



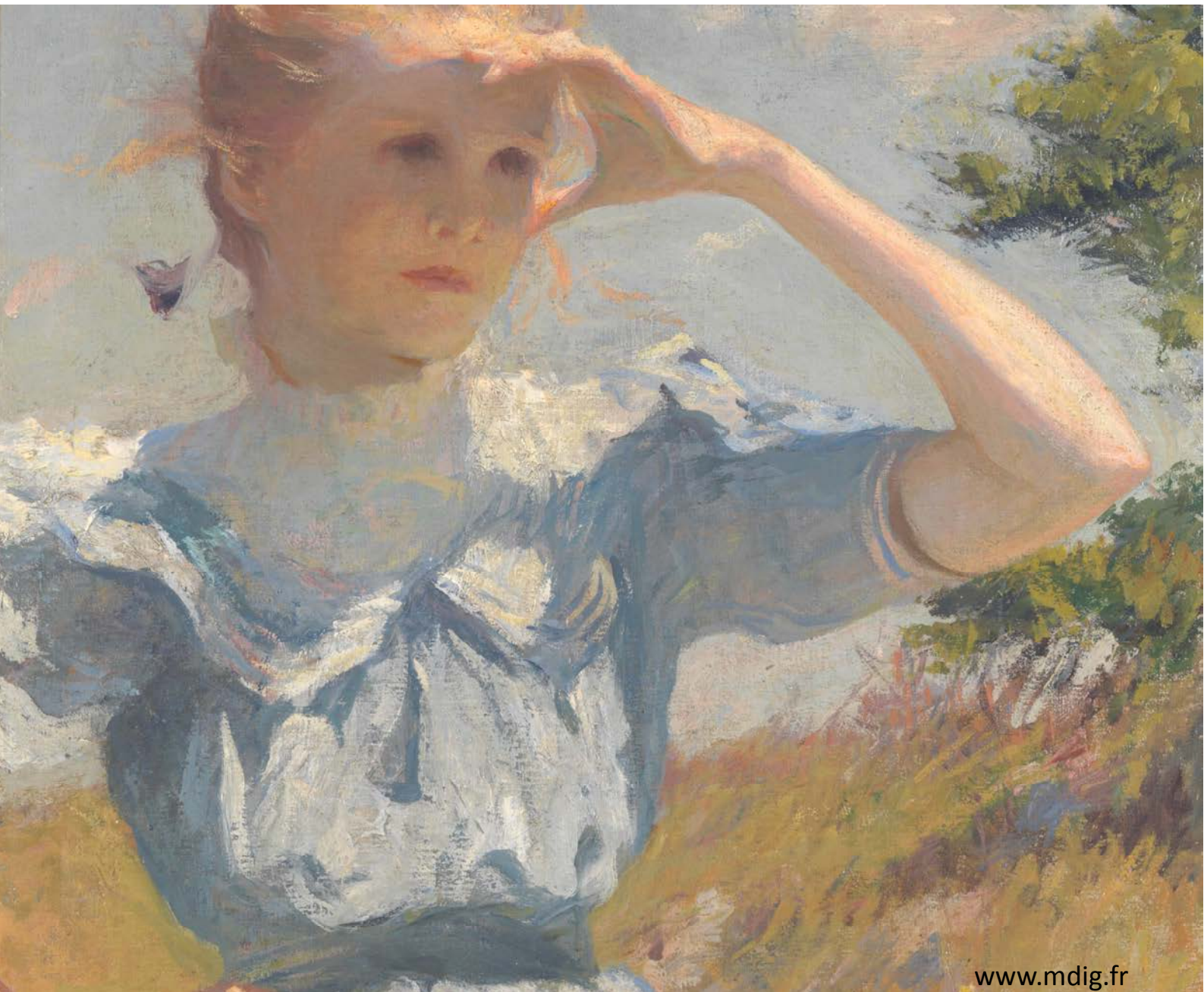
musée des
impressionnismes
giverny

Press packet / March 2014

American Impressionism

A New Vision

From March 28 to June 29, 2014



www.mdig.fr



edito

The 2014 season will be the chance for the musée des impressionnismes Giverny to celebrate its fifth year of existence. With a nod to the museum's history, we begin with American painters in an exhibition initiated by the Terra Foundation for American Art. Then, beginning on 11 July, the focus will switch to the dynamic art scene in Brussels at the turn of the 20th century. Without of course forgetting the permanent exhibition that revolves around the collection of this young museum and – naturally – Claude Monet.

In addition to its wide-ranging programme of exhibitions, the musée des impressionnismes Giverny offers its visitors a palette of activities open to everyone, from the youngest to the oldest, and for specific publics, including those for whom the world of art is new.

During your visit, you will also be able to enjoy the museum's additional attractions, such as its restaurant and the flower garden designed by Mark Rudkin. They will also be the setting for a series of cultural events throughout the season, aimed primarily at a younger audience.

And to celebrate its fifth anniversary, during the first weekend in May the museum will mount special and innovative activities to commemorate its opening in 2009.

We trust you will enjoy your visit!

Diego Candil, Director

Mary Cassatt

Woman Sitting with a Child in her Arms, c. 1890

Oil on canvas, 81 × 65.5 cm

Museo de Bellas Artes de Bilbao

© Museo de Bellas Artes de Bilbao



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James Abbott McNeill Whistler


Nocturne: Blue and Silver – Chelsea (detail), 1871

-

Tate, London, Bequeathed by Miss Rachel and Miss Jean

Alexander, 1972, T01571

© Tate, London, 2014



presentation
of
the exhibition

Claude Monet
Meadow with Haystacks near Giverny (detail), 1885

Museum of Fine Arts, Boston, Bequest of Dr. Arthur Tracy Cabot, 42.541
© Museum of Fine Arts, Boston, 2014

Claude Monet 85

American Impressionism

A New Vision

For its fifth anniversary, the musée des impressionnismes Giverny continues to study the impact of impressionism throughout the world. For the first half of the 2014 season, the musée has partnered with the Terra Foundation for American Art to organize *American Impressionism: A New Vision*, a major exhibition devoted to American art between 1880 and 1900. Organized in collaboration with the National Galleries of Scotland and the Museo Thyssen-Bornemisza, the exhibition offers a fresh exploration of an American engagement with the techniques of impressionism on both sides of the Atlantic.

In Giverny, from March 28 to June 29, 2014, eighty paintings illustrate this unique initiative. Significant canvases by expatriates Cassatt, Sargent, and Whistler demonstrate their roles in the development of impressionism, while works painted in Giverny and Paris by Theodore Robinson and Childe Hassam reveal a more gradual assimilation of the new techniques. Carefully selected pictures by Claude Monet, Camille Pissarro and Edgar Degas provide context and point to specific moments of dialogue. The exhibition expands to explore the arrival of impressionism on the other side of the Atlantic. Artists like Chase, Tarbell, Twachtman, and Frank Benson responded to impressionism in diverse ways, in essence creating a new vision for a new audience.

Mary Cassatt exhibited with the French Impressionists as early as 1879, just five years after their initial group show, and John Singer Sargent worked alongside French colleagues to help shape avant-garde trends. But younger American artists learned of impressionism through the paintings they saw in Paris, as well as at home in Boston and New York. It was not until after 1890 that artists working in the United

States began to apply impressionist ideas to distinctly American sites and subjects. They appropriated certain aspects of impressionism – bright colours, sketchy brushwork, modern subjects – and invented others, adapting their individual styles for an American audience. Cassatt, Sargent, and James McNeill Whistler, but also others whose names are less familiar to European audiences, such as William Merritt Chase, Childe Hassam, Edmund Tarbell, and John Henry Twachtman, were highly trained, widely travelled, cosmopolitan painters who sought inspiration and praise both at home and abroad.

Three venues in Europe

Musée des impressionnismes Giverny
"American Impressionism: A New Vision"
From March 28 to June 29, 2014

National Galleries of Scotland
"American Impressionism: A New Vision, 1880-1900"
From July 19 to October 19, 2014

Museo Thyssen-Bornemisza
« Impresionismo Americano »
From November 4, 2014 to February 1, 2015

This exhibition is organized by the musée des impressionnismes Giverny and the Terra Foundation for American Art in collaboration with the National Galleries of Scotland and the Museo Thyssen-Bornemisza.

With the generous support of the Terra Foundation for American Art.

TERRA
FOUNDATION FOR AMERICAN ART



In France, the exhibition has received the patronage of Madame Aurélie Filippetti, Ministry of Culture and Communication and of the Embassy of The United States of America in France.



Caisse d'épargne Normandie is a local sponsor.



overview of the exhibition

John Singer Sargent

Claude Monet Painting by the Edge of a Wood (detail), 1885

Tate, London, Presented by Miss Emily Sargent and Mrs Ormond through the Art Fund, 1925, N04103

© Tate, London, 2014

1. in Europe

(1880-1900)

“Miss Mary Cassatt, though, has not gone the way of fashion, of the popular styles, of success, for she has gone to the disparaged impressionists. A similarity of vision determined this choice, and this vision has expanded, has become increasingly searching; this strong-willed woman has truly learned to paint.”

Gustave Geffroy, *La Vie Artistique*, 1894

Mary Cassatt and John Singer Sargent: A Cosmopolitan Impressionism

Mary Cassatt occupies a firm place at the forefront of the exhibition as the only American artist to exhibit with the impressionists in Paris. Works such as *Young Girl at a Window* or *Children Playing on the Beach*, were included in the final group show in 1886. Cassatt cultivated a long-lasting friendship with Edgar Degas and with Camille Pissarro, whose *Woman with a Green Scarf* was once owned by Cassatt. Indeed, Cassatt not only collected pictures for herself, she also played a significant role in the promotion of French impressionism to American collectors.

John Singer Sargent is the second major figure in the exhibition, another expatriate who experimented with impressionism during his years in France and Great Britain. *Luxembourg Gardens at Twilight* and *Parisian Beggar Girl* from 1879-1880 with their bravura brushwork and modern, urban subjects hover on the edge of impressionism, but it was only several years later that Sargent brightened his palette and devoted himself to more spontaneous compositions painted *en plein air*. This change resulted from his friendship with Claude Monet, whom he painted during a visit to Giverny in 1885. His *Claude Monet at the Edge of a Wood*, 1885 depicts the artist at work on a canvas that has been identified as *Meadow with Haystacks near Giverny*, one of his earliest haystacks.

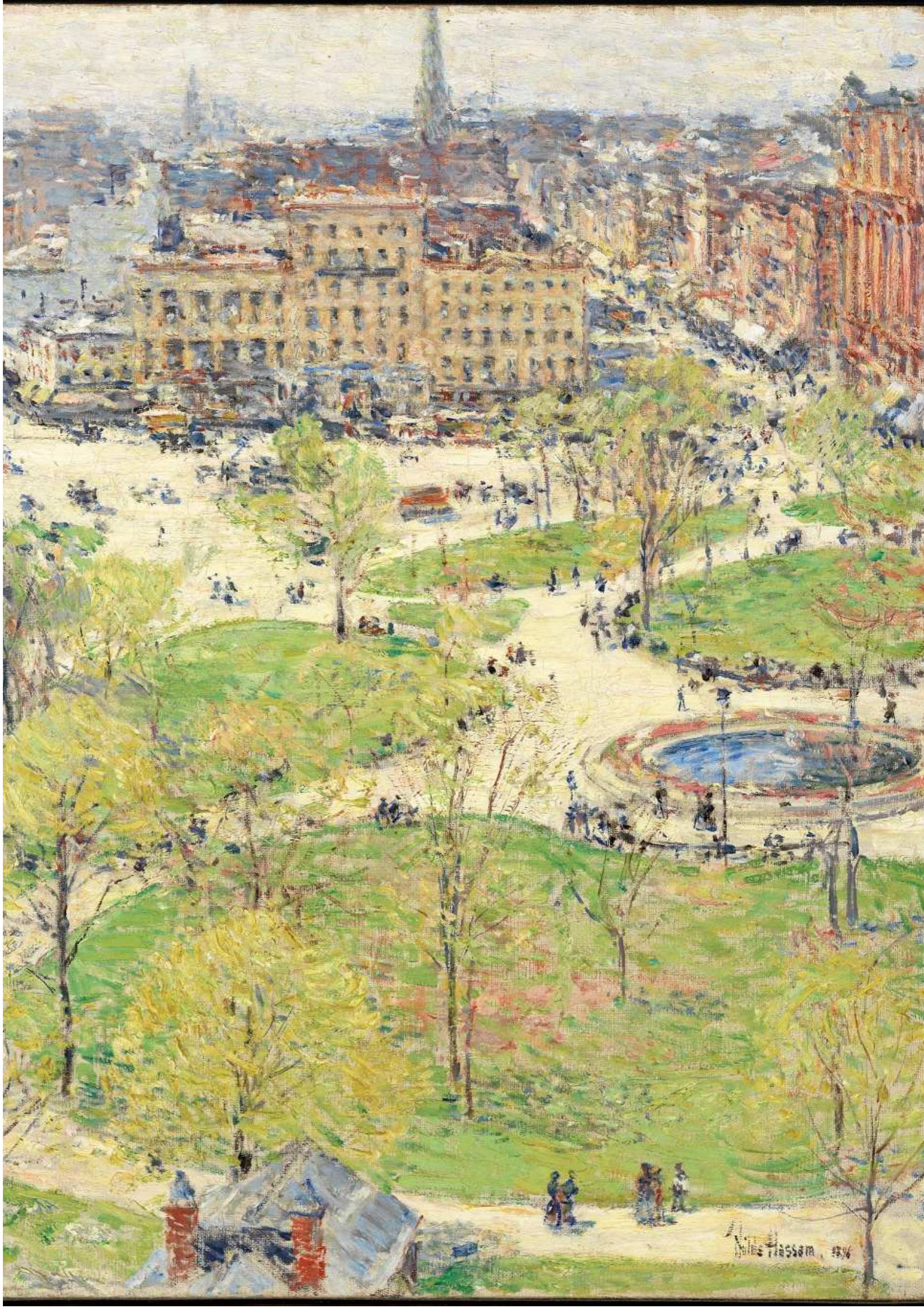
Giverny and Paris

In 1887, a group of young artists from the United States and Canada settled in Giverny. Inspired by Monet and by the changing light of this Normandy village, Theodore Robinson slowly adopted spontaneous brushwork and a bright palette in his landscape scenes produced *en plein air*. Robinson became friends with Monet and often viewed paintings at his home. John Leslie Breck also learned from the French master during several years spent in Giverny between 1887 and 1891. He attempted to train his eye to the changing conditions of weather and atmosphere in his cycle of haystack sketches painted in direct response to Monet's famous series. Childe Hassam encountered impressionism while living in Paris between 1886 and 1889. He began to experiment with brighter colours and more modern subjects in works like *Le Jour du Grand Prix* made for the Salon in 1888.



John Singer Sargent
Claude Monet Painting by the Edge of a Wood, 1885

Oil on canvas, 54 × 64.8 cm
Tate, London, Presented by Miss Emily Sargent and Mrs Ormond through the Art Fund, 1925, N04103
© Tate, London, 2014



Jules Plasson, 1876

2. in the United States

(1890-1900)

“...it is interesting to observe how in Paris and London and New York Impressionism is in evidence among the younger men, and a prismatic glamour is to be seen in every direction – in opalistic skies and seas, in landscapes variegated with peculiar delicately tinted crops, and still more peculiar portraits...”

W.H.W. “What is Impressionism?”, *Art Amateur* 27 (November 1892), p. 140.

The Return to America: A Search for Native Subjects

Prismatic colour, broken brushwork, and purple shadows became prevalent at exhibitions in New York, Philadelphia, and Boston in the early 1890s, and U.S. critics attempted to explain the new works. When artists returned to the United States after years of study in Europe, they sought to adapt impressionism to a new audience and chose native subjects, especially local or familiar ones. William Merritt Chase abandoned his dark palette to create a series of bright, urban park scenes in 1887 and 1888. He continued to devote himself to luminous, outdoor pictures of women and children at leisure during summers on the coast of Long Island in the 1890s. Childe Hassam, Theodore Robinson and Dennis Miller Bunker painted scenes of New York City, New England villages, and the coast of Maine with the bright colours, loose brushwork, and interest in the fleeting moment characterized by the French Impressionists.

Childe Hassam
Union Square in Spring (detail), 1896

Smith College Museum of Art, Northampton, Massachusetts,
Purchased with the Winthrop Hillyer Fund, 1905:3.1
© Smith College Museum of Art, Northampton

Women in White under the Summer Sun

At the end of the nineteenth century, during the period known as the American Gilded Age, women and children often wore white to embody purity and innocence. Luminous and authentic, the colour white attracted artists like Cecilia Beaux and John Singer Sargent. Vast expanses of fabric became arenas for artistic exploration. Edmund Tarbell and Frank Benson emphasized the luminosity of white dresses by posing their sitters under a bright, summer sun. Tarbell exhibited *In the Orchard* at the Chicago Columbian Exposition in 1893 and received praise for the perceived ‘American-ness’ of the work. Benson’s healthy, outdoor women and girls represented a new, twentieth century ideal.

A “Whistlerian” Impressionism

James McNeil Whistler remained a U.S. citizen even though he, like Sargent, spent most of his life in Europe. Whistler forged a new aesthetic with his ethereal, unusual pictures entitled *Harmonies* and *Nocturnes*. In the late 1860s and early 1870s, while working in London he painted monochromatic nocturnes in smooth washes of highly thinned paint. Pictures such as *Nocturne: Blue and Silver – Chelsea*, 1871 preceded impressionism and influenced countless British, French, and American artists. When John Henry Twachtman settled in rural Connecticut in 1886, he found inspiration in Whistler as well as in impressionist pictures of snow and developed his own aesthetic. The white snow allowed him to combine perception with emotion and to produce mystical paintings filled with personal meanings.



list
of
lenders

Edmund C. Tarbell

Three Sisters – A Study in June Sunlight (detail), 1890

Oil on canvas, 89.2 x 101.9 cm

Milwaukee Art Museum, Milwaukee, Wisconsin, Gift of Mrs. Montgomery Sears, M1925

© Milwaukee Art Museum / Photo: John R. Glembin

United-States

Atlanta, Georgia, High Museum of Art
Boston, Massachusetts, Museum of Fine Arts
Brooklyn, New York, Brooklyn Museum
Chicago, Illinois, Terra Foundation for American Art
Hartford, Connecticut, Wadsworth Atheneum Museum of Art
Indianapolis, Indiana, Indianapolis Museum of Art
Milwaukee, Wisconsin, Milwaukee Art Museum
Minneapolis, Minnesota, Minneapolis Institute of Arts
New Britain, Connecticut, New Britain Museum of American Art
New York, New York, The Metropolitan Museum of Art
Northampton, Massachusetts, Smith College Museum of Art
Philadelphia, Pennsylvania, Philadelphia Museum of Art
Philadelphia, Pennsylvania, Pennsylvania Academy of the Fine Arts
Providence, Rhode Island, Museum of Art, Rhode Island School of Design
Rochester, New York, Memorial Art Gallery, University of Rochester
Toledo, Ohio, Toledo Museum of Art
Tulsa, Oklahoma, Gilcrease Museum
Washington D.C., Corcoran Gallery of Art
Washington D.C., House Collection Dumbarton Oaks
Washington D.C., National Gallery of Art
Washington D.C., Smithsonian American Art Museum
Water Mill, New York, Parrish Art Museum
Waterville, Maine, Colby College Museum of Art

Europe

Spain

Bilbao, Museo de Bellas Artes
Madrid, Museo Thyssen-Bornemisza
Madrid, Collection Carmen Thyssen-Bornemisza, on loan at the Museo Thyssen-Bornemisza

France

Montpellier Agglomération, musée Fabre
Paris, musée d'Orsay
Paris, Petit Palais, musée des Beaux-Arts de la ville de Paris

United-Kingdom

Edinburgh, National Galleries of Scotland
London, Tate



the catalogue
of
exhibition

John Singer Sargent

Lady Agnew of Lochnew (1865–1932) (detail), 1892

Oil on canvas, 127 x 101 cm

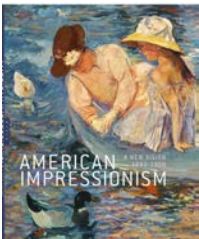
Scottish National Gallery, Edinburgh, Purchased with the aid of the
Cowan Smith Bequest Fund, 1925, NG 1656

© National Galleries of Scotland, Edinburgh / Photo: A. Reeve

American Impressionism: A New Vision

Catalogue published by the musée des impressionnismes Giverny, the National Galleries of Scotland, the Museo Thyssen-Bornemisza, and Éditions Hazan, in partnership with the Terra Foundation for American Art.

American Impressionism: A New Vision, 1880-1900 is published on the occasion of the exhibition co-organized by the musée des impressionnismes Giverny and the Terra Foundation for American Art in collaboration with the National Galleries of Scotland and the Museo Thyssen-Bornemisza. The catalogue reproduces more than 80 paintings by significant American artists, including Mary Cassatt, John Singer Sargent, James McNeil Whistler, Childe Hassam, William Merritt Chase, Edmund Tarbell, and John Henry Twachtman. Depicting city parks, rural landscapes, and women dressed in white, many of the pictures will be a discovery for European audiences. Essays by Richard Brettell, Frances Fowle and Katherine Bourguignon provide a scholarly context for the exhibition. In his thought-provoking introduction, Dr. Brettell raises questions about national identity in the terms “French Impressionism” and “American Impressionism”. Dr. Fowle, in her captivating essay devoted to the beginning of American Impressionism in Europe, emphasizes the interactions of individual American artists with impressionist techniques and ideas between 1880 and the early 1890s. In her text, Dr. Bourguignon turns to the United States and explores the many ways American artists appropriated and adapted impressionism to native subjects after 1890. The catalogue is published in three versions (French, English and Spanish) by Hazan, and is distributed in the UK and the US by Yale University Press.



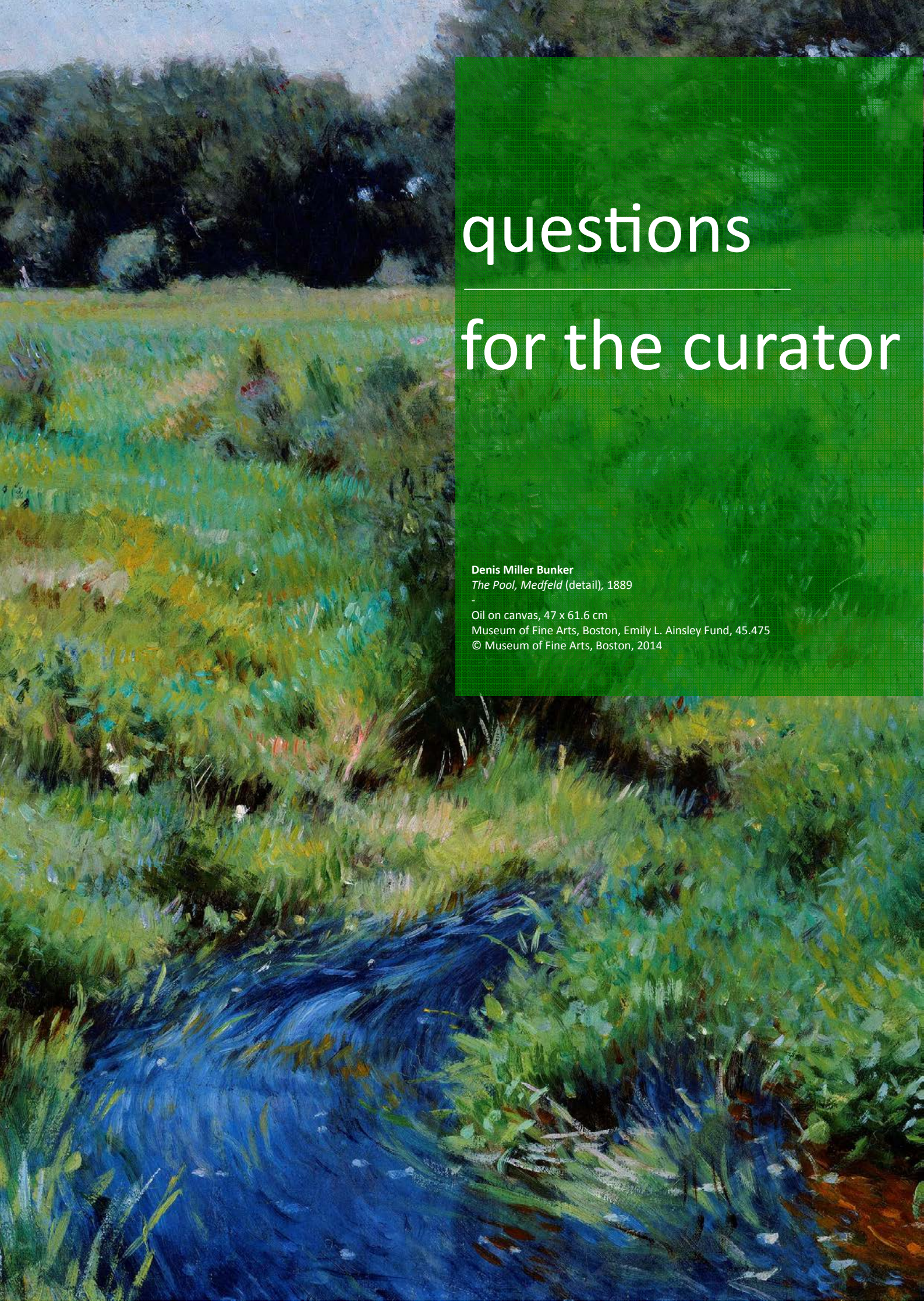
Cover of the catalogue

Version: French, English and Spanish
 Coedition: musée des impressionnismes Giverny,
 National Galleries of Scotland,
 Museo Thyssen-Bornemisza, and Éditions Hazan,
 In partnership with the Terra Foundation for American Art.
 Publication: March 2014
 Size: 24 x 29 cm
 160 pages
 Price: 29 euros

Katherine Bourguignon is Associate Curator at the Terra Foundation for American Art Europe. A specialist of French and American art of the late nineteenth and early twentieth century, she holds a Ph.D. from the University of Pennsylvania. Since 2007, she has organized exhibitions in Giverny, San Diego, and Tokyo devoted to the international artists' colony of Giverny. In recent years, she has co-organized focused exhibitions on American art with the National Gallery of London: George Bellows in 2011 and Frederic Edwin Church in 2013.

Richard Brettell is Professor and Distinguished Chair of Art and Aesthetic studies at the University of Texas at Dallas. He is a leading authority of French painting of the nineteenth century and has published extensively on Impressionism. In 1999, Dr. Brettell helped create FRAME (French Regional American Museum Exchange), a formal collaboration of museums in the United States and France. In 2001, he organized a significant exhibition entitled *Impression: Painting Quickly in France* at the National Gallery London, the Van Gogh Museum in Amsterdam and the Clark Art Institute. Recent publications include essays in *Pissarro* (Museo Thyssen-Bornemisza 2013); *Edouard Vuillard, a Painter and his Muses, 1890-1940* (Stephen Brown, Yale 2012); *Great French Paintings from the Clark* (Skira Rizzoli, 2011).

Frances Fowle is Senior Curator of French art at the Scottish National Gallery and Reader in History of Art at the University of Edinburgh. Dr. Fowle holds a Ph.D. from the University of Edinburgh and is an expert of French Impressionism and landscape painting in Europe. She has organized exhibitions devoted to impressionism and symbolism and has contributed scholarly texts to a number of catalogues. Recent publications include co-authored texts *Peploe* (Yale U.P. 2012) devoted to Samuel John Peploe, a Scottish post-impressionist; *Van Gogh to Kandinsky: Symbolist Landscape in Europe 1880-1910* (Thames & Hudson 2012); and *Monet and French Landscape: Vétheuil and Normandy* (NGS publications, Edinburgh 2006).

The image is a detail from a painting, showing a lush, green field with a stream in the foreground. The brushwork is visible, with vibrant greens and blues. The stream flows through the center, surrounded by dense vegetation. The background shows a line of trees under a pale sky.

questions

for the curator

Denis Miller Bunker
The Pool, Medfeld (detail), 1889

Oil on canvas, 47 x 61.6 cm
Museum of Fine Arts, Boston, Emily L. Ainsley Fund, 45.475
© Museum of Fine Arts, Boston, 2014

Questions for the Curator of the Exhibition, Katherine Bourguignon, Associate Curator of the Terra Foundation for American Art Europe

- What motivated Mary Cassatt to exhibit with the impressionists? In what ways did she promote French art among American collectors?

Cassatt was in Rome when the artists who became known as the impressionists first exhibited together in Paris in 1874; she did not visit the show. During this period, Cassatt was exhibiting regularly at the Paris Salon, although she began to show interest in independent exhibitions and admired the work of Edgar Degas. In 1877, Degas invited Cassatt to participate in the fifth exhibition of the impressionist group in 1879. From then on, like the impressionists, Cassatt no longer participated in the Paris Salon and increasingly supported avant-garde artists. Throughout her career, Cassatt encouraged friends and family members to buy impressionist art. In 1877, she advised her friend Louise Havemeyer to purchase her first picture by Degas. The Havemeyers would acquire more than sixty-five paintings and pastels by Degas over the years. Cassatt had several goals in promoting French art to her American friends. She wanted to help her artist friends earn money through the sale of their art, and she also wanted to bring fine works of art to collections and museums in the United States. She knew how important it was for her fellow Americans to come into contact with the best European art – Old Masters as well as Impressionists.

- What did Americans think of French Impressionism in the 1880s?

At the beginning of the 1880s, French Impressionism was often caricatured and misunderstood in the American press. Journalists were confused by the new style and its ideas. Because most of these critics had never seen an impressionist painting in person, they often associated the movement with artists as diverse as Corot, Manet, Whistler or even Winslow Homer. During the 1880s, several exhibitions brought French impressionist art to the United States. Some critics continued to denounce it while others sought to understand and explain it.

- Certain artists settled in Giverny. How can you explain this choice of location?

The artists who arrived in Giverny in the late 1880s were searching for a rural setting not far from Paris where they could paint outdoors. Artists' colonies like Barbizon and Grez-sur-Loing were already quite popular by the late 1880s while Giverny was a new location, not yet filled with artists. The first group of Americans settled in the village in 1887 and began to paint in and around the village, meeting Monet. Within just a few years, however, the small village had attracted so many artists, that it had become a true artists' colony. In light of this 'invasion' of young artists from all over the world, Monet gradually withdrew into his private garden to paint.

- John Singer Sargent spent most of his career in Europe. When was that? Why did he remain so long in Europe?

Sargent was born in Florence to American parents. He spent his entire life in Europe, making his first trip to the United States in 1876 at the age of twenty. He returned for extended visits but never lived in America. As a true expatriate, Sargent was more at home in London, Paris, or Venice. He still considered himself 'American,' however, and cultivated his career on both sides of the Atlantic.

- In France, he was close to Claude Monet. How did their friendship begin? What were their mutual artistic influences?

It may have been in 1876 at the Durand-Ruel Gallery in Paris that Sargent and Monet met for the first time. In 1881 they both participated in a small exhibition in Paris at the Cercle des arts libéraux. Sargent was sixteen years younger than Monet, and their correspondence shows the American seeking advice. The two artists became friends, and we know that Sargent visited Monet in Giverny several times in the mid-1880s. Inspired by Monet, Sargent undertook an extended series of outdoor works in rural England during this period, working in an impressionist manner. It is interesting to note that in the mid to late 1880s Monet returned to figure painting, posing family members outdoors. Could it be possible that the Frenchman found inspiration in Sargent, known for his figurative paintings? In any case, Sargent also played a role in finding collectors for Monet's art.

- Was Whistler linked to French Impressionist artists?

Whistler never exhibited with the Impressionist group but he maintained several close friendships with individual impressionists. He met Degas in the early 1860s, and the two artists respected each others' art. Around 1870, Whistler and Monet found themselves in the same artistic circles and by 1876 had started a correspondence. It was not until ten years later, however, that they became close friends. They began to exhibit together and visited one another regularly. Whistler, six years older than Monet, invited him to exhibit with the Society of British Artists in 1886 and, the following year, Monet encouraged Whistler to send paintings to the Gallery Georges Petit in Paris.

- Upon their return home, how successful were American artists in exhibiting their impressionist paintings? What was the critical reception of these canvases?

As early as 1890, artists like Theodore Robinson and John Leslie Breck began to exhibit their Giverny paintings in the United States even as they continued to frequent the village. Despite several positive reviews, the paintings were not admired by the general public. During the 1890s, artists like William Merritt Chase, Childe Hassam and Edmund Tarbell exhibited in New York and Boston, slowly gaining attention. In 1893, at the Chicago World's Columbian Exhibition, most of the paintings in the American section had an impressionistic manner, demonstrating that the style had taken hold. Indeed, many American artists continued to paint in an impressionist style until the start of World War I, especially those who moved to California after the turn of the century.



images

Mary Cassatt
Summertime, 1894

Oil on canvas, 100.6 × 81.3 cm
Terra Foundation for American Art, Chicago, Daniel J. Terra Collection,
1988.25
© Terra Foundation for American Art, Chicago

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Frank W. Benson
Eleanor, 1901
 -
 Oil on canvas, 76.2 x 64.1 cm
 Museum of Art, Rhode Island School of Design, Gift of the Estate of Mrs. Gustav Radeke, 31.079
 © Museum of Art, Rhode Island School of Design, Providence / Photo: Erik Gould



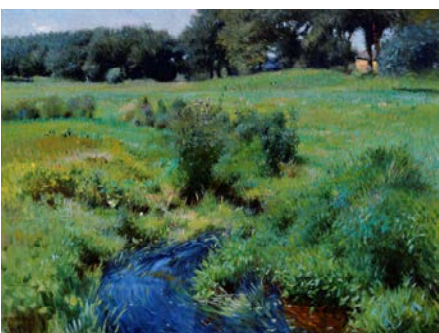
Mary Cassatt
Woman Sitting with a Child in her Arms, c. 1890
 -
 Oil on canvas, 81 x 65.5 cm
 Museo de Bellas Artes, Bilbao, 82/25
 © Museo de Bellas Artes, Bilbao



William Merritt Chase
Dans le parc, 1889
 -
 Oil on canvas, 35.5 x 49 cm
 Carmen Thyssen-Bornemisza Collection, on loan at the Museo Thyssen-Bornemisza, Madrid, CTB. 1979.15
 © Carmen Thyssen-Bornemisza Collection, Madrid



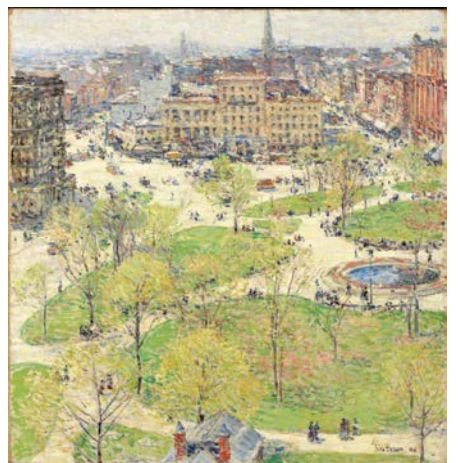
William Merritt Chase
Near the Beach, Shinnecock, 1895
 -
 Oil on canvas, 76.2 x 122.2 cm
 Toledo Museum of Art, Toledo, Ohio, Gift of Arthur J. Secor, 1924.58
 © Toledo Museum of Art/ Photo: Photography Incorporated,



Dennis Miller Bunker
The Pool, Medfield, 1889
 -
 Oil on canvas, 47 x 61.6 cm
 Museum of Fine Arts, Boston, Emily L. Ainsley Fund, 45.475
 © Museum of Fine Arts, Boston, 2014



Mary Cassatt
Summertime, 1894
 -
 Oil on canvas, 100.6 x 81.3 cm
 Terra Foundation for American Art, Chicago, Daniel J. Terra Collection, 1988.25
 © Terra Foundation for American Art, Chicago



Childe Hassam
Union Square in Spring, 1896
 -
 Oil on canvas, 54.6 x 53.3 cm
 Smith College Museum of Art, Northampton, Massachusetts, Purchased with the Winthrop Hillyer Fund, 1905:3.1
 © Smith College Museum of Art, Northampton



Claude Monet
Meadow with Haystacks near Giverny, 1885
 -
 Oil on canvas, 74 x 93.5 cm
 Museum of Fine Arts, Boston, Bequest of Dr. Arthur Tracy Cabot, 42.541
 © Museum of Fine Arts, Boston, 2014



John Singer Sargent
Lady Agnew of Lochnaw (1865-1932), 1892
 -
 Oil on canvas, 127 x 101 cm
 Scottish National Gallery, Edinburgh, Purchased with the aid of the Cowan Smith Bequest Fund, 1925, NG 1656
 © National Galleries of Scotland, Edinburgh / Photo: A. Reeve



Edmund C. Tarbell
In the orchard, 1891
 -
 Oil on canvas, 154.3 x 166.4 cm
 Terra Foundation for American Art, Chicago, Daniel J. Terra Collection, 1999.141
 © Terra Foundation for American Art, Chicago



Theodore Robinson
Blossoms at Giverny, 1891-1892
 -
 Oil on canvas, 54.9 x 51.1 cm
 Terra Foundation for American Art, Chicago, Daniel J. Terra Collection, 1992.130
 © Terra Foundation for American Art, Chicago



Edmund C. Tarbell
Three Sisters - A Study in June Sunlight, 1890
 -
 Oil on canvas, 89.2 x 101.9 cm
 Milwaukee Art Museum, Milwaukee, Wisconsin, Gift of Mrs. Montgomery Sears, M1925
 © Milwaukee Art Museum / Photo: John R. Glembin



John Henry Twachtman
Emerald Pool, Yellowstone, c. 1895
 -
 Oil on canvas, 64.1 x 76.8 cm
 Wadsworth Atheneum Museum of Art, Hartford, Connecticut, Bequest of George A. Gay, by exchange, and The Ella Gallup Sumner and Mary Catlin Sumner Collection Fund, 1979.162
 © Wadsworth Atheneum Museum of Art/Art Resource, NY/Scala, Florence, 2014



John Singer Sargent
Claude Monet Painting by the Edge of a Wood, 1885
 -
 Oil on canvas, 54 x 64.8 cm
 Tate, London, Presented by Miss Emily Sargent and Mrs Ormond through the Art Fund, 1925, N04103
 © Tate, London, 2014



James Abbott McNeill Whistler
Nocturne: Blue and Silver - Chelsea, 1871
 -
 Oil on wood, 50.2 x 60.8 cm
 Tate, London, Bequeathed by Miss Rachel and Miss Jean Alexander, 1972, T01571
 © Tate, London, 2014

A detail from the painting 'In the Orchard' by Edmund C. Tarbell, showing a woman in a long, white, lace-trimmed dress standing in a lush, green orchard. She is looking to her right. The background is filled with dense foliage and trees, rendered in soft, impressionistic brushstrokes. The lighting is warm and natural, suggesting a sunny day.

Terra

Foundation

for

American

Art

Edmund C. Tarbell
In the Orchard (detail), 1891

Oil on canvas, 154.3 x 166.4 cm

Terra Foundation for American Art, Chicago, Daniel J. Terra Collection, 1999.141
© Terra Foundation for American Art, Chicago

The Terra Foundation for American Art is proud to be co-organizer and sponsor of « American Impressionism: A New Vision, 1880-1900, » which results from an inspiring, ongoing partnership with the musée des impressionnismes Giverny. Our founder, Daniel Terra, believed that engagement with original works of art could be a transformative experience, and throughout his lifetime he worked to share his collection of American art with audiences worldwide. Today, we honor his legacy by fostering the exploration, understanding, and enjoyment of the visual arts of the United States through innovative exhibitions such as this one, which inspires multi-national perspectives and meaningful cross-cultural dialogues. We also support research and educational programs across the globe, motivated by the belief that art has the potential both to distinguish cultures and to unite them.

Grant Program

The grant program offers support for American art exhibitions and academic programs worldwide. In addition, it supports public and school programs in Chicago. Over recent years, the foundation has provided approximately \$45 million for some 450 exhibitions and scholarly programs in over thirty countries, including France, Germany, Spain, the United Kingdom, Russia, Australia, Mexico, Brazil, China, and Japan.

Art Collection

The Terra Foundation's collection of American art comprises more than 700 paintings, works on paper, and sculptures dating from the late eighteenth century through 1945 by such artists as John Singleton Copley, James McNeill Whistler, Mary Cassatt, Winslow Homer, Marsden Hartley, and Edward Hopper. The foundation works to ensure its collection is accessible: it lends artworks to exhibitions worldwide; creates focused shows of its collection for public exhibition; and maintains a comprehensive database of the collection on its website.

Partnerships

The foundation collaborates with institutions worldwide to create new and exciting ways to connect people with American art. For example, long-term partnerships with the Musée du Louvre in Paris and The National Gallery in London have introduced American art to European audiences, as well as placed works of historical art from the United States in dialogue with two pre-eminent collections. Ongoing collaborations with these institutions will enable presentations of American art over the next several years. Additionally, a partnership with the Solomon R. Guggenheim Foundation rendered the first survey of historical American art to travel to Beijing, Shanghai, Moscow, and Bilbao. Lastly, a recent collaboration with the Philadelphia Museum of Art, the Museum of Fine Arts Houston, and the Los Angeles County Museum of Art introduced historical American art to South Korea and subsequently travelled to Australia.

Paris Center & Research Library

In 2009 the Foundation opened a resource centre in Paris dedicated to serving international scholars and curators, as well as members of the public. The Terra Foundation's Paris Center creates and disseminates new research on American art through institutional partnerships, academic programs, and exhibitions, as well as residential programs in Giverny, France.

Academic programs are developed in close collaboration with universities and museums throughout Europe, including research and teaching fellowships, publication grants, residential programmes for scholars, as well as public conferences and symposia. The Terra Foundation's Paris Center welcomes a growing international community of American art scholars, providing a regular forum on art of the United States – the only one of its kind in Europe – through a wide variety of lectures, workshops, and symposia. Since the Center's opening, hundreds of scholars have participated in events there. The Paris Center is also home to the Terra Foundation Library of American Art, Europe's only research library devoted exclusively to the visual arts of the United States. Specializing in the art of the nineteenth and early twentieth centuries, the library contains more than 9,500 titles on painting, sculpture, and graphic arts, as well as photography and decorative arts, all of which are available online.

Terra Foundation for American Art in France in 2014

The Terra Foundation for American Art has had a long-standing presence in France through its exhibition grants and partnerships, academic programs, and professorships. For example, grants have been awarded to the Musée d'Orsay, Centre Pompidou, and Jeu de Paume, among others. In addition, the Foundation has partnered with a number of museums to develop and present:

“Plain Indians”

at Musée du Quai Branly (2014),

“American Encounters: Anglo-American Portraiture in an Era of Revolution”

at Musée du Louvre (2014),

“Joseph Cornell and the Surrealists in New York: Dalí, Duchamp, Ernst, Man Ray...”

at Musée des Beaux-Arts de Lyon (2014),

“Roy Lichtenstein”

at Centre Pompidou (2013),

“Edward Hopper”

at the Galeries Nationales du Grand Palais (2012).

The Terra Foundation has also funded conferences and symposia at the Ecole Normale Supérieure, Université Paris Diderot-Paris 7, Institut National d'Histoire de l'Art, and Musée des Beaux-Arts de Lyon, among other institutions. In December 2013, for example, a study day on hundredth anniversary of the New York Armory Show was co-organised by the Foundation, the New York Historical Society, and the Musée d'Orsay, where the event was held.

Since 2009 the Foundation has awarded postdoctoral teaching fellowships and visiting professorships at the Institut National d'Histoire de l'Art, supporting advanced inquiry in American art history. They are shared between leading academic institutions in Paris and beyond, such as the Université Paris Diderot - Paris 7, the Université Paris Ouest Nanterre La Défense, and the Université François-Rabelais de Tours.

“Through the Paris Center, we are invigorating a rich dialogue on American art,” states Amy Zinck, Vice President and Director of the Terra Foundation for American Art Europe. “Moving forward we will continue to support and expand these programmes and partnerships throughout Europe and serve as a central resource and place of convergence for scholars interested in American art”.

For further information

on these and other Terra Foundation activities and opportunities for support, please visit terraamericanart.org or contact:

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Theodore Robinson
Blossoms at Giverny, 1891-1892

-

Oil on canvas, 54.9 × 51.1 cm
Chicago, Terra Foundation for American Art,
Collection Daniel J. Terra, 1992.130
© Terra Foundation for American Art, Chicago



Useful information

Musée des impressionnismes Giverny

99 rue Claude Monet | 27 620 Giverny

T 02 32 51 94 65 | contact@mdig.fr |

www.mdig.fr

From March 28th to November 2nd,
from 10 am to 6 pm

Last admission 5:30 pm

Galleries will be closed to the public

from June 30th to July 10th

(The Autour de Claude Monet
gallery will remain open)

Open everyday

Free on 1st Sunday of the month

On place: restaurant – tea-room,
gift shop-bookstore

Admission fee

Ticket for galleries

Adult: **7 €**

Child 12 to 18 / Student: **4,50 €**

Child 7 to 11: **3 €**

Visitor with disabilities: **3 €**

Child under 7: **free**

Free on 1st Sunday of the month

Family ticket: Buy 3 tickets get one free child
admission

Annual Pass: **20 €** | Duo Pass: **35 €**

Audioguide: **3 €**

Combined tickets *

Musée des impressionnismes

+ Maison et Jardins de Claude Monet

Adult: **16,50 €**

Child 12 to 18 / Student: **9,50 €**

Child 7 to 11: **8 €**

Visitor with disabilities: **7 €**

Child under 7: **free**

Musée des impressionnismes

+ Musée de Vernon

Adult: **9 €**

Student over 26: **6,50 €**

Child under 7: **gratuit**

Available to individuals only, no queuing
required.

Online purchasing available:

www.mdig.fr

www.fnac.com

(* additional charge for management costs)

John Henry Twachtman

Emerald Pool, Yellowstone (detail), c. 1895

-

Wadsworth Atheneum Museum of Art, Hartford, Connecticut, Bequest
of George A. Gay, by exchange, and The Ella Gallup Sumner and Mary
Catlin Sumner Collection Fund, 1979.162

© Wadsworth Atheneum Museum of Art/Art Resource, NY/Scala,
Florence, 2014





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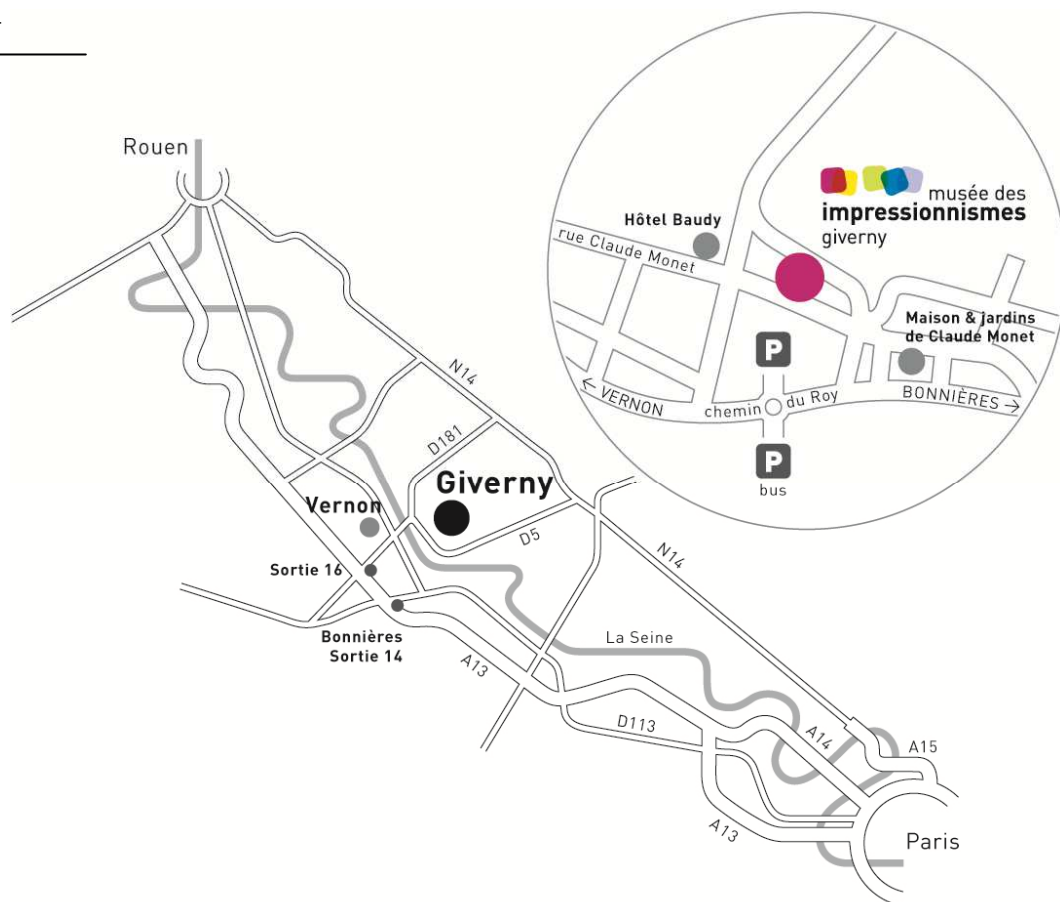
Open from March 28 March to June 30, 2014
Every day from 10am to 6pm
(last admission 5.30pm)

The galleries will be closed
from June 30 to July 10, 2014

**For further information
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Frank W. Benson
Eleanor (detail), 1901

Oil on canvas, 76.2 x 64.1 cm
Museum of Art, Rhode Island School of Design, Providence,
Gift of the Estate of Mrs. Gustav Radeke, 31.079
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Providence / Photo: Erik Gould

