

## Art in Europe and North America, 1850-1940

Surveying the origins of modern art, this installation spans the decades between 1850 and 1940, from the end of Romanticism to the last phase of figurative art before the launch of abstraction. John Ringling's personal collection included few 20th-century works of art; however, since his death in 1936, the museum has acquired a select group of paintings and sculptures that helps tell the story of the modern century.

After the triumph of Realism in the early 19th century, the French Barbizon painters were the first generation of artists to abandon their studios for the open air. At the same time, the Hudson River School was documenting the American landscape in a similar way. The Impressionists continued working outdoors, but went one step further, often finishing their paintings en plein air. Above all, they wanted to capture an immediate impression of a subject. The generations following on the heels of the Impressionists, known as the Neo-Impressionists, the Fauves, and the Expressionists, sought to create a more expressive and individual kind of art, partly through bolder forms and lines, arbitrary colors, and new subject matter. On both sides of the Atlantic, artists reinvented ways of seeing and documenting their visual experiences.



**Rosa Bonheur**  
French, 1822-1899

*Ploughing in Nivernais*, 1850  
Oil on canvas  
Bequest of John Ringling, 1936, SN 433

Bonheur was the most famous woman artist of her day and ranked as one of the leading animal painters in the 19th century.

The Ringling Museum painting is a replica with minor variations of the canvas Bonheur sent to the Salon of 1849 after spending the winter working from nature in the Nièvre region of central France. The painting won a gold medal at the Salon. Inspired by the chapter from George Sand's rustic novel *La Mare au Diable* (1846), the painting depicts oxen in a noble, heroic fashion amidst a fertile landscape that extols the virtues of country life.



**Carl Marr**  
American, 1858-1936

*The Mystery of Life*, 1879  
Oil on canvas  
Bequest of John Ringling, 1936, SN 408

Carl Marr created his first successful painting, *Assuerus, the Wandering Jew*, later to be known as *The Mystery of Life*, under the influence of his instructor Gabriel Max. The painting depicts Assuerus, who according to legend had taunted Jesus on the way to the Crucifixion and as a result was condemned to walk the face of the earth until the return of Christ. The restless, perpetual wanderer is shown crouching near the corpse of a young woman that has washed ashore. Weary of his seemingly endless earthly existence, Assuerus is grief-stricken by this display of premature loss of life and envies the woman's eternal rest.



**Rosa Bonheur**  
French, 1822-1899

*A Family of Deer*, 1865  
Oil on canvas

Bequest of John Ringling,  
1936, SN 434

Rosa Bonheur lived at Fontainebleau (about 35 miles southeast of Paris) but rarely mixed with the Barbizon painters, whose studios were situated on the opposite side of the forest from her château in the town of By. The year this work was completed, Bonheur became the first woman admitted to the prestigious Legion d'honneur. The Empress Eugénie bestowed her with the award in a personal visit to her studio and later wrote, "I recall that on the 15th of June 1865, I was allowed...to create this precedent under the aegis of the name of this great artist."

---



**Albert Bierstadt**  
American, 1830-1902

*Indian Encampment, Mono Lake, California*,  
c. 1870  
Oil on canvas

Bequest of Carl C. Busch, 1987,  
MF 86.6

Born in Prussia, Bierstadt immigrated to America with his family at the age of two and spent his childhood in Massachusetts. A principal figure in the establishment of the Hudson River School, Bierstadt and his colleagues sought to establish a specifically American tradition of painting that would capture the sublime nature of the national landscape. He made numerous trips across the continent and was most famous for his monumental paintings of mountain ranges and other geological landmarks of the American West.



**Eugène Boudin**  
French, 1824-1898

*A Marine Scene*, 1878  
Oil on board

Bequest of John Ringling, 1936,  
SN 435

Much of Boudin's fame today rests on his skillfully rendered skies almost always depicted rising above the sea. Camille Corot called him the "king of the skies," and Claude Monet once declared: "If I have become a painter, I owe it to Eugène Boudin." There is a wonderfully tactile quality and immediacy to this seascape, partly achieved through the soft, loose brushwork moving generous amounts of paint across the canvas. As with most of his seaside compositions, Boudin has created a panorama with three horizontal components – land, water, and sky.

---



**Eugène Boudin**  
French, 1824-1898

*A View of Dunkirk*, 1880  
Oil on canvas

Bequest of John Ringling, 1936,  
SN 436

Boudin participated only in the first Impressionist group exhibition, in 1874, but he continued to have an influence on several of the group's members. In his attempts to capture an immediate impression of a scene by working outdoors (*en plein air*) rather than in his studio, Boudin wrote in his journal: "Everything that is painted directly and on the spot always has a strength, a power, a vivacity of touch that cannot be recovered in the studio. . .three strokes of the brush in front of nature are worth more than two days' work at the easel."



**Robert Henri**

American, 1865-1929

*Salome*, 1909

Oil on canvas

Museum purchase, 1974, SN 937

Henri was the leader of the Ash Can School, the group of former Philadelphia newspaper illustrators who were the first American artists to focus on the urban scene. This is the second of two canvases Henri painted in 1909 depicting the soprano Mademoiselle Voclezca in the title role in Richard Strauss's opera. The New Testament figure Salome was the step-daughter of Herod; she danced before the king and her mother Herodias, and by doing so caused the death of John the Baptist. The gruesome tale of his beheading, however, is not captured in Henri's painting.



**Edward Burne-Jones**  
British, 1833-1898

*The Sirens (Les Femmes Chasseresses)*, c. 1891-98

Oil on canvas

Bequest of John Ringling, 1936, SN 422

Edward Burne-Jones was a prolific painter and designer and leader of the Aesthetic Movement in fin-de-siècle England. He was associated

with the circle of William Morris and Dante Gabriel Rossetti, and with them formed a second Pre-Raphaelite Brotherhood, a medieval-like guild of craftsmen. Together, they produced paintings, tapestries, stained glass, furniture, and book illustrations. Burne-Jones was undoubtedly fascinated by the legend in Homer's *Odyssey*, in which Odysseus was warned by Circe of the powers of the Sirens, and their ability to lure men to their deaths with their enchanting song.



**Alfred Emile Leopold Joseph Victor Stevens**

Belgian, 1823-1906

*A Portrait Group of Parisian Celebrities*, 1889

Oil on canvas

Bequest of John Ringling, 1936, SN439

In 1889, to commemorate the centenary of the French Revolution, an International Exhibition was held in Paris. For this occasion the Eiffel Tower was constructed and Alfred Stevens created the painting *Le Panorama du Siècle*. After the close

of the exhibition, the large work was divided into sections and dispersed. The Ringling Museum's *A Portrait Group of Parisian Celebrities* is one of those sections, portraying the literary and performing arts celebrities of the century, among them the dramatist Henri François Becque and the actress Sarah Bernhardt.



**Paul Delamain**  
French, 1821-1882

*Algerian Landscape*, c. 1860  
Oil on canvas

Bequest of the Estate of Rita Caiger,  
1968, SN 816

Influenced by the academic Romanticism of painters such as Eugène Delacroix and Jean-Léon Gérôme, Paul Delamain's paintings fall into the category of Orientalism, a facet of Romanticism. As France became more involved in the East with the colonization of Algeria and Tangiers, Orientalist themes became popular subjects for artists. As travel improved, artists began visiting these regions, paying closer attention to the distinctive features of the East. However, the treatment of these exotic subjects ultimately confirmed Western myths rather than revealing Eastern realities.

---



**Paul Delamain**  
French, 1821-1882

*Two Algerian Girls Selling Melons*, c.  
1860  
Oil on canvas

Bequest of John Ringling, 1936, SN 432



**Albert Bierstadt**  
American, 1830-1902

*New England Landscape (White Mts., NH)*,  
c. 1862  
Oil on cardboard

Gift of Mr. and Mrs. Robert L. Webb, Jr.,  
1967, SN 808

---



**William Ernest Reynolds-Stephens**  
British, 1862-1943

*Roman Courtship*, c. 1900  
Oil on canvas

Gift of Seymour Lasker, 1966, SN 797

In Greek mythology, Atropos was the oldest of the three fates responsible for determining a person's lifespan: after her sisters spun and measured the thread, she cut it. According to Hesiod's *Theogony*, Atropos and her sisters were the daughters of Nyx (Night). Her rather dark presence looming over the blissful young lovers and their protector, Cupid, is balanced by the wonderfully pure light in the painting and the blissful state of the figures. Reynolds-Stephens provides the myth's visual clues with the shears and thread contrasted by Cupid and the garland of roses.



**Alfred Emile Leopold Joseph Victor  
Stevens**

Belgian, 1828-1906

*Eva Gonzales at the Piano*, 1879

Oil on panel

Bequest of John Ringling, 1936, SN 438

---



**Reginald Marsh**

American, 1898-1954

*Wonderland Circus, Sideshow Coney  
Island*, 1930

Tempera on canvas stretched on masonite

Museum purchase, 1976, SN 951

Marsh was heir to the Ash Can School, and he emerged as a mature artist only in 1930 after a decade of study while working for the *New York Daily News* and *The New Yorker*. Like the artists of the Ash Can School, he found the teeming city an endless source of picturesque subjects, from the squalor of the

Bowery to the strip joints of Times Square. He was at his best, however, in depicting Coney Island, where masses of working-class New Yorkers congregated to seek enjoyment and escape the summer heat. *Sideshow* is one of Marsh's first major paintings.



**Maurice Utrillo**  
French, 1883-1955

*Les Gobelins (Paris)*, 1938  
Gouache on paper

Gift of Gail Green Kobernick and Dr.  
Sidney D. Kobernick,  
MF 87.56

Son of painter and model Suzanne Valadon, Maurice Utrillo began painting at age nineteen as a therapeutic distraction from his addiction to alcohol. Familiar scenes of houses and streets painted with heavy impasto and light tones typify his post-Impressionistic work. Utrillo was especially attracted to the ordinary homes and churches that characterize much of the Paris suburbs, and these themes became his primary source of inspiration. Honoring his mother, he always signed his work Maurice Utrillo-V. or Maurice Utrillo-Valadon.

---



**George Luks**  
American, 1867-1933

*Madison Square Garden, Prize Fight*, c.  
1910-20  
Oil on canvas

Gift of Daniel and Sally Goldreyer, 2003,  
SN 11086

George Luks began his artistic career as a newspaper cartoonist, an experience that opened his eyes to the beauty of everyday events, such as a prize fight. Along with Robert Henri, Luks was a member of The Eight, a group of painters (five of them were part of the Ash Can School) who exhibited their works together in New York in 1908 as a denouncement of the conservative attitudes of the National Academy. Embracing commonplace subjects, such as sporting events and street scenes, and employing bold colors, Luks captured the grit and excitement of American urbanism.

### **Early Paintings by Marcel Duchamp**

French, 1887-1968, active in Paris and New York

At the time that these five works by Marcel Duchamp were created, painting as an artistic discipline was still valid. This would all change in Duchamp's lifetime; indeed, he would be at the forefront of this cosmic shift in the art world. Here his work shows the influence of the Impressionists and their successors – artists like Paul Cézanne, Paul Gauguin and Paul Signac. These works illustrate Duchamp's fluency with *impasto*, the technique of building up layers of thick paint on the canvas. At the same time, the artist's delicate handling of color and line are noticeable where multiple lines of color animate the surface. Seen together, these vibrant works celebrate Duchamp's early career as a painter, and are strangely removed from his productions that were to follow.



#### **Marcel Duchamp**

French, 1887-1968, active in Paris and  
New York

#### ***Sur la Falaise (On the Cliffs)*, 1905**

Oil on canvas

Gift of the Mary Sisler Foundation, 1978,  
MF 79.1.1



**Marcel Duchamp**

French, 1887-1968, active in Paris  
and New York

***Maison Paysanne Yport (Peasant's  
Cottage at Yport)***, 1907

Oil on canvas

Gift of the Mary Sisler Foundation,  
1978, MF 79.1.2

---



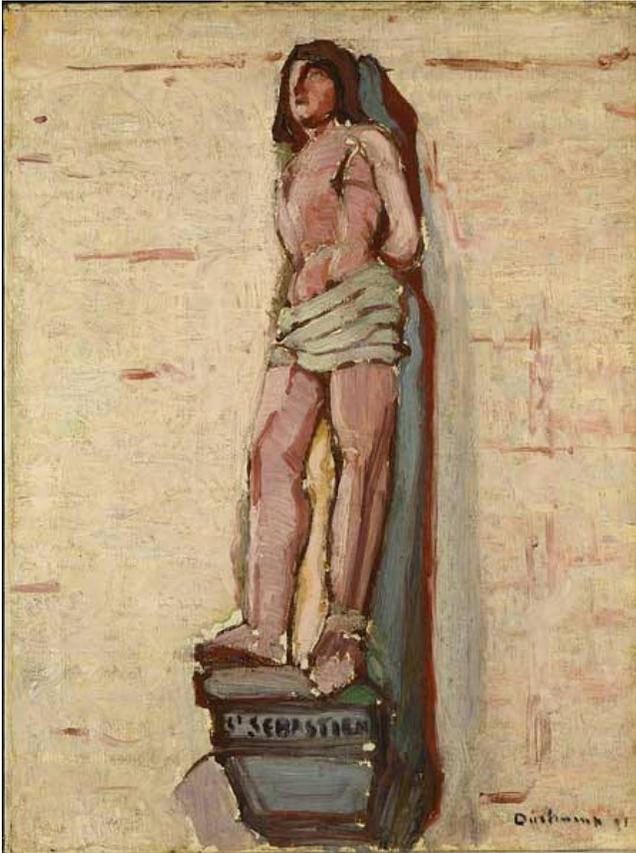
**Marcel Duchamp**

French, 1887-1968, active in Paris  
and New York

***Portrait d'un Jeune Garçon de la  
Famille Candel (Portrait of a  
Young Boy of the Candel Family)***,  
1908

Oil on canvas

Gift of the Mary Sisler Foundation,  
1978, MF 79.1.4



**Marcel Duchamp**

French, 1887-1968, active in Paris  
and New York

*Saint Sebastien*, 1909

Oil on canvas

Gift of the Mary Sisler Foundation,  
1978, MF 79.1.5



**Marcel Duchamp**

French, 1887-1968, active in Paris  
and New York

*Portrait d'Yvonne Duchamp-  
Villon née Bon*, 1907

Oil on canvas

Gift of the Mary Sisler Foundation,  
1978, MF 79.1.3



**William James Glackens**  
American, 1870-1938

*Bouquet with Pansies*, c. 1910  
Oil on canvas  
Gift of Theresa Shulman, MF 91.5.1



**Jon Corbino**  
American, 1905-1964

*The Bathers*, 1939  
Oil and casein on board  
Gift of Marcia Corbino, 2004, SN 11125

Early childhood experiences, such as a hurricane, earthquakes, and immigration to the United States from Sicily, deeply influenced Corbino's work as a painter. The unique influences of his past distinguished much of his work from that of his contemporaries, even in his scenes of everyday life in America. *The Bathers* was painted the same year that Corbino produced the mural for the W.P.A. Federal Art Project, *The Pleasures of the Bathing Beach*. The Ringling painting depicts a section of the mural as it was originally conceived. First attracted to the Ringling Museum in 1965, Corbino subsequently made his home in Sarasota.



**Thomas Hart Benton**  
American, 1889-1975

*Interior of a Farm House*,  
1936  
Tempera on board

Museum purchase, 1976, SN  
950

This painting is a sketch for a large mural entitled *The Social History of the State of Missouri* that was commissioned for the State Capitol at Jefferson City in 1936. This was one of several large-scale works Benton produced for the Works Progress Administration (W.P.A.) during the Great Depression. The different thematic sections of this anti-capitalist mural are divided by gray, architectural frames, also visible in the sketch. Considered to be one of Benton's masterpieces as a muralist, it celebrates his dedication and responsibility as an artist to the social and political issues of the day.

---



**Walt Kuhn**  
American, 1877-1949

*Ready to Go On*, 1939  
Oil on canvas

Gift of Harry Spiro, SN 964



**Charles François Daubigny**  
French, 1817-1878

*Village on the Oise*, c. 1870  
Oil on panel

Gift of Mr. and Mrs. Jacob Polak,  
SN 790



**Karl Bitter**  
American, 1867-1915

*Fireplace from the Huntington  
Mansion*, c. 1889  
Marble

Bequest of John Ringling, 1936,  
NN 28

This impressive fireplace comes from the Italian-style palazzo designed by George Post for Collis Huntington in New York City. When the mansion was dismantled in 1926, John Ringling purchased the fireplace and installed it in the Museum. The marble interior fittings for the residence were made by Karl Bitter, one of the most gifted sculptors of America's Gilded Age. A student of Augustus Saint-Gaudens (whose work is also displayed in this gallery), Bitter excelled at introducing detailed naturalistic carving while preserving the overall harmony of design in his compositions.



**French, 19th century**

*Elephant Attacked by Two Tigers, c.*  
1890  
Bronze

Bequest of John Ringling, 1936, SN 5004

---



**Chiurazzi Foundry**

Italian (Naples), active 19th and 20th  
centuries

*Eros and a Dolphin, c. 1900*  
Bronze

Gift of Roy C. and Susan Palmer, 2005,  
SN 11130



**Chiurazzi Foundry**

Italian (Naples), active 19th and  
20th centuries

*Narcissus*, c. 1900

Marble

Bequest of John Ringling, 1936,  
SN 5005



**Federico Gaetano Villa**  
Italian, 1837-1907

*Portrait of a Woman*, 1875  
Marble

Bequest of John Ringling, 1936, SN 5369



**Jean Baptiste Carpeaux**  
French, 1827-1875

*Négresse (Study for Africa)*, 1868  
Bronze

Gift of Frederik Lek, 1963, SN 5026

In 1867, Jean Baptiste Carpeaux received the commission for a monumental fountain for the gardens of the Observatoire in Paris. The Observatoire, from which the geographical position of Paris was measured, was symbolized by the *Four Parts of the World* represented as four nude women supporting a globe within an armillary sphere. The model for the fountain was accepted and shown at the Salon of 1872, and the actual fountain was erected in 1873-74. *La Négresse* is a study cast for the larger sculpture *Africa* that is part of the fountain. The inscription at the bottom of the bust reads, “Pourquoi naître esclave?” or “Why was I born a slave?”



**Paul Gustave Doré**  
French, 1832-1883

*The Acrobats*, c. 1880-83  
Bronze

Bequest of John Ringling,  
1936, SN 5338

Although Gustave Doré is well known as the illustrator for such books as *The Divine Comedy*, *Faust* and the *Doré Bible*, he was equally successful as a painter of religious subjects and landscapes. But it was only late in life that he turned to sculpture, producing commissions for large monuments as well as smaller bronzes. *The Acrobats* demonstrates Doré's interest in anatomy. The work also has an allegorical meaning: the figures struggle to attain balance and stability, but it is the strength of only one man that holds them up – a testament to human ambition, and perhaps folly.



**Augustus Saint-Gaudens**

American, 1848-1907

***Relief of Edwin Wallace Stoughton, c. 1878***

Marble

Bequest of John Ringling, 1936, SN 5373

An impressive oeuvre that included grand public monuments and smaller portrait busts and reliefs established Saint-Gaudens as one of America's leading sculptors. The sitter, Edwin W. Stoughton (1818-1882), a prominent lawyer and jurist, is also the subject of the portrait bust displayed in this gallery. He was appointed American ambassador to Russia in 1877, and was one of Saint-Gaudens's patrons. The compelling

sculpture is a fine example of a cameo portrait, a technique which entails carving a stone, shell, or gem to exploit its naturally occurring layers of color.



**Augustus Saint-Gaudens**

American, 1848-1907

***Relief of Samuel Nelson, c. 1875***

Marble

Bequest of John Ringling, 1936, SN 5372

Though he was born in Dublin, Saint-Gaudens is considered one of America's greatest sculptors. He was given the honor by President Theodore Roosevelt of redesigning the twenty-dollar "double eagle" gold piece, which is still considered the most beautiful American coin ever produced. In the late 1870s, he began work on a long series of bas-relief portraits that revealed his mastery of modeling and line. Samuel Nelson (1792-1873) was a notable

American jurist appointed by President Tyler as an associate justice to the United States Supreme Court in 1845.



**Gaston Lachaise**  
French, 1882-1935

*Elevation (Standing  
Woman)*, 1927 (recast 1963)  
Bronze

Museum purchase, 1964, SN  
5464



**Augustus Saint-Gaudens**

American, 1848-1907

***Bust of Edwin Wallace Stoughton, 1874***

Marble

Bequest of John Ringling, SN 5367

As a sculptor, Saint-Gaudens had an eye for detail and was often preoccupied with the treatment of drapery (including clothing) in stone. He began his career as an apprentice to a cameo-cutter and later studied sculpture at the École des Beaux-Arts in Paris, where he was influenced by the naturalism and simplicity of Renaissance art. The sitter is Edwin Wallace Stoughton, a prominent lawyer and ambassador to Russia, and

the artist has chosen to depict him in classical Greek dress. Stoughton was one of Saint-Gaudens' first patrons, and he continued to introduce the artist to other contacts throughout his life.

---



**Chiurazzi Foundry**

Italian (Naples), active 19th and 20th centuries

***Boy with Thorn (Spinario), c. 1900***

Marble

Bequest of John Ringling, 1936, SN 5009



**Alexander Archipenko**  
American (born in Ukraine),  
1887-1964

*Walking Woman*, 1937  
Terracotta

Gift of Paulette and Kurt Olden,  
MF 83.9



**Auguste Rodin**  
French, 1840-1917

*Titan IV*, c. 1875  
Bronze

Museum Purchase, SN 5524



**Ernst Barlach**  
German, 1870-1938

*The Avenger*, 1914  
Bronze

Gift of Mr. and Mrs. Edward W. Beattie,  
1975, SN 5519



**Antoine-Louis Barye**

French, 1796-1875

***Tiger Attacking an Antelope, c.***

1860

Bronze

Bequest of John Ringling, 1936,  
SN 5029

Like several leading sculptors of the Romantic period, Barye first began his career as a goldsmith.

Only later did he train as a

sculptor at the École des Beaux-Arts in Paris. Famed as one of the foremost sculptors of the French Animalier school, Barye scrutinized animal anatomy through scholarship, zoological displays, ancient sculptures, and by viewing dissections. His interest in depicting animals in action stems from both his interest in anatomy as well as his desire to reference the portrayal of animals in Classical Greek sculpture. Barye's ability to capture pure emotion in his bronzes had a major influence on his student, Auguste Rodin.

---



**Chiurazzi Foundry**

Italian (Naples), active 19th and  
20th centuries

***Table with Carved Legs, c. 1900***

Marble

Bequest of John Ringling, 1936,  
SN 5059