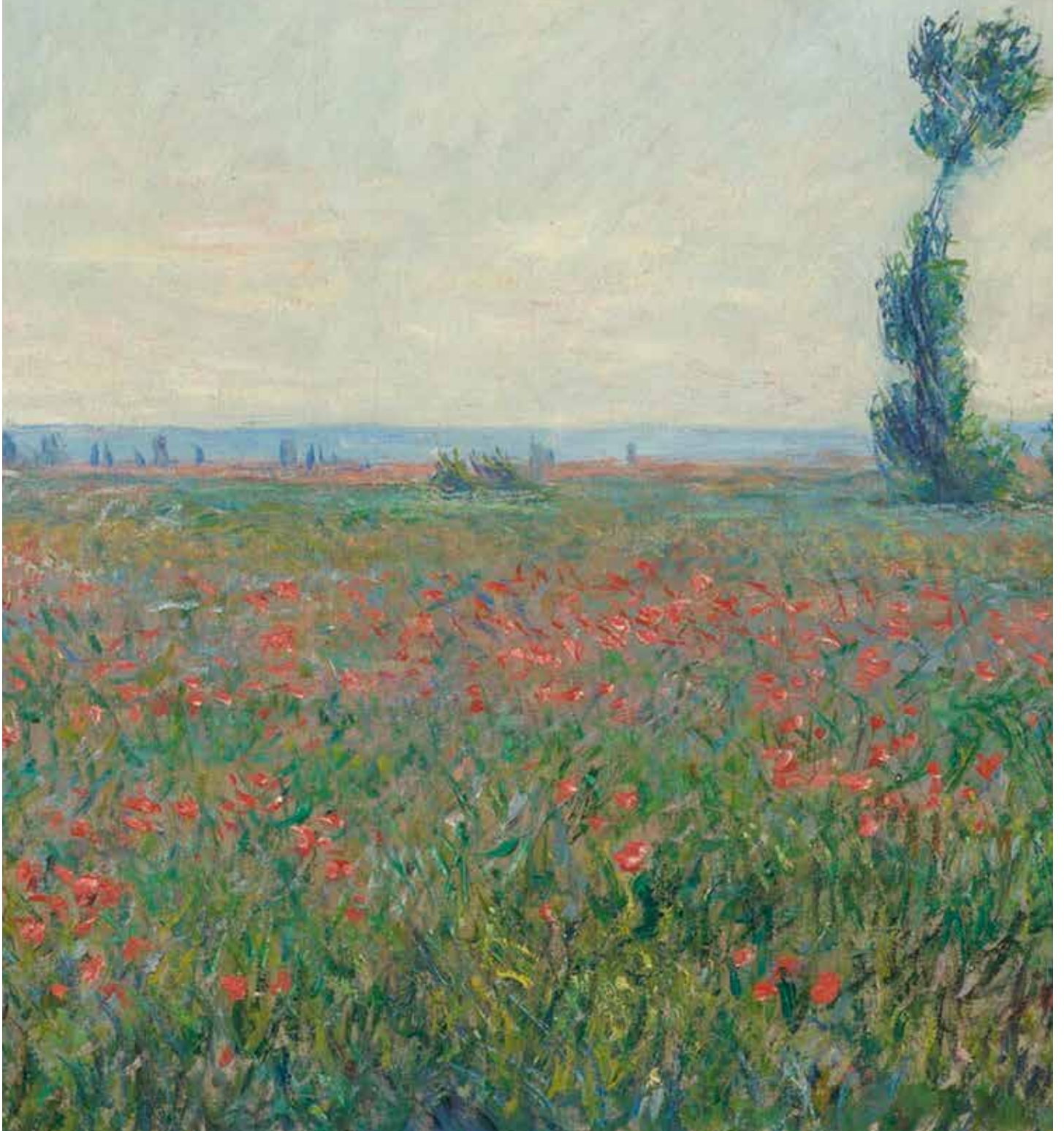


Vive
l'impressionnisme!



FLOOR -1

Masterpieces from Dutch Collections

It is 15 April 1874. A collective of painters, draughtsmen, graphic artists, and sculptors opens the doors at a venue on a Paris boulevard to the first of their own eight exhibitions. By organising their own shows, they liberate themselves from the Salon's stringent admission rules. At these annual, official exhibitions, the established order dictates what is on view.

The public reacts with shock. Monet, Morisot, Renoir, Cézanne, Degas, and Sisley capture their personal perceptions of the light and atmosphere of a particular moment on canvas with loose brushstrokes and bright colours. One critic writes disparagingly about 'the exhibition of

the Impressionists': thus, the artistic phenomenon gets its name, and it slowly but surely becomes one of France's most important art movements.

Now, 150 years later, we celebrate the birth of French Impressionism with this exhibition showcasing highlights from Dutch collections. Stock is taken of what was collected in the Netherlands: when, and by whom, as well as what was not understood or acquired in time. The resolute action of a number of private individuals who had an eye for this Paris revolution in the arts made all the difference for the Dutch National Art Collection.

This exhibition spans two floors.

The Reception of Impressionism in the Netherlands

Around 1874, in the West, Paris was regarded as the cultural 'capital of the world.' Compared to this metropolis, the Netherlands was still rather dormant. However, as its industrial development gained momentum, increased prosperity led to a growing interest in the arts. Initially, the focus was on the country's own painting schools. After all, the 19th century was the century of nationalism.

Dutch private collectors of contemporary art at that time mainly concentrated on Hague School painters. The colours used by the French Impressionists were simply too intense for the majority of people in the Netherlands. Yet there was a small group of Dutch individuals with connections

to Paris and an open mind. They tried to excite their countrymen about this new art from France. They organised (sales) exhibitions and collected Impressionist works themselves. Over the course of the 20th century, these private patrons donated the first French Impressionist works of art to Dutch museums.

Vincent van Gogh (1853-1890)

Avenue of Poplars in Autumn, 1884

oil on canvas on panel

Van Gogh Museum, Amsterdam (purchased with support from the Vincent van Gogh Foundation and the Rembrandt Association)

Horse Chestnut Tree in Blossom, 1887

oil on canvas

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



Compare these two landscapes. The one at the left was painted by Vincent van Gogh in the Netherlands. Around that time, his brother Theo wrote enthusiastically from Paris about the interplay of light, the loose brushstrokes, and the vivid colours of the Impressionists. In response, Vincent tried to adapt his painting style. However, around 1885, it was still difficult to gain a good idea of French Impressionism in the Netherlands: it was only when Van Gogh saw Impressionist works firsthand that his style underwent a true transformation. This evolution is evident in the picture at the right, which he painted in Paris.

FLOOR -1

Mesdag as Modern Taste

The art collection of Hendrik and Sientje Mesdag was considered the most modern in the Netherlands at the end of the 19th century. The Mesdags were themselves important artists within the Hague School. Their greyish outdoor scenes were reminiscent of 17th-century Dutch landscape painting and were in great demand.

The Mesdags also collected Barbizon School paintings. This movement is named after the wooded area near Paris where French artists painted landscapes outdoors (en plein air) from around 1840 to 1870. Their atmospheric paintings also betray the influence of Dutch 17th-century art. Over 250 Barbizon works were collected in the Netherlands around 1900.

Compare the poetic realism, the brown-grey palette, and the many layers of paint in these landscapes with the paintings of the French Impressionists in this exhibition, and you will understand why that movement was (too) revolutionary for the Netherlands at the time.

Paul Joseph Constantin Gabriël
(1828-1903)

The Thaw, in or before 1890

oil on canvas
The Mesdag Collection, The Hague

Anton Mauve (1838-1888)

Homeward Bound, c. 1881

oil on panel
The Mesdag Collection, The Hague

Jules Dupré (1811-1889)

Le Crotoy, c. 1865-1872

oil on canvas
The Mesdag Collection, The Hague



Hendrik Willem Mesdag (1831-1915)

Fishing Boats at Sea, 1869-1915

oil on canvas

The Mesdag Collection, The Hague

Emile Adélarde Breton (1831-1902)

The Crows, 1870

oil on canvas

The Mesdag Collection, The Hague



FLOOR -1

The Impressionist Landscape

When you think of French Impressionism, you probably envision a landscape. In the latter half of the 19th century, the development of the paint tube and the expansion of the railway network made it easier for artists to work outdoors.

There, they painted the changing light, weather, and seasons. The Impressionists captured their personal perceptions of the landscape in vivid, contrasting colours. Working in a loose, sketchy style, they often let the white canvas shine through between the brushstrokes, lending their landscapes an open and 'unfinished' character. These pictures were purchased by wealthy citizens who displayed them in their cramped Paris apartments.

The Netherlands had a long tradition of landscape art and so perhaps it is not surprising that some 30 years after these Impressionist landscapes were made, they were precisely the first to be collected by Dutch private individuals.

Claude Monet (1840-1926)

Windmills near Zaandam, 1871

oil on canvas

Van Gogh Museum, Amsterdam, purchased with support from the VriendenLoterij, the Nationaal Fonds Kunstbezit, the Ministry of Education, Culture and Science, the Mondriaan Fund, the Rembrandt Association, the VSBfonds and the Vincent van Gogh Foundation

Claude Monet visited the Netherlands, and in 1871 travelled to Zaandam. There, he painted the ever-changing Dutch light and clouds, and the wind ruffling the water. The colourful windmill sails and the houses of this picturesque town inspired him to use a vibrant palette. Although he was unable to find buyers during his stay, Monet's Zaandam landscapes are now highly sought after by museums in the Netherlands due to their Dutch character.



Claude Monet (1840-1926)

Studio-Boat, 1874

oil on canvas

Kröller-Müller Museum, Otterlo

To facilitate painting outdoors (*en plein air*), Monet had a studio-boat built. It provided shelter and allowed him to capture his impressions of the Seine River near Paris from the water. However, for this painting, Monet climbed back onto the bank to paint the boat's reflections in the water.



Alfred Sisley (1839-1899)

View of Louveciennes in Autumn, 1872

oil on canvas

Rijksmuseum Twenthe, Enschede

The Impressionists were by no means merely fair-weather painters. It was precisely the changeability of nature that they emphasised in their landscapes. For them, each season had its own character and colour harmony. Here, Sisley has captured the cool light and melancholy of autumn in Northern France in a mix of warm browns, purples, and blues.



Édouard Manet (1832-1883)

The Jetty of Boulogne-sur-Mer, 1868

oil on canvas

Van Gogh Museum, Amsterdam, purchased with support from the Vrienden-Loterij, the Ministry of Education, Culture and Science, the Mondriaan Fund, the Rabobank, the Rembrandt Association, with the additional support from the Cultuurfonds, the VSBfonds and the Vincent van Gogh Foundation

Although Manet never participated in any of the Impressionist exhibitions, he is nonetheless considered part of the group. This is due to his choice of modern subject matter, his bold compositions, and his vigorous painting style. These reasons were compelling enough for the private members of the Rembrandt Association to support the acquisition of this innovative seascape in 2002. The decisive argument was that Manet was significantly under-represented in the Netherlands with only a single painting compared to seventeen Monets.



Claude Monet (1840-1926)

Fishing Boats, 1885

oil on canvas

John & Marine van Vlissingen Fine Arts

Monet had to work quickly to capture this impression of the sea with boats. Naturally, everything was in constant motion. He signed the painting: for him, it was finished. Its spontaneity and fleetingness made it a modern piece. In his day, critics took issue with the sketchy nature of the Impressionists' creations. However, Monet once said: 'that the first real look at the motif was likely to be the truest and most unprejudiced.'



Édouard Manet (1832-1883)

Sailing Boats and Gulls, 1864

oil on canvas

John & Marine van Vlissingen Fine Arts

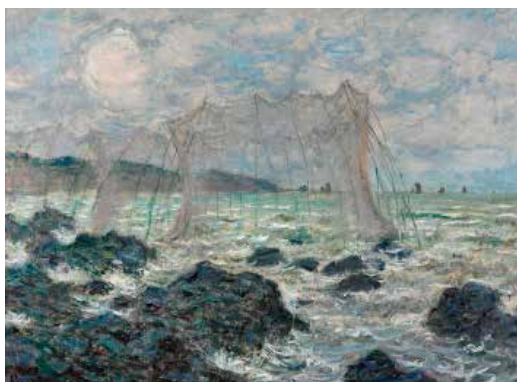


Claude Monet (1840-1926)

Fishing Nets at Pourville, 1882

oil on canvas

Kunstmuseum Den Haag



Gustave Caillebotte (1848-1894)

Landscape with Haystacks, 1877

pastel on paper

Kröller-Müller Museum, Otterlo



Camille Pissarro (1830-1903)

Landscape with Rainbow, 1889

pencil and gouache on silk

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

After much insistence, around 1885 Theo van Gogh was allowed by his employer, the Paris Galerie Boussod, Valadon & Cie, to begin dealing in the modern art of the Impressionists. The gallery viewed this bold new work as a risky investment. As a token of gratitude for Theo's efforts, Camille Pissarro sent this fan design to his wife Jo, then in the late stages of pregnancy. She would later bring it back to the Netherlands. Pissarro provided his elegant gift with a handwritten dedication in water-colour (lower right).



Claude Monet (1840-1926)

Tulip Fields near The Hague, 1886

oil on canvas

Van Gogh Museum, Amsterdam (this work is part of the Netherlands Art Property Collection [Nederlands Kunstbezit-collectie] consisting of works recovered from Germany after World War II and held in trust by the Dutch State. The work is on loan to the Van Gogh Museum)



Gustave Caillebotte (1848-1894)

The Plain of Gennevilliers, c. 1883

oil on canvas

Collection Sitskoorn

Collectors of French Impressionism are still active in the Netherlands. A few months ago, one of them bought this Caillebotte thereby fulfilling a long-held wish. The collector visited the Caillebotte exhibition in The Hague no less than fourteen times in 2013, partly to see the painter's iconic *The Floor Scrapers* from the Musée d'Orsay, which he thinks is the most beautiful painting in the world. Now he can enjoy the work of this Impressionist, who he believes is still underrated, every day at home.



**Gustave Caillebotte,
The Floor Scrapers,
1875**

© RMN-Grand Palais
(musée d'Orsay) /
Franck Raux

Alfred Sisley (1839-1899)

The Provencher Watermill at Moret, c. 1883

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, from the estate
of A.E. van Beuningen-Charlouis



Alfred Sisley (1839-1899)

An Orchard in Spring at By, 1881

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, acquired with the collection of D.G. van Beuningen



Claude Monet (1840-1926)

Poppy Field, 1881

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam,
acquired with the collection of D.G. van Beuningen

The summer idyll of a field of poppies in bloom is depicted here in bright and contrasting colours. Monet juxtaposed countless individual strokes and dashes to create a sea of red flowers. This innovative painterly approach would later inspire Van Gogh. The tree on the right provides the necessary counterbalance to the composition's horizontality.



Camille Pissarro (1830-1903)

The Hills near Auvers, 1882

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, gift of Rotterdam friends of the arts

In 1916, the French art dealer Durand-Ruel lent this work to a (sales) exhibition of The Rotterdam Art Circle. A group of notables from Rotterdam decided to join forces. They wanted to use their wealth to secure an important Impressionist work for their city. Each contributed financially to the purchase, which is how this painting was acquired for the public collection of what was then called Museum Boijmans.



Camille Pissarro (1830-1903)

The Rainbow, Pontoise, 1877

oil on canvas

Kröller-Müller Museum, Otterlo

The prominent art collector Helene Kröller-Müller was not too keen on Impressionism, considering the movement as ‘too airy and fleeting.’ Nevertheless, she acquired a few pieces to ensure that her collection of modern art was comprehensive. It would not do for Impressionism to be missing. The works she bought were noteworthy: in addition to Monet’s *Studio-Boat*, elsewhere on this wall, she purchased this masterpiece by Camille Pissarro. It was featured at the third Impressionist Exhibition in 1877.



Paul Cézanne (1839-1906)

Landscape at Aix with the Tour de César, 1895

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, loan from the
Foundation Willem van der Vorm (former Koenigs collection)

In 1996 the Dutch state designated this painting as 'irreplaceable and indispensable' for the Netherlands. It came from the collection of Franz Koenigs, a German banker who settled in the Netherlands in the early 1920s. The government, however, proved unwilling to put up 7.5 million guilders for the work, a huge amount at the time. An anonymous private donor stepped in, purchased the landscape, and lent it to Museum Boijmans Van Beuningen, ensuring it would remain in the Netherlands after all.



Paul Cézanne (1839-1906)

Mont Sainte-Victoire, c. 1888

oil on canvas

Stedelijk Museum Amsterdam, gift of the Association for the Formation of a Public Collection of Contemporary Art in Amsterdam (VVHK), 1949

Paul Cézanne returned time and again to the same monumental Mont Sainte-Victoire in Provence, France. He studied it extensively, trying to comprehend the essence of his subject. Unlike the other Impressionists, he was not concerned with capturing a fleeting moment in time. He stylised his subject in colour and form, without compromising the unity and clarity of the larger shapes.



Paul Cézanne (1839-1906)

Road Leading to the Lake, c. 1880

oil on canvas

Kröller-Müller Museum, Otterlo

Andries Bonger learned to appreciate the most modern art available in Paris in the 1880s from his friend Theo van Gogh. As a result, Bonger acquired a painting by Cézanne at a remarkably early stage. He bought it in 1895 from the art dealer Ambroise Vollard, even before the latter organised a major retrospective of Cézanne's work. It took longer for the art of Cézanne to be appreciated by a wider audience than it did for other Impressionists.



Paul Cézanne (1839-1906)

Study of a Tree, c. 1895-1900

graphite and watercolour on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former Koenigs collection)



Paul Cézanne (1839-1906)

Landscape with Trees and Buildings, c. 1890-1895

graphite and watercolour on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)



Claude Monet (1840-1926)

Cliffs near Pourville, 1882

oil on canvas

Rijksmuseum Twenthe, Enschede

Monet spent long periods working on the Normandy coast. From the beach, he repeatedly captured the sheer cliffs, often working on multiple canvases at once. The artist enjoyed exploring the contrast between warm tones for the sunlit passages and cool blue-violet hues for the shadows. He painted the same subjects time and again, such as the solitary cottage depicted in the adjacent painting.



Claude Monet (1840-1926)

La Corniche near Monaco, 1884

oil on canvas

Rijksmuseum, Amsterdam, gift of M.C. Baroness van Lynden-van Pallandt, The Hague, 1900

This painting was donated to the Rijksmuseum in 1900, making it the first French Impressionist work to enter a Dutch public collection. It was given by Baron and Baroness Van Lynden-Van Pallandt, who enjoyed spending their springs on the French Riviera. They undoubtedly recognised the sun-drenched southern French coastal landscape in this painting. And that may well have been Monet's strategy, namely to find new wealthy buyers who had a connection to this affluent region.



Claude Monet (1840-1926)

Fisherman's Cottage at Varengeville, 1882

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam

At the beginning of the 20th century, Museum Boijmans Van Beuningen owed much to the support of private individuals. One of them was Daniël George van Beuningen (even before his name was attached to the museum). They donated money and art to the museum. Sometimes this involved healthy competition. The museum's director, Dirk Hannema, recalled the purchase of this painting in 1928: 'I can still see Van Beuningen's face: "You've done it after all! I kept hoping you would fail, then I would have bought it. It's such a beautiful painting."'



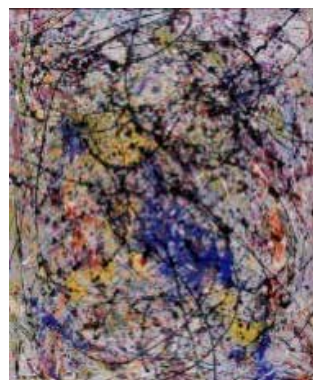
Claude Monet (1840-1926)

The House among the Roses, c. 1925-1926

oil on canvas

Stedelijk Museum Amsterdam

Towards the end of his long life, the visually impaired Monet began to work in an increasingly abstract manner. His activities were confined to his home and garden in Giverny, in northern France, where he found endless inspiration. The artist's personal style, along with the power of his colours and brushwork, were the reasons why the Stedelijk Museum in Amsterdam purchased this painting in 1959. The museum recognised a connection to the then ultra-modern American Abstract Expressionism, works of which it also acquired during that period.



Jackson Pollock,
Reflection of the Big
Dipper, 1947

Stedelijk Museum,
Amsterdam

Claude Monet (1840-1926)

Coastal Landscape, c. 1864

oil on canvas

Van Gogh Museum, Amsterdam, purchased with support from the Vincent van Gogh Foundation and the Rembrandt Association

In 1996, the Van Gogh Museum acquired *Coastal Landscape*, the earliest work by Monet in a Dutch collection. The painting was thought to have hung at the Levende Meesters (Living Masters) exhibition in Amsterdam in 1865; an important motivation for buying it. In fact, Dutch funds supported the purchase partly for this reason. However, subsequent research revealed that a different landscape by Monet was actually on display in 1865. Has *Coastal Landscape* therefore lost some of its value for the Netherlands? And is it relevant that the French Impressionists acquired for the Dutch National Art Collection were made or previously exhibited here?



FLOOR -1

Impressionist Sculptures

Sculpture is not the first thing that comes to mind when you hear the term Impressionism. Yet there are many similarities with the paintings: the sculptures often have an unpolished character, and the personal touch and even the fingerprints of the sculptor are clearly visible. In addition to Edgar Degas, Auguste Rodin and Medardo Rosso are generally counted among the Impressionist sculptors.

Sculptures by these artists from the Dutch National Art Collection are displayed here alongside paintings and drawings. This mixed-media approach was also used by the artists themselves for their expositions in the late 19th century. In 1889, Georges Petit's Paris gallery exhibited 30 sculptures by Rodin alongside 145 landscapes by Monet. The painter, incidentally, was outraged that Rodin's often life-size works obstructed the view of his paintings.

Auguste Rodin (1840-1917)

**Pierre de Wissant
(A Burgher of Calais),
1885-1886**

bronze

Museum Boijmans Van Beuningen, Rotterdam



Auguste Rodin (1840-1917)

Jean d'Aire, 1884-1886

(cast date unknown)

patinated bronze

Stedelijk Museum Amsterdam

Dutch museums have collected several individual sculptures from Rodin's group *The Burghers of Calais*. The story goes that when the English king conquered Calais, he demanded not only the key to the city but also the lives of six citizens. Barefoot and with nooses already around their necks, they were nevertheless spared. Rodin portrayed their existential emotions as raw and unfiltered.



Auguste Rodin (1840-1917)

The age of bronze, 1876

casted bronze

Kunstmuseum Den Haag



Auguste Rodin (1840-1917)

She Who Was Once the Helmet-Maker's Beautiful Wife, 1885-1887

(cast c. 1953-1940)

bronze with dark brown and dark blue patina

Van Gogh Museum, Amsterdam (purchased with support from the
VriendenLoterij)



Auguste Rodin (1840-1917)

Eve, c. 1881-1883

(cast 1930-1937)

bronze
Singer Laren



Auguste Rodin (1840-1917)

Eve after the Fall, 1881

plaster

Museum Boijmans Van Beuningen, Rotterdam, gift J. Hudig

This plaster statue of the biblical Eve was displayed in a monumental (and precarious) manner in the grand 1899 retrospective exhibition of Auguste Rodin in the Netherlands (see image). The Dutch public was fiercely enthusiastic about this first introduction to the already relatively well-known sculptor. Among the admirers was the Rotterdam entrepreneur and alderman Jan Hudig; he financed a cast of Eve for Museum Boijmans Van Beuningen shortly after. This is how the first Rodin ended up in a Dutch museum.



Photo of the 1899 retrospective exhibition of Rodin's work in Rotterdam.

Auguste Rodin (1840-1917)

Caryatid Carrying Her Stone, c. 1881-1883

bronze

Museum Boijmans Van Beuningen, Rotterdam,
gift in memory of J. Zwartendijk



Jongkind A Snapshot in Watercolour

The only Dutch artist often mentioned in the same breath as the French Impressionists is Johan Barthold Jongkind. He settled in France in 1846 and was one of Monet's greatest inspirations. As a Dutch artist, he is much better represented in the Dutch National Art Collection than his French followers.

Jongkind used the bright colours of watercolour paint to record his impressions of a landscape as directly as possible in his sketchbook. He explicitly dated the sketches by day and place and used them later in his studio as the basis for his paintings.

Over time, Jongkind's sketchbooks were dismantled and the sheets sold as independent drawings. Found in various Dutch collections, they have been reunited here.

Johan Barthold Jongkind (1819-1891)

Jetty at Honfleur, 1862

black chalk and watercolour on paper
Rijksmuseum, Amsterdam



Johan Barthold Jongkind (1819-1891)

Landscape near Sainte-Adresse, Normandy, 13 September 1862

black chalk and watercolour on paper
Teylers Museum, Haarlem

Water Landscape with Sailing Boat, 18 September 1869

black chalk and watercolour on paper
Teylers Museum, Haarlem

Rocks at Saint-Adresse, 24 September 1862

watercolour on paper
John & Marine van Vlissingen Fine Arts



Johan Barthold Jongkind (1819-1891)

Landscape at Nevers, 25 September 1871

black chalk and watercolour and gouache on paper
Rijksmuseum, Amsterdam

Nevers, 20 October 1873

black chalk and watercolour on paper
Teylers Museum, Haarlem

Chabons (Isère), 11 August 1876

black chalk, pen in brown, brush in black and watercolour on paper
Teylers Museum, Haarlem



Johan Barthold Jongkind (1819-1891)

On the Banks of the Seine in Paris, c. 1878

black chalk, watercolour and gouache on paper

Museum Boijmans Van Beuningen, Rotterdam, gift A.A. van Beek

View of Grenoble (Bridge and Lake), 16 September 1877

black chalk and watercolour on paper

Kröller-Müller Museum, Otterlo



Johan Barthold Jongkind (1819-1891)

Coastal View near Marseille, 14 October 1880

black chalk with watercolour and gouache on paper
Museum Boijmans Van Beuningen, Rotterdam,
from the estate of Vitale Bloch



Johan Barthold Jongkind (1819-1891)

View of a Flat Landscape, 5 March 1881

black chalk and watercolour and gouache on paper
Rijksmuseum, Amsterdam

Country road near Balbin, 5 July 1885

black chalk and watercolour on paper
Kröller-Müller Museum, Otterlo

La Côte (St. André), 2 March 1885

black chalk and watercolour on paper
Kröller-Müller Museum, Otterlo



Impressionist Prints – A Series of Impressions and Expressions

From the very first exhibition in 1874, monochromatic printmaking was an integral part of the Impressionists' practice. This may seem surprising for a movement known for its colourful paintings. Yet, even in their etchings in black ink, the Impressionists endeavoured to capture the variability of light and atmosphere.

In traditional printmaking, artists strove for large editions of identical and technically flawless prints. For the Impressionists, however, the focus shifted to capturing the effects of light and expressing a personal impression. Thus, they continually altered

their designs on the plate. Prints were hand-pulled, typically in small numbers, as a series of unique images. Edgar Degas, Camille Pissarro, and Mary Cassatt were highly innovative in creating these etchings, experimenting extensively with different techniques within the medium.

Camille Pissarro (1830-1903)

The Old Cottage, 1879

aquatint on paper

1st state of 7 (edition 2)

etching, aquatint and soft-ground etching on paper

2nd state of 7 (edition 2)

colour etching, aquatint and soft-ground etching on paper

6th state of 7 (edition 6)

etching, aquatint and soft-ground etching on paper

7th state of 7 (edition app. 10)

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Vincent van Gogh Foundation and the members of the Yellow House Circle)

A pinnacle in Pissarro's graphic work is the series of prints titled *The Old Cottage*. They show little more than a field with a shed. What makes the works exciting nonetheless are Pissarro's technical experiments. For example, he sanded and scoured the plate with a brush to achieve atmospheric effects. The artist was fascinated by the serial nature of printmaking. This is evident from the fact that he presented three different states (varied impressions from the same plate) of this motif together at the fifth Impressionist Exhibition in 1880.



Camille Pissarro (1830-1903)

Sunset, 1879-1880

monotype on paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Vincent van Gogh Foundation and the members of the Yellow House Circle)



Camille Pissarro (1830-1903)

Landscape in the Woods near the Hermitage (Pontoise), 1879

aquatint and soft-ground etching on paper (1st state of 6)
Van Gogh Museum, Amsterdam, purchased with support from the
VriendenLoterij, the Vincent van Gogh Foundation and the members
of the Yellow House Circle

Landscape in the Woods near the Hermitage (Pontoise), 1879

etching, drypoint, aquatint, soft-ground etching and sandpaper
on paper (6th state of 6)
Van Gogh Museum, Amsterdam, purchased with support from the
VriendenLoterij, the Vincent van Gogh Foundation and the members
of the Yellow House Circle



Camille Pissarro (1830-1903)

Rain Effect, 1879

etching, aquatint and wire brush on paper

3rd state of 6

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Vincent van Gogh Foundation and the members of the Yellow House Circle)

etching, aquatint and wire brush on paper

4th state of 6

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Vincent van Gogh Foundation and the members of the Yellow House Circle)

etching, aquatint and wire brush on paper

6th state of 6

Rijksmuseum, Amsterdam

The Impressionists treated each print as an entirely new work of art. That is why the various states (different impressions from the same plate) found in the Dutch National Art Collection complement each other so well. This is also true of these three versions of *Rain Effect*. In the Rijksmuseum's proof, the downpour has truly unleashed. Pissarro carefully noted in pencil beneath the impression that it was a unique 'artist's print.'



Camille Pissarro (1830-1903)

Woman on a Road, 1879

aquatint on paper
Rijksmuseum, Amsterdam



Ludovic-Napoléon Lepic (1839-1889)

Dutch Winter Landscape with Windmills and Skaters, 1870

etching with plate tone and monotype on paper
Rijksmuseum, Amsterdam

Impressionist artists varied the inking and wiping of their etching plates for each print, resulting in distinctly different outcomes. The printmaker Ludovic-Napoléon Lepic, a close friend and teacher of Degas, took this approach to the extreme. From the same plate, he conjured up an ever-changing Dutch winter landscape: from a daylight to a nocturnal landscape with intensely dark trees, or a landscape with a rising moon.



Contemporary Themes of Modern Life

The Impressionists saw themselves - in the words of the poet Charles Baudelaire - as 'painters of modern life.' In doing so, they looked first and foremost to their own class - the affluent bourgeoisie - who viewed modern Paris as a playground for adults. The 'capital of the world' was a place where people strolled about in the latest fashions, pursued leisure activities, flirted, and schemed to their heart's content. In depicting all this, the Impressionists positioned themselves firmly within the modern context. Yet they also chose very simple subjects, such as an apple or a bowl of parsley.

The Impressionists moved fluidly between different media, breaking away from the old hierarchical distinction between the arts in which a painting ranked the highest. They also presented their colourful watercolours, pastels, and drawings at exhibitions.

It is striking how few Impressionist scenes of modern Parisian urban or social life have been collected in the Netherlands, especially compared to their landscapes. This provides opportunities and direction for future collecting policies.

Medardo Rosso (1858-1928)

Woman with a Veil, 1895

(cast c. 1953-1940)

wax over plaster

Museum Boijmans Van Beuningen, Rotterdam. Purchased with support of Rembrandt Association (thanks to its Dura art fund and its dedicated sculpture fund), the Mondrian Fund, VSBfonds, Stichting Museum Boijmans Van Beuningen, Cultuurfonds (thanks to its Breeman Talle Fund), FriendLottery, G. P. Verhagen Foundation, Dorodarte Foundation and the generous gifts of private individuals in the Van Eyck Circle and the Bas Jan Ader Society

In this sculpture, Rosso aimed to capture an 'impression boulevard.' By this, he meant the glimpse that a flaneur might catch of a female passer-by wearing a veil while strolling along a Parisian boulevard. To achieve this fleeting effect, the sculptor intended for the piece to be mounted on a wall. This way, the viewer could only walk past it from one side, just like on the street.



Jean-Louis Forain (1852-1931)

Portrait of a Man (presumably Georges Clemenceau), c. 1884

diluted oil (peinture à l'essence) on cardboard
Kitty Valkier-Schreurs



Édouard Manet (1832-1883)

Berthe Morisot, 1872 (design), 1884 (published)

lithograph on paper

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

Berthe Morisot in Black, 1872

lithograph on paper

Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

In addition to being a gallerist in Paris, Theo van Gogh was a collector of modern French art. He repeatedly sent Impressionist prints from his own collection to the annual exhibition of the Netherlands Etching Club, hoping to introduce the Dutch public to these then still unfamiliar artists. Shortly after Theo's untimely death in 1891, his widow Jo lent these two portraits to the Etching Club in his name. Édouard Manet had made them of his fellow Impressionist Berthe Morisot.

Édouard Manet (1832-1883)

Portrait of a Man, 1860

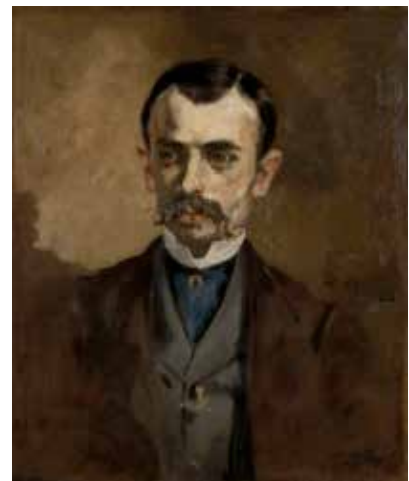
oil on canvas

Kröller-Müller Museum, Otterlo

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Claude Monet (1840-1926)

Portrait of Miss Guurtje van de Stadt, 1871

oil on canvas

Kröller-Müller Museum, Otterlo

This Monet painting found itself in a Dutch collection even before Impressionism had been coined. When the painter visited Zaandam in 1871, a wealthy timber merchant asked him to paint a portrait of his daughter. The young woman is dressed in black mourning clothes. Could the overall dark tones of this likeness hint at the influence of the Dutch painter Frans Hals, who also used a similar palette for his 17th-century portraits?



Marie Bracquemond (1841-1916)

Portrait of Louise, c. 1877

oil on canvas
private collection

No fewer than four women artists are considered French Impressionists: Berthe Morisot, Mary Cassatt, Eva Gonzalès, and Marie Bracquemond. However, their art is poorly represented in the Dutch National Art Collection. Private collectors in the Netherlands took notice of female Impressionists much earlier than the national museums. A few decades ago, they seized the opportunity to purchase these works at small auction houses when they were still relatively affordable.



Paul Cézanne (1839-1906)

Portrait of Hortense Cézanne-Fiquet, the artist's wife, c. 1886-1890

graphite on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former collection Koenigs)



Auguste Rodin (1840-1917)

Bust of Mme Fenaille, c. 1898

plaster

Stedelijk Museum Amsterdam



Édouard Manet (1832-1883)

Study Sheet with Five Plums, 1880

gouache on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former Koenigs collection)



Édouard Manet (1832-1883)

A Plum with an Accompanying Letter to Madame Jules Guillemet, 1880

pen and brown ink and gouache on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)

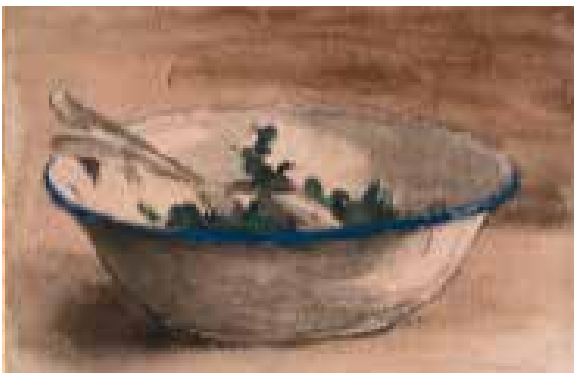
While undergoing intensive treatment for syphilis-related symptoms in a small spa in 1880, Manet sought an outlet for his creative urges. He poured his energy into some 40 letters to friends, embellishing them with watercolour illustrations. The fall of the first and the last plum from the tree in the garden was an important event for him, which he commemorated in this letter.



Eva Gonzalès (1849-1883)

Little Bowl with Parsley, 1878

watercolour on paper
Kitty Valkier-Schreurs



Gustave Caillebotte (1848-1894)

Plate with Peaches, c. 1882

oil on canvas

Van Gogh Museum, Amsterdam, purchase with support of the VriendenLoterij

Three pears, five plums, eleven peaches, or a bowl of parsley; that is all the Impressionists needed to create art. Traditionally, the objects in a still life carried symbolic or even moral significance. For the Impressionists, fruit was simply fruit. Artists like Caillebotte, Cézanne, and Manet used these simple subjects primarily to explore colour and shape.



Édouard Manet (1832-1883)

A Watering Can with an Accompanying Letter to Félix Bracquemond, 1880

pen and ink and gouache on paper
Triton Collection Foundation



Berthe Morisot (1841-1895)

Peonies, c. 1885-1887

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, purchased with the support of the estate of Mrs N.C. van Riemsdijk-Borsje, the Friends Lottery and made possible by a private donor in memory of Ger Luijten, 2023

Morisot would paint in the garden of her Paris home while her daughter played there. The artist had the loosest, sketchiest painting touch of all the Impressionists. In fresh colours, she painted this bush of peonies from her garden, boldly placing it at the top of her canvas. Morisot exhibited at seven of the eight Impressionist Exhibitions, but it was only in 2023 that a painting by her was first acquired for the Dutch National Art Collection. Museums are only now realising that female artists should be better represented.



Claude Monet (1840-1926)

Poppies in a Vase, 1883

oil on canvas

Museum Boijmans Van Beuningen, Rotterdam, loan Foundation
Willem van der Vorm

For this still life, Monet picked three poppies from his garden in Giverny and placed them in a Chinese vase in his atelier. Following the Japanese example, he chose an elongated and decorative composition, making the painting ideal as decoration for the interior of a private collector's home.



Camille Pissarro (1830-1903)

Vase of Peonies and Mock Orange, 1872-1877

oil on canvas

Van Gogh Museum, Amsterdam, donated by The Sara Lee Corporation



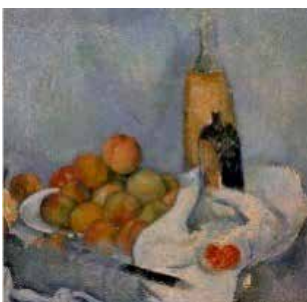
Paul Cézanne (1839-1906)

Bottles and Peaches, c. 1890

oil on canvas

Stedelijk Museum Amsterdam

The Dutch lawyer Cornelis Hoogendijk amassed an impressive collection of Impressionist paintings already before 1900. Despite being on long-term loan to the Rijksmuseum, most of his collection was sold at auction in 1920. Two Cézannes remained with his descendants, including this still life. Together with several Van Goghs it hung behind the piano in their home (see illustration). In 1949, the Stedelijk Museum in Amsterdam paid 60,000 guilders for it, a huge sum at the time but a bargain in retrospect.



Jan Sluijters, *Portrait of the children Van Blaaderen-Hoogendijk (with Bottles and Peaches and Mont Sainte-Victoire in the background)*, 1921, RKD - Netherlands Institute for Art History, The Hague

Auguste Rodin (1840-1917)

**Portrait of Japanese Dancer
and Actress Hanako,
c. 1907-1908 (date of casting
unknown)**

bronze with green patina
Singer Laren

Mary Cassatt (1844-1926)

Woman Seated in a Loge, c. 1880

lithograph on paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support from its Maljers-de Jongh Fonds, Het Liesbeth van Dorp Fonds, Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of the Yellow House Circle)

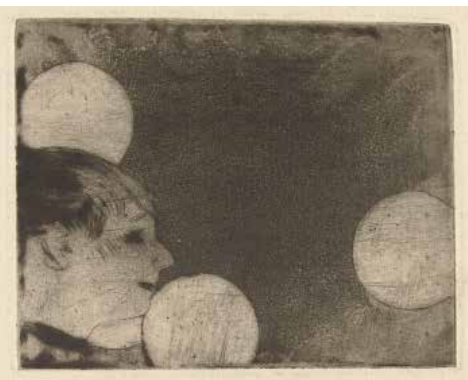
Like the other Impressionists, Mary Cassatt put the exciting modern life of Paris at the centre of her art. This lithograph revolves around the game of seeing and being seen in the theatre. Especially for this ritual, the house lights were left on during performances. It seems as if we are viewing this woman through our own opera glasses from another box, while her attention is directed towards someone beyond the picture plane.



Edgar Degas (1834-1917)

Singer's Profile, 1877-1878

drypoint and aquatint in black on paper
Rijksmuseum, Amsterdam



Edgar Degas (1834-1917)

On Stage, 1876-1877

soft-ground etching and drypoint and roulette on paper
Rijksmuseum, Amsterdam



Edgar Degas (1834-1917)

Three Women in a Brothel, 1877-1881

monotype in black with pastel on paper
Rijksmuseum, Amsterdam

Three sex workers are slouched on a red divan. Their disinterested or pensive expressions suggest that they are not currently engaged in pleasing their male customers. With this candid portrayal of life in a brothel, Degas delivered a sharp critique of the gritty side of modern Parisian life.



Jean-Louis Forain (1852-1931)

The Loge, c. 1900

watercolour and gouache on paper
Kitty Valkier-Schreurs



Pierre-Auguste Renoir (1841-1919)

The Clown, 1868

oil on canvas

Kröller-Müller Museum, Otterlo

Renoir painted this remarkably large work early in his career. It was intended to decorate the café next to the Cirque Napoléon in Paris. The clown's costume, embroidered with golden butterflies, adds a decorative touch to the painting. Renoir also depicted the fashionable Parisian crowd in the background with great attention to detail, thereby deliberately situating the work in his own modern era.



Edgar Degas (1834-1917)

Dancer with Double Bass, c. 1885-1887

black chalk on greyish blue paper

Museum Boijmans Van Beuningen, Rotterdam, from the estate of Vitale Bloch

The German banker Franz Koenigs settled in the Netherlands in 1922. He assembled an exceptional collection of Impressionist drawings, which he began lending to Museum Boijmans Van Beuningen from 1935 onwards. His aim was to create a comprehensive overview of the development of Western drawing. Money was no object; quality was the sole criterion for his acquisitions. He would store away his drawings in portfolios and bring them out in the evenings. They would then be extensively examined in intimate gatherings.



Edgar Degas (1834-1917)

Two Dancers, Harlequin and Colombine, c. 1886-1895

charcoal on yellowish tracing paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former Koenigs collection)



Edgar Degas (1834-1917)

Two Ballet Dancers at the Barre, c. 1872

brush and brown and grey ink, heightened with white, on reddish tinted paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting
Museum Boijmans Van Beuningen (former Koenigs collection)



Edgar Degas (1834-1917)

Female Dancer with a Fan, c. 1876-1878

black chalk, heightened with white on grey paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former Koenigs collection)



Edgar Degas (1834-1917)

Three Dancers, c. 1889

charcoal, black and white chalk and pastel on paper
John & Marine van Vlissingen Fine Arts

Degas enjoyed experimenting with his drawing materials while making studies of ballet dancers rehearsing at the Paris Opéra. He recorded their casual poses in black charcoal and chalk on sheets of different coloured paper. This was a simple way of introducing colour into his drawings. With coloured chalk, Degas added accents here and there; in the shoes, the hair, and the tutus, which stand out vividly against the green background.



Edgar Degas (1834-1917)

Study in the Nude for the Little Fourteen-Year Old Dancer, c. 1878

bronze

Kunstmuseum Den Haag



Edgar Degas (1834-1917)

Dancer in a Large Arabesque, Third Movement, c. 1885-1890

bronze, *à cire perdue*

Museum Boijmans Van Beuningen, Rotterdam



Edgar Degas (1834-1917)

Little Fourteen-Year-Old Dancer 1880-1882 (cast 1922)

bronze, textile

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen

This sculpture by Degas caused a major scandal at the 1881 Impressionist exhibition. The shock lay in its materials: instead of white marble, lifelike wax was used for the skin, as well as real hair and a fabric tutu. Contemporaries were also offended by what they saw as the coarse facial features of the fourteen-year-old working-class girl. It was as if Degas had plucked her straight from the backstage of the Opera Garnier and placed her on a pedestal. This bronze cast of the original was made after Degas' death.



Pierre-Auguste Renoir (1841-1919)

Young Girl Reading, 1889

pastel on paper

John & Marine van Vlissingen Fine Arts



Mary Cassatt (1844-1926)

The Letter, from the series The Ten, 1890-1891

drypoint, soft-ground etching and aquatint on paper
Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support from its Maljers-de Jongh Fonds, Het Liesbeth van Dorp Fonds, Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of the Yellow House Circle)

After seeing a survey exhibition of Japanese colour wood block prints in Paris in 1890, Cassatt was keen to make her own colour prints. Soon thereafter, she embarked on an intensive collaboration with Leroy, a master etcher at the atelier of the artists' printer Delâtre. The result was a series of ten delicate colour etchings. Today, these works are regarded as absolute masterpieces of Impressionist printmaking in terms of technique, style, and choice of subject matter.



Mary Cassatt (1844-1926)

Woman Bathing, from the series The Ten, 1890-1891

drypoint, soft-ground etching and aquatint on paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund, the Rembrandt Association (with the additional support from its Maljers-de Jongh Fonds, Het Liesbeth van Dorp Fonds, Marijke Laarhoven Fonds and its Claude Monet Fonds) and the members of the Yellow House Circle)

In 1891, the ink of Cassatt's series of ten colour etchings had barely dried when they were already being exhibited by The Netherlands Etching Club. In time, however, nearly the entire edition of 25 prints from this series ended up in American museums. This makes the Van Gogh Museum's acquisition of three etchings by this originally American Impressionist in 2021 all the more special.



Berthe Morisot (1841-1895)

Julie Manet on the Balcony, 1884

pastel on gray-blue paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)

Morisot depicted her daughter Julie leaning on the balustrade of her balcony, her chin resting on her hands. The creative process is clearly visible in the Impressionist's use of just a few quick lines per colour of pastel crayon. The passer-by on the street below consists solely of some blue strokes and a white spot on the hat. This economy of colour and line is complemented by the blue-grey tone of the paper.



Claude Monet (1840-1926)

Study of Five Boys, c. 1864

black chalk and pastel on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)



Berthe Morisot (1841-1895)

Portrait of a Child (Charly Thomas), 1893

pastel on pink paper

John & Marine van Vlissingen Fine Arts



Edgar Degas (1834-1917)

Portrait, Head Resting on Hand, 1892

bronze

Museum de Fundatie, collection Hannema-de Stuers Fundatie, Zwolle and Heino/Wijhe



Auguste Rodin (1840-1917)

The Sorrow, c. 1882

(gietsel c. 1930-1937)

bronze
Singer Laren



Berthe Morisot (1841-1895)

Walk in the Woods, 1876

pencil and watercolour on paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij)



Jean-Louis Forain (1852-1931)

The Lunch, c. 1879

watercolour and gouache on paper
Kitty Valkier-Schreurs

The fast-drying watercolour technique was ideal for working outdoors thanks to specially made paint-boxes. Here, Forain used watercolours to depict a lunch in a park or garden, suggested through quick blue washes. He created tension in the scene by keeping us guessing about the relationship between the man leaning forward and the woman fixing her gaze on us.



Marie Bracquemond (1841-1916)

Badminton, Reading, Watering Plants, The Concert, The Bouquet, and The Elephant, from the Flowers and Ribbons Service, 1879

fin faience, with stamp from the Haviland factory
Kitty Valkier-Schreurs

Bracquemond chose the new leisure activities of the affluent Parisian middle classes as the subject for her set of plates. One plate features a fashionable lady and gentleman playing badminton, while another shows a young girl feeding an elephant at the zoo. With these subjects, Bracquemond positioned herself as a modern artist. The stylisation of the designs and the fact that these plates were intended as decorative wall art rather than utilitarian objects also contributed to this modern approach.



Marie Bracquemond (1841-1916)

Lady with a Parasol, 1880

watercolour on paper
Kitty Valkier-Schreurs

Marie Bracquemond initially exhibited mainly at the official Salon. Gradually, her work became increasingly Impressionist and she took part in the group exhibitions. Reflecting on this shift, she later remarked: 'Suddenly a window had been opened through which sunlight and air come streaming in, nature appears bright, enchanted, and interesting.' In this work, Bracquemond suggests this bright sunlight by using watercolours to paint the red glow of the parasol shining on the woman. She also added shadows in blue, which stand out starkly against the bright white paper.

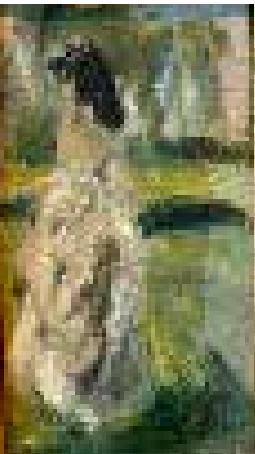


Pierre-Auguste Renoir (1841-1919)

Standing young Woman (Lise Trehot), 1866

oil on canvas

Courtesy of the JK Art Foundation



Gustave Caillebotte (1848-1894)

View Seen Through a Balcony, 1880

oil on canvas

Van Gogh Museum, Amsterdam, purchased with support from the VriendenLoterij, the Vincent van Gogh Foundation, the Mondriaan Fund, the Rembrandt Association, with the additional support from the Cultuurfonds, and the VSBfonds

In 1880, Caillebotte created this extraordinary painting in which the balcony of his apartment on the corner of the modern boulevard Haussmann steals the show. He radically placed the decorative ironwork, and two branches of a houseplant in the foreground, in front of the view of the boulevard. The carriage, the passers-by, and the advertising column with posters all represent modern city life, which he painted quickly in subtle shades of purple.



Pierre-Auguste Renoir (1841-1919)

In the Café, c. 1877

oil on canvas

Kröller-Müller Museum, Otterlo

Many glances are exchanged in this Parisian night life scene. The collector Helene Kröller-Müller was impressed by this small work: 'Look closely at the faces of the two women, how incredibly delicate and colourful their portrayal is, how finely the hair frames the faces, and how different the white neck ruffs are in lightness. Compare their luminosity with the matt timbre of the gentleman's face behind them and take a moment to observe what Renoir does with a top hat.'



Paul Cézanne (1839-1906)

Rooftops of L'Estaque, c. 1876-1882

graphite and watercolour on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)

Paul Cézanne was an accomplished watercolourist. He produced almost 700 watercolour drawings. Thanks to the collector Franz Koenigs, ten of them entered the Boijmans' collection. Cézanne used the medium to explore his feelings and investigate his observations on the spot through colour and brushwork. Here, he was concerned with the interplay of the volumes of the roofs and trees of L'Estaque, his hometown in the south of France.



Edgar Degas (1834-1917)

Seated Woman Wiping her Left Hip, c. 1896-1921

bronze

Museum Boijmans Van Beuningen, Rotterdam. Gift Vroom & Dreesmann

After Degas' death in 1917, dozens of wax sculptures of dancers, bathers, and horses were found in his atelier. Many of these were later cast in bronze and sold in editions to collectors and museums. It is uncertain whether Degas would have approved of this. He modelled the poses and movements of his models in wax sculptures solely for himself. He looked at these figurines to infuse the same spontaneity and changeability in his pastels and paintings.



Edgar Degas (1834-1917)

The Tub, c. 1889

(cast after 1919)

bronze

Van Gogh Museum, Amsterdam, loan Stedelijk Museum Amsterdam



Edgar Degas (1834-1917)

Leaving the Bath, 1879-1880

drypoint and aquatint on paper
Rijksmuseum, Amsterdam



Edgar Degas (1834-1917)

After the Bath, 1891-1892

lithograph in black ink on paper
Rijksmuseum, Amsterdam



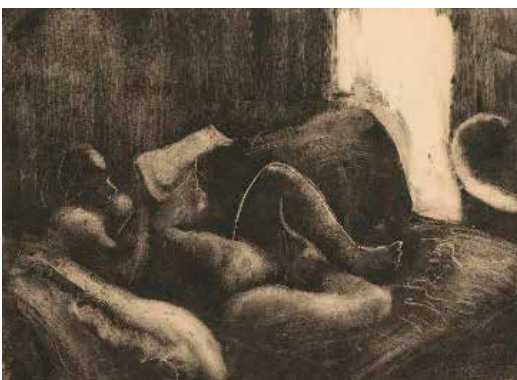
Edgar Degas (1834-1917)

Reading after the Bath, 1879-1883

monotype on paper

Van Gogh Museum, Amsterdam (purchased with support from the VriendenLoterij, the Mondriaan Fund and the Rembrandt Association)

In special cases, the private Rembrandt Association helps Dutch museums to acquire works of art. This rare 'black monotype' by Degas is one such example. Degas achieved the light-dark effects by inking a copper plate with greasy ink. He then 'freed' the image by wiping away the black ink with a cloth, dabbing it with his fingers, or scratching it with a sharp object. The image could only be printed once, hence the designation monotype.



Édouard Manet (1832-1883)

Seated Bather, c. 1858-1860

red chalk, brush and brown ink on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)



Paul Cézanne (1839-1906)

Seated Female Bather, c. 1879-1882

graphite on paper

Museum Boijmans Van Beuningen, Rotterdam. Loan Stichting Museum Boijmans Van Beuningen (former Koenigs collection)



Edgar Degas (1834-1917)

Study of a Woman in a Bathtub, 1895-1900

charcoal on paper

Museum Boijmans Van Beuningen, Rotterdam, loan Stichting Museum
Boijmans Van Beuningen (former Koenigs collection)



Edgar Degas (1834-1917)

Woman Bathing, c. 1887

pastel on paper on cardboard

Van Gogh Museum, Amsterdam, purchased with support from the VriendenLoterij, the Mondriaan Fund, the Triton Collection Foundation and the members of the Yellow House Circle

For centuries, nude figures were depicted only in the context of the Bible or mythology, often in an idealised form. Degas portrayed the female body as realistically as possible. This approach was ahead of its time and elicited cries of outrage at the Impressionist exhibitions. The Van Gogh Museum acquired this work in 2020, and this nude once again caused a stir. Are there not already enough images of nude women in museums? Should the male voyeuristic gaze not be questioned and criticised?

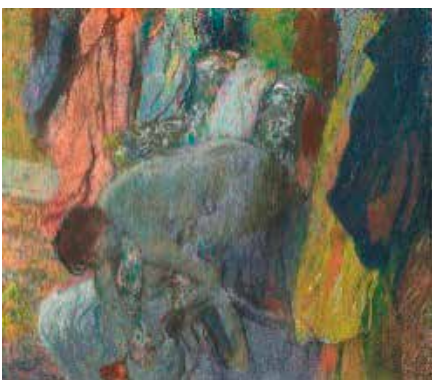


Edgar Degas (1834-1917)

Woman Wiping her Feet, c. 1893

pastel on paper on cardboard
John & Marine van Vlissingen Fine Arts

The pleasure Degas found in the pure pigments of pastel is palpable in this drawing. The nude model almost blends into the lush, brightly coloured fabrics behind her. In each part of the composition, the artist created new harmonies of overlapping hatching and patterns. The red slipper peeks out boldly from under the towel, adding a final touch of pure colour.



Edgar Degas (1834-1917)

Woman Rubbing her Back with a Sponge, 1911

bronze

Museum de Fundatie, collection Hannema-de Stuers Fundatie, Zwolle
and Heino/Wijhe



ETAGE 0

Boulevard of Broken Dreams

This exhibition of French Impressionist works of art in Dutch collections raises the question: what works could or should have been included but were not acquired by Dutch museums or collectors?

Some of the most evocative 'misses' for the Netherlands are showcased here. These seven works could have become part of the national collection if other decisions had been made in the distant or even more recent past. However, history unfolded differently due to a lack of interest or knowledge, the asking prices seemed on the high side, or because other artists were just a bit more fashionable at the time. The dilemmas surrounding collecting are of all times, but they also say something about the national taste and identity of the Netherlands.

Buying for the Dutch National Art Collection

Museums have a budget for purchasing art. They use it to acquire works that complement their collection, allowing them to create balanced presentations and tell more complete stories. For example, the Van Gogh Museum shows what kind of art Van Gogh looked at. That is why several works by the Impressionists were acquired for its permanent collection.

When it comes to the Impressionists, there are gaps in the Dutch national collections. Works by female Impressionists are largely absent, and there are no paintings by Degas within the Netherlands' borders. Museums try to fill these lacunas whenever and however possible. What would you choose if you had that money to spend?

