



Andō Hiroshige, *Nihonbashi*, 1855, woodcut, color ; 36.4 x 24.9 cm. Library of Congress

“Look how the Japanese understand this! the same colour reappearing continually here and there like the same thread in an embroidery ... the whole forming in this way an harmonious pattern” *J. M. Whistler*



James McNeill Whistler, *Arrangement in Grey and Black No.1, Portrait of the Artist's Mother*, 1871 (oil on canvas) 144.3x162.5 cm. Musée d'Orsay, Paris, France

"Art should be independent of all clap-trap—should...appeal to the artistic sense of eye or ear, without confounding this with emotions entirely foreign to it...Take the picture of my mother...as an *Arrangement in Grey and Black*. Now that is what it is...what can or ought the public care about the identity of the portrait?" —*J. M. Whistler*



James McNeill Whistler, *Nocturne: Blue and Gold--Southampton Water*, 1872, Oil on canvas, 50.5 x 76 cm. Art Institute of Chicago

“As the light fades and the shadows deepen, all petty and exacting details vanish, everything trivial disappears, and I see things as they are in great strong masses ... And *that*, night cannot efface from the painter's imagination.”

*J. M. Whistler to a sitter who asked how it was possible to paint when it was so dark*