

March 28 – June 29, 2014

**American
Impressionism:
A new vision**

July 11 – October 31, 2014

**Brussels,
An Impressionist
capital**

Permanent exhibit

March 28 – October 31, 2014

**Autour de
Claude Monet**

musée des impressionnismes Giverny
99, rue Claude Monet
27620 Giverny – France
www.mdig.fr

Press contacts:

Agency Catherine Dufayet / Anne
Samson Communications
Léopoldine Turbat
+33 (0)1 40 36 84 35
leopoldine@annesamson.com

At the museum:

Head of Communications
Géraldine Brilhault
+33 (0)2 32 51 92 48
g.brilhault@mdig.fr

**The musée des impressionnismes Giverny presents
its upcoming season**

The musée des impressionnismes Giverny will officially re-open its doors to the public on March 28, 2014 with a flagship exhibition, which focuses on great American painters of the late 19th century.

"American Impressionism: A New Vision" will open a rich, attractive new season at the museum, one that will also shed light on the art scene in Brussels in the late 19th and early 20th centuries and will feature a permanent exhibition space built around the museum collection and Claude Monet.

The musée des impressionnismes Giverny has just closed its 2013 season, counting more than 180 000 visitors over a period of seven months.



John Singer Sargent, *Lady Agnew of Lochnaw* (1865-1932), 1892

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Claude Monet, *Haystacks: Snow Effect*, 1891
 Scottish National Gallery, Edinburgh © National
 Galleries of Scotland / Photo: A. Reeve

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
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Emile Claus, *The Raising of the Fishtraps*, 1893
 Musée d'Ixelles, Brussels / Photo : Mixed Media

This exhibition is organized in collaboration with the Musée d'Ixelles, Brussels.

**MUSÉE
 D'IXELLES**
**MUSEUM
 VAN ELSENE**



Maurice Denis, *White Sun on the Corn*, c. 1914
 © Giverny, musée des impressionnismes
 © ADAGP, Paris, 2013 / Photo: T. Leroy

American Impressionism: A New Vision

With more than 70 paintings produced in Europe and the United States between 1880 and 1900, this exhibition highlights the unique vision of American impressionism. Expatriates like Cassatt, Sargent and Whistler played a role in the creation of the impressionist aesthetic and worked alongside French artists. Others, in the succeeding years, adapted the 'New Painting' to their native land, offering a renewed presentation of the American landscape with bright, sun-filled canvases. Artists like Chase, Hassam and Tarbell appropriated the new French techniques to American sites and subjects, thus emphasizing a growing national identity.

Brussels, an Impressionist capital

A focal point for the European avant-garde movements, Brussels stood out for the dynamism of its cultural life around the turn of the twentieth century. It was one of the first cities to exhibit the masterpieces of the Impressionists and Neo-Impressionists at the Salons des XX and the Salon de la Libre Esthétique.

From Ensor to Van Rysselberghe, the Belgian painters tended to describe reality and were sensitive to the language of color and light. They compelled recognition through their originality in the interpretation of the landscape, their description of modern life, and portraiture.

Autour de Claude Monet (permanent exhibit)

In parallel with its exhibitions, the musée des impressionnismes Giverny is offering a showing of works on the theme of Claude Monet's influence on his contemporaries and successive generations. This presentation pays tribute to one of the most important individuals in the history of French art by emphasizing his impact in France and abroad, from Sisley to the colony of American artists in Giverny, and from Joan Mitchell to the Japanese painter Hiramatsu Reiji.