



**NINETEENTH-CENTURY EUROPEAN PAINTINGS
AT THE STERLING AND FRANCINE CLARK ART INSTITUTE**

VOLUME ONE

Edited by Sarah Lees

With an essay by Richard Rand
and technical reports by Sandra L. Webber

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Kelly Pask, Elizabeth A. Pergam, Kathryn A. Price, Mark A. Roglán,
James Rosenow, Zoë Samels, and Fronia E. Wissman

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Details:

TITLE PAGE: John Constable, *Yarmouth Jetty* (cat. 73)

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PRECEDING PAGE 2: Jean-Léon Gérôme, *Snake Charmer* (cat. 154)

PROVENANCE Robert Sterling Clark (until 1955); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS Paris 1926a, no. 10.

REFERENCES None

TECHNICAL REPORT The support is a gray cardboard laminate 0.4 cm thick, which has become brittle and slightly convex. The yellowing of the support is visible on the front, and the edges and lower corners are dented and frayed. The surface of the board is shiny as if sealed with glue size or varnish prior to being painted, possibly to fix the charcoal from smudging. There are inpainted spots of charcoal dust on the face, apparently transferred from another surface. Frame abrasion has occurred on all sides, but is worst along the bottom edge. There are small old and new scratches to the left of the signature. There is no continuous varnish over the paint film, although there is some ultraviolet light fluorescence in a stroke running across the top of the head and in the whites of the face. The surface reflectance is generally matte, with a low sheen in some areas, possibly indicating that some color mixtures include a resinous component.

There is no ground layer and much of the charcoal underdrawing remains as part of the final image. Charcoal lines are visible outlining the head, ear, and nose, and can be detected through the thin paint at many form edges. The eyes contain a good deal of charcoal. There is a paint change in the proper left shoulder, which started on a higher line. The paint is applied in quick wide strokes, varying from thin to moderate paste consistency. Some parts of the jacket are very thinly executed, and the background is very summarily laid in with sweeping strokes around the sitter. A sprinkling of charcoal particles on the paint seems to be transferred from another surface. The signature may be written with black ink and a brush.

1. Among the biographies of him is Bredin 1985. Caillaux's own memoirs were published in three volumes between 1942 and 1947.
2. Berenson 1995 and Dumarçet 1999 are two of the several publications dealing with this event.



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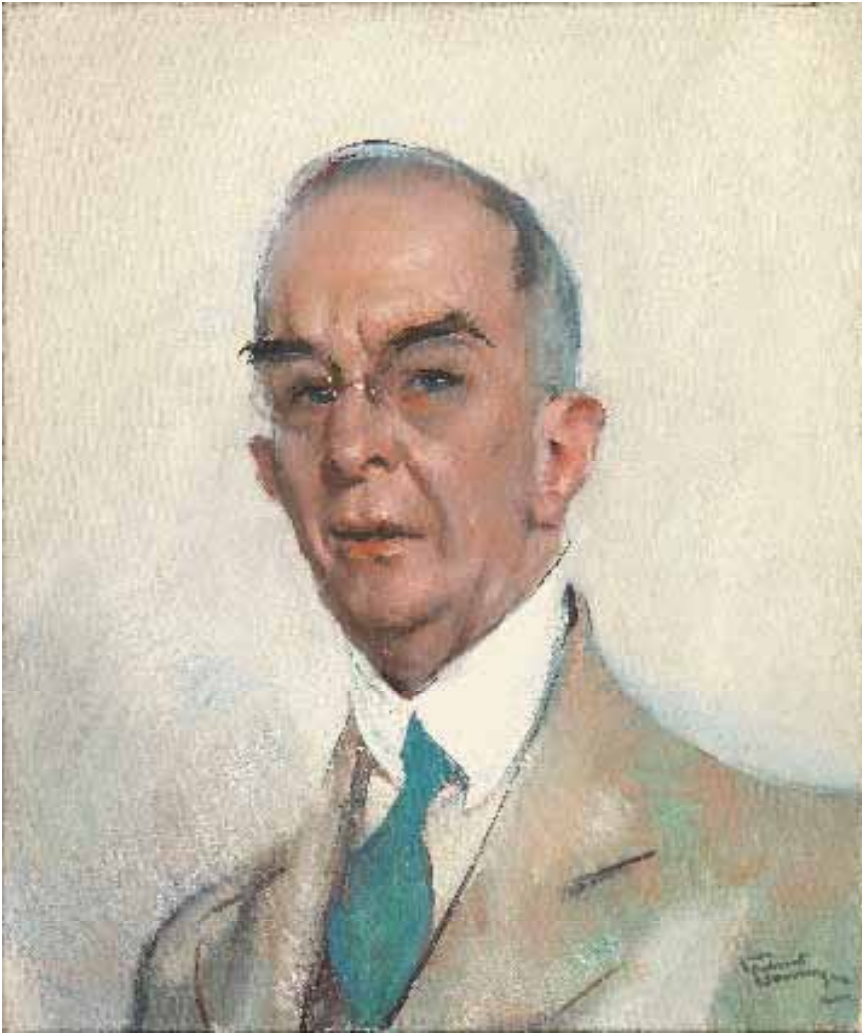
123 | Francine J. M. Clark 1936

Charcoal and oil on canvas, 55 x 46 cm
Lower right: Jean / Gabriel / Domergue
1955.719

124 | Robert Sterling Clark 1936

Charcoal and oil on canvas, 55 x 46 cm
Lower right: Jean / Gabriel / Domergue
1955.720

Little is known of the circumstances surrounding these portraits, which were executed in Paris by the popular society painter Jean-Gabriel Domergue (see cat. 122). Sterling and Francine Clark, both in their early sixties by the time, are each shown in bust-length format against muted backgrounds. Mrs. Clark's portrait exhibits a charming grace that is not surprising given her beauty. Her pleasant expression is complemented by silvery hair highlighted with bluish streaks, and by



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her vivid red lips. The artist was clearly comfortable in portraying her, and the work is typical of Domergue's approach to painting women. She comes across more favorably than does Mr. Clark, who seems to be caught in mid-sentence. The artist has given him a seemingly oversized head and has emphasized his rather dark, bushy eyebrows and bright teal tie. Still, the portrait of Sterling Clark offers a rather endearing depiction of the man. The pictures exhibit an almost pastel-like appearance with their pale coloring and streaky handling of the paint, which seems to have been applied with a deft and assured hand. The overall feeling of the pair is one of familiarity as opposed to the rigid formality of the portraits of the Clarks painted by Sir William Orpen some fifteen years earlier (cats. 240–41).

Mr. and Mrs. Clark were evidently pleased with their portraits, and by the time Domergue visited the United States in 1939 in conjunction with an exhibition of his work at Durand-Ruel gallery, he was a close friend of the couple. Sterling Clark recorded in his diary that he met Domergue's ship when it docked on 21 February, and wryly noted that the artist's disembarkation was delayed at customs due to his "4 or 5 cases

of champagne" in tow.¹ Over the course of the next few weeks, the Clarks met frequently with Domergue, who resided and set up a studio at the Savoy-Plaza hotel. According to Clark, Domergue hoped to secure portrait commissions in New York, and also desired to work in Hollywood. Viewing the recent work that the painter brought to New York with him, Clark deemed them "too much Jean Gabriel's formula—Too long necks, too cut-off shoulders but always his elegance and of course all women pretty. I lectured him severely on obtaining more solidity, shortening necks and making real shoulders. . . . Advised putting in backgrounds with flowers . . ." ² Despite this rather harsh critique, Domergue greatly enjoyed New York and according to Clark, was very enthusiastic about painting American women, because, he said, they were more direct, childish, and easier to paint than French women, whose features were more mobile. Sterling Clark upheld Domergue's depiction of Francine as a triumphal example of the artist's ability, and dubbed one of his New York commissions "just as good as Francine's" portrait.³ Ultimately, Domergue's success in America did not rival that which he enjoyed in his homeland.

The vast majority of Jean-Gabriel Domergue's paintings show women enjoying themselves at the theater, in cafés, at the races, or in other settings that afforded the artist the opportunity to depict his sitters' pleasant miens and fashionable attire. He also painted a fair number of highly stylized female nudes. His subjects, and their rather vibrant coloring, sometimes recall the work of Toulouse-Lautrec, whom Domergue greatly admired. Among his contemporaries, the painters Giovanni Boldini (cats. 21–27) and Jules Chéret (cat. 49) seem to have been of some inspiration to Domergue. Indisputably successful, Domergue is thought to have executed an astounding 3000 portraits alone.⁴ Not surprisingly, this staggering output often led to a rather formulaic presentation of his sitters, as Sterling Clark astutely noted. This is especially evident during the last two decades of his career, when Domergue was exploring other areas of interest while continuing his portrait painting. In 1955, Domergue became a curator at the Musée Jacquemart-André in Paris, where he organized exhibitions of the work of Toulouse-Lautrec and Vincent van Gogh. Together with his wife Odette, a sculptor, Domergue spent much time in Cannes, residing in an Italianate villa of his own design and entertaining lavishly. While he never conquered Hollywood, in Cannes Domergue executed posters for the annual film festival, and continued to paint portraits,

including those of the actresses Brigitte Bardot and Gina Lollabrigida. He and his wife gave their sumptuous home, known as the Villa Fiesole, to the city of Cannes, where it is now open to the public. KP

PROVENANCE Robert Sterling Clark (1936–55); Sterling and Francine Clark Art Institute, 1955.

EXHIBITIONS None

REFERENCES Cat. 123: Paris 1966
Cat. 124: None

TECHNICAL REPORT Cat. 123: The support is a coarse, unlined canvas (16 x 19 threads/cm), which is still supple. The pine stretcher is a five-member mortise-and-tenon design, and the “10 F” stamp on the back probably refers to the #10 standard French portrait size. The back fabric edges are all fraying slightly, and the left edge is the raw unprimed selvage of a commercially prepared roll of fabric. There is some cracking beginning along the fold-over edges, and some wear at the corners from frame contact. Minor traction cracks appear in the eye pupils. Ground cracks are beginning to form in the corners of the picture, running horizontally along the fabric’s warp threads. A chunk of charcoal is deposited near the lower edge, and a brush hair is embedded in the lower left paint. An old scuff, made when the paint was wet, runs through the signature. There is no varnish. Although there is a slight gloss in the flesh areas, the surface is more matte than on the companion portrait: her mouth, eyes, and some dark hair strokes are especially matte.

The commercial ground layer is an off-white color. The charcoal underdrawing is visible to the unaided eye in several hair strokes. Infrared reflectography of the drawing offers a more subtle facial expression in both the eyes and the mouth than the final result. The artist adjusted the jawline a number of times, and altered the focus of the eyes from glancing away from the viewer to a more direct, forward-facing gaze. The pupils are more matte than the surrounding paint, and may be the result of last-minute changes. The filmy costume shows little underdrawing line work, although there are smudges of charcoal on the left side. Although the paint is applied wet-into-wet in long thin strokes, from a slight distance the scumbling technique resembles a pastel in effect. There seems to be a clear, gritty component in the purplish red pigment. The paint layering on the flesh areas is the most substantial, and the white highlight lines are oddly prominent.

Cat. 124: The support is a coarse, unlined canvas (16 x 19 threads/cm) that is still flexible. The “10 F” stamp on the reverse may refer to the standard French portrait size. The five-member pine stretcher has a horizontal crossbar. There are no cracks in the paint except for some small traction cracks in what may be ink details. The edges and corners show some wear from framing. There is no varnish. Ultraviolet light fluorescence is confined to variations within the pig-

ments. Some horizontal warp threads are more pronounced on the surface, and there is a slight sheen in the face and collar in an otherwise matte surface reflectance.

The ground is an off-white commercially prepared layer, extending to the back edges of the wrapped tacking margins. A strong charcoal underdrawing contributes to much of the final image. The lines are more numerous when viewed with infrared equipment, and show a slight change in the tie as well as the line of the proper left shoulder. As on the companion portrait, the paint is applied wet-into-wet in feathery, unblended scumbles that resemble pastel work. Some of the underdrawing lines have been reinforced in the paint layer.

1. RSC Diary, 11 Mar. 1939.
2. Ibid.
3. RSC Diary, 15 Mar. 1939.
4. Paris 1966.

Francisco Domingo Marqués

Spanish, 1842–1920

125 | Drinking Song c. 1890

Oil on panel, 18.7 x 14.6 cm

Lower left: F. Domingo

1955.715

In the interior of a tavern, a group of men dressed in late seventeenth-century fashion drink and play music next to a fireplace. Three men in the foreground sit around a table with one playing a laud and singing a song, engaging his companions sitting before him. A dog lies quietly next to the musician, and in the background, two more individuals sit around a table, one of whom has a drum at his feet.

This work perfectly exemplifies Domingo Marqués’s finesse in painting historical genre scenes, in which he specialized. These representations, which were popular during much of the later half of the nineteenth century, evoked the everyday life of earlier periods and generally consisted of costumed figures in rustic or elegant settings that could be identified as belonging to a specific time or place. The revival of interest in the art of seventeenth century Flemish and Dutch artists such as David Teniers (1610–1690) and Philips Wouwerman (1619–1668) played an important role in the popularity of these scenes, especially in France. Perhaps the most prominent practitioner was Jean Louis Ernest Meis-