

## **Room 1 - Gallery 401**

[INTRODUCTORY TEXT]

### **The Impressionist Revolution: Monet to Matisse from the Dallas Museum of Art**

This exhibition, told entirely through the Dallas Museum of Art's exceptional collection, reveals the rebellious origins of the independent artist collective known as the Impressionists and traces the revolutionary course they charted for modern art.

The Impressionists redefined what constituted cutting-edge art in the late 1800s. Reception to their work was polarizing at the time, but the innovations of its core members, including Claude Monet, Pierre-Auguste Renoir, and Berthe Morisot, set the stage for future generations of avant-garde painters, from Vincent van Gogh to Piet Mondrian and Henri Matisse. The impact of these artists—from modern subject matter and style to a more democratized art market—still reverberates today.

The exhibition is organized by Dallas Museum of Art

Generous support: Ira Gluskin & Maxine Granovsky Gluskin

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[ARTWORK LABEL]

## **GUSTAVE CAILLEBOTTE**

born Paris, France, 1848

died Gennevilliers, France, 1894

### **The Path in the Garden**

1886

oil on canvas

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

Caillebotte was fascinated by geometry and perspective, whether painting the streets of Paris or his garden's winding paths. The foliage in the foreground frames the sun-dappled lane, which parts in the distance, inviting the viewer to wander ahead. Here, Caillebotte balances the natural abundance of his garden with marked shifts in light and texture. Caillebotte joined the Impressionists in 1876, participating in five of their eight shows. He sometimes organized the exhibitions and even collected the works of his fellow Impressionists.

## **Room 2 - Gallery 408**

[SECTION TEXT]

### **When Impressionism Was New**

In 1874, an artist's collective in Paris calling itself the Anonymous Society of Painters, Sculptors, Printmakers, Etc. opened their first group exhibition. The collective, now known as the Impressionists, mounted eight shows over the next 12 years. By exhibiting their work independently, they bypassed the official Salon exhibition organized by the state-run Academy of Fine Arts, an act both bold and entrepreneurial.

In contrast to the historical subjects and traditional styles championed by the Academy, the Impressionists aimed to capture everyday life in all its realities. By painting street life, the bustle of commerce, and intimate scenes of domesticity, these artists elevated routine sights to the status of high art.

[ARTWORK LABEL]

#### **CLAUDE MONET**

born Paris, France, 1840

died Giverny, France, 1926

## **The Pont Neuf**

1871

oil on canvas

Dallas Museum of Art, The Wendy and Emery Reves Collection,  
1985.R.38

Images of city life captured in a loose, sketch-like style were a novelty in 1870s France. Monet chose Paris as his subject, emphasizing the bustle of people, carriages, and boats coming and going through his use of rapidly applied brushstrokes and unfinished forms. This approach defined the Impressionist movement Monet helped launch only a few years later, which rebelled against the naturalistic style and more timeless, picturesque subjects favoured by art critics and collectors at the time. Here, Monet evoked the look and feel of modern city life on a cold, rainy day.

[ARTWORK LABEL]

### **CAMILLE PISSARRO**

born Charlotte Amalie, Danish West Indies (now U.S. Virgin Islands), 1830

died Paris, France, 1903

## **Place du Théâtre Français: Fog Effect**

1897

oil on canvas

Dallas Museum of Art, The Wendy and Emery Reves Collection,  
1985.R.50

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

## Room 3 - Gallery 402 South

[SECTION TEXT]

### **Painting a Glimpse: Techniques and Materials**

The Impressionists' approach extended beyond their subjects to their techniques and materials. Technological advances, including railway expansions, the invention of the resealable metal paint tube, and the advent of photography, fuelled their innovations.

Many Impressionists took their canvases outdoors (*en plein air*) to capture the fleeting effects of light.

To achieve light effects, they applied bright pigments on light-hued grounds (preparatory layers) in textured brushstrokes. They avoided black and grey when painting shadows and volume, depicting them in colour instead. The Impressionists' vivid palette and dissolving forms stunned contemporary viewers, who were accustomed to the slick realism and earth tones of Academic paintings shown at the Paris Salon.

[ARTWORK LABEL]

### **BERTHE MORISOT**

born Bourges, France, 1841

died Paris, France, 1895

## **The Port of Nice**

1881–1882

oil on canvas

Dallas Museum of Art, The Wendy and Emery Reves Collection,  
1985.R.40

Morisot made this scene of docked sailboats while vacationing with her family in Nice in southern France. She painted it from the boat she rented to escape the jeers of onlookers who had never seen a woman artist at work. Morisot devoted more than two-thirds of the composition to her depiction of water and its play of movement, reflection, and broken colours. Fluid and gestural, her brushwork veers toward abstraction, which is typical of her daring formal experimentation. Note the sections of canvas Morisot left unpainted and the details she sacrificed for the overall impression.

[ARTWORK LABEL]

## **CLAUDE MONET**

born Paris, France, 1840

died Giverny, France, 1926

## **Still Life, Tea Service**

1872

oil on canvas

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

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

## **Room 4 - Gallery 402 North**

[SECTION TEXT]

### **Landscape Transformed**

The Impressionists built landscapes through broken brushstrokes, allowing the surface of the canvas to register movement, weather, and the passage of time. While Monet's landscapes may appear spontaneous, art historians note that he carefully composed his paintings.

Neo-Impressionism, also known as Pointillism, developed in the 1880s in response to Impressionism. Pointillists painted individual dots of colour side-by-side that, when seen from a distance, blend in the viewer's eyes. They aimed to create a truer representation of how we optically experience light. From the foundations of Impressionism, Pointillists created an artform that was less spontaneous and more enduring.

[ARTWORK LABEL]

### **CLAUDE MONET**

born Paris, France, 1840

died Giverny, France, 1926

## **The Seine at Lavacourt**

1880

oil on canvas

Dallas Museum of Art, Munger Fund, 1938.4.M

Monet painted this large panorama in his studio while living in Vétheuil, northwest of Paris. He made it for the Salon of 1880—his first submission to the state-run exhibition since 1870. He based the work on several earlier versions of the same subject. Monet's fellow Impressionists saw his participation in the Salon as a betrayal of their independent ethos, but his strategy worked in his favour. This was the first of his works that both liberal and conservative art critics praised in the press.

[ARTWORK LABEL]

## **CAMILLE PISSARRO**

born Charlotte Amalie, Danish West Indies (now U.S. Virgin Islands), 1830

died Paris, France, 1903

## **Apple Harvest**

1888

oil on canvas

Dallas Museum of Art, Munger Fund, 1955.17.M

Pissarro based his vision of rural labour on social harmony. In the dazzling light of the afternoon sun, men and women gather fruit, their actions purposeful but unhurried. They work in a vast field that stretches across the canvas, gently sloping at the sides. In the background, a horse cart waits to transport the freshly harvested apples to the market, suggesting productivity through cooperation. Pissarro worked on this picture for two years, making more than 100 drawings and studies of every figure and detail.

## **Room 5 – Gallery 409**

[SECTION TEXT]

### **Monet's Water Lilies**

In 1883, Monet and his family moved to Giverny, a town outside of Paris. In 1890, he expanded the grounds for an ambitious project and cultivated the land into two distinct parts: a flower garden and a Japanese-inspired garden, complete with a pond and footbridge.

The water lilies Monet planted became his primary subject during the last two decades of his life. His early paintings of the floating blooms included details like a horizon line or a grassy bank that oriented the viewer. As time went on, he abandoned solid ground in favour of immersive watery scenes.

[ARTWORK LABEL]

#### **CLAUDE MONET**

born Paris, France, 1840

died Giverny, France, 1926

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

1903

oil on canvas

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

Monet's fixation with his garden as a subject extended to the surface of his pond, which was at once a mirror of the world above and a window into the world below. His determination to capture the interplay of reflective water and the matte texture of the water lilies pushed him to experiment with new oil painting techniques. He layered brushwork to create a textural effect that implies movement.

At an auction in 1917, attendees were so struck by the illusion of the reflected clouds that they believed the painting was hanging upside down.

## **Room 6 – Gallery 410**

[FILM LABEL]

### **Monet At Home: Giverny**

Monet's two gardens in Giverny were his great muses, subjects he returned to repeatedly until his death. This short film shows him at work in his sprawling Japanese-inspired garden, featuring a pond, bamboo, willow trees, and a low, arching footbridge kissed by wisteria.

## **Room 7 – Gallery 405**

[SECTION TEXT]

### **After Impressionism: In Search of Modernity**

In the decade following the last Impressionist show of 1886, a new wave of modern artists developed multiple styles that prioritized emotions, ideas, and personal expression over purely optical impressions. Known today as the Post-Impressionists, they favoured symbolic subjects, brighter colours, and exaggerated forms.

Many artists with roots in Impressionism, including Cézanne, van Gogh, and Gauguin, were given large retrospectives in several major cities in Europe between 1900 and 1910. This led to the proliferation of their collective styles and theories across the continent. Almost every modern art movement that followed, including Cubism, Fauvism, Expressionism, Futurism, and Abstraction, had roots in the Impressionists' subversion of traditional Academic values. This gallery offers a glimpse into some of these innovative movements and their continuation of Impressionism's legacy.

[ARTWORK LABEL]

## **HENRI MATISSE**

born Le Cateau-Cambrésis, France, 1869

died Nice, France, 1954

### **Still Life: Bouquet and Compotier**

1924

oil on canvas

Dallas Museum of Art, The Eugene and Margaret McDermott Art Fund, Inc., in honor of Dr. Bryan Williams, 2002.19.McD

Matisse began making floral still lifes in the early 1900s. He maintained an interest in the genre for the rest of his life, using it as a base for his formal experimentation with decoration and abstraction, as had many of the Impressionists. The studio props he depicted here—the painted standing screen, tablecloth, and *compotier* (fruit bowl)—reappear in other paintings of his. In this work, he challenges viewer perceptions of the relationship between flat, painted patterns and three-dimensional objects.

[ARTWORK LABEL]

## **VINCENT VAN GOGH**

born Zundert, Netherlands, 1853

died Auvers-sur-Oise, France, 1890

## **Sheaves of Wheat**

1890

oil on canvas

Dallas Museum of Art, The Wendy and Emery Reves Collection,  
1985.R.80

Van Gogh faithfully recorded his sensations before nature and thereby considered himself an Impressionist. At the same time, he experimented with newer avant-garde styles that exaggerated form and colour to convey meaning. Van Gogh developed a unique voice working in isolation in southern France. He painted this work during the final month of his life. It depicts harvested wheat, one of van Gogh's favourite motifs. Applying gold and violet hues in thick, expressive brushstrokes, he tried to communicate the comforting feeling of eternity that he experienced while observing nature's endless cycles.