



AUVERS-SUR-OISE

VILLAGE D'ARTISTES

Sur les pas
de **VAN
GOGH**

PRESS RELEASE

THE 2015 CULTURAL SEASON

Press Release

“In the footsteps of Van Gogh”

Auvers-sur-Oise // 4 April – 20 September 2015

THE 2015 CULTURAL SEASON IN AUVERS-SUR-OISE IS DEDICATED TO VINCENT VAN GOGH

AUVERS-SUR-OISE
VILLAGE D'ARTISTES

Sur les pas
de VAN
GOGH

4 April – 20 September 2015

In 2015 a great number of European places and institutions will be organizing a variety of exhibitions, experiences and events to commemorate the 125th anniversary of the death of Vincent van Gogh on 29th July 1890.

In a short life of just 37 years the artist had no fewer than 38 different addresses in The Netherlands, Belgium, the United Kingdom and finally France.

It was in France, his adoptive country, that Van Gogh in just under five years painted all the pictures that were to make him famous. It was also in France, in the village of Auvers-sur-Oise, that his doom-haunted existence came to an end. This was where he breathed his last in tragic circumstances that are destined forever to be veiled in mystery. Should it be regarded as the culmination of a yearning for the infinite, or the brutal rupture of a mythic destiny? Van Gogh carried the answer with him to his tomb...

Today Auvers-sur-Oise is a veritable open-air museum where there is a kind of emotional truth that counts for more than historical fact.

Auvers-sur-Oise is where one comes to meditate at the twin tombs of the Van Gogh brothers and commune with their occupants. Just a few feet away, over the cemetery wall, the communicant can see and hear the wind whistling in the fields of wheat, all the while listening to the tolling of the bells in the church immortalized by Vincent. It is painted in colours that only he was capable of finding on his palette and through which he stripped his soul naked to the gaze of the art-lover.

And then, finally, if almost every place where the artist paused on his journey through life has been destroyed or irrevocably changed by the course of events, Auvers-sur-Oise is where one can discover the very last room where Van Gogh lived, miraculously preserved in its original state on the attic floor of the Auberge Ravoux.

Auvers-sur-Oise is a village in the Paris hinterland that has managed to retain its authentic character and quaintness while still being a living, breathing place keeping up with the movement of time. In 2015, in partnership with the Paris Region Tourist Board, those responsible for cultural life in this artists' village have devised a rich and varied programme on a theme entitled “In the footsteps of Van Gogh”. This is what awaits the increasing numbers of visitors to Auvers-sur-Oise; they have averaged 220,000 in recent years.

In the press dossier “In the footsteps of Van Gogh” you will find files on:

Auberge Ravoux known as “The House of Van Gogh”, The House of Dr Gachet, The Château of Auvers, Musée Daubigny, The Absinth Museum, The Auvers Gallery of Contemporary Art, The House and Studio of Daubigny, the Festival of Auvers-sur-Oise, the Auvers-sur-Oise Tourist Office.

* Auvers is welcoming 220 000 visitors/year

Press Release

“In the footsteps of Van Gogh”

— Auvers-sur-Oise // 4 April – 20 September 2015 —

IN THE FOOTSTEPS OF VAN GOGH

CULTURAL PROGRAM 2015: 4 APRIL – 20 SEPTEMBER

Details in the files of the partner organizations

SITES RUN BY THE VAL D'OISE DEPARTMENT:

- Château d'Auvers: Exhibition – Immersion “The Van Gogh experience at the Orangerie Sud”
- House of Dr Gachet: Exhibition “Goupil Publisher and Art dealer from Gêrôme to the Van Gogh brothers – A century of circulating pictures and images”
(in partnership with the Goupil Museum, Bordeaux)

PUBLIC ACCESS SITES IN AUVERS-SUR-OISE:

- The Daubigny Museum: Exhibition “Van Gogh: the film-maker's eye – Minnelli, Kurosawa, Pialat”
(in partnership with the “Images and Cinema” service of the General Council of Val d'Oise and the French Cinematheque)
- Tourist Office: opening of a new structure in the heart of the village
- Gallery of Contemporary Art: Exhibition of the work of Hervé Di Rosa
(in partnership with the Festival of Auvers)
- The Church of Notre Dame d'Auvers
- Town Cemetery: graves of the Van Gogh brothers and many other artists

PRIVATELY RUN SITES:

- The Absinth Museum: Exhibition “Absinth in films: Van Gogh, Renoir, Coppola...”
- The House and Studio of Daubigny
- The Auberge Ravoux, known as the “House of Van Gogh”

OTHER PARTICIPANTS:

- The Auvers Festival
- Van Gogh Europe
- The Institut Van Gogh / Dr Wouter van der Veen
- The Paris Region Tourist Board
- The Auvers Town Council



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Van Gogh Europe – cooperation in a European context

The *Van Gogh Europe* initiative is the fruit of collaboration between four institutions: the Van Gogh Museum Amsterdam, the Kröller-Müller Museum, Van Gogh Brabant and the Mons Foundation 2015, which is a European capital of culture in 2015. These four pillars, grouped under the title “*Van Gogh Europe*”, are the foundation of an alliance between some thirty institutions in the Netherlands, Belgium, France and England.

The 29th July 2015 is the 125th anniversary of Vincent van Gogh’s death in Auvers-sur-Oise. The Van Gogh Europe Foundation is marking the occasion by paying tribute to the artist on the theme of “125 years of inspiration”. All the towns and villages in Europe which played a significant part in Van Gogh’s life and work are collaborating to create a program of high profile exhibitions and cultural events.

The Institut Van Gogh

The Institut Van Gogh, which was created in 1987, has the mission of preserving the spirit and soul of Van Gogh in Auvers-sur-Oise. Here, in the Auberge Ravoux, is where Van Gogh’s short life came to an end, and the Institute exists to honour the memory of the artist at this time. The site is a “place of memory - place of life” and has been a French classified “Historic Monument” since 1985. Van Gogh had many abodes in his life but this is the only one to survive in its original state. Since 2014, the Institut Van Gogh, in partnership with the Paris Region Tourist Board, is coordinating and supporting the harmonious development of quality cultural tourism on a theme entitled “In the Footsteps of Van Gogh”.

NOTE FOR EDITORS

The press dossier on the whole of the 2015 cultural program in Auvers-sur-Oise can be downloaded from the sites www.surlespasdevangogh.eu and pro.visitparisregion.com

The site contains high resolution images of certain Van Gogh paintings and photographs of Auvers-sur-Oise, all royalty-free.

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Vincent van Gogh in Auvers

Dr Wouter van der Veen*

January 2015



AUVERS-SUR-OISE: A VILLAGE IN THE PARIS HINTERLAND

When the landscape painter Charles-François Daubigny moored his studio-boat in Auvers-sur-Oise around 1860 he could not have known at that time that this long stretched-out village less than thirty kilometers from Paris – the gateway to the 'French Vexin' region – would one day become the first port of call for all lovers of Impressionist painting. There was a good reason: in 1860 Impressionism still had to be invented. Daubigny's open-air painting on the banks of the Oise helped to give birth to it, and Auvers, where the artist finally settled in 1861, was to become one of the nerve centres of the movement.

For Daubigny, Auvers possessed everything that a painter could hope for in a village: it was authentic, picturesque and typical of the region. And in 1846 a railway line linked it to Paris. After a journey of less than an hour Parisians could escape from the frantic hustle and bustle and polluted air of the capital; their escape lasted the whole of Sunday or sometimes longer.

*Wouter van der Veen: co-author with Peter Knapp of Vincent van Gogh in Auvers, Chêne



Daubigny's floating studio



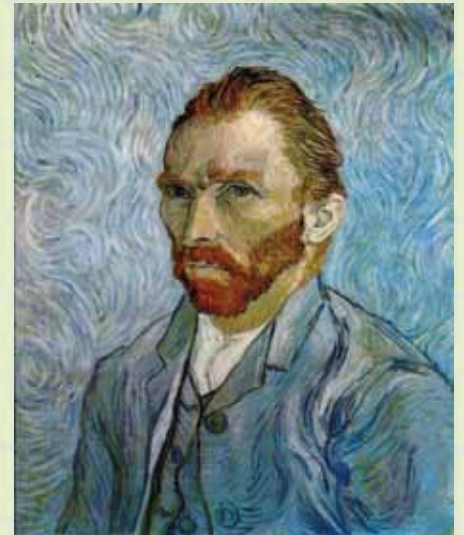
Daubigny's floating studio



VINCENT VAN GOGH

Thirty years later, by May 1890, the village had been visited notably by Honoré Daumier, Camille Corot, Camille Pissarro and even Paul Cézanne. But in that month Auvers-sur-Oise took on a new dimension in art history when Vincent van Gogh came to stay for a short but highly creative and prolific time. In less than 70 days he created close to 80 works, some of which were to be among his greatest paintings, such as *Wheatfield with Crows*, *Portrait of Dr Gachet*, or *The Church of Auvers*.

Van Gogh chose Auvers because that is where he found the tranquillity and artistic inspiration that he needed after a period of mental turmoil, for which he had been treated in a clinic near Saint-Rémy de Provence. He was under the care of Dr Gachet, who was both a medical man and a well-informed contemporary art lover and thus a pillar of support in the event of a relapse. He was above all someone who Van Gogh could talk to. Gachet understood him and could encourage him artistically.



Self portrait by Van Gogh, 1889

This picture, which is in the Musée d'Orsay, was painted in Saint-Rémy de Provence. Van Gogh brought it with him to Auvers-sur-Oise to show his innovative approach to the art of portrait painting.

“AUVERS IS GRAVELY BEAUTIFUL”



The farm of Jorgus (Tate, London)

«Here it is far enough away from Paris to be real countryside.»

Letter by Van Gogh to his brother Theo, Auvers-sur-Oise, 25 May 1890

Auvers provided Van Gogh with the tranquillity that he needed. At the same time he loved the expanses of verdure, vast fields of wheat, the company of other artists and a certain amount of lively activity: the village at that time could boast of no fewer than twelve cabarets and a casino. The banks of the Oise were regularly covered with boating enthusiasts and city folk on country outings. People were free to paint or just stroll by, enjoying the healthy, convivial atmosphere of this brief country idyll so close to Paris. Vincent wrote about it to his brother Théo. Describing the village where he had chosen to reside, his words may strike us today as surprisingly modern: *“Really it’s gravely beautiful, it’s the heart of the countryside, distinctive and picturesque.”*

THE BEGINNINGS OF RECOGNITION

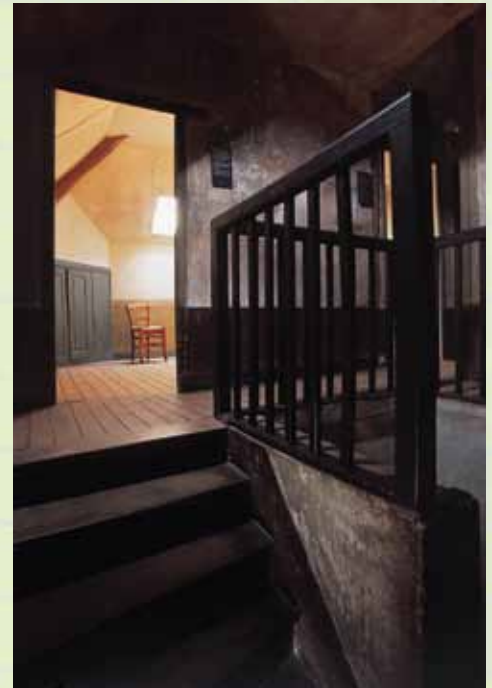
Three months before he arrived in Auvers, Van Gogh, who wished to be known just by his Christian name, Vincent, had at last enjoyed critical acclaim. An article in the *Mercure de France* had indeed poured praise upon him, deeming him to be a worthy successor to the great painters of the Dutch Golden Age, such as Rembrandt or Vermeer.

So when Van Gogh moved in to the Auberge Ravoux - a modest establishment where he had agreed on a price of daily bed and board for 1 franc and 2,50 francs respectively - he was a man full of hope and energy and artistic plans.

It was there that he learned from Théo that one of his paintings had been bought by the Belgian artist Anna Boch for 400 francs.

Unfortunately the optimism was short-lived. Van Gogh once again became the victim of the evil demons that were always waiting to haunt his mind. He shot himself in the chest in circumstances that are impossible to determine - but continue to be the subject of the wildest speculation.

He died on 29 July 1890 in room no 5 of the Auberge Ravoux.



Van Gogh's room in the Auberge Ravoux

ANTONIN ARTAUD AND KIRK DOUGLAS

The Auvers period of his life is the one that lends itself the most easily, and quite rightly, to the 'demythification' of Van Gogh, who is all too often considered to have been poor, deranged and unappreciated. It is a Romantic vision that has clung to him tenaciously, presenting him from the very first moments following his tragic death as a martyr sacrificed on the altar of art.

This false notion was reinforced by the lurid biography written by Irving Stone, *Lust for Life* (1934), then by Antonin Artaud's lyrical pamphlet *Le Suicide de la Société* (1948) and finally the film version of *Lust for Life* (1956), which achieved almost cult status, starring Kirk Douglas as a caricatural Van Gogh, archetype of the doomed artist.

Recent research reveals the artist to have been just the opposite. He was lucid, cultivated and acknowledged in avant-garde art circles. And he was not without the means to live decently and paint as much as he wished.



AUVERS, AN OPEN-AIR MUSEUM

Auvers still attracts as many people as it did in the nineteenth century, and for the same reasons that it was popular at that time with Parisians on a Sunday outing. Now as then the visitor can escape from the frantic pace of civilization and all the stress of the internet era. Once in Auvers, the visitor has the time and space to ponder upon life, to reflect a little and relax. The village in the course of time has kept its old-style charm despite growing urban pressures.

The range of activities and attractions is as rich as ever. There is something for every kind of visitor: the church of Notre-Dame, Daubigny's studio, Town Hall square, Absinth Museum, House of Dr Gachet, the Château of Auvers, Van Gogh's room in the Auberge Ravoux, and the Cemetery. All of these visitable places are within easy walking distance of one another and can be guaranteed to satisfy the visitor's intellectual and cultural curiosity. The fields round about the village and the banks of the Oise are an opportunity to recharge one's batteries from the contact with nature. To fully understand the spirit of the place and discover Van Gogh's universe there is nothing like a visit to Auvers-sur-Oise, following in the footsteps of so many other 'pilgrims' in recent years. The soul of Auvers has not changed in nearly 150 years, when one thinks hard about it. This is not a breath-taking discovery, but it is at least excellent news!



The Auvers-sur-Oise Tourist Office's audio-guide «In The footsteps of the artists»

A VILLAGE AT THE HEART OF MODERNITY FOR OVER 150 YEARS

In 1999 the American economist John Naisbitt prophesied that the biggest economic sector of the 3rd millennium would be that of technology...the next biggest being everything that enabled us to escape from technology! With this in mind he created the notion of High Touch to contrast with High Tech. Auvers-sur-Oise is creating in 2014 an imaginative program of activities to unite these two realities, which are not mutually exclusive. At a time when the whole world is becoming a chaotic place, with information flying round the planet at the speed of light and billions of individuals exchanging innumerable messages and goods every day, Auvers-sur-Oise is proud to be there for visitors looking for a haven of peace, a place where time is at the service of mankind and not the reverse.



Vincent van Gogh : Rainy landscape with train»
Pushkin State Museum-Moscow

«I seek to find an expression for the desperately swift
passing away of things in modern life.»
Letter by Van Gogh to his sister Wilhelmina, 13 June 1890»



Vous êtes prié d'assister aux Convoi, Service et Inhumation de

Monsieur Vincent VAN GOGH

ARTISTE PEINTRE

Décédé en son domicile, à Auvers-sur-Oise, le Mardi 29 Juillet 1890, dans sa 37^e année ;

Qui se feront le Mercredi 30 Juillet, à 2 heures $\frac{1}{2}$ précises, en l'Eglise d'Auvers-sur-Oise.

On se réunira 2, place de la Mairie, à Auvers-sur-Oise.

DE PROFUNDIS.

De la part de : Madame veuve VAN GOGH, sa mère, et de Monsieur Théodore VAN GOGH, son frère.

Départs de Paris-Nord : 7 h. 25, 9 h. 25, 10 h. 25, 11 h. 25, 1 h. 25, ~~2 h. 25~~, ~~3 h. 25~~.

JULY 1890 : VAN GOGH'S FUNERAL IN AUVERS-SUR-OISE

On 27 July 1890, the painter Vincent van Gogh tried to end his life by shooting himself in the chest. After two agonizing days, he died in his little attic room at the Auberge Ravoux in the presence of Theo, his brother, closest confidant and unflinching supporter.

On Wednesday 30 July, many friends and acquaintances of the artist had come to Paris and the surrounding regions to pay a last tribute to him.

Theo had tried to arrange for the funeral to be held in Auvers' Notre-Dame church which had been immortalized by Vincent a few weeks earlier, but the priest refused. A man who had not only committed suicide, but was also a Protestant, was not to have a religious service. Theo had to correct the death announcements, which had already been printed, by hand.

The ceremony therefore took place at the Auberge Ravoux, which was decorated with sunflowers, yellow dahlias and the artist's last paintings.

After the priest at Auvers refused the loan of the hearse, bier and ropes, his colleague at Méry-sur-Oise resolved the situation by supplying what was needed to transport Van Gogh's coffin from the Auberge Ravoux to the Auvers cemetery. The fields were drenched in dazzling sunlight. Doctor Gachet, Vincent's friend and doctor, made a moving speech before the sorrowful mourners.

Six months later, Theo died at the age of 33 in the Netherlands, where he was buried. He left behind his young wife, Johanna Bonger, and their son Vincent Willem van Gogh, who was barely a year old.

In 1914, Johanna had Theo's remains moved so that the two brothers could be reunited after death in Auvers-sur-Oise



Skylight of Van Gogh's room at the Auberge Ravoux

Photographie : Peter Knapp © Institut Van Gogh

« He was [...] an honest man and a great artist; he had only two aims, humanity and art. It was art that he prized above everything and which will make his name live. [...]. His funeral was a crowning finale that was truly worthy of his great spirit and his great talent. »

Emile Bernard, letter to the art critic Albert Aurier, Paris, August 2nd, 1890.

« People must know that he was a great Artist, which often goes hand in hand with being a great Man. In time, he will be recognized and there will be many who regret that he left us so soon. »

Theo van Gogh, letter to his sister Lies, Paris, August 5th, 1890.

Letter of August 2nd, 1890

**The painter Emile Bernard describes the burial of Van Gogh to Albert Aurier, art critic
(full transcript)**

My dear Aurier,

Your absence from Paris means that you have not heard the dreadful news which however I am obliged to tell you without delay: Our dear friend Vincent died four days ago.

I think that you will have already guessed the fact that he killed himself.

On Sunday evening he went out into the countryside near Auvers, placed his easel against a haystack and went behind the chateau and fired a revolver shot at him. Under the violence of the impact (the bullet entered his body below the heart) he fell, but he got up again, and fell three times more, before he got back to the inn where he was staying (Ravoux, place de la Mairie) without telling anyone about his injury. He finally died on Monday evening, still smoking his pipe which he refused to let go of, explaining that his suicide had been absolutely deliberate and that he had done it in complete lucidity. A typical detail that I was told about his wish to die was that when Dr. Gachet told him that he still hoped to save his life, he said, «Then I'll have to do it over again». But, alas, it was no longer possible to save him. . . .

On Wednesday 30 July, yesterday that is, I arrived in Auvers at about 10 o'clock. His brother, Theodore van Gogh, was there together with Dr. Gachet. Also Tanguy (he had been there since 9 o'clock). Charles Laval accompanied me. The coffin was already closed, I arrived too late to see the man again who had left me four years ago so full of expectations of all kinds. . . The innkeeper told us all the details of the accident, the offensive visit of the gendarmes who even went up to his bedside to reproach him for an act for which he alone was responsible . . . etc...

On the walls of the room where his body was laid out all his last canvases were hung making a sort of halo for him and the brilliance of the genius that radiated from them made this death even more painful for us artists who were there. The coffin was covered with a simple white cloth and surrounded with masses of flowers, the sunflowers that he loved so much, yellow dahlias, yellow flowers everywhere. It was, you will remember, his favorite colour, the symbol of the light that he dreamed of as being in people's hearts as well as in works of art.

Near him also on the floor in front of his coffin were his easel, his folding stool and his brushes.

Many people arrived, mainly artists, among whom I recognized Lucien Pissarro and Lauzet, the others I did not know, also some local people who had known him a little, seen him once or twice and who liked him because he was so good-hearted, so human. . .

There we were completely silent all of us together around this coffin that held our friend.

I looked at the studies; a very beautiful and sad one based on Delacroix's La Vierge et Jésus.

Convicts walking in a circle surrounded by high prison walls, a canvas inspired by Doré of a terrifying ferocity and which is also symbolic of his end. Wasn't life like that for him, a high prison like this with such high walls--so high. . . and these people walking endlessly round this pit, weren't they the poor artists, the poor damned souls walking past under the whip of Destiny? . . .

At three o'clock his body was moved, friends of his carrying it to the hearse, a number of people in the company were in tears. Theodore van Gogh who was devoted to his brother, who had always supported him in his struggle to support himself from his art, was sobbing pitifully the whole time.

The sun was terribly hot outside. We climbed the hill outside Auvers talking about him, about the daring impulse he had given to art, of the great projects he was always thinking about, and of the good he had done to all of us.

We reached the cemetery, a small new cemetery strewn with new tombstones. It is on the little hill above the fields that were ripe for harvest under the wide blue sky that he would still have loved... perhaps.

Then he was lowered into the grave. . .

Anyone would have started crying at that moment... the day was too much made for him for one not to imagine that he was still alive and enjoying it...

Dr. Gachet (who is an art lover and possesses one of the best collections of impressionist painting of the present day) wanted to say a few words of homage about Vincent and his life, but he too was crying so much that he could only stammer a very confused farewell. . . (the most beautiful way, perhaps).

He briefly outlined Vincent's achievements, stating how sublime his goal was and how great an admiration he felt for him (though he had only known him a short time). He was, Gachet said, an honest man and a great artist, he had only two aims, humanity and art. It was art that he prized above everything and which will make his name live.

Then we returned. Theodore van Gogh was broken with grief; everyone who attended was very moved, some going off into the open country while others went back to the station.

Laval and I returned to Ravoux's house, and we talked about him. . .

But that is quite enough, my dear Aurier, quite enough, don't you think, about this sad day. You know how much I loved him and you can imagine how much I wept. You are his critic, so don't forget him but try and write a few words to tell everyone that his funeral was a crowning finale that was truly worthy of his great spirit and his great talent.

With my heartfelt wishes

Bernard



Photography Erik Hesmerg - © Institut Van Gogh

Graves of Vincent and Theo van Gogh in the communal cemetery of Auvers-sur-Oise.

As a tribute to the bond of friendship and loyalty that united Vincent and Theo, the son of Doctor Gachet planted ivy from his father's garden over the two graves, thereby transforming them into one tomb.

In the weeks after the funeral, Theo received many messages of affection and condolence:

« *A great artist is dead* » - Eugène Boch, painter and friend of Vincent.

« *I was really so fond of the artistic soul that was your brother. He leaves behind a great vacuum among the young artists.* » Camille Pissarro, painter and friend of Vincent.

« *You know he was a true friend to me and that he was an artist, something that is rare in our age. We shall continue to see him in his artworks. As Vincent often said: The stone shall die, but the word shall remain.* » Paul Gauguin, painter and friend of Vincent.

« *My sincerest condolences Mr Van Gogh. Your brother was warm-hearted and a true artist.* » Ernest Quost, painter admired by Van Gogh.

« *Men such as he do not entirely die. He leaves behind a body of work that is a part of himself and which, one day, you and I are sure of it, will revive his name and revive it eternally.* » Albert Aurier, art critic and great admirer of Van Gogh's work.

Extraits Livre d'Or

Journalist



*" Si j'avais su que c'était si beau,
j'aurais emmené les enfants. "*

D.C. Valière
l'Express

*For those who have
experienced life's
disappointments,
Van Gogh's room is
a chance to imagine
themselves a misun-
derstood artist for a
day.*

Nicholas Lequesne
Time News Magazine

*Auvers, sa lumière changeante sous
les brumes matinales qui montent des
berges de l'Oise, ses champs dorés sur
le plateau du Vexin... on imagine
l'éblouissement de Van Gogh.*

Thierry Morvan
l'Humanité Dimanche

*" The Van Gogh room is bare, a
black canvas on to which visitors
can project their own reactions. "*

Rodrey Balt
The Sunday Telegraph

" For Van Gogh's fans, there's room at the inn. "

Ginger Danto
The New York Times

*" The little attic room where Van Gogh died is so dingy, so tragic, so
poignant that it leaves you slightly drunk at the thought of finally
beginning to understand the inner torment of an extraordinary artist. "*

Paul Betts
Financial Times

Parmi les nombreuses vidéo dédiées à Auvers-sur-Oise ayant paru sur Youtube, une contribution de Samuel Julien, 13 ans, nous a particulièrement touchés. Le jeune vidéaste conclut son propos de 4 minutes par les mots "c'est un endroit où on est en contact avec l'histoire "
<http://youtu.be/pMg-ZxYSCbo>

Extraits Livre d'Or

Institut Van Gogh // Auvers-sur-Oise

" C'est gravement beau.

La passion de Vincent et de l'authenticité, un exceptionnel sens de l'accueil... tout cela est réuni à l'Auberge Ravoux. Milles bravos pour cette réussite unique et toutes les initiatives qui l'accompagnent. La magie de Vincent fonctionne à merveille. "

Jean-Marie M.

*" Moi, César
13 ans, je suis
venu, j'ai vu et
je suis conquis !"*

*" La convivialité,
L'émotion,
La gastronomie,
Le bonheur
à Auvers... "*

François M.

*" Quelle merveilleuse
journée ! Nous ressentons
une grande émotion !
Est-ce l'âme de Van Gogh
qui préside cette journée ?
Peut-être, en tout cas, c'est
merveilleux !"*

Une famille des Yvelines



*" Il y a des endroits hors du temps,
Pour toujours. "*

Vincent F.

*" On vient sans savoir, on repart désolé de ne pas avoir su avant qu'il
existait si près de Paris un paradis d'où l'on repart serein, ébloui.
Merci mille fois d'avoir fait vivre aussi bien Van Gogh dans l'émotion
et à travers le temps. "*

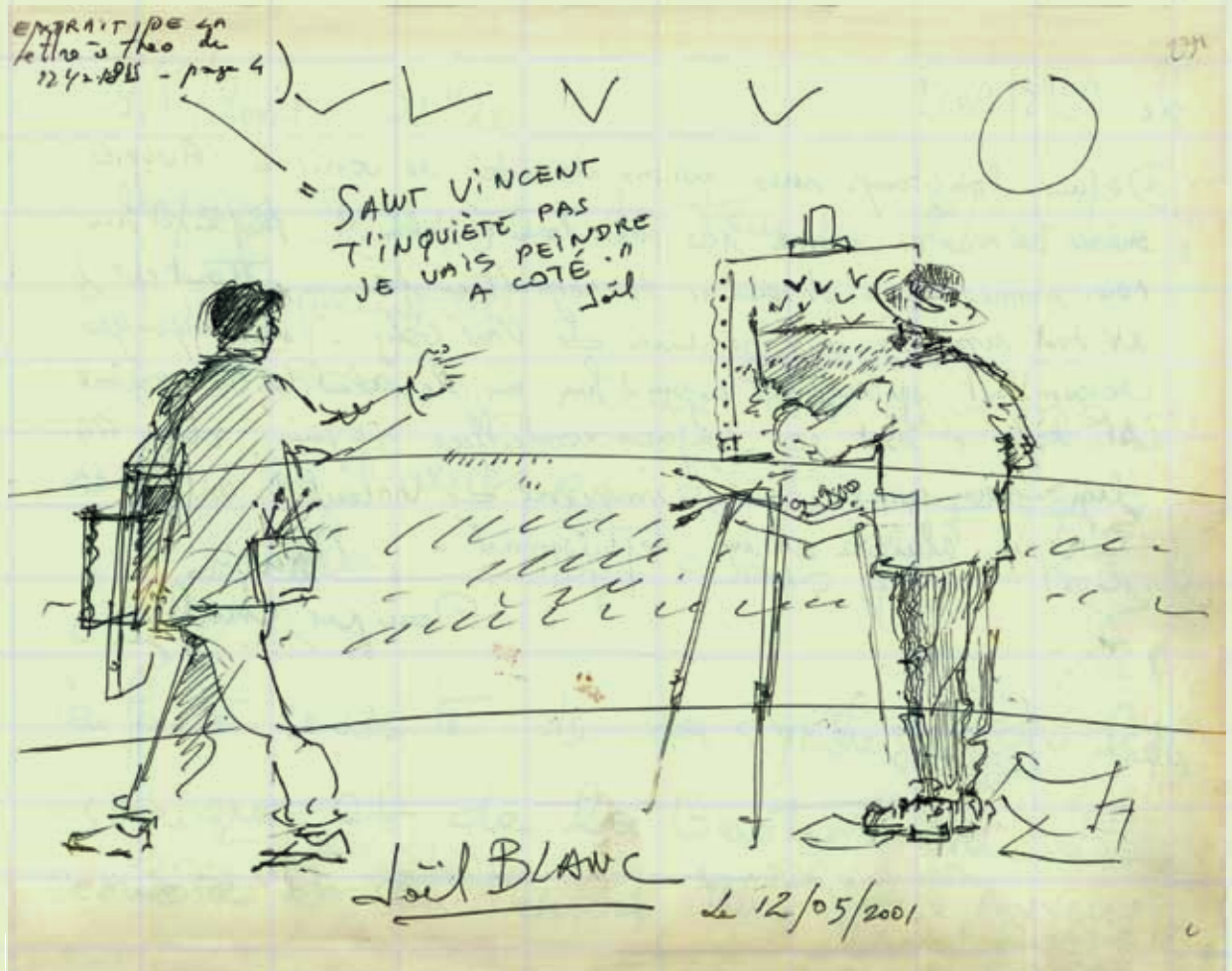
Mimi M.

*"A beautiful village
A wonderful lunch
A unique view of history"*

William H.

*" Sur ses tableaux comme dans son
auberge, c'est le triomphe de la vie !"*

Gautier V.



*" Merci d'avoir (p)réservé la chambre
de Vincent pour l'éternité"*

Catherine R.

*" Il y a bien longtemps que je voulais venir,
merci d'avoir su préserver son petit coin de
campagne et l'endroit où il repose. "*

Mme A.

*" What a moving tribute to
Monsieur Van Gogh!*

*Please continue to preserve the
memory of his genius.*

*Thank you for this unforgettable
experience. "*

Lisa F.

Auberge Ravoux known as «The House of Van Gogh»

— In the footsteps of Van Gogh – Auvers-sur-Oise —

In partnership with The Institut Van Gogh

DATES

4 March to 31 October 2015

ENTRANCE

6 €



The memorial plaque mounted on the front of the Auberge Ravoux on 27 July 1946.

Van Gogh's Room

The spirit of Vincent van Gogh lives on in the tiny room of the attic floor of the Auberge Ravoux, where he spent the last 70 days of his life.

His room was number 5 and that is where Van Gogh's glorious reputation suddenly gives way to an atmosphere of intimacy. Every year great numbers of visitors come from all over the world on a pilgrimage to discover Van Gogh's room exactly as it was, *a haven of peace isolated from the frantic pace of the outside world*.

After visiting this room, the pilgrim then moves to an adjacent audiovisual projection room, where a video entitled "In the footsteps of Van Gogh" recreates Vincent's stay in Auvers-sur-Oise, illustrating the paintings he did there and including extracts from his correspondence and period photographs.

There are ten illustrated information panels in the courtyard outside retracing Van Gogh's human and artistic journey through the different places where he lived.

The site, a "**place of memory**", was classified in 1985 on the official French inventory of "Historic Monuments" and is now the only one of Van Gogh's 37 known successive dwelling places preserved in its original condition.

The Auberge Ravoux

The Auberge Ravoux is to be found in the heart of the village of Auvers-sur-Oise, 20 miles to the North of Paris. It was the last dwelling place of Vincent van Gogh (1853-1890), who in a life lasting 37 years had no fewer than 37 addresses in The Netherlands, Belgium, England and France.

The **dining room** of the Auberge Ravoux in particular is full of activity, a place where the convivial atmosphere of a 19th century artists' café prevails. At lunch time or in the evening diners can enjoy the authentic but inexpensive cuisine of Van Gogh's time, accompanied by a good selection of traditional French wines.

The Michelin Guide, in its review "Etoile – Dining that is worth going out of your way for" - has this to say about the Auberge Ravoux: *"Doubtless Vincent would still feel at home in the restaurant today, which is just like one of those black and white postcard views of a 19th century café. Imagine how many modern pilgrims soak up the spirit of the place and fancy themselves too as artists doomed to a tragic fate! The cuisine appropriately draws on the recipes of former years, both simple rural cooking and more elaborate dishes. It's all very good indeed... and suddenly your faith in life is restored!"*



HISTORICAL RÉSUMÉ

1855 Auguste Crosnier, stone mason, and his young wife Adelaïde Caffin, seamstress, move in to their newly built house. A few years later the "Mairie" (Town Hall) is built opposite on the other side of the road. In 1876 their daughter Valentine and her husband Alfred Levert open a wine shop on the ground floor of the Crosnier's house.

1884 The Levert couple make alterations to the house and improve the appearance of the façade. The wine shop becomes a café and restaurant called Café de la Mairie. There are now seven furnished rooms for rent.

1890 The Levert couple retire from business and appoint Arthur-Gustave Ravoux and his wife Louise to manage the Café de la Mairie on their behalf. On 20 May Arthur Ravoux rents room 5 to Vincent van Gogh. 70 days later Van Gogh dies from complications resulting from a bullet wound that he said he inflicted on himself. On 30 July Vincent's brother Theo organizes a memorial occasion in the dining room of the Auberge, followed by Vincent's burial in the Auvers cemetery. Emile Bernard, Camille Pissarro, Doctor Gachet, Anton Hirschig and the Ravoux family were among those present.

1926 Thanks to the artist's growing fame the Café de la Mairie is re-baptized the "House of Van Gogh". In 1946, Robert Bichet - Secretary of State for Information - and Jacques Jaujard - Director of Arts and Letters - affix a commemorative plaque.

1985 The establishment is classified as a "Historic Monument". This was the year when Dominique-Charles Janssens had a serious motor accident in front of the Auberge Ravoux. On recovering consciousness he learned that it was Vincent van Gogh's last dwelling place. He immediately immersed himself during his period of recuperation in Van Gogh's correspondence and discovered the man hiding behind the image of the ill-fated artist. He was profoundly moved by Van Gogh "the visionary" and resigned his post as marketing director in a big industrial company. Henceforth he was totally devoted to the restoration of "Van Gogh's House" and the running of it as a place dedicated to the great artist's memory.

1986 Dominique-Charles Janssens negotiated the purchase of the site from the Tagliana family, who had owned it since 1955. His aim was to develop a concept that was commercial and at the same time cultural, and make it work smoothly. The challenge was twofold: a place imbued with historical significance had to continue as before as a café-restaurant while also existing with a cultural purpose: it would be opened to the public eager to see "Van Gogh's Room".

1987 With the support of a number of enthusiastic friends he founded the Institut Van Gogh. Their aim was to ensure that the House of Van Gogh would be financially independent and to foster a double marriage: "economics and culture, passion and reason".

1993 In September the Auberge Ravoux, known as the House of Van Gogh, re-opened its doors to the public.

1998 The Auberge Ravoux won first prize in the annual award "Spirit of France".

2013 On 20th September the House of Van Gogh celebrated its 20th anniversary. Since 1993 Van Gogh's room has been seen by 1,250,000 visitors drawn from all over the world and the cuisine of Arthur ("Père") Ravoux has delighted close on 160,000 guests of all nationalities. More than 21,000 newspaper articles and nearly 2,300 radio and television programs have borne witness worldwide to the success of the project "a place of memory, a place of life".

2015 This year will be the 125th anniversary of Van Gogh's stay in the Auberge Ravoux. It's also the 60th anniversary of the shooting of the movie "Lust for Life". This film is the first in the history of American cinema to have been made outside the Hollywood studios.

CONTACT

Stéphanie Piard :
stephanie.piard@vangoghfrance.com

ADDRESS

Place de la Mairie - 95430 Auvers-sur-Oise
T +33 (0)1 30 36 60 60 - info@vangoghfrance.com

ENTRANCE

Adults: 6 €
Reductions: 4 €
Children under 12: free

Further information

www.maisondevangogh.fr

OPENING TIMES 2015

VISIT OF THE ROOM OF VAN GOGH

Wednesday 4 March - Saturday 31 October
Wednesday to Sunday: 10.00-18.00 (last visit 17.00h)
Group visits by appointment, mornings only

DINING ROOM OF THE AUBERGE RAVOUX

Wednesday 4 March - Sunday 29 November
Lunch from Wednesday to Sunday
Dinner Fridays and Saturdays only
Also available for private hire
Fixed menu "du marché" 29 euros, à la carte 60 euros

Institut Van Gogh

— In the footsteps of Van Gogh – Auvers-sur-Oise —



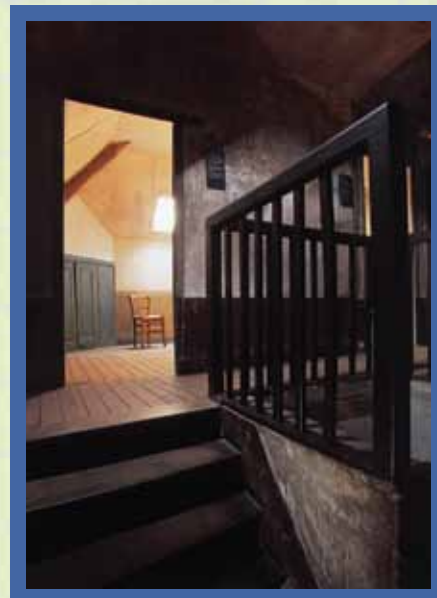
The Institut Van Gogh was created in 1987 and exists for the purpose of preserving and paying homage to the memory, soul and spirit of Van Gogh. It is situated in Auvers-sur-Oise, 20 miles to the North of Paris, and runs a full program of cultural activities in the artist's last home, the Auberge Ravoux ('Ravoux Inn'), known as the "House of Van Gogh".

Essentially the Institut Van Gogh focuses its efforts on one major project: fulfilling Vincent van Gogh's last wish: *"Some day or other I believe I shall find a way of having an exhibition of my own in a café."* That was what he wrote in the Auberge Ravoux on 10 June 1890 in a letter to his brother Théo. The Institut Van Gogh has taken up the challenge and is pressing ahead...

For Van Gogh's dream to be fulfilled, a precise setting for the exhibition is necessary, and that setting is in the Auberge Ravoux, which was inscribed on the inventory of French Historic Monuments in 1985. Under the aegis of Dominique-Charles Janssens, the Auberge has been completely restored.

Today the Institut Van Gogh aims to acquire one of the pictures Van Gogh painted in Auvers and exhibit it in room number 5 of the Auberge Ravoux, thus fulfilling Van Gogh's dream. The little rooftop room with its dormer window will then become a 'Room with a View'.

So that the public can share Van Gogh's dream, the Institut Van Gogh has created an iPad application with precisely that title in English, *Van Gogh's Dream*. In November 2013 it was considered by the New York Times to be one of the best educational apps in the cultural field.



ADDRESS

Place de la Mairie - F 95430 Auvers-sur-Oise
T +33 (0)1 30 36 60 60
janssens@institutvangogh.com

CONTACT

Dominique-Charles Janssens : T 33 + (0)1 30 36 60 65

Further details

www.maisondevangogh.fr
www.vangoghsdream.org

«Algún día creo que conseguiré hacer mi propia exposición en un café»

Carta de Vincent van Gogh a su hermano Theo - Auberge Ravoux, Auvers-sur-Oise - 10 de junio de 1890

«Un jour ou un autre je crois que je trouverai moyen de faire une exposition à moi dans un café»

Lettre de Vincent van Gogh à son frère Theo - Auberge Ravoux, Auvers-sur-Oise - 10 juin 1890

הפקה יתבמ דחאב ילשמ הכורעת וגראל רדה תא אצמא דחא סויש וימאמ יננה

1890 יוניל 10 ב - זאוא רוס סרבווא תובר וולמ - ואת ויחאל גוג וואו טנסניז ידי לע בתכנש בתכמ

«Рано или поздно, я верю, что я найду средства сделать свою выставку в кафе».

Письмо Винсента Ван Гога брату Тео - гостиница Auberge Ravoux, Овер-сюр-Уаз - 10 июня 1890 г.

"मुझे विश्वास है कि एक न एक दिन मैं किसी कैफ़े में अपनी प्रदर्शनी लगाने का माध्यम खोज लूंगा।"

दैन मोम दवारा अचने माई वेओ को सकिता गया फल्टर - ओवेरस-सुर-उवाज़ - 10 जून 1890

«Ik denk dat het me op een goeie dag wel zal lukken mijn schilderijen in een café te exposeren»

Brief van Vincent van Gogh aan zijn broer Theo - Auberge Ravoux, Auvers-sur-Oise - 10 juni 1890

「どこかのカフェでいつか僕の個展を開けるようになると思います。

弟テオへの書簡より - 1890年6月10付け、オウヴェール＝シュール＝オワーズ県ラヴオー旅館。

«Un giorno o l'altro, credo che sarò in grado di fare una mia mostra in un caffè»

Lettera di Vincent van Gogh a suo fratello Theo - Auberge Ravoux, Auvers-sur-Oise - 10 giugno 1890

“总有一天我会找到一家咖啡馆展出我的作品。”

文森特·梵高致弟弟西奥的信，1890年6月10日书写于Auvers-sur-Oise的Ravoux旅馆

«Um destes dias, creio que descobrirei uma forma de fazer a minha própria exposição num café»

Carta escrita por Vincent van Gogh ao seu irmão Theo - Auberge Ravoux, Auvers-sur-Oise - 10 de Junho 1890

«Irgendwann, glaube ich, werde ich Mittel finden, um meine Werke in einem Café auszustellen»

Schreiben von Vincent van Gogh an seinen Bruder Theo - Auberge Ravoux, Auvers-sur-Oise - 10. Juni 1890

«Πιστεύω πως μια μέρα θα βρω τον τρόπο να κάνω δικιά μου έκθεση σ' ένα καφενείο»

Γράμμα του Βίνσεντ Βαν Γκογκ στον αδελφό του Τέο - Πανδοχείο Ραβού, Οβέρ-σюр-Ουάζ, 10 Ιουνίου 1890.

ی مقام یف یتاحول ضررعل قلی سو دجاس ینا دقت عا دقت عا، ام هو ی

1890 وینوی 10 - زانو وس ریفتوا «وفلر چربوا» یوٹ «یخا» عللا یوچ ناف تنسینیف نم بلطخ

“언젠가는 카페에서 나만의 전시회를 갖게 될 것이다.”

(빈센트 반 고흐가 그의 동생 테오에게 보낸 편지, 오베르수르 와즈의 라보 여관에서 - 1890년 6월 10일)

«Some day or another, I believe I will find a way to have my own exhibition in a café»

Letter from Vincent van Gogh to his brother Theo - Auberge Ravoux, Auvers-sur-Oise - 10 June 1890

The House of Dr Gachet

— In the footsteps of Van Gogh – Auvers-sur-Oise —

EXHIBITION

GOUPIL Publisher and Art dealer from Gêrôme to the Van Gogh brothers

A century of circulating pictures and images

In partnership with The Goupil Museum, Bordeaux

DATES

4 April to 5 July 2015

PLACE

House of Dr Gachet

ENTRANCE

Free entrance

The house of Doctor Gachet is this year hosting an exhibition on the firm of Goupil and Co, created by the 19th century art dealer and publisher Adolphe Goupil.

The Exhibition "**Goupil publisher and art dealer**" embraces a range of different themes from the most academic to the more modern, sweeping from Delaroche to Toulouse-Lautrec via Gêrôme, Bouguereau, Millet, Daubigny and Corot, in short providing the visitor with a basic history of art and taste in 19th century France.

The Musée d'Aquitaine in Bordeaux has lent a selection of 70 engravings from its special Goupil archives where the company's stock is conserved. From 1820 to 1921 the company celebrated a century of publishing and print-making.

The relationship of the exhibition to Dr Gachet's house is clear, given the famous doctor's own print-making activity and artistic tastes and the links that existed between Goupil and Co and Vincent and Theo van Gogh.

GOUPIL & Cie

Adolphe Goupil was successful in his time in giving a boost to the art trade and the circulation of works of art. In part this was due to employing talented individuals such as Vincent's brother Theo, whom he employed from 1869 onwards first in his branch in The Hague and then in Paris.

The greatly increased circulation of images in the 19th century was in fact due to technical progress in two areas: photography and print-making. Goupil was at the head of a veritable 'Image Empire', thanks to the eminent engravers and lithographers who worked for him in a variety of techniques and media. Thus did the Goupil company ensure national and international distribution of contemporary artwork through its European outlets.





© Erik Hesmerg

DR GACHET

Dr Paul-Ferdinand Gachet, as well as being a professional medical man and a member of learned societies, was an amateur painter and engraver. He bought a house in Auvers-sur-Oise in 1872, and set up a press, where he was soon drawing and engraving in the company of Cézanne, Pissarro and Guillaumin. In 1890, being something of a specialist in psychiatry, he

was recommended by Pissarro to take Van Gogh under his wing on his arrival in Auvers. He then became his doctor and an inseparable figure in this last phase of the life of Van Gogh, who immortalized the doctor in three portraits: two paintings and an etching. Combining his medical work and his passion for art, Gachet was once again doing what he had done all his life.

THE HOUSE

The house and garden were registered in 1991 as historic monuments on the French national supplementary list. The house was then bought by the Departmental Council of the Val d'Oise in 1996 and opened to the public in 2003, to celebrate the 150th anniversary of Vincent van Gogh's birth. The doctor's collection of paintings and engravings has long since been disposed of, but the original wallpaper in the house still bears the traces of the pictures that once hung there.

It is a very big house made up of small rooms – small intimate rooms lit by a discreet and subtle lighting system, specially designed to linger on the substance of objects, the relationship between colours and the harmony of the spaces in the house. Regular exhibitions of historic or contemporary work - mainly prints and engravings - are organized in relationship with the history of Dr Gachet's house.

OTHER EXHIBITIONS

From 16 May to 6 September:

PIERRE ESTÈVE «DIGITALIS»

In 1890 Vincent painted a portrait of Dr Gachet in which a sprig of foxglove is prominent. In French this is digitale (in botany digitalis), and with the computer term digitalisation in mind, the House of Dr Gachet will house an interactive installation "Digitalis" by Pierre Estève creating flowers in sound and light.

Guest night 30 May 2015

From 16 September to 1 November:

«THE DOCTOR'S FELINE FRIENDS» - Cats in Contemporary Art

ADDRESS

78 rue du Docteur Gachet - 95430 Auvers-sur-Oise

T +33 (0)1 30 36 81 27

maison.gachet@valdoise.fr

OPENING HOURS 2015

From 4 April to 1 November 2015

Wednesday to Sunday, 10.30 – 18.30

CONTACT

Delphine Travers: T +33 (0)1 34 25 16 77

Further information

www.valdoise-tourisme.com

Daubigny's Garden by Vincent van Gogh

— In the footsteps of Van Gogh – Auvers-sur-Oise —



Vincent van Gogh

Daubigny's garden, 1890
Oil on canvas (51 x 51 cm)
Amsterdam, Van Gogh Museum

This work is painted on a red and white striped
linen tea towel of the Ravoux Inn

Whereas in our time visitors to Auvers-sur-Oise are following in the footsteps of Van Gogh, he himself in 1890 was trying to find traces of Charles-François Daubigny, whom he held in high esteem. This is how he had expressed his admiration twelve years earlier:

"The uncle told me that Daubigny is dead. I was terribly sorry to learn this, I don't mind admitting it... It must be a good thing when you're dying to know that you've achieved some really good things, and that at least some people will remember you because of them, and that you'll be a good example to those still alive".

Letter from Vincent to his brother Theo, 1878

Daubigny's garden inspired Van Gogh to paint four pictures! In a letter to Theo on 23 July 1890 he wrote: *"Perhaps you'll see this sketch of Daubigny's garden – it's one of the canvases I've put the most effort into"*.

It is not in fact the garden of the House and Studio of Daubigny but the garden of his widow's house, opposite the railway station.

Van Gogh was never to see Daubigny's home, even though it was only 500 metres from his lodgings in the Auberge Ravoux. Van Gogh's humble little rooftop room in the inn was a far cry from the comfort of the house and studio that Daubigny could afford as a successful painter in the second half of the 19th century



House and studio of Daubigny



© Maison-Atelier de Daubigny

In 1861 the highly reputed landscape painter Daubigny bought a house in Auvers-sur-Oise and welcomed visits from his artist friends.

This was the beginning of the village's fame as a source of inspiration for painters and a place for them to gather.

And this is how this artist's home, which doubled as his studio (200 square metres altogether), came by its exceptional interior decoration to which Daubigny father and son, Corot, Daumier

and Oudinot all contributed - a fitting testimony to the warm family atmosphere and artistic vitality of the era.

The House and Studio are classified in the French inventory of Historic Monuments. They are a "place of memory" where the visitor can soak up the authentic atmosphere perfectly preserved as it was one hundred and fifty years ago.

ADDRESS

61 Rue Daubigny - 95430 Auvers-sur-Oise
T + 33 (0)1 30 36 60 60
reservation@atelier-daubigny.com

OPENING HOURS 2015

5 April - 12 July, 15 August – 31 October
Thursday to Sunday, 14.00 – 18.30

ENTRY

Adults: 6 €
Reductions: 4 €
Children under 12: free

CONTACT

Dominique Janssens:
janssens@institutvangogh.com

Further information
www.atelier-daubigny.com

The Château of Auvers

— In the footsteps of Van Gogh – Auvers-sur-Oise —



©foolia.com | Nowart

EXHIBITION - IMMERSION

The Van Gogh Experience at the Orangerie Sud

DATES

4 April – 20 September 2015

Tuesday to Sunday and public holidays: 14.00 – 18.00

PLACE

South Orangerie

ENTRY

5 € full price

Free with «Journey to the Age of the Impressionists» ticket

The exhibition casts a creative and artistic gaze on the last 70 days in the life of Vincent van Gogh in Auvers-sur-Oise. A "Collective" of professional artists selected and led by Arnaud Rabier Nowart focuses on the different facets of one of the most extraordinary artists of all time.

The main thrust of the exhibition is to reinterpret the creative and powerfully coloured universe of Vincent van Gogh via an all-inclusive multi-media approach that is innovative while remaining sensitive to the artist. Certain works painted by him in Auvers-sur-Oise, will be revisited and "reframed" within new works created for the occasion, sometimes using video and sound effects.

Art in space, light painting, anamorphoses... all combine interactively in an original way to create for the visitor a new emotional experience, that of reliving the last days of this visionary painter who, thanks to his sensitivity and extraordinary artist's eye, showed in his painting and in his correspondence with his brother Theo, that he was alive to the changing world round about him.

The Professional Artists' Collective

Under the aegis of Arnaud Rabier Nowart

Eric Angels / Nico Kil'And / King's Queer / Konte-Rast / Steve Wells / Thierry Paillard / Valérie Barral /
Hervé Legrand / Aurore Jesset



Château d'Auvers © Gilles Fey

The Château of Auvers was built in the 17th century for an Italian banker who migrated to this country with Marie de Medicis. It now belongs to the Departmental Council of the Val d'Oise and houses the permanent cultural exhibition "Voyage au temps des Impressionnistes" ("Journey to the Age of the Impressionists").

The exhibition – the simulated "journey" – is situated in the heart of the château and takes us back to Paris in the age of the Impressionists, a fashionable world where the latest clothes could be bought in the new department stores such as "Au Bonheur des Dames", but also a world of cabarets where absinth could create dreams – as well as wreck lives. It is a city too where the railway has its place: the train could be taken from the famous Gare Saint-Lazare. This is how Parisians had access to the Normandy coast to enjoy the seaside or could make weekend trips to Auvers and discover the phenomenon of the artist's "floating

studio". In the exhibition almost 500 pictures are projected and 'brought to life', enabling the visitor to see the contemporary world as the great Impressionist painters did. Recreated interiors, videos, giant screens, musical effects, nothing has been neglected to recreate for us the rich and colourful era, bathed in light and the joy of living, as known by Monet, Renoir and Pissarro...

"Journey to the Age of the Impressionists" is an interactive cultural education, fascinating in itself as well as being an excellent introduction to the charming village of Auvers at the foot of the château.

ADDRESS

Rue de Léry - 95430 Auvers-sur-Oise
T +33 (0)1 34 48 48 48
info@chateau-auvers.fr
Handicap access and free parking

OPENING HOURS 2015

1 April – 30 September: 10.30-18.00
1 October- 31 March: 10.30 – 16.30
Closed on Mondays, except public holidays

MULTIMEDIA EXPERIENCE "JOURNEY TO THE AGE OF THE IMPRESSIONISTS"

Duration: approximately 1 hour
2015 Entrance fee:
Adults: 14,25 €
Family tickets 2 adults – 1 child: 35,75 €
2 adults – 2 children: 42,90 €
Under 6: free

Free audio guides available in eight languages including Dutch, Japanese, Russian and Chinese

CONTACT

Stéphanie Laurent: T +33 (0)1 34 48 48 54
communication@chateau-auvers.fr

Further information
www.chateau-auvers.fr

Daubigny Museum

— In the footsteps of Van Gogh – Auvers-sur-Oise —

EXHIBITION

“Van Gogh: The Film-Maker’s Eye - Minnelli, Kurosawa, Pialat”

In partnership with the “Images and Cinema” service of the General Council of Val d’Oise

DATES

From 4 April to 20 September 2015

Wednesday, Thursday and Friday 14.00 to 17.30

Saturday, Sunday and public holidays, 10.30-12.30 / 14.00-18.00

PLACE

Daubigny Museum - Manoir des Colombières

ENTRANCE

4 € full price

To celebrate the 60th anniversary of the shooting of Vincent Minnelli’s film *Lust for Life* (*La vie passionnée de Vincent van Gogh*) in Auvers-sur-Oise, the Daubigny Museum invites the visitor to see Van Gogh as man and artist through the eyes of three major film-makers. Three different interpretations are examined: the flamboyant vision of Minnelli, the dream world of Kurosawa and the mute and melancholy style of Pialat.

The exhibition projects extracts from the films and displays a wide range of documents: memories of those present at the time of the shooting, film stills, posters, paintings and drawings.

Minnelli, Kurosawa, Pialat

- 1955: **Vincent Minnelli**’s *Van Gogh* was played by the major Hollywood star Kirk Douglas and the focus in the film was on the sensitivity and psychology of the artist as it comes through in the canvases he painted in Auvers. Trees, faces and colour were given the lush *Technicolor* treatment. Painting and cinema fuse into one splendid aesthetic whole paying tribute to the complexity and grandeur of human nature.

“I had the master’s canvases photographed and the photos then transferred onto 20 by 25 centimetre plates. Then they were enlarged onto translucent slides. When these were back-lit they became exact replicas of the canvases right down to the painter’s brush-strokes. So a travelling shot from the picture to the model could be done without any break in continuity...” - Vincent Minnelli

- 1989: **Akira Kurosawa** Kurosawa made a film entitled *Dreams* (“*Rêves*”) consisting of eight stories based on his own dreams. In the sequence *The Crows*, Kurosawa, a Fine Arts student, meets Van Gogh – played by Martin Scorsese – and tries to explore the artist via his paintings.

“When I was a Fine Arts student I studied Van Gogh’s painting in particular and felt enormous admiration for this absolutely fascinating human being and his astonishing life. [...] That’s for sure the reason why I dreamt up this meeting with him.” Akira Kurosawa

- 1991: **Maurice Pialat**’s *Van Gogh* is based on the last three months in Van Gogh’s life in Auvers-sur-Oise; the artist is played by Jacques Dutronc. The scenario proceeds from day to day, and it is clear that the artist is a simple man who does not know that he is a great painter – and nor does anyone else. The film is a very beautiful work visually and conveys the eternal struggle between the strength and vigour of life on the one hand and doubt, resignation and downfall on the other. (Serge Toubiana, *Maurice Pialat Peintre et Cinéaste*) Many have regarded this film as a self-portrait of the film-maker Pialat, the misunderstood and marginalized artist.

“What matters is the way you see things. People said of Monet: it’s only an eye, but what an eye! I am not Monet, but I think I have an eye. A film is always my eye on things.” Maurice Pialat



Lust for Life

30 May 2015 at nightfall, Auvers-sur-Oise

open-air showing of Minnelli’s film

Free entrance



© Musée Daubigny

The Daubigny Museum was created in the 1980s thanks to the efforts of four art lovers in Auvers-sur-Oise. It is now run by the local authority and exhibits original work testifying to the prolific artistic activity in the Oise valley, which inspired so many painters and engravers in the 19th and 20th centuries.

On the first floor of the Manoir des Colombières the Museum's collection of paintings, drawings and engravings from the end of the 19th century and beginning of the 20th is displayed, with Charles-François Daubigny (1817-1878), precursor of the Impressionists, as the major attraction. Here the visitor can also see the work of his son Karl Daubigny, Jules Dupré, Maximilien Luce, Théophile-Alexandre Steinlen, Norbert Goeneutte, Armand Guillaumin, Maxime Maufra, Alexandre-René Véron...

The Museum also possesses three other collections which are displayed according to the theme of the moment. The collection of Naïve art is one of the biggest in France and has recently been enhanced

by a gift of the workshop collection of Jean-Pierre Lagarde, the leader of the modern primitive movement. The collection of contemporary art is devoted to the work of Alechinsky, Corneille, Otto Freundlich, Camille Bryen, Antoni Clavé, Goetz, and Jean Messagier. Finally there is a highly specialized collection devoted to an unusual subject, felines – cats big and small. It consists of sculptures by Antoine-Louis Barye, Emmanuel Frémiet, René Lalique and Emile Gallé, as well as work by Jean Cocteau, Koji Ikuta and Théophile-Alexandre Steinlen.

ENTRANCE

4 €
2 € reduced rate
Under 18 free

ADDRESS

Manoir des Colombières
Rue de la Sansonne - 95430 Auvers-sur-Oise
T +33 (0)1 30 36 80 20
musee-daubigny@auvers-sur-oise.com

CONTACT

Agnès Saulnier: T +33 (0)1 30 36 80 20

Further information

www.musee-daubigny.com

OPENING TIMES 2015

From 4 April to 20 December 2015

Wednesday to Friday

14.00-17h00

Saturday, Sunday and public holiday

10.30-12.30 / 14.00-17.30

The Absinth Museum

— In the footsteps of Van Gogh – Auvers-sur-Oise —

DATES

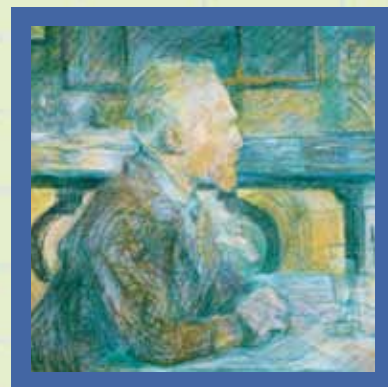
From 4 April to 20 September 2015

PLACE

Absinth Museum and «Absinth-bar»

ENTRANCE

5 €: Entrance Museum + exhibition



Toulouse-Lautrec
Portrait of Vincent van Gogh, 1887
Chalk on cardboard (57 x 46,30 cm)
Amsterdam, Van Gogh Museum

EXHIBITION

Absinth in Films: Van Gogh, Renoir, Coppola...

The exceptional destiny of Van Gogh inspired two major films, Vincent Minnelli's *Lust for Life* (1956) and Maurice Pialat's *Van Gogh* in 1991. In the latter *The Moulin Rouge* was a major location where the number one drink of the time, absinth, was much in evidence.

The exhibition ***Absinth in the cinema*** is in two parts:

* In the **Museum** visitors can see the special absinth spoon used by Dracula in Francis Ford Coppola's film of 1993. There is also a very fine lithographic poster for one of the first Pathé films *Premier cigare d'un collegien*.

* In the room of the **Absinth Bar** there is a display of photographs of absinth scenes in films situated at the end of the 19th and beginning of the 20th centuries – a different angle from which to look at *French Cancan*, *Une partie de campagne*, *Les gaietés de l'Escadron*, *La victoire en chantant*...

Van Gogh and Absinth

Toulouse-Lautrec and Gauguin introduced Van Gogh to absinth. They spent whole nights together at a café called Le Tambourin, a new haunt where the Neo-Impressionists exhibited their work.

Absinth was in fashion and in plentiful supply there, and so it was only natural that in 1887 Van Gogh tried to capture the iridescent shades of this cloudy, opal-coloured concoction. He gave absinth pride of place in the canvas of the same name, in which the carafe and the glass are pictured on a marble table.

Van Gogh was fascinated by the subtle shades of absinth and often mentioned them in connection with landscapes: *I've done a view of the Rhône, the iron Trinquetaille bridge, where the sky and the river are the colour of absinth, the quays a shade of lilac, the human figures are blackish and the iron bridge is a deep blue.*



The Museum is just a short walk from the Auberge Ravoux and gives the visitor an excellent idea of what café life was like in the age of the Impressionists.

The Absinth Museum shows the important part played by absinth in 19th century social and cultural life through its unique collection of authentic objects associated with the ritual of the

drink. It was known popularly as the "Green Fairy" and its treatment in press cartoons, engravings and paintings is also a major part of the Museum's collection.

The Museum also has a garden where the scents of the aromatic plants that go into the concoction of the "Green Fairy" greet the visitor and stimulate the desire to taste it...

ADDRESS

44, rue Callé - 95430 Auvers-sur-Oise
T +33 (0)1 30 36 83 26
absinthe.auvers@free.fr

OPENING HOURS 2015

Open from early March to 1st November
Saturday, Sunday and national holidays:
13.30 to 18.00.
July and August
Wednesday to Sunday: 13.30-18.00

ENTRANCE

5 €
4 € reduction
Free for under-15s

CONTACT

Marie-Claude Delahaye: T + 33 (0)1 30 36 83 26

Further information

www.musee-absinthe.fr

The Contemporary Art Gallery of Auvers-sur-Oise

— In the footsteps of Van Gogh – Auvers-sur-Oise —



EXHIBITION

Hervé Di Rosa

In partnership with the Festival of Auvers-sur-Oise

DATES

4 April – 31 August 2015

PLACE

Gallery of Contemporary Art

ENTRANCE

Free entrance

Hervé di Rosa is the guest artist for the 2015 season in Auvers-sur-Oise and takes up the trail of Vincent van Gogh. His creative style may seem far from Van Gogh's superficially, yet it is close in essence: striking colour contrasts, a resurgent formal approach, expressive figuration and a highly sensitive and accomplished mastery of technique. Two different universes confront one another and in the end come together to present an interpretation of the real world that is unique and unmistakably original.

Hervé Di Rosa

Hervé di Rosa is one of the founders of the Free Figuration movement at the end of the 1970s. Since the 1990s he has diversified his artistic approach as a result of meeting craftsmen on a world tour that led him to Bulgaria, Ghana, Benin, Ethiopia, Vietnam, South Africa, Corsica, Cuba, Mexico, the United States and, recently, Cameroon. He is open to all stylistic approaches and expresses himself in the full range of creative media: painting, sculpture, strip cartoon, print-making, fresco, lacquer, embossed silver, ceramics, digitalized imagery, among others. He is a pioneer of the Modest Art movement and in 2000 in Sète on the Mediterranean coast he founded the International Museum of Modest Arts (MIAM), where artists from all over the world can exhibit their work. Hervé di Rosa's exhibitions push the frontiers of contemporary art to their absolute limits.

ADDRESS

5, rue du Montcel - 95430 Auvers-sur-Oise

OPENING HOURS 2015

Saturdays, Sundays and public holidays, 14.00 – 18.00

Groups by arrangement

CONTACT

Laurent Olivier

Director of culture, Auvers-sur-Oise

T +33 (0)1 34 48 00 10

laurent.olivier95@orange.fr



© Dominique Martinelli

Auvers-sur-Oise is situated some 20 miles to the North-West of Paris and stretches almost 5 miles from Pontoise to Butry, along the right bank of the river Oise and below the Vexin plateau to the North.

From the 19th century onwards Auvers-sur-Oise attracted the greatest painters with its bright light and shimmering mirror-like surface of the River Oise. The fact that Daubigny, Cézanne and above all Van Gogh were all at some time resident here helped to turn this village nestling between the right bank of the Oise and the Vexin plateau into a flourishing tourist destination.

Auvers-sur-Oise is above all a harmonious living-place which has preserved an authentic rural character – more than 70% of the surface of the land in the commune is agricultural.

Now contemporary artists ensure continuity with the 19th century by maintaining a link between the village's artistic and cultural past and today's world.

This year the footsteps of Van Gogh will echo more than ever before throughout the whole town, notably in advance of the opening of our seasonal event in honour of the artist's name. A whole series of initiatives are under way to make the local residents once again proud of the annual theme, especially as this year is the 125th anniversary of the artist's connection with the town:

- The arts workshops for schoolchildren run by professional artists living locally will once again be held. They will focus on the theme of Van Gogh

as treated in the cinema, and homage will be paid in particular to a famous film. This will be the 60th anniversary of Vincent Minnelli's *"Lust for Life"* (*La Vie passionnée de Vincent van Gogh*), part of which was shot in Auvers-sur-Oise.

- This event will be marked on 30 May 2015 with a big open-air showing of the newly restored version of the film.
- In connection with the showing of the film, there will be a special occasion devoted to the memories of those involved and their descendants: what was it like to be there in 1955 when Minnelli came to Auvers to shoot the film?

Auvers-sur-Oise and Vincent van Gogh, a famous history with plenty of future ahead of it!

CONTACT

Catherine Galliot
Director of Tourism, Auvers-sur-Oise
T +33 (0)6 71 403 0 03
catherine.galliot@tourisme-auverssuroise.fr

Further information

www.valdoise-tourisme.com

The Festival of Auvers-sur-Oise - Opus 35

— In the footsteps of Van Gogh – Auvers-sur-Oise —

Celebrating the 35th Anniversary of the Auvers-sur-Oise Festival

With the King's Consort and Robert King, Hélène Grimaud, Emmanuel Rossfelder, the Choir of Notre-Dame de Paris, Maria-João Pires, the Modigliani Quartet, Daniel Trifonov, Sabine Devieille, Renaud Capuçon, Edgar Moreau, Khatia Buniatishvili, Accentus and Laurence Equilbey, les Arts Florissants and William Christie, the Matheus and Christophe Spinosi Ensemble...

3 exceptional productions: Haendel's **Messiah** by the King's Consort, Court songs and drinking songs by William Christie and the Arts Florissants, Beethoven's **Missa Solemnis** by the Matheus and Jean-Christophe Spinosi Ensemble.

DATE

29 May to 9 July 2015

PLACE

The Church of Notre Dame, Auvers-sur-Oise

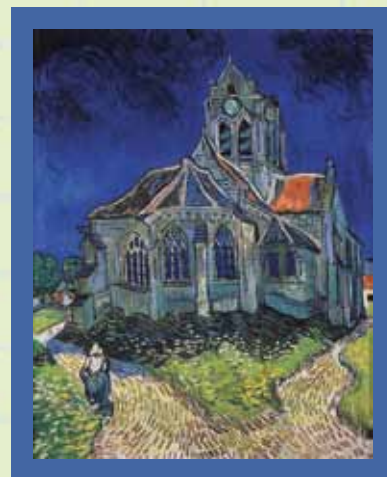
Perched on the top of its little hill, the church of Notre Dame d'Auvers-sur-Oise takes on the role of musical sanctuary during the annual festival. It is like a *tableau vivant* that constantly reminds us of the presence of Vincent van Gogh. It is *the* emblematic place for every Opus in the festival.

EXHIBITION

Hervé Di Rosa

Contemporary art is very much a multimedia and interactive type of creative expression and that is why the Auvers Festival every year invites an artist to "overstep the bounds" of his art in the town and concert sites.

In this the 35th successive year of the Auvers Festival the guest artist is Hervé Di Rosa (see Auvers file: Gallery of Contemporary Art).



Vincent van Gogh
The church of Auvers, 1890
Oil on canvas (94 x 74.50 cm)
Paris, Musée d'Orsay





The Auvers-sur-Oise Festival



© Dominique Martinelli

The Auvers-sur-Oise Festival

One of the most prestigious festivals of classical music...

In the course of time, the Auvers-sur-Oise Festival has become one of the great annual events in classical music-making. With its aura of poetic charm it has nevertheless managed to keep the spirit of adventure that marked its early years. Some of the greatest names of the classical concert platform have performed here: Cziffra, Richter, Raimondi, Régine Crespin, Maurice André, Nelson Freire, Hélène Grimaud, Nikita Magaloff, Gundula Janowitz, Alexis Weissenberg, Barbara Hendricks, Rostropovitch, Teresa Berganza, Christa Ludwig, Evgeny Kissin, Cecilia Bartoli and Renée Fleming. Other Festival lovers will remember the brilliant débuts of the Wanderer Trio, Claire-Marie Le Guay, Denis Matsuev, Jean-Frédéric Neuburger and Sanja Bizjak among many others.

In all almost 15,000 artists and 300,000 music lovers have

been associated with the Festival since its beginnings, including 16,000 school children who have had their first taste of classical music. Nor should it be forgotten that a 30 stop organ has been built, and 250,000 records under its DiscAuvers label have been sold representing a galaxy of modern European musical performers.

Baroque, Classical, Romantic, Lyrical and Contemporary Auvers...

From the baroque to the contemporary, and not forgetting the classical and the romantic, there are many different kinds of moods and experiences to be enjoyed in sites imbued with historical atmosphere. No less a music lover of our time than Eve Ruggieri has summed it up perfectly: "Auvers cannot be described; it has to be lived!"

DATE 2015

Friday 29 May - Thursday 9 July 2015

TICKET OFFICE HOURS

SALES OPENING:

Saturday 21 March 2015 - Subscriptions

Monday 23 March 2015 - General public

OPENING HOURS:

Tuesday to Friday 10.00-13.00, 14.00-18.00

Saturday 10.00-13.00

And 1 hour before the beginning of all concerts

T + 33(0)1 30 36 77 77

billetterie@festival-auvers.com

ADDRESS

Festival d'Auvers-sur-Oise
Manoir des Colombières 95430 Auvers-sur-Oise
T +33 (0)1 30 36 70 82

CONTACT

Sequenza Comprod Agency
Marianne Gaussiat et Isabelle Gillouard
10 avenue Jean Moulin – 75014 Paris
T + 33 (0)1 45 43 77 58
I.G + 33 (0)6 60 93 16 23

Further information

www.festival-auvers.com

«Destination Impressionism»

Paris Ile-de-France / Normandy

**PARIS
REGION**
TOURIST BOARD



— In the footsteps of Van Gogh —

France officially establishes the « Destination Impressionism » Paris Ile-de-France / Normandy as a world tourist brand

Following the bid for tenders by the Minister of Foreign Affairs in the summer of 2014, the French Government has announced the award of the contract for the "Destination Impressionism Paris Ile-de-France / Normandy". This ambitious project is to be handled by the Regions of Ile de France, Upper Normandy and Lower Normandy.

The contract for the "Destination Impressionism" Trail considerably enhances the international reputation of the Paris/Ile de France region as a tourist destination beyond its strict geographical limits. Its brief is to create a dynamic sense of purpose uniting all the public and private agencies associated with this world famous brand. It is intended that they will thus create a high quality tourist product to satisfy the expectations of the numerous discerning tourists in all sectors, many drawn from far afield.

Paris, with the Musée d'Orsay, Montmartre, Auvers-sur-Oise and Barbizon, and then Giverny, Honfleur, and, moving even further afield, Caen, Dieppe, Rouen and Le Havre have come together to create an impressive cast-list of powerful actors in this enterprise of cultural tourism.

« Destination Impressionism » : a world-class tourist destination

The Regional Tourist Boards of Paris Ile-de-France and Normandy are determined to make Impressionism one of the standard bearers of French culture on the international tourist scene, and are collaborating to develop an ambitious project on this key cultural theme. By virtue of their shared geographical and cultural history, they are perfectly placed to continue enhancing the tourist attractiveness of the Seine valley, a project on which they have already been engaged for several years. On the strength of this background of harmony and cooperation, the two Boards are naturally combining their efforts to exploit the Impressionist theme and send out a joint message extending beyond their strict regional limits.

Further information from the Regional Tourist Boards (CRTs):

The guide "Impressionisme" on the general public site of the RTB visitparisregion.com

The dossier "Offre Impressioniste" on the professional RTB site pro.visitparisregion.com

The "dedicated visuals", photothèque of the professional RTB site pro.visitparisregion.com

Paris Region Tourist Board (Comité Régional du Tourisme)

11, rue du Faubourg Poissonnière - 75009 Paris
www.visitparisregion.com



© Patrick Moural / Picturetank

The Paris Region Tourist Board

The Paris Region Tourist Board is the vital link between tourist professionals and the tourists and visitors themselves. The Board exists to promote and develop Paris and the surrounding Ile-de-France region as a tourist destination.

The Board supplies the resources, tools and background networks to enable the tourist professionals of the Paris region to develop high quality, innovative facilities where and when they are required.

In the competitive world of today – in a demanding and constantly changing leisure sector – the role of the RTB is to devise a secure strategy for maintaining and enhancing the attractiveness of the Paris Ile-de-France destination.

CONTACT

Catherine Barnouin
Press Relations Director
Public Relations Office
cbarnouin@visitparisregion.com

Further information
pro.visitparisregion.com

The Auvers-sur-Oise Tourist Office

— In the footsteps of Van Gogh – Auvers-sur-Oise —



NEW IN 2015

Auvers-sur-Oise will open its new Tourist Office in the heart of the village

Auvers-sur-Oise attracts more than 200,000 visitors per year from all parts of the world and is thus the number one destination in cultural tourism in the Ile-de-France region.

To provide a quality service for the increasing number of visitors, Auvers-sur-Oise has recruited a team of highly motivated professionals led by its Director Catherine Galliot.

On 4 April 2015 the Tourist Office moves to its new home, ideally situated in the Van Gogh Park in the centre of the village. It will occupy the Napoleon III pavillion and henceforth be known as **Auvers Tourisme**.

This impressive building, which has been completely restored and made accessible to all visitors, nestles in a leafy site looking down over the statue of Vincent van Gogh by Ossip Zadkine, dating from 1961.

The Office is just a couple of minutes walk away from the railway station and from Vincent's famous wheatfields. The new Office of Tourism is thus the starting point for numerous cultural and tourist itineraries for those visiting Auvers-sur-Oise as well as the Vexin region, which is designated 'Parc Naturel Régional du Vexin Français, Region of Art and History'.

OPENING HOURS 2015

Tuesday to Sunday: 9h20-12h30 / 14h00-17h00
(18h00 April to October)
Closed on Mondays (except Public Holidays)
and on 25 Dec and 1st Jan.

ADDRESS

Parc Van Gogh
38 rue Charles de Gaulle
95430 Auvers-sur-Oise

CONTACT

T (provisional) + 33 (0)1.30.36.70.30
Contact: Catherine Galliot
catherine.galliot@tourisme-auverssuroise.fr



© Mairie d'Auvers

Auvers Tourisme is professionally staffed:

- Director Catherine Galliot
- A commercial assistant
- Front desk and activities staff
- 14 guides and lecturers offering an enthusiastic welcome in a range of languages

The services provided by the Tourist Office are open to all, French or foreign, tourist professionals, private individuals and companies. The Office can organize a tailor-made visit or stay in Auvers for all types of individuals or groups, school parties, the elderly, etc. All modes of transport to and from Auvers can also be catered for, whether you come on foot or by car, bicycle or boat.

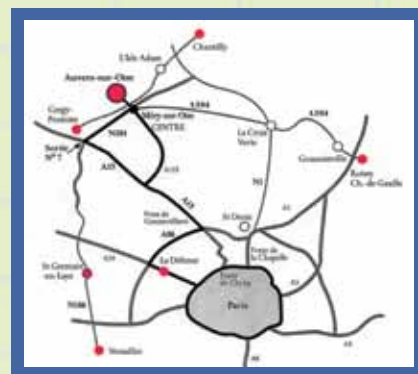
As a major landmark of cultural tourism in Ile-de-France, Auvers-sur-Oise is a natural port of call in many national and European networks operating in the domains of culture, tourism and education:

- The **Impressionist Trail Contract** between Ile-de-France and Normandy
- The **Institut Van Gogh**
- The **Van Gogh 'Digital' Road** linking Arles and Saint-Rémy-de-Provence,
- The **Parc Naturel Régional du Vexin Français** - "Region of Art and History",
- **Van Gogh Europe** linking The Netherlands, France and Belgium

(Mons is a European Capital of Culture in 2015)

Practical Information

In the footsteps of Van Gogh – Auvers-sur-Oise



ITINERARY

Getting to Auvers-sur-Oise from Paris

BY ROAD

28 kilometers (17 miles) from Porte Maillot or Porte de Clignancourt

Take the motorway via Gennevilliers, La Défense or Porte de Clignancourt along the **A15 in the direction of Cergy-Pontoise**. **Before reaching Cergy-Pontoise take the A115, direction Amiens-Beauvais, exit at Méry-sur-Oise centre, direction Auvers-sur-Oise.**

BY TRAIN

All sites participating in the 2015 cultural season are within walking distance of the station.

- From **Saturday 5 April to Sunday 2 November** inclusive: special train service "In the footsteps of Van Gogh": Every Saturday, Sunday and public holiday a direct train from Gare du Nord to Auvers, leaving at 9.38 and arriving at 10.19.
Return journey: leaving Auvers 18.25, arriving Paris Gare du Nord 18.51.
(consult www.transilien.com for confirmation of train times)
- **Train times, every day, during rest of the year:**
 - | Take Line H from Paris Gare du Nord:
| Change at Valmondois for Auvers-sur-Oise
 - | Take RER C:
| change at Pontoise, then take Line H for Auvers-sur-Oise
 - | From Paris Gare Saint Lazare, take Line J:
| change at Pontoise, take Line H for Auvers-sur-Oise

RER CENTRAL PARIS SUBURBAN TRAIN AND BUS:

Ligne C direction Pontoise, descend at Pontoise

Ligne A direction Cergy-le-Haut, descend at Cergy-Préfecture.

From either station take **Bus 9507** in the direction of Parmain/Jouy le Comte, descend at the 'Mairie' of Auvers-sur-Oise.

EATING IN AUVERS-SUR-OISE

There is a choice of 19 cafés and restaurants in the village. All tastes are catered for: traditional French cuisine, Moroccan, Asian, etc. Consult mail: www.valdoise-tourisme.com

ACCOMMODATION

In Auvers there is a 3 stars hotel: L'Hostellerie du Nord (Logis de France - 8 rooms), one bed and breakfast, eight tourist furnished hostel rooms, three 'gites' and a campsite.

In the neighbouring village of Méry-sur-Oise (1½ kms) there is a 4 star hotel, the Château de Méry, (68 rooms and 2 penthouses). Consult mail: www.valdoise-tourisme.com

Two guided excursions from Paris

«AUVERS-SUR-OISE: IMPRESSIONISM BY CITROEN 2 CHEVAUX » - 4 WHEELS AND AN UMBRELLA

A guided excursion with a driver in a 2CV convertible.

The visit to Auvers begins with an interactive cultural education "Journey to the Age of the Impressionists" in the Château with lunch to follow. Then the Auberge Ravoux is visited and the winding streets of the village which inspired several Van Gogh canvases, including the church. L'Isle Adam along the Oise Valley is the next port of call, and finally Pontoise in the footsteps of Pissarro.

From 1st April to 31 October 2015

Wednesdays to Sundays

Duration of tour: 7 hours

Commentary in French, English (German, Spanish, Italian to be arranged in advance)

Cost: from 250 euros per person (on the basis of 3 passengers per car)

The same itinerary is on offer on a self-drive basis (2CV), with roadbook (but the champagne comes only with the driver-guide version).

Cost 100 euros per person (on the basis of 4 passengers maximum capacity in 2CV)

www.4roues-sous-1parapluie.com



Visitors are treated to 2 half bottles of Champagne as part of the package

«GIVERNY AND AUVERS-SUR-OISE» GUIDED TOUR WITH PARISCITYVISION

The first part of the tour is spent in Giverny visiting Monet's house, studio and garden with its famous Japanese bridge. The nearby Museum of the Impressionists is also visited. After lunch the tour sets off for Auvers-sur-Oise for a guided visit of the village where Van Gogh lived the last 70 days of his life and painted some of his most famous pictures. The Auberge Ravoux can also be visited, including the tiny attic room where the artist lived and died.

From 1 April to 31 October 2015

Wednesdays, Saturdays and Sunday (save exceptional circumstances)

Duration of tour: 9½ hours

Commentary in French, English, Spanish and Portuguese

Cost: from 195 euros per person (children 3 – 11 years: 140 euros)

Possibility of minibus private hire (except Monday and Tuesday).

Commentary in French, English, German, Spanish, Portuguese, Italian, Japanese.

www.pariscityvision.com



pickup and return to any address in Paris

The Musée d'Orsay

In the footsteps of Van Gogh

Van Gogh in the permanent collection

DATES

The whole year

PLACE

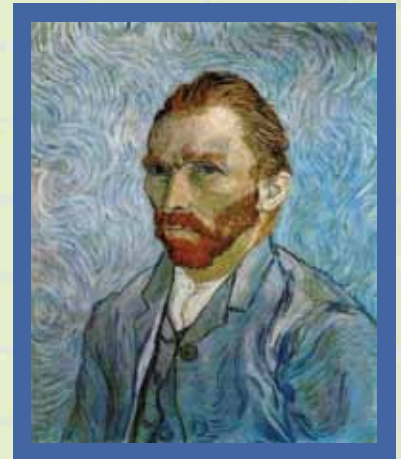
Musée d'Orsay

ENTRANCE

11 € full rate

8.50 € reduced rate

Under 18s free



© Musée d'Orsay

Vincent van Gogh

Self portrait, 1889

Oil on canvas 65 x 54,5cm
Paris, Musée d'Orsay

The Musée d'Orsay has 24 Van Goghs in its permanent collection. The majority of them date from the time when the artist was living in France and show his artistic development over a period of fifteen years, starting in Paris and ending in Auvers-sur-Oise.

From among the works dating from Van Gogh's first Paris period the Museum possesses five paintings, including a *Self-portrait* from 1887, the *Italian Woman*, *The Sirène (Mermaid) Restaurant in Asnières*, and *Fritillaries*. The colours and light effects in these canvases show the Impressionist influence on Van Gogh when he first came to Paris.

The highlight of the Musée d'Orsay's Van Gogh collection consists of nine canvases dating from the artist's time in the south of France.

Van Gogh's experience here inspired some of his finest work: *Van Gogh's Room in Arles*, *Siesta Time*, *Starry Night* and the *1889 Self-portrait*. This particular self-portrait has acquired iconic status, and serves emblematically for the whole of the Musée d'Orsay in its media representation. All of the works from this period bear the mark of the artist's genius, which is all too often ascribed to his mental problems, whereas in fact the driving force is his lucidity as an artist, showing him the necessity of going beyond Impressionism and discovering his own unique way forward.

From the last period in Van Gogh's life, a mere two months in Auvers-sur-Oise - short but immensely productive - the Musée d'Orsay has seven pictures in its collection. One of the best known is certainly *Doctor Paul Gachet*, the portrait of the man who, at the request of the artist's brother Theo, looked after Vincent during these last few months of his life.

Dr Gachet collected pictures by Pissarro and Cézanne and also several by Van Gogh which became part of the Musée d'Orsay's collection, thanks to a donation by the Gachet family in 1954. An emblematic work of this period is the *Church of Auvers-sur-Oise*. Through the use of richly expressive colour and swirling, moving lines, Van Gogh transforms a humble village church into a dramatic artistic subject in which intense colour conveys the emotion overwhelming the artist at the approach of nightfall.

Van Gogh's works are on display at the middle level of the museum, in the first rooms of the Neo- and Post-Impressionist gallery, which was completely redesigned in 2011.



© Patrice Schmidt

The Museum's history, and that of the building that houses it, is out of the ordinary. It is located in the heart of Paris, along the South bank of the Seine, facing the Tuileries gardens. It occupies the former railway terminus, the Orsay station, which was built for the Universal Exhibition (World's Fair) of 1900. In itself the building is thus the first 'work' of the Musée d'Orsay collection, which specializes in the art of the decades stretching from 1848 to 1914.

Superb collections of Impressionist and neo-Impressionist art are what the Musée d'Orsay is mainly renowned for, but it also possesses an outstanding collection of works by Second Empire artists and a rich collection of photographs.

ADDRESS

1 rue de la Légion d'Honneur (entrée du musée)
75007 Paris
T +33 (0)1 40 49 48 14

OPENING TIMES

Tuesday, Wednesday, Friday, Saturday, Sunday:
9.30-18.00
Thursday 9.30-21.45
Closed Mondays, 1 May and 25 December

PUBLIC TRANSPORT

Metro : ligne 12, station Solférino
RER : ligne C, station Musée d'Orsay
Bus : 24, 63, 68, 69, 73, 83, 84, 94
Taxi: Drop-off and pick-up point for taxis and other hired vehicles on the adjacent Quai Anatole-France

Further transport details: www.ratp.fr www.ratp.fr

CONTACT

Amélie Hardivillier, Head Public Relations
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amelie.hardivillier@musee-orsay.fr

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jean-claude.lalumiere@musee-orsay.fr

PRESS RELATIONS

Marie Dussaussoy
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marie.dussaussoy@musee-orsay.fr

Further information

www.musee-orsay.fr

The Official Tourism Office of Montmartre

In the footsteps of Van Gogh

In The Footsteps of Van Gogh in Montmartre

A guided tour taking the visitor from the Saint-Georges district to the windmills at the top of Montmartre. It is a picturesque journey through a mixture of urban and rural sites in the heart of a little-known Montmartre, where scenes bursting with creative vitality fired Van Gogh's genius into action.

PERFORMANCE: VINCENT

Place: Théâtre Ciné 13, 1 avenue Junot, 75018

Dates: 4 March – 4 April 2015

Tickets: 13 – 26 €

The scene is set in August 1890, a few days after the death of the little-known painter Vincent van Gogh. Paris is alive with rumours about him. Some say he was a penniless madman, a down-and-out whose only company was prostitutes, and his mediocre paintings will soon be forgotten. Others call him the rebel priest or the foreigner. And plenty whisper that he has taken his own life in a fit of madness. His brother Theo, who has long been his confidant and only means of financial support, is in despair and disgusted by what he hears. This is the evening when he intends to put the record straight.

Jean-Michel Richaud plays the role of Theo. The play was devised by Leonard Nimoy using the correspondence of Vincent and Theo van Gogh. There is a big-screen projection of approximately 100 of Vincent's canvases.

SPECIAL EVENT: "VAN GOGH IN MONTMARTRE"

Place: Auberge de la Bonne Franquette

Date: 17 April 2015

Tickets: 55 €

On this special occasion the Montmartre Tourist Board invites you to an evening in the Auberge de la Bonne Franquette where Vincent painted his famous canvas "La Guinguette". It is a *Vincent van Gogh* themed evening, beginning with a tasting of the drink much loved by the painters of the time, absinth. Then we discover van Gogh the writer via his correspondence with his brother Theo. There are songs to follow, those of the great era of the **Chat Noir** cabaret, as well as numerous surprises throughout the evening. This is your chance to relive a real Montmartre evening, just as it was in 1886!



Vincent van Gogh
Blute-Fin Windmill, 1886
Oil on canvas (55x38cm)
Zwolle, Museum de Fundatie

The Official Tourism Office of Montmartre

In the footsteps of Van Gogh



The Official Tourism Office of Montmartre in partnership with the Paris Regional Tourist Board exists to welcome all visitors, whether individuals or professional groups. They can be assured of all the help and guidance they need to discover – or rediscover- the cultural heritage of Montmartre, as it was historically and as it is today.

Montmartre from the inside – And from the Top

See Montmartre from another angle on request:

- Theme-based tours of the village
- Tours on a package basis or to your own requirements

Absinth Tasting

We can take you to complete your visit by sipping absinth in a historic environment: the Bob Bock restaurant or the Auberge de la Bonne Franquette ("The No Frills Inn")

Further Information About Van Gogh Events In Montmartre

ADDRESS

The Official Tourism of Montmartre
21, Place du Terre - 75018 Paris
T +33 (0)1 42 62 21 21

visite@montmartre-guide.com

<http://www.montmartre-guide.com>

HORAIRE :

Daily 9am to 6pm

Van Gogh Europe

In the footsteps of Van Gogh



VAN GOGH, 125 YEARS OF INSPIRATION

On 29 July 2015 the 125th anniversary of Vincent van Gogh's death in Auvers-sur-Oise will be commemorated. The Van Gogh Europe Foundation intends to mark the occasion by honouring the Dutch artist under the thematic heading of "125 Years of Inspiration". A programme of high quality exhibitions and cultural events is being laid on in the various European cities which are associated with Van Gogh's life and work..

Museums which possess and exhibit the artist's work have devised a series of Van Gogh-related events focussing on his contemporaries and the sources of his inspiration. At the same time the influence of Van Gogh on certain artists of today will be examined.

EXHIBITIONS IN PARIS/ILE-DE-FRANCE

PARIS - FONDATION CUSTODIA

GOLTZIUS TO VAN GOGH

UNTIL 8 MARCH 2015

DRAWINGS & PAINTINGS FROM THE P. AND N. DE BOER FOUNDATION

The whole of the masterpieces in the Piet de Boer collection are being unveiled for the first time. Piet de Boer was a famous Dutch businessman at the beginning of the 20th century and throughout his life built up a sizeable collection of Dutch and Flemish paintings and drawings dating from the 16th to 19th centuries. One hundred and fifteen paintings and drawings will be on display in the Fondation Custodia, with a room especially devoted to Vincent van Gogh, for whom Piet de Boer felt the deepest admiration. This collection includes several drawings and three paintings, among them *The Field of Wheat* painted in Arles in June 1888.

www.fondationcustodia.fr

AUVERS-SUR-OISE

IN THE FOOTSTEPS OF VAN GOGH

4 APRIL - 20 SEPTEMBER 2015

See the details of the exhibitions and events in this press kit

EXHIBITIONS IN THE SOUTH OF FRANCE

SAINT-RÉMY-DE-PROVENCE – MUSÉE ESTRINE

A CENTURY OF ARTISTS' EYES ON THE ALPILLES

7 MARCH - 24 MAY 2015

Ever since Vincent van Gogh's mythic stay, numerous artists have made the journey to live and work in the Alpilles, and this range of hills has thus become a major source of inspiration for artists in the 20th and 21st centuries. On this exceptional occasion the Musée Estrine's gallery space will be totally devoted to works from its collection bearing a close relationship to the Alpilles landscape, as well as other works lent by collectors or commissioned from contemporary artists. In all, the work of 35 artists will be on display: painters, engravers, draughtsmen and sculptors from Auguste Chabaud, Albert Gleizes, André Marchand, and Mario Prassinos to Vincent Bioulès unite in an artistic venture to give the Alpilles pride of place in the 'great workshop of the South'.

www.musee-estrine.fr

ARLES - FONDATION VINCENT VAN GOGH

VAN GOGH DRAWINGS: INFLUENCES AND INNOVATIONS

12 JUNE - 20 SEPTEMBER 2015

Vincent van Gogh began his artistic career learning to draw. He was certain that this was the best way to become a painter and for the first three years of his artistic career he devoted himself to the discipline almost totally. So he was a talented draughtsman long before he became an experienced painter. Drawing was always to be a significant part of his artistic production, and the quality of it was never inferior to that of his painting. This exhibition focuses on the way in which engravings and drawings of other artists influenced Van Gogh's draughtsmanship and small body of engraved work. In addition to a representative choice of forty-seven drawings and prints, the exhibition displays a range of works by others that influenced both his early and his mature production.

www.fondation-vincentvangogh-arles.org

SAINT-PAUL CLOISTER/CULTURAL AND TOURISTIC VAN GOGH CENTRE
SAINT-PAUL DE MAUSOLE AND VALETUDO ASSOCIATIONS

VINCENT, FROM ROOTS TO STARS

19 SEPTEMBER - 21 OCTOBER 2015

The Valetudo art therapy workshop in partnership with the New York School of Visual Art.

www.saintpauldemausole.fr

EXHIBITIONS IN BELGIUM AND THE NETHERLANDS

MONS – BEAUX-ARTS MONS (BAM)

VAN GOGH IN THE BORINAGE, THE BIRTH OF AN ARTIST

25 JANUARY - 17 MAY 2015

On the occasion of Mons 2015, European Capital of Culture

During his stay of nearly two years in the Borinage region (1879-1880), Vincent van Gogh put an end to his career as a Protestant minister and chose to pursue a career as an artist. While in Belgium he quickly developed a preference for subjects depicting the everyday life of farmers and workers. The exhibition displays approximately 70 paintings and drawings as well as seven original letters lent by various international collections, notably from the Van Gogh Museum, Amsterdam, and the Kröller-Müller Museum, Otterlo.

www.mons2015.eu

MONS – ANCIENS ABATTOIRS

HOLLYWOOD AT THE FOOT OF THE SLAGHEAP

21 FEBRUARY – 17 MAY 2015

This exhibition draws on contemporary accounts of film extras and archive documents to paint a fascinating picture of the 10 day 'making of' Minnelli's film *Lust for Life* (1955) in the Borinage sequence, when Hollywood came face to face with real slagheaps.

www.mons2015.eu

's-HERTOGENBOSCH THE NORTH BRABANT MUSEUM

DESIGN FROM THE COUNTRY OF THE POTATO EATERS DESIGNERS MEET VAN GOGH

24 JANUARY - 26 APRIL 2015

The most outstanding articles of Brabant fashion will be on show in connexion with three well-known works by Vincent van Gogh.

www.hetnoordbrabantsmuseum.nl

HOCKNEY, PICASSO, TINGUELY AND OTHER HIGHLIGHTS FROM THE WÜRTH COLLECTION

21 FEBRUARY - 17 MAY 2015

A selection of sixty-odd works from the private Würth collection. In particular a gallery completely devoted to recent landscapes by David Hockney.

www.hetnoordbrabantsmuseum.nl

OTTERLO - KRÖLLER-MÜLLER MUSEUM

VAN GOGH & CO: CRISS-CROSSING THE COLLECTION

25 MAY - 27 SEPTEMBER 2015

This exhibition contrasts Van Gogh still lifes, nature subjects, townscapes and a self-portrait with work by contemporary artists on the same themes. More than fifty paintings and drawings by Van Gogh are exhibited together with numerous works by artists from before and after Van Gogh's time.

www.krollermuller.nl

AMSTERDAM –VAN GOGH MUSEUM

MUNCH: VAN GOGH

25 SEPTEMBER 2015 - 17 JANUARY 2016

Despite the numerous striking similarities in their work and artistic aims, and the fact that they are often considered as counterparts in their respective countries, these two giants of modern art have never yet been brought together in an exhibition.

www.vangoghmuseum.com

Further information

www.vangogheurope.eu

www.vangogh2015.eu