

IMPRESSIONISMO
Dipingere la luce
Le tecniche nascoste di
MONET RENOIR E VAN GOGH
FIRENZE
PALAZZO STROZZI
11 LUGLIO
28 SETTEMBRE 2008



PRESS RELEASE

An exhibition of major works by Impressionist and Post-Impressionist masters reveals the secrets behind some of the world's best-loved paintings. ***Painting Light: The hidden techniques of the Impressionists*** is staged at the Palazzo Strozzi in Florence from **11 July to 28 September 2008**. The exhibition comprises over sixty works including masterpieces by Manet, Monet, Renoir, Van Gogh, Gauguin, Caillebotte and Signac which will be shown alongside such evocative objects as one of Monet's palettes as well as technological images of the pictures themselves. This juxtaposition of art and extensive research produces a fascinating insight that will take visitors by surprise. The majority of paintings come from the Wallraf-Richartz-Museum & Fondation Corboud which has the most comprehensive collection of Impressionist and Post-Impressionist painting in Germany. Other major works have been loaned by German, French and Swiss museums as well as the Tate in London and private collectors.

How did the Impressionist artists create their works which at first shocked the art world and later became some of the most popular paintings ever created? What techniques and materials did they use to give life to their hugely influential contribution to the evolution of modern art? Much information hidden beneath the visible surfaces of paintings has been revealed through extensive technological study of the paintings undertaken by a team of expert restorers, scientists and art historians. This important project called 'Impressionist and Post-Impressionist Painting Technique' began in 2002 under the direction of the restoration department of the Wallraf-Richartz-Museum & Fondation Corboud in Cologne where this innovative and informative exhibition was shown earlier this year.

The valuable works have been studied using the most up-to-date techniques such as stereomicroscopy, scientific materials analysis and X-ray, ultra violet and infra-red imaging as well as a detective's nose for clues. The research team analysed the various processes involved in creating the paintings, checked for natural signs of aging or searched for particular signs of manipulation, all of which threw new light on the history of each picture. The research even provided proof that an artist had actually painted outdoors.

The exhibition explores many aspects of Impressionism and poses a series of questions beginning with 'What is an impression?' The physical elements of light, colour and sensory perception are highlighted while projections of changing light imitating different times of day demonstrate the influence of light on paintings. The materials and implements the Impressionists used are explored through a recreation of a 19th century art supplies shop displaying brushes, canvases, palettes and paints, as well as a wooden paintbox.

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e organizzata da
Wallraf-Richartz-Museum
& Fondation Corboud
di Colonia
Fondazione Palazzo
Strozzi

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FACT SHEET

Exhibition

organised by: Wallraf-Richartz-Museum & Fondation Corboud Cologne
Fondazione Palazzo Strozzi

Curators: Iris Schaefer, Caroline von Saint-George, Katja Lewerentz,

Main Sponsor: Banca CR Firenze

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Opening hours: Daily 09.00 to 20.00
Thursday 09.00 to 23.00
Last admission one hour prior to closing

Admission: Adults: €10.00; concessions: €8.50, €8.00, €7.50; 6,50
schools: €4.00

Information T.+ 39 055 2645155

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- Promotion** Susanna Holm, Sigma CSC
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- Audioguide:** A special audioguide ‘Children teach parents’ developed by Antenna Audio, and for the first time a special guide for visitors with visual impairments, will be available.
- Related Events:** There will be a series of seven classical concerts by Maestro Lanzetta in **July**, and a jazz concert in **August**. In **September**, the Palazzo Strozzi will host a lecture series by well-known Italian detective fiction writers including Cristina Acidini, currently responsible for all of Florence’s state museums, including the Uffizi and the Accademia. Towards the end of the exhibition, two conferences will also take place: the first, hosted by the creators of the children’s detective series Geronimo Stilton, is dedicated to the ‘mystery of the dead Impressionist’ and will consider the solutions proposed by the public throughout the exhibition. The best three solutions will win prizes including a free trip for two to Giverny, the location of Claude Monet’s garden where he made his famous paintings of water lilies. The second, hosted by the conservators from the Wallraf-Richartz-Museum in Cologne and restorers from Florence’s Opificio delle Pietre dure will be devoted to the discovery of the fake Monet in the Wallraf’s collection, and the discoveries of clues in several Impressionist masterpieces shown in the exhibition. Finally, all Summer the Palazzo’s Café des artistes will be offering special ‘urban picnics’ to enjoy in the magnificent courtyard of the Palazzo Strozzi.
- How to get there:** By plane: Firenze Airport www.aeroporto.firenze.it
Tel. +39 055 306 1700
By car: From north (Milan) A1 Bologna, Firenze, Firenze Nord exit, follow directions for city. From south (Rome) A1 Roma, Milano, Firenze Sud exit, follow directions for city.
By train: Nearest stations are Stazione di Santa Maria Novella, Piazza del Duomo, Via Tornabuoni.
- Access:** Lifts and wheelchair access to all areas

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This shows the immense influence of such technical progress as recently discovered colour tones or the invention of oil paint in tubes that made it so much easier for the Impressionists to create their legendary *plein air* or open air paintings.

The technological detective work has in many cases been able to pinpoint where a painting was originally created. For example the question ‘Inside or out?’ has been answered by the discovery of countless grains of sand in *The Sea at Saint-Palais* by Armand Guillaumin and by the bud of a poplar tree embedded in a landscape entitled *Laundry Drying on the Bank of the Seine* by Gustave Caillebotte. In addition, this section includes a re-creation of both a studio and an open air situation with original props.

The goal of many Impressionists was to spontaneously capture a moment on canvas but how quick were they really? The section ‘Spontaneous or strategic?’ presents research that answers this question. Invisible underdrawings, first drafts and other meticulous preparations show how, behind the façade of spontaneity, artists such as Gauguin, Van Gogh or Caillebotte frequently worked very methodically. An infra-red reflectogram of Van Gogh’s *Bridge at Clichy*, 1887, reveals a detailed pencil underdrawing and the guidelines of the perspective frame.

‘When was a painting finished?’ Among the initial criticisms aimed at Impressionist pictures was their apparent lack of finish. The sketchy style, frequent lack of signature or varnish went against the usual rules and presented a problem for critics, collectors, dealers and even the artists themselves. The frame became a new sign of the completion of a painting for many artists who believed that its form and colouring should harmonise and enhance the work. Camille Pissarro, for example, was a great proponent of the stark white frame which has been reconstructed for *Orchard at Pontoise at Sunset*. Sadly Impressionist paintings still in their original frames are extremely rare.

The final question addressed is ‘How do we see the pictures today?’ All pictures change over time both through natural aging and later interventions such as overpainting or restoration. The technological studies undertaken demonstrate how changes of canvas, ground or colour layer influence the whole appearance of a painting. *Farm at Bazincourt* by Pissarro shows how pictures were added to and supposedly ‘improved’ by brushstrokes by others – additions that were not unusual in Impressionist works. Similarly forgeries created during the lifetime of the artists, a clear

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sign of their growing public recognition, can be unmasked by technological study. It can also give evidence for the attribution of a hitherto unacknowledged painting to a prominent artist, for example the exhibition presents for discussion the possible attribution of a portrait of a young woman to Edouard Manet.

Painting Light: The hidden techniques of the Impressionists comes to Florence at an exceptional time as the city is celebrating the centenary of Giovanni Fattori (1825-1908). Loved by Italians, Fattori was one of the leading members of the Macchiaioli, or Tuscan Impressionists, and the Impressionist masterpieces of Van Gogh, Monet and Renoir at the Palazzo Strozzi complement the city's extensive programme of Fattori-related events and exhibitions. The exhibition not only offers a visual feast of wonderful paintings seldom seen outside Germany but also offers visitors the chance to be an 'art detective' – looking in detail at the clues the Impressionists left about how their paintings were made. There is even a special family programme that turns the exhibition into the setting for a 'whodunit'.

For the first time at Palazzo Strozzi, an audio guide will be available for visitors with visual impairments. Complementing the main audio tour, these specially written commentaries enable partially sighted visitors to discover the art of the Impressionists through highly detailed descriptions. Specially designed tactile objects have also been created, such as canvases, allowing visitors to experience the exhibition also via their sense of touch. The audioguide for visually impaired visitors will be free and will be available in both Italian and English.

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EXHIBITION WALKTHROUGH

How do we know whether a painting was executed indoors or outdoors?

How quickly did Manet, Gauguin and Cézanne paint?

What secrets does an x-ray image of a painting by Renoir reveal?

How can you tell whether an impressionist painting is authentic or a forgery?

And how can one answer all these questions?

“Painting Light” is the first exhibition ever to address these issues. It is well known that the Impressionists were pioneers in painting, creating a new, free style that captured life outdoors with quick and masterful brushstrokes – a world away from the careful and contrived studio masterpieces of the salon painters of the mid-19th century. What is less known is that the Impressionists were not only pioneers in style, but in technique. This show – drawn from one of Germany’s largest collections of Impressionists, the Corboud Foundation in Cologne – exclusively deals with the painting techniques of the Impressionists and Postimpressionists and will be held at Palazzo Strozzi in Florence from July 11th – September 28th. The exhibition ‘Painting with Light’ is an exceptional exhibition, and it comes to Florence at an exceptional moment in the city’s history. It is an exceptional exhibition as it offers very visitor the chance to be an ‘art detective’ – looking in detail at the clues the Impressionists left about how their paintings were made. It comes at an exceptional moment, as Florence is celebrating the centenary of Giovanni Fattori. Loved by Italians, Fattori was one of the leading members of the ‘macchiaoli’, or Tuscan Impressionists, and the Impressionist masterpieces of Van Gogh, Monet and Renoir at the Palazzo Strozzi perfectly complement the city’s extensive programme of Fattori-related events and exhibitions.

The exhibition opens by introducing the visitor to the turbulent world of the mid-19th century. Academic salon painters held the upper hand, but a new movement was afoot, and new theories of colour were doing the rounds. Drawing inspiration from the theories of Goethe and Helmholtz, scientists and painters alike were asking how they could capture ‘impressions’ – the fleeting perception of life as it happened – and put it down fresh and spontaneous on canvas. Here the visitor can compare the canvases of Jean Jacques Henner and other salon painters with the radical new style of Monet’s *Maison à Failaise, brouillard* (1885) and Caillebotte’s *Le Coteau de Colombes* (1884).

In the second room, the visitor confronts the revolutionary changes in painting technologies that fuelled the Impressionists’ experiments with colour, light and pigments. From palette knives to squared off brushes, from portable easels and paint boxes to oil paint in tubes that could be readily taken outdoors, technology was as much a part of the Impressionist revolution as theory. In addition to the wide variety of paints and brushes available to a young painter in the 1880s, the visitor can see some of the early masterpieces of the Impressionists, such as Sisley’s *Bridge at Hampton Court* (1874)

In the grand third room the visitor is asked to consider the question whether the Impressionists really painted outdoors – and how can you tell? Illustrated with masterpieces by Caillebotte, Courbet, Monet, Seurat and Toulouse-Lautrec, the visitor is invited to look at canvases with the eye of an art historian, examining them under magnification, x-rays and infra-red to discover the hidden clues that lie under the surface of the paint, beyond the reach of the naked eye.

The fourth and fifth rooms the visitor can grapple with another question posed by Impressionist paintings – were they painted spontaneously, or meticulously planned beforehand? Grids,

under-drawings or ‘pentimenti’ all provide clues to the trained eye. Here the visitor can see Berthe Morisot’s *Bateaux sur la Seine*, Gauguin’s extraordinary *Jeune Bretonne* (1889) and his unfinished *Tahitians* (1891). A little further, the visitor can see Edouard Manet’s stunning *Still life with asparagus* (1880) and Van Gogh’s *Pont de Clichy* (1887), which reveals the ways in which he continued to make changes while he was painting.

In the sixth room, the visitor shares a dilemma faced by every art historian when confronting the paintings of the Impressionists – is the work finished? The Impressionists rejected the academic convention of varnishing a painting to signal its completion, and painters such as Monet often continued to work on a single work for decades. To make matters even more complicated, paintings were often sold without signatures, but only with the artist’s stamp.

The exhibition offers an Impressionist murder mystery – a ‘whodunit’ in which a fictitious Impressionist painter has been found in a field, crumpled on the ground, his brushes and palette lying scattered in the grass, an unfinished painting still on the easel. The police have already removed the body, and taped off the scene of the crime. The clues are all there – but it is up to the visitors to help the police figure out what happened. But even the most intrepid art detectives will have to wait until the end of the exhibition, when all will be revealed in a press conference to announce the results of the summer’s investigation.

The final room is given over to a real ‘whodunit’ – the case of the false Monet, and to the ways in which the Impressionists have come to be seen in the century and more following their first daring experiments. Here the visitor can see a painting thought for years to be a genuine Monet, recently proven by the exhibition’s curators to be a fake.

With over sixty Impressionist and post-Impressionist masterpieces, many of them rarely seen before outside Cologne, no art love can fail but be moved by the tremendous richness and power of this spectacular exhibition.

Impressionism is probably the style of art that has been given the most attention in the last decades. Driven by the market and by the public, countless museums and exhibition spaces have presented the work of these modern French painters in almost all imaginable combinations. It seems as if everything has already been said and shown. In the field of art history the large-scale and often redundant marketing has become crippling rather than helpful. A small number of specialists keep research alive, although this often yields no more than details. Books and large exhibitions with a good grounding in scholarship have laid the foundation for our broad knowledge: *The New Painting* (San Francisco, 1986) showed how much more art was traded under the name of "Impressionism" than we had thought. Robert Herbert drew our attention to the connexions between urbanisation, social gentrification and the new art. Pat Mainardi analysed the difference between the avant-garde revolutionaries and the allegedly dowdy academicians, showing that it involved more nuances than hitherto believed. This book pursues a different path. It writes the history of Impressionism and Postimpressionism from a technological perspective. The examination of the painting technique may at first seem narrow, but it is at least as legitimate as the stylistic or any other criteria that a particular author would choose to focus upon. We would even venture to suggest that the focus on technique actually brings us closest to the artists. In our opinion, the team of authors have also succeeded in conveying their insights in a highly readable way, making us feel that we have been transported into the daily world of the Impressionist painters. The technical development of an Impressionistic painting is still far from common knowledge in the field of art history. The first light was shed on this question by research at London institutes, whose results were shared with the public in exhibitions and publications of the Courtauld Institute (1987), and the National Gallery (1990). In this context, the National Gallery launched what was soon to become the popular and successful series, *Art in the Making*. They gained great acclaim well beyond the world of restoration with the exhibition subtitled "Impressionism" and the book of the same name. However, only a few institutes followed this up by investigating individual works or groups of works in their collections: in 1992, the Rotterdam Boijmans van Beuningen Museum in the context of a restoration campaign; once again the London National Gallery in collaboration with the neighbouring Courtauld Institute (2003) followed by the Art Institute of Chicago (2004) with investigations of works by Georges Seurat; the on going systematic studies of Vincent van Gogh's workshop practice that for some years now have been underway at the Van Gogh Museum in Amsterdam. The publication of the Amsterdam results is still outstanding. Another milestone in this research is Anthea Callen's book, *The Art of Impressionism* (2000), which combines well-founded knowledge with observations of the paintings themselves. Is, then, the topic of Impressionistic painting technique exhausted? No. Many new and exciting findings are published in this book. The basis of these discoveries is the collection of Impressionist and Postimpressionist works in the Wallraf-Richartz-Museum & Fondation Corboud in Cologne. It is the most extensive of its kind in Germany and far beyond. Thanks to the Fondation Corboud the Museum was able to investigate not only individual major works, but entire series of paintings by the one and the same painter. While we are not so presumptuous as to assert that this contribution has now adequately marked out the field, many of the results may also be helpful in the treatment of other collections. The comparative material has grown through this research and has provided conclusions that extend far beyond this museum. Along with this book, the details of all of the results from research carried out on over seventy works will be published online and made available to professional circles. You are cordially invited to visit the internet platform set up for the purpose at www.museenkoeln.de/wallraf-richartz-museum and www.palazzostrozzi.org and to use, discuss and expand the results published there. For ease of reading, the catalogue does

completely without footnotes; however, the extensive and valuable specialist literature that has informed the text is clearly referenced for every chapter in an appendix and recommended for further readings. If this book and the exhibition have succeeded in a wakening an interest in the technology of art in general, we would be very pleased. The work of restorers has certainly changed in recent years. It is no longer the cleaning of paintings, the securing of fragile layers of paint and the filling-in of missing pieces that comprise the main body of this work, but rather an ever increasing attention is given to research into historical painting techniques and their documentation. Some would be moan this, but pausing a moment before the painting cannot hurt, if one considers that the lion's share of the restorer's work consists in repairing the mistakes that his or her predecessors have made, not least for lack of sufficient knowledge of the technology of art. The exhibition and the book thus hope to bring art technology and art history on to equal terms. We, the directors of the institutions involved, have learned a great deal from the preliminary discussions and from reading the manuscripts. Much of what we took for granted suddenly faltered. Our view of the present state of paints, frames, signatures and many other aspects of the development of painting has been sharpened, and not just in respect of Impressionism alone. It is a common place that art works are no longer the same once they have left the studio and that the decades and the centuries leave their mark upon them. But if one is presented with a concrete example, namely that the white poplar wood, which the painter deliberately chose as a light background, later darkened and changed the effect of the painted landscape, then it makes you think. In 1980 the American philosopher Nelson Goodman delivered himself of the opinion that the museum was an institution for the prevention of blindness. We hope that the sharpening of our perspective will also carry across to the public. We have arranged the educational aspect of the exhibition in such a way that visitors may act as detectives along with us in search of historical clues. We even leave a few questions open, not simply as a game, but rather because we ourselves do not know the answers.

Visitors and readers are invited to look and think along with us. Many eyes see more than just a few, after all. Guided by the same conception, the Wallraf-Richartz-Museum & Fondation Corboud in Cologne and the Palazzo Strozzi in Florence together have been guided by the idea that the public can and should be introduced to the work of the art historian and art technologist. We do not wish to practise any form of scientific mystification, but rather to allow our visitors to look over our shoulders and even join in. We are pleased to exhibit the works from the Cologne collection together with the loans, also in Florence, one of the European capitals of art. Our thanks go first to the lenders, for making this show possible. The basis is the collection of the Wallraf-Richartz-Museum and the permanent loan from the Fondation Corboud. It was the mission of its founder and benefactor, Gérard Corboud, which made it possible for us to research a large quantity of Impressionist and Postimpressionist works in the first place. To this end, the curators have identified works and objects that are of major importance to the understanding of Impressionism and which supplement the Cologne collection. Also exhibited are several original painting tools, which are of course rarer than the paintings themselves, are brought together here. We extend our heartfelt thanks to all the lenders. Our staff have built up a large network over the past years. The list of names on our team of consultants reads like a "Who's Who" in Impressionist research. The advisory board included Richard Brettell, Anthea Callen, Douglas Druick, John House, John Leighton, Debora Silverman, Susan Alyson Steinand Richard Thomson. The team of restorers at the museum has for years been co-operating closely and successfully with the Cologne University of Applied Science, and the collaborative research project was what first made this extensive survey possible. We would like to thank rector Joachim Metzner, the heads of the Institute of Restoration and Conservation Studies, Elisabeth Jägers and Hans Portsteffen, who were closely involved in

the research, the special commitment of Doris Oltrogge as well as additional collaborators from the institute and the administration, in particular the many highly motivated students who significantly contributed to the success of this project: Gesine Betz, Margarete Busch, Petra Christian, Katja de Grussa-Bernard, Dagmar Drewke, Marianne Esch, Vanesa Fernández Rodríguez, Antoaneta Kostadinova Ferres, Dorothee Fobes, Astrid Frenkel, Detlev Greiser, Anne Heckenbücker, Jutta Jung, Susanne Kensche, Daniela Kocheise, Nora Krause, Daniela Lekoska, Andreas Limbach, Mareike Lintelmann, Simone Mager, Katrin Menz, Theresa Neuhoff, Martina Pfeiffer, Kathrin Pilz, Lena Reuber, Petra Schmidt-Bentum, Satiness Schwindt, Oliver Stahlmann, Annemarie Stauffer, Mechthild Struchtrup, Hanna Vogel and Felicitas Weisse. Significant contributions in content, for which we are also extremely thankful, were made above all by Carla Cugini as the co-curator for the first chapter of the exhibition, Eva Mendgen as the knowledgeable expert on frames, Peter Klein for wood analyses and the esteemed colleagues Kathrin Kinseher and Ella Hendriks for their professional help; furthermore, we thank Marcus Adrian, Olivier Bertrand, René Boitelle, Isabelle Cahn, Jeanne-Marie David, Christine Dörr, Kathrin Elvers-Svamberg, Elizabeth Easton, Dominique de Font-Réaulx, Antonio González García, Erhard Jägers, Kelly Keegan, Larry Keith, Pascal Labreuche, Suzana Leu, Sabine Müller, Wibke Neugebauer, Joachim Pissarro, Clotilde Roth-Meyer, Marie-Louise Sauerberg, Anne Steinbeis, Tabitha Teuma, Chris Stolwijk, Hartmut Wiesner and Frank Zuccari. We also received good advice and energetic support from Pierre Ball, Manuela Beer, Johann Bauchmüller, Henri Chipon, Jim Coddington, Ralf Dank, Najette Dworeck, Astrid Gielow, Ariane Kiefer, Björn Kurt, Ellen Lee, Michel Liabeuf, Christina Nägler, Emma Pearce, Elisabeth Richenhagen, Aurelie Robinet, Matthias Sandmann, Michael Scuffil, Natasha Seggerman, Dominique Sennelier, Claude Uzan, Sophie Wiegner-Reddington and Michael Zeilinger. We thank the staff who curated the exhibition's setup: Luigi Cupellini, Rovai Weber design, Ludovica Sebgondi, Galli Allestitenti, Stampa in Stampa, Atlas e Livelux Light Designers, Centrica, and also l'immaginario and Sigma CSC, which curated the family itinerary and didactic activities. All of the colleagues from the institutes in Cologne and in Florence have helped in the realisation of the research, exhibition and publications. Those on the Rhine were Katja von Baum, Christoph Bögel, Jan Bolten, Dieter Bongartz, Bruno Breuer, Berni Cimera, Götz Czymmek, Sebastian Hämel, Karin Heidemann, Thomas Klinke, Roland Krischel, Ekkehard Mai, Tobias Nagel, David Owsianik, Grzegorz Polecki, Barbara Schaefer, Elisabeth Schmidt-Altman, Stefan Swertz, Renate Völlmecke, Annegret Volk, Uwe Westfeling, with the much-appreciated support of Stefanie Sonntag, Karin Rottmann, Beate Schneider and Romana Breuer from the museum service of the city of Cologne, Jörg Streichert from the "Friends", Gesina Kronenburg, Ursula Werner and Maria Vallecillo from the Cologne Museum Library, as well as Michael Albers, Britta Schlier, Marina Fröhling and Sabrina Walz from the Rheinisches Bildarchiv (Rhineland Picture Archive). Armin Lüttgen, Leif Lenzner, Inge Ortenstein and Michael Franke from Cologne City Council, Horst Sülzen from the city theater of Cologne, Ursula Breuer from the Kunstspedition Hasenkamp specialist hauliers as well as Winfried Fischer and Michael Troost from the city museums department were actively dedicated to the manifold technical, logistical and organisational tasks related to the exhibition. Our special thanks go to the former director, Rainer Budde of the Wallraf-Richartz Museum, who helped to get the research project underway. The management of the exhibition was in the trusted hands of Barbara Trier, whose magnificent contribution from the very beginning was also responsible for the successful communication and collaboration with our colleagues in Italy. On the Arno, many people contributed to the project's success, including the board of trustees and its chairman, Lorenzo Bini Smaghi, as well as the international advisory board of the Fondazione Palazzo Strozzi. We thank a dynamic and motivated team, namely Luca Bartoli, Renata Franceschini, Alessandra Lotti Margotti, Fiorella Nicosia, Franziska Nori, Lavinia Rinaldi and Rosanna Trinci, as well as

the facility manager and director of security, Ulderigo Frusi. Our special thanks go to Graziella Battaglia, Antonella Loiero and Linda Pacifici for the exhibition co-ordination in Florence. Finally, an exhibition with such an emphasis on art technology and conservation would not have been possible in Florence without the collaboration of the Opificio delle Pietre Dure, the state institute for restoration and research, to which we owe great thanks. The core of the scientific team were the three conservators from the Wallraf-Richartz-Museum & Fondation Corboud and Cologne University of Applied Science. For five years Iris Schaefer, Caroline von Saint-George and Katja Lewerentz have worked with untiring enthusiasm, a sense of fine judgement and, not least, their microscopes to exhume what was buried among the treasures and reveal what was concealed. Their work is not only useful, but will endure over many years and indeed set new standards. We might also mention here that it is one of the privileges of museum work to experience the latest in sights so rapidly and directly. Each time it was an inspirational climax, brightening up the drab daily grind, just as the paintings of the Impressionists do. Without money, however, not even inspiration can develop. Therefore, the final “thank you” is dedicated to the sponsors. Rhein Energie Stiftung Jugend/Beruf, Wissenschaft sponsored the research project over many years. We would therefore like to cordially thank Rhein Energie Stiftungen Jugend/Beruf, Wissenschaft und Kultur as well as Rhein Energie AG. We are also very thankful for the supporting contributions of Aeroporto di Firenze, Apt, Ataf. In Florence, the Palazzo Strozzi Foundation would like to thank the public and private lenders and sponsors, including the Region of Tuscany, the Province of Florence, the City of Florence and the Florentine Chamber of Commerce, who all provided strong support for the exhibition from the outset. We would also like to thank the Banca CR Firenze, the primary sponsor in Florence, as well as the Associazione Partners Palazzo Strozzi, who generously supported the exhibition in every phase of its development. In co-operation, the efforts of all the helpers come together to form a whole, like strokes and spots of paint on the canvas. The whole is then greater than the sum of its parts and becomes an impression, like the spectrum of light reflected by colours on the canvas.



THE MYSTERY OF THE DEAD IMPRESSIONIST

The mystery of The Dead Impressionist has been devised especially for families visiting the exhibition *Impressionism: painting light. The hidden techniques of the Impressionists*.

This mystery is designed to stimulate both parents and children to examine the paintings in the exhibition more carefully. Whether they are specialists in the field or not, they will approach the works with a double interest as they learn about the secret techniques of the Impressionists. All the family will be given the opportunity to develop their detective skills in an attempt to unravel the death of an imaginary impressionist painter found dead in the Bois de Boulogne. A series of clues throughout the exhibition are designed to help them.

Room seven will be set up to recreate the scene of the crime. The shape of the corpse will be painted in white in the centre of the room, surrounded by an easel, and other possible clues: a palette, brushes, and a painting with the words “Refused- Rejected” written on the back. Large panels made to appear like a contemporary newspaper will explain to all visitors, and not just the families, why the scene has been set up and allow them to take part in solving the mystery.

This alternative approach for families visiting the exhibition is developed in three ways:

- captions for children (these, as usual, are part of the exhibition explanatory material)
- a picnic basket
- a children’s book, on sale in the bookshop.

The picnic basket is given out free to families to help them enjoy an interactive visit at their own pace.

The cane basket, a characteristic feature of picnics *en plein air*, is available to families who make a request through the advance booking service (tel. + 39 055 2645155). The ten baskets, with information in English and Italian, will be given on loan for the duration of the visit, expected to last between an hour and an hour and a half.

The basket contains an imitation French newspaper, the “Tournesol de Paris”. Bulletins relate the story of the impressionist painter’s death, including personal accounts by Monet, Van Gogh, and others. These provide useful information about the case and help recreate the artistic scene in Paris in the late nineteenth century. Dolls of Van Gogh and Monet are also included, main players in the mystery, together with useful interactive material such as magnifying glasses, brushes and palette knives of various shapes and sizes, balls of coloured wool, a small studio easel, a box of coloured

IMPRESSIONISMO
Dipingere la luce
le tecniche nascoste di
MONET RENOIR E VAN GOGH
FIRENZE
PALAZZO STROZZI
11 LUGLIO
28 SETTEMBRE 2008



pencils , and 15 plasticised cards showing games and simple experiments related to colour, the physics of light and vision. Notes can be jotted into the Moleskine notebook provided.

A sachet of pot-pourri and a bookmark perfumed with “*en plein air*”, especially created for the exhibition by Lorenzo Villorosi, add to the atmosphere. The basket must be returned at the end of the visit but the notebook and bookmark can be kept as souvenirs of the exhibition.

The basket also includes essential instructions to guide visitors through the series of activities and experiments included in the exhibition. These are designed for three different age groups: (for children from 3 to 6, from 6 to 9, and from 9 to 12 years old). These divisions serve as guidelines for parents who can involve their children in the activities best suited to their abilities.

A visit to the exhibition becomes a way of honing new skills and sharpening powers of observation. These are essential for those hoping to analyse the evidence set out in room seven in an attempt to solve the case.

Anyone visiting the exhibition can, as they leave, offer a solution to the mystery of the dead Impressionist. Space is provided on the exhibition website for anyone wishing to give their version of events. The solution will be announced in the last week of the exhibition in the presence of the participants and on the Internet. The three best entries, chosen by a jury of writers, restorers, and art historians will be awarded prizes. First prize is a trip for three people to Monet’s house at Giverny.

Solutions can be sent to **The mystery of The Dead Impressionist** - Fondazione Palazzo Strozzi Piazza Strozzi - 50123 Firenze, or online to www.palazzostrozzi.org

The children’s book *Impressionist mystery*, relates the events surrounding the Impressionist painter’s death and includes the activities proposed in the exhibition and in the picnic basket.

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PROMOZIONE
Susanna Holm - Sigma CSC
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Painting light
The hidden techniques of the Impressionists
(Palazzo Strozzi 11 July – 28 September 2008)

LIST OF THE WORKS

SECTION I
WHAT IS AN IMPRESSION?

Jean-Jacques Henner (1829-1905)

Adam and Eve Finding the Body of Abel (croquis)

1858

charcoal and red chalk on paper; 30x23,8

Musée National Jean-Jacques Henner, Paris

Jean-Jacques Henner (1829-1905)

Adam and Eve Finding the Body of Abel (esquisse)

1858

oil on cardboard; 30,3 x 24,7 cm;

Musée National Jean-Jacques Henner, Paris

Jean-Jacques Henner (1829-1905)

Adam and Eve Finding the Body of Abel

1858

oil on canvas; 146,5 x 114 cm

École Nationale Supérieure des Beaux-Arts, Paris

Charles Gleyre (1806-1874)

Sappho (esquisse)

1867

oil on canvas; 19,6 x 14,5 cm

Musée Cantonal des Beaux-Arts de Lausanne, Lausanne

Charles Gleyre (1806-1874)

Sappho

1867

oil on canvas; 108 x 72 cm

Musée Cantonal des Beaux-Arts de Lausanne. Dépôt de la Fondation Gottfried Keller, Lausanne

Charles-François Daubigny (1817-1878)

Meadow with Blossoming Fruit Trees

1870 ca.

oil on canvas; 45,2 x 82,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Hills at Colombes

1884

oil on canvas; 60,2 x 73,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Claude Monet (1840-1926)

Hause at Falaise in the Fog

1885

oil on canvas; 73,5 x 92,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Maximilien Luce (1858-1941)

Notre-Dame, View from Quai Saint-Michel

1901-1904

oil on canvas; 100 x 118,7 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Signac (1863-1935)

Capo di Noli

1898

oil on canvas; 93,5 x 75 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

SECTION II

WHAT DID THE IMPRESSIONISTS PAINT WITH?

Glass bottle "fat oil"

19th century

Winsor & Newton Museum & Archive

Glass bottle "mastic varnish"

19th century

Winsor & Newton Museum & Archive

Metal oil bar "walnut oil"

19th century

Winsor & Newton Museum & Archive

Sales presenter

1880

Winsor & Newton Museum & Archive

Claude Monet's palette

19th century

wood and paint;

Musée Marmottan Monet, Paris

«Bladder» (Une vessie de porc)

Lefranc & Bourgeois, Paris

Two metal tubes (Deux couleurs en tube)

stagno

Lefranc & Bourgeois, Paris

Modèle broyeuse

Lefranc & Bourgeois, Paris

Une registre des agents toxiques

Lefranc & Bourgeois, Paris

Un flacon de cire encaustique

Lefranc & Bourgeois, Paris

Palette de William Didier-Pouget

Lefranc & Bourgeois, Paris

Palette de A.P. Laurens

Lefranc & Bourgeois, Paris

Livre d'échantillons Lefranc

Lefranc & Bourgeois, Paris

Boite des couleurs

Lefranc & Bourgeois, Paris

William Reeves

Painting case

early 20th century

Museum of London, London (Winsor & Newton Museum)

Jean-Frédéric Bazille (1841-1870)

Young Woman among Grapevines

1869

oil on millboard; 27 x 34,9 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Regatta at Argenteuil

1893

oil on canvas; 65,3 x 54,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Théo Van Rysselberghe (1862-1926)

Saint-Tropez

1895

oil on cedrela wood; 19x26,8 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Alfred Sisley (1839-1899)

Bridge at Hampton Court

1874

oil on canvas; 45,5 x 61 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

SECTION III INSIDE OR OUTSIDE?

Gustave Caillebotte (1848-1894)

Garden at Trouville

1882 ca.

oil on canvas; 27,5 x 35,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Branch of the Seine, Autumn Atmosphere

1890

oil on canvas; 65 x 54,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Laundry Drying on the Bank of the Seine

1892 ca.

oil on canvas; 105,5 x 150,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Courbet (1819-1877)

Château de Chillon

1873

oil on canvas; 54,1 x 65,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Courbet (1819-1877)

The Beach (Meeresstrand)

1865

oil on canvas; 54 x 64 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Armand Guillaumin (1841-1927)

Cliff at the Cape of La Baumette

1893

oil on canvas; 33 x 46 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Armand Guillaumin (1841-1927)

The Sea at Saint-Palais

1892

oil on canvas; 60 x 93 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Georges Lemmen (1865-1916)

The Coast at Heyst

1891

oil on poplar wood; 12,5 x 21,6 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Georges Lemmen

The Coast at Heyst, Tide Receding

1891

oil on poplar wood; 12,3 x 21,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Maximilien Luce (1858-1941)

Saint-Tropez

1892

oil on cardboard; 26 x 39,8 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Claude Monet (1840-1926)

The Seine at Asnières

1873

oil on canvas; 54,2x72,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Georges Seurat (1859-1891)

Form in a Landscape near Barbizon

1882 ca.

oil on poplar wood; 15,5 x 24,8 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Henri de Toulouse-Lautrec (1864-1901)

Fishing Boat

1880

oil on poplar wood; 14 x 23,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Banks of the Seine

1891

oil on canvas; cm 45,7 x 60,8

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Emil Lugo (1840-1902)

Edmund Kanolt and Emil Lugo Painting en plein air

1880

oil on paper and plywood; 18 x 29 cm

Staatliche Kunsthalle, Karlsruhe

Augustus John's studio easel (1877-1961)

early 20th century

Winsor & Newton Museum & Archive

Plenair-equipment of the painter Jules Ernest Renoux

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

SEZIONE IV
SPONTANEOUS OR STRATEGIC ?

Berthe Morisot (1841-1895)

Boats on the Seine

1879-1880

oil on canvas; 25,5 x 50 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Gustave Caillebotte (1848-1894)

Boats and Shed on the Bank of the Seine

1891

oil on canvas; 46 x 55 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Henri-Edmond Cross (1856-1910)

Landscape in Provence

1898

oil on canvas; 60,3 x 81,2 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Gauguin (1848-1903)

Breton Boy

1889

oil on canvas; 93 x 74,2 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Albert Marquet (1875-1947)

Outskirts of Paris

1899

oil on board; 23,8 x 31,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Hippolyte Petitjean (1854-1929)

The Bridge

1890 ca.

oil on canvas; 65,7 x 100,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Vincent van Gogh (1853-1890)

Bridge at Clichy

1887

oil on canvas; 55 x 46,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Albert Dubois-Pillet (1828-1890)

Quai de Lesseps - Rouen

1887 ca.

oil on canvas; 32 x 46 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Achille Laugé (1861-1944)

Path with Whin

1900 ca

wax and oil on canvas; 53,9 x 72,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Edouard Manet (1832-1883)

Asparagus Still Life

1880

oil on canvas; 46,5 x 55 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Berthe Morisot (1841-1895)

Child among Hollyhocks

1881

oil on canvas; 50,5 x 42,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Signac (1863-1935)

The Harbour of Concarneau

1933

oil on canvas; 53 x 73,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Gauguin (1848-1903)

Tahitians

1891 ca.

oil over chalk-charcoal on paper; 85,4 x 101,9 cm

Tate, London, presented by Contemporary Art Society 1917

Théo Van Rysselberghe (1862-1926)

Cap Gris-Nez

1900

oil on canvas; 65,5 x 81 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Mary Cassatt (1845-1926)

Sara with a Dark Bonnet

1901

oil on canvas; 67,2 x 56,2 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Cézanne (1839-1906)

Landscape at Aix-en-Provence

1879 ca

oil on canvas; 46,2 x 55,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Paul Cézanne (1839-1906)

Landscape West of Aix-en-Provence

1885-1888

oil on canvas; 65,3 x 81,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Pierre-Auguste Renoir (1841-1919)

Jean Renoir sewing

1900

oil on canvas; 55,4 x 46,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Pierre-Auguste Renoir (1841-1919)

Villeneuve-les-Avignon

1901

oil on canvas; 33 x 53,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

SECTION V WHEN WAS A PAINTING COMPLETE?

Théo Van Rysselberghe (1862-1926)

After the Bath

1896

pastel; 83,5 x 58 cm

Private Collection, Courtesy Olivier Bertrand / Belgian Art Research Institute

Berthe Morisot (1841-1895)

The Harbour at Nice

1881-1882

oil on canvas; 41 x 55 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Théo Van Rysselberghe (1862-1926)

Le Lavandou, Var

1908

oil on board; 37,8 x 55 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Théo Van Rysselberghe (1862-1926)

Pini a Monaco

Pines in Monaco

1917

cardboard; 33 x 40,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Théo Van Rysselberghe (1862-1926)

The Rainbow

1892 ca.

oil on canvas; 60,8 x 80,5 cm

Centraal Museum, Utrecht (Stichting van Baaren Museum)

Camille Pissarro (1830-1903)

Orchard at Pontoise at Sunset

1878

oil on canvas; 46,7 x 55,2 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

SECTION VI HOW DO WE SEE THE PAINTINGS TODAY?

Edouard Manet ? (1832-1883)

Portrait of a Young Woman (Victorine Meurent?)

1868 ca.

oil on canvas; 40,5 x 32,4 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Alfred William Finch (1854-1930)

Village near the North Sea Coast

1889 ca.

oil on canvas; 57,8 x 71,3 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Léo Gausson (1860-1944)

Rue des Étuves at Lagny-sur Marne

1886 ca.

oil on poplar wood; 28,4 x 20,5 cm

Wallraf-Richartz-Museum & Fondation Corboud, Cologne

Edouard Manet (1832-1883)

Black Boat near Berck

1873

oil on millboard; 20,3 x 33,2 cm

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Camille Pissarro (1830-1903)

Farm at Bazincourt

1884

oil on canvas; 54,1 x 65,1 cm

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Claude Monet (falso) (forgery)

Banck of the Seine at Port-Villez

1885

oil on canvas; 67 x 82,5 cm

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Paul Gauguin (1848-1903)

The Seine at Pont de Grenelle

1875

oil on mahogany; 30,6 x 45,7 cm

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Paul Signac (1863-1935)

Saint-Tropez, Calm

1895

oil on poplar wood; 18,5 x 27,2 cm

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Paul Signac (1863-1935)

Samois, Study No 8

1899

oil on cardboard; 27,1 x 34,7 cm

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Henri-Edmond Cross (1856-1910)

Sunset over the Sea

1896

oil on canvas; 54,3 x 61,5 cm

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Jean Metzinger (1883-1956)

Landscape with Tree

1906 ca.

oil on cardboard (mounted on a cradled wooden panel at a later date); 22 x 27,5 cm

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