



From Room 2, where you are currently located, we move into areas of the house that have retained the atmosphere of a home. Sorolla used this space as an office; this is where he received his clients and hung his most recently completed works, so the walls were constantly changing. The room is currently devoted to family portraits. The furniture remains in almost the same position it occupies in photographs from the artist's day.

Sorolla used the family portrait as an opportunity to experiment, free from the constraints of commissions, resulting in some of the finest examples of his painting in this genre.

- 1 **Antonio García on the Beach**, 1909. Antonio García Peris, Joaquín Sorolla's father-in-law, was a renowned Valencian photographer who significantly influenced the painter's life on both a personal and artistic level. This is a typical "family portrait" in which the model is not posed but rather presented with total naturalness.
- 2 **Joaquín**, 1914. Joaquín Sorolla García, now aged 22, is again the sitter for his father. The dark background and serious gaze convey the introverted personality of the first director of the Sorolla Museum.
- 3 **Dresser**, early 19<sup>th</sup> century, inspired by Louis XIII-style French furniture.
- 4 17<sup>th</sup>-century Chinese porcelain **glazed jar**, decorated with a scene in shades of blue.
- 5 **The Virgin and Child with Saint Anne**. This 16<sup>th</sup>-century German sculpture was a gift from Jacques Seligmann (a very successful art and antiques dealer) in 1912 in exchange for the portrait that Sorolla painted of him in Paris in late 1911 (Musée Goya, Castres).
- 6 Japanese Imari porcelain **jar**. The typically Japanese decoration includes floral motifs: peonies and chrysanthemums, associated with immortality, balance and beauty.
- 7 **Clotilde in the Garden**, 1919-1920. Clotilde is portrayed here in the garden of the house, beside the fountain known as *Fuente de las Confidencias*. Clotilde is 54 or 55 in this portrait. Shown here in her maturity, she is dressed simply in white with a long jacket and straight ankle-length skirt in the plainer post-war style. Her wide-brimmed hat adds the touch of elegance which is never missing in her portraits.
- 8 **Joaquín by the Lamplight**, 1900. The young Joaquín seems to turn suddenly towards his father: Sorolla painted him with quick strokes, in one of the rare scenes that he painted with artificial light, capturing the green reflections of the lamp on the child's face.
- 9 In 1906, after spending July in Paris for his exhibition at the Georges Petit Gallery, Sorolla and his family passed a few days relaxing in Biarritz, France, enjoying the new fashion for elegant summer holidays. This period in France marked a new formal refinement in Sorolla's
- 10 painting, together with a new distinction in the composition and the poses and attire of his models.
- 11 María is the focus in **Snapshot, Biarritz** (12), where she is depicted holding one of the first Kodak cameras for amateurs and in **Against the Light, María in Biarritz** (11), one of Sorolla's most beautiful contre-jour paintings. In **Clotilde beneath the Awning** (10) we see her under the typical red and yellow striped awning that dapples their white clothing with coloured reflections.
- 13 **Under the Awning, on the Beach of Zarauz**, 1910, depicts the entire Sorolla family, dressed in formal white clothes, relaxing on the beach under an awning which is outside the frame. The softer, northern light gives the scene a serene and nuanced chromatic range quite different to the Valencian beaches.
- 14 Louis XV-style **armchair** upholstered in pink damask silk.
- 15 19<sup>th</sup> century **clock**.





- 16 **María in the Gardens of La Granja**, 1907. Sorolla and his family spent the summer of 1907 in La Granja de San Ildefonso, Segovia. The young María poses for her father next to a pond, with Sorolla delighting in playing with the reflections and in depicting the light filtering through the foliage, another of his favourite motifs.
- 17 **Skipping the Rope, La Granja**, 1907. Elena is once again the focus, running and skipping with a rope by the fountain. This painting has often been linked to Sorolla's familiarity with photography due to its almost snapshot-like composition. Elena is depicted in mid-air, halfway through a jump and with her shadow detached from her feet, while the rope is moving so quickly that it becomes almost invisible.
- 18 **Woman Putting on a Stocking**, bronze by Yvonne Serruys (1873-1953), a Belgian sculptor and student of Emile Claus.
- 19 **Seated Girl**, bronze by Helena Sorolla (1895-1975). The three Sorolla children—María, Joaquín and Elena—received artistic training. Elena excelled at sculpture,

which she studied with Mariano Benlliure and José Capuz. She did not produce many pieces and most of them are kept in the house, thanks to the generosity of her family, who gave them to the museum either on deposit or as a donation.

- 20 These two small **busts** are reproductions of the sculptures of **Voltaire** by the French Neoclassical sculptor Jean Antoine Houdon (1741-1828), and **Montesquieu**, by Jean-Baptiste Lemoyne (1704-1778). In the centre of the desk is a 19th-century bronze cup.
- 21 English Chippendale style **desk**, made in the 18th or 19th centuries.
- 22 **Mother**, 1900, is a tribute to Clotilde on the birth of her younger daughter Elena. The mother is absorbed in contemplation as she looks at the little girl's head. Both are enveloped in a cloud of white that seems to caress them like the painter's own affectionate gaze. Giving us privileged access to his private life, the painting is also a technical display of extraordinary modernity, revealing Sorolla's assimilation of the new Impressionism.

- 23 Chesterfield or **sofa** that retains the original silk upholstery from Sorolla's time. This type of sofa was associated with male quarters and considered appropriate for billiard rooms, halls and libraries.
- 24 **Clotilde in the Studio**, 1900. Once again Sorolla's muse posed for him while reading in the studio. Clotilde, his lifelong companion, also kept him company during the interminable days he spent at work there.
- 25 **María with Lilies**, 1898. Private collection. Here Sorolla's elder daughter is eight years old. Her father painted her dressed as an angel, holding large bunches of lilies that partly cover her face and lend their name to the work's title, a work that reflects the *modernist* style.
- 26 Pair of **arm chairs** made of walnut that are reproductions of 17th century models.
- 27 **The Kiss**, 1899, on deposit from a private collection. Sorolla uses rapid brushstrokes to capture this tender scene set in the interior of his house on the Pasaje de la Alhambra, where his daughter Elena kisses the bust of a child.

- 28 **Margheritina**, 1892, bronze bust of a child by Miguel Blay Fábregas which Sorolla used for the composition of his painting *The Kiss*.

- 29 **Display cabinet** in the Empire style. It houses a selection of small collectibles: Oriental ceramics, antique fans, a profile photo of the Sorollas on their wedding day and a miniature by José Antonio García del Castillo of a portrait of Clotilde painted by Sorolla. On the lower shelf are various silver items, including snufflers, a teaspoon and a bird-shaped pin cushion that belonged to Clotilde's seamstress.

- 30 **Portrait of Juan Antonio García del Castillo**, 1887. This portrait was a wedding gift from Sorolla to Juan Antonio, his brother-in-law and friend. It was acquired by the Spanish State in 2015.

- 31 **Clotilde García del Castillo**, 1890. Months after the birth of his first daughter, Sorolla painted Clotilde again. She is depicted as the epitome of elegance, wearing a black dress that was in fashion at the time, highlighting her slim waist. The high neckline and narrow sleeves also add to her slender appearance.

