.25	Telemaco Signorini (Florence 1835–1901), <i>The Ghetto in Florence</i> , 1882; oil on canvas; 96 x 66 cm. Rome, Soprintendenza alla Galleria Nazionale d'Arte Moderna e Contemporanea, 1018	
4.26	John Singer Sargent (Florence 1856–London 1925), <i>Oxen resting</i> , c. 1910; oil on canvas; 55.9 x 71.1 cm. New York (NY), courtesy of Adelson Galleries, AG 6598	
4.27	Edmund Charles Tarbell (Groton 1862–New Castle 1938), <i>Head of Italian Model</i> , 1884–5; oil on canvas; 35.56 x 29.2 cm. Newburyport (MA), Lepore Fine Arts	
4.28	Silvestro Lega (Modigliana, Forlì 1826–Florence 1895), <i>Red Tape</i> ; oil on canvas; 38 x 28.5 cm. Courtesy Marco Bertoli	
4.29	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>Florentine Flower Girl</i> , c. 1886; oil on canvas; 97.6 x 64.1 cm. Cincinnati (OH), Cincinnati Art Museum, gift of the Artist, 1915.70	
4.30	Frank Duveneck (Covington 1848–Cincinnati 1919), <i>Italian Boy</i> , c. 1880s; oil on canvas; 62.2 x 52 cm (framed). Davenport (IA), Collection of the Figge Art Museum, gift of Dr. C. T. Lindley, 1929.571	
4.31	Willard Leroy Metcalf (Lowell 1858–New York 1925), <i>Pelago-Tuscany</i> , 1913; oil on canvas; 66.67 x 74 cm. Buffalo (NY), Albright-Knox Art Gallery, Sherman S. Jewett Fund, 1917, 1917:3	
4.32	Elihu Vedder (New York 1836–Rome 1923), <i>Cliffs of Volterra</i> , 1860; oil on panel; 30.4 x 63.5 cm. Youngstown (OH), The Butler Institute of American	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

4.37	Elihu Vedder (New York 1836– Rome 1923), <i>Cypress and Poppies</i> , 1880–90; oil on canvas; 24.8 x 50.8 cm. New York (NY), The Metropolitan Museum of Art, gift of Iola Stetson Haverstick, 1982, 1982.441	
SECTION 5 THE CULT OF THE RENAISSANCE		
5.01	John Singer Sargent (Florence 1856–London 1925), <i>Night. By Michelangelo St Lorenzo Florence</i> , 1870; graphite on off-white wove paper; 27.3 x 38.7 cm. New York (NY), The Metropolitan Museum of Art, gift of Mrs. Francis Ormond, 1950, 50.130.143z	
5.02	John Singer Sargent (Florence 1856–London 1925), <i>Italian Model, post 1900</i> ; watercolour and graphite on white wove paper; 37.8 x 56.1 cm. New York (NY), The Metropolitan Museum of Art, gift of Mrs. Francis Ormond, 1950, 50.130.72	
5.03	George de Forest Brush (1855–1941), <i>In the Garden</i> , 1906; oil on canvas mounted on zinc plate; 94.6 x 42.9 cm. New York (NY), The Metropolitan Museum of Art, gift of George A. Hearn, 1906, 06.1218	
5.05	Elizabeth Boott Duveneck (Cambridge 1846–Parigi 1888), <i>Floral Still Life with Roses and Lyre</i> , 1878; oil on canvas; 91.4 x 35.6 cm. Newport (RI), William Vareika Fine Arts Ltd	
SECTION 6 AMERICA THROUGH THE LENS OF PAINTING AND LITERATURE		
6.01	Edmund Charles Tarbell (Groton 1862–New Castle 1938), <i>The Breakfast Room</i> , 1902–3; oil on canvas; 63.5 x 76.2 cm. Philadelphia (PA), Pennsylvania Academy of the Fine Arts, gift of Clement B. Newbold, 1973.25.3	
6.02	Thomas Wilmer Dewing (Newton Lower Falls 1851–1938), <i>The gossip, c. 1907</i> ; oil on panel; 30.5 x 41.6 cm. Minneapolis (MN), Minneapolis Institute of Arts, gift of Mrs. Margaret Weyerhaeuser Harmon, 70.61.24	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

6.04	Michele Gordigiani (Florence 1835–1909), <i>The Artist's Children in his Studio</i> (sketch), c. 1880; oil on canvas; 42 x 60 cm. Florence, Fondazione Carlo Marchi	
6.05	Frederick Childe Hassam (Dorchester 1859–East Hampton 1935), <i>The East Window</i> , 1913; oil on canvas; 140.3 x 114.9 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Gift of Joseph H. Hirshhorn, 1966, 66.2407	
6.08	Michele Gordigiani (Florence 1835-1909), <i>Portrait of the Marchesa Maria Luisa Ginori Lisci</i> , 1884; oil on canvas; cm 143 x 91. Private collection	
6.12	Bessie Potter Vonnoh (St. Louis 1872–New York 1955), <i>The Fan</i> , 1910; silvered bronze; 28.8 x 10.8 x 10.2 cm. Washington, D.C., National Museum of Women in the Arts, gift of Wallace and Wilhelmina Holladay, 1986.348	
6.13	Lilla Cabot Perry (Boston 1848–Hancock 1933), <i>Lady With a Bowl of Violets</i> , c. 1910; oil on canvas; 102.2 x 76.2 cm. Washington, D.C., National Museum of Women in the Arts, gift of Wallace and Wilhelmina Holladay, 1986.265	
6.13 bis	Giovanni Boldini (Ferrara 1842–Paris 1931), <i>Portrait of Miss Bell</i> , 1903, oil on canvas; cm 205 x 101. Genoa, Raccolte Frugone, inv. GAM 1524	
6.14	John White Alexander (Allegheny 1856–Pittsburgh 1915), <i>Portrait of Miss Helen Manice (later Mrs. Henry M. Alexander)</i> , 1895; oil on canvas; 161.5 x 132.2 cm. New York (NY), Brooklyn Museum, gift of Mrs. Helen G. Rhineland and Mr. DeForest M. Alexander, 58.154	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

6.17	Lilla Cabot Perry (Boston 1848–Hancock 1933), <i>The Green Hat</i> , 1913; oil on canvas; 85.7 x 66.7 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1987.25	
6.18	Theodore Robinson (Irasburg 1852–New York 1896), <i>Angelus</i> , c. 1879; oil on canvas; 77.5 x 51.7 cm. Waterville (ME), Colby College Museum of Art, bequest of Mr. and Mrs. Nevil Ford, 1980.004	
6.20	Frederick Childe Hassam (Dorchester 1859–East Hampton 1935), <i>An outdoor portrait of Miss Weir</i> , 1909; oil on canvas; 96.5 x 96.5 cm. Sacramento (CA), Crocker Art Museum, purchase with funds from Mr. and Mrs. Vern C. Jones and other donors, 1980.23	
6.21	Joseph DeCamp (Cincinnati, Ohio 1858–Boca Grande, Florida 1923), <i>The Hammock</i> , c. 1895; oil on canvas; 111.8 x 127 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1996.9	
6.22	William Merritt Chase (Williamsburg 1849–New York 1916), <i>Morning at Breakwater, Shinnecock</i> , c. 1897; oil on canvas; 101.6 x 127 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.30	
6.23	Frank Weston Benson (Salem 1862–1951), <i>The Sisters</i> , 1899; oil on canvas; 101.6 x 101.6 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.11	
6.24	Giuseppe Graziosi (Savignano sul Panaro, Modena 1879–Florence 1942), <i>My Son</i> ; 1909; oil on canvas; 141 x 193 cm. Florence, Eredi Graziosi	
6.25	Vittorio Corcos (Livorno 1859–Florence 1933), <i>Reading by the Sea</i> , c. 1910; oil on canvas; 130 x 228 cm. Private collection	



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

EXHIBITION WALKTHROUGH (Francesca Bardazzi and Carlo Sisi)

This exhibition sets out to illustrate the extremely fertile and multifaceted relationship that the painters of the New World established with Florence and other cities in Tuscany between the mid 19th century and World War 1. After the end of the American Civil War there was a substantial rise in the number of American artists travelling to Europe, although of course the 18th century Grand Tour tradition had never really died. The painters' main destinations were Florence, Venice and Rome, cities which the artists idolised in their eagerness to explore the ancient monuments and to take their own measure against the art of the past. They were also attracted by the charm and variety of the landscape, so different from the countryside back home, by the light, by the evocative and atmospheric panoramic views and by the picturesque charm of the local people.

Presented in five sections, the exhibition features works by over thirty American artists who worked in Florence. Some, like John Singer Sargent, are famous, while the work of other less well-known artists is being shown in Italy for the first time. On returning home, they all became celebrated painters and authoritative masters who played a crucial role in forming the new generation of American painters and in forging the birth of a national school of painting. Their paintings dialogue in the various sections of the exhibition with those by Florentine and Tuscan painters including Telemaco Signorini, Vittorio Corcos and Michele Gordigiani, whose work came closest to the sophisticated manner, so rich in literary allusions, that was favoured and nurtured by the most exclusive circles in that cosmopolitan colony.

Section 1. Room with a View

The first section focuses on the places where the Americans' daily life was played out in Florence. Sargent's *The Hotel Room* typifies their first encounter with the city, involving an inevitable sojourn in a hotel in the centre to give them time to explore and look for somewhere more appropriate to stay, far from the din, the poverty and the filth of the metropolis. Henry James, an illustrious American writer of the same generation, describes Florence as lethargically overlooking its sluggish green river, as it does in Lorenzo Gelati's painting *View of Florence with Washing hanging out to dry*, "basking" in its decadent beauty, brimming with that atmosphere of the past which James and other Americans were aware was so sorely lacking in their own country. Similarly, the market place, as depicted in a painting by Telemaco Signorini, was a discovery for the Americans, with its hubbub, colours, smells and dirt, not to mention the threat represented by beggars and pickpockets. The aim of these painters and their intellectual friends was to take up residence just outside Florence, in a villa in the hills, such as the village of Batelli in *View of Piagentina* painted by Silvestro Lega, which was in a country setting that has been totally swallowed up by the expanding city today.

Almost all of the American painters who lived in Florence rented, bought or were guests of their compatriots in a villa just outside the city. Florence's villas had several advantages: the rent was very reasonable; the "package" sometimes included local servants; they allowed the artists to live close to nature and the landscape, which were to become the main theme for American artists in Florence; and lastly, the atmosphere that predominated in them was charged with antiquity and so shrouded in mystery that it even facilitated the appearance of the local ghost, a conceit these eccentric residents found irresistible. Naturally the Americans moved from one villa to another, calling on each other or taking themselves off to discover and to paint country churches and picturesque villages. They moved about in carriages, on foot or by car, while the more adventurous amongst them, like Joseph Pennell and his wife, affected the bicycle.

Section 2. Americans in Florence

The second section consists of a gallery of self-portraits and portraits of the exhibition's leading players, American artists who spent time in Florence, bringing with them the experience that they had built up first at home and then in other European cities (Paris, Dusseldorf, Munich) and while touring the Old World (Spain, England, Holland) or in Italian cities (Venice, Rome, Naples, and more rarely the south of the peninsula). Many of them collected the full gamut of these experiences, others only some of the stages. Frank Duveneck and William Merritt Chase, for instance, shared important experiences in Germany and in Italy from their early days. The portrait of Chase, which Duveneck painted in 1876 with thick brushstrokes and dark tones, reflects the teachings of the Munich Academy where both men had trained. It also exemplifies a widespread practice of exchanging portraits by artists who had shared common experiences, a custom



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

evinced also by some of the other works on display. Duveneck and Chase are leading lights in this exhibition. Duveneck lived, worked and taught in Florence in the 1880s in the company of a group of American painters known as the “Duveneck boys” who were already with him back in his Munich days. Chase, a highly prolific and successful painter, was one of the most important masters in his own country. Fellow American Thomas Eakins depicted him in his later years, choosing a formal pose designed to highlight the authority of his teaching role. Chase lived in Florence in the summers of 1907 and 1913, when he brought his summer classes here. These were modelled on the classes that other American painters held in country and seaside settings in New England.

Also on display are the self-portraits of the only three 19th/20th century American painters who were asked to contribute to the Uffizi’s self-portrait collection: that of Chase, in which he depicts himself as a stern and aging professor, is set alongside those of Sargent and Cecilia Beaux. Sargent, who was born into a cosmopolitan family of lofty social and cultural standing in Florence in 1856, maintained his ties with the city and Tuscany even after he achieved international fame. Beaux’s *Self-portrait* represents, among other things, the official recognition afforded to the only woman among the few Americans present in the Uffizi’s collections. Like Mary Cassatt, she embraced painting as a profession and was the first woman teacher at the Pennsylvania Academy of Fine Arts in Philadelphia. Bessie Potter, an American sculptress in Florence in the 1890s, is represented by the portrait her husband Robert Vonnoh painted of her, its gutsy style echoing the *Self-portrait* of Elisabeth Vigée Le Brun now in the Uffizi.

The portraits of artists are complemented by those of Henry James and Vernon Lee, both painted by Sargent, which take us to the heart of the Anglo-American colony in Florence of scholars, writers and art critics – groups that moved around together, from Paris to New York to Florence, sharing the same sparkling and intellectually stimulating lifestyle. In many ways, this portrait puts both the painter and the sitter on a par: both were fully-fledged expatriates, as indeed were Cassatt and Whistler, Bernard Berenson, Charles Loeser and Egisto Fabbri; both had chosen to live in Europe and, unlike most of their American colleagues, they never returned to their home country for good. A constant feature of James’s writings is the dialogue between the Old and New Worlds, just as Sargent’s painting evinces a clear desire to conjugate the American tradition with the artistic experience that he built up in Europe in an effort to forge a sophisticated and innovative style. The faces of the exhibition’s leading players are complemented by drawings and illustrations by Joseph Pennell and Maxfield Parrish showing the villas and gardens which they frequented during their stay in Florence, and which were to become, in those sophisticated travellers’ imaginations, irresistible destinations in a unique adventure.

Section 3. The Circle of Egisto Fabbri: Scholars and Painters

This section follows on from, and explores in greater depth, several of the themes addressed in the exhibition entitled *Cézanne in Florence. Two Collectors and the 1910 Exhibition of Impressionism* (Palazzo Strozzi, 2007). Here the curators seek to recreate the intellectual and spiritual climate that characterised the circle of Egisto Fabbri, as an example of other American circles in the city. This section opens with the *Self-portrait* of Egisto, a painter and collector of Italian origin but who was born in New York. His style, while imbued with the tradition of the American academic portrait, nevertheless displays timid overtures to modern European trends, as does Edmund Tarbell’s *Self-portrait*. Egisto’s academic curriculum is similar to that of the other painters of his generation. He trained at the school of American painter Julian Alden Weir in New York in the 1880s, where he was urged to follow the academic tradition and to resist the lure of the Impressionist painting whose influence was starting to cross the Atlantic from France. Weir’s *Roses* illustrates the period preceding the artist’s enthusiasm for Impressionism and his consequent decision to join the “Ten American Painters”, a group of American painters open to European ideas, in 1897. Weir advised Egisto and his sister Ernestine, who was also his pupil, to travel to Spain to study and copy Velázquez, a fairly widespread custom among Americans. Ernestine’s *Portrait of Maria de Piccolellis d’Aragona*, dated 1889, is included in this section. Not an amateur painter by any means, Ernestine shared the aspirations to independence harboured by her more celebrated compatriots, such as Cassatt, with whom the Fabbri brothers nurtured close ties of friendship and exchanged correspondence containing a lively debate on contemporary art. *On a Balcony* by Mary Cassatt introduces us into the sophisticated cosmopolitan circles from which both Cassatt and Egisto hailed. Fabbri was on excellent terms with Sargent, Mabel Hooper and her husband Bancel La Farge, the son of painter John La Farge, and with a number of Impressionist painters, Degas and Pissarro in particular, whom he had met in the course of his extended visits to Paris. He spent long periods of time in Florence, where his wealthy family had returned to live after spending decades in the United States. He received his



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

guests either in his elegant palazzo in via Cavour, where many of them came to admire his collection of works by Cézanne, or in his austere residence at Bagazzano, in the countryside close to Settignano, whose spiritual and eccentric atmosphere is evoked in Sargent's *At Torre Galli: Ladies in a Garden*.

Eakins' *The Violinist*, on the other hand, reflects the passion for music that was so widely felt and practised in these exclusive circles, in Bagazzano and in Villa Gattaia where Charles Loeser and his wife Olga lived. The faces, the poses and the elegant figures of these powerful men and charming women belonging to international society reflect a web of intricate relationships. They include the portrait of Alexander Johnston Cassatt and his son, painted by his sister Mary, alongside the portrait of George W. Vanderbilt by Whistler (Egisto's brother Ernesto was wed to Margaret Vanderbilt's daughter Edith Shepard), both members of the families who formed New York's high society and who thus travelled back and forth between Europe and America without a second thought. The decision to have one's portrait painted by an American painter whose development had been influenced by contact with modern European art became a fashion, and indeed something of a status symbol, for members of America's most influential families. The portrait of a woman artist such as Flora Priestley, and that of the sophisticated Lord Dalhousie, both painted by Sargent, take us into the most exclusive drawing rooms of the New and Old Worlds, while the *Portrait of a young American Friend* by Egisto Fabbri evokes the more modest classes from which some of the girls who arrived in Europe hailed: innocent and yet courageous at the same time, as they appear in the contemporary novels of James and of E. M. Forster. In her almost tomboyish garb, the young female friend appears to embody the desire for emancipation so widely held by American women of the day such as Mary Cassatt, Cecilia Beaux, Edith Wharton, Vernon Lee, Gertrude Stein, Mabel Dodge and Ernestine Fabbri. Nor, in this connection, could the section fail to offer a comparison with Italian portrait painting, an area in which the figure of Giovanni Boldini most closely paralleled Sargent's irresistible style and which, in Tuscany, reached a level of international appeal in the studios of Vittorio Corcos and Michele Gordigiani, two painters whose work was very much in demand among the aristocracy and the haute bourgeoisie of Italy under King Umberto I.

Section 4. The Image of Florence and Tuscany

This section opens with panoramic views of the city and extends to the vision of the surrounding countryside and other areas in Tuscany of which the American artists were especially enamoured, such as the quarries in Carrara or the gardens of the villas around Lucca portrayed in Sargent's watercolours. More often than not, these painted visions reflect the literary transfigurations evinced in the novels of Edith Wharton, Henry James and Elisabeth Pennell. Every painter developed a personal interpretation of the cities they visited and of the Tuscan countryside, which they then sought to relate to the training received back home. Each American school (Philadelphia, Boston, New York) naturally meant certain differences in style, which were refined further in the various art centres of Europe (Munich, Paris, Rome, Venice or Florence). The bridges painted by Duvneck and by Childe Hassam interpret the atmosphere of Florence on the basis of two different sets of stylistic precepts, the former more closely bound to 19th century tradition, the latter distinguished by broken brushstrokes of Impressionist inspiration that pay great attention to variations in the light. Outstanding for its compositional originality and depth is Sargent's *Study of Architecture, Florence*, a modern capriccio that merges the loggia of the Uffizi and the Boboli Gardens in a single view, swathing them in the golden light of a Mediterranean summer.

The landscape was the American painters' favourite subject and they were enthusiastic at the idea of being able to work outdoors. Idealised on the other side of the Atlantic for its classical pedigree, the Tuscan countryside basked in an unquestioned aura fostered, in particular, by literary circles whose authors actively sought the genius loci, with the encouragement of Edith Wharton. But when the American painters immersed themselves in that idealised countryside, they were confronted with the unexpected task of having to compare its sense of measure and its elegance with the boundless and unbridled nature of their homeland. Retracing the Americans' footsteps as they discovered the Florentine hills, the exhibition explores the vistas painted in the 1860s by Elihu Vedder and the views of Villa Castellani at Bellosguardo painted almost two decades later by Elisabeth and Frank Duvneck, who were not insensitive to the atmospheric innovations of the Macchiaioli: Vedder's *Peasant Girl Spinning*, for example, is set alongside the *Peasant Girl with Pannier and Dog* painted by Signorini. This brings us to Chase's sun-drenched olive groves and gardens around Villa Silli, dating back to the first decade of the 20th century. In experimenting with the way light varies in the course of the day and with the changing seasons Chase, like Hassam, undoubtedly bore in mind the work of the French



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

Impressionists yet, at the same time, he evinced a specific interest in light and nature. This interest, which he had already developed in the landscapes that he painted in his own country, is mirrored in the “painterly” descriptions of Florentine light that we find in the work of Henry James, and in the comparison that Henry Adams makes between the light in America and the light of Tuscany. As in the exhibition’s other sections, so here too the American paintings dialogue with the work of Tuscan artists, showing several clear affinities with them: Sargent’s *Pressing the Grapes* is displayed alongside Signorini’s contemporary *The Ghetto in Florence*; the profile of a girl painted by Silvestro Lega is set off by Edmund Tarbell’s profile of a young woman; and Signorini’s *Morning in Pietramala* is juxtaposed with Sargent’s *Carrara quarry*. There is a sub-section evoking

Section 5. The Cult of the Renaissance,

Celebrated with particular devotion by the Anglo-Saxon colony, where a study of Michelangelo’s *Night* highlights the popularity of the subject with writers (Vernon Lee) and American artists, while other works underscore the prevailing passion for the old masters, who were studied and copied by these sentimental travellers and cultivated to the highest degree by an exceptional American: Bernard Berenson.

Section 6. America through the Lens of Painting and Literature

The last section takes the visitor across the Atlantic, following those American artists now brimming with enthusiasm and experience after their travels in Europe. The paintings displayed were almost all produced by artists who had painted Florence and Tuscany and whose careers benefited from the experience in the Old World. However, Whistler, Cassatt and Sargent, elected Europe as their new home although, as with certain characters in Henry James’s novels, they felt like lifelong exiles. Tarbell, Hassam, Weir, Benson, Chase, Cassatt and Beaux – whom contemporaries in America saw as something of a foil to Cassatt (an expatriate and thus a tad disloyal) – devoted their energies to painting the American landscape and domestic interiors, and portraying women or personalities in American politics and society. Critics, and even the titles given to the paintings, crystalised certain painting genres as being typically American: Tarbell, who painted *The breakfast room*, was greatly admired for his various renditions of interiors with figures, as were Beaux, Chase and others.

New subjects were invented, such as Costume Painting and Figure Painting, which were far more than mere portraits or views of interiors. The interiors told a story of simple domestic intimacy, peopled with figures characterised in many different ways. The favourite actors were wives and children, often portrayed with an intensity and spontaneity unknown in European painting. The depiction of these sentiments found illustrious “narrators” in Mary Cassatt and Cecilia Beaux, who renounced both marriage and motherhood in order to pursue their careers. Women caught up in the daily business of living are the main players in these scenes, such as Thomas Wilmer Dewing’s *The gossip* or in the worldly sophistication of Lilla Cabot Perry’s lady taking tea. Bessie Potter’s small bronze female figures also reflect this taste for narrative. The women are often dressed in white, as in Tarbell’s *Portrait of a Woman in White* or Benson’s daughters, painted first when they were children in *The Sisters* and then ten years later in *Summer*. The standard set by Whistler with his refined and ethereal women in white is revisited with different motivations. These young ladies, like John White Alexander’s *Miss Helen Manice (later Mrs. Henry M. Alexander)*, are real people. They are the painters’ fiancées, wives and daughters, not symbolic images detached from reality, while the white of their dresses takes on a new connotation, becoming a symbol of purity and youth, of the dynamism and optimism of the American middle class, and of America itself – a metaphor of the awareness that they belonged to a New World in which the modern ideal of the woman and her role, that permeates the work of Henry James and Edith Wharton, was taking shape. Thus the exhibition displays the women whom the painters portrayed, alongside pictures by women painters who were seeking their own social and artistic independence. Travelling to Europe was an effective way of gaining that independence, allowing them to build up experience thousands of miles from home in the company of women friends rather than of husbands or fathers, providing them with an opportunity to challenge the clichéd view of Italy, in particular, as an intriguing den of perdition fraught with every kind of danger. Some of these women who lived in Florence left both disparaging and enthusiastic comments on life in the city. Their number included Mabel Dodge, Gertrude Stein, Vernon Lee, Florence Blood, Princess Ghyka and Ernestine Fabbri.

Back in America, many painters continued to paint landscapes, particularly in summer, in small country or seaside localities or remote islands off the coast of New England. Colonies were recreated along the lines of those that the painters had helped to establish in France and Italy. They set up summer schools, and accompanied one another to paint



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

the landscape or their cottage gardens, filling them with the figures of their near and dear ones, as in Joseph DeCamp's *The Hammock*, Chase's *Morning at Breakwater*, *Shinnecock* and *An outdoor portrait of Miss Weir* by Hassam. As with the interiors, the painters borrow from photography, reflecting a style they learnt in Paris from such artists as Degas, or from the Japanese prints which numerous Americans, including painter John La Forge, had enthusiastically begun to collect. Many of these artists became the younger generations' teachers, and it was this new graft, nurtured also by the collections of European old masters and modern art that were being put together by America's wealthiest families with advice from the artists themselves (Cassatt, Chase), that forged America's first national school of painting.



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE
ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION
SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

FIVE REASONS TO SEE AMERICANS IN FLORENCE

(James Bradburne, Fondazione Palazzo Strozzi Director General)

1. Discover America

In 2012, Florence is celebrating the 'Anno Vespucciano' – the 500th anniversary of the death of Amerigo Vespucci, who gave his name to two continents. For the entire year, Florence will be putting the spotlight on its many links to America. The key event of the year-long celebration is 'Discover America at Palazzo Strozzi' featuring two major exhibitions; *Americans in Florence. Sargent and the American Impressionists* (3 March to 15 July) and *American Dreamers. Reality and Imagination in American contemporary art* (9 March to 15 July), along with a rich programme of concerts, performances, lectures, films and other events.

2. An exceptional theme

The exhibition tells the story of the young American artists who came to Florence. By the end of the 19th century, America had been through a bitter civil war, and had celebrated one hundred years of nationhood. Following the reunification of Italy, Florence was undergoing a period of renovation and civic rebirth after years of torpor. It was a dynamic, contemporary city. Young American artists flocked to Europe to discover a past they had only read about, and learn the newest approaches to painting. They arrived in Florence fresh, boisterous and ready to capture the charms of the Old World with the newest painterly techniques. Florence had a major impact on young artists – and the young Americans left their mark on Florence's cosmopolitan culture. This exhibition invites you to explore Florence around the turn of the century through the eyes of young American artists.

3. Beautiful works of art

The exhibition features masterpieces by forty of the most important American artists of the period, including John Singer Sargent, Mary Cassatt, James Abbott McNeill Whistler, Frank Duveneck, William Morris Hunt, Frederick Childe Hassam, William Merritt Chase, Julian Alden Weir, Thomas Eakins, Robert Vonnoh, Edmund Charles Tarbell, Joseph Pennell, Cecilia Beaux and Elizabeth Boott Duveneck..

4. An exceptional city

Florence at the end of the 19th century was a dynamic, cosmopolitan city. Following its years as the capital of Italy from 1865 to 1870, Florence invested in an extensive programme of reconstruction, restoration and new building. This is the Florence the young American artists came to – and this Florence is still here to be discovered. To accompany the exhibition there is a 'passport' to Florence where, by visiting at least five sites listed, a visitor can enjoy free access to the exhibition and a free iPhone app. with a special itinerary of sites and institutions related to the exhibition's themes.

5. Florence and beyond

The young American artists featured in the exhibition often stayed only briefly in the city centre, quickly finding ways to rent or buy villas in the hills surrounding Florence, where they could relax, converse and paint to their heart's content. A special publication *Conversation 8: Rediscovering Tuscan Gardens and Villas* looks at the importance of the Renaissance past to the young American artists, and their crucial role in the rediscovery and restoration of the gardens and villas in the hills surrounding Florence, including I Tatti, Gamberaia, La Pietra and the Villa Medici. A free iPad app. created on the occasion of the exhibition lets visitors to Tuscany compare the artists' depictions of the Tuscan landscape with the same landscape today.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

EDUCATIONAL ACTIVITIES AND RELATED EVENTS

FOR FAMILIES AND CHILDREN

Palazzo Strozzi is more than just fabulous exhibitions, it also offers families a perfect day out. Each exhibition is accompanied by numerous events for children and families: for instance, we provide special captions designed to stimulate cross-generation dialogue, and different audio guides for grown-ups and children. There is also a special family kit containing games and explanatory cards designed to allow each family group to enjoy a “made-to-measure” visit to the exhibition.

Palazzo Strozzi also offers a full programme of activities catering for different age groups (from age three upwards) to help the whole family explore and discover art in a thought-provoking and fun way. The programme includes workshops for families, story-telling and drawing whilst visiting the exhibition, as well as visits with strollers for parents of children under three. This approach has earned the Fondazione Palazzo Strozzi the honour of being named the Children’s University’s first international “Learning Destination”. The Children’s University is a British organisation offering innovative extracurricular educational activities for children aged seven to fourteen.

A special Family Ticket allows family groups (up to 2 adults + children up to the age of 18) unlimited admission to the exhibitions *Americans in Florence*, *Sargent and the American Impressionists* and *American Dreamers. Reality and Imagination in Contemporary American Art* until 15 July 2012.

For further information and a full schedule of our activities, please visit : www.palazzostrozzi.org

LOOK, DISCOVER, CREATE — Family workshops for discovering Palazzo Strozzi

For children aged 5 to 10 with accompanying adults

First Sunday of every month, from 3.30 to 4.30 pm

There is no charge for the activity; no ticket to the exhibition is required. Participants may attend individual events.

Sunday 1 April – *One palazzo, five senses*

Sunday 6 May – *100 ways to say “piazza”*

Sunday 3 June – *A grand family for a grand home*

Sunday 1 July – *The stone giant*

THESE HANDS WERE MADE FOR LOOKING – Family tour of the *Americans in Florence* exhibition, with workshop

Workshop for children aged 3 to 6 with accompanying adults

Saturday mornings, from 10.30 am to 12 noon. There is no charge for the activity but a ticket to the exhibition is required

Inside or outside? Near or far? We will be closely observing the paintings and playing at “seeing” them with our hands, an extraordinarily flexible “tool” that a touch of imagination can turn into a thousand different objects... We will discover how you can see the world in lots of different ways thanks to a simple – and astonishing – change of perspective!

THROUGH DIFFERENT EYES

Workshop for children aged 7 to 12 with accompanying adults

Sunday mornings, from 10.30 am to 12.30 pm There is no charge for the activity but a ticket to the exhibition is required

How many ways are there of looking at a scene? How many ways are there of painting?

Using our observation, we will discover how each artist chooses not only what they want to paint but also what eyes to observe it with. And we will find out how we, too, keep on choosing our viewpoint as we observe the world around us.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

THE STORY-TELLER – *Storytelling and sketching in the exhibition Americans in Florence*

Activity for children aged 5 to 10 with accompanying adults

First Tuesday of every month, from 5.30 to 6.30 pm. There is no charge for the activity but a ticket to the exhibition is required.

A work of art can tell us a million stories, we just have to learn how to listen! That's exactly what the story-teller will be teaching us as he shares with us the folk tales, myths and legends hidden in a painting. We will meet in the exhibition to observe, listen, and even draw if that's what we feel like doing!

Tuesday 3 April – *Open-air tales*

Tuesday 5 June – *A really special place*

Tuesday 3 July – *Upside-down stories*

Reservations required for Family Workshops, The Story-Teller and Exploring the Palazzo:

Sigma CSC. Monday–Friday 9.00–am1.00 pm, 2.00–6.00 pm. Tel. +39 055 2469600, Fax. +39 055 244145

prenotazioni@cscsigma.it

THE PAINTER'S SATCHEL – *The family bag for the Americans in Florence exhibition*

For visitors aged 3 and over

Available every day. There is no charge for the family bag but a ticket to the exhibition is required.

The family bag contains cards, games and practical and creative activities designed to allow each family group to enjoy a “tailor-made” visit to the exhibition.

Visitors –children and grown-ups alike – can emulate the American artists who used to tramp about the Tuscan countryside carrying with them everything they could possibly need to draw and paint with. Just pick up your very own **Painter's Satchel** containing everything you could possibly need to explore the *Americans in Florence* exhibition. Offering tours tailored to suit different age groups, the **Painter's Satchel** is designed to help the whole family explore and discover the show in a thought-provoking and fun way. It contains explanatory cards, games to test your powers of observation and everything you'll need to draw with. You don't need to be an artist to use the **Painter's Satchel**, and you can even build your own tour to suit the time you have available for your visit, from just over half an hour to a whole day! **To book the Painter's Satchel, either phone beforehand (+39 055 2645155) or enquire at the information point.**

ART COURSE – *Another point of View – a creative course in art, music and dance*

Activity for children aged 12 to 14.

From 23 March to 1 June: every Friday from 3.30 to 5.30 pm; 8 and 9 June: rehearsals for final performance from 5.00 to 9.00 pm. The “live” evening performance will be held on 15 June.

Experience the *Americans in Florence* exhibition in “4D” with a 10-week creative course combining observation skills, hands-on practical work and corporal expression in a truly unique event.

Through an in-depth study of the paintings on display in the exhibition, you will gradually acquire a different viewpoint, “another point of view”, almost as though you'd climbed into the space inside the picture frame. You will be able to use the vocabulary of painting, music and dance to interpret your own personal and creative experience of the exhibition, and the course will end with a “live” evening performance in Palazzo Strozzi. There is no charge for this activity but please note that places are limited.

Reservations required: Sigma CSC. Monday to Friday 9.00 am–1.00 pm, 2.00–6.00 pm .Tel. +39 055 2469600, Fax. +39 055 244145 prenotazioni@cscsigma.it

FAMILY SUNDAY

Palazzo Strozzi organises a number of “Family Sunday” events to tie in with every exhibition it holds, offering you the perfect opportunity for a fun day out with the whole family. To mark the *Americans in Florence. Sargent and the American Impressionists* exhibition, we will be hosting a series of special events for families based on the artists' work.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

FOR CHILDREN, TEENAGERS AND ADULTS

Palazzo Strozzi's goal is to be a dynamic cultural institution of international calibre, open all year round and hosting a broad range of activities including exhibitions, events, conferences and programmes devised to attract audiences of every generation, origin and cultural background. Palazzo Strozzi is not a museum, it is a workshop designed to make culture accessible to the broadest audience possible in as many different ways as possible.

To achieve this goal, Palazzo Strozzi offers a programme of activities and events tailor-made for children, teenagers and adults to allow them to explore and discover art in a thought-provoking and fun way. The programme includes drawing lessons, art courses, and activities in the exhibition itself every Thursday evening (when the exhibition stays open until 11.00 pm).

IN THE EXHIBITION

CONVERSATIONS IN THE EXHIBITION – Every Thursday at 6.30

Palazzo Strozzi's Education Department holds guided conversations in the *Americans in Florence. Sargent and the American Impressionists* exhibition every Thursday, allowing participants to examine and discuss some of the works of art on display, using their powers of observation to initiate a dialogue offering different viewpoints, revealing hidden atmospheres and exploring some of the themes in greater depth. This exchange of ideas between guide and visitors inevitably stimulates a debate in which each participant, with his or her own specific cultural background, can become a leading player in the activity.

You don't need to be an art expert to take part in the conversation. There is no charge for taking part in the conversation, but a ticket to the exhibition is required

Reservations required: Sigma CSC. Tel. +39 055 2469600, Fax. +39 055 244145 prenotazioni@cscsigma.it

SKETCHING ON THURSDAYS

Sketching on Thursdays at Palazzo Strozzi invites participants to join in a unique artistic experience of the works of Sargent and his fellow painters. The activity is open to everyone, even those with no previous experience in drawing, and Palazzo Strozzi will provide all the materials needed. For the full programme with dates and a description of the activities offered, please visit our website: www.palazzoastrozzi.org. Every first Thursday of the month from 8.00 to 10.00 pm. Places are limited.

Reservations required. There is no charge for the activity; ticket to the exhibition is required.

Reservations: Sigma CSC Monday to Friday 9.00 am-1.00 pm, 2.00–6.00 pm Tel. +39 055 2469600, Fax. +39 055 244145 prenotazioni@cscsigma.it

THE DRAWING KIT

The drawing kit is an elegant leather folder containing a sketch pad, a pencil, an eraser and a short practical manual designed to allow visitors to draw as they tour the exhibition, providing them with a wonderful opportunity to study the works of art on display from a unique and highly original viewpoint.

There is no charge for the kit but a ticket to the exhibition is required; the kit can be picked up in the reception room on the first floor; some form of ID must be left and can be reclaimed on returning the kit.

THURSDAY² - A new way of experiencing Thursday evening at Palazzo Strozzi

On the second Thursday of every month, Palazzo Strozzi hosts a full evening programme of events and activities designed to let you experience the many different sides of art. Listen to experts speaking live at the CCCStrozzi, take part in a "conversation within the exhibition" on the Piano Nobile, give free rein to your creativity with art in the courtyard, sip an exclusive apéritif at the American Café, or explore the exhibitions with your friends. There's a different programme every month. **Palazzo Strozzi is open until 11.00 pm every Thursday. There is no charge for any of the activities in the courtyard. Reservations are required for activities in the exhibition.**

Reservations: Sigma CSC Monday to Friday 9.00 am-1.00 pm, 2.00 pm-6.00 pm, Tel. +39 055 2469600, Fax. +39 055 244145 prenotazioni@cscsigma.it



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

ALLA PRIMA – A GRAPHIC NOVEL FOR AMERICANS IN FLORENCE

On the occasion of the exhibition **Americans in Florence. Sargent and the American Impressionists**, leading American comic artist and graphic novelist Kevin Huizenga has created a graphic novel based on the experience of young American painters in Florence at the turn of the Ottocento cambiare, ormai i secoli sono due. A 'story within a story', the reader is taken on a tour of an exhibition of a fictitious American painter, Glenn Ganges (a mainstay of Huizenga's work), who comes to Florence to study art along with a group that strongly recalls the famous 'Duveneck Boys', students of the American painter Frank Duveneck. Set in the cosmopolitan world of Florence in the years after the reunification of Italy, the comic not only takes the reader into the boisterous world of young American artists, but also their discovery of both new painting techniques and Old Master paintings. The graphic novel, entitled *Alla Prima*, after the Impressionist technique of painting 'wet on wet', will be first released in English for iPad, then in Italian and English editions in April by the publisher Comma 22. The project was generously sponsored by two American patrons, Jan Shrem and Maria Manetti Farrow.

ITALIAN DAYS SARGENT AND THE AMERICAN IMPRESSIONISTS IN FLORENCE

Every Palazzo Strozzi exhibition has special labels written for families and children. For **Americans in Florence** the family catalogue explores the experiences of the artists, writers and intellectuals who chose to spend their days in Italy. Questions and activities invite readers to look at Florence through new eyes.

PUBLIC PROGRAMMING

EDUCATIONAL TOURS OF THE EXHIBITION

Educational tours for groups of adults €92.00.

Max. 25 people.

Educational tours for groups of individual visitors

Guided visits on set days and at set times (for groups of at least 10 people).

Saturday at 16.30 and 18.00; Sunday at 10.00 and 14.30

The tour costs €8.00 per person. Radio headset system compulsory €1.00 per person, payable on entering the exhibition.

Stroller Tour

First Tuesday of every month, at 10.00

For children up to three years of age, with accompanying adults. See the show with your stroller!

All activities can be conducted in a wide range of foreign languages.

FOR SCHOOLS

Educational tour of the exhibition

The tour is tailored to cater for each school year. The cost of the tour (max. 25 students) is €52.00. Please note this price does not include the cost of admission to the exhibition (€4.00 per student).

Educational tour and workshop

For classes from primary through to lower secondary schools.

A tour of the exhibition is followed by one of the workshops on different aspects of life in 19th century Florence.

The tour is tailored to cater for each school year. The cost of the tour (max. 25 students) is €72.00. Please note this price does not include the cost of admission to the exhibition. (€4.00 per student).

Reservations required for all of the above events and services.

The cost stated does not include the price of admission to the exhibition or advance sale fee where applicable. No groups on Sundays after 15.00. Briefing tour for teaching staff, free of charge

Thursday 8, Monday 12, Wednesday 14 March at 15.30 and 17.30 in Palazzo Strozzi.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

For teachers planning to accompany their classes to the exhibition. Reservations required.

Special Exhibition+Monumental Complex of Santa Croce

For schools: combined ticket €6.00 per student. Guided tour of both locations (max. 25 students) €112.00.

Florentine Itineraries

Tours can be organised to tie in with the exhibition, allowing you to explore the following sights associated with the American painters and their lives in the city of Florence: Home Museum, Palazzo Vecchio Museum and Loeser Collection, Casa Guidi (Elisabeth Barret Browning's residence), the Protestant Cemetery known as the "Cimitero degli Inglesi", Palazzo Davanzati, the Evangelical Cemetery "degli Allori", Villa Il Palmerino, Stefano Bardini Museum, Salvatore Ferragamo Museum, St. Mark's Anglican Church, St. James' American Episcopal Church, Palazzo Pitti Modern Art Gallery, Villa Gamberaia (Settignano) and Villa Peyron (Fiesole). The itineraries, which can be tailored to meet individual needs, last a maximum of three hours; they are run by official tour guides at a cost of €172.00 for groups of adults or €112.00 for schools (all admission charges extra).

Free guided tours sponsored by the Provincia di Firenze (www.firenzeturismo.it) for schools spending at least one night in the city, while funds last.

DISCOVER AMERICA IN PALAZZO STROZZI!

What better way to celebrate Vespucci year than by visiting our two exhibitions!

Americans in Florence and *American Dreamers*.

GROUPS

Twin ticket

€10.00 per person.

Educational tour of both exhibitions

€100.00 (max. 25 people).

Tour lasts two hours. Reservations required. Cost of guided tour does not include the cost of admission to the exhibitions.

SCHOOLS

Twin ticket

€5.00 per student.

Educational tour of both exhibitions

€72.00 (max. 25 students).

Tour lasts two hours. Reservations required. Cost of guided tour does not include the cost of admission to the exhibitions.

Reservations: Sigma CSC-Monday to Friday 9.00–13.00; 14.00–18.00. Tel. +39 055 2469600. Fax +39 055 244145
prenotazioni@cscsigma.it

BEYOND THE EXHIBITION

The Fondazione Palazzo Strozzi includes and involves the whole city and its institutions in every exhibition it holds, organising new and stimulating events designed to turn Florence into a contemporary and dynamic cultural venue. The main workshop is in Palazzo Strozzi but our experiments take place in many other locations both in the city and beyond.

A LIVING GARDEN IN PALAZZO STROZZI

A garden is a space for living and for seeking inspiration. The American community in turn-of-the-century Florence tended to live in historical villas in the surrounding hills, discovering and making the most of the charm and beauty of the Italian countryside and its unique features. Artists, writers, scholars and travellers reproduced these landscapes, capturing for eternity their deepest and most secret beauty.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

Taking their inspiration from the *Americans in Florence. Sargent and the American Impressionists* exhibition, but mindful also of such topical issues as a healthy lifestyle, a sustainable economy and the various revisitations of history and of beauty over the years, the students of the New York University campus in Florence will be creating a fully-fledged living garden in the courtyard of Palazzo Strozzi as part of their “Greens We Eat” programme.

How would you design your garden? Sustainability and the urban garden (devised by Nick Dakin-Elliott):

16 April 2012 at 6.00 pm (Villa La Pietra) and 18 April 2012 (Altana di Palazzo Strozzi). Two special encounters taking their cue from the theme of the exhibition will be exploring the world of nature in the city, hanging gardens, restoration of the environment and sustainability.

PICNIC, POETRY AND THE THEATRE IN VILLA LA PIETRA

Sunday 6 May 2012: an afternoon in the splendid environment of Villa La Pietra’s garden will allow you to experience the interplay between nature and art thanks to a special organic open-air picnic and offer you a chance to explore the garden’s rich plant life. New York University students will be giving a performance of Professor Eric Nicholson’s revisitation (in Italian and English) of Italo Calvino’s “Baron in the Trees” which tells the story of a young baron, a certain Cosimo Piovasco di Rondò, the first-born son of a “temporarily” impoverished aristocratic family who, after a futile argument with his father in their property at Ombrosa, decides to seek refuge in a tree in his garden and never to come down again. **RESERVATIONS REQUIRED**

MUSIC IN SPRING AT PALAZZO STROZZI

The *Americans in Florence. Sargent and the American Impressionists* exhibition is enhanced by Palazzo Strozzi’s now traditional cooperation with the Maggio Musicale Fiorentino: two players joining together to produce art and music, and strengthen the ties among the city’s various cultural players.

Every Wednesday in May (**9, 16, 23, 30 May**), at lunchtime (1.00 pm), the courtyard of Palazzo Strozzi will become a stage for musicians selected from the MAGGIO FORMAZIONE and the MAGGIO MUSICALE FIORENTINO to play brief musical interludes for the pleasure not only of visitors to the exhibitions but of tourists and Florentines in general. In June (**6, 13, 20 June**), on the other hand, the Wednesday lunchtime (1.00 pm) musical interludes will be performed by students from the SCUOLA DI MUSICA DI FIESOLE.

FLORA, THE ESSENCE OF DANCE

The courtyard of Palazzo Strozzi provides the perfect backdrop for two dance performances (Dress Rehearsal (22 June 2012) and Pre-Première (23 June 2012) of the show entitled *Flora, Essence of Dance*, produced by GM Ballet choreographer Giorgio Mancini. The final performance will be held Wednesday 27 June 2012 at Villa La Pietra.

TUESDAY AT THE MOVIES! – Discovering New Worlds

A programme of screenings produced by Fondazione Palazzo Strozzi and FST – Mediateca Odeon Cinema, Piazza Strozzi, Florence

To tie in with the *Americans in Florence. Sargent and the American Impressionists* and *American Dreamers* exhibitions, the Fondazione Palazzo Strozzi will host a retrospective of films linked to the themes addressed in the shows, with eight screenings from 3 April to 29 May. There is no admission charge for any of the screenings. For a full programme, please visit these websites: www.palazzostrozzi.org and www.odeon.intoscana.it.

A TASTE OF AMERICA IN PALAZZO STROZZI

CAFFÈ GIACOSA PALAZZO STROZZI – THE AMERICAN CAFÉ

Palazzo Strozzi’s majestic courtyard is home to the Caffè Giacosa, a convenient place to stop for a coffee break, an apéritif or a snack in discreet yet elegant surroundings after visiting the exhibition.

The Caffè Giacosa’s name and image change with each exhibition, and for the duration of the *Americans in Florence. Sargent and the American Impressionists* it will be known as the **AMERICAN CAFÉ**, offering visitors a taste of America both in its menus and atmosphere. You can treat yourself to a real American breakfast with cakes, muffins, bagels



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

with cream cheese and traditional cookies, accompanied by a steaming mug of real American coffee. The **AMERICAN CAFÉ** has also devised a very special menu for the occasion, with dishes inspired by the themes addressed in the exhibition.

SUNDAY BRUNCH WITH THE EXHIBITIONS AT PALAZZO STROZZI

An enticing gastronomic event directly linked to the themes addressed in the *Americans in Florence* and *American Dreamers* exhibitions has been specially devised to tie in with the two shows.

Six chefs, renowned for their passion for excellence and for a reputation for modern, dynamic and creative cuisine on both the Florentine and international scenes, are going to be whipping up some very special menus for a totally American-style Sunday brunch.

Holders of tickets to either of the two exhibitions are entitled to a special discount on the brunch menu in these six restaurants: **Mama's Bakery, The Diner, Hotel Gallery – Fusion, Il Salviatino – Ristorante Grappolo, Hotel Savoy – Ristorante L'Incontro, Helvetia&Bristol Hotel – Hostaria Bibendum Restaurant.**

Addresses and contact information:

Mama's Bakery Via della Chiesa, 34r, Florence. Tel +39 055 219214, www.mamasbakery.it

The Diner Via dell'Acqua, 2/3, Florence. Tel +39 055 290748, www.theflorencediner.com

Hotel Gallery – Fusion Vicolo dell'Oro, 3, Florence. Tel +39 055 27263, www.lungarnohotels.com

Il Salviatino – Ristorante Grappolo Via del Salviatino 21, Florence Tel. +39 055 9041111

Hotel Savoy – Ristorante L'Incontro Piazza della Repubblica, 7, Florence. Tel. +39 055 27351 www.hotelsavoy.it

Helvetia&Bristol Hotel – Hostaria Bibendum Restaurant Via de' Pescioni, 2. Florence.

Tel. +39 055 26651 www.royaldemeure.com



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE
ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION
SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

BEYOND THE EXHIBITION: SARGENT AND THE AMERICAN IMPRESSIONISTS' FLORENCE

Useful hints for visitors

Casa Guidi – Home of Elizabeth Barrett Browning and Robert Browning

Casa Guidi is a museum in the former home in which English poets Elizabeth Barrett Browning and Robert Browning lived from 1847 until Elizabeth's death in 1861. They received numerous American guests here including sculptors William Wetmore Story, Harriet Hosmer, Hiram Powers and Horatio Greenough, as well as authors Nathaniel Hawthorne and James Russel Lowell, poet and journalist (and *New York Evening Post* publisher) William Cullen Bryant, author, journalist and patriot Margaret Fuller and composer Francis Boott.

Address: Piazza San Felice 8, Florence. Opening hours : Monday to Wednesday–Friday 3.00–6.00 pm (April–November)
www.browningsociety.org/casa_guidi.html

Evangelical Cemetery –“degli Allori”

The cemetery, a veritable pantheon of American painters in Florence, offers visitors a unique glimpse of the community in the 19th and early 20th centuries. It is the last resting place of many of those who, lured by the mythical aura of Florence, elected the city as their spiritual home, spending the rest of their life here and feeding off that myth to the end of their days. The cemetery's “residents in perpetuity” include such artists, painters and sculptors as Henry Roderick Newman, William Gould, Francis Alexander and his daughter Francesca, Elizabeth Boott Duveneck, Thomas Ball, Edward Russel Thaxter, and the most famous American illustrator of all, Howard Pyle. In addition to numerous American artists, the cemetery also hosts the mortal remains of some of the great art collectors who lived in Florence, including Egisto Paolo Fabbri and Charles Loeser, as well as writer Vernon Lee.

Address: Via Senese 184 (Due Strade) Florence. Tel. +39 055 2320064

Opening hours: 1 to 31 March 8.00–12.30, 14.30–17.00; 1 April–30 September 8.00–12.00, 15.00–18.00; Closed: Sunday

Protestant Cemetery, known as The English Cemetery

In 1827 the Swiss Reformed Evangelical Church purchased some land outside the 14th century walls of the city, close to Porta a Pinti (a city gate subsequently demolished along with the walls), for the purpose of constructing an international and ecumenical cemetery. Carlo Reishammer, then a young student of architecture, designed what was to become known as the English cemetery on top of a small hill or mound. Giuseppe Poggi gave it its present shape when he demolished the city walls and created the boulevards that took their place after Florence became the capital of Italy in 1856. As part of his overall plan, he designed the cemetery as an island in the middle of the oval Piazza Donatello. This “garden of memory” contains 1,409 tombs of writers, artists, merchants and other personalities from sixteen different countries. The cemetery's American “residents” include Hiram Powers and his three children, and Theodore Parker, a preacher nicknamed the “American Savonarola”. The cemetery, which became too small for the needs of a growing foreign colony in the city but which had no room to expand, was finally closed in 1877.

Address: Piazza Donatello 38, Florence. Tel. +39 055 582608. Opening hours: Tuesday to Friday 14.00–17.00 (Winter); 15.00–18.00 (Summer), Monday 9.00–12.00; Closed: Saturday and Sunday. www.florin.ms/cimitero.html

Museo Stefano Bardini

Living immersed in the style of the Florentine Renaissance was both a fashion and a deeply felt need for many Americans in the late 19th century. New styles in home furnishing crossed the Atlantic in the holds of steamers laden with chimney breasts, with carved chairs, with sculptures, chests and carpets. Major auctions in New York dispersed a veritable treasure trove of items and objects linked to the Italian Renaissance, from majolica and small bronzes to majestic dining tables, to refined carved and gilded frames, braziers and mortars – in fact just about anything that could serve to decorate wealthy American families' drawing rooms in the opulent, stately Florentine taste inspired by the fine palazzi of 15th and 16th century Tuscany. Stefano Bardini, a Florentine antiquarian of international renown, was one of the leading players in this splendid season. The museum devoted to his life and work recreates the fabulous atmosphere of the day, from the colours of its walls to the collections that reflect the taste and furnishings of the Renaissance at the height of its glory.

Address: Via dei Renai 37, Florence. Tel. +39 055 2342427. Opening hours: Saturday, Sunday, Monday 11.00–17.00. Closed: Tuesday–Friday, 5 December, 1 January. www.museiciviciflorentini.it/bardini



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

Museo Horne

The museum is enshrined in the Renaissance palace which Herbert P. Horne housed his rich collection of 14th and 15th century Florentine works of art. Assembled in the early 20th century, the collection exemplifies not only what was available on the antique market at the time but also the kind of thing that Horne himself, as a go-between, chose to offer the wealthy American collectors who availed themselves of his services. Their number included John J. Johnson from Philadelphia (who added paintings by Duccio and Botticelli to his collection thanks to Horne) and John P. Morgan. The museum archives hold the correspondence between Horne and Edward Robinson and Bryson Burroughs, respectively the director and curator of painting at the Metropolitan Museum in New York, both of whom resorted to Horne's advice on more than one occasion.

Address: Via de' Benci 6, Florence. Tel. +39 055 244661. Opening hours until 15 April: Monday, Tuesday, Thursday 9.00-13.00; Friday-Sunday 10.00-17.00. Closed: Wednesday

Opening hours from 16 April: Monday-Saturday 9.00-13.00. Closed: Sunday and public holidays. www.museohorne.it

Davanzati Palace – Museum of the Old Florentine Home

The museum – situated in the 14th century palazzo of the Davizzi family, which passed into the hands of the Davanzati family in the late 16th century – recreates the ideal setting of a Florentine home in the 14th to 15th centuries. Antiquarian Elia Volpi bought Palazzo Davanzati in 1904 and spent five years restoring the premises as part of a plan to turn it into the perfect reproduction of a medieval Florentine home. The result was a palazzo whose decoration and furnishings reflected the tastes of the Anglo-American community in Florence between the late 19th and early 20th centuries, a community in which such luminaries as the Actons, Herbert Horne and Charles Loeser played a prominent role. Palazzo Davanzati became a favourite attraction for numerous Florentines, noble and commoner alike, for scholars, for leading lights from the world of art and culture, for a swarm of journalists who devoted enthusiastic articles to it in the local, national and international press, and naturally also for a large number of Florentine and foreign antiquarians and collectors.

Address: Via Porta Rossa 13r, Florence. Tel. +39 055 2388610. Opening hours: Monday-Sunday 8.15-13.50. Closed: second and fourth Sunday of the month; first, third and fifth Monday of the month; 25 December; 1 January.

Palazzo Vecchio Museum – Loeser Donation

Charles Loeser, the son of a wealthy American merchant of German origin, moved to Florence in the late 19th century. Befriending Bernard Berenson, he became a well-known connoisseur himself and assembled a dazzling collection of sculptures, paintings, drawings and prints from ancient times to the 18th century, along with several works by Cézanne. When he died in 1928, he left an important part of his medieval and Renaissance collection of mainly Tuscan works to the city of Florence for display in Palazzo Vecchio. The works include Bronzino's famous Portrait of Laura Battiferri.

Address: Piazza della Signoria, Florence. Tel. +39 055 2768325

Opening hours : 9.00-19.00 opening hours may vary on special occasions 9.00-14.00 Thursday and on midweek holidays.. Closed: 25 December. Info: www.museiciviciflorentini.it

Museo Stibbert

The museum is home to a series of unique and distinctive artefacts that mirror the taste and collector's zeal of its founder, Frederick Stibbert (1838-1906). Set in the midst of a large romantic park, the museum is best known for its collection of arms and armour and for its dazzling Oriental collections. Stibbert's home-cum-museum was visited by many of Florence's English and American visitors in the second half of the 19th century.

Address: Via Stibbert 26, Florence. Tel. +39 055 475520. Open: Monday-Wednesday, 10.00-14.00; Friday to Sunday, 10.00-18.00. Closed: Thursday, 8 April, 1 May

www.museostibbert.it

SETTIGNANO

Villa Gamberaia

In her *Italian Villas and Their Gardens* (London 1903), Edith Wharton writes: "Today... a garden must give us the impression that the house extends into the open air, and its several aspects must conceal one another in such a way that, when walking in the garden, one receives a set of impressions rather than a single view... The best example of such an arrangement is to be found... at Villa Gamberaia... after walking in that garden, which is relatively small in area, one comes away with the impression of having spent more time and discovered more horizons than one actually has".



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE
ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafori.it

FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION
SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

Address: Via del Rossellino 72, Florence. Tel. +39 055697205-39 055697090

Garden

Open: 9.00–18.00; Sunday 9.00–16.00

Ground floor and Loggia by appointment only (by e-mail) for groups of at least 10 people. www.villagamberaia.com

FIRENZE CARD

The **Firenze Card** admits the holder to all of the most important museums, villas and historical gardens in the city of Florence. It is promoted by the Comune di Firenze, the Ministero per i Beni e le Attività Culturali, the Direzione Regionale dei Beni Culturali, the Soprintendenza Speciale per il Patrimonio Storico, Artistico ed Etnoantropologico e per il Polo museale della città di Firenze, the Provincia di Firenze and the Camera di Commercio di Firenze, in conjunction with ATAF.

The card, which is valid for 72 hours, allows you to visit each of the museums in the circuit ([www. www.firenzecard.it](http://www.firenzecard.it)) once. The card will admit you to the permanent collections, temporary exhibitions and all the other activities organised by the museums in this collaboration without your having to queue or book. The card also allows you unlimited use of every means of local public transport in the city for 72 hours after validation.

The Firenze Card will also admit the holder free of charge to the exhibitions hosted in Palazzo Strozzi: *Americans a Firenze. Sargent and the American Impressionists* and *American Dreamers. Reality and Imagination in Contemporary American Art*.

For further information, or to buy your Firenze Card, please visit: www.firenzecard.it



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE

ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI

LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS

T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION

SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

LIST OF THE WORKS

SECTION 1. ROOM WITH A VIEW

- 1.01
John Singer Sargent (Florence 1856-London 1925), *The Hotel Room*, c. 1904-6; oil on canvas; 60.9 x 44.4 cm. Private collection
- 1.02
Joseph Pennell (Philadelphia 1857-1926), *Leaving Montepulciano*, 1882; in *An Italian Pilgrimage*, by Joseph and Elizabeth Robins Pennell. London, Seeley, 1887; 200 x 150 mm. Florence, private collection
- 1.02 bis
Joseph Pennell (Philadelphia 1857-1926), *Leaving Montepulciano* in *An Italian Pilgrimage*, by Joseph and Elizabeth Robins Pennell. London, Seeley, 1887; 200 x 150 mm. Florence, Kunsthistorisches Institut in Florenz – Max-Planck-Institut, R 1021
- 1.03
Lorenzo Gelati (Florence 1824-1899), *Sweet Idleness on the Banks of the Arno*, 1896; oil on canvas; 33.5 x 113 cm. Florence, Ente Cassa di Risparmio di Firenze
- 1.04
Telemaco Signorini (Florence 1835-1901), *The Old Market*, 1881-3; oil on canvas; 16 x 28.5 cm. Viareggio, Istituto Matteucci
- 1.05
Silvestro Lega (Modigliana, Forlì 1826-Florence 1895), *The Villino Batelli at Piagentina*, 1863; oil on canvas; 43.4 x 79.3 cm. Viareggio, Istituto Matteucci

SECTION 2. AMERICANS IN FLORENCE

- 2.01
John Singer Sargent (Florence 1856-London 1925), *Self-portrait*, 1906; oil on canvas; 70 x 53.5 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, 1890 n. 3351
- 2.02
Robert Vonnoh (Boston 1858-Nice 1933), *Portrait of Bessie Potter Vonnoh*, 1915; oil on canvas; 68.96 x 58.8 cm. New York (NY), National Academy Museum, gift of Bessie Potter Vonnoh and Robert William Vonnoh, 1916, 1352-P
- 2.03
Cecilia Beaux (Philadelphia 1855-Gloucester 1942), *Self-portrait*, 1925; oil on canvas; 109 x 71 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, 1890 n. 8551
- 2.05
Frank Duveneck (Covington 1848-1919), *Portrait of William Merritt Chase*, c. 1876; oil on canvas; 51.1 x 38.3 cm. Philadelphia (PA), Philadelphia Museum of Art, bequest of T. Edward Hanley, 1970, 1970-76-9
- 2.06
Thomas Eakins (Philadelphia 1844-1916), *Portrait of William Merritt Chase*, c. 1899; oil on canvas; 60.5 x 50.8 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, gift of Joseph H. Hirshhorn, 1966, 66.1486



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

- 2.07
William Merritt Chase (Williamsburg 1849-New York 1916), *Self-portrait*, 1908; oil on canvas; 73.5 x 58.5 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, Inv. 1890 n. 3398
- 2.08
James Carroll Beckwith (Hannibal 1852-New York 1917), *Portrait of William Merritt Chase*, 1881-2; oil on canvas, 198 x 96.5 cm. Indianapolis (IN), Indianapolis Museum of Art, gift of the artist, 10.8
- 2.09
John Singer Sargent (Florence 1856-London 1925), *Portrait of Ambrogio Raffaele*, c. 1911; oil on canvas; 56 x 72 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, Inv. Gen. 143, Com. 552, Acc. 674
- 2.10
John Singer Sargent (Florence 1856-London 1925), *Portrait of Henry James*, 1913; oil on canvas; 85.1 x 67.3 cm. London, National Portrait Gallery, bequeathed by Henry James, 1916, NPG 176
- 2.11
Joseph Pennell (Philadelphia 1857-1926), *Fiesole. Villa Medici*, c.1901-1902; pencil; pen, black ink on ivory paper; 266 x 384 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1610 P.
- 2.12
John Singer Sargent (Florence 1856-London 1925), *Portrait of Vernon Lee*, 1881; oil on canvas; 53.7 x 43.2 cm. London, Tate, bequeathed by Miss Vernon Lee through Miss Cooper Willis 1935, N04787
- 2.13
Joseph Pennell (Philadelphia 1857-1926), *Fiesole. Villa Böcklin*, c.1901-1902; pencil, pen, black ink on ivory paper; 268 x 383 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1611 P.
- 2.14
Arnold Böcklin (Basel 1827-San Domenico di Fiesole 1901), *Self-portrait*; oil on canvas; 40 x 54 cm. Florence, Galleria degli Uffizi, Corridoio Vasariano, Inv. 1890 n. 4699
- 2.15
Joseph Pennell (Philadelphia 1857-1926), *Fiesole. Villa Palmieri*, c. 1901-2; charcoal, tortillon on ivory paper (white chalk); 190 x 255 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1553 P.
- 2.16
Maxfield Parrish (Philadelphia 1870-Plainfield 1966), *Vicobello*, 1903, in Edith Wharton, *Italian Villas and their Gardens*, London, Bodley Head, 1904; 270 x 183 mm. Florence, private collection
- 2.17
Maxfield Parrish (Philadelphia 1870-Plainfield 1966), *Title page* in Edith Wharton, *Italian Villas and their Gardens*, London, Bodley Head, 1904. Florence, The British Institute of Florence, c/712.45 WHA (R02263L)
- 2.18
Joseph Pennell (Philadelphia 1857-1926), *On the Arno, Florence*, 1902; coloured plate, in *Italian Hours* by Henry James, London, Houghton Mifflin Co, 1909. Florence, The British Institute of Florence, c/820.8 JAM
- 2.18 bis
Henry James (New York 1843-London 1916), *Italian Hours*, 1909. London, William Heinemann, 1909. Rome, Biblioteca Nazionale Centrale Biblioteca "Vittorio Emanuele II", RC 1081



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

SECTION 3. THE CIRCLE OF EGISTO FABBRI: SCHOLARS AND PAINTERS

- 3.01
Egisto Fabbri (New York 1866-Florence 1933), *Self-portrait*; oil on canvas pasted into plywood; 41.5 x 33.6 cm. Drusilla Gucci Caffarelli
- 3.02
Edmund Charles Tarbell (West Groton 1862-New Castle 1938), *Self-portrait*; 1889; oil on canvas; 53.3 x 43.5 cm. New York (NY), National Academy Museum, gift of the Family of Samuel T. Shaw, 1945, 1240-P
- 3.03
Egisto Fabbri (New York 1866-Florence 1933), *Portrait of a young American Friend*, 1892; oil on canvas; 137.5 x 84 cm. Drusilla Gucci Caffarelli
- 3.04
Ernestine Fabbri (Genoa 1863-Florence 1941), *Portrait of Maria de Piccolellis d'Aragona*, 1889; oil on canvas; 235.5 x 124.5 cm. Florence, Grand Hotel Cavour
- 3.06
Mary Cassatt (Allegheny City 1844-Chateau de Beaufresne 1926), *Portrait of Alexander J. Cassatt and his Son, Robert Kelso Cassatt*, 1884; oil on canvas; 100.3 x 81.3 cm. Philadelphia (PA), Philadelphia Museum of Art, purchased with the W.P. Wiltach Fund and with funds contributed by Mrs. William Coxe Wright, 1959, W1959-1-1
- 3.07
John Singer Sargent (Florence 1856-London 1925), *Portrait of Miss Priestley*, c. 1889; oil on canvas; 91.4 x 63.5 cm. London, Tate, presented by Miss Emily Sargent in memory of her brother through the Art Fund 1929, N04465
- 3.08
Vittorio Corcos (Livorno 1859-Florence 1933), *Portrait of Jack La Bolina's Daughter*, 1888; oil on canvas; 139 x 105 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, inv. Giornale n. 1580
- 3.09
John Singer Sargent (Florence 1856-London 1925), *Portrait of Arthur George Maule Ramsay, Earl of Dalhousie*, 1900; oil on canvas; 152.4 x 101.6 cm. The Earl of Dalhousie
- 3.10
Giovanni Boldini (Ferrara 1842-Paris 1931), *Portrait of the Painter Lawrence Alexander "Peter" Harrison*, 1902; oil on canvas; 126 x 101 cm. Private collection
- 3.11
James Abbott McNeill Whistler (Lowell 1834-London 1903), *Portrait of George W. Vanderbilt*, 1897-1903; oil on canvas; 208.6 x 91.1 cm. Washington, D.C., National Gallery of Art, gift of Edith Stuyvesant Gerry, 1959.3.3
- 3.12
John Singer Sargent (Florence 1856-London 1925), *At Torre Galli: Ladies in a Garden*, 1910; oil on canvas; 71.1 x 91.5 cm. London, Royal Academy of Arts, 03/1388
- 3.13
Thomas Eakins (Philadelphia 1844-1916), *The Violinist*, 1904; oil on canvas; 100.6 x 100.5 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, gift of Joseph H. Hirshhorn, 1966, 66.1478
- 3.14
John La Farge (New York 1835-1910), *Flowers on a Window Ledge*, 1861; oil on canvas; 61 x 50.8 cm. Washington, D.C., Corcoran Gallery of Art, Museum Purchase, Anna E. Clark Fund, 49.1



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

3.16
Mabel Hooper La Farge (Cambridge 1875-Mount Carmel 1944), *Still life with Pomegranate*, 1930; watercolour; 33 x 45.7 cm. New York (NY), Benjamin La Farge

3.17
Julian Alden Weir (West Point 1852-New York 1919), *Still life*, 1902-5; oil on canvas; 63.5 x 91.44 cm. Indianapolis (IN), Indianapolis Museum of Art, James E. Roberts Fund, 26.92

3.18
Julian Alden Weir (West Point 1852-New York 1919), *Roses; c. 1880-90*; oil on canvas; 58.9 x 40 cm. Andover (MA), Addison Gallery of American Art, Phillips Academy, gift of anonymous donor, 1931.18

3.19
Julian Alden Weir (West Point 1852-New York 1919), *Farmhouse, c. 1910*; watercolour; 21.6 x 30.5 cm. London, Bank of America Merrill Lynch Collection, F2134

3.20
Egisto Fabbri (New York 1866-Florence 1933), *Marne Valley Landscape*, 1890-5; oil on canvas; 44.2 x 53.7 cm. Drusilla Gucci Caffarelli

SECTION 4. THE IMAGE OF FLORENCE AND TUSCANY

4.01
Frank Duveneck (Covington 184-Cincinnati 1919), *The Bridges: Florence, c. 1880*; oil on canvas mounted on laminated paperboard; 37.8 x 58.7 cm. St. Louis (MO), Saint Louis Art Museum, museum purchase, 26:1921

4.02
Frederick Childe Hassam (Dorchester 1859-East Hampton 1935), *Santa Trinita Bridge*, 1897; oil on canvas; 57 x 85.3 cm. Washington, D.C., Smithsonian American Art Museum, gift of John Gellatly, 1929.6.61

4.03
Joseph Pennell (Philadelphia 1857-1926), *Ponte Vecchio and the Houses on the Arno river from San Jacopo, c. 1901-1902*; charcoal, traces of white lead on yellowed white paper; 193 x 255 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1501 P.

4.04
John Singer Sargent (Florence 1856-London 1925), *Study of Architecture, Florence, c. 1910*; oil on canvas; 71.1 x 88.9 cm. San Francisco (CA), Fine Arts Museums of San Francisco, Museum purchase, gift of the M.H. de Young Museum Society from funds donated by the Charles E. Merrill Trust, 66.14

4.05
Thomas Hotchkiss (Bothkennar 1821-1888), *Cypress and Convent of San Miniato*, 1864; oil on canvas; 37.1 x 23.5 cm. Rockland (ME), Collection of Farnsworth Art Museum, gift of Mrs. Dorothy Hayes, 1959.1177

4.06
Arthur Bowen Davies (Utica 1863-Florence 1928), *Fiesole from Ceceri*, 1927; gouache and crayon on wove paper; 28.42 x 41.12 cm. Andover (MA), Addison Gallery of American Art, Phillips Academy, gift of anonymous donor, 1928.9

4.08
Joseph Pennell (Philadelphia 1857-1926), *View of Florence from the Hills of San Miniato, c. 1901-1902*; black pencil, polychrome tempera on yellowed white paper; 258 x 195 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1452 P.



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

- 4.09
Joseph Pennell (Philadelphia 1857-1926), *View of Fiesole with the Theatre, c. 1901-2*; charcoal on ivory card, 256 x 190 mm. Florence, Gabinetto Disegni e Stampe degli Uffizi, Inv. n. 1607 P.
- 4.10
Willard Leroy Metcalf (Lowell 1858-New York 1925), *Fiesole, 1913*; oil on panel; 10 x 15 cm. Old Lyme (CT), Florence Griswold Museum; gift of Mrs Henriette Metcalf, 1980.10
- 4.11
Elihu Vedder (New York 1836-Rome 1923), *Dominicans: A Convent Garden near Florence (Three Monks at Fiesole), c. 1859*; oil on canvas; 29.5 x 24.1 cm. San Francisco (CA), Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.101
- 4.12
Elihu Vedder (New York 1836-Rome 1923), *Bed of the Torrent Mugnone, near Florence, 1864*; oil on hardboard; 16.8 x 41.3 cm. San Francisco (CA), Fine Arts Museums of San Francisco, gift of Mr. and Mrs. John D. Rockefeller 3rd, 1979.7.100
- 4.13
Elizabeth Lyman Boott Duveneck (Cambridge 1846-Paris 1888), *Villa Castellani at Bellosguardo, 1886*; watercolour. Washington, D.C., National Museum of Women in the Arts, gift of Frank Duveneck, 1983.6
- 4.14
Frank Duveneck (Covington 1848-Cincinnati 1919), *Villa Castellani at Bellosguardo, 1887*; oil on canvas; 63.4 x 76.2 cm. New York (NY), Brooklyn Museum, Healy Purchase Fund B, 78.176
- 4.15
William Merritt Chase (Williamsburg 1849-New York 1916), *An Italian Garden, c. 1909*; oil on canvas; 40.6 x 55.6 cm. Norfolk (VA), Chrysler Museum of Art, gift of Edward J. Brickhouse, 59.79.1
- 4.16
Adolfo Tommasi (Livorno 1851-Florence 1933), *The Garden of the Villa Reale di Marlia, post 1920*; oil on canvas; 75 x 89 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, Inv. Giornale 5637
- 4.17
William Merritt Chase (Williamsburg 1849-New York 1916), *The Orangerie, 1909*; oil on paper on canvas mounted on panel; 59.7 x 84.5 cm. Houston (TX), private collection
- 4.18
Elizabeth Lyman Boott Duveneck (Cambridge 1846-Paris 1888), *Autumn leaves, 1880-5*, oil on canvas; 63.5 x 53.3 cm. Newport (RI), William Vareika Fine Arts Ltd
- 4.19
Henry Roderick Newman (1843-1917), *Florentine wild Anemones, 1881*; watercolour and bodycolour on paper; 43 x 31 x 2 cm (framed). Sheffield, Museums Sheffield, Collection of the Guild of St. George, CGSG00311
- 4.20
William Merritt Chase (Williamsburg 1849-New York 1916), *The Olive Grove, c. 1910*; oil on canvas mounted on panel; 59.6 x 85 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1992.25
- 4.21
Elihu Vedder (New York 1836-Rome 1923), *Peasant Girl Spinning, c. 1867*; oil on canvas; 75 x 87.5 cm. Chestnut Hill (MA), McMullen Museum of Art, Boston College, 1988.83



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

- 4.22
Telemaco Signorini (Florence 1835-1901), *Peasant Girl with Pannier and Dog*, 1895; oil on canvas; 79 x 59 cm. Livorno, E. Angiolini Bottega d'Arte
- 4.23
Frank Duveneck (Covington 1848-Cincinnati 1919), *Italian Courtyard*, 1886; oil on canvas; 56.5 x 84.3 cm. Cincinnati (OH), Cincinnati Art Museum, gift of the Artist, 1915.76
- 4.24
John Singer Sargent (Florence 1856-London 1925), *Pressing the Grapes: Florentine Wine Cellar*, c. 1882; oil on canvas; 83.5 x 49.9 cm. Fredericton (NB), Canada, The Beaverbrook Art Gallery, 1959.194
- 4.25
Telemaco Signorini (Florence 1835-1901), *The Ghetto in Florence*, 1882; oil on canvas; 96 x 66 cm. Rome, Soprintendenza alla Galleria Nazionale d'Arte Moderna e Contemporanea, 1018
- 4.26
John Singer Sargent (Florence 1856-London 1925), *Oxen resting*, c. 1910; oil on canvas; 55.9 x 71.1 cm. New York (NY), courtesy of Adelson Galleries, AG 6598
- 4.27
Edmund Charles Tarbell (West Groton 1862-New Castle 1938), *Head of Italian Model*, 1884-5; oil on canvas; 35.56 x 29.2 cm. Newburyport (MA), Lepore Fine Arts
- 4.28
Silvestro Lega (Modigliana 1826-Florence 1895), *Red Tape*, c. 1885; oil on panel; 38 x 28.5 cm. Courtesy Marco Bertoli
- 4.29
Frank Duveneck (Covington 1848-Cincinnati 1919), *Florentine Flower Girl*, c. 1886; oil on canvas; 97.6 x 64.1 cm. Cincinnati (OH), Cincinnati Art Museum, gift of the Artist, 1915.70
- 4.30
Frank Duveneck (Covington 1848-Cincinnati 1919), *Italian Boy*, c. 1880; oil on canvas; 46.3 x 35.6 cm. Davenport (IA), Collection of the Figge Art Museum, gift of Dr. C. T. Lindley, 1929.571
- 4.31
Willard Leroy Metcalf (Lowell 1858-New York 1925), *Pelago-Tuscany*, 1913; oil on canvas; 66.67 x 74 cm. Buffalo (NY), Collection Albright-Knox Art Gallery, Sherman S. Jewett Fund, 1917, 1917:3
- 4.32
Elihu Vedder (New York 1836-Rome 1923), *Cliffs of Volterra*, 1860; oil on panel; 30.4 x 63.5 cm. Youngstown (OH), The Butler Institute of American Art, gift of the American Academy of Arts and Letters 1955, 955-O-145
- 4.33
John Singer Sargent (Florence 1856-London 1925), *Oxen, Carrara*, 1911-3; pencil and watercolour on paper; 40 x 52.7 cm. London, Tate, presented by Lord Duveen 1919, N03560
- 4.35
Telemaco Signorini (Florence 1835-1901), *Morning in Pietramala*, 1889-90; oil on canvas; 58.5 x 84.5 cm. Private collection, courtesy Enrico Gallerie d'Arte, Milan – Genoa



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

4.36
John Singer Sargent (Florence 1856-London 1925), *Dafne (Garden Fantasy)*, 1910; watercolour on paper; 50.8 x 40.6 cm. New York (NY), courtesy of Adelson Galleries, AG 2128

4.37
Elihu Vedder (New York 1836–Rome 1923), *Cypress and Poppies*, 1880-90; oil on canvas; 24.8 x 50.8 cm. New York (NY), The Metropolitan Museum of Art, gift of Iola Stetson Haverstick, 1982, 1982.441

4.38
George Inness (Newburgh 1825-Bridge of Allan 1894), *The Monk*, 1873; oil on canvas; 97.95 x 162.8 cm. Andover (MA), Addison Gallery of American Art, Phillips Academy, gift of Stephen C. Clark in recognition of the 25th Anniversary of the Addison Gallery, 1956.6

SECTION 5. THE CULT OF THE RENAISSANCE

5.01
John Singer Sargent (Florence 1856-London 1925), *Night. By Michel Angelo St Lorenzo Florence*, 1870; graphite on off-white wove paper; 273 x 387 mm. New York (NY), The Metropolitan Museum of Art, gift of Mrs. Francis Ormond, 1950, 50.130.143z

5.02
John Singer Sargent (Florence 1856-London 1925), *Italian Model, post 1900*; watercolour and graphite on white wove paper; 378 x 561 mm. New York (NY), The Metropolitan Museum of Art, gift of Mrs. Francis Ormond, 1950, 50.130.72

5.03
George de Forest Brush (1855-1941), *In the Garden*, 1906; oil on canvas mounted on zinc plate; 94.6 x 42.9 cm. New York (NY), The Metropolitan Museum of Art, gift of George A. Hearn, 1906, 06.1218

5.05
Elizabeth Lyman Boott Duveneck (Cambridge 1846-Paris 1888), *Floral Still Life with Roses and Lyre*, 1878; oil on canvas; 91.4 x 35.6 cm. Newport (RI), William Vareika Fine Arts Ltd

SECTION 6. AMERICA THROUGH THE LENS OF PAINTING AND LITERATURE

6.01
Edmund Charles Tarbell (West Groton 1862-New Castle 1938), *The Breakfast Room*, 1902-3; oil on canvas; 63.5 x 76.2 cm. Philadelphia (PA), Pennsylvania Academy of the Fine Arts, gift of Clement B. Newbold, 1973.25.3

6.02
Thomas Wilmer Dewing (Newton Lower Falls 1851- New York 1938), *The gossip, c. 1907*; oil on panel; 30.5 x 41.6 cm. Minneapolis (MN), Minneapolis Institute of Arts, gift of Mrs. Margaret Weyerhaeuser Harmon, 70.61.24

6.04
Michele Gordigiani (Florence 1835-1909), *The Artist's Children in His Studio* (sketch), c.1880; oil on canvas; 42 x 60 cm. Florence, Fondazione Carlo Marchi

6.05
Frederick Childe Hassam (Dorchester 1859-East Hampton 1935), *The East Window*, 1913; oil on canvas; 140.3 x 114.9 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, gift of Joseph H. Hirshhorn, 1966, 66.2407

6.06
Joseph DeCamp (Cincinnati 1858-Boca Grande 1923), *The Seamstress*; 1916; oil on canvas; 92.1 x 71.6 cm. Washington, D.C., Corcoran Gallery of Art, Museum purchase, Gallery Fund, 16.4



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

- 6.07
William Morris Hunt (Brattleboro 1824-Isles of Shoals 1879), *Portrait of a Lady with a Fan*, c. 1860-1870; oil on canvas; 153.6 x 92 cm. Washington, D.C., Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, 76.140
- 6.08
Michele Gordigiani (Florence 1835-1909), *Portrait of the Marchesa Maria Luisa Ginori Lischi*, 1884; oil on canvas; 143 x 91 cm. Private collection
- 6.09
Edmund Charles Tarbell (Groton 1862-New Castle 1938), *Portrait of a Woman in White*, 1885-90; oil on canvas; 73.6 x 60.9 cm. New York (NY), Courtesy of Spanierman Gallery, LLC
- 6.11
Bessie Potter Vonnoh (St. Louis 1872-New York 1955), *Portrait of Jessie Wilson (Mrs. Francis B. Sayre)*, 1912-3; bronze; 40.6 x 15.5 x 19.7 cm. Old Lyme (CT), Florence Griswold Museum, 1977.4.2
- 6.12
Bessie Potter Vonnoh (St. Louis 1872-New York 1955), *The Fan*, 1910; silvered bronze; 28.8 x 10.8 x 10.2 cm. Washington, D.C., National Museum of Women in the Arts, gift of Wallace and Wilhelmina Holladay, 1986.348
- 6.13
Lilla Cabot Perry (Boston 1848-Hancock 1933), *Lady With a Bowl of Violets*, c. 1910; oil on canvas; 102.2 x 76.2 cm. Washington, D.C., National Museum of Women in the Arts, gift of Wallace and Wilhelmina Holladay, 1986.265
- 6.13 bis
Giovanni Boldini (Ferrara 1842-Paris 1931), *Portrait of Miss Bell*, 1903; oil on canvas, 205 x 101 cm; Genoa, Raccolte Frugone, inv. GAM 1524
- 6.14
John White Alexander (Allegheny 1856-Pittsburgh 1915), *Portrait of Miss Helen Manice (later Mrs. Henry M. Alexander)*, 1895; oil on canvas; 161.5 x 132.2 cm. New York (NY), Brooklyn Museum, gift of Mrs. Helen G. Rhineland and Mr. DeForest M. Alexander, 58.154
- 6.16
Michele Gordigiani (Florence 1835-1909), *Portrait of Giulietta as a Young Girl*, c. 1887; oil on canvas; 74.5 x 52 cm. Florence, Galleria d'arte moderna di Palazzo Pitti, Giornale n. 1593
- 6.17
Lilla Cabot Perry (Boston 1848-Hancock 1933), *The Green Hat*; 1913; oil on canvas; 85.7 x 66.7 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1987.25
- 6.18
Theodore Robinson (Irasburg 1852-New York 1896), *Angelus*, c. 1879; oil on canvas; 77.5 x 51.7 cm. Waterville (ME), Colby College Museum of Art, bequest of Mr. and Mrs. Nevil Ford, 1980.004
- 6.19
William Morris Hunt (Brattleboro 1824-Isles of Shoals 1879), *Pasture by a pond*, c. 1860-70; oil on canvas; 45.7 x 71.1 cm. London, Bank of America Merrill Lynch Collection, O2862
- 6.20
Frederick Childe Hassam (Dorchester 1859-East Hampton 1935); *An outdoor portrait of Miss Weir*, 1909; oil on canvas; 96.5 x 96.5 cm. Sacramento (CA), Crocker Art Museum, purchase with funds from Mr. and Mrs. Vern C. Jones and other donors, 1980.23



AMERICANS IN FLORENCE

SARGENT AND THE AMERICAN
IMPRESSIONISTS

FLORENCE
PALAZZO STROZZI
3 MARCH
15 JULY 2012

PROMOTED AND ORGANISED BY
FONDAZIONE PALAZZO STROZZI
MINISTERO PER I BENI E LE ATTIVITÀ
CULTURALI
SOPRINTENDENZA PSAE E PER IL POLO
MUSEALE DELLA CITTÀ DI FIRENZE

WITH
COMUNE DI FIRENZE
PROVINCIA DI FIRENZE
CAMERA DI COMMERCIO DI FIRENZE
ASSOCIAZIONE PARTNERS PALAZZO
STROZZI

AND
REGIONE TOSCANA

WITH THE CONTRIBUTION OF
ENTE CASSA DI
RISPARMIO DI FIRENZE

- 6.21
Joseph DeCamp (Cincinnati, Ohio 1858-Boca Grande, Florida 1923), *The Hammock*, c. 1895; oil on canvas; 111.8 x 127 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1996.9
- 6.22
William Merritt Chase (Williamsburg 1849-New York 1916), *Morning at Breakwater, Shinnecock*, c. 1897; oil on canvas; 101.6 x 127 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.30
- 6.23
Frank Weston Benson (Salem 1862-1951), *The Sisters*, 1899; oil on canvas; 101.6 x 101.6 cm. Chicago (IL), Terra Foundation for American Art, Daniel J. Terra Collection, 1999.11
- 6.24
Giuseppe Graziosi (Savignano sul Panaro, Modena 1879-Florence 1942), *My Son*, 1909; oil on canvas; 141 x 193 cm. Florence, Eredi Graziosi
- 6.25
Vittorio Corcos (Livorno 1859-Florence 1933), *Reading by the Sea*, c. 1910; oil on canvas; 130 x 228 cm. Private collection
- 6.26
Frank Weston Benson (Salem 1862-1951), *Summer*, 1909; oil on canvas; 91.5 x 113 cm. Providence (RI), Museum of Art, Rhode Island School of Design, bequest of Isaac C. Bates, 13.912



ENTE
CASSA DI RISPARMIO
DI FIRENZE

PRESS
OFFICE
ANTONELLA FIORI
T. +39 347 2526982
a.fiori@antonellafiori.it

FONDAZIONE
PALAZZO STROZZI
LAVINIA RINALDI
T. +39 055 3917122
F. +39 055 2646560
l.rinaldi@palazzostrozzi.org

SUE BOND PUBLIC
RELATIONS
T. +44 (0)1359 271085
F. +44 (0)1359 271934
info@suebond.co.uk

PROMOTION
SIGMA CSC
SUSANNA HOLM
T. +39 055 2340742
susannaholm@cscsigma.it



PALAZZO
STROZZI