Sorolla

and the Paris Years

from July 14 to November 6, 2016
summary

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Joaquin Sorolla
Valencian Fishermen (detail), 1895
Oil on canvas, 25 5/6 x 34 1/4 in.
Collection Broere Charitable Foundation
© Courtesy Collection Broere Charitable Foundation
presentation of the exhibition

Joaquín Sorolla
Self-Portrait (detail), 1904
Oil on canvas, 26 x 39 5/8 in.
Museo Sorolla, Madrid, inv. 687
© Museo Sorolla, Madrid

Curators
Blanca Pons-Sorolla, great-granddaughter of Joaquín Sorolla y Bastida and independent researcher of the artist’s oeuvre
María López Fernández, Ph. D. - Art History.

This exhibition is organized in collaboration with the Kunsthalle der Hypo-Kulturstiftung, Munich and the Museo Sorolla, Madrid

Exhibition under the Patronage of the Spanish Ambassador in France and the Ministry of Foreign Affairs and International Development

Exhibition itinerary
Kunsthalle der Hypo-Kulturstiftung, Munich
from March 4 to July 3, 2016
Joaquín Sorolla—Spaniens Meister des Lichts

Musée des impressionnismes Giverny
from July 14 to November 6, 2016
Sorolla, un peintre espagnol à Paris

Museo Sorolla, Madrid
from November 24, 2016, to March 19, 2017
Sorolla en París
Sorolla and the Paris Years

In June 1906, Spanish painter Joaquín Sorolla exhibited for the first time in Paris, at the Georges Petit Gallery, one of the main promoters of the Impressionists. The event was a huge success and in many respects marked a turning point in the career of Sorolla, whose fame was now on a par with that of John Singer Sargent and James McNeill Whistler. In the mid-1890s, Sorolla had won some prestigious awards in Paris. At the 1900 Universal Exposition, he was awarded the Grand Prix, with *Sad Inheritance* being singled out (1899).

The exhibition *Sorolla and the Paris Years*, organised by the musée des impressionnismes Giverny in collaboration with the Munich Kunsthalle der Hypo-Kulturstiftung and the Museo Sorolla in Madrid, is an in-depth examination of the artist’s links with Paris, from his first trip in 1885 to his success as a portraitist with a cosmopolitan clientele.

The exhibition’s scientific curators are Blanca Pons-Sorolla, the artist’s great-granddaughter, responsible of the catalogue raisonné of Joaquín Sorolla’s work, and the art historian María López Fernández, who analyse this previously unknown aspect of Sorolla’s career. The exhibition will reveal how the artist developed his original style in turn-of-the-century Paris, where he discovered innovative trends and, in particular, the defenders of naturalism following in the footsteps of Jules Bastien Lepage. Sorolla established numerous contacts with artists, major collectors and renowned art dealers, and became popular with both critics and the public.

The exhibition in Giverny features around fifty paintings from the Museo Sorolla in Madrid, as well as from numerous public and private collections in America and Europe. The works exhibited at the Salon in Paris and at the exhibition at the Georges Petit Gallery in 1906 enabled him to establish his reputation. They make up the majority of the works we have selected. These works are supplemented by around fifty studies from the collections of the Museo Sorolla.

This exhibition is part of the Festival Normandie Impressionniste 2016
overview of the exhibition

Joaquín Sorolla
Sewing the Sail (detail), 1896
Oil on canvas, 87 1/2 x 118 1/8 in.
Fondazione Musei Civici di Venezia, Museo Correr, Galleria Internazionale d’Arte Moderna di Ca’ Pesaro, Venice, inv. 261
© Venise, 2015 / Photo: Archive Fondazione Musei Civici di Venezia
The chronological and thematic layout highlights the key themes that were the source of his success – paintings condemning social injustice, genre scenes, portraits – and makes it possible to discover or rediscover a master of the Spanish school who came to be known as a painter of light.

1. Sorolla at the Salon
In the mid-1890s, Sorolla started participating in big international events in Berlin, Munich, Vienna and Paris, as well as the Venice Biennale. From 1893 to 1909, he exhibited almost without interruption at the Salon de la Société des Artistes Français in Paris, which provided foreign artists with tangible proof of their recognition and brought them success in their own countries. Sorolla visited Paris for the first time in 1885. There he discovered modern artistic trends and admired the paintings of the naturalists Jules Bastien Lepage and Adolph von Menzel. He became interested in photography and Japanese prints, which provided a fresh source of inspiration. He also discovered plein air painting, free brushwork and the impressionists’ fascination with light. Sorolla painted a few paintings on social themes and declared that he wanted to reach the truth without harshness.

2. Seaside
The Mediterranean coast was one of his favourite subjects. The works executed in the 1890s on the beaches of Valencia reveal a concern with the world of work, and in particular fishing boats arriving on the beach. The artist was interested in the light at sunset, experimenting with extraordinary contrasts. His bathing scenes, revealing how leisure pursuits were becoming accessible to ordinary people, were reminiscent of those of the Danish painter Peter Severin Krøyer. Sorolla returned to this theme during his stay in Jávea in 1905. He excelled in the virtuosity of his brushwork. In the words of Camille Mauclair, ‘Nobody had ever expressed to this degree the tumult and transparency of the waves, the diving of naked bodies into the water.’ Like Monet, he loved reflections and the diffraction of light on lapping water, but came close to divisionism in his rendering of the sea.

3. Intimate portraits
The family was a central preoccupation for Sorolla and early on in his career he painted portraits of people who were close to him, his beloved wife Clotilde García del Castillo (1864–1929), and his three children, María Clotilde (1890–1956), Joaquín (1892–1948) and Elena (1895–1976).

The portraits of Clotilde are particularly interesting because they presented new artistic challenges. Mother of 1895, which for Beruete was ‘one of those paintings that could bring the artist eternal glory and elevate his name to the rank of the great masters,’ celebrates the birth of Elena, their third child, in a delicate symphony of Whistler-like whites. Female Nude, on the other hand, was inspired by Diego Velázquez.

Finally, early on Sorolla executed outdoor portraits of his family, in particular Elena among Roses. This genre, which the artist usually reserved for members of his family or close friends, would prove highly successful.
overview of the exhibition

Joaquin Sorolla
Mother (detail) 1895–1900
Oil on canvas, 49 1/4 x 66 5/8 in.
Museo Sorolla, Madrid, inv. 324
© Museo Sorolla, Madrid
4. A Child of Velázquez

Sorolla claimed, not without some irony, that he was not a portraitist. However, the artist left several remarkable portraits in which one can clearly distinguish the influence of Diego Velázquez. In 1881, during his first stay in Madrid, Sorolla had copied works by Velázquez at the Museo del Prado. He would execute 15 copies of works by the master during his career and would keep 30 photographs of his works in his archives, which were a vital source of inspiration for his creative process. In *Lucrecia Arana and Her Son* or *The Benlliure Arana Family*, Sorolla incorporated the sculptor Mariano Benlliure into the composition by means of a mirror in the background, a reference to the famous painting *Las Meninas*. In Paris, under the influence of Édouard Manet, Carolus-Duran, Léon Bonnat, Aureliano Beruete and John Singer Sargent, Sorolla rediscovered Velázquez, who was seen as a precursor of modernity. From this time on, he regarded the Spanish master as 'the first and supreme impressionist'.

A remarkable draughtsman, he was also fascinated by the movement and the new challenges in terms of precision provided by photography.

6. Painted studies

Joaquín Sorolla’s oeuvre includes around 2,000 small - and medium - format studies, executed on various supports - a fragment of canvas, paper, card and wood. Some are no bigger than 9 cm². Indeed, Sorolla used traditional working methods. His impressions of nature captured outdoors – which the artist described as “splotches” or “notes of colour” – served as an aide-mémoire, as preparatory sketches for the creation of more ambitious compositions, or were executed for no other reason than the sheer pleasure of painting.

The French critic Camille Mauclair commented that ‘captured, in a few square centimeters, all the sea breeze, all the magic of the Mediterranean, with a verve, with a knowledge, with a flexibility, and a virtuosity in the values that delight the eye and the spirit.’

5. The landscapes of Biarritz and La Granja

In the 1890s, Sorolla renounced impressionism several times, describing it as a ‘fad’ and an ‘invasion of slackers’. However, he was quick to assimilate it and, like the impressionists, painted outdoors in nature. Sorolla was also interested in landscape. After his success in Paris in 1906, he became drawn to two sites in particular: Biarritz and La Granja. The artist visited Biarritz in the summer of 1906, and then, the following year, he stayed in La Granja, in the gardens of the San Ildefonso royal park. The outdoor portraits of his wife and daughters, elegantly attired, are painted with a very free technique. This was also a time when whites assumed increasing importance in Sorolla’s work.
Joaquín Sorolla
(1863-1923)
### Chronological table

<table>
<thead>
<tr>
<th>Year</th>
<th>Event</th>
</tr>
</thead>
<tbody>
<tr>
<td>1878</td>
<td>Admitted to the School of Fine Arts in Valencia.</td>
</tr>
<tr>
<td>1881</td>
<td>First trip to Madrid.</td>
</tr>
<tr>
<td>1884</td>
<td>Becomes engaged to Clotilde García del Castillo, daughter of the photographer Antonio García.</td>
</tr>
<tr>
<td>1885</td>
<td>Receives a grant to study in Rome. <strong>Spring–fall:</strong> first stay in Paris. From this time on, he would stay there regularly. He admires the work of Jules Bastien-Lepage and Adolph von Menzel.</td>
</tr>
<tr>
<td>1888</td>
<td>8 September: marries Clotilde in Valence.</td>
</tr>
<tr>
<td>1889</td>
<td>Settles in Madrid definitively.</td>
</tr>
<tr>
<td>1890</td>
<td>Birth of his first child, María Clotilde. She will be followed by Joaquín in 1892 and Elena in 1895.</td>
</tr>
<tr>
<td>1893</td>
<td>Exhibits for the first time at the Salon de la Société des Artistes Français, where he shows <em>Kissing the Relic</em>, which was awarded a third-class medal. From 1895 to 1906, he would participate in the Salon every year, and again in 1909.</td>
</tr>
<tr>
<td>1895</td>
<td>At the Salon de la Société des Artistes Français, Sorolla shows <em>White Slave Trade</em> and <em>The Return from Fishing</em>, which is acquired by the State for the Musée du Luxembourg. <strong>June–July:</strong> In Paris, he frequents the Spanish painter Raimundo Madrazo and visits the studios of Bonnat and Benjamin-Constant. Takes part in the first Venice Biennale. From this point on, he would participate in it regularly.</td>
</tr>
<tr>
<td>1896</td>
<td><em>Valencian Fishermen</em> is shown at the Berlin international exhibition and is acquired by the Nationalgalerie in Berlin.</td>
</tr>
<tr>
<td>1898</td>
<td>Exhibits in particular <em>Sad Inheritance!, Sewing the Sail</em> and <em>The Small Cove, Jávea</em> at the Exposition Universelle in Paris, where he wins the Grand Prix. <strong>July:</strong> in Paris, Sorolla forms a friendship with John Singer Sargent, Giovanni Boldini and Zorn.</td>
</tr>
<tr>
<td>1901</td>
<td>Is awarded the Chevalier de la Légion d’Honneur by the French State.</td>
</tr>
<tr>
<td>1905</td>
<td><em>Sewing the Sail</em> is acquired by the Galleria d’Arte Moderna di Ca’ Pesaro in Venice at the sixth Venice Biennale.</td>
</tr>
<tr>
<td>1906</td>
<td><strong>June–July:</strong> first one-man exhibition at the Georges Petit Gallery, in Paris, which is a big success. The artist gives his <em>Preparing Raisins in Jávea</em> to the Musée du Luxembourg. Is awarded the cross of the Officier de la Légion d’Honneur by the French State. Spends the summer in Biarritz, returning there in 1912.</td>
</tr>
<tr>
<td>1907</td>
<td>Takes part in the exhibition organised by the German industrialist Eduard Schulte in Berlin, Düsseldorf and Cologne.</td>
</tr>
<tr>
<td>1908</td>
<td>One-man exhibition at the Grafton Galleries in London.</td>
</tr>
<tr>
<td>1909</td>
<td><strong>February–March:</strong> one-man exhibition at the Hispanic Society of America in New York, then at the Fine Arts Academy of Buffalo and the Copley Society in Boston.</td>
</tr>
<tr>
<td>1911</td>
<td>One-man exhibition at the Art Institute of Chicago, then at the City Art Museum of Saint Louis. <strong>Autumn:</strong> in Paris, he signs a contract with Archer M. Huntington to execute a group of panels representing the Spanish regions titled <em>Vision of Spain</em> for the Hispanic Society of America in New York.</td>
</tr>
<tr>
<td>1919</td>
<td>Takes part in the ‘Exposition de Peinture Espagnole Moderne’ at the Palais des Beaux-Arts de la Ville de Paris, then in Bordeaux.</td>
</tr>
<tr>
<td>1920</td>
<td>After suffering a hemiplegia, he is unable to paint.</td>
</tr>
</tbody>
</table>
list of lenders

Joaquín Sorolla
Clothilde in a Gray Dress (detail), 1900
Oil on canvas, 70 3/8 x 36 5/8 in.
Museo Sorolla, Madrid, inv. 483
© Museo Sorolla, Madrid
We would like to extend our heartfelt thanks to all the collectors whose generous loans have made this exhibition possible.

FRANCE
Musée d’Orsay (Paris)
Musée d’Orsay, on loan to the Musée des Beaux-Arts de Pau

ITALY
Fondazione Musei Civici di Venezia, Museo Correr, Galleria Internazionale d’Arte Moderna di Ca ’ Pesaro (Venice)

MONACO
Collection Broere Charitable Foundation

REPUBLIC OF CUBA
Museo Nacional de Bellas Artes (Havana)

SPAIN
Ayuntamiento de Valencia, Museo de la Ciudad (Valencia)
Colección Carmen Thyssen-Bornemisza, on loan to the Museo Carmen Thyssen (Málaga)
Diputación de Valencia (Valencia)
Fondo Cultural Villar Mir (Madrid)
Fundación Colección Bancaja (Valencia)
Fundación Mariano Benlliure (Madrid)
Fundación Museo Sorolla (Madrid)
Museo de Bellas Artes de Asturias,
Colección Pedro Masaveu (Oviedo)
Museo de Bellas Artes de Bilbao (Bizkaia)
Museo Nacional del Prado (Madrid)
Museo Sorolla (Madrid)
Museo de Zaragoza (Zaragoza)

UNITED STATES
The Hispanic Society of America (New York)
The Metropolitan Museum of Art (New York)
Philadelphia Museum of Art (Pennsylvania)

Without forgetting the many private lenders who wish to remain anonymous.
Joaquin Sorolla
The Young Amphibians (detail), 1903
Oil on canvas, 37 7/8 x 51 3/8 in.
© Philadelphia Museum of Art, Philadelphia
Sorolla and the Paris Years

A large catalogue is being published on the occasion of this exhibition, with full-page reproductions of all the exhibited works.

This book, co-published by Editions El Viso and Hirmer Verlag, and distributed in French, Spanish, English and German versions, will be distributed extensively in France and abroad.

Contents:
Sorolla and Paris by Blanca Pons-Sorolla
The Making of an International Artist: Sorolla and the Painters in Paris by María López Fernández
Sorolla and the Paris Exhibitions by Dominique Lobstein
Sorolla and the Parisian Art Market: the Solo Exhibition at the Georges Petit Gallery (1906) by Véronique Gerard-Powell
Sorolla and Germany: a Forestalled Success Story? by Ariane Mensger
Portfolio
Joaquin Sorolla and the International Painting of his time: Comparative Chronology by Blanca Pons-Sorolla and María López Fernández
List of works
Bibliography
List of exhibitions

Publication: February 2016
Format: 24 × 29 cm
Number of pages: 248 pages
Price: 29 euros.

Catalogue authors:

Blanca Pons-Sorolla

Blanca Pons-Sorolla Ruiz de la Prada, granddaughter of Joaquín Sorolla y Bastida, is an independent researcher of the artist’s œuvre and has been working on his catalogue raisonné for many years. She was co-curatorial and documentalist of the Joaquín Sorolla (1863-1923) exhibition held at the Museo del Prado, Madrid, in 2009, and curator of Sorolla and America shown at the Meadows Museum in Dallas, San Diego Museum of Art, and Fundación MAPFRE in Madrid (where it was titled Sorolla y Estados Unidos) from 2013 to 2014. She is the author of the most comprehensive biography of the painter’s work, Joaquín Sorolla. Vida y obra (Madrid, 2001), Joaquín Sorolla (1963-1923) (London, 2005), and Sorolla Masterworks (Madrid, 2012). She also published Epistolarios de Joaquín Sorolla II (1912-1919) and III (1892-1911), Clotilde García del Castillo in collaboration with other authors in 2008 and 2009 respectively. She has been a trustee of Fundación Museo Sorolla since 1992 and has chaired its Standing Committee since 2010. She has been a member of the Board of the Asociación de Amigos de la Hispanic Society of America en España since its establishment. On November 16, 1992 she was decorated by His Majesty King Carl XVI Gustaf of Sweden with the First Class Officer Medal of the Royal Order of the Polar Star for her work carried out until then on Sorolla. In 2009 she received the Sorolla Medal from The Hispanic Society of America (New York) for her career devoted to research on the painter’s life and œuvre.

María López Fernández

Holder of a Ph. D. in art history from the university of Complutense in Madrid, María López Fernández is a specialist in late 19th- century and early 20th-century Spanish painting and its links with international painting. From 2010 to 2013 she was professor at the university of Complutense in Madrid and director of the Thyssen museum in Málaga in 2011. From 2012 to 2016, she was head curator at the Mapfre foundation. She curated numerous exhibitions on late 19th-century painting, in particular Mujeres pintadas. La imagen de la mujer en España 1890–1914 [Painted Women. The Image of the Woman in Spain 1890–1914] (Madrid, Mapfre foundation, 2003), Camille Claudel (Madrid, Mapfre foundation, Paris, Musée Rodin, 2007–
Joaquin Sorolla
Summer, 1904
Oil on canvas, 58 3/4 x 99 1/4 in.
Museo Nacional de Bellas Artes, Havana, inv. Nr. 93-145
© Museo Nacional de Bellas Artes, Havana / Photo: David Rodriguez
Sorolla and the Paris Years


Dominique Lobstein


Véronique Gerard-Powell

Honorary lecturer in art history at the Université de Paris-Sorbonne, Véronique Gerard-Powell is a specialist in Spanish art. She was the editor of the volume L’art espagnol in the Tout l’art series (Flammarion, 2001, reprinted 2011), compiled the catalogue raisonné of French paintings at the Musée de Grenoble (Autour de Zurbarán, Catalogue raisonné des peintures de l’École espagnole du XVIe au XIXe siècle du musée de Grenoble, Paris, Éditions de la RMN, 2000) and, in collaboration with Claudie Ressort, that of the Louvre (Musée du Louvre, Département des peintures, catalogue raisonné, Écoles espagnoles et portugaise, Paris, Éditions de la RMN, 2002). She has participated in numerous exhibitions of Spanish art and was the curator in 2010–2011 of De Greco à Dali. Les maîtres espagnols dans la collection Pérez Simón (Paris, Musée Jacquemart-André, Québec, Musée des Beaux-Arts, San Diego Museum of Art). She recently published, in collaboration with Fernando Marias Franco, El viaje a España de Charles Garnier (Nerea, 2012).

Ariane Mensger

Since 2015, Dr. Ariane Mensger has been the curator of the Kupferstichkabinett (cabinet of prints and drawings) at the Kunstmuseum Basel. Before, she worked at the Staatliche Kunsthalle Karlsruhe and at the Kunsthalle München (Munich), where she successfully oversaw scientific projects and organised exhibitions, including Déjà vu ? L’Art de la Répétition de Dürer jusqu’à Youtube (21 April–5 August 2012) and Mit Leib und Seele – Le Rococo à Munich de Assam à Günther (12 December 2014–12 April 2015). In parallel, she has been a part-time lecturer at the universities of Konstanz, Karlsruhe, Bern and Cologne.
Press

images

Joaquín Sorolla
Snapshot, Biarritz (detail), 1906
Oil on canvas, 24 1/2 x 36 7/8 in.
Museo Sorolla, Madrid, inv. 776
© Museo Sorolla, Madrid
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Joaquín Sorolla
The Return from Fishing, 1894
- Oil on canvas, 104 3/8 x 158 7/8 in.
Musée d’Orsay, Paris, inv. RF 948
© Musée d’Orsay, Paris, Photo: Gérard Blot / Hervé Lewandowski

Joaquín Sorolla
Sewing the Sail, 1896
- Oil on canvas, 87 1/2 x 118 1/8 in.
Fondazione Musei Civici di Venezia, Museo Correr, Galleria Internazionale d’Arte Moderna di Ca’ Pesaro, Venice, inv. 261
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Valencian Fishermen, 1895
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The Young Amphibians, 1903
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© Philadelphia Museum of Art, Philadelphia

Joaquín Sorolla
Summer, 1904
- Oil on canvas, 58 3/4 x 99 1/4 in.
Museo Nacional de Bellas Artes, Havana, inv. Nr. 93-145
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Photo: David Rodriguez

Joaquín Sorolla
The White Boat, Jávea, 1905
- Oil on canvas, 41 3/8 x 59 1/8 in.
Private collection
© Madrid, Courtesy Blanca Pons Sorolla
Joaquín Sorolla

Clotilde in a Gray Dress, 1900
- Oil on canvas, 70 3/8 x 36 5/8 in.
  Museo Sorolla, Madrid, inv. 483
  © Museo Sorolla, Madrid

Mother, 1895–1900
- Oil on canvas, 49 1/4 x 66 5/8 in.
  Museo Sorolla, Madrid, inv. 324
  © Museo Sorolla, Madrid

Self-Portrait, 1904
- Oil on canvas, 26 x 39 5/8 in.
  Museo Sorolla, Madrid, inv. 687
  © Museo Sorolla, Madrid

Skipping Rope, La Granja, 1907
- Oil on canvas, 41 3/8 x 65 3/8 in.
  Museo Sorolla, Madrid, inv. 797
  © Museo Sorolla, Madrid

Clotilde Strolling in the Gardens of La Granja, 1907
- Oil on canvas, 67 x 39 3/8 in.
  Museo Nacional de Bellas Artes, Havana,
  inv. Nr. 93.144
  © Museo Nacional de Bellas Artes, Havana
  / Photo: David Rodriguez

Snapshot, Biarritz, 1906
- Oil on canvas, 24 1/2 x 36 7/8 in.
  Museo Sorolla, Madrid, inv. 776
  © Museo Sorolla, Madrid
Monet in the Middle

Hiramatsu Reiji
Spring Breeze – Monet’s Pond (detail), 2011
Musée des impressionnismes Giverny, MDIG 2013.1.7
© Hiramatsu Reiji © Musée des impressionnismes Giverny
The musée des impressionnismes Giverny’s mission is to explore, through thematic and monographic exhibitions, a precise point in the history of impressionism and post-impressionism, and to highlight the developments that took place in France and around the world. It also highlights how this art movement, which emerged during one of the richest periods in the history of French art, remains a source of inspiration for many artists today. Thanks to loans from its partners – the Musée d’Orsay and the Terra Foundation for American Art – the musée des impressionnismes Giverny presents, alongside its exhibitions, a coherent display centred around the figure of Claude Monet. For without the extraordinarily innovative work of the godfather of Giverny, it is not possible to gain a full understanding of the works of Maurice Denis, Pierre Bonnard and Maximilien Luce, or the paintings by the American artists of the colony at Giverny and by post-impressionist painters. The numerous avenues to explore open the way for a very rich program of future exhibitions. For even today, Monet’s water-lily pond and house remain mythical places for many artists. The works presented change every year depending on the loans, but the exhibition’s theme remains the same. Thus, every season visitors will be able to enjoy works on the theme of Monet and his influence, in addition to those in our temporary exhibitions.

* closed from 4 to 13 July 2016

Maurice Denis
Sunlight on the River, c. 1932
Oil on cardboard, 60 x 35 cm
Musée des impressionnismes Giverny, MDIG 2012.1
© Musée des impressionnismes Giverny / Photo: Thierry Leroy
Useful information

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www.mdig.fr

Open from July 14 to November 6, 2016
Every day from 10 am to 6 pm
Last admission 5.30 pm
Museum is closed to the public from July 4 to 13, 2016

The Museum is accessible to people with reduced mobility.

On place: restaurant — Tea-room, gift-shop-bookstore

Admission fees

Ticket for galleries
Adult: €7
Child 12 to 18 / Reduced fee / Student: €4,50
Child 7 to 11: €3
Visitor with disabilities: €3
Child under 7: free

Free on 1st Sunday of the month

Family ticket: buy 3 tickets get one free child admission

Solo Pass: €20 | Duo Pass: €35
Audioguide: €3,50

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Musée des impressionnismes
+ Maison et Jardins de Claude Monet
Adult: €16,50
Child 12 to 18 / Student: €10
Child 7 to 11: €8,50
Visitor with disabilities: €7
Child under 7: free

Musée des impressionnismes
+ Musée de Vernon
Adult: €8,50
Student over 26: €6
Child under 7: free

Available to individuals only,
no queuing required.

Online purchasing available*:
www.mdig.fr
www.fnac.com
www.ticketmaster.fr

* additional charge for management costs

Joaquín Sorolla
Clotilde Strolling in the Gardens of La Granja, 1907
Oil on canvas, 67 x 39 3/8 in.
Museo Nacional de Bellas Artes, Havana, inv. Nr. 93-144
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From July 14 to November 6, 2016
Every day from 10 am to 6 pm
(last admission 5.30 pm)

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Géraldine Brilhault
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In cover
The White Boat, Jávea (detail), 1905
Oil on canvas, 41 3/8 x 59 1/8 in.
Private collection
© Madrid, Courtesy Blanca Pons Sorolla

Inside
Photographies non contractuelles
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