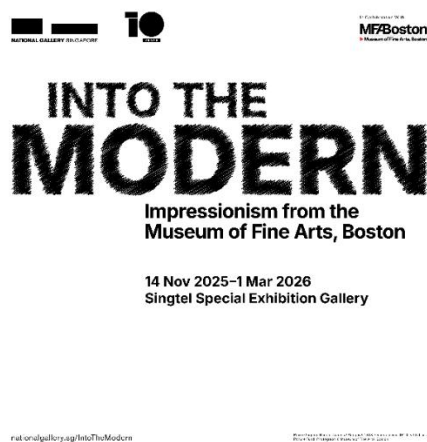


MEDIA RELEASE

FOR IMMEDIATE RELEASE

Encounter captivating French Impressionist works and their enduring relevance at National Gallery Singapore's blockbuster exhibition *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*

Come face-to-face with over 100 iconic Impressionist works at Southeast Asia's largest exhibition of French Impressionism from the world-renowned collection of the Museum of Fine Arts, Boston.



SINGAPORE, 7 November 2025 – National Gallery Singapore presents *Into the Modern: Impressionism from the Museum of Fine Arts, Boston* – Southeast Asia's largest ever showing of French Impressionism. This must-see blockbuster offers visitors an extraordinary opportunity to encounter works by iconic artists such as Claude Monet, Pierre-Auguste Renoir, Édouard Manet, Paul Cézanne, Berthe Morisot, and Edgar Degas, while exploring the enduring influence of modernity and its continued relevance today.

Opening on 14 November 2025, the exhibition features more than 100 artworks by 25 of the movement's key artists, including 17 paintings by Claude Monet. This world-class collection is on loan from the Museum of Fine Arts, Boston (MFA Boston) – which has one of the largest and most comprehensive holdings of Impressionist art outside France.

Developed jointly by the National Gallery Singapore and the Museum of Fine Arts, Boston, the exhibition offers a fresh perspective on Impressionism and its dialogue with the rapidly changing world of the late 19th century. It explores how French Impressionists transformed the way light, colour, and everyday life were portrayed, capturing the spirit of

modernity in ways that still resonate today. Set against the backdrop of sweeping social and cultural change, the works address themes that remain powerfully relevant — from rural labour and the rise of tourism to urban transformation and shifting gender roles — underscoring Impressionism's lasting influence on how we see and experience the world.

Immerse in the vibrant world of Impressionism



Installation view of "Monet - Moment and Memory" section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston. National Gallery Singapore, 2025.

Organised into seven thematic sections, **Seeking the Open Air, Plein Air Impressionism, Labour and Leisure on the Water, Shared Ambitions, Modern Encounters, Reimagining the Commonplace, and Monet - Moment and Memory**, the exhibition offers a distinctive presentation of the MFA's collection.



*Installation view of "Modern Encounters" section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston.
National Gallery Singapore, 2025.*

The exhibition design heightens the immediacy of the Impressionists' artworks. Spanning three gallery spaces, a cool-toned, contemporary aesthetic situates Impressionism within the present. Archival materials, such as historical photographs and posters, are displayed on a monumental scale throughout the exhibition, reflecting how life in the modern era of the Impressionists was one of constant dynamism and change while adding visual layers that deepen visitors' engagement with the paintings and prints on display.



Installation view of ARTelier learning station, Into the Modern: Impressionism from the Museum of Fine Arts, Boston. National Gallery Singapore, 2025.

Visitors can also discover the legacy of Impressionism in Southeast Asia through three reflection zones and interactive learning stations across the galleries. Called **ARTeliers**, these

spaces highlight how Impressionist techniques were adapted in the region. A specially commissioned animated film traces the rise of *plein air* painting in Vietnam, while another section explores how Singapore artist **Georgette Chen** captured the play of light and reflection in works like *Singapore Waterfront* (1963). Visitors can even try brushstrokes inspired by her style. A third ARTelier focuses on Singaporean artist **Lim Yew Kuan**, whose iterative prints recall the approach of **Camille Pissarro**, featured in the exhibition.

A fresh lens on a world-renowned collection

“Through our close collaboration with the MFA, we are proud to bring one of the world’s greatest collections of Impressionism to the Gallery,” says Dr Eugene Tan, CEO and Director of National Gallery Singapore. “*Into the Modern* presents these seminal works through a distinct curatorial lens that connects Impressionism to contemporary conversations about society, the environment, and urban life. At the same time, it explores the legacy of Impressionism in Southeast Asia. Presenting the exhibition in this way highlights the Gallery’s role in facilitating dialogue that connects the art of Singapore, Southeast Asia and the rest of the world, in keeping with Singapore’s role as a nexus where global and regional art histories intersect. This exhibition reflects our commitment to making world-class art accessible to audiences in Singapore and Southeast Asia, while opening new perspectives on its enduring significance.”

“It is our great honour to be the first US partner of National Gallery Singapore, and to share these timeless masterpieces with visitors from Singapore and throughout Southeast Asia,” said Mr Pierre Terjanian, Ann and Graham Gund Director of the Museum of Fine Arts, Boston. “This project exemplifies the power of art to connect people across time, cultures, and place, to ideas past and present. We are extremely proud of the collaboration between our two institutions to bring this exhibition to life. This partnership has fostered new insights into the MFA’s Impressionist collection, bringing fresh perspectives on iconic works by artists like Monet, Renoir, and Degas. From rural farmlands to coastal resort towns or sites of urban leisure, these 19th-century visions of modern life continue to inspire contemporary audiences not only through their beauty, but through their ability to underscore issues that still impact all of us today, more than a century after these works were made.”

The exhibition opens with **Seeking the Open Air**, an immersive introduction with projected archival photographs that transport visitors into the forested landscapes that inspired mid-19th-century artists. During this era of rapid change — marked by new railways, roads, and

industrialisation — artists sought to capture the rustic beauty of nature before it vanished. Painter **Théodore Rousseau**, an early advocate for land conservation, successfully petitioned the French government to protect parts of the Fontainebleau forest as a national preserve. By painting outdoors, artists developed naturalistic and nuanced depictions of forests and farmlands, laying the foundations for the plein air (open-air) approach later embraced by the Impressionists.



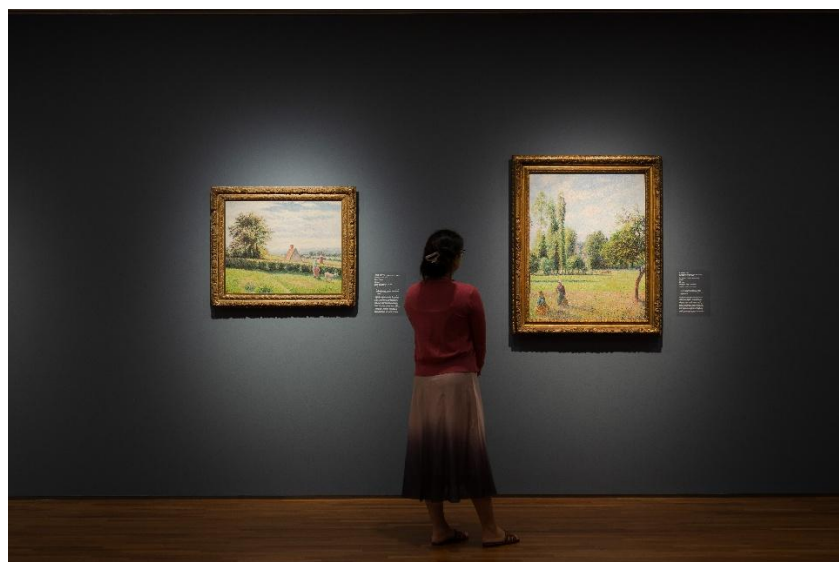
Installation view of "Plein Air Impressionism" section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston.
National Gallery Singapore, 2025.

Building on these beginnings, **Plein Air Impressionism** explores how Impressionist artists transformed outdoor painting into a hallmark of the movement. Featuring a work by **Edgar Degas** first shown at the inaugural Impressionist exhibition in April 1874, this section traces the early evolution of the style. Painting en plein air, artists like **Pierre Auguste Renoir** and **Claude Monet** captured shifting light and fleeting moments of everyday life with bright palettes and expressive brushwork — reflecting the immediacy and dynamism of modernity.



Installation view of “Labour and Leisure on the Water” section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston. National Gallery Singapore, 2025.

In **Labour and Leisure on the Water**, visitors encounter late-19th-century touristic posters that celebrated Normandy’s coastal resorts, such as Trouville — popular with both holidaymakers and painters of the time. The vibrant works on display range from intimate harbour scenes to sweeping seascapes, illustrating how expanding railways, steamboats, and ports made travel newly accessible. Water becomes the unifying motif, reflecting both the rhythms of work and the pleasures of leisure, and revealing how artists captured the changing relationship between people and place.



Installation view of “Shared Ambitions” section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston. National Gallery Singapore, 2025.

The fourth section, **Shared Ambitions**, delves into the collective spirit of the Impressionists — not only their shared artistic pursuit of modern life, but also their political sympathies. Prints and paintings by **Camille Pissarro** depict rural labour and scenes of everyday work, reflecting his belief in social equality and the dignity of labour. Visitors are invited to “look twice”: what first appears as a picturesque landscape often contains subtle commentaries on social and political realities.

Modern Encounters transports visitors to the vibrant streets and interiors of late-19th-century Paris. Massive urban redevelopment had reshaped the city, inspiring artists to capture its new rhythms — its cafés, boulevards, and domestic spaces. Through suspended panels of archival photographs and posters, the section immerses visitors in the social fabric of modern Paris. Highlights include a recently rediscovered self-portrait by **Victorine Meurent**, once famed as **Édouard Manet**’s favourite model. Displayed alongside Manet’s depictions of her, Meurent’s painting offers a rare opportunity to see how she viewed herself — as both subject and artist — in the modern world she helped define.

Reimagining the Commonplace looks at how still life became a favourite subject for the Impressionists and their peers — a testing ground for new ideas. By reinventing a familiar genre, these artists broke away from traditional rules of perspective and composition. In the quiet of their studios, they experimented with form, texture, and colour, using expressive brushwork and daring arrangements to find fresh beauty in ordinary objects.



Installation view of “Monet - Moment and Memory” section, Into the Modern: Impressionism from the Museum of Fine Arts, Boston. National Gallery Singapore, 2025.

The exhibition concludes with **Monet — Moment and Memory**, a striking finale featuring nine iconic works by **Claude Monet**, arguably the world's most popular Impressionist artist. Displayed along gently curved walls, the presentation invites visitors to follow a contemplative path through Monet's evolving explorations of light, colour, and atmosphere. Each canvas bears his unmistakable touch — alive with movement and luminosity — revealing why his art continues to captivate audiences worldwide. The journey ends with the only known film footage of Monet, shot in 1915, offering a rare glimpse of the artist at work and underscoring the Impressionists' connection to the dawn of the modern, cinematic age.

Ms Lian Pek, Singtel's Vice President of Group Corporate Affairs and Investor Relations, said, "We are immensely pleased to support the Into the Modern landmark impressionism showcase at the Singtel Special Exhibition Gallery of the National Gallery. Who would have thought that the iconic masterpieces of Monet, Cezanne and Degas would one day come to the shores of our little red dot for Singaporeans and visitors to enjoy? With the exhibition also spotlighting the legacy of impressionism in Southeast Asia, this is not just a showcase of a French art movement but an exploration of the connections and conversations that it inspired globally. Having connected communities across the world for over 140 years, this is something that resonates deeply with us at Singtel."

"J.P. Morgan is proud to be the Presenting Partner of Into the Modern: Impressionism from the Museum of Fine Arts, Boston," says Wai Mei Hong, Senior Country Officer for J.P. Morgan Singapore. "We are delighted to support this landmark exhibition, which brings world-class Impressionist works to a wide audience in Singapore, and fosters greater appreciation for the arts."

"Singapore Tourism Board is delighted to support National Gallery Singapore's landmark Impressionist exhibition, featuring masterpieces from the Museum of Fine Arts, Boston, that have never been shown in Southeast Asia before. This rare opportunity to experience the works by Monet, Renoir, Degas, and other celebrated Impressionist artists reflects Singapore's growing reputation as a regional cultural destination that offers unique, high-calibre experiences that appeal to both locals and visitors," said Ms Guo Teyi, Director, Leisure Events, Singapore Tourism Board.

Impressionist-themed partnerships and merchandise



Special edition Pierre Hermé Paris macaron box sets available at Into the Haute Pâtisserie, an exclusive pop-up at National Gallery Singapore. Image credit: Pierre Hermé Paris



An Impressionist-Inspired Afternoon Tea at ANTI:DOTE, Fairmont Singapore. Image credit: Fairmont Singapore

For a delightful taste of Impressionism, **Pierre Hermé Paris** presents **Into the Haute Pâtisserie**, an exclusive pop-up at National Gallery Singapore from 14 November to 31 December 2025, in collaboration with Resorts World Sentosa and Stellaire. Visitors can indulge in Pierre Hermé's signature macarons, available in special-edition box sets adorned with two iconic Impressionist artworks featured in the exhibition.

To extend the experience beyond the galleries, **Fairmont Singapore's ANTI:DOTE** will offer **An Impressionist-Inspired Afternoon Tea**, a menu of artfully plated sweet and savoury delights inspired by *Into the Modern*. Available from 6 November 2025 to 31 January 2026, this high tea celebrates the colour, creativity, and charm of Impressionism through an exquisite culinary interpretation.

The Gallery Store by ABRY will also launch a line of exclusive exhibition merchandise, available both online and in-store. Visitors can take home a piece of the experience with items such as the exhibition catalogue, tote bag, umbrella, tea towel, coasters, and more.

Into the Modern: Impressionism from the Museum of Fine Arts, Boston at National Gallery Singapore

Into the Modern: Impressionism from the Museum of Fine Arts, Boston runs from 14 November 2025 to 1 March 2026, and is organised by the Museum of Fine Arts, Boston, in partnership with National Gallery Singapore.

Visitors may purchase Special Exhibition Passes via the Gallery's [website](#) at \$25 each (\$15 for Singapore Citizens and Permanent Residents) to visit the exhibition at the Singtel Special Exhibition Galleries.

The exhibition would not be possible without the generous support of the exhibition's Series Partner Singtel, Presenting Partner J.P. Morgan and Strategic Partner the Singapore Tourism Board.

Media assets are available through this [link](#).

- **Annex A: *Into the Modern: Impressionism from the Museum of Fine Arts, Boston* Sections and Key Artworks**
- **Annex B: *Into the Modern: Impressionism from the Museum of Fine Arts, Boston* Exhibition Brand Partnerships and Programmes**

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About National Gallery Singapore

National Gallery Singapore is celebrating its 10th anniversary this year as a leading visual arts institution and the largest modern and contemporary art museum in Southeast Asia. Dedicated to making art accessible to all, the Gallery engages audiences of all ages through its exhibitions, educational programmes, and public festivals.

Home to the world's largest public collection of Singapore and Southeast Asian art, the Gallery is redefining the region's art history through pioneering research, strategic acquisitions, and thoughtfully curated exhibitions. By offering new perspectives, it recontextualises the region's artistic contributions within global narratives.

Located in the heart of the Civic District, the Gallery is housed in two national monuments – the City Hall and former Supreme Court – making it an iconic cultural landmark where architectural grandeur meets deep historical significance.

A vibrant cultural destination, the Gallery has been ranked among Asia's Top 10 most visited museums by The Art Newspaper since 2019. It has also received accolades at the Singapore Tourism Awards, including "Best Leisure Event" for Light to Night Festival 2020 and "Outstanding Leisure Event" for Gallery Children's Biennale 2021.

As a registered Charity and an Institute of Public Character, the Gallery relies on public support to expand its collection, advance research, and bring art to more people, shaping cultural discourse and inspiring creativity for generations to come.

About the Museum of Fine Arts, Boston

This exhibition is organised by the Museum of Fine Arts, Boston (MFA), where art inspires connections. Showcasing ancient artistry and contemporary masterpieces, the Museum's collection of nearly 500,000 works tells a multifaceted story of the human experience that holds unique meaning for everyone. For more than 50 years, the MFA's traveling exhibition programme has partnered with museums and cultural institutions across the globe to share artworks and scholarship. We invite you to experience the MFA in Boston, online at mfa.org and around the world.

Annex A: Into the Modern: Impressionism from the Museum of Fine Arts, Boston

Sections and Key Artwork

Seeking the Open Air

The exhibition begins with **Seeking the Open Air**, tracing how mid-19th-century painters turned to the French countryside as both subject and sanctuary. This section features an immersive design element of archival panels and projections of trees which place visitors within the forested landscapes that inspired mid-19th-century artists. Driving a new movement in landscape painting, artists of the Barbizon School embraced direct observation, painting outdoors to capture the atmosphere of farmland, forest, and rural life. Around the village of Barbizon near the Forest of Fontainebleau, they developed palettes attuned to the shifting light and colours of the landscape, laying the foundations for the *plein air* practices later adopted by the Impressionists.



Théodore Rousseau. *Edge of the Woods (Plain of Barbizon near Fontainebleau)*. c. 1850–1860. Oil on canvas. Bequest of Mrs. David P. Kimball, 1923. Photograph © Museum of Fine Arts, Boston.



Claude Monet. *Woodgatherers at the Edge of the Forest*. c. 1863. Oil on panel. Henry H. and Zoe Oliver Sherman Fund. Photograph © Museum of Fine Arts, Boston.

At the same time, these landscapes bore witness to change. Expanding roads, railways, and industrial demands stripped the forest of wood and stone to fuel Paris's growth, even as artists sought to preserve its rustic beauty and quiet reverence on canvas. Théodore Rousseau, whose ecological activism contributed to establishing parts of Fontainebleau forest as the world's first nature reserve, contrasts the grandeur of towering trees and open land with the much smaller figures of wood gatherers in *Edge of the Woods (Plain of Barbizon near Fontainebleau)* (c. 1850–1860), situating them within the landscape to suggest human scale in nature. Rousseau's careful observations became an enduring influence on artists such as Claude Monet, whose *Woodgatherers at the Edge of the Forest* (c. 1863) echoes Rousseau's

tranquil scene but with a lighter palette and more spontaneous brushwork that foreshadows key qualities of Impressionism.

Plein Air Impressionism

Plein Air Impressionism illustrates how the artists, today celebrated as the Impressionists, made painting outdoors a defining part of their practice while also developing their own distinctive styles. First exhibiting together in April 1874, they sought to capture ephemeral moments in nature and chance encounters in public spaces. Painting directly in front of their subjects allowed them to observe light, atmosphere, and everyday activity with immediacy, resulting in bright colour palettes, expressive brushwork, and nuanced portrayals of modern life.



Pierre-Auguste Renoir. *Woman with a Parasol and Small Child on a Sunlit Hillside*. c. 1874–76. Oil on canvas. Bequest of John T. Spaulding, 1948. Photograph © Museum of Fine Arts, Boston.



Edgar Degas. *At the Races in the Countryside*. 1869. Oil on canvas. 1931 Purchase Fund, 1926. Photograph © Museum of Fine Arts, Boston.

In Pierre-Auguste Renoir's *Woman with a Parasol and Small Child on a Sunlit Hillside* (c. 1874–76), soft, feathery brushstrokes depict a woman, likely Claude Monet's wife, Camille Monet, sitting gracefully on a hillside, her white dress dappled with shifting sunlight, while a small child wanders into the background, seemingly unaware of the painter's presence. Edgar Degas' *At the Races in the Countryside* (1869), shown at the First Impressionist Exhibition, foregrounds a family scene centred on a baby, while mounted onlookers glimpse horses mid-race across a sparse Normandy landscape. Painted in a very different style than Renoir, Degas' careful observation and unusual cropping nonetheless also convey the sense of a fleeting moment, as if the viewer has stumbled upon the scene. Such examples reveal how the Impressionists turned to the direct experiences of modern life in their work, capturing its atmosphere and transience, and placing fleeting moments at the heart of their art.

Labour and Leisure on the Water



Alfred Sisley. *The Loing at Saint-Mammès*. 1882. Oil on canvas. Bequest of William A. Coolidge, 1993. Photograph © Museum of Fine Arts, Boston.

The French landscape underwent significant transformation over the 19th century, shaped by industrial growth, expanding ports, and the increasing importance of waterways for commerce. Artists of the period captured both the picturesque beauty of rivers and coasts and the activities that took place along them, making water a central subject in their work. In Alfred Sisley's *The Loing at Saint-Mammès* (1882), the artist depicts Saint-Mammès, where the Loing River meets the Seine, using short, detached brushstrokes to convey the rippling movement of the water. The painting records economic activities on the river, from fishing boats to barges, while the distant Paris-Lyon railroad viaduct hints at industrial expansion. Despite these signs of change, Sisley maintains a tranquil, harmonious composition that reflects the enduring appeal of the rural landscape.



Eugène Louis Boudin. *Fashionable Figures on the Beach*. 1865. Oil on panel. Gift of Mr. and Mrs. John J. Wilson, 1974.
Photograph © Museum of Fine Arts, Boston.

Alongside scenes of labour, waterways also became spaces of leisure. Railways and steamboats made coastal destinations more accessible, and the rise of seaside tourism inspired artists to capture urbanites enjoying holidays. Eugène Louis Boudin's *Fashionable Figures on the Beach* (1865) presents a luminous and detailed view of beachgoers. Through his refined composition, Boudin utilizes careful observation to portray both the social rhythms of leisure and the evolving culture of tourism. By depicting both work and play along rivers, canals, and coasts, artists explored the full spectrum of modern life, conveying its activity, travel, and pleasures.

Shared Ambitions

Common goals united the Impressionists: to depict modern life as they experienced it and to exhibit their work publicly. Camille Pissarro was a central and constant presence within the group, participating in all eight Impressionist exhibitions between 1874 and 1886. His connections to different members of the circle are evident in this section, reflecting both mentorship and collaboration. He worked alongside contemporaries such as Paul Cézanne and Paul Gauguin and also remained open to new approaches and willing to learn from younger artists, exemplifying the spirit of experimentation that characterised Impressionism.



Camille Pissarro. *Two Peasant Women in a Meadow (Le Pré)*. 1893. Oil on canvas. Deposited by the Trustees of the White Fund, Lawrence, Massachusetts. Courtesy Museum of Fine Arts, Boston.

Two Peasant Women in a Meadow (Le Pré) (1893) illustrates Pissarro's effort to merge the precision of a more Pointillist brushstroke with the spontaneity and freedom of Impressionist observation. The painting shows two women conversing as cows graze in the background, rendered in small, careful strokes that convey the textures of the field, fabrics, trees and sky, capturing a moment that feels lived and immediate.



Camille Pissarro. *Woman Emptying a Wheelbarrow*. 1880. Etching and drypoint, second state. Katherine E. Bullard Fund in memory of Francis Bullard, 1959.



Camille Pissarro. *Woman Emptying a Wheelbarrow*. 1880. Etching and drypoint, fifth state. Lee M. Friedman Fund, 1984.



Camille Pissarro. *Woman Emptying a Wheelbarrow*. 1880. Etching, drypoint and aquatint, eighth state. Lee M. Friedman Fund, 1975.

Beyond technical experimentation, Pissarro's works reflect his social and political ideals, which resonate with his broader engagement with contemporary society and everyday life. Unique to the Gallery's presentation, visitors will encounter Pissarro's experimental print series *Woman Emptying a Wheelbarrow* (1880). Three prints from the series which share this motif will be displayed. He devoted careful attention to an ordinary subject, emphasising the labour of the working class. Each version of the print was created by augmenting the initial base plate and varying the inking for each impression, introducing different visual and textural

effects. The layering of etching, drypoint, and aquatint allowed forms to evolve across states, blending precision with the painterly expressiveness of Impressionism.

Modern Encounters

Paris underwent a significant transformation in the mid-19th century, as urban revitalisation projects reshaped the city's layout and appearance. Poorer neighbourhoods were demolished to make way for vast boulevards and grand apartment buildings, while suburban areas became popular retreats for city dwellers. New entertainment venues, including cafés, theatres, parks, and racetracks, encouraged social interaction in new ways. In this context, Paris became more open and connected between different parts of the city.



Pierre-Auguste Renoir. *Dance at Bougival*. 1883. Oil on canvas. Picture Fund, 1937. Photograph © Museum of Fine Arts, Boston.

Artists captured the vibrancy of the modern city and the subtle shifts in its social life. In *Dance at Bougival* (1883), Pierre-Auguste Renoir depicts a lively open-air café along the Seine, where people from different social classes gather for the weekly *bals des canotiers* (boaters' balls). A dancing couple commands the scene, their movements set against the ground scattered with cigarette butts and discarded flowers. Half-finished beer glasses hint at the casual intimacy and ephemeral pleasures of these lively venues. Intersecting sightlines guide the viewer's gaze toward the dancers, while the figures in the background create depth and volume. Renoir's combination of a carefully composed scene with soft, fluid brushwork captures the energy and spontaneity of the moment, offering a vivid glimpse into 19th-century social dynamics that continue to resonate today.



Édouard Manet. *Street Singer*. c. 1862. Oil on canvas. Bequest of Sarah Choate Sears in memory of her husband, Joshua Montgomery Sears, 1966. Photograph © Museum of Fine Arts, Boston.

During this period, opportunities for women artists remained limited, yet many sought to assert their place in the art world through study and public exhibition. In *Street Singer* (c. 1862), Manet captures a figure familiar from the new, urban public spaces of Paris: a female street musician. Manet used his favourite model, Victorine Meurent, to stage the scene. The large-scale painting elevates her presence, with a direct gaze that challenges the viewer and conveys dignity to this generally marginalised figure.



Victorine Meurent. *Self-Portrait*. c. 1876. Oil on canvas. Arthur Gordon Tompkins Fund, 2021. Photograph © Museum of Fine Arts, Boston.



Édouard Manet. *Olympia* (Large Plate). 1867. Etching. Gift of Rose-Marie and Eijk van Otterloo in honour of Malcolm Rogers, 2014.

Meurent was not only an artist's model, but also a dancer and a painter. Shown alongside three images of Meurent produced by Manet, her *Self-Portrait* (c. 1876), presents a mature, confident woman, rendered with refined attention to the textures of hair, skin, and fabric. This painting was likely the one she had accepted into the 1876 Paris Salon, the annual exhibition of the Académie des Beaux-Arts, the same year that Manet's own submissions were rejected.

Displayed alongside Manet's *Olympia (Large Plate)* (1867), a work for which Meurent also modelled and for which the painted version caused a sensation at the 1865 Salon as a scandalous depiction of a nude prostitute, this pairing underscores Meurent's dual identity as both model and accomplished artist. It also highlights the evolving roles of women in society and the arts, reflecting their increased agency and visibility. Through these works, visitors are invited to consider not only the individual subjects but also the broader social and cultural transformations that shaped these encounters.

Reimagining the Commonplace

As Impressionists explored the changing rhythms of modern life, they also turned to everyday subjects as a space for experimentation. Still life, traditionally regarded as a minor genre compared with historical or mythological painting, gained new prominence in the 19th century. Its studio-based nature offered artists a controlled environment to transform ordinary objects by exploring composition, light, and brushwork in inventive ways. By engaging with such conventional subjects, Impressionists could subtly challenge artistic norms while developing a distinct visual language.



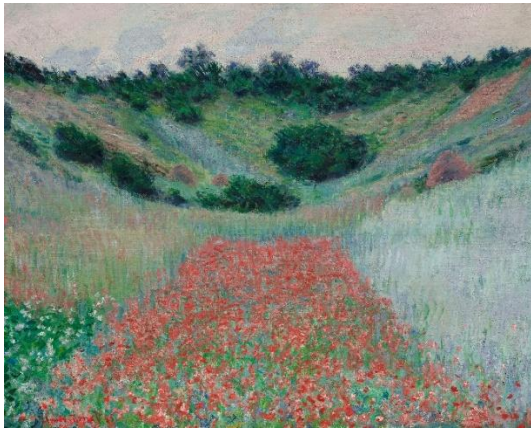
Berthe Morisot. *White Flowers in a Bowl*. 1885. Oil on canvas. Bequest of John T. Spaulding, 1948. Photograph © Museum of Fine Arts, Boston.

Berthe Morisot's work illustrates how Impressionists used familiar genres to push boundaries. In *White flowers in a bowl* (1885), loose, sketchy brushstrokes convey the blossoms with graceful immediacy, demonstrating both technical skill and expressive freedom that became central to her style. Critics of the time, however, sometimes misinterpreted her avant-garde brushwork as evidence of incompleteness, unfairly attributing it to her gender rather than recognising it as a deliberate technique. Yet Morisot's achievements speak to her artistic authority: she was a prominent member of the male-dominated Impressionist circle,

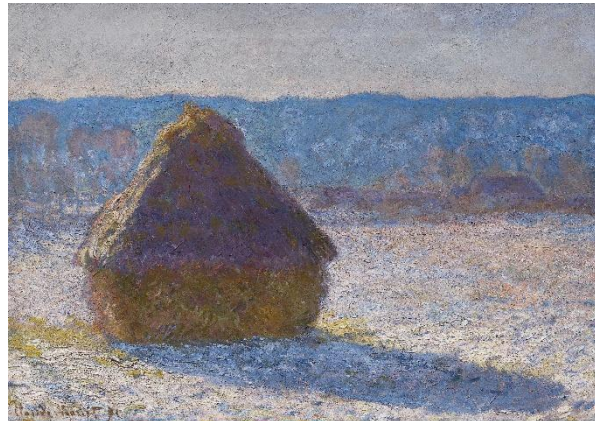
participating in all but one of the eight Impressionist exhibitions and had also previously achieved mainstream success at the Paris Salon.

Monet — Moment and Memory

The exhibition concludes with a spotlight on Claude Monet, one of the founding figures of the Impressionist movement, with a remarkable array of nine works (a further eight appear elsewhere throughout the exhibition). These paintings reveal why Monet remains so beloved: his vibrant, light-filled canvases capture not only the vitality of nature but also the fleeting sensations of a particular moment. While instantly recognisable as “Monet” in their painterly sensibility, the works display a range of compositions, colour palettes, and treatments of light and shadow.



Claude Monet. *Poppy Field in a Hollow near Giverny*. 1885. Oil on canvas. Juliana Cheney Edwards Collection, 1925. Photograph © Museum of Fine Arts, Boston.



Claude Monet. *Grainstack (Snow Effect)*. 1891. Oil on canvas. Gift of Miss Aimée and Miss Rosamond Lamb in memory of Mr. and Mrs. Horatio Appleton Lamb, 1970. Photograph © Museum of Fine Arts, Boston.

Monet's method was inseparable from his immersion in nature. *Poppy Field in a Hollow near Giverny* (1885), a depiction of the lush countryside around his home, demonstrates his sensitivity to both the grandeur and intimacy of the rural landscape. The stacked hay in the middle distance anticipates his iconic *Grainstack* series from several years later. One example, *Grainstack (snow effect)* (1891), exemplifies Monet's study of shifting light and seasonal change. He painted at least twenty-five canvases of grainstacks in Giverny, transforming a familiar subject through time and weather. Here, sunlight glances across a dusting of snow, brightening an otherwise chilly, wintry day. The painting illustrates Monet's meticulous observation of a single subject under changing conditions, turning an everyday rural view into a meditation on perception, memory, and the passage of time.



Claude Monet. *The Water Lily Pond*. 1900. Oil on canvas. Given in memory of Governor Alvan T. Fuller by the Fuller Foundation, 1961. Photograph © Museum of Fine Arts, Boston.

Monet's preoccupation with transient effects reaches its fullest expression in his depictions of water. *The Water Lily Pond* (1900) reflects his fascination with the water garden he cultivated at Giverny over multiple years. Beneath the arching Japanese-style footbridge, the lily-strewn pond mirrors the surrounding willows, showcasing both the reflective quality of water and the subtle effects of shifting light. The pond became a vast laboratory for Monet's exploration of the ephemeral qualities of nature over the following decades. Together, these works illuminate Monet's central idea: preserving the sensation of an instant. His canvases transform fleeting impressions into enduring images, offering viewers not only the memory of a place but the experience of time itself, an approach that was radical in his day and remains profoundly resonant today.

Annex B: *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*
Exhibition Partnerships and Programmes

Partnerships	
Fairmont Singapore presents An Impressionist-Inspired Afternoon Tea 6 November 2025 – 31 January 2026, 12pm – 5pm ANTI:DOTE at Fairmont Singapore	From 6 November 2025 to 31 January 2026, ANTI:DOTE transforms art into flavours with an afternoon tea inspired by <i>Into the Modern: Impressionism from the Museum of Fine Arts, Boston</i>. Executive Pastry Chef Yong Ming Choong and Junior Sous Chef Ong Sze Ling reinterpret the works of Monet, Renoir, Cézanne, Morisot, Toulouse-Lautrec and Pissarro through colour, texture and taste, creating edible tributes to iconic paintings. In partnership with National Gallery Singapore and the Museum of Fine Arts, Boston, the experience pairs art, gastronomy and mixology, complete with two art inspired cocktails and an exclusive display of Impressionist reproductions within ANTI:DOTE. An Impressionist-inspired Afternoon Tea will be available from 6 November 2025 to 31 January 2026, served daily from 12pm to 5pm. Priced at \$78++ per adult inclusive of one non-alcoholic beverage and \$39++ per child aged six to twelve. Include cocktails as part of the experience at \$22 per glass. Reservations can be made at +65 6431 6156, via email at dining.singapore@fairmont.com, or online at www.antidotebar.sg.
Pierre Hermé Paris unveils “Into the Haute Pâtisserie” Pop-up at National Gallery Singapore 14 November – 31 December 2025, 10am – 7pm Chief Justice Lobby, Padang Atrium, National Gallery Singapore	Pierre Hermé Paris unveils the “Into the Haute Pâtisserie” pop-up at National Gallery Singapore from 14 November to 31 December 2025. This exclusive collaboration is presented by Resorts World Sentosa and Stellaire, in partnership with the Gallery’s <i>Into the Modern: Impressionism from the Museum of Fine Arts, Boston</i> exhibition. Indulge in Pierre Hermé’s signature macarons featuring special-edition box sets adorned with two iconic Impressionist artworks - Dance at Bougival by Pierre-Auguste Renoir and Two Peasant Women in a Meadow by Camille Pissarro, both featured in the Gallery’s exhibition. Just as Impressionist painters captured light and emotion on canvas, Pierre Hermé composes with textures and flavours — the vibrant notes of Ispahan (rose, lychee and raspberry), the delicate harmony of Infiniment Vanille, or the subtle intensity of Chocolat

	Paineiras. Pierre Hermé has long bridged the worlds of pastry and art, uniting artistic inspiration and pastry creation in a shared language of emotion. Savour the artistry of Pierre Hermé's creations, presented in distinguished sets of 8 pieces (\$32) and 12 pieces (\$49). This is a first-of-its-kind exclusive pop-up at the National Gallery Singapore, presented outside of Resorts World for the very first time, marking a new dialogue between art and gastronomy, celebrating creativity, emotion and the art of pleasure. Tags @pierrehermeofficial @pierreherme_singapore @rwsentosa @stellaireofficial
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Exhibition Programmes

Talks

Curatorial Roundtable

Date & Time:	Saturday, 15 November 2025 3pm
Venue:	City Hall Wing, Level B1, The Ngee Ann Kongsi Auditorium
Admission Details:	Free admission, registration required
Description:	How does Impressionism continue to be relevant today? In this curatorial roundtable, Phoebe Scott (Senior Curator, National Gallery Singapore) and Julia Welch (Arthur K. Solomon Assistant Curator of Paintings, Museum of Fine Arts, Boston) will share insights on the curatorial process of <i>developing Into the Modern</i> , highlighting the ongoing contemporary resonances of Impressionism.

Distinguished Scholars Series: Lecture by Professor Griselda Pollock

Date & Time:	Saturday, 22 November 2025 5pm
Venue:	City Hall Wing, Level B1, The Ngee Ann Kongsi Auditorium (Hybrid Lecture)
Admission Details:	Registration required: Standard \$20, Concession \$10 Includes post-event refreshments
Description:	Eminent feminist, postcolonial and social art historian Griselda Pollock examines conventional and contested interpretations of Impressionist painting while reflecting on the responsibilities of museums in the circulation and suppression of knowledge.

	This hybrid lecture is part of the “Reframing Art Histories: Distinguished Scholars Series” organized by National Gallery Singapore and National University of Singapore, <i>in conjunction with the exhibition Into the Modern: Impressionism from the Museum of Fine Arts, Boston</i> . Griselda Pollock will be speaking remotely from the UK.
Performances	
Echoes of Light and Shadow: An Impressionist Journey with Silentrío	
Date & Time:	Saturday, 6 December 2025 2.30pm and 4pm
Venue:	City Hall Wing, Level 2, Singapore Courtyard
Admission Details:	Free admission
Description:	In response to <i>Into the Modern</i>, harpist Fontane Liang and collaborators Kenny Chan (Da Ruan) and cellist Huang Ting-Yu—who form the collective Silentrío — will present a 30-minute recital that blends music from the East and West. The performance will feature a mix of musical arrangements from the Impressionist era, original soundscapes in response to the artworks in the Gallery, and a newly commissioned piece by a local emerging composer. This work will also be recorded for posterity. Through this performance, Silentrío hopes to explore the socio-political history of the era and discover new perspectives on Impressionism.
Workshops	
Seeking Open Air (Outdoor) & Reimagining the Commonplace (Indoor)	
Date & Time:	Saturday and Sunday, 14 and 15 February 2026 10am–1pm
Venue:	City Hall Wing, Coleman Street Entrance (Meeting Point)
Admission Details:	\$30 per participant, registration required
Description:	Step into the world of the Impressionists in this immersive watercolour workshop! Participants will experience the thrill of <i>plein air</i> painting — venturing outdoors to capture shifting light, vibrant colours and fleeting moments of atmosphere — just as Monet, Renoir and their peers once did. The journey continues indoors, where the everyday is reimagined through still life—revealing how Impressionists transformed ordinary objects into bold explorations of composition and expression. With watercolour as the medium, participants will explore its fluid spontaneity, layering and luminous effects to unlock the Impressionist spirit of freedom and discovery. From capturing the world outside to transforming the familiar

	within, this workshop offers an opportunity to see and paint like an Impressionist.
Family and Kids	
Stamping Memories in Colour (Drop-in Activity)	
Date & Time:	Daily in December 10am–7pm
Venue:	City Hall Wing, Level 1, Keppel Centre for Art Education
Admission Details:	Free, drop-in activity
Description:	Inspired by the brushstrokes and emotions evoked by Impressionist artists, families are invited to capture a fleeting moment together using the techniques of sponge stamping and wax resist. Don't miss this opportunity to create and take home your very own lasting impressions at the Gallery as a family.
ARTventure CAMP: WILD AT ART! (Drop-off Programme)	
Date & Time:	Wednesday and Thursday, 10 and 11 December 2025 10am–1pm
Venue:	City Hall Wing, Level 1, Keppel Centre for Art Education
Admission Details:	\$35 per participant, registration required
Description:	Welcome, Wilderness Explorer! Join us for a wildly artistic adventure as we dive into the vibrant world of Impressionist art from Southeast Asia and Europe. In this half-day art camp, young artists will explore plein air painting techniques, learn about iconic Impressionist Southeast Asian and European artists, and even experience painting outdoors at the Gallery. For more details and to register, please visit the Gallery's website.
Tours	
Weekly Tours	Languages & Schedule: • English – Thu–Sun, 3.30pm • Mandarin – Sat–Sun, 1.30pm Registration: Free, at the Tours & Programmes Counter (City Hall Wing, Level 1).
Curator Tour	Date & Time: Fri, 14 Nov, 7pm Language: English Meeting Point: Singtel Special Exhibition Gallery 3 Registration: Required via Gallery website Admission Details: Standard \$55, Concession \$50

Exhibition Catalogue

Into the Modern: Impressionism from the Museum of Fine Arts, Boston

Approx. 228 pages
Available at The
Gallery Store by
ABRY, City Hall Wing,
Level 1

This essential companion to the exhibition highlights the continuing relevance of Impressionism through themes of urban life, gender, land and environment, expressing the emergence of modernity from the unique perspective of the artists. The exhibition catalogue includes key curatorial texts pointing to new directions in art historical research on Impressionism, over 100 full-colour plates of iconic works and rare archival photographs illustrating sociopolitical contexts of the movement. Newly commissioned essays examine legacies of Impressionism within Southeast Asia, occasioning connections between Impressionism and global narratives of art.

Exhibition Booklet

Into the Modern: Impressionism from the Museum of Fine Arts, Boston

Approx. 48 pages
Available at The Gallery
Store by ABRY, City Hall
Wing, Level 1

Explore the revolutionary world of Impressionism through key themes and iconic artworks. This full-coloured guide presents key highlights of the exhibition and essential curatorial texts in a handy format.