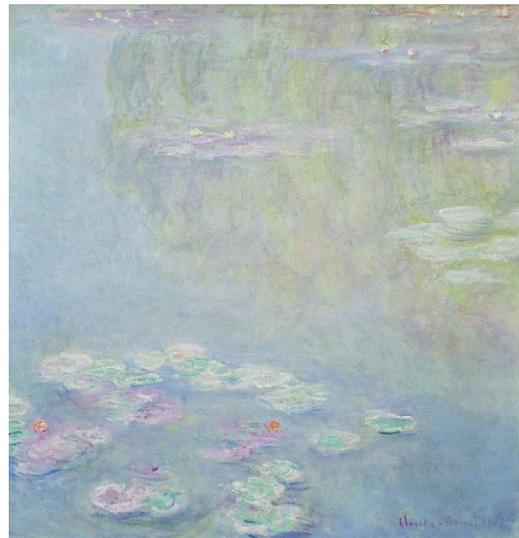
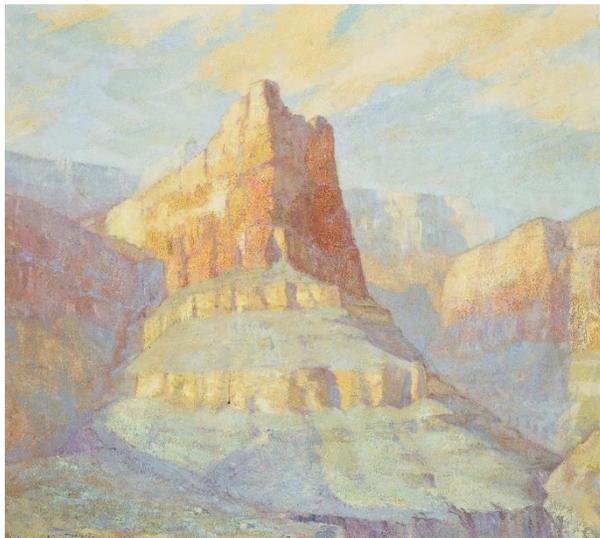


## Worcester Art Museum's *Frontiers of Impressionism* to Debut in Worcester April 1 Before Beginning International Tour

Exhibition Will Highlight the Museum's Impressionist Holdings, With Over Half of the Featured Artworks Displayed for the First Time in Decades



Worcester, MA—December 1, 2022—This April, the [Worcester Art Museum](https://www.worcesterartmuseum.org/) (WAM) will present *Frontiers of Impressionism*, an exhibition that paints a global picture of Impressionism, exploring the evolution and expansion of the revolutionary artistic movement through time and space. *Frontiers of Impressionism* chronicles the emergence of Impressionism in 19th-century France, its subsequent expansion to much of Europe and the United States, and the lasting changes the movement has brought to the art world. Framed through the lens of the Museum's collection, the exhibition will highlight over 30 artists, including Claude Monet, Pierre-Auguste Renoir, Camille Pissarro, Mary Cassatt, Childe Hassam, and Max Slevogt. Approximately half of the works in the exhibition will be on view for the first time in decades. The exhibition opens April 1 and runs through June 25, 2023.

"*Frontiers of Impressionism* demonstrates just how revolutionary these artworks were when they were created," said Matthias Waschek, the Jean and Myles McDonough Director of the Worcester Art Museum. "The Worcester Art Museum has been collecting Impressionist paintings since the Museum opened 125 years ago, and many were acquired when these artists were still living. To have this exhibition make its debut here in Worcester before embarking on an international tour allows WAM to continue our commitment to connect the Worcester area with the world."

After its debut in Worcester, the exhibition will tour internationally, starting at the Tampa Museum of Art (September 8, 2023–January 7, 2024), then to the Tokyo Metropolitan Art Museum (January 26–April 7, 2024), followed by additional locations to be announced.

The exhibition will begin by examining Impressionism as a new approach and a revolutionary challenge to the "rules" of art. In the early 19th century, American and European artists began to break away from the genres championed by Europe's art

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academies—including history painting and portraiture—and in doing so created a rupture in the hierarchy of artistic genres. Landscape in particular emerged as a genre of experimentation and exploration, a vehicle for communicating ideas like nationalism.

The exhibition will also focus on Paris as the epicenter of Impressionism, highlighting many of the artists who founded or closely identified with the movement, including Claude Monet, Camille Pissarro, and Alfred Sisley, as well as artists who came to Paris to work within this circle, like Mary Cassatt. Visitors will see firsthand the qualities that defined Impressionist painting: a dedication to capturing on canvas what the eye perceives, an inclination to painting *en plein air* (outdoors), and an adherence to a painterly technique characterized by lighter, looser brushwork.

*Frontiers of Impressionism* will provide an opportunity to chart the waves of influence of Impressionism, with a section that surveys how qualities of Impressionist painting were disseminated throughout Europe and the United States. With connections to the original purveyors of the movement in Paris, an expanding network of artists incorporated aspects of Impressionism into their work. This includes looser brushwork, a light palette, and everyday subject matter. Artists like Anders Zorn expanded the subject matter associated with Impressionism from landscape, while artists like William Merritt Chase disseminated particular Impressionist brushwork techniques.

Connecting this global movement more locally, the exhibition will include a section that looks at Impressionism in the United States, its expansion west to the frontier lands, as well as its presence in New England and Worcester. While American artists came to Europe to study the rich artistic traditions, European artists came to the United States in search of new subjects, markets, and audiences. This activity sparked an emergence of a distinctively American form of Impressionism in the late 19th and early 20th centuries. Artists like Childe Hassam codified the style and expanded its reach in the United States through popular summer schools, influencing generations of painters. The exhibition will demonstrate how some American artists modified the traditional French Impressionist style to capture distinctly American subjects. The Museum also celebrates artists who worked within the Worcester and Boston areas, including Worcester's own Impressionist painter, Joseph Greenwood.

Another section will explore the limits of Impressionism and how artists shifted and developed new styles to achieve their artistic goals. For example, German Impressionist Max Slevogt's brushwork was so loose and his paint application so thick that his work appears somewhat Expressionistic in its vigor, as seen in his *A Self-Portrait in the Garden at Godramstein* (1910). Another example seen in the exhibition is Tonalism, considered an extension of the Hudson River School style, which countered Impressionism's bold palette with muted colors and an emphasis on communicating beyond what the eye sees. This section will also explore Post-Impressionism as it developed in Paris, serving as a bridge from Impressionism to the modernist movements of the early 20th century. Work by artists including Georges Braque, Paul Cézanne, and Paul Signac demonstrate the emergence of pointillism and Fauvism as styles that retained the Impressionist interest in light and yet

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began to move away from naturalism.

The final section will show how the Impressionist approach of studying one's surrounding environment was suited to capturing landscapes and natural wonders of the American west. A region still largely unexplored by Europeans and white Americans into the early 20th century, the western American landscape became a popular subject for artists as tourism of the region increased. Artists adapted Impressionism's limited palette and *en plein air* techniques to the monochromatic landscape, indicating how Impressionism reinforced an ethos of exploration.

Related programming including docent-led tours of the exhibition will be available throughout the run of the show. View the Museum's full calendar of programs and events at [worcesterart.org](http://worcesterart.org).

*Frontiers of Impressionism* is curated by Claire C. Whitner, the Worcester Art Museum's Director of Curatorial Affairs and the James A. Welu Curator of European Art and Erin Corrales-Diaz, the Museum's former Assistant Curator of American Art, who now serves as the Curator of American Art at the Toledo Museum of Art.

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## **About the Worcester Art Museum**

The Worcester Art Museum creates transformative programs and exhibitions, drawing on its exceptional collection of art. Dating from 3,000 BCE to the present, these works provide the foundation for a focus on audience engagement, connecting visitors of all ages and abilities with inspiring art and demonstrating its enduring relevance to daily life. Creative initiatives—including pioneering collaborative programs with local schools, fresh approaches to exhibition design and in-gallery teaching, and a long history of studio class instruction—offer opportunities for diverse audiences to experience art and learn both from and with artists.

The Worcester Art Museum, located at 55 Salisbury Street in Worcester, MA, is open Wednesday through Sunday from 10 a.m. to 4 p.m. Admission is \$18 for adults, \$14 for seniors 65+ and for college students with ID. Admission is free for Museum Members and children ages 0-17. On the first Sunday of each month, admission is free for everyone. Museum parking is free. Tickets may be purchased in advance at [worcesterart.org](http://worcesterart.org).

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Images (left–right):

DeWitt Parshall, Hermit Creek Canyon, 1880–1916, oil on canvas, © Estate of DeWitt Parshall, Museum Purchase, 1916.57

Claude Monet, Waterlilies, 1908, oil on canvas, Museum Purchase, 1910.26