

# DOWNLOAD PDF MADAME X : PORTRAIT OF MADAME GAUTREAU SARGENT

## Chapter 1 : MADAME GAUTREAU " Mythology

*Madame X or Portrait of Madame X is the title of a portrait painting by John Singer Sargent of a young socialite named Virginie Amélie Avegno Gautreau, wife of the French banker Pierre Gautreau. Madame X was painted not as a commission, but at the request of Sargent. It is a study in opposition.*

Although the painting was initially considered to be a vulgar display of sexuality, Madame Gautreau shows as much as she retreats. Her shockingly pale but attractive skin is assertively displayed, but the folds of her dress and the background are mysterious. The strap hangs from her shoulder in the original, while the dress covers her. The right arm is drawn boldly forward, while the left one retreats, but at the same time remains on full display. While a little removed from the viewer, Madame Gautreau nonetheless dominates the center foreground, while the low table on the left-hand side provides a counter-balance without taking attention away from her. The curve of the table base is the mirror opposite of the curve of her dress hem. The lack of a defined or decorated background draws attention towards the foreground, causing Madame Gautrea to appear as if highlighted. The folds of the black dress give the portrait an air of mystery and the table and background are in subdued brown tones. In comparison, the plunged neckline seems exceptionally assertive and showy. Madame Gautreau was notorious for her pale skin, which she liked to powder with lavender - an artificial but soft glow that Sargent captured with a mix of lead white, rose madder, vermilion, viridian, and bone black. The shadows towards the bottom of the painting highlight the mysteriousness and somberness of the bottom half of her dress. This literally means "light-dark" in Italian and refers to the illumination of the focus of the painting, in this case Madame Gautreau, while the surrounding area, the background, remains dark and heavy. This is a great technique for creating dramatic contrasts. He did this so that Madame Gautrea would conform to the beauty standards of the time period and appeal more alluring to the viewer. Madame X Mood, Tone and Emotion The background is an abstract color which may or may not be a wall - the lack of a defined setting serves to make the sitter seem both more ethereal and abstract - as if, unable to be pinned down to a setting, she has become even more remote and unattainable. This allowed Sargent to paint the final version directly onto the canvas, allowing for more spontaneous and free brush strokes than would have otherwise been the case. Madame X Perspective Madame X John Singer Sargent The image is relatively close to the viewer, and therefore fairly detailed, especially in the depiction of the folds of the dress and the table leg. While the perspective in the foreground is conventional, the background is abstract and lacks perspective. It alternately appears to be receding and glowing. Madame Gautreau manages to both almost fade into the background and yet stand apart from it -which gives her an air of uncertainty. Madame X Miscellaneous Sargent made the painting slightly larger than life, so as to attract attention from the crowd at the Salon.

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## Chapter 2 : Madame X | calendrierdelascience.com

*Madame Pierre Gautreau (the Louisiana-born Virginie Amélie Avegno; ) was known in Paris for her artful appearance. Sargent hoped to enhance his reputation by painting and exhibiting her portrait.*

Madame X by John Singer Sargent. Corbis Clothes are embarrassingly important in the history of art. An El Greco portrait is as much ruff collar as man. It is a notorious work. Whistler had merely offended the Victorians. Sargent shocked the French. Madame X scandalised Paris, the city that had seen it all. Displayed in the huge jury-selected exhibition, the Salon, in , it horrified Parisians so much that the ignominy drove Sargent across the Channel to take refuge in Britain. Of course, it was the making of him. He always kept Madame X in his studio. Its whiff of naughtiness generated demand for his portraits with a fashionable British and American public. Sunrise - and be delighted by the reversals of taste. Looking at her, I find it genuinely hard to see what the fuss was about. Sargent is a great, strange artist, and Madame X a delicious painting. Then it struck me. No, it was the dress that caused distress. Twenty years earlier, in , Edouard Manet exhibited an altogether more serious breach of decorum. A black servant brings flowers from an admirer. Olympia looks at us coolly, as the painting does, speaking bluntly of city life. Painted long after the debacle of Olympia, it seems bizarre that it got Sargent in trouble. Things become clearer when you place his painting in context. Madame X did not cause a row at just any exhibition but at the Salon, the prestigious, officially selected exhibition that had been the centre of artistic life in Paris since the 17th century. In his picture A Painting Jury - itself typical of the glossy "academic" style endorsed by the Academy of Fine Arts via the Salon - Henri Gervex shows the Beaux Arts professors and artists on the jury voting on which ornately framed canvases to include in this event that made and broke careers. Olympia got into the Salon and outraged the vast middle-class audience - who would probably only see this one contemporary art event. A Salon painting had to conform to genres: The Salon, avant-garde artists complained, exercised a stranglehold on art. The criticism it inspired - a type of essay itself called a "Salon" - became, in the hands of a critic such as Baudelaire, an enraged catalogue of mediocrities. By modern artists scorned the Salon. The impressionists led the way, exhibiting in independent group shows from Art dealers took up their idea. Still, the huge, crowded spectacle that was the Salon had its appeal. Compare it with other portraits that triumphed here, and its subversion strikes you. Tall, beautiful women in Parisian finery were one of the year-in, year-out crowd-pleasing Salon genres. They celebrated Paris fashion and Parisian beauty. Clothes make the woman in these portraits. They are fashion plates on a grand scale, reflecting the Salon crowd as it wanted to see itself - in fashion. Here is the true look of high fashion in high society, reveals Sargent, and it is not a prettily coquettish look the French middle class might ape: Madame Gautreau wears a black dress that is almost strapless except for two slender gold threads; money and sex are both flaunted by a fashion utterly incompatible with bourgeois life. Manet shocked with low life. Sargent shocks with the secrets of high life. It would be Proust who chronicled the decadence of high French society after Sargent legged it for Victorian England. Balfour leans against a mantlepiece in a spectacularly long jacket that makes him slender as a willow, his snaking, sensitive fingers those of a sensualist genius. Sargent found a brilliant secret in Madame X that he shared with the plutocratic Edwardian elite: It was an insight that would return to American art in the age of Andy Warhol.

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## Chapter 3 : Portrait of Madame X, John Singer Sargent: Analysis

*Analysis of Portrait of Madame X by John Singer Sargent. Portrait of Madame X is a painting of Virginie Amelie Avegno Gautreau (), the New Orleans-born wife of Pierre Gautreau, a wealthy businessman. At the time, she was a well-known Parisian socialite named, noted for her beauty, who occasionally posed as a model for eminent artists.*

A lifelong animal lover, Ross was always rescuing wounded animals and nursing them back to health. As a kid growing up in Florida, this meant one rather strange addition to the family: Even in his adult life, Ross was always playing host to orphaned and injured animals, including an epileptic squirrel that lived in his empty Jacuzzi. Basically, he was the guy who told everyone else what to do. Before he lent his dulcet voice to The Joy of Painting, Ross spent a lot of time yelling. And I was fed up with it. Ross discovered the series while working as a bartender, and became an immediate fan of the artist. He ended up studying under Alexander, who became his mentor. In the early s, as Alexander was preparing to retire, he asked Ross to take over teaching his painting classes. One way he did this was to save money on haircuts by getting his locks permed. Amazon Though Ross reportedly hated the permed hair, he was a businessman first, which is why he kept it. Kowalski, who is often credited as the woman who "discovered" Ross, took a five-day instructional course with Ross in , and quickly became enamored with his calming voice and positive messages. In addition to newfound painting skills, Kowalski left the class with a new client: The Joy of Painting ran new seasons on PBS from to , so even at public broadcasting rates the show must have made Ross quite a bit of loot, right? Ross actually did the series for free; his income came from Bob Ross Inc. How did Ross find the time to tape all of those shows for free? He could record a season almost as fast as he could paint. Ross could bang out an entire episode season of The Joy of Painting in just over two days, which freed him up to get back to teaching lessons, which is where he made his real money. In addition to being carried by approximately 95 percent of all public television stations across America, reaching viewers in more than The Joy of Painting was a big hit in Japan, where it aired twice a day. His voice, however, was dubbed. On a visit to the country, Ross was reportedly mobbed by fans. They are just commercial exploiters, non-artists teaching other non-artists. He lost part of his left index finger when he was a kid in a woodworking accident while working with his dad, who was a carpenter. In fact, he liked to keep his work as people-free as possible. The Joy of Painting regularly featured a rotating cast of happy little animals, with a tiny squirrel named Peapod probably getting the bulk of airtime. According to Ross, Peapod liked to sit in his pocket. It was once estimated that only 10 percent of viewers were actually painting along with Ross. That same data set discovered that Steve liked happy little lakes: Ross shot episodes of The Joy of Painting and made three near-exact copies of each painting per episode. The first copy always hid off screen, and Ross referred to it while the cameras rolled none of his on-air paintings were spontaneous. Ross painted a third copy when filming finished. This time, an assistant would stand behind him and snap photos of each brushstroke; these pictures went into his how-to books. In , Bob Ross Inc. Bob knew about this. A video of Ross painting a mountain has a staggering 7. Of course, not all of those are ASMR viewers, but a mounting online presence suggests they certainly deserve some of the credit. Yet he was not one to hawk his own work. So what happened to them? When Ross died of lymphoma in , most of his paintings either ended up in the hands of charity or PBS.

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## Chapter 4 : Madame X Analysis | calendrierdelascience.com

1. *SARGENT BEGGED HIS MODEL TO POSE FOR THIS PORTRAIT. Madame X was actually Madame Virginie Gautreau, an American expat whose beauty was much admired in her adopted French homeland.*

When her husband is deployed to Cyprus in the service of the Republic of Venice, Desdemona accompanies him. There, her husband is manipulated by his ensign Iago into believing she is an adulteress, and, in the last act, she is murdered by her estranged spouse. He worked in Spain, Uruguay, Argentina, France and especially Morocco, where he lived for much of his life in Casablanca. He continued his studies at the School of Fine Arts in Madrid before being awarded a grant to study in Paris and Rome in . He subsequently received several more awards. He concentrated on genre works and landscapes, but he is best known as an orientalist painter, with a particular faculty for producing atmospheric depictions of scenes of everyday life in Morocco. He went to Morocco in . He also exhibited solo at various times in Madrid, Barcelona and London in , Antwerp in , Casablanca in , and Paris in . After the end of the Spanish Civil War in , he returned to Morocco. The Othello and Desdemona is a bravura work, faithful to the text, and full of energy and colour. He and Delacroix both attracted the attention of their teachers, winning drawing and composition prizes. Known as a great portraitist, he portrayed well-known figures and also depicted romantic subjects, views of Italy, and scenes illustrating the struggle for independence in Greece. His religious and historical paintings are characterised by a style based on a careful study of the old masters, while his genre pieces are vigorous and lifelike. At the age of twelve, he was admitted to the Institute of Fine Arts in Naples, where he studied under Domenico Morelli, a painter of historical scenes who favored dramatic chiaroscuro and vigorous brushwork, and Filippo Palizzi. Mancini developed quickly under their guidance, and in , he exhibited two paintings at the Paris Salon. Mancini worked at the forefront of the Verismo movement, an indigenous Italian response to 19th-century Realist aesthetics. His usual subjects included children of the poor, juvenile circus performers, and musicians he observed in the streets of Naples. In , Mancini suffered a disabling mental illness. He settled in Rome in for twenty years, then moved to Frascati where he lived until . After the First World War, his living situation stabilized and he achieved a new level of serenity in his work. More on Antonio Mancini Images are copyright of their respective owners, assignees or others We do not sell art, art prints, framed posters or reproductions. Ads are shown only to compensate the hosting expenses. If you enjoyed this post, please share with friends and family.

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## Chapter 5 : 15 Salacious Facts About John Singer Sargent's Portrait of Madame X | Mental Floss

*The portrait of Madame Pierre Gautreau (now commonly known as Madame X) by John Singer Sargent was exhibited for the first and the last time at the Salon in Paris after the artist had been showing his work there quite successfully for several consecutive years.*

By Jason Farago 2 January She looks off to the right, staring out into the middle distance, her mouth shut tight, her dainty nose directed ever so slightly downward. Her right hand rests upon a bare wooden table, while her left hand, decorated with a wedding ring, clutches a folded fan. Her hair is twisted up, away from her shoulders – which are bare save for two straps, somewhat unconvincingly holding up her cinched, classical black gown. On her head is a little diamond tiara, but other than that and the ring she wears no jewelry. Between her long neck and the plunging, heart-shaped neckline of her dress lie acres of flesh, as cold and pale as ice milk. The stern face and the pseudonymous title have made her into a figure of mystery, an American Mona Lisa of inscrutable character. But her mystery, her anonymity, is not the result of lost historical documents or the covering of artistic footprints. Madame X, so alluring and so enigmatic, was once a bona fide celebrity – before it all came crashing down. View image of Wikipedia Credit: Her father died fighting for the Confederacy at the Battle of Shiloh in 1862. In her young brother died too, of congestive fever. Her widowed mother had had enough, and after taking out loans on the family plantation she left with her daughter to Paris in 1866. The City of Light must have seemed like a daydream after the devastation of the Civil War and the travails of Reconstruction that were just beginning. She was there to get married, big time – which she promptly did, to a banker more than twice her age, Pierre Gautreau. Not conventionally pretty, she nevertheless cut a striking figure with her thin lips and extreme pallor; according to one Sargent biographer, she not only covered herself with powder, but also consumed arsenic to sap her skin of colour. It was actually a less toxic substance. Every artist wanted to make her in marble or paint. She, and her ambitious mother, were keen to make her name. And the young John Singer Sargent, who had commissions from fellow expats but craved French acceptance, was keen to make his. So there they were, the American society madam and the American painter, both in their late 20s, both eager for their big break. It took 30 sessions, and, as he would throughout his career, Sargent chose the dress: That bare shoulder, plus the wedding ring on her left hand, made a scandalous combination. It signified, not very subtly, that this married woman would look kindly on introductions from other men. He knew the portrait of Mme Gautreau was a risk. But never had he had such bad reviews. Critics compared her skin tones to those of a corpse. Newspapers published cartoons and satirical poetry mocking both artist and model. His portrait of the so-called beautiful Mme Gauthraut [sic] is a caricature. The pose of the figure is absurd, and the bluish coloring atrocious. She tried to have the painting pulled from the Salon, to no avail. See this in context, though. Nudes were everywhere at the Salon. The little black dress made things worse, not better. And there was a further problem: The portrait was not a commission, after all. Wikipedia Sargent bailed for London, where he never again painted anything as daring. Gautreau stayed in France and tried to re-enter society. But where once she could count on high-ranking politicians or titans of finance to accompany her to the opera, now she was stuck with middling functionaries as escorts. She commissioned two other portraits of herself, both of which ended up at the Salon – and neither of which had any impact. As she grew older, living separately from her husband, she drifted out of the historical record, and details become sketchy. One biographer suggests, a little romantically, that in her later years she took all the mirrors down from her walls, and would only go outside at night. Her name got scrubbed out, but her image has endured. Not long ago, Nicole Kidman posed for Vogue in a similar little black dress, her red hair pulled upward and her long arms bare. As for the woman she substituted, we can know her only in parts.

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## Chapter 6 : Madame X | painting by Sargent | calendrierdelascience.com

*Sargent found a brilliant secret in Madame X that he shared with the plutocratic Edwardian elite: money is sexy. It was an insight that would return to American art in the age of Andy Warhol.*

The English-language term "professional beauty", referring to a woman who uses personal skills to advance to elite status, was also used to describe her. He wrote to a friend: At her suggestion, Sargent traveled to her estate in Brittany in June, where he commenced a series of preparatory works in pencil, watercolors, and oils. Just as she had been in Paris, in the country Gautreau was bored by the process of sitting; here, too, there were social engagements, as well as the responsibilities of tending to her four-year-old daughter, her mother, house guests, and a full domestic staff. Sargent complained of "the unpaintable beauty and hopeless laziness of Madame Gautreau. The pose proved to be different from any of those tried in the preliminary works. In a letter to a friend Sargent wrote "One day I was dissatisfied with it and dashed a tone of light rose over the former gloomy background Although the black of her dress is bold, it is also deep, recessive, and mysterious. She is surrounded by a rich brown which is at once luminous and dark enough to provide contrast to the skin tones. Most disconcerting is the whiteness of the skin, an overt contrivance of "aristocratic pallor"; by contrast her red ear is a jarring reminder of the color of flesh unadorned. A profile is both assertion and retreat; half of the face is hidden while, at the same time, the part that shows can seem more defined than full face. The table provides support for Gautreau, and echoes her curves and stance. At the time, her pose was considered sexually suggestive. Perhaps unknown to the critic, the bodice was constructed over a metal and whalebone foundation and could not have possibly fallen; the shoulder straps were ornamental. Sargent refused, saying he had painted her "exactly as she was dressed, that nothing could be said of the canvas worse than had been said in print of her appearance". The poor public and critical reception was a disappointment to both artist and model. Gautreau was humiliated by the affair, and Sargent would soon leave Paris and move to London permanently. Starting in , he displayed it in a number of international exhibitions. In , Sargent sold the painting to the Metropolitan Museum of Art , writing to its director "I suppose it is the best thing I have ever done. As in the earlier painting, the portrait shows her face in profile. This time, however, the portrait was well received by the public. Tate Gallery Publishing Ltd,

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## Chapter 7 : BBC - Culture - Who was the mysterious Madame X in Sargent's portrait?

*80% off Hand made oil painting reproduction of Madame X (or Madame Pierre Gautreau), one of the most famous paintings by John Singer Sargent. Painted in , yet remaining unsold until due to the immense scandal it caused, John Singer Sargent's Madame X is a masterpiece of form and composition.*

Aesthetic Realism taught me that what makes a work of art beautiful is what we are hoping for in our lives. Siegel writes about 15 pairs of opposites in women. And this is what he writes about "Advancing: Towards something is in the feminine mind importantly: But how much retreat is in woman, too, the unseen sinking, the leaving for a previously chosen background. Sargent shows a haughty woman, ostentatious in her black satin dress with its jeweled straps--it reveals and hides at once. This portrait, when it first appeared at the Paris Salon in 1, shocked people and caused such a scandal that Sargent had to withdraw it. The name Madame X is both more assertive in its dramatic quality and also more mysterious, and, accenting the impersonal, it makes this portrait seem to stand for the idea of woman as such. In an Aesthetic Realism class, Eli Siegel asked me: For instance, I wanted a man to think I was the most charming woman he had ever known--that as I walked into a room I would be the center of interest. And at the same time I also wanted to retreat, be aloof--if I did have to talk to a man, my mind would go blank--I had nothing to say. Having this purpose, which I learned was contempt--wanting to have a big effect while at the same time retreating and hiding from the world around me--made for great discomfort and pain in my life. I think in this portrait Sargent shows powerfully that the opposites of assertion and retreat can be beautifully one. As I was writing this paper, I learned that Mr. He asked her, "Do you believe that a self is a oneness of the greatest outwardness and the greatest inwardness? There is assertion and showiness in the expanse of very white skin, from her high forehead down her graceful neck, shoulders, and arms. At the same time, though the black of her dress is bold, it is also receding, deep, mysterious. She is surrounded too by brown, which while accenting the muted, is not just recessive--its rich color has both glow and shadow. She wore lavender powder and prided herself exceedingly on her appearance. Her studied, indifferent, statuesque presence stopped parties, stopped traffic in the street But one day on the beach at Cannes, Madame Gautreau overheard a woman say that she was beginning to look worn. She drove in a closed carriage to her hotel, took a darkened compartment on the train to Paris, and shut herself up for the rest of her life in dim rooms without mirrors. I think Madame Gautreau would have felt comprehended, as I did, by questions Eli Siegel asked me, including: There has been great discomfort because people have wanted to retreat Do you think everything can be done with a oneness of advance and retreat? Try to show off gracefully? An important element central to the beauty of this painting is the way Sargent posed his subject--which I learned was not come to easily. In his biography John Singer Sargent: His Portrait, Stanley Olson writes: He sketched her seated in a contorted pose. He sketched her with her head raised, then lowered looking at a book, then playing the piano. In desperation he drew her back as she knelt on a sofa looking out of the window. Finally he asked her to stand beside an Empire table, twisted into a conscious profile. In placing her head in profile, Sargent has technically put together the very opposites that have troubled many women--including the subject for this painting, and myself. Eli Siegel pointed out in a class once, "The profile of a person is the more intellectual part because the angle seems to stand more for thought. One of the reasons I am so affected by Madame X is that Sargent was trying to present this woman with entirety --there is a mingling of admiration, criticism and comprehension. One notices a very pink ear, as if she is listening--and listening is yielding. Was there something she was burning to hear? I was affected to see that the means by which reality enables us to take in the world, Sargent has highlighted in this lady with the warm colors of pink and red: And my colleague, artist, and Aesthetic Realism consultant Dorothy Koppelman, pointed out to me--that even the most abstract thing in this painting--space--puts together assertion and retreat. The space between the arm that leans on the table and her dress has the same form as the most prominent thing in this painting--her nose: Assertion and retreat are in the way Sargent has contrasted and yet related the two

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sides of Madame Gautreau. Her left side is a sharply delineated outline from the top of her head down her nose and chin and all the way down her arm. We feel the assertion in this woman. Her other arm recedes as she leans back, with the modelling of soft shadowy contours down her arm. She is depending on the table but she is also assertively grasping it. Sargent shows that Madame Gautreau, in her haughtiness, needs that table. I learned from Aesthetic Realism a woman needs the world to express and show herself truly. The table too, advances and retreats. It is the same and different from Mme Gautreau. The curves and angles of her body are like the curves and angles of the delicate though rather sturdy table she is leaning on. The curve of the table top is like the curves in the bodice of her dress. The curve at the base of the table is continued in reverse by the hem of her dress. Assertion and retreat are made one also in the way the receding curve of the table is highlighted while the advancing curve of her dress is dark. The twist of the table leg, called knuring, in the foreground is like the gentle twisting of her arm. This arm is continued by the vertical line of the table leg in the background, appearing almost as an extension of that arm; something sinuous and bright is supported by something straight in the shadows. And Sargent uses color to continue this relation of woman and table. Her reddish, brown hair is like the table; the bright gold highlight on its edge is like the bright gold ornament on the top of her hair. How different this portrait would be were that table absent. We see her with more power, more depth of meaning because of it. One of the things I see from this is that in order to show oneself gracefully, you have to be proud of your need for something else--the world. Resources about John Singer Sargent.

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## Chapter 8 : Why did Sargent's Madame X scandalise Paris society? | Culture | The Guardian

*John Singer Sargent's portrait of the so-called 'Madame X', painted in and now in the collection of the Metropolitan Museum of Art in New York, has attracted and repelled generations of.*

Background[ edit ] The model was an American expatriate who married a French banker, and became notorious in Parisian high society for her beauty and rumored infidelities. She wore lavender powder and prided herself on her appearance. The English-language term "professional beauty" was used to refer to her and to a woman in general who uses personal skills to advance herself socially. He wrote to a friend: At her suggestion, Sargent traveled to her estate in Brittany in June, where he commenced a series of preparatory works in pencil, watercolors, and oils. Just as she had been in Paris, in the country Gautreau was bored by the process of sitting; here, too, there were social engagements, as well as the responsibilities of tending to her four-year-old daughter, her mother, house guests, and a full domestic staff. Sargent complained of "the unpaintable beauty and hopeless laziness of Madame Gautreau. The pose proved to be different from any of those tried in the preliminary works. In a letter to a friend Sargent wrote "One day I was dissatisfied with it and dashed a tone of light rose over the former gloomy background Although the black of her dress is bold, it is also deep, recessive and mysterious. She is surrounded by a rich brown which is at once luminous and dark enough to provide contrast to the skin tones. Most disconcerting is the whiteness of the skin, an overt contrivance of "aristocratic pallor"; by contrast her red ear is a jarring reminder of the color of flesh unadorned. A profile is both assertion and retreat; half of the face is hidden while, at the same time, the part that shows can seem more defined than full face. The table provides support for Gautreau, and echoes her curves and stance. At the time, her pose was considered sexually suggestive. Perhaps unknown to the critic, the bodice was constructed over a metal and whalebone foundation and could not have possibly fallen; the shoulder straps were ornamental. Sargent refused, saying he had painted her "exactly as she was dressed, that nothing could be said of the canvas worse than had been said in print of her appearance". The poor public and critical reception was a disappointment to both artist and model. Gautreau was humiliated by the affair, and Sargent would soon leave Paris and move to London permanently. Aftermath[ edit ] Sargent hung Madame X first in his Paris studio, and later in his studio in London. Starting in , he displayed it in a number of international exhibitions. In , Sargent sold the painting to the Metropolitan Museum of Art , writing to its director "I suppose it is the best thing I have ever done. As in the earlier painting, the portrait shows her face in profile. This time, however, the portrait was well received by the public.

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## Chapter 9 : Virginie AmÃ©lie Avegno Gautreau - Wikipedia

*Mme. Gautreau's mother implored Sargent to remove the portrait from the Salon, but the most he would do was change the title to "Portrait of Madame X," by which it has ever since been known.*

Related works by artist: His portraits of model Rosina Ferrera also depict a beautiful woman who is both part of - and stands away from - the abstract backgrounds. Rosina Ferrera was a popular model for artists in Capri and Sargent was introduced to her by fellow artist and friend Frank Hyde. Sargent completed many works featuring Rosina during his time in Capri in *Mr and Mrs I. Phelps Stokes* celebrates modern womanhood, albeit in a different fashion. This was the first portrait of a woman in street clothes, rather than an evening gown. She looks in control of her own destiny and exuberant. This is quite different from the typical portrait of a woman made to look dainty in evening clothes. In the portrait, Mrs. Stokes dresses for no one but herself. Most revolutionary of all is the placement of the husband. Shattering gender roles, Mr. Phelps is used as a prop in the background. The practical reason behind this is that the dog Sargent was going to use was no longer unavailable and the husband volunteered to take its place. However, both artist and sitters must have been all too aware of the potent symbolism behind the placement. *Different Takes on Madame X: Madame Gautreau, Gustave Courtois* This painting features Madame Gautreau in profile, in the same style of dress, with the strap hanging. She is showing a little more skin and is facing left instead of right. This time the painting was well-received by the public. A color copy has not been preserved which makes the portrait harder to analyze - although Madame Gautreau does look purer because of the lighter color of the dress. However, the reserve, self-importance and outright sexuality of Madame X have been lost. *Madame Pierre Gautreau, Antonio de la Gandara* Antonio de la Gandara did not do a literal take on Madame X, as Courtois had done. Madame Gautreau is facing away from the viewer and her exposed back is tantalizing. Unlike Courtois, her dress interacts with the background. Gandara uses the flame, much as Sargent used the table, to interact with the dress. Once again, the painting was well-received by the public. The painting remained unsold until , when the Metropolitan Museum of Art bought it for 1, British Pounds. *Madame X Artist John Singer Sargent* While the portrait depicted here is of a celebrated beauty, Sargent is also known for having painted some of the most powerful and influential men of his day, including Theodore Roosevelt and John D. As a portrait artist, his career ranked second to none. However, he never achieved as much acclaim for his other passions, landscape and mural painting. Realism was influenced by the advent of modern-day journalism and both movements focused on the contemporary instead of the historical, the truth instead of the varnished truth. In some ways, Realism was a reaction against Romanticism, which strove to depict subjects in an idealized light.