



NATIONAL GALLERY SINGAPORE



14 NOV 2025 -
1 MAR 2026

INTO THE MODERN

Impressionism from the
Museum of Fine Arts, Boston

SINGTEL SPECIAL EXHIBITION GALLERY

nationalgallery.sg/IntoTheModern

**PIERRE-
AUGUSTE
RENOIR**

**CLAUDE
MONET**

**ÉDOUARD
MANET**

**PAUL
CÉZANNE**

**EDGAR
DEGAS**

**BERTHE
MORISOT**

**CAMILLE
PISSARRO**

**Discover the largest
French Impressionist
exhibition ever
presented in
Southeast Asia.**

Explore the revolutionary world of Impressionism through iconic works by Pierre-Auguste Renoir, Claude Monet, Édouard Manet, Paul Cézanne, Edgar Degas and Camille Pissarro, never before exhibited in Singapore.

Organised by the Museum of Fine Arts, Boston in partnership with National Gallery Singapore, this landmark exhibition will highlight 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.

Don't miss the opportunity to witness these groundbreaking artworks up close and experience the enduring impact of Impressionism.

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

The term “**Impressionist**” was first applied to artists whose sketch-like brushwork and focus on ordinary subjects set them apart from academic traditions. Figures such as Claude Monet, Pierre-Auguste Renoir, Edgar Degas, Berthe Morisot, Paul Cézanne, Camille Pissarro and Alfred Sisley began to stage independent group exhibitions from 1874, exploring light and colour through paintings which had been made *en plein air* (French for “in the open air”). While their works are now renowned for their beauty, Impressionist artists also depicted the sweeping changes of the 19th century—urbanisation, industrialisation and shifting social life—in their paintings.

This exhibition, *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*, presents over 100 works, tracing the innovations of Impressionism through seven sections that interweave art with the modern world.



1



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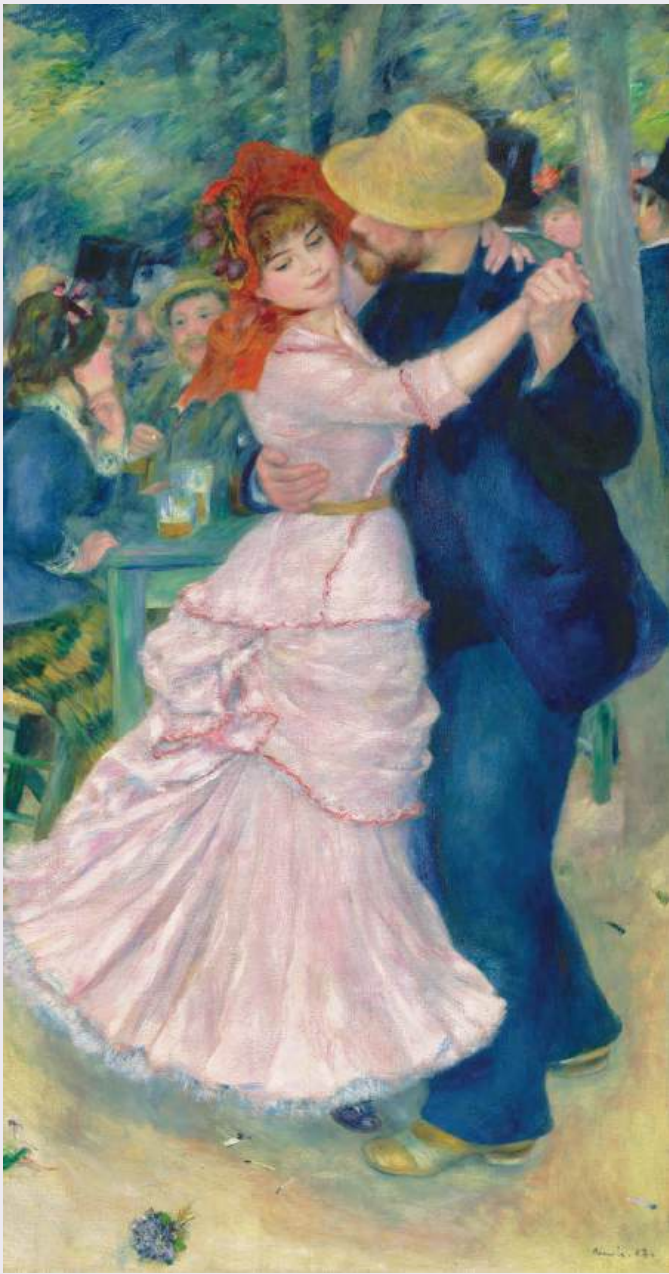
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8

Section 1 Seeking the Open Air

1–2

In mid-19th-century France, a new movement in landscape painting arose around Barbizon, near the forest of Fontainebleau. Artists sought the quiet beauty of rustic scenery, painting outdoors to create nuanced, naturalistic depictions. Their approach paved the way for the *plein air* painting of the Impressionists a generation later.

Yet these landscapes were also shaped by change: roads, railways and industrialisation altered areas which were once unspoilt. Artists like Théodore Rousseau lamented these losses, advocating for the conservation of the forest. Others, including Eugène Boudin and Johan Jongkind, devoted themselves to waterways and harbours, depicting them in countless variations that revealed a deep connection to these places.

Section 2 *Plein Air* Impressionism

3–4

In April 1874, the artists now known as the Impressionists first exhibited together, showing works defined by open-air painting, bright palettes and attention to light and atmosphere. Over the course of more than a decade, they held eight exhibitions that were distinct from the official Salon—rejecting its focus on historical and mythological subjects. Instead, they portrayed everyday, modern life in unpolished, spontaneous strokes. Their unconventional style divided opinion—some dismissed the works as unfinished, while others praised their fresh vision. Impressionism thus marked a new way of seeing.

Section 3 Labour and Leisure on the Water

5–6

The French landscape was transformed in the 19th century by the development of industry, manufacturing, ports and new transit systems such as railroads and steamboats that expanded access for artists and travellers. Impressionists reflected these changes: Sisley quietly integrated technology into rural views, while Renoir painted scenes of leisure along the Seine.

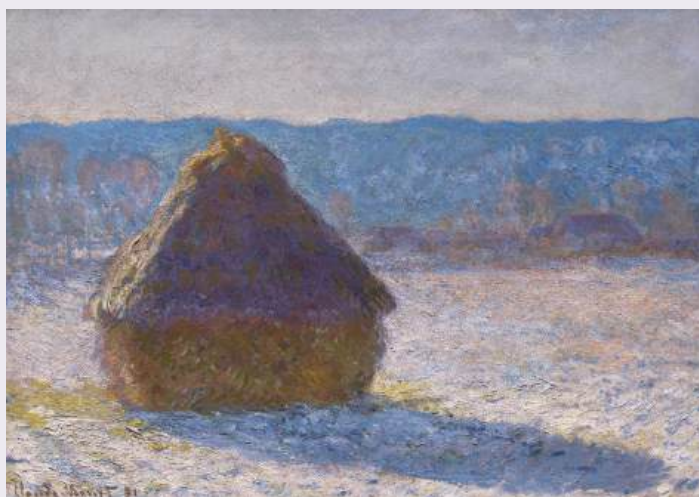
Water became a recurring subject, from Normandy's lively shores to the Mediterranean's luminous coast. Eugène Boudin, celebrated as the "king of the skies," was equally masterful in his depictions of the sea and harbour. Whether portraying bustling ports or quiet riversides, his refined compositions revealed how ordinary places, animated by light and atmosphere, could be turned into picturesque visions.

Section 4 Shared Ambitions

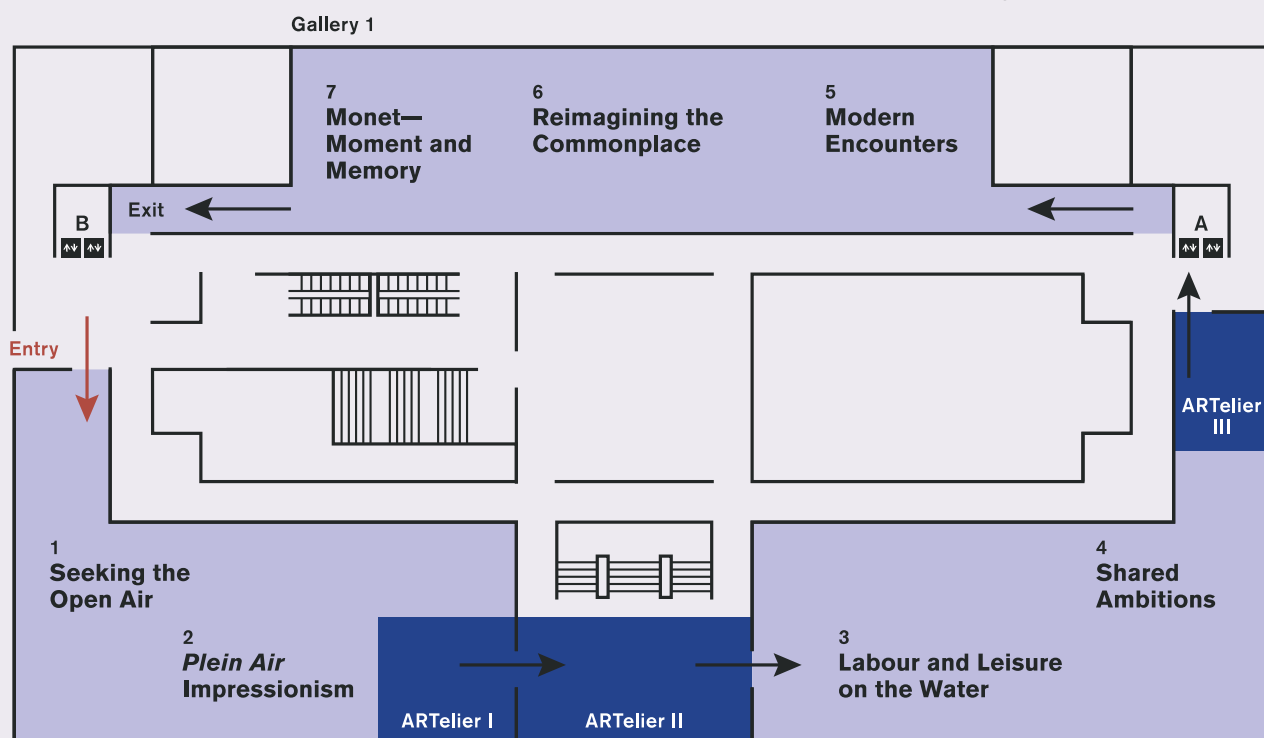
7–8

The Impressionists were united in their goal of painting the modern world and exhibiting beyond the Salon's control. Pissarro, the only artist to participate in all eight group shows, became a mentor to others while embracing new approaches. In the 1880s, he experimented with pointillism—a technique pioneered by Georges Seurat and Paul Signac—and explored new effects through printmaking.

Shared artistic ideals often intersected with political ones. Pissarro's detailed depictions of rural labour reflected his egalitarian beliefs, while Signac's radical style mirrored his anarchist sympathies. Together, their work expressed how artistic innovation and social conviction intertwined within the Impressionist circle.



**City Hall Wing,
Level 3,
Singtel Special
Exhibition Gallery**



**Exhibition starts at Gallery 3,
located in front of Lift Lobby B.**

Section 5

Modern Encounters

9-10 Paris was reshaped in the 1850s and 1860s under Baron Haussmann's vast renovations, which replaced narrow streets with boulevards, parks and new theatres. This transformed social life, offering spaces for public leisure alongside private domesticity. Impressionists captured both bustling cafés and dance halls, as well as intimate scenes of family and friends.

Opportunities for women artists remained restricted, yet many sought training and visibility. Popular artists' model Victorine Meurent also exhibited as a painter, while Berthe Morisot and Mary Cassatt became regular participants in Impressionist shows. Their contributions helped broaden the circle of Impressionism and challenged the barriers faced by women in the art world.

Section 6

Reimagining the Commonplace

11–12 Long considered a minor genre, still life gained prominence in the 19th century and became a field for experimentation among the Impressionists. Freed from narrative, artists explored colour, gesture and composition through arrangements of fruit, flowers and objects. Cézanne's bold distortions of space and perspective reshaped the genre into a radical statement, while Morisot's fluid brushwork imbued her still lifes with immediacy.

Still life also proved commercially successful, with collectors eager for decorative works. Henri Fantin-Latour created a distinct specialisation in lush floral arrangements. Through such varied approaches, the Impressionists reimaged everyday objects as sites of artistic innovation.

Section 7

Monet— Moment and Memory

13–14 Claude Monet's enduring appeal lies in his ability to capture both vitality and atmosphere in the landscape. His works reveal a remarkable range of colour, composition and light, sharing a distinct sensibility that makes them instantly recognisable. Monet's series paintings—whether of grainstacks, fields or water lilies—reflect his sustained attention to place, as he returned to subjects across seasons and times of day. Built up in rich layers of paint, these works embody the fleeting sensation of a moment while preserving its memory. For audiences past and present, Monet's art continues to define the essence of Impressionism.

Learning Spaces
ARTeliers

The ARTeliers in this exhibition are learning spaces that invite audiences to discover more about Impressionism and its connections to Southeast Asia. There are three ARTeliers in this exhibition, weaving together an inspiring experience. Each ARTelier invites new perspectives about Impressionism's legacies in Southeast Asia through multi-sensorial experiences. **ARTelier I** presents the evolution of Impressionist-style *plein air* painting in Vietnam, while **ARTelier II** invites audiences to dive into the study of colour and light with hands-on sketching. With a focus on print, **ARTelier III** is a space for discovery of artists' tools and Impressionists' approaches to printmaking.

About the Collection

The artworks in this exhibition come from the Museum of Fine Arts, Boston. Their exceptional collection developed as a result of early enthusiasm for Impressionism among collectors and philanthropists in Boston, many of whom were women.

Figures such as Lilla Cabot Perry, an artist and friend of Monet, encouraged acquisitions later donated to the MFA. Other collectors, including Annie and Horatio Lamb and Anna Perkins Rogers, purchased works directly from Monet's art dealer, Paul Durand-Ruel, in the 1890s, ensuring their legacy in Boston. Their patronage helped shape one of the world's leading Impressionist collections, showing how the appeal of these works extended far beyond France and spread internationally in the decades after their creation.

Unless otherwise stated, all artworks in this brochure are from the collection of the Museum of Fine Arts, Boston. Photographs © Museum of Fine Arts, Boston.

1—
Théodore Rousseau, *Edge of the Woods (Plain of Barbizon near Fontainebleau)*, c. 1850–1860, Oil on canvas, 54.6 × 65.4 cm. Bequest of Mrs. David P. Kimball.

2—
Claude Monet, *Woodgatherers at the Edge of the Forest*, c. 1863, Oil on panel, 59.7 × 90.2 cm. Henry H. and Zoe Oliver Sherman Fund.

3—
Camille Pissarro, *Pontoise, the Road to Gisors in Winter*, 1873, Oil on canvas, 59.7 × 73.7 cm. Bequest of John T. Spaulding.

4—
Pierre-Auguste Renoir, *Woman with a Parasol and Small Child on a Sunlit Hillside*, c. 1874–1876, Oil on canvas, 47 × 56.2 cm. Bequest of John T. Spaulding.

5—
Eugène Louis Boudin, *Figures on the Beach*, 1893, Oil on canvas, 36.5 × 59.1 cm. Bequest of William A. Coolidge.

6—
Alfred Sisley, *The Loing at Saint-Mammès*, 1882, Oil on canvas, 49.8 × 64.9 cm. Bequest of William A. Coolidge.

7—
Camille Pissarro, *Two Peasant Women in a Meadow (Le Pré)*, 1893, Oil on canvas, 93 × 73.2 cm. Deposited by the Trustees of the White Fund, Lawrence, Massachusetts.

8—
Paul Cézanne, *Turn in the Road*, c. 1881, Oil on canvas, 60.6 × 73.3 cm. Bequest of John T. Spaulding.

9—
Pierre-Auguste Renoir, *Dance at Bougival*, 1883, Oil on canvas, 181.9 × 98.1 cm. Picture Fund.

10—
Édouard Manet, *Street Singer*, c. 1862, Oil on canvas, 171.1 × 105.8 cm. Bequest of Sarah Choate Sears in memory of her husband, Joshua Montgomery Sears.

11—
Berthe Morisot, *White Flowers in a Bowl*, 1885, Oil on canvas, 44 × 55 cm. Bequest of John T. Spaulding.

12—
Paul Cézanne, *Fruit and a Jug on a Table*, c. 1890–1894, Oil on canvas, 32.4 × 40.6 cm. Bequest of John T. Spaulding.

13 + cover—
Claude Monet, *Poppy Field in a Hollow near Giverny*, 1885, Oil on canvas, 65.1 × 81.3 cm. Juliana Cheney Edwards Collection.

14—
Claude Monet, *Grainstack (Snow Effect)*, 1891, Oil on canvas, 65.4 × 92.4 cm. Gift of Miss Aimée and Miss Rosamond Lamb in memory of Mr. and Mrs. Horatio Appleton Lamb.

Programmes

In conjunction with the exhibition, we are bringing together a variety of talks, lectures and films for you to consider how Impressionism continues to be relevant and urgent in contemporary times.

For more information about the programmes, please visit www.nationalgallery.sg/IntoTheModern.

Talks

Curatorial Roundtable

**Sat 15 Nov | 3pm | City Hall Wing,
Level B1, The Ngee Ann Kongsi Auditorium |
Free, registration required**

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 developing *Into the Modern*, highlighting the ongoing contemporary resonances of Impressionism.

Distinguished Scholars Series: Lecture by Professor Griselda Pollock

**Sat 22 Nov | 5pm | City Hall Wing, Level B1,
The Ngee Ann Kongsi Auditorium | Hybrid Lecture |
Registration required: Standard \$20,
Concession \$10 | Includes post-event refreshments**

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” organised by National Gallery Singapore and National University of Singapore, in conjunction with the exhibition *Into the Modern: Impressionism from the Museum of Fine Arts, Boston*. Griselda Pollock will be speaking remotely from the UK.



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Performances

Echoes of Light and Shadow: An Impressionist Journey with Silentrio

**Sat 6 Dec | 2.30pm, 4pm |
City Hall Wing, Level 2, Singapore Courtyard**

In response to *Into the Modern*, harpist Fontane Liang and collaborators Kenny Chan (Da Ruan) and cellist Huang Ting-Yu—who form the collective Silentrio—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, Silentrio 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)

**Sat–Sun, 14–15 Feb 2026 | 10am–1pm |
Meeting Point: City Hall Wing, Coleman Street
Entrance | \$30, registration required**

Step into the world of the Impressionists in this immersive watercolour workshop! Participants will experience the thrill of *plein air* 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)

**Daily in December | 10am–7pm | City Hall Wing,
Level 1, Keppel Centre for Art Education | Free**

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)

**Wed–Thu, 10–11 Dec | 10am–1pm |
City Hall Wing, Level 1, Keppel Centre for
Art Education | \$35, registration required**

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

Register for free at our Tours & Programmes Counter, located at City Hall Wing, Level 1.

English | Thu–Sun | 3.30pm

Mandarin | Sat–Sun | 1.30pm

Curator tour

For more details and to register, please visit the Gallery's website.

English | Fri 14 Nov | 7pm

Meeting point: Singtel Special Exhibition Gallery 3

Registration required: Standard \$55, Concession \$50

An Accessible Experience for All

The Gallery is committed to creating an inclusive experience that can be enjoyed by visitors with access needs.



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ACCESS GUIDE

Merchandise

Remember your visit by bringing home some exclusive merchandise! Don't forget to drop by **The Gallery Store at ABRY** located at City Hall Wing, Level 1 to browse the full range of merchandise, created especially for this exhibition.



GREETING CARDS



T-SHIRT



SCAN TO
BROWSE

Exhibition Catalogue

Approx. 228 pages | Softcover

Available for purchase at The Gallery Store at 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

Approx. 48 pages | Softcover

Available for purchase at The Gallery Store at 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.

Membership

Unlock the world of art with membership to National Gallery Singapore. When you become an Insider, enjoy benefits such as free exhibition access, complimentary two-hour daily parking, dining and shopping discounts and more! Join a vibrant community of art enthusiasts and elevate your art experience.



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Support Us

As a registered Charity and an Institute of Public Character, National Gallery Singapore relies on your support to build collections, engage in research, develop programmes and bring art to everyone.



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SUPPORT

Tickets

Purchase your tickets and register for programmes and tours at tickets.nationalgallery.sg.



SCAN TO
PURCHASE

Ticket Type	Singaporeans/ PRs	Other Nationalities
Special Exhibition <i>Admits one to <i>Into the Modern</i></i>	N/A**	\$25

All Access* (General Admission + Special Exhibitions)	\$15	\$30
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- Free admission for:**
- Gallery Insiders
 - Children aged 6 and below
 - Students and teachers*
 - Persons with disabilities (PWD) and their caregivers

- Concession at \$5 off^ for**
- Children aged 7–12
 - Seniors aged 60 and above
 - Full-time National Servicemen (NSFs) excluding foreign personnel
 - Overseas students and teachers from qualifying institutions

* The All Access ticket grants entry to all galleries.
** Singaporeans and PRs who purchase a Special Exhibition ticket are automatically upgraded to an All Access ticket.
^ Verification is required.
* From institutions with local campuses.

Opening Hours

Daily 10am–7pm

General ticket sales end
30 minutes before closing time

Enquiries

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info@nationalgallery.sg



NationalGallerySingapore



NatGallerySG



新加坡国家美术馆

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MFABoston

► From Boston, for the world

EXHIBITION ORGANISED BY THE MUSEUM
OF FINE ARTS, BOSTON IN PARTNERSHIP
WITH NATIONAL GALLERY SINGAPORE

SERIES
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