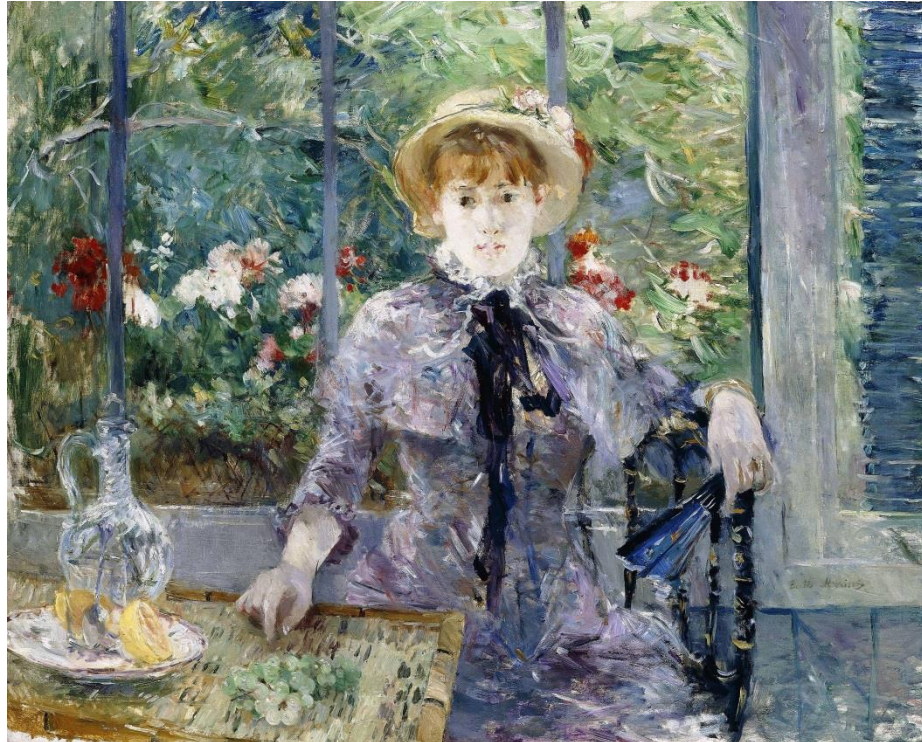


Berthe Morisot, Woman Impressionist



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Québec City, Wednesday, June 20, 2018 ✕ From June 21 to September 23, 2018, the Musée national des beaux-arts du Québec (MNBAQ) is proud to present in Québec City the world premiere, with the Barnes Foundation in Philadelphia, the Dallas Museum of Art and the Musée d'Orsay and the Musée de l'Orangerie in Paris, an exhibition devoted to Berthe Morisot (1841-1895), a major artist in the French impressionist movement. *Berthe Morisot, Woman Impressionist*, organized jointly by the four institutions, explores the paintings of figures and portraits that dominate the artist's output by assembling nearly 60 canvases from public institutions and private collections from around the world. The exhibition is the first one devoted to the artist in North America since 1987 and is also the first monograph presented in Canada and in a French national museum since 1941.

A woman at the heart of the impressionist movement



One of the founding members of the French Impressionists, Berthe Morisot was celebrated in her time as one of the leaders of the group, and her innovative works were coveted by dealers and collectors alike. Despite her accomplishments, today she is not as well-known as her Impressionist colleagues, such as Claude Monet, Edgar Degas, and Pierre-Auguste Renoir. Co-curated by Sylvie Patry, Chief Curator/Deputy Director for Curatorial Affairs and Collections at the Musée d'Orsay, Paris and Consulting Curator at the Barnes Foundation, and Nicole R. Myers, The Lillian and James H. Clark Curator of European Painting and Sculpture at the Dallas Museum of Art, *Berthe Morisot, Woman Impressionist* both illuminate and reassert Morisot's role as an essential figure within the Impressionist movement and the development of modern art in Paris in the second half of the 19th century.

Today Berthe Morisot is assuredly considered a major Impressionist artist. The exhibition traces the exceptional path of a female painter who, in opposition to the norms of her time and social background, became an important member of the Parisian avant-garde from the late 1860s until her untimely death in 1895. Through her portrayal of the human figure, Morisot was able to explore the themes of modern life that came to define Impressionism, such as the intimacy of contemporary bourgeois living and leisure activities, the importance of female fashion and the toilette, and women's domestic work, all while blurring the lines between interior and exterior, public and private, finished and unfinished.

Morisot believed that painting must strive to “capture something that is happening”. Modern subjects and speed of execution are linked to the temporality of the representation and the artist tirelessly confronted the ephemeral and the passage of time. Consequently, her final works, characterized by a novel expressiveness and musicality, invite often melancholic meditation on the relationships between art and life.

Seven rich and diverse themes

Organized semi-chronologically, the exhibition examine Morisot's painterly innovations and fundamental position within Impressionism

across the arc of her productive, yet relatively short life. The exhibition explores the following periods and themes of Morisot's work

Becoming an Artist

The introductory section looks at Morisot's formative years, when she left behind the amateur artistic practice associated with women of her upbringing and established herself as both a professional artist and a key contributor to the emerging Impressionist movement in the late 1860s and early 1870s.



Outdoor figures

Beginning in the late 1860s, Morisot sought to renew the painting of figures by painting outdoors. She produced numerous paintings featuring her family circle in Paris in gardens or by the sea, blending the evocation of bourgeois leisure activities and pictorial innovation.



Fashion, Femininity, and la Parisienne

The importance of fashion in constructing modern bourgeois femininity forms a central part of the artist's paintings of the 1870s and 1880s. This interest is revealed in Morisot's creations and adaptations of quintessential Impressionist subjects, such as elegant Parisian women shown at the ball or dressing in their homes, and the leisure activities associated with suburban parks and gardens.

Women at Work

Morisot's depictions of the domestic servant—the majority of whom she employed in her household—reflect her own status as a working professional woman. Her interest in painting these women raises questions about bourgeois living and the intimacy of the shared domestic setting

Finished/Unfinished

The increasing immediacy of Morisot's technique, and her radical experimentation with the concept of finished and unfinished in her work,

exposes the process of painting and furthers the indeterminacy between figure and setting begun in her *plein-air* work.

Windows and Thresholds

Morisot's interest in liminal spaces is revealed in her paintings of subjects such as doorways and windows. Within these often spatially ambiguous settings, Morisot's masterful evocation of light and atmosphere, the most ephemeral of her subjects, serves to anchor the human figure within these transitory spaces.

A Studio of Her Own

Virginia Woolf stressed the importance of a room of one's own in the feminine creative process. Morisot's late career paintings from the 1890s often depict her personal domestic space, which served as both studio and setting. During this period, Morisot reached a new expressiveness in her painting as figures become increasingly enveloped by their surroundings. The vibrant, saturated palette and sinuous brushwork that she adopted in these final works demonstrate their visual and symbolic affinities with the emerging Symbolist aesthetic of the time.



Major masterpieces

As they proceed through the exhibition rooms in the Gérard Morisset Pavilion, simulating the spirit of the painter's interiors, visitors can admire many masterpieces that characterize Berthe Morisot's elegant, refined work. *The Cradle* is indisputably Morisot's most famous work. Presented at the first Impressionist exhibition in 1874, it caught the attention of the critics and established the artist as one of the movement's main protagonists. This canvas depicts her sister Edma looking upon her sleeping baby. This marked the first appearance of the theme of maternity in Morisot's work. It would become one of her preferred subjects.

In Woman and Children on the Lawn (The Lilacs at Maurecourt) painted in 1874, Morisot fully committed herself to outdoor painting. She adhered to a quest shared by all impressionists, who sought to integrate figures

into a landscape and natural light. By relying on contrasts, she created a poetic, sophisticated, highly personal atmosphere.

At the Ball (1875) is part of a series of canvases on the themes of the ball and the boudoir. This outstanding painting by Morisot is part of an array of works in which the references to rococo art are the most clearly asserted: an elegant festive scene in the manner of Watteau adorns the young woman's pretty fan.



Mention should also be made of the painting *Eugène Manet and His Daughter in the Garden at Bougival* (1881), one of Morisot's rare male portraits. It is part of a series of three paintings, two of which are presented in the exhibition, showing Eugène Manet, the artist's husband, and their daughter Julie in the garden of their home in Bougival. The natural character of this scene taken from real life is magnificent, a striking reflection of a father's affection for his daughter.



Lastly, *In the Country (After Lunch)* from 1881 is another remarkable painting by Morisot. The garden behind the model forms a frieze that evokes the luxuriant landscapes of wallpapers in fashion in the second half of the 19th century. The lush vegetation viewed through the window contributes to blurring spatial reference points and confirming the virtuoso rendering of light, almost suggesting an outdoor composition.

Impressions Morisot, *a documentary film devoted to Morisot*

For the considerable pleasure of visitors, selected excerpts from Monique Quintart's documentary film *Impressions Morisot* will be shown in the exhibition hall. Through the filmmaker's original approach, the public will encounter the work and universe of Berthe Morisot. Monique Quintart has followed in Berthe Morisot's footsteps and examined her painting, works, texts, landscapes and houses. She has visited the places where the artist lived and worked in order to assemble a striking portrait.

The full version of the film (52 minutes) will be shown seven times during the summer in the Sandra and Alain Bouchard Auditorium at the MNBAQ.

After Québec City, Philadelphia, Dallas and Paris

The MNBAQ is proud to launch the tour of this prestigious exhibition, which will subsequently be presented at the Barnes Foundation in Philadelphia from October 20, 2018 to January 14, 2019. The Dallas Museum of Art will host the monograph from February 24 to May 26, 2019. This remarkable international adventure will conclude during the summer in Paris at the Musée d'Orsay, from June 17 to September 22, 2019.

The exhibition catalogue



The 248-page catalogue presents 150 colour illustrations, mainly Morisot's paintings produced throughout her career, which vividly reveal the boldness of her technical experimentation and her interest in modern subjects drawn from everyday life. The essays examine the artist in the context of her times, critical reception for her work, her choices of subjects and settings, and the current state of knowledge on her output. *Berthe Morisot, femme impressionniste*, will enrich our knowledge of the artist through its interdisciplinary approach and revelation of Morisot's innovations both as a painter and as a woman.

Published under the direction of Sylvie Patry, Director of Collections and Exhibitions at the Musée d'Orsay in Paris and guest curator at the Barnes Foundation, the catalogue proposes essays by Cindy Kang, Marianne Mathieu, Nicole R. Myers, Sylvie Patry and Bill Scott. A chronology established by Amalia Wojciechowski and additional research by Monique Nonne round out the publication. Catherine Morency, in collaboration with Rizzoli, coordinated the publication and editing of the French version of the catalogue, available at the MNBAQ bookstore-boutique and in Québec bookstores. It is distributed by Dimedia for \$64.95. ISBN: 978-2-550-80634-9

Credits

Berthe Morisot, Woman Impressionist is organized by the Musée national des beaux-arts du Québec, the Barnes Foundation (Philadelphia), the Dallas Museum of Art, and the Musées d'Orsay et de l'Orangerie (Paris).

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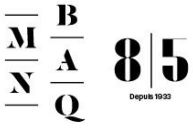
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Berthe Morisot, Woman Impressionist
Gérard-Morisset Pavilion of the MNBAQ
June 21 to September 23, 2018

INFORMATION: 418 643-2150 or 1 866 220-2150 / mnbaq.org



Berthe Morisot (1841-1895), chronology

1841

Born on January 14, 1841, in Bourges, France, Berthe Morisot is the third daughter of Edme Tiburce Morisot, the State's representative for the department of Cher, and Marie-Cornélie Thomas. Her father enjoys a successful career in the public service, after initially training as an architect at the École des beaux-arts. Berthe had two sister, Yves and Edma, and is very close to them.



1852

The Morisot family settles in the Passy district of Paris. Berthe and her sister attend the most reputed schools, where they receive a first-class education.

1857

Madame Morisot offers her daughters drawing lessons with the idea of having them present their father with drawings for his birthday.

1857-1860

Berthe and Edma study with Joseph Guichard, a student of Ingres. Guichard quickly recognizes the young women's talent and foresees a professional career for them as painters.

1858

Berthe strikes up a friendship with the young artists Henri Fantin-Latour and Félix Bracquemond while painting copies at the Louvre.

1860-1863

Berthe and Edma want to paint outdoors and, with this idea in mind, they take painting lessons first with the celebrated landscape painter Camille Corot and then with Achille Oudinot, one of his protégés. The sisters accompany the two artists several times to the countryside for working sessions.

1864

The Morisot sisters each exhibit two works in the Salon, which is a first for both. Berthe will show again at the Salon a number of times between 1864 and 1873.

Mr. Morisot has a painting studio built, at great expense, in the garden of the family home.

1867

Berthe and Edma exhibit with the art dealer Alfred Cadart.

1868

Fantin-Latour introduces Berthe to the painter Édouard Manet. The Morisot and Manet families strike up a friendship and the two sisters are received regularly at the Manet home. There they also meet Édouard's brothers, Gustave and Eugène, as well as Edgar Degas, Pierre Puvis de Chavannes, Émile Zola and Zacharie Astruc, among others.

Berthe poses for Édouard Manet's *The Balcony* and becomes one of his main models. Manet will make no fewer than 14 portraits of her between 1868 and 1874.

1869

Edma Morisot marries Adolphe Pontillon, a Navy lieutenant in Lorient, and gives up painting. Berthe begins to have doubts about her own future as a woman and her ability to reconcile family and a professional career.

1870

Berthe exhibits two paintings at the Salon. One of these features her sister Edma and is titled *The Artist's Sister at a Window (Portrait of Mme Pontillon)*.

1872

Morisot paints some of what would become her most celebrated canvases, including *The Cradle*. However, the Salon jury does not select any of them for exhibition.

She makes her first sales to the art dealer Paul Durand-Ruel, who will become the Impressionists' regular dealer.

1873

Claude Monet, Camille Pissarro, Pierre-Auguste Renoir and Alfred Sisley form the *Société anonyme coopérative des artistes peintres, sculpteurs, graveurs*—in other words, the “Impressionists”. Degas invites Morisot to join, which she does without hesitation.

1874

The first Impressionist exhibition is held in the studio of the photographer Nadar. Morisot shows 10 works including *The Cradle*, *Hide and Seek*, and *Reading (The Green Umbrella)*. She is the only woman with work in the exhibition, which draws some 3500 visitors. She will become one of the most faithful members of the Impressionist group, taking part in seven of their eight exhibitions between 1874 and 1886.

Berthe marries Édouard Manet's brother, Eugène. The marriage certificate indicates that she is "without a profession." She continues signing her work and exhibiting under her maiden name.

1875

Renoir, Monet, Sisley and Morisot organize an important auction at the Hôtel Drouot in Paris. Morisot is awarded the top prize of 480 francs for *Interior*.

1876

The second Impressionist exhibition takes place at the gallery of Durand-Ruel. Morisot submits some 20 works. In an unfortunately famous article, the critic Albert Wolff describes the group as "five or six lunatics, one of whom is a woman." Eugène Manet almost challenges Wolff to a duel.

1877

The third Impressionist exhibition is organized by Gustave Caillebotte. Morisot exhibits 12 works. The press is almost unanimous in its praise and Morisot becomes one of the most appreciated artists of the group.

1878

Morisot gives birth to a daughter, Julie, who will soon become one of her favourite models and eventually appear in almost a third of her works.

1881-1884

Every summer Morisot and her family rent a country house at Bougival, a holiday resort particularly prized by Parisiens. There she will execute some of her finest work.

1883

The Manet-Morisot family move to new lodgings on rue de Villejust in Paris. Mallarmé, Renoir, Monet and Degas are regular guests there, forming what Jean Renoir would describe as a "centre of authentic Paris

civilization.” For the first time since her early years of study, Morisot has a studio, which is set up in her living room.

1885

Morisot works hard in the Bois de Boulogne and in her house on rue de Villejust. She makes three self-portraits, among other works.

1886

Morisot presents 11 paintings at the eighth and final Impressionist exhibition, along with a series of watercolours and painted fans. Some of the paintings feature the model Isabelle Lambert.

After visiting Renoir’s studio, Morisot begins making red chalk sketches for her paintings.

1887

The artist takes part in the exhibition of the Groupe des 20 in Brussels alongside Georges Seurat and Paul Signac.

1889

Morisot embarks on a series of works featuring her daughter, Julie, and her nieces playing musical instruments.

1890

Morisot and her colleague Mary Cassatt visit the exhibition of Japanese prints presented at the École des beaux-arts.

1892

The artist has her first solo exhibition at the Galerie Boussod, Valadon & Cie, with 43 paintings, pastels and drawings.

Morisot’s husband, Eugène Manet, dies after a long illness.

1893

Morisot goes to see Monet at Giverny, where she admires his 26 paintings of Rouen Cathedral.

1894

The French State pays 4500 francs for *Young Woman Dressed for the Ball*, a canvas executed in 1879, for the Musée du Luxembourg. This is the first time that Morisot has a painting in a museum.

1895

Berthe Morisot dies from a flu at the age of 54. She is buried in the Manet family crypt at the Passy cemetery.

1896

A posthumous exhibition of Morisot's work is held at Galerie Durand-Ruel. Her friends Degas, Monet and Renoir oversee the selection of works for the show, while Mallarmé writes the accompanying catalogue essay. With some 390 oil paintings, pastels, watercolours and drawings, this is the largest show ever devoted to Morisot's work.

Images :

Page 1 - Berthe Morisot, *In the Country (After Lunch)*, 1881. Oil on canvas, 81 x 100 cm. Larry Ellison Collection.

Page 2 - Berthe Morisot, *Self-Portrait*, 1885. Oil on canvas, 61 x 50 cm. Musée Marmottan Monet, Denis and Annie Rouart Fondation, photo courtesy of Musée Marmottan Monet, Paris / Bridgeman Images

Page 3 - Berthe Morisot, *Reading*, 1873. Oil on canvas, 46 x 71,8 cm. Cleveland Museum of Art, Hanna Fund, 1950.89 // Berthe Morisot, *Woman in Grey Reclining*, 1879. Oil on canvas, 60 x 73 cm. Private Collection, Paris

Page 4 - Berthe Morisot, *The Cradle*, 1872. Oil on canvas, 56 x 46 cm. Musée d'Orsay, acquis par le Louvre (1930) RF2849

Page 5 - Berthe Morisot, *At the Ball*, 1875. Oil on canvas, 42 x 52 cm. Musée Marmottan Monet, Paris. Gift of Victorine Donop de Monchy, 1940 // Berthe Morisot, *Eugène Manet and His Daughter in the Garden at Bougival*, 1881. Oil on canvas, 73 x 92 cm. Musée Marmottan Monet, Paris Denis and Annie Rouart Fondation, no. 6018

Page 9 - *Portrait of Berthe Morisot* Photograph by Charles Reutlinger, ca. 1875. Musée Marmottan Monet, Paris / Bridgeman Images

General Information

OPENING HOURS OF THE MUSEUM COMPLEX

Until September 3, 2018

Monday to Sunday,
10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.

September 4, 2018 to May 31 2019

Tuesday to Sunday,
10:00 a.m. to 6:00 p.m.
Wednesdays till 9:00 p.m.
Closed Mondays

Important: Updating of the Gérard Morisset Pavilion for the third phase of the reorganization of the collections. Reopening in November 2018.

ADMISSION

Adults: **20 \$**
Seniors (65 and Over): **18 \$**
Ages 18 to 30: **11 \$**
Ages 13 to 17: **6 \$**
Families (2 adults and 3 children
13 to 17): **44 \$**
Families (1 adult and 3 children
13 to 17): **24 \$**
Children 12 and under: **free**
Members: **free**
Wednesdays from, 5:00 to 9:00
p.m.: **half-price**
Reduced rates for groups

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