The exhibition has been organised in association with the Van Gogh Museum in Amsterdam and is privileged to have the backing of RKD-Netherlands Institute of Art History, The Hague.

With the backing of Crédit Municipal de Paris.

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The Petit Palais is pleased to be presenting, in association with the Van Gogh Museum in Amsterdam and RKD (Netherlands Institute for Art History) in The Hague, the first major exhibition in France devoted to the artistic, aesthetic and personal interchanges between Dutch and French painters in Paris from the late 18th to the early 20th century. Here 115 works from leading Dutch museums, as well as others in Europe and America, mark out a century of painterly revolutions.

The chronological exhibition layout follows the connections – influences, interaction, mutual enrichment – that sprang up between French artists and nine of their Dutch counterparts: Gérard van Spaendonck for the late 18th century and Ary Scheffer for the Romantic generation; Jacob Maris, Johan Jongkind and Frederik Kaemmerer for the mid-19th century; George Breitner and Vincent van Gogh for the late 19th, and finally Kees van Dongen and Piet Mondrian for the early 20th centuries. Comparisons and similarities emerge as their works rub shoulders with those of French contemporaries including Géricault, David, Corot, Millet, Boudin, Monet, Cézanne, Signac, Braque and Picasso.

Between 1789 and 1914 over a thousand Dutch artists made the journey to France, drawn to the City of Light and its dynamic art scene. Paris at the time was the destination for artists from all over the world, luring them with its countless possibilities: training, career opportunities, an emerging art market and museums with sumptuous collections. Varying in length, Dutch painters’ sojourns in France were sometimes the first step towards actually settling there, but whatever the case their influence on the development of Dutch painting was decisive: Maris and Breitner, for example, brought new ideas with them when they returned home. Likewise Jongkind and Van Gogh offered their French colleagues subject matter, colours and approaches that reflected Dutch sensibility.

The exhibition opens with Van Spaendonck, a young, ambitious flower painter who arrived in Paris in 1769 and whose combination of talent and the right connections earned him the post of professor of botanical drawing at the Jardin des Plantes in 1780. A friend of Jacques-Louis David, Van Spaendonck became a significant personality in Paris art circles and was the forerunner of a whole generation of Dutch painters bent on travelling to the French capital. Later came Ary Scheffer, who moved to Paris around 1811 and was one of the city’s most prominent artists during the reign of Louis-Philippe (1830–1848). A patron of many young French artists, Scheffer counts as one of the vital conduits between the two countries.

Beginning in the mid-19th century, the influx into Paris of artists from abroad swelled steadily, one of the reasons being the success of the Universal Exhibitions. It was at this time that Jongkind, Maris and Kaemmerer decided to move there. Haunting the city’s cafés, they struck up friendships with French artists – as Jongkind did with Boudin and Monet – or at the very least kept a close eye on their work: Maris, for example, was markedly influenced by the Barbizon School.
The creative ferment around them was a driving force, at the same time as a burgeoning art market was building reputations: Kaemmerer’s connection with the Goupil gallery brought him fame and a number of official commissions.

**Paris’s drawing power reached its height in the late 19th and early 20th centuries.** Spending time there became mandatory for artists from abroad, and Breitner, Van Gogh, Van Dongen and Mondrian were no exceptions. Breitner’s visit was brief, but French painters, especially Degas, had a lasting influence on him and his work. Van Gogh’s two years – during which his many artist friends included Emile Bernard, Toulouse-Lautrec, Camille Pissarro and Signac – proved decisive for the evolution of his style: contact with the Impressionists saw his palette brighten and his brushwork loosen up. Kees van Dongen was one of those who made Paris his home, rendering his fascination with its nightlife in pictures full of vivid, harsh colours. Mondrian, too, saw his style evolve owing to his stays there: in 1912, when inspiration had deserted him, he went to Paris in search of fresh ideas and pursued his move away from figuration. Aided by the company of Cubists like Braque and Picasso, he went on to develop his own abstract language.

The exhibition’s layout and presentation will immerse visitors in the very different worlds of each of the nine Dutch artists and provide keys to an understanding of their periods.

The Painter’s Studio: this special cultural mediation room will give the public a chance to discover and try out the painters’ techniques and stylistic evolution. An audioguide will also be available.

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**Kees van Dongen, At la Galette, 1904-1906.**
Photo Courtesy Galerie Artevera’s
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**CURATORS:**

Edwin Becker: chief exhibition curator, Van Gogh Museum, Amsterdam
Stéphanie Cantarutti: chief curator, Petit Palais
Mayken Jonkman: chief curator RKD – Netherlands Institute of Art History, The Hague
Christophe Leribault: director, Petit Palais
Gérard Van Spaandonck: Dutch painters and floral still lifes
Around 1770 in Paris, still lifes with flowers and fruit enjoyed a revival of enthusiasm in the fine arts; the study of nature occupied a prominent place in the sciences, as evidenced in particular by the publications of Jean-Jacques Rousseau. The numerous botanical discoveries made during the 18th century awakened an interest in the observation of plants and their illustration. Nature was no longer considered an inert phenomenon, but as a force constantly acting on other living beings. The vogue of flowers in science and the arts was also reflected in the luxury industry (fashion, perfumes, furniture, and porcelain). Van Spaendonck, who supplied drawings to the Sèvres porcelain factory, contributed to the popularity of this mode. He also taught a large number of students. While many would never surpass an amateur level—for the most part, girls from wealthy families—some would make a career as artists, such as Pierre-Joseph Redouté and Jan Frans van Dael.

From the official Salon to other exhibitions: Ary Scheffer, court artist and politically engaged painter
In the 19th century, the Parisian Salon was a major annual event for artists. The jury was particularly harsh when it came to admitting innovative art forms, however. Scheffer, who was a kind of role model, took advantage of his influential position to support young French painters, including several landscape painters of the Barbizon school, such as Théodore Rousseau, introducing them to different collectors. His house on the Rue Chaptal was an important meeting place at that time. Here, he welcomed a very wide circle of friends and acquaintances, including famous artists such as Delacroix, Ingres, Paul Delaroche and Horace Vernet. Scheffer also invited historians, politicians, and composers like Frédéric Chopin and Franz Liszt, mezzo-soprano Pauline Viardot, female writer George Sand, and the poet Alphonse de Lamartine. His studio was open to his many students and also welcomed several of the artists refused by the Salon, such as Rousseau. Scheffer allowed these artists to work here and to exhibit their work.
Johan Barthold Jongkind’s Paris: a bohemian and alternative lifestyle

Jongkind succeeded in making a name for himself partly outside the official art circuit and the Académie, thanks to the market and the alternative art circuits in Paris (galleries and cafes). Upon his arrival in the capital, Jongkind experienced a rather bohemian lifestyle: due to financial difficulties, he was forced to change address frequently and moved in and around Place Pigalle, a district popular with painters because of its modest rents, cafes and cheap restaurants. The good-natured Jongkind quickly established friendships with other French artists living in the district, such as Théodore Rousseau and Georges Michel, who introduced him to Constant Troyon and Félix Ziem. He also frequented the famous artists’ café Le Divan Le Peletier, where he met Gustave Courbet and Charles Baudelaire in 1852. Jongkind’s French friends helped him in his career by finding buyers for his paintings and organizing the sale of his works or even their own personal work, in order to finance Jongkind’s stay in France.

Art dealers’ boutiques were also the place of fruitful meetings, particularly those on the Rue Laffitte, which at that time was Paris’s most prestigious arts trading street. The boutique of Pierre-Firmin Martin, on the Rue de Mogador—one of Jongkind’s dealers and one of his most fervent supporters—was also a popular meeting place for artists in the 1840s and 1850s. This led to the birth of the ‘Mogador Circle’ made up of artists like Théodore Rousseau, Jules Dupré, Narcisse Diaz de la Peña, Constant Troyon, Félix Ziem and Jongkind. With the exception of Jongkind, all of these painters belonged to the Barbizon school, who breathed new life into the art of landscape painting by working outdoors, in the forest of Fontainebleau. Thanks to their friendship, Jongkind’s style of painting underwent an important evolution. Jongkind, whom the painter Paul Signac saw as the ‘awesome precursor’ of the Impressionists, in turn encouraged through his technical freedom and the freshness of his vision, artists like Eugène Boudin and Claude Monet to explore new, uncharted avenues in French painting.

Jacob Maris: leaving the city behind, from Paris to Barbizon

On the occasion of the Salon of 1859 in Paris, art critic Maxime Du Camp argued that the landscape was now the most important artistic genre. He was referring to the large-scale canvases of painters from the Barbizon school—Jean-François Millet, Théodore Rousseau, Charles-François Daubigny and Constant Troyon—who glorified the French landscape and depicted nature for itself. From the 1820s onwards, French artists went to paint in the woods and villages around Fontainebleau. Some, like Rousseau and Millet, had settled there permanently. The village of Barbizon, easily accessible from Paris by train from the 1850s onwards, became one of the preferred destinations of Dutch painters. Indeed, the paintings by Barbizon artists were popular in The Netherlands: the Exhibition of Living Masters—the equivalent of the Paris Salon—held in The Hague and Amsterdam allowed artists and the public to view such paintings. Inspired by these works, Dutch painters travelled to France to visit this place for themselves.
Frederik Hendrik Kaemmerer, the darling of the art market

Since the 1830s, Parisian art dealers had sought to control part of the contemporary art market. Twenty years later, they were signing contracts with artists to have a greater degree of control over their artistic production. In doing so, they begin to compete with the Official Parisian Art Salon and the Académie by devising sales techniques to retain the artists who worked for them. Kaemmerer is a perfect example of this success shared with the merchant Adolphe Goupil. The latter began his business in Paris in 1827 as a publisher of prints and reproductions. In 1840, Goupil created a branch in London and one in New York. In 1857, he purchased a private mansion on the Rue Chaptal in the 9th arrondissement of Paris, which housed an exhibition space, a printing workshop and artists’ studios. In 1863, Goupil’s daughter married the famous painter Jean-Léon Gérôme, one of the most popular artists of the Salon, who went on to become a professor at the École des Beaux-Arts. This family connection opened the doors of the École des Beaux-Arts to Goupil, allowing him to meet promising young artists, such as Kaemmerer, Giuseppe De Nittis and Giovanni Boldini. In 1863, the Dutch art dealer Vincent van Gogh (the painter’s uncle) became Goupil’s partner and took over sales in Paris. Their business was flourishing: Goupil sold nearly half of Kaemmerer’s paintings to American collectors and art dealers. For his part, the painter introduced several Dutch artists like Coen Metzelaar and David Artz to the Parisian art dealer.

George Hendrik Breitner, a Dutch Impressionist

Between 1884 and 1890, following his stays in Paris, Breitner’s production reflected the strong influence of modern French painting, especially Impressionist works. Along with Isaac Israëls, who had also travelled to Paris, Breitner was one of the few artists to have imported this style of painting to the Netherlands. The first exhibition of Impressionist works in the Netherlands was organized by the art dealer Paul Durand-Ruel in July 1883 at the Kunstclub in Amsterdam. Paintings by Pissarro, Renoir, Sisley, and Monet were enthusiastically received. While Breitner undoubtedly visited this exhibition, his work was mainly inspired by Edgar Degas, whom he discovered during his first stay in Paris the following year. He was interested in the theme of dance, a quasi-unheard of subject in the Netherlands at that time, and like Degas, he chose to depict rehearsals or the behind-the-scenes activity of ballet dancers. In 1891, Breitner exhibited an ensemble of nudes devoid of any academicism, in Amsterdam, generating fierce criticism from the Dutch public. Continuing to take his inspiration from French painting, this time he abandoned the light colours of his colleagues to adopt a Rembrandtesque palette and a raw expressiveness. From 1893 onwards, Breitner continued his research in an even more personal way, as evidenced by his series of girls in kimonos and his depictions of Amsterdam.
Van Gogh in Paris: the birth of an avant-garde artist

The desire to make progress and the possibility of selling his paintings were the main reasons motivating Van Gogh to move to Paris. For two decisive years, in contact with many innovative artists, his painting evolved dramatically. He became a modern painter and found a place for himself in the avant-garde movement. In the capital, Van Gogh simultaneously discovered Impressionism and neo-Impressionism, but it was only during his second year in Paris that he really turned his attention to this modern form of art. He developed close ties with Émile Bernard and Henri de Toulouse-Lautrec and, like the Impressionists and artists of the younger generation, he regularly frequented the store of ‘Père Tanguy’, an art supplies store located in Montmartre, not far from his lodgings. During the winter of 1886-1887, he began to make use of the Impressionists’ techniques: his palette brightened and his touch became freer. The following spring, he tried his hand at the pointillism of the neo-Impressionists. In the second half of 1887, he mixed with figures like Armand Guillaumin and Camille Pissarro, and met Paul Gauguin. In 1888, he participated in the exhibition of the Société des artistes indépendants, an avant-garde circle. Nevertheless, with the exception of a few canvases, Van Gogh wouldn’t succeed in selling his artworks until after he had left Paris.

Kees van Dongen, the success of an avant-garde artist

Unlike Vincent Van Gogh, Kees van Dongen enjoyed great success in Paris, benefiting from a context that was more favourable to the avant-garde and the support of strong networks. In 1899 he met, through his compatriot, painter Siebe Johannes ten Cate, several figures from the Dutch colony, including the writer and journalist Charles Snabilié, who wrote on Parisian art exhibitions for the Dutch press. Van Dongen’s personal interest in the anarchist movement led him to penetrate this milieu where he became involved with Maximilien Luce and Paul Signac. In 1905, his career was propelled to new heights: his work was exhibited in some of the primary avant-garde salons and by leading gallerists, including Ambroise Vollard, Berthe Weill, Daniel-Henry Kahnweiler, Bernheim-Jeune and Paul Guillaume. Critics enthused about the modernity of his style and the vitality of his compositions. The most influential critics of the time (Arsène Alexandre with *Le Figaro*, Charles Morice with *Le Mercure de France*, Louis Vauxcelles with *Gil Blas*) all praised his talent. The young generation of Dutch artists, in particular Jan Sluijters, Piet van der Hem and Piet Mondrian, were highly influenced by his work, especially his use of colour.
Piet Mondrian: Paris, the catalyst of abstraction

Mondrian’s first stay in Paris played an important part in the development of his work towards abstraction, and it was Cubism that showed him ‘the way to go’. However, until about 1906, he was not particularly interested in French modern art and did not plan to go to Paris. His sources of inspiration were the work of George Hendrik Breitner and the Barbizon school in terms of landscape painting. In 1909, he joined the Theosophical Society of The Netherlands, which advocated scientific and mystical theories. 1911 marked a real turning point in his career: Mondrian exhibited in Paris at the Salon des Indépendants, alongside Cubist painters. Back in Amsterdam, he organized an exhibition with Conrad Kickert at the Modern Art Circle, exhibiting the works of the French Cubists and a large body of paintings by Paul Cézanne, who was presented as the precursor to Cubism. Mondrian’s move to Paris in 1912 allowed him to assimilate the foundations of Cubism in a very personal fashion. Reality now disappeared behind intertwining geometric lines and touches of monochrome colour. Mondrian however, criticized Braque and Picasso for not fully developing their research. With the transition to abstraction, which would go as far as the complete elimination of a visible reality, the Dutch artist had finally found his own path.
**ARTIST BIOGRAPHIES**

**Gérard van Spaendonck**
Born in 1746 in Tilburg, Brabant, Gerard Van Spaendonck moved to Antwerp in 1764 to study still life painting with Jacob III Herreyns. He arrived in Paris during the summer of 1769, under the reign of Louis XV, and immediately knew how to take advantage of his nationality by posing as the heir to 17th-century Dutch still life painters like Jan van Huysum and Jan Davidsz, who were very popular at that time in Paris. The young artist devoted his attention to the painting of miniatures and snuffboxes. He was one of the first to decorate these small luxurious boxes with floral arrangements. These trinkets were admired by courtiers and high society. Thanks to his protector, the fermier-général (farmer general) Claude-Henri Watelet, he made the acquaintance of the Count of Buffon, the famous naturalist, and intendant of the King’s Gardens in Paris. In 1774, Buffon was commissioned with the task of ‘painting in miniature’ for the court, a project that consisted of completing the royal collection of botanical drawings on vellum. At the same time, Van Spaendonck began producing large-scale still lifes, carefully composing lush bouquets, and representing every flower in the tiniest detail. In 1777, he participated in the Salon for the first time. Three years later, he became a member of the Académie. After the Revolution and despite his links with the Ancien Régime, he was closely involved in the reorganization of cultural life in 1795. With his friend Jacques-Louis David, he was responsible for shaping the Institut de France, the successor to the Académie. After 1796, he gave up exhibiting at the Salon in order to devote himself to the drawing classes he taught at the Muséum d’histoire naturelle at the Jardin des Plantes. He also gave private lessons to many students. In 1804, the Dutch artist was awarded the order of the Legion of Honour by Napoleon I. He died in Paris in 1822 and is buried at Père-Lachaise cemetery.

**Ary Scheffer**
Born in Dordrecht in 1795, Ary Scheffer was the son of painter Johan Bernard Scheffer and miniaturist Cornelia Lamme. When her husband died in 1811, Cornelia moved to Paris with her children. Aged sixteen, Ary Scheffer entered the École des beaux-arts, studying under painter Pierre-Narcisse Guérin, who was also the teacher of Théodore Géricault and Eugène Delacroix, with whom Scheffer became friends. From 1812 onwards, Scheffer submitted his artwork to the Salon, where they caught the attention of a large audience and the press. His first real success came in 1817 when *The Death of Saint Louis* won a gold medal. From 1821 onwards, he taught drawing to the children of the Duke of Orléans, the future Louis-Philippe. When the latter became king in 1830, this privileged relationship provided Scheffer with many advantages: he was entrusted with painting the official portraits of members of the royal family, who regularly bought his artwork at the Salon. Scheffer was also one of the artists asked to make paintings for the Musée de l’Histoire de France at the Palace of Versailles. Famous and influential, he supported many young artists and was not afraid to stand up to institutions: in 1836 for example, he refused to participate in the Salon, reproaching it for systematically excluding avant-garde art. Nevertheless, he continued to submit his work to the Salon—in 1837, 1839 and 1846—while at the same time participating in events organized by institutions other than the Académie or at certain overseas events. In 1848, with the fall of Louis-Philippe, he gradually retired from artistic life. He died in Argenteuil ten years later.

**Johan Barthold Jongkind**
Born in 1819 in The Netherlands, Johan Barthold Jongkind spent nearly forty-five years of his life in France, including a large part in Paris. After nine years studying at The Hague Academy of Drawing, where he entered in 1837 and in the private studio of Academy member Andreas Schelfhout, he took up the offer of French painter Eugène Isabey (1803- 1886), whom he had met in 1845 in The Hague. The latter had invited him to join his studio in Paris. Equipped with a scholarship, Jongkind arrived in the French capital in 1846. Here, he discovered an artistic life that was much more dynamic than in The Hague or Amsterdam. He visited exhibitions, the Salon, discovered the French Romantic movement and the landscape painters from the Barbizon school, many of whom became friends or acquaintances. In Paris in the 1840s landscape painting was a popular genre amongst a bourgeois clientele. Jongkind, who had already achieved some success with his landscapes in Holland, presented in 1848 a Seaport, which was accepted by the Salon.
From that date onwards, he regularly exhibited his work at the Salon. In 1850, his *View of Harfleur Harbour*, painted after his discovery of the Normandy coastline in the company of Eugène Isabey the previous summer, was acquired by the State. At the Salon of 1852, he won a third class medal. In 1853, the French State purchased another of his paintings at the Salon: *The Bridge of the Estacade*. Despite this success, Jongkind had a number of financial difficulties. In 1855, he was disappointed by his failure at the Exposition Universelle of Paris, for which he had strategically registered in the French section. Prone to bouts of melancholy, aggravated by debts and alcoholism, he decided to return to The Netherlands. In Rotterdam, he painted a number of Dutch views that he sent to Paris, but suffered greatly from this self-imposed isolation. In 1856, in order to pay off his debts, his Parisian art dealer, Pierre-Firmin Martin, organized a sale of his works at the Hôtel Drouot. In 1860, Jongkind’s distress was such that his friends financed his return to Paris. This marked the beginning of a more fruitful period: his works were beginning to enjoy a growing success amongst amateurs. On the other hand, his paintings were now regularly refused at the Salon. In 1863, he participated in the famous Salon des refusés. In 1873, hurt by yet another refusal, he decided to stop submitting his paintings to the Salon. After several stays in Normandy and Nivernais, he discovered the Dauphiné region in 1873 and moved to La Côte-Saint-André. He died in 1891 in Saint-Égrève, in the Isère region.

**Jacob Maris**

The eldest brother of painters Matthijs and Willem Maris, Jacob Maris studied at the Academy of Fine Art in Antwerp, and later in The Hague. He visited Paris in 1860, returning from a trip to Germany with his brother Matthijs. Accompanied by his friend Frederik Hendrik Kaemmerer, he returned to the French capital in 1865, and lived there from 1865 to 1871. If Jacob Maris began his career in Paris painting young Italian women in the style of his master Ernest Hébert, he didn’t turn his back on landscape painting. He regularly saw at the premises of his art dealer, Adolphe Goupil, works by artists of the Barbizon school and he visited this village on the edge of the Fontainebleau Forest to paint on several occasions. This experience would have a decisive influence on his work: immersing himself in the art of contemporary French landscape painters—Daubigny, Rousseau, and Millet, in particular—Maris developed a very personal pictorial approach to nature, consisting of broad brushstrokes and tonal colours, which he would later apply to the painting of the Dutch landscape. As Maris’s fame grew, he became one of Goupil’s best-selling artists in Paris. However, the Franco-Prussian War of 1870 paralysed the art trade, and the following year, Maris returned definitively to The Netherlands with his family, where he would become one of the principal representatives of The Hague school.

**Frederik Hendrik Kaemmerer**

Kaemmerer was the only Dutch painter of his generation to settle permanently in Paris. He trained in drawing at the Royal Academy in The Hague and was taught for several years by the painter Samuel Verveer. A talented landscape painter, he won numerous prizes in The Netherlands even before the end of his apprenticeship. The Rotterdam collector Edward Levien Jacobson suggested that he perfect his education in Paris. At the age of twenty-five, accompanied by his friend and classmate Jacob Maris, he arrived in Paris in the spring of 1865. Both came to the French capital in response to the invitation of Adolphe Goupil, an influential Parisian art dealer. On his recommendation, Kaemmerer studied for three years under the painter Jean-Léon Gérôme and, following the latter’s advice abandoned landscapes to specialize in historical genre painting, choosing somewhat originally to situate his works during the Directoire, the period following the French Revolution. His paintings depicting elegant characters dressed in historical costumes made him very popular amongst collectors, especially Americans. They also earned him several medals at the Salon in Paris, where he exhibited at least one canvas for each edition. Goupil then offered him an exclusive contract. From 1870 onward, Kaemmerer focused his attention on the representation of contemporary scenes, depicting in particular the leisure activities of high society: wealthy bourgeois basking on the beach or playing croquet. His style and brushstrokes became freer, almost ‘Impressionist’. Between 1874 and 1883, Kaemmerer won many awards at the Salon and in 1874, received his first gold medal for *Scheveningen Beach*. In 1899 he was awarded the Legion of Honour, and his fame was equal to that of a French painter who was a member of the Académie. However, the artist also spent time painting outside of the commercial art circuits: in the summers, he returned to The Netherlands, where he painted very different kinds of canvases, outdoors, on the beach, in the company of his Dutch and French friends.
George Hendrik Breitner
A former pupil of painter Charles Rochussen, George Hendrik Breitner began teaching drawing at the Academy of Fine Arts in The Hague in 1877, while attending classes there. Three years later, his rebellious attitude led him to lose his position. Benefiting from the financial support of his father's employer, he moved in with a landscape painter from The Hague school, Willem Maris (Jacob’s brother), and continued to teach some lessons in drawing. He met Hendrik Willem Mesdag, who invited him to collaborate on his great work, Panorama of Scheveningen Beach. In 1882, Breitner became friends with Vincent Van Gogh, who shared his taste for the naturalistic literature of Émile Zola and the Goncourt brothers. Together, they wandered the various districts of The Hague in search of inspiration from everyday life. From 1884 onwards, Breitner made several trips to Paris. He did a short apprenticeship at the studio of Fernand Cormon, an academic painter open to new trends, who would also welcome Van Gogh, Émile Bernard and Henri de Toulouse-Lautrec as students. Living near Montmartre, Breitner continued his search for picturesque scenes. In 1885, he began to study dancers and realistic nudes, a novel subject matter for the Netherlands. He returned to Amsterdam in 1886, but came back to Paris in 1889, on the occasion of the Exposition Universelle, where three of his works were presented. He won a silver medal for one of them. In 1900, he travelled to the French capital for the last time and, equipped with a camera, took many photographs which he would later use as the subject matter for his paintings. He died in Amsterdam in 1923, following several trips to Belgium, the United States and Germany.

Vincent van Gogh
His interest in painting first led him towards the art trade, and at the age of sixteen Vincent Van Gogh found a job with his uncle Vincent, an art dealer in The Hague on behalf of the firm Goupil & Co. He was sent briefly to Paris in 1875, before being fired the following year. He then travelled to England, Belgium and throughout The Netherlands, trying but failing to become a pastor. In 1882, he took painting lessons in The Hague from Anton Mauve, his cousin by marriage. Devoting the first years of his career to landscape painting featuring peasant figures in dull colours, he called himself a ‘painter of peasant life’, like Jean-François Millet whom he admired greatly. Van Gogh came to Paris a second time in 1886, determined to become an important artist. He visited the Luxembourg and Louvre Museums to study the paintings of Eugène Delacroix, his idol. His brother, Theo, who was responsible for the Parisian subsidiary of Boussod Gallery, Valadon & Co. (formerly Goupil & Co.) on the Boulevard Montmartre, supported him financially and allowed him to discover several modern French painters. Van Gogh enrolled in Fernand Cormon’s studio, which he attended for a few months. There he met Émile Bernard, Henri de Toulouse-Lautrec, and Louis Anquetin, with whom he developed a friendship. He also socialized with Paul Signac. Influenced by the experimental style and technique of his young fellow artists, his painting evolved considerably, but he still struggled to sell his artwork. In 1888, exhausted, Van Gogh left Paris for Arles. The capital made him sad and depressed, he would write retrospectively, attributing a large part of this depression to the physical and psychological damage suffered during his stay in Paris. In Arles, he worked for several months with Paul Gauguin in a strained, conflictual environment. After a stay at the health centre of Saint-Rémy-de-Provence, he returned to Paris to see his brother, then moved to Auvers-sur-Oise in May 1890, close to his doctor, Paul Gachet. The artist committed suicide on 29 July.
**Kees van Dongen**

In 1895, Kees Van Dongen completed his training at the Academy of Decorative Arts in Rotterdam. After a brief stay in Paris in 1897, he moved there two years later, to the district of Montmartre. The life of the street and the plentiful cafes and cabarets fascinated him. After making a name for himself with his cartoons published in various satirical magazines, Van Dongen returned to painting in 1905. The theme of the carnival or funfair inspired him to paint portraits of acrobats and swirling representations of steam-powered carousels. However, he went unnoticed at the Salon d’Automne of 1905, showcasing Fauvism that year. The studio occupied by Van Dongen at the Bateau-Lavoir in 1906-1907 allowed him to establish contacts with all the major figures of the avant-garde movement. He became friends with Pablo Picasso, and made the acquaintance of Maurice de Vlaminck, as well as writers André Salmon and Roland Dorgelès. In 1906, at the Salon des Indépendants, his paintings in intense and contrasting colours were hung alongside those of the Fauvists. The 1910s marked a turning point in his career: in 1912, he left Montmartre for Montparnasse, and his Fauvist period ended a year later. After the First World War, Van Dongen became a rich and famous portraitist, representing Parisian high society of the 1920s and 1930s. He was the recipient of the Legion of Honour in 1922 and obtained French nationality in 1928. After the Second World War, he moved to Monaco, where he died in 1968.

**Piet Mondrian**

Piet Mondrian entered the Amsterdam Academy of Fine Art in 1892. If major artistic upheavals were taking place in Paris during the last decades of the century, these were practically ignored in The Netherlands. Dutch artists—such as Mondrian in his early days—largely emulated the traditional style of painting of the Barbizon and Hague schools. Mondrian had an interest in Symbolism, Fauvism (especially that of Kees Van Dongen) and Expressionism, which contributed to his reputation as a modern artist in his own country. Nevertheless, he continued to focus on traditional motifs (mills, haystacks). From 1908 onwards, he began to mix with more progressive artistic circles. In 1910, his attempt to exhibit at the Salon d’Automne in Paris proved fruitless. The following year, Mondrian arrived in the French capital to exhibit at the Salon des Indépendants, alongside Henri Le Fauconnier, Fernand Léger, Albert Gleizes and Robert Delaunay—the ‘Cubists of Montparnasse’. Aware of the Parisian predilection for modern art, he moved there in 1912. From then on, his compositions revealed his interest in the work of Georges Braque and Pablo Picasso. In 1913, he exhibited again at the Salon des Indépendants, where Guillaume Apollinaire referred to his ‘very abstract Cubism’. World War I forced him to return to The Netherlands. Returning to Paris in 1919, Mondrian set up his studio on the Rue du Départ, near Montparnasse, in 1921. As World War II approached, he moved to London, then to New York in 1940, where he died four years later.
The design of the exhibition The Dutch in Paris (1789-1914) revolves around the themes and auras of this constellation of artists, each of whom is evoked in terms of his own specific milieu.

Given that the exhibition covers more than a century of painting – from Van Spaendonck to Mondrian – the scenography sets out to convey the interaction between the Dutch and Parisian artists while maintaining a unified viewing itinerary.

Each section is preceded by an anteroom marking the transition between different eras, and with the artist concerned introduced by a portrait or self-portrait. This stratagem allows for different room-by-room design approaches in the context of an overall storyline.

In addition, each room will include a timeline panel and a brief biography of the artist.

Specific use of colour, together with unobtrusive decors putting the artist in context, will vary the atmosphere in the various rooms.

The first room is devoted to the work of Van Spaendonck. Here we evoke the atmosphere of the gardens and greenhouses this artist was so fond of, with a simplified skylight providing soft, natural lighting. As in each of the other rooms the the elegant, instructive graphics that are part of the overall design give a clear idea of the painter’s situation in terms of period and place.

The Scheffer room recreates the intellectual Paris salons of the 19th century – the circles this artist moved in – while his studio is conjured up via the patinated paint of its walls, together with cornices and mouldings.

The next two rooms, given over to Jongkind and Maris, lead on to the spacious Seine Gallery. The colour range suggests country residences, and through a window can be seen a backlit reproduction of a view of Fontainebleau.

We then discover the interplay between the two rooms devoted to Kaemmerer and Breitner: a windowed partition brings to mind the shopping arcades of the period.

Spacious, elegant and sober, the Van Gogh room highlights the painter's masterpieces with the aid of vivid colours and a backlit grey awning.

Van Dongen's works are presented in a room with rounded walls, a warm colour scheme and a big round bench seat offering a 360° view.

The scenography for the last room – Mondrian and abstract art – is subdued and contemporary, with the white walls enhanced by a light-diffusing awning.

Created by the Maciej Fiszer design office

The «Painter's Studio» educational space at the exhibition «The Dutch in Paris»

Part of the exhibition itinerary, the «Painter’s Studio» gives visitors the opportunity to discover and try out the techniques and styles of the painters as these evolved in the course of a century.

A digital reader offers thirty photographs taken by Breitner during his stay in Paris. Portraying the hustle and bustle of the city's streets, they reveal the painter's interest in on-the-spot images. They also highlight the presence of the horses to be found in a number of his paintings, notably The Horse of Montmartre, on show in the exhibition.

In addition, installations and a programme of activities will be presented free throughout the exhibition period. Details are available on petitpalais.paris.fr from January 2018 onward.
In the 19th century many Dutch artists travelled widely in Europe, but they were above all drawn to Paris. The great art capital offered endless opportunities for learning, exhibiting and selling, making contacts and securing a reputation. *The Dutch in Paris* looks into what it was like to live and work in Paris, between 1789 and 1914, for artists like Ary Scheffer, Frederik Hendrik Kaemmerer, Johan Barthold Jongkind, George Hendrik Breitner, Kees van Dongen, Piet Mondrian and Vincent Van Gogh. Where did they stay? Who did they meet? What ideas and theories did they take back to Holland? And how did the artistic ferment of Paris influence their work? Recounting a time of prolific give and take through the experiences of nine major Dutch artists in the City of Light, this richly illustrated catalogue takes a fresh look at the Parisian crucible and the truly international art scene it gave rise to in the 19th century.

*The Dutch in Paris, 1789–1914. Van Gogh, Van Dongen, Mondrian...*

Edited by Mayken Jonkman, Chief curator
RKD – Netherlands Institute of Art History, The Hague

Academic advisers: Edwin Becker, Stéphanie Cantarutti, Rachel Esner, Wessel Krul, Christophe Leribault, Chris Stolwijk, Marije Vellekoop

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www.parismusees.paris.fr
FRANCO-DUTCH EXHIBITIONS IN PARIS

Fondation Custodia - Georges Michel. The Sublime Landscape from January 27th to April 29th, 2018

Admired by Vincent van Gogh, Georges Michel is held to be the precursor of plein air painting. He was influenced by the painters of the Dutch Golden Age, earning the nickname of ‘the Ruisdael of Montmartre’. Yet today he is not widely known. The Fondation Custodia, in collaboration with the Monastère royal de Brou, is proposing to unveil the artist whose merits were first remarked by the dealer Paul Durand-Ruel in the nineteenth century. The first one-man exhibition for fifty years of the work of Georges Michel will be held from 27 January to 29 April 2018 at 121 rue de Lille, Paris. About fifty paintings and forty drawings – on loan mainly from French private and public collections – will be on show, and the exhibition will include some recent acquisitions by the Fondation Custodia.

Musée de Montmartre - Van Dongen and the Bateau-Lavoir from February 16th to August 26th, 2018

As part of the Dutch Cultural Year in France, the Musée de Montmartre is delighted to present, in collaboration with the RKD-Netherlands Institute for Art History (The Hague), the exhibition “Van Dongen and the Bateau-Lavoir” from February 16th to August 26th, 2018. The Bateau-Lavoir, an atelier on the place Emile Goudeau, a few steps from the current location of the museum, played an important role in the birth of modern art in Paris. Anti-academic art, a revolutionary spirit and the dialogue between the arts came together to give birth to a new artistic century, expressed in Fauvism, then in Cubism at the Bateau-Lavoir. A legendary wind of revolutionary freedom blew through bohemian Montmartre and attracted the young Kees van Dongen, who lived here from 1905 to 1907. There, he met amongst others the Dutch artist Otto van Rees, Maurice de Vlaminck, André Derain, Henri Matisse and Pablo Picasso. Van Dongen’s stay in the Bateau-Lavoir had a strong influence on the evolution of his work. The chronological layout of the exhibition demonstrates how crucial this period was for his artistic development.
PARIS MUSÉES
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Under the aegis of the Établissement public Paris Musées, the fourteen museums of the city of Paris contain collections of exceptional diversity and quality: fine arts, modern art, decorative arts, Asian arts, history, literature, archaeology, fashion – they cover a huge number of fields and reflect the cultural diversity of the capital of France and its rich history.

In an important gesture of outreach and an urge to share this fabulous heritage, admission to the permanent collections was made free of charge in 2001*. This has been completed by new policies for welcoming visitors, and more suitable admission charges for temporary exhibitions; particular attention is also now being paid to a public deprived of cultural amenities. The permanent collections and temporary exhibitions therefore include a varied programme of cultural activities.

In addition to this, developments in the frequentation of the museums are being accompanied by a policy of seeking a more diverse public. Paris Musées, in partnership with people working in the social sectors of the greater Paris area, is consolidating and developing activities for a public unfamiliar with museums. In 2014, more than 8000 people took advantage of these activities in the museums of the city of Paris. Our outreach extends to the Internet, with a website giving access to the complete programme of museum activities and to online details of the collections, so that people can prepare their visit.

www.parismusees.paris.fr

This breakdown of visitor numbers confirms the success of the museums: 3 150 000 visitors in 2017

*Except for establishments charging an admission fee for temporary exhibitions as part of the visit to their permanent collections (the archaeological Crypt under the forecourt of l’île de la Cité and the Catacombs). The Palais Galliera collections are only shown during temporary exhibitions.

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Information is available at the Museum ticket offices or via the site:

www.parismusees.paris.fr

*Except the archaeological Crypt under the forecourt of l’île de la Cité and the Catacombs.
ABOUT THE PETIT PALAIS

Built for the Exposition Universelle de 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewelry by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

Since 2015, the collection presentation has been extensively reworked. It has been enriched by two new galleries on the garden floor level, one of which is dedicated to the Romantic period. In one gallery, restored large-format paintings by Delaroche and Schnetz are surrounded by works of artists such as Ingres, Géricault and Delacroix. In the second gallery, decorative paintings by Maurice Denis are interspersed with works by Cézanne, Bonnard, Maillol and Vallotton. In the fall of 2017, the collection of icons and Eastern Orthodox arts, which is the largest one in France, will benefit from a new museographic presentation. An area will also be dedicated to sketches of the major nineteenth-century Parisian settings. Early in 2018, these new presentations will be complemented in the North Gallery by collections of monumental sculptures from the nineteenth century.

The program of temporary exhibitions at the Petit Palais alternates ambitious major subjects like Paris 1900, Baccarat, Les Bas-fonds du Baroque (Baroque Slums) and Oscar Wilde with monographs that allow rediscovering forgotten painters such as Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017) have been invited to exhibit in the Petit Palais permanent collections in order to create a dialog with these paintings and reveal links between their works and those of the museum.

A café-restaurant opening on the interior garden and a new bookstore-boutique on the ground floor of the museum round out the services available to visitors.

The museum is open daily from 10 a.m. to 6 p.m. except on Monday. Open on Friday until 9 p.m. for the temporary exhibitions.
petitpalais.paris.fr
**The Dutch in Paris, 1789-1914**
Van Gogh, Van Dongen, Mondrian...

6 February – 13 May 2018

**OPENING HOURS**
Tuesday to Sunday 10:00 am to 6:00 pm
Late opening Friday until 9:00 pm.
Closed on Mondays and 1st May

**ADMISSION CHARGES**
Free entry to the permanent collections
Charges for temporary exhibitions:
Full price: 13 euros
Reduced price: 11 euros

**COMBINED TICKET**
The combined ticket gives access to the exhibitions
*The Dutch in Paris* and *The Art of Pastel (until 8 April 2018)*
Full price: 15 euros
Reduced price: 13 euros
Free up to and including age 17

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Bookshop-Boutique
Open from 10:00 am to 6:00 pm,
Late closing: Fridays, 9 pm