



Large
Print

Gauguin and the Impressionists

Masterpieces from the
Ordrupgaard Collection

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Audio tour



Main commentary

Descriptive
commentary



The Ordrupgaard Collection



Pissarro, Snowy Landscape, Éragny,
Evening



51 Sisley, The Flood, Banks of
the Seine, Bougival



Guillaumin, Quai de Bercy, Paris



Monet, Waterloo Bridge, Overcast



Group Hang



Corot, Hamlet and the Gravedigger



52 Courbet, *The Ruse, Roe Deer Hunting Episode* (Franche-Comté, 1866)



53 Berthe Morisot, *Woman with a Fan, Portrait of Madame Marie Hubbard*



Eva Gonzalès, *The Convalescent* (Portrait of a Woman in White)



Gauguin, *The Little One Is Dreaming, Étude*



54 Gauguin, *Portrait of a Young Girl* (Vaïte 'Jeanne' Goupil)



Gauguin, *Tahitian Woman*

Gauguin and the Impressionists

Masterpieces from the Ordrupgaard Collection

The Gabrielle Jungels-Winkler Galleries

7 August - 18 October 2020

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The Ordrupgaard Collection

“I may just as well confess now that I have been reckless and have made considerable purchases. But I know that I will be forgiven when you see what I have bought.”

Wilhelm Hansen to his wife Henny, September 1916

In 1916, the insurance magnate and art collector, Wilhelm Hansen, began acquiring French art with his wife Henny. The first purchases included paintings by Claude Monet, Camille Pissarro, Alfred Sisley and Pierre-Auguste Renoir, which were installed at Ordrupgaard, the Hansens' house just outside Copenhagen.

The collapse of the Parisian art market and Denmark's neutrality during the First World War created a favourable climate for Danish collectors.

The Hansens seized the opportunity to assemble a remarkable collection and join the ranks of prestigious collectors of Impressionism.

Within only a few years, their collection had acquired an international reputation as one of the best in northern Europe.

All works courtesy of Ordrupgaard, Copenhagen



Wilhelm and Henny Hansen, 1903–1906

© Ordrupgaard, Copenhagen. Reproduction by Anders Sune Berg

En Plein Air

The Hansens were drawn to Impressionist landscapes and cityscapes, especially by Monet, Pissarro and Sisley.

The Impressionists flouted academic conventions: they often worked **en plein air** (in the open air) and painted with bold colours applied in fragmented brush strokes to suggest fleeting effects of light.

Their depictions of industrial and urban landscapes, new suburbs and seaside resorts reflect their determination to embrace modernity.

Collecting French Masters

When Wilhelm decided to collect French art, he imagined a collection that ranged from “Corot to Cézanne” and acquired not only paintings by the Impressionists but also by their forerunners and successors.

The Hansens represented Jean-Auguste-Dominique Ingres and Eugène Delacroix, two figureheads of French nineteenth-century painting, as well as painters from the Barbizon School (1830s–1870s) who embraced non-historical landscape and often worked from nature, thus laying the foundations for the Impressionists.

Wilhelm gave the collection its direction but valued Henny’s opinion when it came to choosing works. He also sought the advice of the Paris-based critic Théodore Duret, a champion of Impressionism and a collector himself, who sourced works for Hansen.

Duret singled out Jean-Baptiste-Camille Corot and Gustave Courbet as two crucial influences on the young Impressionists, perhaps accounting for both artists' significance within the Hansens' collection.



Wilhelm Hansen in the Corot Room at Ordrupgaard, c. 1918

© Ordrupgaard, Copenhagen. Reproduction by Anders Sune Berg

Impressionist Women

The Impressionists broke with the conventions of portraiture. Rather than grand heroic figures, they painted those familiar to them: their friends and often their lovers.

The Hansens' collection shows Édouard Manet exploring the Renaissance tradition, and Pierre-Auguste Renoir and Berthe Morisot depicting the modern, fashionably dressed woman.

For women artists such as Morisot and Eva Gonzalès, portraits of family or friends at home or in private gardens were favoured subjects. These intimate portraits reflect the social constraints encountered by bourgeois women who, at the time, did not enjoy the same freedom in public spaces as men.

Despite the restrictions, Morisot and Gonzalès carved out successful careers: Morisot was a founding member of the Impressionist group and developed her own style using luminous colours and painterly brush strokes, while Gonzalès earned Manet's admiration and exhibited at the Paris Salon.

Gauguin and Post-Impressionism

Paul Gauguin was one of the Hansens' favourite artists and is one of the best-represented among the collection, reflecting the growing appreciation for his work among international collectors.

The Hansens' paintings span Gauguin's career, from Brittany to Arles to the French Pacific islands where Gauguin spent his final years.

They chart his evolution from Impressionist beginnings towards painting with non-naturalistic colours, and his preoccupation with imagination, mystery and narrative.

They also reveal his pursuit of a culture he wrongly perceived as unspoiled and 'primitive'. In Polynesia, Gauguin would paint an imagined Edenic land, often populated by young Polynesian girls and women, exposing a colonial fantasy of the exotic.

Among the artists in the collection who departed from Impressionism, Paul Cézanne and Henri Matisse both initially sought the advice of Pissarro before developing individual styles. Matisse was influenced by Gauguin's use of colour and Odilon Redon's increasingly colourful late works.

The Hansens did not venture further into the twentieth century avant-gardes; Matisse's 'Flowers and Fruits' (1909) was the latest work they purchased.

List of works

Claude Monet

The Chailly Road through the Forest of Fontainebleau

1865

Oil on canvas

In the 1860s, a new generation of painters, including Monet, Alfred Sisley, Pierre-Auguste Renoir and Frédéric Bazille, followed in the footsteps of the Barbizon School and went to the Forest of Fontainebleau to paint en plein air.

Monet painted the road that ran through the forest from a low viewpoint, giving the impression of an empty stage waiting for characters to enter.

Camille Pissarro

By St Anthony's Brook, the
Hermitage, Pontoise

1876

Oil on canvas

Camille Pissarro

Snowy Landscape, Éragny,
Evening

1894

Oil on canvas

Pissarro considered nature at its most colourful in winter and this snowscape is painted in a palette of complementary pinks, oranges, purples and blues applied in short brush strokes.

Painted in Éragny, where Pissarro lived, it evokes the peaceful atmosphere after snowfall and the countryside's sense of permanence.



Camille Pissarro

Plum Trees in Blossom, Éragny
(The Painter's Home)

1894

Oil on canvas

Camille Pissarro

A Corner in the Garden, Éragny

1897

Oil on canvas

Alfred Sisley

Line of Chestnut Trees at La
Celle-Saint-Cloud

1865

Oil on canvas

Alfred Sisley



51



The Flood, Banks of the Seine, Bougival

1873

Oil on canvas

Sisley was interested in depicting reflections and often worked along the banks of the river Seine. Painted in the suburban town of Bougival, this picture focuses on small traditional industries, showing the sluice keeper's house and a smoking chimney stack positioned among the trees.

The scene is mirrored in the overflowing Seine.

Alfred Sisley

Barges from Berry on the Loing Canal in Spring

1896

Oil on canvas

Alfred Sisley

Unloading Barges at Billancourt

1877

Oil on canvas

Alfred Sisley

September Morning near Saint-Mammès and the Veneux-Nadon Hills

1884

Oil on canvas

Alfred Sisley

The River Boat Garage

1885

Oil on canvas

Armand Guillaumin



Quai de Bercy, Paris

1885

Oil on canvas

The Quai de Bercy was a hub of the wine trade on the fringes of Paris. In this industrial landscape, Guillaumin painted a boat extracting alluvial sand and gravel – materials that were essential to the expanding construction industry.

Guillaumin had already painted a similar motif in the 1870s when he was close to Cézanne, who himself copied his friend's painting.



Paul Cézanne, *At the Quai de Bercy in Paris*
1875–1876,

Oil on canvas, 59.5 x 72.5 cm

Acquired by the Hamburger Kunsthalle, 1924.

© Hamburger Kunsthalle / bpk. Photo: Elke Walford

Claude Monet

The Cliff near Sainte-Adresse,
Overcast

c. 1881

Oil on canvas

Eugène Boudin

The Pier at Trouville

1867

Oil on canvas

Claude Monet

Seascape, Le Havre

c. 1866

Oil on canvas



Claude Monet

Waterloo Bridge, Overcast

1903

Oil on canvas

During his stays in London, Monet embarked on a series of views of Waterloo Bridge painted from his room at The Savoy.

He was captivated by the changing light and London fog, and wrote to his wife Alice: "Early this morning there was an extraordinary fog, completely yellow; I think I did not too bad an impression of it."

Camille Pissarro

Rue Saint-Lazare, Paris

1897

Oil on canvas

Camille Pissarro

Morning Sun in the Rue Saint-Honoré. Place du Théâtre Français
1898

Oil on canvas with underlying drawing in black crayon

Painting from a window of the Hôtel du Louvre in Paris, Pissarro sought to capture changing weather and light.

In a letter to his son Lucien, Pissarro wrote enthusiastically: "I am delighted to be able to try to do those streets of Paris that one tends to call ugly, but that are so silvery, so luminous and so lively."

Pierre-Auguste Renoir

Le Moulin de la Galette, Sketch

1875–1876

Oil on canvas

The Moulin de la Galette on the Butte Montmartre was a famous open-air dance hall enjoyed by working-class Parisians. Renoir made this sketch of a carefree crowd dancing and chatting as a preparatory work for his ambitious painting, 'Dance at Le Moulin de la Galette' (1876).

The sketchy brush strokes suggest the play of light and the revellers' movement.



Pierre-Auguste Renoir, Dance at Le Moulin de la Galette
1876

Oil on canvas, 131 x 175 cm

© Musée d'Orsay, Dist. rmn-Grand Palais.

Photo: Patrice Schmidt

Edgar Degas

Courtyard of a House (New Orleans, Sketch)

1873

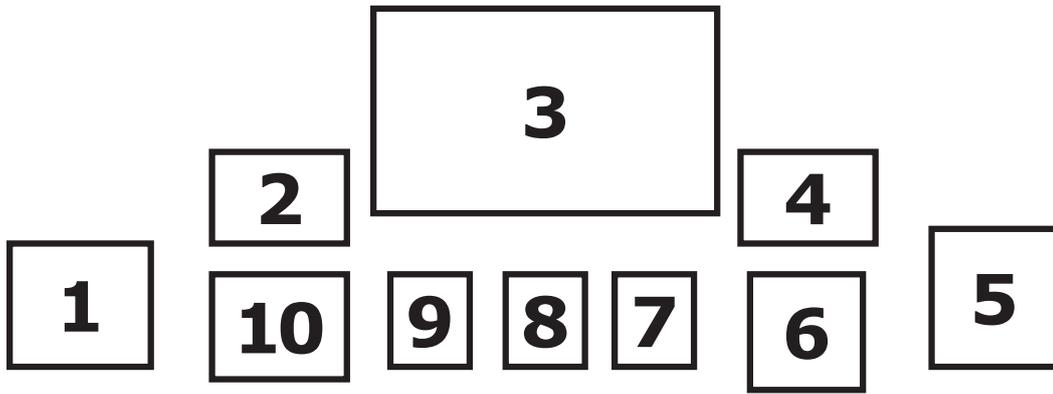
Oil on canvas



This dense hang is an attempt to recreate one of the displays at Ordrupgaard. The nearby photograph, taken around 1918, reveals the Hansens' taste for symmetry and stacked pictures, here grouping works by artists predominantly associated with the Barbizon School.

This display is only a partial recreation.

In 1922, the largest Danish bank failed and Wilhelm, who had a loan, was forced to sell a substantial part of the collection to repay his debt. As soon as he was able, he resumed acquiring works to replace those he had sold, but the collection was irrevocably altered.



1 Eugène Delacroix

Ugolino and His Sons

1860

Oil on canvas

2 Karl Daubigny

Boat on the River Oise

1868

Oil on canvas

3 Charles-François Daubigny

Seascape, Overcast

1874

Oil on canvas

4 Jean-Baptiste-Camille Corot

Souvenir of a Pond in the Limoges Area

c. 1855–1860

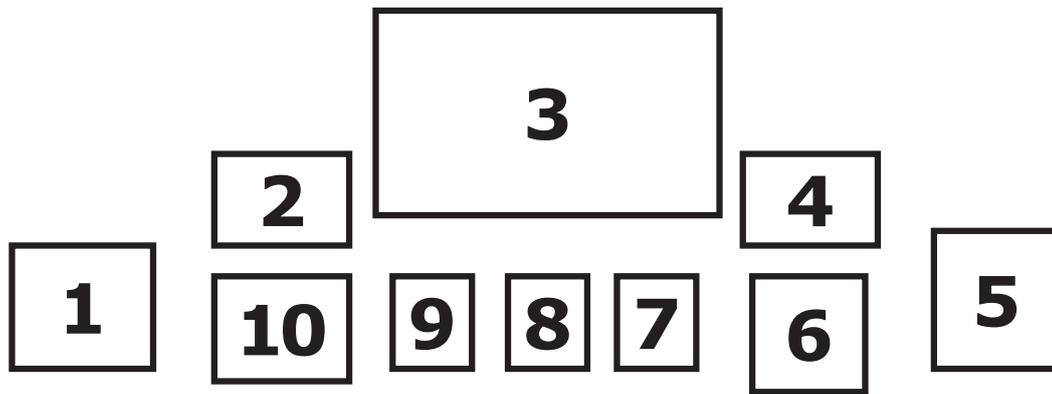
Oil on canvas

5 Jules Dupré

A Clearing in the Forest

After 1875

Oil on canvas



6 Jean-Baptiste-Camille Corot

The Town of Isigny, Les Hagues, Manche

c. 1855

Oil on canvas

7 Honoré Daumier

Don Quixote and Sancho Panza Resting Under a Tree

c. 1864–1866

Oil on wood

8 Jean-Baptiste-Camille Corot

Young Italian Woman Seated near a Lake

c. 1850–1855

Oil on canvas

9 Honoré Daumier

The Wrestler

c. 1852

Oil on wood

10 Jean-Baptiste-Camille Corot

The Bridge at Mantes

c. 1850–1854

Oil on canvas

Jean-Baptiste-Camille Corot

Dancing Nymphs

c. 1850

Oil on canvas

Jean-Baptiste-Camille Corot

The Windmill

c. 1835–1840

Oil on canvas

Jean-Baptiste-Camille Corot

Country Road Côte-d'Or

c. 1840 –1860

Oil on canvas

Corot probably painted this small-scale view of a quiet country road outdoors. His loosely sketched landscapes bathed in soft, silvery mists earned him the admiration of the Impressionists. In 1897, Monet paid homage to Corot, recognising him as “the last of the classicists and the first of the moderns”.

Jean-Baptiste-Camille Corot



Hamlet and the Gravedigger

c. 1870 - 1875

Oil on canvas

Jules Dupré

The Sea

After 1875

Oil on canvas

Gustave Courbet

The Wiremakers' Workshops on
the River Loue, near Ornans

1861

Oil on canvas

Gustave Courbet



52



The Ruse, Roe Deer Hunting Episode (Franche-Comté, 1866)

1866

Oil on canvas

Courbet was a keen huntsman and painted many hunting scenes. The title refers to a hunting term – the ruse – evoking the moment when a fleeing deer deceives the hunter. The setting is Courbet's native region, even though deer were probably not hunted there at the time.

Courbet treats the snow impressionistically, applying paint with a palette knife, in contrast to the meticulous rendering of the deer's velvety fur coat.

Gustave Courbet

The Cliffs near Étretat

1869

Oil on canvas

Jean-Auguste-Dominique Ingres

Dante Offering the Divine Comedy
to Homer

c. 1827 and c. 1864–1865

Oil on canvas

Eugène Delacroix

George Sand

1838

Oil on canvas

George Sand was one of the most successful female writers of her time. Delacroix originally painted a double portrait of Sand and the composer Frédéric Chopin, who was her lover.

The portrait showed Sand listening to Chopin playing the piano. However, by the time the painting entered the Hansens' collection, it had been cut in two for an unknown reason.

Thomas Couture

The Death of Seneca, Sketch

Undated

Oil on canvas

Eva Gonzalès



The Convalescent (Portrait of a Woman in White)

1877–1878

Charcoal and oil on canvas

In 1869, Gonzalès was introduced to Manet and became his only formal student, however little is known about her. This portrait could be of her sister or her mother, both of whom sat frequently for her.

The figure dominates the narrow canvas, leaving only a hint of the surroundings.

Although Gonzalès never exhibited with the Impressionists, there are similarities in her treatment of natural light.

Édouard Manet

Woman with a Jug (Suzanne Leenhoff, later Manet)

c. 1858–1860

Oil on canvas

Berthe Morisot

Young Girl on the Grass, the Red Bodice (Mademoiselle Isabelle Lambert)

1885

Oil on canvas

Morisot painted her sitters in relatively private settings such as her home or private gardens. Here, she depicts Isabelle Lambert, a young professional model, amid lush greenery, as if caught unaware as she gazes distractedly into the distance. Morisot was heavily involved in the organisation of the Impressionist exhibitions and presented this portrait at their last show in 1886.

Berthe Morisot



53



Woman with a Fan (Portrait of Madame Marie Hubbard)

1874

Oil on canvas

Edgar Degas

Woman Arranging Her Hair

1894

Oil on canvas

Pierre-Auguste Renoir

Portrait of a Romanian Lady
(Madame Iscovesco)

1877

Oil on canvas

Pierre-Auguste Renoir

Woman in a Meadow (Lise Tréhot)

c. 1868

Oil on canvas

Henri Matisse

Flowers and Fruits

1909

Oil on canvas

Odilon Redon

Still-life

c. 1901

Oil on canvas

Paul Gauguin

The Little One Is Dreaming, Étude

1881

Oil on canvas



Gauguin often painted his family when he was working as a stockbroker in Paris. Here, the sleeping figure is probably Gauguin's daughter, Aline, whose dreams and imagination Gauguin suggested in the wallpaper's ethereal birds.

Wilhelm Hansen bought this painting directly from Gauguin's wife, Mette, who returned to her native Denmark with their five children when Gauguin left for Tahiti.

Paul Gauguin

The Wine Harvest, Human Misery

1888

Oil on jute sackcloth

Paul Gauguin

Landscape at Pont-Aven

1888

Oil on canvas

Paul Gauguin



54



Portrait of a Young Girl (Vaïte 'Jeanne' Goupil)

1896

Oil on canvas

In Tahiti, Gauguin hoped to earn an income from painting portraits. Only a few commissions materialised, including this portrait of Jeanne Goupil, the nine-year-old daughter of a wealthy colonist.

Also known by her Tahitian name, Vaïte, the girl sits uncomfortably, her pale skin and stern expression contrasting with the vivid decorative background.

Paul Gauguin

Blue Trees (Your Turn Will Come, My Beauty!)

1888

Oil on canvas

Painted only a few months after 'Landscape at Pont-Aven' (hanging nearby), this work shows Gauguin had abandoned the fine brush strokes of Impressionism. Instead he applied bright colours in flat, simplified forms.

Although Gauguin depicted similar subjects in both works, here the half-hidden figures and the subtitle – 'Your Turn Will Come, My Beauty!' – convey a sense of foreboding.

Paul Gauguin

Two Vases with Flowers

c. 1890–1891

Oil on jute sackcloth

Paul Gauguin

Tahitian Woman

1898

Oil on jute sackcloth



Gauguin presents two unidentified Tahitian bathers seen from the back, seemingly unaware of the painter's or the viewer's gaze. When he arrived in Tahiti, Gauguin was disappointed to find a westernised French colony, already transformed by Christian missionaries. Instead, his depictions of Polynesian women often reflect his fantasies of a supposedly ideal 'primitive' society, which, problematically, he also lived out by forming sexual relationships with young Polynesian girls.

Paul Gauguin

Adam and Eve

1902

Oil on fustian

In this reimagining of the biblical scene, Gauguin transposed the Garden of Eden to Polynesia, depicting Eve as a Polynesian islander and Adam as a European.

Gauguin referred to Teha'amana a Tahura, the young Tahitian girl he took as his first 'wife', as a Tahitian Eve, while Adam may be a self-portrait, suggesting a personal and unsettling reinterpretation. Here Gauguin betrays his colonial perspective, contrasting a 'primitive' Polynesia, represented by Eve who stands unashamed, with the 'civilised' but supposedly 'corrupt' West, symbolised by Adam who turns away as if banished from paradise.

Paul Cézanne

Women Bathing

c. 1895

Oil on canvas

Cézanne painted en plein air with Pissarro in the 1870s but moved away from working directly from nature to focus on form and structure. Bathers became a key motif that allowed him to explore form, painting figures from different angles.

Cézanne often worked from sketches of classical and Renaissance art from the Louvre instead of painting from models.

Édouard Manet

Basket of Pears

1882

Oil on canvas

Manet painted 'Basket of Pears' during his last summer. In his later years, he painted simple compositions on smaller canvases, often choosing to focus on a single type of fruit arranged in a modest dish.

This still-life was a favourite of Wilhelm Hansen, who is said to have shown it to dinner party guests as "an extra dessert after ice cream".

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