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**European
Masterpieces**
from
**THE METROPOLITAN MUSEUM OF ART,
NEW YORK**

GALLERY OF MODERN ART, BRISBANE
12 JUN – 17 OCT 2021

**EXHIBITION GUIDE
FOR BRAILLE USERS
LARGE PRINT VERSION**



Marie Denise Villers / France 1774–1821 / *Marie-Joséphine Charlotte de Val d'Oignes (died 1868)* (detail) 1801 / Oil on canvas / 161.3 x 128.6cm /
Mr and Mrs Isaac D Fletcher Collection, Bequest of Isaac D Fletcher, 1917 / J17120.204 / Collection: The Metropolitan Museum of Art

To assist with navigating the exhibition this guide includes:

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Visitor information

- 'European Masterpieces from The Metropolitan Museum of Art, New York' at GOMA is a ticketed exhibition. The Ticket Desk is open daily 10.00am – 4.00pm.
- Entry to the exhibition closes at 4pm and GOMA closes at 5pm so that there is enough time to experience the exhibition.
- We accept Companion Cards. Companions show their card to Ticket staff to receive complimentary entry.
- At peak times, entry to 'European Masterpieces' will be staggered to ensure COVID-safe capacity is maintained. This means you may need to queue for a short time before gaining entry.

Mobile companion site

A mobile companion site accessible on your own personal device (tablet or smart phone) provides fresh perspectives and pathways into the exhibition content. Each of the 65 exhibition artworks has a stop number that corresponds with information on the mobile site. Seven themed audio tours have been prepared and narrated by QAGOMA volunteer guides. Each artwork included in these self-guided tours also has an audio description.

For your visit, we recommend bringing a set of headphones so you can listen on your own device.

To access the mobile companion site please visit www.metgoma.art or scan the QR Code below.



Exhibition introduction

Throughout history, artists have shown an inexhaustible capacity for creativity in their responses to a changing world. From exquisite devotional scenes to fleeting impressions of nature, these works of art reach forward from the past to touch and move us in the present.

Featuring 65 superb paintings from one of the world's finest art museums, 'European Masterpieces from The Metropolitan Museum of Art, New York' tells stories of Europe across 500 years, and shows the pivotal role art plays in reflecting and reshaping history.

From Fra Angelico in the early Renaissance of the 1400s to Claude Monet at the height of Impressionism in the early 1900s, this historical arc unfolds over three chapters. 'Devotion and Renaissance' explores a time when art was shaped by the magnificent commissions of the Church. 'Absolutism and Enlightenment' takes us through the Italian Baroque, Dutch Golden Age, French Rococo and Neoclassical movements. Finally, we arrive at 'Revolution and Art for the People', in the Modern era, when the radical notion of the creatively independent artist took hold.

The Metropolitan Museum of Art is home to works from across the globe and throughout human history, and its extraordinary holdings of European paintings are renowned. These treasures are central to the experience of many thousands of daily visitors and are rarely removed from permanent display. At a time when overseas travel is restricted, 'European Masterpieces' is an unparalleled opportunity to experience this remarkable journey through art history.

CHAPTER 1

Introduction: Devotion and Renaissance

Art links the sacred mysteries of birth and death, from the tenderness of Carlo Crivelli's *Madonna and Child* c.1480 to the tragedy of Fra Angelico's *The Crucifixion* c.1420–23. In a period haunted by pestilence and plague, Giovanni di Paolo's vision of Paradise as a beautiful garden in which the faithful are warmly received would have offered immense comfort.

These works come to us from altarpieces, chapels and cloisters of the fifteenth and sixteenth centuries, when Christian traditions of devotion underscored one of the most dynamic periods of creative and intellectual growth in human history.

The Renaissance, a period of 'rebirth', was sparked by the rediscovery of ancient Greek and Roman culture and scholarship, including sculpture, philosophy, literature, mathematics, geometry and the sciences. Renaissance thinkers and artists drew from these multiple disciplines, reviving the humanities and the systematic study of the world. Learning from the ancients, artists devised new compositional tools for representation. Fra Angelico was one of the first to use the geometry of linear perspective to create pictorial space with depth and order that could be convincingly inhabited by the human form.

From Florence, new artistic principles spread to the surrounding city-states, across Europe and beyond, as new trading systems enabled people, wealth and information to circulate with greater ease. In both the north and south of Europe, artists such as Gerard David and Petrus Christus staged biblical narratives in contemporary settings, bringing them closer to people at the time and, centuries later, bringing these same people closer to us.

CHAPTER 2

Introduction: Absolutism and Enlightenment

Colour, movement and sensuality animate both Peter Paul Rubens's monumental painting of the Holy Family and Caravaggio's allegory of music and love, featuring a self-portrait with young companions he encountered on the streets of Rome. Heightened emotion and theatricality were predominant characteristics of the Baroque movement, which began in Rome in the 1600s and spread through Europe until the mid-1700s.

Scenes of domesticity, celebration and commerce — known as genre painting — emerged during the Dutch Golden Age at this time, as painters responded to the religious rupture of the Protestant Reformation and new economic wealth brought about through trade with the Americas and Asia. Artists such as Jan Steen and Pieter de Hooch set their paintings in taverns, inns and private homes. In Johannes Vermeer's *Allegory of the Catholic Faith* c.1670–72, a young woman dressed in celestial blue is a subversive symbol of the Church's dominion over the globe, at a time in the Dutch Republic when the Mass was forbidden and only conducted in private.

Spanish painter Velázquez's equestrian portrait of the powerful Count-Duke Olivares is indicative of a further shift in power, this time towards Absolute Monarchy. By the end of the 1600s, English, Spanish and French kings had challenged the authority of the Pope, some claiming their sovereign right to rule was divinely ordained. Increasingly, artists like Velázquez were employed by European kings and queens, with the court gradually displacing the Church as the primary source of artistic patronage.

CHAPTER 2

Part II: Absolutism and Enlightenment

François Boucher's *The Toilette of Venus* 1751 portrays Louis XV, King of France's influential mistress as the goddess of love. Seductively draped in rich fabrics, her surroundings encapsulate the decadence and flamboyance of the French royal court. This highly decorative style is known as Rococo, and its characteristic pastel shades and elaborate ornamentation were well-suited to subjects of love, music and leisure.

The aristocracy and the monarchy valued portraiture for its ability to enhance reputation and status. Élisabeth Louise Vigée Le Brun was the favoured portraitist of Queen Marie Antoinette, although as a woman she received no formal training. Vigée Le Brun's portrait of the Comtesse de la Châtre is emblematic of the final moments of this era. The Comtesse is shown wearing fine white cotton, a simple mode of dress which contrasted with the luxury and intrigues of Versailles. Made fashionable by the Queen, this style was indicative of the emergence of Neoclassicism in the mid-eighteenth century, with antiquity a point of inspiration.

Towards the end of the eighteenth century, the understandings of the Enlightenment and its faith in science and reason contributed to political and social unrest. Tensions came to a head with the French Revolution of 1789, when the French monarchy was violently overthrown.

CHAPTER 3

Introduction: Revolution and Art for the People

Joseph Mallord William Turner's light-filled view of Venice gives a glimpse of the city through the artist's eyes. This atmospheric vista captures two major tendencies that informed painting from the mid-nineteenth century onwards: first, the depiction of everyday people; and second, a looser painterly style. Both approaches revolutionised art as they mirrored the social upheaval of industrialisation, the fall of European monarchies and the rising bourgeois and proletariat classes. This new era witnessed a desire to represent the power of individual experience, as artists turned from religious, historical and classical subjects to examine the conditions of modern life.

Impelled by a succession of revolts in France and the Revolution of 1848 that spread across Europe, Realist painters such as Gustave Courbet, Honoré Daumier and Édouard Manet launched a critique upon the artistic establishment — choosing to paint ordinary people rather than the idealised characters from history and myth favoured by the official French Academy in its annual Salon at the Louvre.

Amid the newly established boulevards of 1870s Paris, a radical mode of painting emerged. In 1874, Claude Monet exhibited *Impression, Sunrise*, and the term 'Impressionist' was quickly adopted to describe the broad and direct approach of the artist and his contemporaries, including Auguste Renoir, Edgar Degas and Alfred Sisley. Later, Paul Gauguin, Vincent van Gogh and Paul Cézanne pursued an even greater pictorial flatness, often inspired by Japanese woodblock prints and the advent of the camera.

This exhibition begins with Giovanni di Paolo's imagined garden in heaven and ends with Monet's *Water Lilies* 1916–19, created in his garden in Giverny, France. Although separated by five centuries, and informed by different beliefs, systems of patronage and social contexts, the luminous beauty of both works of art remains every bit as radiant in the present.

Introduction: The Studio

The Studio sets the stage for exploring the art, life and history of 'European Masterpieces'. Experience daily performances from musicians and costumed models, take inspiration from still-life arrangements to create your own masterpiece or even insert yourself into artworks through interactive displays.

Performances

11.00am – 1.00pm daily | Queensland Conservatorium Griffith University musicians

Costumed models

1.30–3.30pm daily | Paintings are brought to life by live models

Multisensory Experience

Engage your senses to explore two masterpieces through touch and sound.

Tactile interpretations of two exhibition artworks were created using photo manipulation and 3D software. The brightness values of the image have been extracted to create a map of features in black and white. Combined with a hand-painted interpretation of depth, a digital 3D sculpture of the map has been generated and a computer-controlled routing machine then carves it out.

Feel the surface to explore the narrative. Listen to the audio description to hear a narration of the visual elements.

Multimedia room

A 15-minute video played on a loop includes an introduction to the exhibition and a detailed look at several key works of art, with Max Hollein, Director of the Metropolitan Museum of Art (The MET); Chris Saines, Director of Queensland Art Gallery | Gallery of Modern Art; and The MET curators Keith Christiansen, Adam Eaker and Alison Hokanson.

There are 65 artworks in the exhibition, listed below in numbered chronological order which corresponds to the artwork's location in the exhibition space.

42 of the artworks have an audio description, identified by AD at the left-hand side of the artwork caption. These can be listened to by scanning a QR code to the right side of the page, following the artwork caption.

Refer to the floor plan at the back of the book for the configuration of each exhibition space.

CHAPTER 1

Devotion and Renaissance (Room 1)

After passing through the ticket desk, the first exhibition room is located to the right at the end of a short corridor. Artworks 1–17 are located in this room. Directly in front of you is the first artwork in this list, *Paradise* 1445 by Giovanni di Paolo.

1. **AD** — **Giovanni di Paolo (Giovanni di Paolo di Grazia)** / *Paradise* 1445 / Rogers Fund 1906 / Collection: The Metropolitan Museum of Art



2. **AD** — **Fra Angelico (Guido di Pietro)** / *The Crucifixion* c.1420–23 / Maitland F Griggs Collection, Bequest of Maitland F Griggs 1943 / Collection: The Metropolitan Museum of Art



3. **Davide Ghirlandaio (David Bigordi)** / *Selvaggia Sasseti (born 1470)* c.1487–88 / The Friedsam Collection, Bequest of Michael Friedsam, 1931 / Collection: The Metropolitan Museum of Art

4. **AD — Titian (Tiziano Vecellio)** / *Venus and Adonis* 1550s / The Jules Bache Collection, 1949 / Collection: The Metropolitan Museum of Art



5. **AD — Raphael (Raffaello Sanzio or Santi)** / *The Agony in the Garden* c.1504 / Funds from various donors, 1932 / Collection: The Metropolitan Museum of Art



6. **Paolo Veronese (Paolo Caliari)** / *Boy with a Greyhound* c.1570s / HO Havemeyer Collection, Bequest of Mrs HO Havemeyer, 1929 / Collection: The Metropolitan Museum of Art

7. **AD — Carlo Crivelli / *Madonna and Child***
c.1480 / The Jules Bache Collection, 1949 /
Collection: The Metropolitan Museum of Art



8. **Hans Holbein the Younger / *Benedikt von Hertenstein (born about 1495, died 1522)*** 1517 /
Rogers Fund, aided by subscribers, 1906 /
Collection: The Metropolitan Museum of Art

9. **AD — Lucas Cranach the Elder / *The Judgment of Paris*** c.1528 / Rogers Fund, 1928 / Collection:
The Metropolitan Museum of Art



10. **Hugo van der Goes / *Portrait of a Man*** c.1475 /
HO Havemeyer Collection, Bequest of Mrs HO
Havemeyer, 1929 / Collection: The Metropolitan
Museum of Art

11. **AD — Gerard David** / *The Rest on the Flight into Egypt* c.1512–15 / The Jules Bache Collection, 1949 / Collection: The Metropolitan Museum of Art



12. **Dieric Bouts** / *Virgin and Child* c.1455–60 / Theodore M Davis Collection, Bequest of Theodore M Davis, 1915 / Collection: The Metropolitan Museum of Art

13. **Petrus Christus** / *The Lamentation* c.1450 / Marquand Collection, Gift of Henry G Marquand, 1890 / Collection: The Metropolitan Museum of Art

14. **AD — Dosso Dossi (Giovanni de Lutero)** / *The Three Ages of Humans* c.1515 / Maria DeWitt Jesup Fund, 1926 / Collection: The Metropolitan Museum of Art



15. **Fra Filippo Lippi** / *Madonna and Child Enthroned with Two Angels* c.1440 / The Jules Bache Collection, 1949 / Collection: The Metropolitan Museum of Art

16. **AD** — **Piero di Cosimo** (**Piero di Lorenzo di Piero d'Antonio**) / *A Hunting Scene* c.1494–1500 / Gift of Robert Gordon, 1875 / Collection: The Metropolitan Museum of Art



17. **AD** — **El Greco** (**Doménikos Theotokópoulos**) / *The Adoration of the Shepherds* c.1605–10 / Rogers Fund, 1905 / Collection: The Metropolitan Museum of Art



CHAPTER 2

Absolutism and Enlightenment (Room 2)

Artworks 18–47 are located in Room 2 of the exhibition. The first artwork directly in front of you is *The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist* early or mid-1630s by Peter Paul Rubens. It is number 19 on this list.

18. **Salvator Rosa** / *Self-Portrait* c.1647 / Bequest of Mary L Harrison, 1921 / Collection: The Metropolitan Museum of Art

19. **AD** — **Peter Paul Rubens** / *The Holy Family with Saints Francis and Anne and the Infant Saint John the Baptist* early or mid-1630s / Gift of James Henry Smith, 1902 / Collection: The Metropolitan Museum of Art



20. **AD** — **Pieter Claesz** / *Still Life with a Skull and a Writing Quill* 1628 / Rogers Fund, 1949 / Collection: The Metropolitan Museum of Art



21. **AD — Jean-Baptiste Greuze / *Broken Eggs***
1756 / Bequest of William K Vanderbilt, 1920 /
Collection: The Metropolitan Museum of Art



22. **AD — Jan Steen / *Merry Company on a Terrace***
c.1670 / Fletcher Fund, 1958 / Collection: The
Metropolitan Museum of Art



23. **Gabriël Metsu / *A Musical Party*** 1659 / Marquand
Collection, Gift of Henry G Marquand, 1890 /
Collection: The Metropolitan Museum of Art

24. **Pieter de Hooch / *Paying the Hostess*** c.1670 /
Gift of Stuart Borchard and Evelyn B Metzger,
1958 / Collection: The Metropolitan Museum
of Art

25. **Aelbert Cuyp** / *Equestrian Portrait of Cornelis (1639–1680) and Michiel Pompe van Meerdervoort (1638–1653) with Their Tutor and Coachman* c.1652–53 / The Friedsam Collection, Bequest of Michael Friedsam, 1931 / Collection: The Metropolitan Museum of Art

26. **AD** — **Attributed to Velázquez (Diego Rodríguez de Silva y Velázquez) and/or Juan Bautista Martínez del Mazo** / *Don Gaspar de Guzmán (1587–1645), Count-Duke of Olivares* c.1636 or later / Fletcher Fund, 1952 / 52.125 / Collection: The Metropolitan Museum of Art



27. **Velázquez (Diego Rodríguez de Silva y Velázquez)** / Spain 1599–1660 / *Portrait of a Man* c.1630–35 / The Jules Bache Collection, 1949 / Collection: The Metropolitan Museum of Art

28. **AD** — **Guido Cagnacci** / *The Death of Cleopatra* c.1645–55 / Purchase, Diane Burke Gift, Gift of J Pierpont Morgan, by exchange, Friends of European Paintings Gifts, Gwynne Andrews Fund, Lila Acheson Wallace, Charles and Jessie Price, and Álvaro Saieh Bendeck Gifts, Gift and Bequest of George Blumenthal and Fletcher Fund, by exchange, and Michel David-Weill Gift, 2016 / Collection: The Metropolitan Museum of Art



29. **Bartolomé Estebán Murillo** / *Virgin and Child* c.1670–72 / Rogers Fund, 1943 / Collection: The Metropolitan Museum of Art

30. **AD** — **Annibale Carracci** / *Two Children Teasing a Cat* c.1587–88 / Purchase, Gwynne Andrews Fund, and Bequests of Collis P Huntington and Ogden Mills, by exchange, 1994 / Collection: The Metropolitan Museum of Art



31. **AD — Caravaggio (Michelangelo Merisi) / *The Musicians* 1597 / Rogers Fund, 1952 / Collection: The Metropolitan Museum of Art**



32. **AD — Georges de La Tour / *The Fortune-Teller* c.1630s / Rogers Fund, 1960 / Collection: The Metropolitan Museum of Art**



33. **Simon Vouet / *Woman Playing a Guitar* c.1618 / Purchase, 2017 Benefit Fund; Lila Acheson Wallace Gift; Mary Trumbull Adams and Victor Wilbour Memorial Funds; Friends of European Paintings and Henry and Lucy Moses Fund Inc. Gifts; Gift of Julia A Berwind, by exchange; Charles and Jessie Price, Otto Naumann, Mr and Mrs Richard L Chilton Jr, and Sally and Howard Lepow Gifts; Charles B Curtis Fund; and Theodocia and Joseph Arkus Gift, 2017 / Collection: The Metropolitan Museum of Art**

34. **AD** — **Nicolas Poussin** / *Saints Peter and John Healing the Lame Man* 1655 / Marquand Fund, 1924 / Collection: The Metropolitan Museum of Art



35. **AD** — **Jean Siméon Chardin** / *Soap Bubbles* c.1733–34 / Wentworth Fund, 1949 / Collection: The Metropolitan Museum of Art



36. **AD** — **Johannes Vermeer** / *Allegory of the Catholic Faith* c.1670–72 / The Friedsam Collection, Bequest of Michael Friedsam, 1931 / Collection: The Metropolitan Museum of Art



37. **Jacob van Ruisdael** / *Grainfields mid or late 1660s* / The Friedsam Collection, Bequest of Michael Friedsam, 1931 / Collection: The Metropolitan Museum of Art

38. **AD** — Rembrandt (Rembrandt van Rijn) / *Flora*
c.1654 / Gift of Archer M Huntington, in memory
of his father, Collis Potter Huntington, 1926 /
Collection: The Metropolitan Museum of Art



39. **Meyndert Hobbema** / *Woodland Road* c.1670 /
Bequest of Mary Stillman Harkness, 1950 /
Collection: The Metropolitan Museum of Art

40. **Claude Lorrain (Claude Gellée)** / *Sunrise*
c.1646–47 / Fletcher Fund, 1947 / Collection:
The Metropolitan Museum of Art

41. **AD** — Jean Honoré Fragonard / *The Two Sisters*
c.1769–70 / Gift of Julia A Berwind, 1953 /
Collection: The Metropolitan Museum of Art



42. **AD** — **Antoine Watteau** / *Mezzetin* c.1718–20 /
Munsey Fund, 1934 / Collection: The
Metropolitan Museum of Art



43. **AD** — **François Boucher** / *The Toilette of Venus*
1751 / Bequest of William K Vanderbilt, 1920 /
Collection: The Metropolitan Museum of Art



44. **AD** — **Élisabeth Louise Vigée Le Brun** /
Comtesse de la Châtre (Marie Charlotte Louise
Perrette Aglaé Bontemps, 1762–1848) 1789 /
Gift of Jessie Woolworth Donahue, 1954 /
Collection: The Metropolitan Museum of Art



45. **AD** — **Marie Denise Villers** / *Marie Joséphine*
Charlotte du Val d'Ognes (died 1868) 1801 /
Mr and Mrs Isaac D Fletcher Collection,
Bequest of Isaac D Fletcher, 1917 / Collection:
The Metropolitan Museum of Art



46. **AD** — **Sir Joshua Reynolds** / *Lady Smith (Charlotte Delaval) and Her Children (George Henry, Louisa, and Charlotte)* 1787 / Bequest of Collis P Huntington, 1900 / Collection: The Metropolitan Museum of Art



47. **Francesco Guardi** / *Venice from the Bacino di San Marco* c.1765–75 / Bequest of Adele L Lehman, in memory of Arthur Lehman, 1965 / Collection: The Metropolitan Museum of Art

As you exit Room 2, turn left to enter the interactive space, The Studio. The Multisensory Experience with tactile interpretations of *Still Life with a Skull and a Writing Quill* 1628 by Pieter Claesz (number 20) and *By the Seashore* 1883 by Auguste Renoir (number 57) is located at the far end. The exhibition continues after The Studio.

CHAPTER 3

Revolution and Art for the People (Room 3)

When you exit The Studio and the Multisensory Experience, you will enter Room 3. The first space is a multimedia room that plays a 15-minute video. After this space you will find artworks 48–65. This is the last room of the exhibition.

48. **AD** — **Joseph Mallord William Turner** /
Venice, from the Porch of Madonna della Salute
c.1835 / Bequest of Cornelius Vanderbilt 1899 /
Collection: The Metropolitan Museum of Art



49. **Jean-Léon Gérôme** / *Pygmalion and Galatea* c.1890 / Gift of Louis C Raegner, 1927 /
Collection: The Metropolitan Museum of Art

50. **Gustave Courbet** / *The Fishing Boat* 1865 /
Gift of Mary Goldenberg, 1899 / Collection:
The Metropolitan Museum of Art

51. **AD** — **Gustave Courbet** / *The Young Bather*
1866 / HO Havemeyer Collection, Bequest of
Mrs HO Havemeyer, 1929 / Collection: The
Metropolitan Museum of Art



52. **Camille Corot** / *River with a Distant Tower*
1865 / Bequest of Robert Graham Dun, 1900 /
Collection: The Metropolitan Museum of Art

53. **AD** — **Goya (Francisco de Goya y Lucientes)** /
José Costa y Bonells (died 1870), Called Pepito
c.1810 / Gift of Countess Bismarck, 1961 /
Collection: The Metropolitan Museum of Art



54. **AD** — **Édouard Manet** / *Boy with a Sword* 1861 /
Gift of Erwin Davis, 1889 / Collection: The
Metropolitan Museum of Art



55. **AD** — **Honoré Daumier** / *The Third-Class Carriage* c.1862–64 / HO Havemeyer Collection, Bequest of Mrs HO Havemeyer, 1929 / Collection: The Metropolitan Museum of Art



56. **Auguste Renoir** / *A Young Girl with Daisies* 1889 / The Mr and Mrs Henry Ittleson Jr Purchase Fund 1959 / Collection: The Metropolitan Museum of Art

57. **AD** — **Auguste Renoir** / *By the Seashore* 1883 / HO Havemeyer Collection, Bequest of Mrs HO Havemeyer, 1929 / Collection: The Metropolitan Museum of Art



58. **Claude Monet** / *Jean Monet (1867–1913) on His Hobby Horse* 1872 / Gift of Sara Lee Corporation, 2000 / Collection: The Metropolitan Museum of Art

59. **AD** — **Edgar Degas** / *Dancers, Pink and Green*
c.1890 / HO Havemeyer Collection, Bequest
of Mrs HO Havemeyer 1929 / Collection:
The Metropolitan Museum of Art



60. **AD** — **Paul Gauguin** / *Tahitian Landscape*
1892 / Anonymous Gift, 1939 / Collection:
The Metropolitan Museum of Art



61. **AD** — **Vincent van Gogh** / *The Flowering
Orchard* 1888 / The Mr and Mrs Henry Ittleson
Jr Purchase Fund 1956 / Collection: The
Metropolitan Museum of Art



62. **AD** — **Paul Cézanne** / *Gardanne* 1885–86 /
Gift of Dr and Mrs Franz H Hirschland, 1957 /
Collection: The Metropolitan Museum of Art



63. **AD** — **Alfred Sisley** / *The Bridge at Villeneuve-la-Garenne* 1872 / Gift of Mr and Mrs Henry Ittleson Jr, 1964 / Collection: The Metropolitan Museum of Art



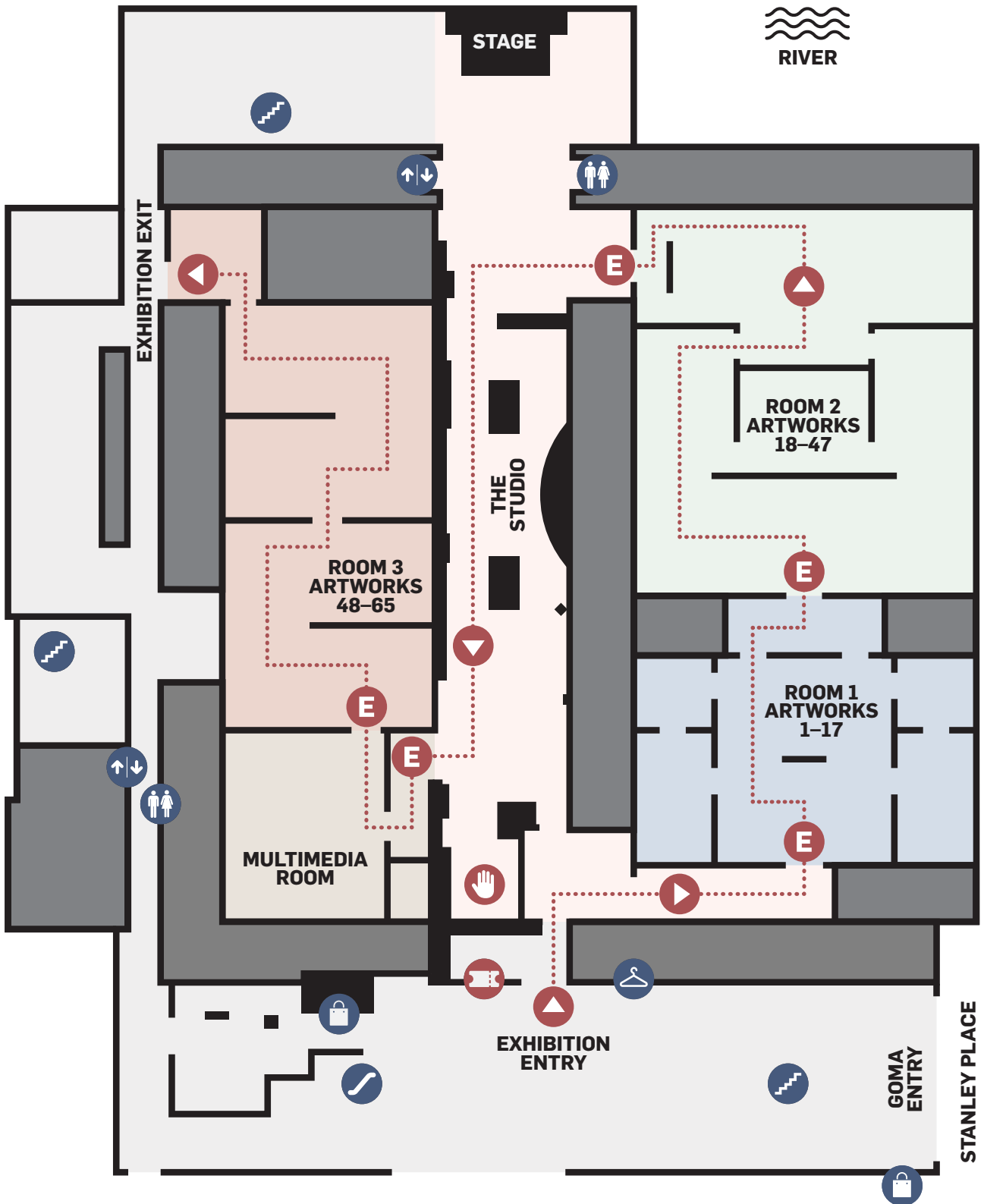
64. **AD** — **Paul Cézanne** / *Still Life with Apples and Pears* c.1891–92 / Bequest of Stephen C Clark, 1960 / Collection: The Metropolitan Museum of Art



65. **AD** — **Claude Monet** / *Water Lilies* 1916–19 / Gift of Louise Reinhardt Smith, 1983 / Collection: The Metropolitan Museum of Art



Floor Plan — GOMA, Level 1



- E** ENTRY TO ROOMS
- ▶** EXHIBITION DIRECTION
- ✋** MULTISENSORY EXPERIENCE

- 🎫** TICKET DESK
- 👤** CLOAKROOM
- 🏃** ESCALATORS
- 🪜** STAIRS

- 🛍** STORE
- 🚻** TOILETS
- ⬆️⬆️** LIFTS