

The Dutch in Paris, 1789-1914

Van Gogh, Van Dongen, Mondrian...

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Petit Palais
Musée des Beaux-Arts
de la Ville de Paris

Tuesday - Sunday, 10 am - 6 pm
Open late: Friday until 9 pm

INFORMATION

www.petitpalais.paris.fr/en

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; and **George Breitner**, **Vincent van Gogh**, **Kees van Dongen** and **Piet Mondrian** for the late 19th and 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**.



Vincent van Gogh, View from Theo's Apartment, 1887, oil on canvas. Amsterdam, Van Gogh Museum (Vincent Van Gogh Foundation)

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 1830 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.

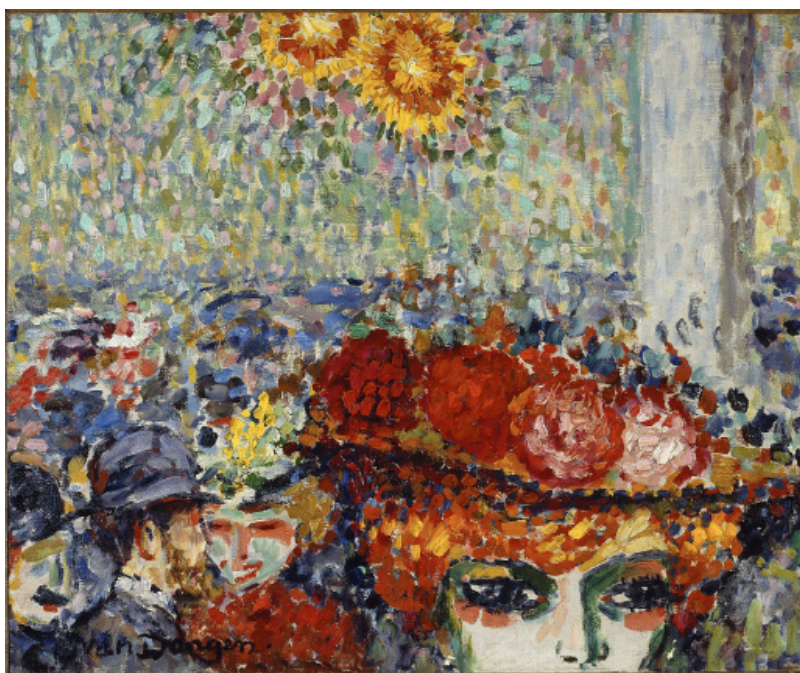
Haunting the city's cafés, they struck up friendships with French artists – as Jongkind did with **Boudin** and **Monet** – or at the very least kept a close eye on their work: Maris, for example, was markedly influenced by the Barbizon School.

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.

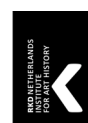
The exhibition's layout and presentation will immerse visitors in the very different worlds of each of the nine Dutch artists and provide keys to an understanding of their periods.

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.



Kees Van Dongen, *At la Galette*, 1904-1906.
Photo Courtesy Galerie Artvera's
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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.



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CATALOGUE:

Paris Musées Editions, 272 pages, 30 euros

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