

**Large-Print Labels—English**

**The Impressionist Revolution  
from Monet to Matisse**

**PART 1**

**PLEASE RETURN AFTER USE**

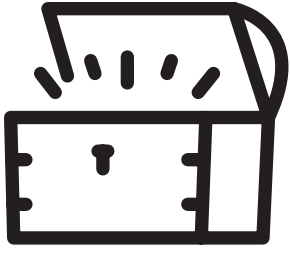


# The Impressionist Revolution from Monet to Matisse

*The Impressionist Revolution from Monet to Matisse* explores the fascinating story of Impressionism from its birth in 1874 to its legacy in the early 20th century. Told almost entirely through the DMA's exceptional holdings, this exhibition reveals the rebellious origins of the independent artist collective known as the Impressionists and the revolutionary course they charted for modern art.

Breaking with tradition in both how and what they painted, as well as how they showed their work, the Impressionists redefined what constituted cutting-edge contemporary art. The unique innovations of its core members, such as Claude Monet, Edgar Degas, and Berthe Morisot, set the foundation against which following generations of avant-garde artists reacted, from Paul Gauguin and Vincent van Gogh to Piet Mondrian and Henri Matisse.

Celebrating the 150th anniversary of the first Impressionist exhibition, *The Impressionist Revolution* invites you to reconsider these now beloved artists as the scandalous renegades they were, as well as the considerable impact they had on 20th-century art.



## **From the Vault**

Follow this icon to discover light-sensitive treasures that are rarely on view!

## Rebels With a Cause

In 1874 an artist's collective that called itself the Anonymous Society of Painters, Sculptors, Printmakers, Etc. opened the first of what became eight group shows held over the course of twelve years. The participants in each exhibition varied, and, beyond a shared rejection of artistic tradition, so did their subjects and approaches. What unified these independent artists we now call the Impressionists was the desire to publicly exhibit their work.

The only public exhibition venue for living artists in 19th-century Paris was the annual Salon organized and juried by the state-run Academy of Fine Arts. Artists who diverged from Academic tradition (the styles and subject matter favored by the Academy) frequently experienced rejection and were left with no other avenues to garner critical and financial success. By organizing their own exhibitions, the Impressionists bypassed the official system, an act that was as rebellious as it was entrepreneurial.

This gallery is dedicated to the movement's key players and reveals the individuality and breadth of their production. Despite the artists' efforts,

the Impressionist exhibitions scandalized the Parisian public and were generally considered a failure. Apart from a few forward-thinking critics and collectors, there was little appreciation or market for this subversive artwork until well after the last show in 1886.







# Still Life, Tea Service

1872

## Claude Monet

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

Though known for his landscapes, Monet was also a remarkable still-life painter, especially during his early career. Completed two years before the first Impressionist exhibition, for which he was a key organizer, this image of a porcelain tea service and sage plant demonstrates his remarkable ability to render textures. The velvety sage leaves contrast with the matte tablecloth, the slick red lacquered tray, and the shine of the blue-and-white china. The reflections on the spoon, linen, and ceramics reveal Monet's lifelong fascination with the way light interacts with various surfaces.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of Mrs. Eugene McDermott, 2019.67.12.McD



# Yellow Roses in a Vase

1882

## Gustave Caillebotte

Born in Paris, France, 1848–died in  
Gennevilliers, France, 1894

Oil on canvas

Caillebotte joined the Impressionists in 1876 and participated in five of their eight shows. He also helped organize and even finance several of the exhibitions. Caillebotte's early paintings celebrated modern city life, but he quickly expanded his range of subjects. *Yellow Roses in a Vase* was painted during his first serious engagement with the genre of still life. Between 1881 and 1883, he painted more than 30 still lifes, reflecting a renewed interest in the genre among several artists of the Impressionist circle, most notably Claude Monet, who shared Caillebotte's Paris studio in 1882. This painting was purchased in 1894 by Edgar Degas, who collected the works of his fellow artists, as did Caillebotte himself.

The Eugene and Margaret McDermott Art Fund, Inc., in honor of Janet Kendall Forsythe, 2010.13.McD



# Street in Ville-d'Avray

1873

## Alfred Sisley

Born in Paris, France, 1839–died in  
Moret-sur-Loing, France, 1899

Oil on canvas

Though less well known today than his close friends Monet and Renoir, Sisley was an originating member of the Impressionist group and participated in five of their eight exhibitions. In the early 1870s, he painted the picturesque fields, riverbanks, and villages near his home in the small hamlet of Voisins, France. A dedicated plein-air (outdoor) painter, he preferred a subtle approach to color and lighting. Here, he reprised one of his favorite motifs: a quiet street winding through a quaint French village. Although the subject is mundane, the unusual vantage point and expansive foreground suggest deep spatial recession and create a sense of drama.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of  
Mrs. Eugene McDermott, 2019.67.26.McD



# **The Road to Versailles, Louveciennes: Morning Frost**

1871

## **Camille Pissarro**

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830–died in Paris, France, 1903

Oil on canvas

The oldest member of the Impressionist group, Pissarro was the only one to exhibit in all eight shows. Unlike his cohort, he initially avoided urban subjects and focused instead on scenes of rural life, such as this road in the Parisian suburb where he was living. Here, Pissarro captures frost coating the landscape on a cold, clear morning. The subject was incredibly challenging as frost is ephemeral, melting quickly as the sun rises. The muted pastel palette, sharply receding road, and attention to fleeting effects of light and weather are now recognized as hallmarks of early Impressionist landscapes.

The Wendy and Emery Reves Collection, 1985.R.42





# Lise Sewing

About 1867–1868

## Pierre-Auguste Renoir

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Oil on canvas

Renoir was 25 years old when he made this painting of Lise Tréhot. From 1866 on, he painted her at least 12 times until their romantic and professional relationship came to an end in 1872. *Lise Sewing* is not a traditional portrait. Rather than facing the viewer in a formal pose, Lise is shown in profile, absorbed in her sewing. The composition, subject, and loose paint application reflect the influence of older avant-garde artists that Renoir admired, such as Gustave Courbet and Camille Corot.

Although today Renoir is closely associated with the Impressionist movement, his works were only shown in four of the eight exhibitions.

The Wendy and Emery Reves Collection, 1985.R.59



# The Reading Lesson

About 1901

## Mary Cassatt

Born in Allegheny, Pennsylvania, 1844–died in Château de Beaufresne, Le Mesnil-Théribus, France, 1926

Oil on canvas

An American living in Paris, Cassatt initially sought artistic success through the state-sponsored French Salon, where she began exhibiting her work in 1868. It was only after both her submissions were rejected in 1877 that she accepted the invitation of her new friend Edgar Degas to exhibit with the Impressionists at their fourth show. With her spatial experimentation, interest in contemporary subject matter, and extraordinary facility with the medium of pastel, Cassatt was right at home. She is best known for her images of modern female domesticity, in particular quiet moments of intimacy between mother and child, as she so tenderly captured here.

Lent by the Pauline Allen Gill Foundation, 57.2006.1



# Still Life with Apples on a Sideboard

1900–1906

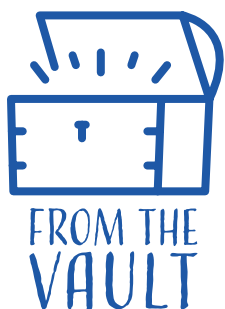
## Paul Cézanne

Born in Aix-en-Provence, France, 1839–died in Aix-en-Provence, France, 1906

Watercolor over pencil on paper

No other Impressionist is as closely associated with the still-life genre as Cézanne, who famously quipped that he preferred apples to people since fruit doesn't move. Cézanne participated in the first three Impressionist exhibitions but retreated to his native Aix-en-Provence after receiving blistering criticism. Isolated from his peers, Cézanne developed an innovative approach to depicting three-dimensional space and volume that broke with the Renaissance tradition of perspective and illusionism.

The Wendy and Emery Reves Collection, 1985.R.12





# Aria after the Ballet

1879

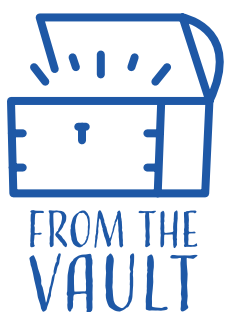
## Edgar Degas

Born in Paris, France, 1834–died in Paris, France, 1917

Pastel and gouache over monotype (?) on wove paper

Trained at the Academy of Fine Arts, Degas began his career as a history painter but eventually shifted his focus to scenes of contemporary life. This pastel, which was included in the fourth Impressionist show in 1879, features the radically innovative handling of space that was his trademark. Degas had experimented with incorporating the orchestra pit from the perspective of an audience member in his compositions since the late 1860s. Here, he shifted the viewer's gaze upwards, removing the anchoring presence of the pit, its musicians, and the stage floor. Only the serpentine necks of the upright basses break the illusion that we are not looking at historical characters but rather live performers at the Paris Opera.

The Wendy and Emery Reves Collection, 1985.R.26







# Winter

1881

## Berthe Morisot

Born in Bourges, France, 1841—died in Paris, France, 1895

Oil on canvas

Morisot was a founding member of the Impressionists and missed only one exhibition, in 1879, due to the birth of her daughter. With her incredibly gestural and sketch-like handling of paint, she was considered by critics to be the most artistically daring of the group. Morisot debuted *Winter* with its pendant, *Summer*, at the fifth Impressionist exhibition in 1880. A personification of the season, this painting depicts a fashionable upper-class Parisian woman—a popular type known as the Parisienne—which became one of Morisot's specialties and would come to symbolize modernity itself.

Gift of the Meadows Foundation, Incorporated, 1981.129



## Making It Modern

By the mid-1800s, there was a growing demand for artists to paint the everyday life of ordinary people rather than the biblical or mythological subjects championed by the French Academy of Fine Arts. Following the example of Realists like Gustave Courbet and Edouard Manet, the younger generation of Impressionists shared a passion for capturing modern life in all its realities, from the spectacular to the mundane, in an equally modern style.

The industrialization that was rapidly changing both city and country provided the Impressionists with endless inspiration, as did the growing middle class it spawned. In the artists' paintings, speeding carriages, iron bridges, and steam-powered transportation punctuate Parisian vistas and lush meadows. Intimate scenes of bourgeois (middle-class) domesticity, leisure activities, and urban entertainment are elevated to the status of high art. Even the tradition of the classical nude was subverted into a modern bather.

The Impressionists accentuated these slices of contemporary life with innovative compositions inspired by Edo period (1603–1868) Japanese woodblock prints and the new field of photography. The artists' daringly cropped scenes and surprising perspectives lend their paintings the casual immediacy of a snapshot.



# **The Pont Neuf**

1871

## **Claude Monet**

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

Images of city life captured in oil paint in a loose, sketchy style, as seen here, were a novelty in 1870s France. Monet chose the bustling inhabitants of Paris as his subject, emphasizing the blur of people, carriages, and boats coming and going through his use of rapidly applied brushstrokes and unfinished forms. This approach defined the Impressionist movement Monet helped launch just a few years later. It rebelled against the naturalistic style and more timeless, picturesque subjects favored by art critics and collectors at the time. Here, Monet reveled in evoking the look and feel of modern life on a cold, rainy day.

The Wendy and Emery Reves Collection, 1985.R.38



# Self-Portrait

About 1898

## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830—died in Paris, France, 1903

Oil on canvas

Unlike the younger Impressionists, Pissarro didn't start painting cityscapes until late in his life, when a chronic eye disease made painting outdoors difficult. He began renting hotel rooms in large French cities and used them as his studio. He probably made this self-portrait in a room of the Grand Hôtel du Louvre in Paris, overlooking the Place du Théâtre Français. The view glimpsed through the window behind him is likely what's depicted in the painting to your right.

The Wendy and Emery Reves Collection, 1985.R.44





# Place du Théâtre Français: Fog Effect

1897

## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830—died in Paris, France, 1903

Oil on canvas

Pissarro painted the Place du Théâtre Français from his room at the Grand Hôtel du Louvre. In a series of 15 works of the same subject, he portrayed the effect of different light and weather on the scene. Here, the wide Parisian plaza is shrouded in wintry fog painted in hazy pink and purple hues. Pissarro used the perspective of the hotel's second floor to his advantage, adopting a bird's-eye view to capture the dynamism of the modern city. Sketchy brushstrokes convey the movement of horse-drawn carriages and pedestrians on the street below.

The Wendy and Emery Reves Collection, 1985.R.50



# **Dancer with a Fan**

About 1879

## **Edgar Degas**

Born in Paris, France, 1834–died in Paris, France, 1917

Pastel on paper

Beginning in 1871, Degas repeatedly depicted the ballerinas of the Paris Opera. Whether solitary or seen in groups, on- or offstage, his dancers stretch, pose, perform, and rehearse. Degas strove to break down the movements of his subjects, rendering them frozen in difficult positions, awkward poses, and unguarded moments as though captured on film. Here, a young dancer is caught in a time of quiet reflection in one of the opera's classrooms.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of Mrs. Eugene McDermott, 2019.67.8.McD



# Ballet Dancers on the Stage

1883

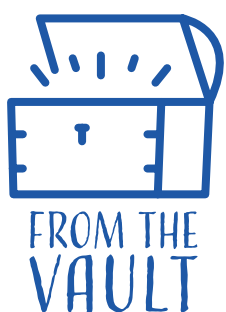
## Edgar Degas

Born in Paris, France, 1834–died in Paris, France, 1917

Pastel on paper

In the 1880s and 1890s, Degas became increasingly fascinated by the ballet, especially its physical demands on dancers. Instead of presenting ballerinas as light, graceful, and conventionally beautiful, here the artist depicted them in inelegant poses between movements, garishly illuminated by the gas footlights of the stage. The dancers' arms (11 total) overlap in a rhythmic play of form. Degas's radical cropping and striking vantage point, which positions the viewer above the dancers, create the illusion of limbs detached from bodies.

Gift of Mr. and Mrs. Franklin B. Bartholow, 1986.277





# Group of Dancers

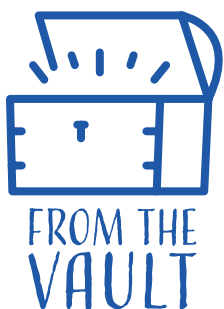
About 1895–1897

## Edgar Degas

Born in Paris, France, 1834–died in Paris,  
France, 1917

Pastel on wood panel

The Wendy and Emery Reves Collection, 1985.R.25







# The Bathers

About 1890–1895

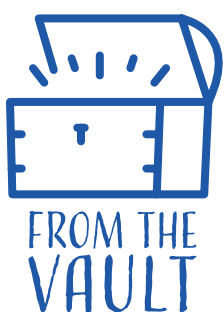
## Edgar Degas

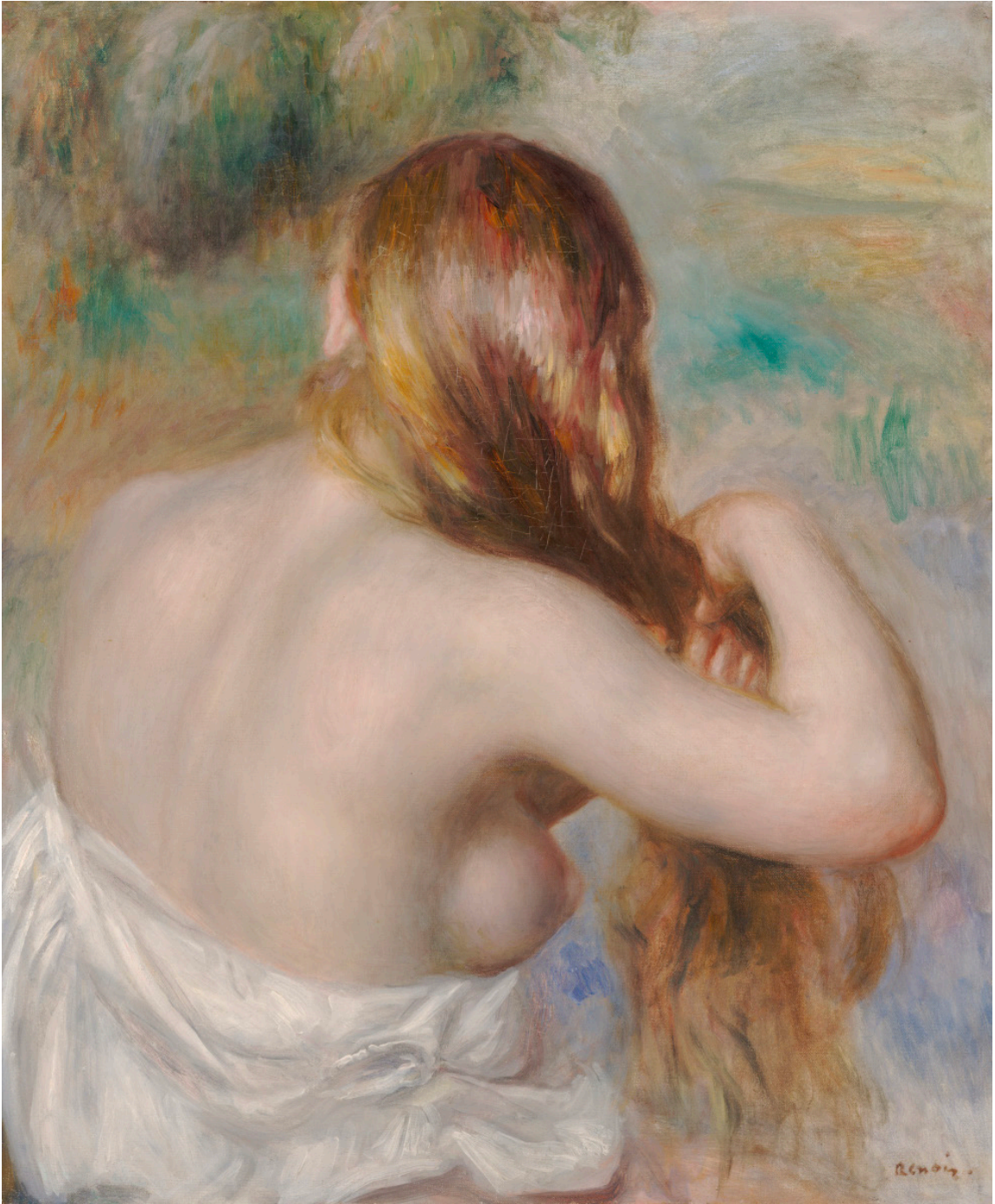
Born in Paris, France, 1834–died in Paris, France, 1917

Pastel and charcoal on tracing paper

This monumental scene belongs to a series of experimental pastels depicting women bathing outdoors. The pastoral setting and multi-figure composition depart from Degas's typical images of solitary women performing their toilette in modern interiors. The scene recalls Renaissance and Baroque depictions of the goddess Diana and her woodland nymphs. Nevertheless, Degas upended such traditional references in his treatment of the nude. Here, unidealized female bodies are caught in graceless poses, challenging conventional, sexualized depictions of the nude.

The Wendy and Emery Reves Collection, 1985.R.24





# **Blonde Braiding Her Hair**

1886

## **Pierre-Auguste Renoir**

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Oil on canvas

Searching for inspiration, Renoir traveled in the early 1880s to Italy, where he admired antique Greco-Roman sculptures. This exposure renewed his interest in the genre of the nude, which would dominate his artistic production during the last 20 years of his life. In his images of bathers, Renoir plays with centuries of artistic convention to modernize the traditional nude. The female bather has biblical and mythological allusions, yet Renoir includes details such as modern clothing. Here, the cinched neckline and cuff of a chemise (undergarment) reveal this is no goddess but a contemporary French woman.

The Eugene and Margaret McDermott Art Fund, Inc.,  
bequest of Mrs. Eugene McDermott in honor of Gene Jones,  
2019.67.24.McD



# **Study of Nudes**

1886–1887

## **Pierre-Auguste Renoir**

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Red and white chalk on paper

The Eugene and Margaret McDermott Art Fund, Inc., bequest of  
Mrs. Eugene McDermott, 2019.67.32.McD



# Blonde Bather

About 1881–1882

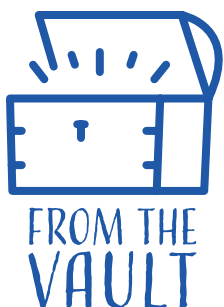
## Pierre-Auguste Renoir

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Red chalk on wove tissue paper mounted on board

Though Renoir modernized the Academic approach to the nude, his drawing technique and use of red and white chalk were inspired by 18th-century French Rococo drawings. In the artist's own words, using this medium allowed him to draw "in flesh and blood."

The Wendy and Emery Reves Collection, 1985.R.57







# **The Masseuse**

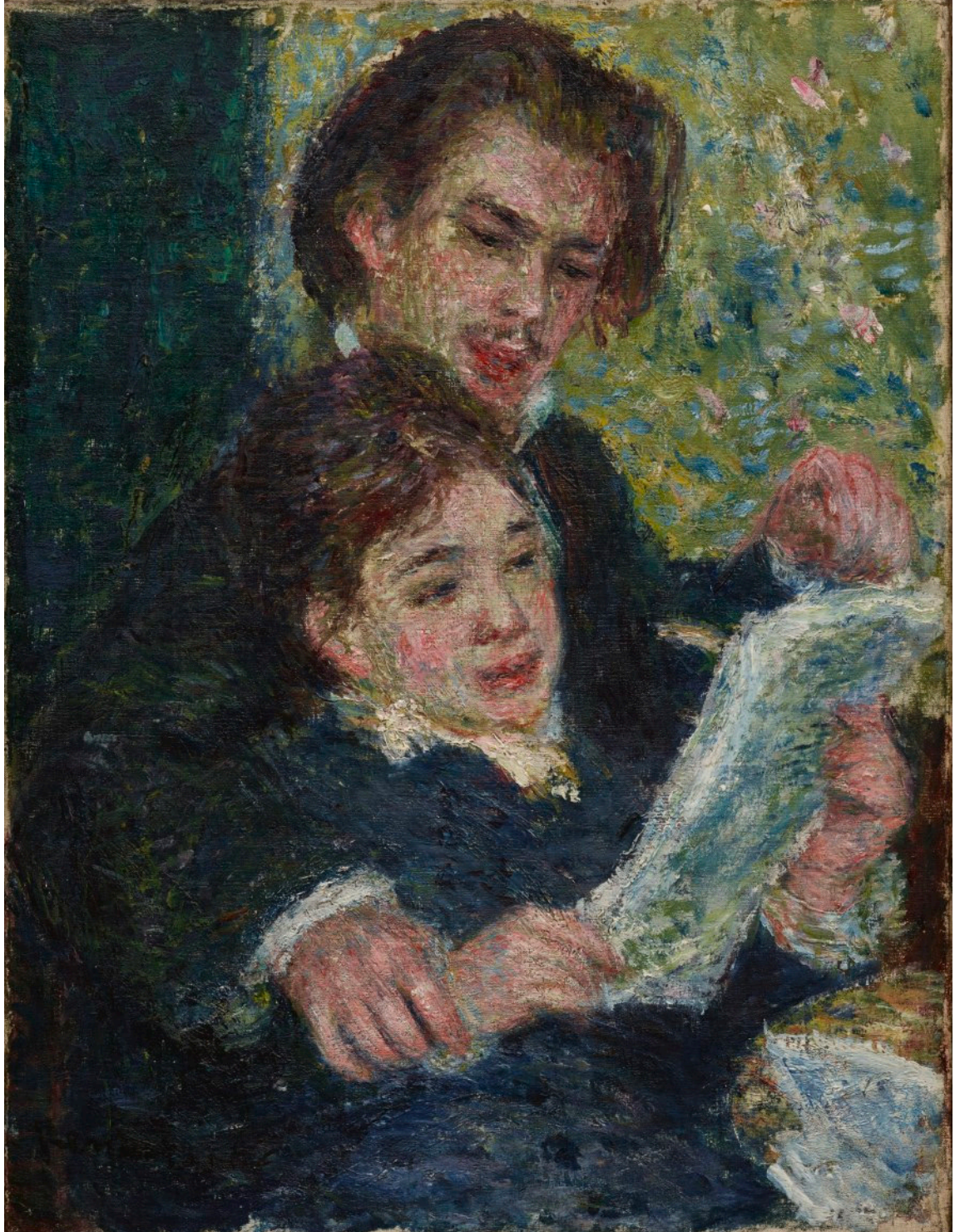
Modeled between 1896 and 1911; cast after  
1917

## **Edgar Degas**

Born in Paris, France, 1834–died in Paris,  
France, 1917

Bronze

The Eugene and Margaret McDermott Art Fund, Inc.,  
1965.26.McD



# **In the Studio (Georges Rivière and Marguerite Legrand)**

1876–1877

## **Pierre-Auguste Renoir**

Born in Limoges, France, 1841–died in Cagnes-sur-Mer, France, 1919

Oil on canvas

Renoir often used his friends as models for genre scenes. The sitters for this small painting were the amateur critic Georges Rivière and the artist's model Marguerite Legrand. While the painting is presented as an intimate and spontaneous snapshot of everyday life, as with most of Renoir's genre paintings the figures were posed and painted in his studio.

The Wendy and Emery Reves Collection, 1985.R.60



# **Roses and Peonies in a Vase**

1876

## **Pierre-Auguste Renoir**

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Oil on canvas

The Eugene and Margaret McDermott Art Fund, Inc.,  
bequest of Mrs. Eugene McDermott in honor of Sarah Perot,  
2019.67.22.McD



# **The Lesson**

About 1874

## **Alfred Sisley**

Born in Paris, France, 1839–died in  
Moret-sur-Loing, France, 1899

Oil on canvas

In their desire to capture intimate moments of everyday life, Impressionists like Sisley often turned to their own homes for models and inspiration. Here, the artist's two children, Pierre and Jeanne, dutifully complete their studies at the family's dining room table. Sisley painted very few interior scenes, preferring to depict the landscapes around his home in the suburbs of Paris. As with his landscapes, however, this scene captures his fascination with exploring pattern and light.

Lent by the Pauline Allen Gill Foundation, 57.2006.6





# Sleepy Baby

About 1910

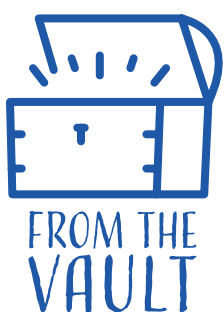
## Mary Cassatt

Born in Allegheny, Pennsylvania, 1844–died in Château de Beaufresne, Le Mesnil-Théribus, France, 1926

Pastel on paper

Like Berthe Morisot, the only other woman active with the Impressionists, Cassatt was limited in what modern subjects she could access and were deemed appropriate to paint due to her gender and social class. She began to investigate themes of mothers and children in the 1880s, creating frank and tender depictions of maternity. Her compositions recall Renaissance paintings of the Madonna and Child, yet her style is utterly innovative and modern. *Sleepy Baby's* intimate, tightly cropped scene alternates between areas of closely observed naturalism and sketchy, abstracted passages.

Munger Fund, 1952.38.M





## Field Notes

The Impressionists' radical approach extended beyond their subjects to their techniques and materials. Fueled by technological advances, such as the invention of the resealable metal paint tube and the expansion of railways, nearly all of the Impressionists took their canvases outdoors to record the sensation of light and movement, whether in and around France's capital or further afield to its coasts and southern regions.

To capture such fleeting effects, they rapidly applied bright pigments on light-hued grounds (preparatory layers) in broken, textured brushstrokes. They experimented with cutting-edge color theories, such as painting contrasting complementary colors side by side to boost each color's vibrancy, and they avoided black and gray in their depiction of shadows and volume. They also chose not to apply shiny varnish, which was traditionally the final step that signified a finished oil painting.

The Impressionists' vivid colors and dissolving forms stunned contemporary viewers, who were accustomed to the slick realism and earth-toned palettes of Academic paintings shown at the Paris Salon. Most critics and collectors saw Impressionist paintings as clumsy and sketch-like at best, and garishly ugly at worst.



# Grassy Riverbank

1881–1882

## Georges Seurat

Born in Paris, France, 1859–died in  
Paris, France, 1891

Oil on canvas

In 1881 and 1882, Seurat spent hours northwest of Paris along the shores of the Seine making dozens of plein-air (outdoor) studies that he called “croquetons” (little sketches). Here, the energetic treatment of the foliage in the foreground contrasts with the smooth horizontal strokes that capture the last rays of sunlight glistening on the water. The dark blue line rising from the unseen shoreline is likely a fishing pole or the mast of a small boat—a subtle reminder of human activity. *Grassy Riverbank* may be the first of many preparatory oil sketches for Seurat’s famous *Sunday Afternoon on the Island of La Grande Jatte* (1884–1886), the monumental painting that unveiled his revolutionary Pointillist technique at the last Impressionist exhibition in 1886.

The Wendy and Emery Reves Collection, 1985.R.68



# **The Seine at Chatou**

1874

## **Pierre-Auguste Renoir**

Born in Limoges, France, 1841–died in  
Cagnes-sur-Mer, France, 1919

Oil on canvas

In this plein-air (outdoor) painting, Renoir depicts the River Seine in Chatou, a Parisian suburb. With the construction of railways, like the one seen here in the middle distance, urban dwellers could travel by train to the countryside to escape the city and participate in outdoor recreation. Boating was a popular leisure activity and one of Renoir's favorite subjects to paint. As viewers, our vantage point is in the middle of the water, possibly from the perspective of someone on a boat or dock.

The Wendy and Emery Reves Collection, 1985.R.62





# River Bank in Springtime

May–July 1887

## Vincent van Gogh

Born in Zundert, Netherlands, 1853–died in Auvers-sur-Oise, France, 1890

Oil on canvas

Van Gogh arrived in Paris in 1886 just in time to visit the eighth and final Impressionist exhibition. Exposed to French avant-garde painting for the first time, he rapidly absorbed Impressionist subjects and painting techniques. In this painting of the banks of the Seine, Van Gogh experimented with applying pastel hues in loose, broken brushstrokes. He was particularly drawn to the color theory of contrasting complementaries, seen here in the predominantly green color scheme framed by a red border and enlivened with strokes of pink.

Gift of Mr. and Mrs. Eugene McDermott in memory of Arthur Berger, 1961.99



**Abandoned House Near  
Aix-en-Provence**  
1885–1887

**Paul Cézanne**

Born in Aix-en-Provence, France, 1839–  
died in Aix-en-Provence, France, 1906

Oil on canvas

The Wendy and Emery Reves Collection, 1985.R.11



# The Rooftops

About 1898

## Paul Cézanne

Born in Aix-en-Provence, France, 1839–died in  
Aix-en-Provence, France, 1906

Oil on canvas

As seen in these two paintings, Cézanne's landscapes are often centered on houses, whether in town or in the country. In both we see the hallmarks of Cézanne's groundbreaking approach to the representation of space and three-dimensional forms. Rather than applying traditional modes of linear perspective and volumetric shading, Cézanne rendered forms as simplified geometric shapes through shifting planes of subtle color applied in small, parallel "constructive" brushstrokes. This radical semiabstract style, which emphasizes the flatness of the picture's surface, revolutionized avant-garde painting and laid the foundation for Cubism in the early 20th century.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of  
Mrs. Eugene McDermott, 2019.67.6.McD



# **The Fish Market, Dieppe: Grey Weather, Morning**

1902

## **Camille Pissarro**

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830–died in Paris, France, 1903

Oil on canvas

Starting in the 1890s, Pissarro turned increasingly toward the depiction of cityscapes and commercial harbors, such as Dieppe. Working from the third-floor room he rented there in 1902, he captured the bustling port city in a series of 21 canvases, an idea undoubtedly inspired by his friend Claude Monet. This painting purportedly features Dieppe's fish market, but rather than represent the vendors' stalls, Pissarro delighted in recording the mass of people inspecting the day's catch or watching the maritime traffic. Although the artist observed the scene from life, he made it more picturesque by eliminating the utility poles and wires that proclaimed Dieppe's status as a modern city.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of Mrs. Eugene McDermott, 2019.67.20.McD





# **The Port of Nice**

1881–1882

## **Berthe Morisot**

Born in Bourges, France, 1841–died in Paris, France, 1895

Oil on canvas

Morisot produced this scene of docked sailboats while vacationing with her family in Nice in southern France. She painted it from the boat she rented to escape the jeers of onlookers who had never seen a female artist at work. More than two-thirds of the composition is boldly given over to the depiction of water and its play of movement, reflection, and broken colors. Incredibly fluid and gestural, her brushwork veers toward abstraction, which is typical of Morisot's daring formal experimentation. Sections of canvas are left unpainted and details are sacrificed for the overall impression.

The Wendy and Emery Reves Collection, 1985.R.40



# **Road Along the Seine at Saint-Mammès**

About 1880

## **Alfred Sisley**

Born in Paris, France, 1839–died in  
Moret-sur-Loing, France, 1899

Oil on canvas

The Wendy and Emery Reves Collection, 1985.R.69



# **The Path in the Garden**

1886

## **Gustave Caillebotte**

Born in Paris, France, 1848–died in  
Gennevilliers, France, 1894

Oil on canvas

Primarily a landscape painter, Caillebotte was particularly drawn to depicting his garden. Here, he records a sun-dappled path winding through the spacious property he owned with his brother in Petit-Gennevilliers, a suburb west of Paris. Using the plunging perspective seen in his well-known Parisian street views, as well as boldly contrasting reds and greens, Caillebotte creates a sense of dynamism and tension in this otherwise mundane garden scene.

The Eugene and Margaret McDermott Art Fund, Inc., bequest of  
Mrs. Eugene McDermott, 2019.67.5.McD



# Peasant Woman Carrying Two Bundles of Hay

1883

## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830–died in Paris, France, 1903

Oil on canvas

Pissarro believed in the benefits of communal living, and he represented laboring peasants throughout his career. In 1873 he began focusing on the traditional aspects of agrarian life, such as manual labor, that were under threat of disappearing due to rapid industrialization. In this painting, Pissarro gives the figure a solid, monumental presence within the landscape, instilling his humble subject with a sense of importance and quiet dignity.

Gift of the Meadows Foundation, Incorporated, 1981.132





# Landscape at Eragny

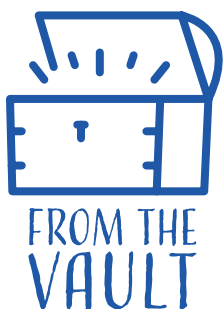
1890

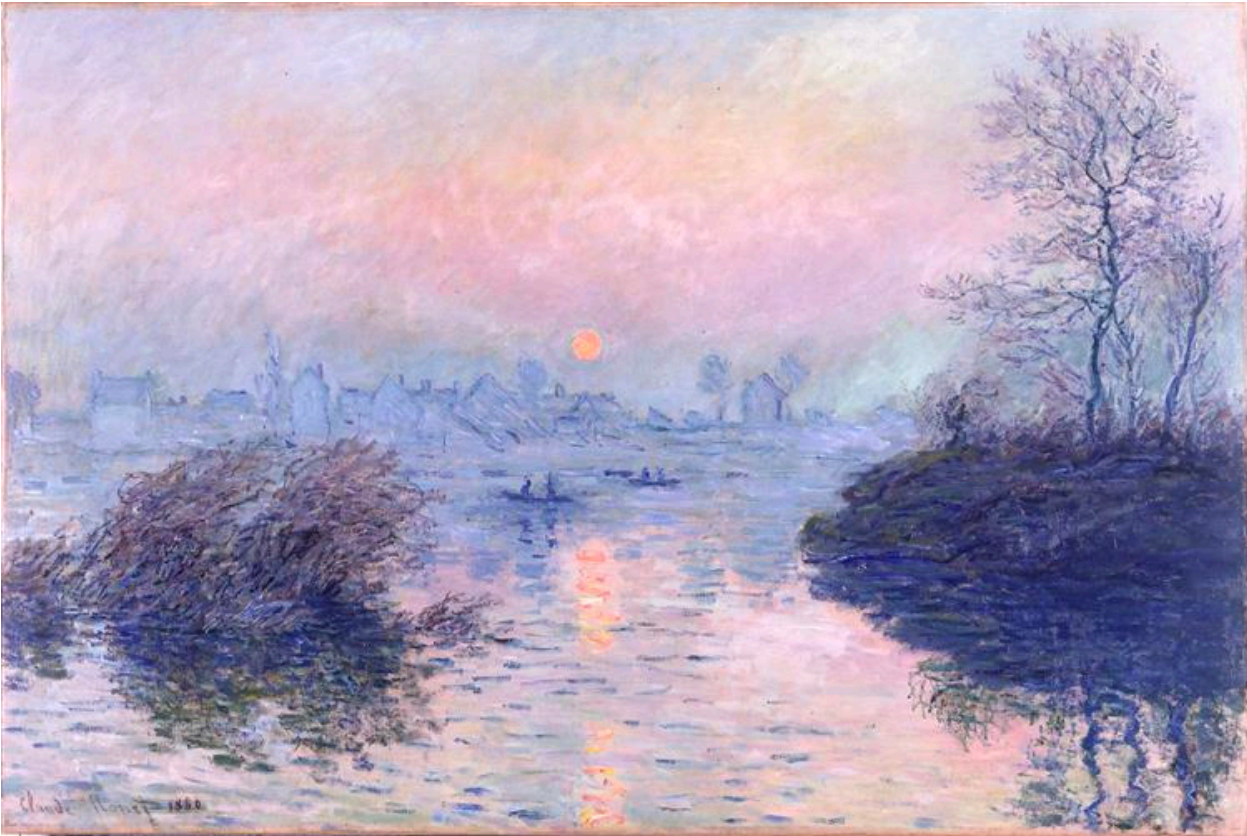
## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies  
(present-day U.S. Virgin Islands), 1830—died  
in Paris, France, 1903

Watercolor, gouache, and graphite on wove  
paper

The Wendy and Emery Reves Collection, 1985.R.48





# Seine at Lavacourt, Winter Effect

1880

## Claude Monet

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

This incredibly loose and gestural painting was produced in early 1880 during a particularly harsh winter that froze parts of the Seine River. Monet braved the cold to record the phenomenon in a series of 15 views near his home in Vétheuil. Brushed rapidly in a restricted color range, this version was likely painted entirely outdoors and used as a study for a much larger painting that Monet made in his studio. The streaky reflection of the hot coral-pink sun on the water recalls Monet's *Impression, Sunrise*, the painting that inspired the group's name when shown in 1874.

Private Collection



# The Seine at Lavacourt

1880

## Claude Monet

Born in Paris, France, 1840—died in Giverny, France, 1926

Oil on canvas

Monet painted this large panorama while living in Vétheuil, northwest of Paris. Produced expressly for submission to the state-sponsored Salon of 1880, it wasn't executed outdoors but in the studio, and it was based on several earlier versions of the same subject. Monet had not tried to exhibit at the Salon since 1870, but he sought alternatives to what he saw as lackluster performances at the Impressionist exhibitions. Of the two paintings he submitted in 1880, only this one was accepted. Monet's fellow Impressionists regarded his participation as a betrayal of the independent stance they had taken six years earlier. Nevertheless, his strategy worked—this was the first of Monet's works to be praised by both liberal and conservative art critics in the press.

Munger Fund, 1938.4.M



# **The Needle Rock Viewed Through La Porte d'Amont**

1885–1886

## **Claude Monet**

Born in Paris, France, 1840–died in Giverny,  
France, 1926

Oil on wood panel

More than any other Impressionist, Monet traveled constantly, in search of new terrains and climatic effects. He painted this picturesque view on the dining room door of the Aubourg Inn, where he stayed in Étretat, a fishing village and resort town on the Normandy coast. It captures two of the three natural rock formations that made Étretat a popular tourist destination. During three separate visits in 1883, 1885, and 1886, Monet painted multiple versions of these striking motifs that reveal his drive to study the same subject in varied conditions and from different vantage points.

Private Collection





# Valle Buona, Near Bordighera

1884

## Claude Monet

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

This landscape features the rugged countryside along the Riviera at the French-Italian border. Monet produced it during his first painting trip to the Mediterranean in the spring of 1884. To convey the fabled bright sunlight of the south, Monet applied small strokes of silvery blues and greens that evoke the look and feel of dry brush and foliage shimmering in the arid terrain.

Gift of the Meadows Foundation, Incorporated, 1981.127



# **Poplars, Pink Effect**

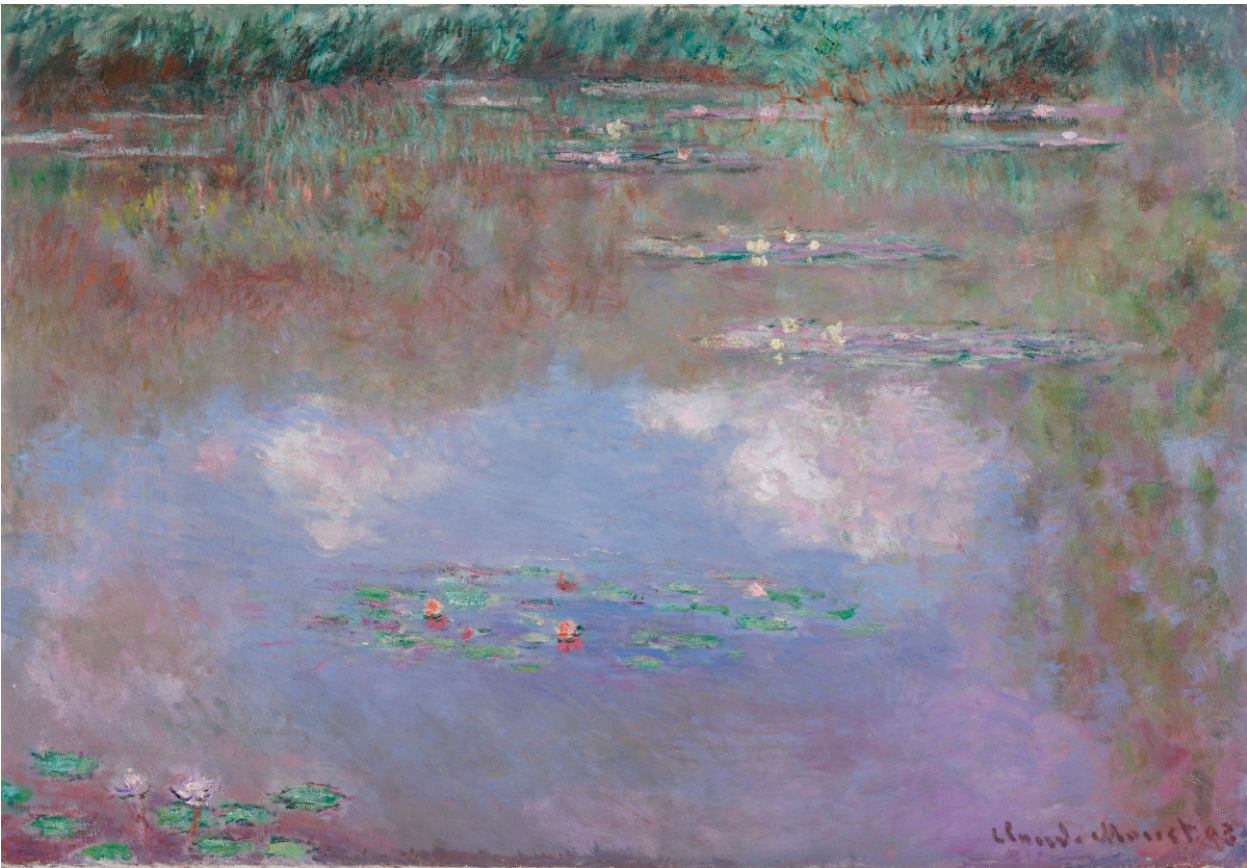
1891

## **Claude Monet**

Born in Paris, France, 1840–died in Giverny,  
France, 1926

Oil on canvas

The Eugene and Margaret McDermott Art Fund, Inc., bequest of  
Mrs. Eugene McDermott, 2019.67.14.McD



# **The Water Lily Pond (Clouds)**

1903

## **Claude Monet**

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

Monet is inextricably linked to Giverny, a town outside Paris where he moved in 1883. While his initial effort was the cultivation of a flower garden, he began creating a Japanese-style pond in the 1890s. The colorful and exotic water lilies Monet planted there became his primary subject in the last two decades of his life. While earlier works often featured an arching footbridge, over time the subject became the surface of the water, at once a mirror of the world above and a window into the world below. The extraordinary illusionism of the reflected clouds in this painting caused those attending an auction in 1917 to think that the canvas was hanging upside down.

The Eugene and Margaret McDermott Art Fund, Inc.,  
bequest of Mrs. Eugene McDermott in honor of Nancy Hamon,  
2019.67.13.McD



# **Water Lilies**

1908

## **Claude Monet**

Born in Paris, France, 1840–died in Giverny, France, 1926

Oil on canvas

Monet's early water lily paintings featured more conventional depictions of space, with details like a horizon line or grassy bank that oriented the viewer. As time went on, he abandoned solid ground in favor of immersive watery scenes. At first, the horizon line of the water landscapes crept to the very top of the canvas (see painting nearby). Eventually, there was no horizon line at all, as seen here. In later works like this one, Monet's technique approached abstraction as water lilies gave way to gestural strokes of shimmering color.

Gift of the Meadows Foundation, Incorporated, 1981.128





# Dead Nature

Virtually all the Impressionists experimented with the traditional genre of still-life painting at some point in their careers. None were more dedicated, however, than Paul Cézanne, whose name today is almost synonymous with the genre itself. Arrangements of humble kitchen items such as carafes, bowls, fruit, and tablecloths provided him with endless opportunities for pure formal experimentation with color and line. Cézanne frequently composed his still lifes against the backdrop of patterned wallpaper in a witty play between what is perceived as “flat” or three-dimensional, between what is “real” and what is painted décor.

Paul Gauguin and Camille Pissarro, both close friends of Cézanne, experimented with different aspects of his radical approach to rendering depth and volume through the mundane subject of household items set against patterned wallpaper.



# **Still Life with Carafe, Milk Can, Bowl, and Orange**

1879–1880

## **Paul Cézanne**

Born in Aix-en-Provence, France, 1839–died in  
Aix-en-Provence, France, 1906

Oil on canvas

Cézanne created this still life as he began moving beyond the Impressionists' desire to paint the transitory effects of light. Seeking to capture the essential form and mass of his subjects, he developed an innovative approach to depicting space. The small parallel brushstrokes of gradually shifting colors that he applied to construct each object, whether flat wallpaper or a three-dimensional tabletop, challenge our logical understanding of depth and volume. Background is merged with foreground, and details like the floral design on the wallpaper take on the same dimensionality as the orange on the table.

The Wendy and Emery Reves Collection, 1985.R.10



# Still Life with Spanish Pepper

1899

## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830—died in Paris, France, 1903

Oil on canvas

In this painting, Pissarro, who seldom painted still lifes, engages in an artistic dialogue with Paul Cézanne, his former pupil. Details like the rustic jug, porcelain bowl with floral decoration, and patterned blue wallpaper find close equivalents in Cézanne's numerous still lifes. Rather than investigating pictorial space and depth, however, Pissarro explored the various light-reflecting qualities of each material in the composition, whether pepper, glass, ceramic, or textile.

Lent by the Pauline Allen Gill Foundation



# Flowers and Bird

About 1884–1886

## Paul Gauguin

Born in Paris, France, 1848–died in Atuona,  
Hiva Oa, French Polynesia, 1903

Drum with oil on vellum

This is one of only two paintings Gauguin made on the face of a small drum. Although the subject is simple—pink peonies on a wood table against blue patterned wallpaper—the artist plays with illusions of form and space. The sculptural treatment of the colorful duck in the background gives the impression that it has detached from the wall and is landing on one of the blossoms below. This witty juxtaposition, undoubtedly borrowed from Cézanne, prompts us to question which elements belong to the still life and which belong to the room in which it is posed.

Irene H. and Earnest G. Wadel Acquisition Fund, 2019.26





## Weird Science

Georges Seurat revealed the shocking new style he invented, and kept secret, in his monumental painting *Sunday Afternoon on the Island of La Grande Jatte* (see image below). Whereas the Impressionists explored color and optical theories intuitively, Seurat transformed them into a science. The result was a technique he called Chromo-Luminarism, which is better known today as Pointillism or Neo-Impressionism. Instead of mixing colors on his palette, Seurat placed individual points of brilliant color side by side that, when seen from a distance, blend in the viewer's eyes. His aims were to create a truer representation of how we optically experience light and, in the process, restore the compositional stability that many felt had been abandoned by the Impressionist's emphasis on spontaneity.

Seurat's debut of Pointillism at what would be the last Impressionist show in 1886 provoked ridicule from critics and confounded exhibition visitors. Within the Impressionist circle, artists were split. Many saw the potential and experimented with the style, but most moved on quickly from its slow and laborious technique. Still others saw it as the death knell of Impressionism and left Paris in search of a new direction for modern art.



# **Comblat-le-Château, the Meadow (Le Pré), Opus 161**

1887

## **Paul Signac**

Born in Paris, France, 1863–died in Paris,  
France, 1935

Oil on canvas

Signac painted this landscape during the first crucial years of the Neo-Impressionist movement. He was working at that time directly under the influence of Georges Seurat and had enthusiastically adopted his painstaking Pointillist technique. By juxtaposing small dots of unmixed colors, Signac created an atmospheric and stylized depiction of what he described as a “fairy-tale valley” in the Auvergne region of south-central France.

The Eugene and Margaret McDermott Art Fund, Inc., in honor of  
Bonnie Pitman, 2010.14.McD



# Apple Harvest

1888

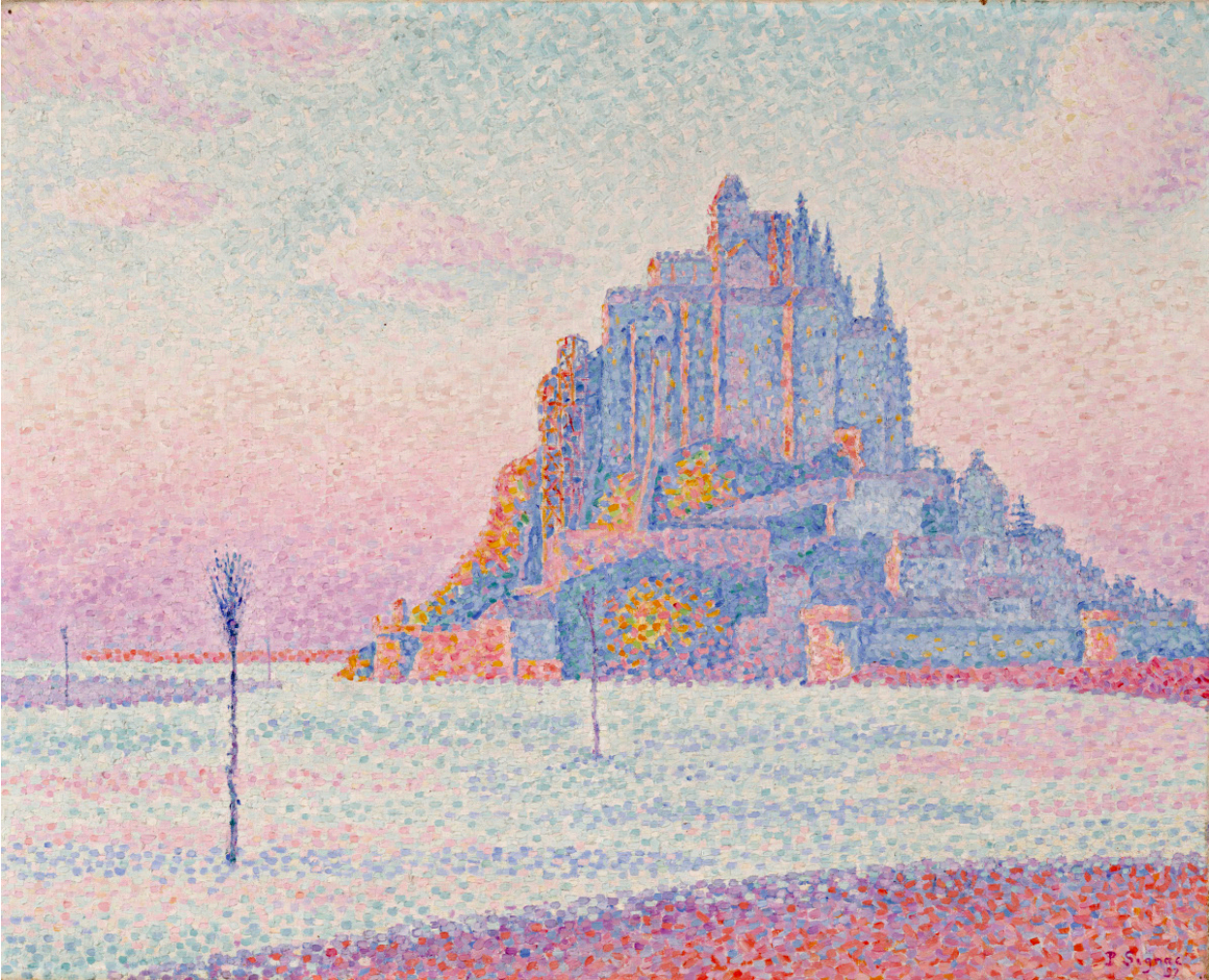
## Camille Pissarro

Born in Charlotte Amalie, Danish West Indies (present-day U.S. Virgin Islands), 1830–died in Paris, France, 1903

Oil on canvas

Pissarro was among the first artists to adopt Georges Seurat's groundbreaking method. A masterpiece of his short-lived Pointillist period, *Apple Harvest* demonstrates the color theory underlying the technique. Dots of pure red, blue, green, pink, lavender, orange, and yellow re-create the dazzling light of the afternoon sun in the French countryside. Pissarro worked on this picture for two years, making more than 100 drawings and studies of every figure and detail.

Munger Fund, 1955.17.M



# Mont Saint-Michel, Setting Sun

1897

## Paul Signac

Born in Paris, France, 1863–died in Paris, France, 1935

Oil on canvas

In 1897 Signac made a series of seven paintings of Mont Saint-Michel, a medieval monastery on the Normandy coast in northwestern France. This version depicts the monument at high tide, surrounded by pale blue water and a mauve sunset. Painted six years after the death of his friend and mentor Georges Seurat, the series marked a turning point in Signac's career. He moved away from the dots of Pointillism to a technique of small patches of color that resemble a mosaic of bright tiles.

The Eugene and Margaret McDermott Art Fund, Inc.,  
bequest of Mrs. Eugene McDermott in honor of Bill Booziotis,  
2019.67.25.McD

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