
Gari Melchers - Ephemera

Gari Melchers: An American Impressionist at Home and Abroad

2-2015

Gari Melchers Brochure

Bellarmino Museum of Art

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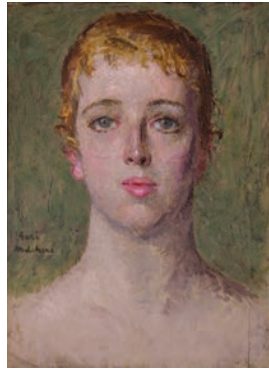
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Gari Melchers' Chronology

- 1860** Born Julius Garibaldi Melchers in Detroit, Michigan, to Julius Theodore Melchers (a Prussian-born sculptor and student of Carpeaux) and his wife, Marie Bangetor.
- 1877-81** Trained at the Royal Academy of Art at Düsseldorf, Germany, where he studied figure painting and began to develop his skill at rendering detailed, tightly finished drawings and paintings.
- 1881** Moved to Paris to study at the Académie Julian and the Ecole des Beaux-Arts. Exposure to contemporary art in Paris may have helped him to lighten his dark palette.
- 1882** The painting *The Letter* (Corcoran Gallery of Art, Washington, D.C.) was accepted into the Paris Salon.
- 1884** Went to Egmond aan Zee, Holland, a fishing village located on the North Sea, where he shared a studio with fellow American painter George Hitchcock. The two founded an art colony and built reputations as chroniclers of Dutch peasant life.
- 1886** Received an honorable mention at the Paris Salon for the painting *The Sermon* (Smithsonian American Art Museum, Washington, D.C.).
- 1889** One of two American artists awarded grand prizes at the Paris Salon for *The Communion* (Johnson Museum of Art, Cornell University, Ithaca, New York). The other was John Singer Sargent, for *Portrait of M. Carey Thomas* (Bryn Mawr College, Bryn Mawr, Pennsylvania).
- 1893** Painted *The Arts of Peace* and *The Arts of War* for the mural program of the World's Columbian Exposition in Chicago, Illinois (These are now installed at the University of Michigan, Ann Arbor, Michigan).
- 1895** Painted *Mural of Peace* and *Mural of War* for the Library of Congress Building, Washington, D.C.
- 1903** Married Corinne Lawton Mackall (1880–1955), who was also an artist, on the Isle of Jersey.
- 1904** Became an associate member of the National Academy of Design in New York, and was named a full academician two years later.
- 1909-14** Taught in Weimar, Germany, as professor of painting at the Grand Ducal Academy of Fine Arts.
- 1915** Returned to the United States and opened a studio in New York City.
- 1916** Purchased Belmont as his home and studio, in Falmouth, Virginia.
- 1920-28** Served as president of the New Society of Artists, a collective who exhibited together annually and included such artists as John Sloan, Childe Hassam, Robert Henri and Maurice Prendergast.
- 1932** Died of a heart attack at his Belmont residence in Falmouth, Virginia, just after a major retrospective of his work opened in New York City at the American Academy of Arts and Letters.
- 1942** His wife, Corinne, gave the Belmont estate to the Commonwealth of Virginia to serve as a Gari Melchers' memorial and arts center. Today, it is registered as both a National and Virginia Historic Landmark, and is operated by the University of Mary Washington.
- 1975** Gari Melchers Home and Studio at Belmont opened to the public.



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Gari Melchers



An American Impressionist at Home and Abroad

March 5 – May 22, 2015



Fairfield University

THE BELLARMI MUSEUM OF ART

Hugely successful during his own lifetime, the Detroit-born artist Julius Garibaldi (“Gari”) Melchers left behind an artistic legacy that is as varied as it is compelling. From engaging peasant scenes inspired by his years at Egmond aan Zee, Holland (where he shared a studio with fellow American painter George Hitchcock in the late 19th century) to intimate portraits of mothers and their children, Melchers’ *oeuvre* is inflected by a dynamic range of influences, including the Barbizon School, Impressionism and Symbolism. From this broad range of sources, Melchers created a style that was uniquely his own; remarkable for its insistent structural rigor and careful draftsmanship (absorbed through his years at Düsseldorf’s Royal Academy of Art), as well as a lyrical palette and keen observance of humanity. This exhibition, the first of its kind in our region in several decades, surveys more than a half-century of Melchers’ career with key examples of the genres he favored, including landscape, genre scenes and portraiture.



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The Bellarmine Museum of Art is delighted to have the opportunity to collaborate with the Gari Melchers Home and Studio on this important exhibition. We extend our sincere thanks to the staff of Gari Melchers Home and Studio – above all, Dr. David Berreth (director) and Joanna Catron (curator) for their invaluable support in making this exhibition a reality. We also thank the Robert and Mercedes Eichholz Foundation and the National Endowment for the Humanities for their contributions that so generously contributed to the success of this exhibition, and continue to make exhibitions like this possible, and would like to express our appreciation as well to the Morris Media Group and the Robert Lehman Foundation, whose support helped to underwrite our exhibition programming. My gratitude goes to the former director and chief curator of University Museums, Dr. Jill Deupi, for introducing me to the work of Melchers, and for imagining and laying the groundwork for this exciting exhibition.

Carey Mack Weber
Curator of the Exhibition



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Cover image: Gari Melchers, *The Landing, Bermuda*

Exhibition Checklist

Gari Melchers: An American Impressionist at Home and Abroad

*All works are by Gari Melchers (American, 1860-1932) and are on loan from Gari Melchers Home and Studio, University of Mary Washington

1. The Gamekeeper (Man’s Head), 1880 or later
Pastel on brown paper mounted on composition board
17 ¼ x 13 inches
Belmont 1392

2. Kneeling Monk in a Church, 1882
Oil on wood panel
14 x 9 ¼ inches
Belmont 980

3. Study of Boats on a Beach for *Waiting*, ca. 1885
Oil on canvas
11 ¾ x 8 ¾ inches
Belmont 1516

4. Study for *Man at Capstan*, ca. 1885
Oil on canvas
15 ¾ x 19 ¼ inches
Belmont 806

5. Homeward, ca. 1885
Watercolor on paper
17 ¼ x 23 ¾ inches
Belmont 1151

6. Study of Boat on a Beach for *Waiting*, ca. 1885
Oil on panel
4 ¾ x 9 ¼ inches
Belmont 987

7. The Pilot, ca. 1888
Oil and crayon on canvas
12 ½ x 15 ½ inches
Belmont 1142

8. Haystacks, late 1880s
Oil on panel
5 ½ x 8 ½ inches
Belmont 993

9. Sketch of a Seascape with Clouds, late 1880s
Oil on panel
9 ¼ x 5 ½ inches
Belmont 994

10. Study of Dog for *Sailor and His Dog*, ca. 1895
Charcoal and pastel on paper mounted on board
18 ¼ x 11 ¾ inches
Belmont 1141

11. Bust of Dutch Girl for *The Communicant*, ca. 1900
Oil on composition board
16 ¾ x 10 ¾ inches
Belmont 1025

12. Wharves, New York, ca. 1907
Oil on composition board
14 ½ x 20 ½ inches
Belmont 1300

13. Cottage in Snow, 1917/22
Oil on canvas
14 x 14 inches
Belmont 1626

14. Uncle Jim, 1918
Oil on wood panel
19 ¼ x 8 ⅞ inches
Belmont 1573

15. Julia and Ivan, ca. 1921
Pastel on paper mounted on composition board
26 x 20 inches
Belmont 1566

16. Blue Flowers in a Yellow Pot, 1924
Oil on canvas
20 x 15 inches
Belmont 1225

17. Girl’s Head (A Blond), ca. 1925
Oil on wood panel
12 ¾ x 9 ⅜ inches
Belmont 1322

18. The Landing, Bermuda, 1927
Gouache on paper mounted on board
9 ½ x 14 ½ inches
Belmont 1175

19. Ma Petite, ca. 1928
Gouache over pencil on paper mounted on cardboard
23 x 11 ½ inches
Belmont 1092

20. A Harbor Boy, ca. 1928
Watercolor and watercolor pencil on paper mounted on cardboard
23 x 11 ½ inches
Belmont 1093

21. A Former Slave on Butler’s Island, ca. 1931
Charcoal and pastel on paper
18 ¾ x 10 ⅞ inches
Belmont 1095

22. Nude Reclining on a Blue Robe, undated
Oil on canvas
12 ½ x 14 ¾ inches
Belmont 608

23. Two Partially Draped Nudes, undated
Charcoal, pencil and pastel on gray paper
11 ½ x 8 ½ inches
Belmont 537



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