

**Press View:** 11.30-13:00hrs, Thursday 23 June 2016,  
Scottish National Gallery, The Mound, EH2 2EL



For further information and images  
please contact the National Galleries  
of Scotland's press office on:

0131 624 6314

6247/6325/6332

or

[pressinfo@nationalgalleries.org](mailto:pressinfo@nationalgalleries.org)

**Pictured:**

Charles François Daubigny  
*Sunset near Villerville, c.1876*  
Oil on canvas, 89 x 130 cm.  
The Mesdag Collection, The  
Hague

**INSPIRING IMPRESSIONISM:  
DAUBIGNY, MONET, VAN GOGH**

25 June – 2 October 2016  
Scottish National Gallery  
The Mound, Edinburgh, EH2 2EL  
Admission: £11/9  
#InspiringImpressionism

**Scottish National Gallery to be UK's exclusive host of the first major international exhibition of the work of pioneering French landscape painter Charles-François Daubigny and his influence on the Impressionists**

This summer the National Galleries of Scotland will stage the first ever large-scale exhibition to examine the important relationship between the hugely successful landscape painter Charles-François Daubigny (1817-78) and the Impressionists, including two of the most celebrated and popular of all European artists, Claude Monet (1840–1926) and Vincent Van Gogh (1853-90).

*Inspiring Impressionism: Daubigny, Monet, Van Gogh* will be one of the highlights of the Galleries' summer exhibition programme.

The exhibition will bring together 95 works from across the world in an unprecedented collaboration between the Scottish National Gallery, the Taft Museum of Art in Cincinnati, USA and the Van Gogh Museum in Amsterdam. The Scottish National Gallery will exclusively host the UK's only showing of this exceptional display.

Supported by:



*Inspiring Impressionism* will feature major paintings by all three artists, on loan from many of the greatest art collections in the world, including the Musée d'Orsay, Paris, the Metropolitan Museum of Art, New York, and many other American museums; from London the British Museum, the National Gallery and Tate; and the Rijksmuseum and the Van Gogh Museum in Amsterdam.

Re-evaluating the origins of the Impressionist movement, the exhibition will not only demonstrate the profound influence Daubigny had upon the Impressionists, but will also examine their reciprocal impact on his later style, with the full range of his output represented, from his finished 'official' paintings to his smaller oil sketches painted directly from nature.



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**Pictured:**

Charles-François Daubigny  
*Fields in the month of June*, 1874  
Oil on canvas, 135 x 224 cm  
Gift of Mr. and Mrs. Louis V.  
Keeler, Class of 1911  
Collection: Ithaca, NY, Johnson  
Museum of Art, Cornell University

A series of fascinating and often surprising juxtapositions will be put together for the very first time, offering visitors the unprecedented chance to compare the show's three featured artists' varied treatments of a selection of motifs which held a common attraction for them – orchards, sunsets, poppy fields and river scenes.

Other significant comparisons will be made with important works by Camille Pissarro (1830-1903) and Alfred Sisley (1839-1899).

Daubigny was a prolific and successful artist who played a leading role in making landscape a major subject for painting in France in the nineteenth century. He also anticipated and influenced many of the practices associated with Impressionism through unusual and innovative compositions, his radically 'unfinished' style and the practice of regularly painting out-of-doors. In 1865, almost a decade before the 1874 group exhibition that first elicited the label 'Impressionism', Daubigny was referred to as the "leader" of the "school of the impression".



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**Pictured:**

Claude Monet

*Field with Poppies*, 1881

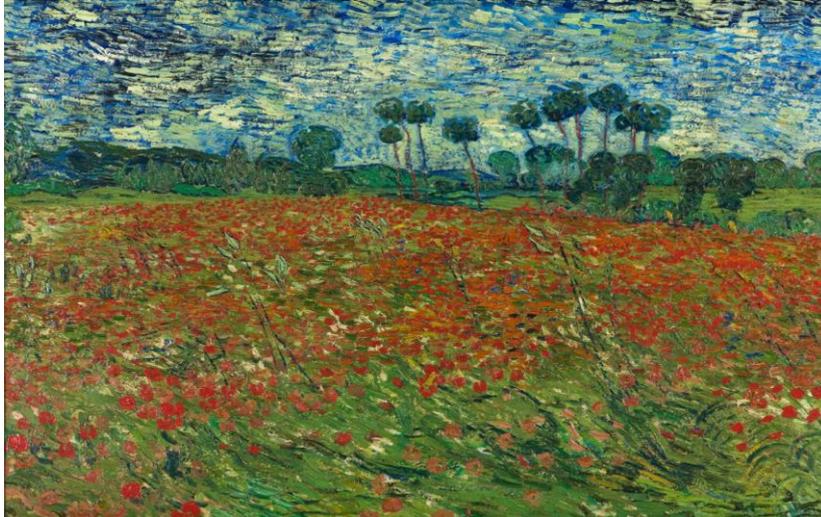
Oil on canvas, 60 × 81.5 cm

Collection: Museum Boijmans  
Van Beuningen, Rotterdam

He pioneered many techniques considered unusual at the time, such as painting from the middle rather than the banks of a river. In order to achieve this he had a studio boat specially constructed in 1857 and would make annual voyages in it down the great rivers of France such as the Oise, the Marne and the Seine. From the early 1870s onward Monet would follow suit and in turn depicted the Seine in many unforgettable canvases painted from his own studio boat in emulation of Daubigny. Daubigny made great use of 'double-square' canvases (double the width of their height) and Van Gogh would replicate this practice in his last series of paintings at Auvers-sur-Oise.

Daubigny's influence on the young Monet is readily evident in the latter's large and early painting, shown at the official Paris Salon in 1865, *Pointe de la Hève at Low Tide*, a major loan to our exhibition from the Kimbell Art Museum in Fort Worth, Texas. This shows the younger artist responding to Daubigny's *Cliffs near Villerville*, another of our star exhibits, which also depicts the Normandy coast and had been shown at the Salon the previous year (1864). Both paintings are dramatic landscapes with brooding storm clouds and a sea turned to a milky jade by breaking sunlight. In both pictures formal composition is combined with fresh observation of nature. They demonstrate a similarity of intention between the two artists at this stage and this artistic dialogue would continue in the following decades.

Daubigny was influential in other ways, for he was an important supporter of the young Impressionists and in 1871 he introduced Monet and Pissarro to Paul Durand-Ruel, who went on to become the leading dealer in Impressionism and a key source of financial support.



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**Pictured:**

Vincent Van Gogh

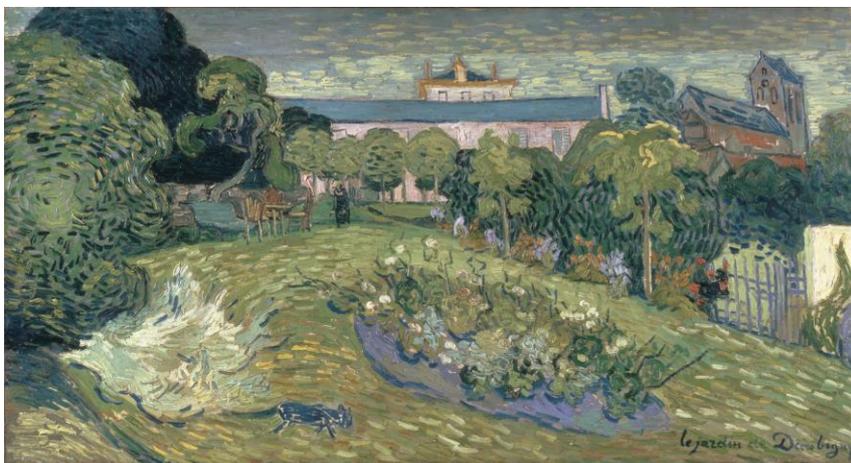
*Poppy Field, Auvers-sur-Oise*, 1890

Oil on canvas, 73 x 91.5cm

Collection: Gemeentemuseum, The Hague

Van Gogh, who was half a generation younger than most of the Impressionists, revered Daubigny, considering him one of “the great forerunners” of modern landscape whose paintings were sincere expressions of nature, imbued with emotion. In the last two months of his life (he shot himself in 1890), Van Gogh moved to Auvers-sur-Oise, where Daubigny, who died in 1878, had settled.

Van Gogh was granted permission by Daubigny’s widow to paint the Daubigny family home and garden and many of the works he painted there can be considered as a direct homage to his distinguished predecessor, for example his *Poppy Field, Auvers-sur-Oise* (1890). The brooding and dramatic depictions of cornfields, a reflection of the profound sadness and anxiety Van Gogh was experiencing at this time, drew their ultimate inspiration from the rural scenes that Daubigny had painted many years earlier, testament yet again to his enduring influence.



**Pictured:**

Vincent van Gogh

*Daubigny's Garden*, 1890

Oil on canvas, 50 x 101.5 cm

Collection: Rudolf Staechelin

**Michael Clarke, Director of the Scottish National Gallery, said:**  
*“This is a ground-breaking exhibition. If you want to understand how Impressionism came about you have to look at Daubigny. In his own time he was recognised, together with his close friend Camille Corot, as one of the great landscape painters. This show rescues him from long and unjustified neglect and reveals for the first time the inspiration and support he provided to the young Impressionists and to the ultimately tragic figure of Vincent van Gogh.”*

**George Reid, EY’s Head of Financial Services, Scotland:** *“At EY we are delighted to support the National Galleries of Scotland host this unique collection of masterpieces in Edinburgh from such influential artists. Daubigny, Monet and Van Gogh were legacy builders and we are proud to sponsor this celebration and appreciation of their work. Inspiring Impressionism is a fantastic example of international collaboration and draws parallels with our commitment to building a better working world. We understand the important role that a thriving artistic and cultural environment plays in creating a healthy community and a strong economy. This exhibition is set to delight gallery visitors from around the world.”*

– ENDS –

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#### Notes to Editors

\* *Inspiring Impressionism: Daubigny, Monet, Van Gogh* will open at the Scottish National Gallery on 25 June 2016 and will run until 2 October 2016. Tickets will be priced at £11 for adults and £9 for concessions.

\* The exhibition has been in display at the Taft Museum in Cincinnati from 20 February 2016 and ends on 29 May 2016. After its tenure at the Scottish National Gallery, it will be situated at the Van Gogh Museum in Amsterdam from 21 October 2016 – 29 January 2017.

\* A fully illustrated 176-page catalogue presenting significant new research about early Impressionism, Daubigny and Van Gogh by leading scholars in the field will accompany the exhibition. The catalogue will be published by the National Galleries of Scotland and distributed by ACC Distribution, USA and UK.

\* In addition to numerous works taken from the National Galleries of Scotland’s collection, *Inspiring Impressionism: Daubigny, Monet, Van*

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*Gogh* will feature fantastic loans from numerous North American and European museums, including Tate, London; the Metropolitan Museum of Art, New York; the British Museum, London; the National Gallery, London; Brooklyn Museum, New York; Musée d'Orsay, Paris; the Fine Arts Museums of San Francisco, San Francisco; the Van Gogh Museum, Amsterdam; Rijksmuseum, Amsterdam; the Art Institute of Chicago, Chicago and the Montreal Museum of Fine Arts, Montreal, as well as from private collections.

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