

Dunoon Burgh Hall Trust

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“IN THE TUILERIES GARDENS” BY EDGAR DEGAS THE BURRELL COLLECTION ON TOUR

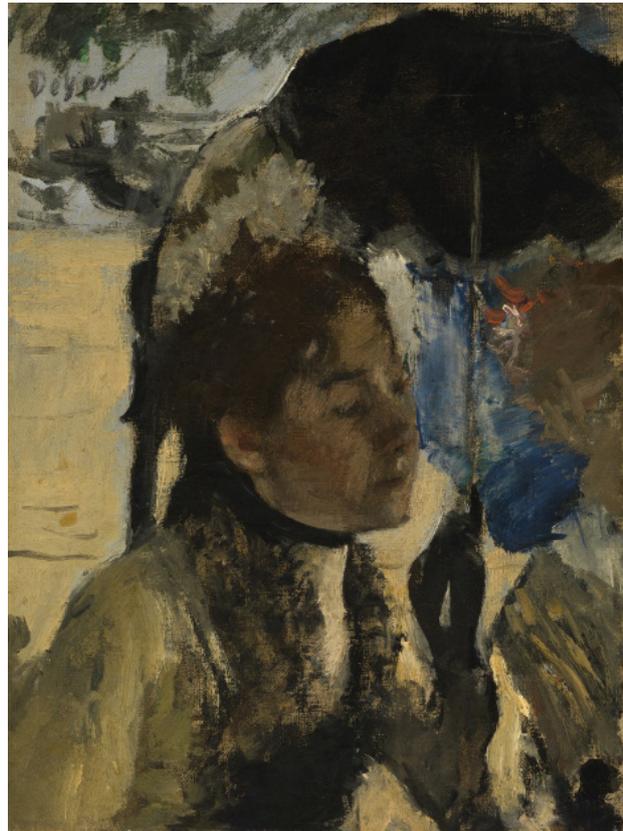
Dunoon Burgh Hall, Saturday 13th to Wednesday 23rd October 2018

The Dunoon Burgh Hall Trust is delighted to welcome “In the Tuileries Gardens”, a glorious work in oil by Edgar Degas, one of the founders of French Impressionism, which will be on display at the Burgh Hall during October

This beautiful work, an oil on canvas dating from 1880, is one of Degas’ most astutely observed compositions. It will be exclusively on loan to the Burgh Hall from The Burrell Collection/ Glasgow Life (Glasgow Museums) on behalf of Glasgow City Council and with the approval of the Burrell Trustees.

Dunoon Burgh Hall is known for its imaginative and varied programming, including previous exhibitions of works by Robert Mapplethorpe and Andy Warhol, a well-established film festival and a newly established jazz festival. This latest loan exhibit is a unique opportunity to continue to present extraordinary work and programmes that inspire and educate.

Associated events will include a presentation by Vivien Hamilton, a leading expert on Degas, as well as educational workshops on oil painting and drawing apps on iPads. There will also be a lecture exploring the contribution of Alexander Reid, the 19th-century art dealer from Dunoon and close associate of Vincent van Gogh and Henri de Toulouse-Lautrec, who forged close artistic associations between Scotland and France. In addition, John McAslan, Executive Chairman of John McAslan + Partners and Chair of the Dunoon Burgh Hall Trust, will also give a talk on his practice’s work as lead architects of the ongoing refurbishment of The Burrell Collection, Glasgow.



“In the Tuileries Gardens” by Edgar Degas, oil on canvas, 1880 © CSG CIC Glasgow Museums Collection, lent by Glasgow Life (Glasgow Museums) on behalf of Glasgow City Council: from the Burrell Collection with the approval of the Burrell Trustees.



Directors: John McAslan CBE Chairman, George Allan, Peter Drown, Patricia Girard, Rosie MacInnes, Sir Charles Maclean, Bruce Marshall, Fiona Page, Dava Sagenkahn



JOHN McASLAN FAMILY TRUST



THE MONUMENT TRUST



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Note to Editors by Vivien Hamilton

This beautiful oil is like a snapshot of Degas's Paris and may have been inspired by something Degas saw as he passed on an omnibus. Degas captures the fleeting nature of such a scene giving us just enough information to let us understand what we see and leaving our imagination to fill in the details.

Here we glimpse a young woman, her face shielded by the small parasol she holds in her black-gloved hand, her fashionable bonnet perched at the back of her head, with ribbons to tie it in place. Her hair is arranged at the back with ringlets falling down, and her outfit has a v or rectangular shaped décolletage. She walks with a companion whose parasol and bonnet is suggested by a few quick strokes of red. These women may be walking in the Tuileries Gardens in the centre of Paris, the sandy tones suggest this, although it is also possible that they are at a race-course.

Although painted in the studio Degas manages to give us a feeling of instantaneity. The painting has a daring sketch-like quality, the figures are cropped, much of the canvas is left bare and we have the impression of haste. It is only with difficulty we make out the blur of black and grey in this top left corner and guess that it is meant to suggest a horse and carriage. Degas's own signature proves that this is a work he was happy with.

It is interesting to compare Degas's image of fashionable women in public with those of his contemporaries either to Courbet's portrait of Mlle de la Aube and to Boudin's paintings The Empress Eugénie on The Beach at Trouville and The Jetty at Trouville.

Edgar Degas (19 July 1834 – 27 September 1917) was a French artist famous for his paintings, sculptures, prints, and drawings. He is especially identified with the subject of dance, with more than half of his works depicting dancers. He is regarded as one of the founders of Impressionism, although he rejected the term, preferring to be called a realist. He was a superb draftsman, and particularly masterly in depicting movement, as can be seen in his rendition of dancers, racecourse subjects and female nudes. His portraits are notable for their psychological complexity and for their portrayal of human isolation.

Vivien Hamilton is Research Manager for Art, responsible for Glasgow Museums' significant collection of Fine Art and Decorative Arts as well as European Costume and Textiles.

For further information, please contact:

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