

Exhibition
CHÂTEAU
D'AUVERS

VAN GOGH

THE
FINAL
JOURNEYS

PRESS PACK

07 OCT. 2023 — 29 SEP. 2024

chateau-auvers.fr

PRESS PACK

CHÂTEAU D'AUVERS

CONTENTS



INTRODUCTION • 4

Auvers-sur-Oise, land of artists *p.4*

PRESENTATION OF THE EXHIBITION • 5

A strong network of partners *p.5*

A travelogue *p.6*

Paris *p.7*

An attachment to Japan *p.7*

Arles *p.7*

Saint-Paul-de-Mausole *p.7*

Auvers-sur-Oise *p.8*

VAN GOGH'S LINKS WITH AUVERS • 10

The artworks *p.10*

Museum Editions *p.11*

THE EXHIBITION CURATOR • 13

THE OUTSTANDING CHÂTEAU D'AUVERS • 14

A strong connection to Impressionist landscapes *p.14*

Rich architecture: the nymphaeum *p.14*

The Château's murals *p.14*

The Orangery *p.16*

A SUMMER IN THE CHÂTEAU D'AUVERS GARDENS • 16

PRESS RESOURCES • 19

Heymann Associés press agency

Exhibition *p.19*

The Château and the gardens *p.21*

PRACTICAL INFORMATION • 24



INTRODUCTION



The wellspring of his final masterpieces (no fewer than 74 paintings in less than 70 days) and his final resting place, Auvers-sur-Oise is celebrating the 170th anniversary of Vincent van Gogh's birth.

Under the patronage of the Val d'Oise department, which is home to two places - the Château d'Auvers and the Maison du Docteur Gachet - intimately associated with the artist, the exhibition *Van Gogh, The Final Journeys* unfolds across the spaces of the Château, whose layout has been entirely redesigned for the occasion. Van Gogh's final journeys, including to Auvers-sur-Oise, constitute artistic explorations of various kinds against a backdrop of growing fame and his own impending death. His art was enriched by a variety of encounters, influences and locations that drove the constant evolution of his powerful style, inspiring bold compositions featuring the intense colour palette that became his trademark.

The digital installations and projections are designed to capture the essence of these inspirations and encounters. From 7 October 2023 to 29 September 2024, the exhibition will immerse us in the painter's many travels around France. The significant figures he frequented, and his torments, dreams and hopes, were refracted in his work and serve as entry points to his multiple universes.

Auvers-sur-Oise, land of artists

When he arrived in Auvers-sur-Oise on 20 May 1890, Vincent van Gogh discovered a lively village which stretched over nearly seven kilometres from Pontoise to Butry, between the banks of the Oise and the Vexin plain. Opposite the train station (Auvers had been on the rail network since 1846), the outline of Notre-Dame church stood out clearly half-way up the hill.

As early as 1855 with Alexandre René Véron (1826-1897), the village began to attract painters associated with the Barbizon school. In 1861, Charles Daubigny (1817-1878), who was interested in new ways of capturing light, had a house-cum-studio built there which was in part decorated by Corot, Daumier and Oudinot. The creator of the world's first studio boat, Daubigny, who would become an ardent champion of Impressionism, experimented with new perspectives, framings and ways of rendering the surface of water. A group of friends and pupils gravitated to him, turning Auvers into the leading artists' community north of Paris. The surrounding landscapes, the river, and the rustic scenes on offer provided an inexhaustible source of inspiration: splendid skies, the changing reflections of the river, the robust country types plying their trades or working in the fields, and the houses and cottages provided an endless series of subjects for these outdoor painters to explore.

Foreign artists were quick to follow suit, travelling out from Paris to discover this unspoilt countryside with its traditional way of life.

The enduring enthusiasm of painters for the Auvers landscapes was the great legacy of Daubigny, who died in 1878.

PRESENTATION OF THE EXHIBITION



Van Gogh, The Final Journeys is a digital exhibition that presents the painter's works in very high definition alongside originals by artists in his entourage who worked in the same locations over the same period. Museum-quality facsimiles of major Van Gogh works – special 'Museum Editions' provided by the Van Gogh Museum in Amsterdam – complete the display. For the first time, Van Gogh's final travels are presented as one last journey of artistic exploration by a man and artist returning to his roots. Visitors will be able to accompany the painter across France, taking in his Parisian years living with his brother Theo as well as his stays in Arles and Saint-Rémy-de-Provence before he arrived at his final port of call, Auvers-sur-Oise. Exploring both his private life and his

creative process, the exhibition presents in sequence his various living environments as well as the company he kept over the last four years of his life.

To complement this major new exhibition, the internal layout of the Maison du Docteur Gachet has been returned to a state similar to that in which Van Gogh found the doctor's house when he first arrived in Auvers-sur-Oise in 1890. This has been achieved by drawing on descriptions provided by the doctor's great-nephew and on a 1903 watercolour of the drawing room by the artist Léopold Robin. This recreation offers visitors a further immersion in Van Gogh's private life and the decors that inspired some of his paintings.

A strong network of partners

The departmental authority has turned to an independent curator and Van Gogh specialist who was a consultant on the *Van Gogh in Auvers-sur-Oise, The Final Months* exhibition held at the Van Gogh Museum in Amsterdam and at the Musée d'Orsay in Paris. His name is Wouter van der Veen and he is on the curation committee for the project, along with the team at the Château d'Auvers and departmental representatives. They have been working in close collaboration with ARTER, Europe's leading production agency for exhibitions and artistic and cultural events. ISO-certified and with statutory commitments to sustainability goals, ARTER has made reducing the environmental impact of the cultural sector one of its top priorities. It is providing creative and technical assistance to the Val d'Oise department and the Château d'Auvers for the *Van Gogh* exhibition.

The Van Gogh Europe foundation is a network of collections and historic European sites that are closely associated with the life and works of Vincent van Gogh. It aims to make Van Gogh's cultural heritage accessible to as wide a public as possible in order to inspire, unite and engage current and future generations. Recognised by the foundation, along with the Maison du Docteur Gachet, as a site of special interest, the Château d'Auvers has in recent years engaged in a series of projects and collaborations centred around the painter's legacy.



A travelogue

The *Van Gogh, The Final Journeys* exhibition draws on the latest research into the artist's life and works as well as a key visual ingredient: the engravings of the Maison Goupil. Vincent sold these engravings on the art dealership's behalf as well as collecting them for himself, and they strongly influenced his own art. There are also screenings of scenes from the celebrated Vincente Minnelli film *Lust for Life*, which in the 1950s contributed greatly to Van Gogh's image as the tragic, doomed artist. Shot on location, it features authentic landscapes that were still very close to those the artist knew.

The exhibition is housed in the Château d'Auvers-sur-Oise, a building that features in the artist's *Landscape with the Chateau of Auvers at Sunset* and is located in the heart of the village where the creator of the *Wheatfield with Crows* met his tragic end.

Over the course of twelve consecutive spaces, visitors will become acquainted with the artist's visual repertoire and sensibility, beginning with the legacy of Charles François Daubigny and Jean-François Millet and their focus on accessible subjects such as nature and rural life.

Vincent's strong bonds with his brother Theo then become clear as the exhibition explores his rural childhood, Protestant upbringing and curtailed schooling.

There is a representative display of the artistic environment of the young Van Gogh, featuring works by the following artists: Charles-François Daubigny, Jules Dupré, Théodore Rousseau, Georges Michel and Camille Corot.

In addition to other artists, his attachment to his brother enormously contributed to the genesis of his art. A whole space is devoted to the Paris branch of the Boussod, Valadon & Co. art dealership, which specialised in producing and selling reproductions. Evoking the interior of a 19th-century art gallery, this section reveals both the modern and academic artists who were exhibited at Theo van Gogh's place of work, giving an insight into the tastes of the general public and the artistic debates that were taking place at the time (with Jean-Léon Gérôme, Horace Vernet, Jean-François Millet, Henri de Toulouse-Lautrec and Edgar Degas being part of the conversation). To illustrate Theo's daily working environment, there is a selection of engravings from these artists' own collections, displaying both academic tradition and modern innovation. These are being exhibited courtesy of an exceptional loan from the Musée d'Aquitaine in Bordeaux.

Paris

Opening a window onto the artist's private life, the exhibition features a recreation of the interior of the bourgeois apartment that Theo and Vincent shared in Rue Lepic in Montmartre from 1886 to 1888.

Complementing this physical reconstruction is a spectacular digital gallery that evokes Vincent's Parisian world with a series of portraits of significant figures whom the painter encountered during these two years. On suspended screens, visitors will be introduced to Henri de Toulouse-Lautrec, Emile Bernard, Armand Guillaumin, Paul Gauguin, Paul Signac, Julien Tanguy and Agostina Segatori, Van Gogh's muse and lover. The oil paints supplier Père Tanguy serves as the bridge to the next space.

An attachment to Japan

Between Paris and Provence, the exhibition stops off in the Japan of Van Gogh's imagination courtesy of a few pieces from his substantial collection of engravings. In 1888, an exhausted Vincent decided to travel to Provence, which he regarded as the 'French Japan'. With the help of reproductions of his Japanese-influenced paintings and engravings, this sixth space reveals the importance of the land of the rising sun for the painter.

Arles

Van Gogh's stay in Arles is evoked through a series of major works. Special attention is paid to the episode of the severed ear and his relationship with Paul Gauguin, who joined him in the southern coastal town from October to December 1888. On 23 December, Van Gogh appeared to have a mental breakdown and mutilated his left ear. Some time later he decided to admit himself to the asylum in Saint-Rémy-de-Provence near Arles.

Saint-Paul-de-Mausole

During his stay at the Saint-Paul-de-Mausole asylum in Saint-Rémy-de-Provence from May 1889 to May 1890, Van Gogh suffered from bouts of serious mental illness interspersed with periods of creativity during which he produced masterpieces such as *The Starry Night*. He also looked to other artists for inspiration, creating his own vibrant and colourful interpretations of works by masters such as Gustave Doré, Eugène Delacroix, Jean-François Millet and Rembrandt, revisiting masterpieces like *Prisoners' Round*, *The Raising of Lazarus*, and *The Siesta* thanks to engravings sent to him by Theo.

Meanwhile, his reputation was growing in Paris, the critical feedback on his work being excellent, and in due course he decided to return to the north. Auvers-sur-Oise was a village of artists and seemed like the ideal destination, not least because one of its residents, Dr Gachet, was known as a friend to painters and would be able to provide continuity of care after the Saint-Paul-de-Mausole asylum.



Auvers-sur-Oise

When Van Gogh arrived in 1890, Auvers-sur-Oise and the Oise valley were already a destination of choice for outdoor painters. The area was largely agricultural and an inexhaustible source of inspiration for the many artists who stayed there. A space designed in the style of a 19th-century Salon displays works from the departmental collection and works on loan from various museums and private collections.

Part of this display is devoted to the artist Léonide Bourges, who was a pupil and friend of Daubigny. This artistic exploration continues with a focus on major figures who spent time in Auvers: Paul Cézanne, Eugène Murer, Camille Pissarro and Dr

Gachet, who was both an art lover and an amateur painter.

The history and customs of the village of Auvers-sur-Oise, which formed the backdrop to all this artistic activity, rounds off the exhibition. Old photos and postcards dating from the early 20th century reveal how the village used to look, from Valhermeil on its western flank to Cordeville in the east. There is also an area dedicated to historical audio-visual resources, including the first-hand account of Adeline Ravoux, who was the daughter of the innkeeper Arthur Gustave Ravoux and who posed for Van Gogh.



And in the very last room, 300 m² in size, there will be a 360° panoramic projection of Vincent's stay in Auvers in five consecutive acts:

- **The village of artists:** through the prism of the works of the masters who stayed there.
- **Van Gogh gets to know the village:** through the works of his first six weeks there, when he made the acquaintance of Dr Gachet and took up residence at the Ravoux Inn (Café de la Mairie).
- **Theo van Gogh's situation in Paris:** his fragile health, the illness of his young child, his stressful professional life, his wife Johanna, and his doubts.
- **The final curtain:** Vincent van Gogh succumbed to depression, reflected in the melancholy of his paintings. On 27 July, having completed one final masterpiece (*Tree Roots*), he shot himself in the chest with a revolver and died of his injuries two days later at the Ravoux

Inn.

- **Posthumous glory:** Theo van Gogh died six months after his brother from complications associated with syphilis, whereupon his widow Johanna Bonger found herself responsible for the fate of hundreds of paintings whose value and importance was appreciated by very few. But over the next fifteen years, she proved to have a remarkable talent for promoting the work of her brother-in-law. A young woman in a world of men, she managed to organise an immense retrospective at Amsterdam's municipal museum in 1905 that featured over 400 artworks and definitively established Van Gogh's reputation. The *Van Gogh, The Final Journeys* exhibition offers a projection of these artworks in a final flourish that confirms the success of Vincent and Theo's project.



VAN GOGH'S LINKS WITH AUVERS

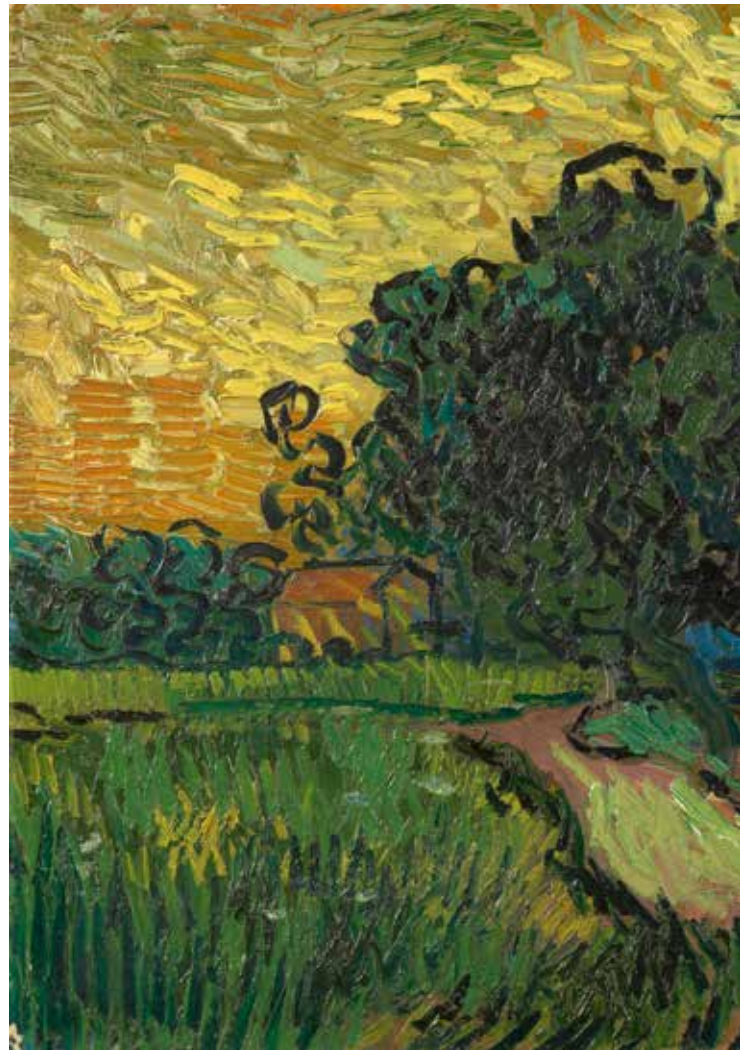


The Artworks

Auvers-sur-Oise is world-renowned for having been the final home of the emblematic figure of post-Impressionism, Vincent van Gogh. He spent the last 70 days of his life in the village, where he was buried in 1890 at the age of 37. His short stay was extraordinarily prolific artistically, producing some 74 paintings. A few weeks prior to his death, the Dutch artist completed an outdoor painting entitled *Landscape with the Chateau of Auvers at Sunset*, which he mentioned in a letter to his brother dated Tuesday 24 June 1890:

*Lastly, an evening effect -
two pear trees all black against a
yellowing sky,
with some wheat, and in the
violet background the château
surrounded by sombre greenery.*

This work is currently part of the collection of the Van Gogh Museum in Amsterdam and portrays the Auvers countryside with the Château in the background.

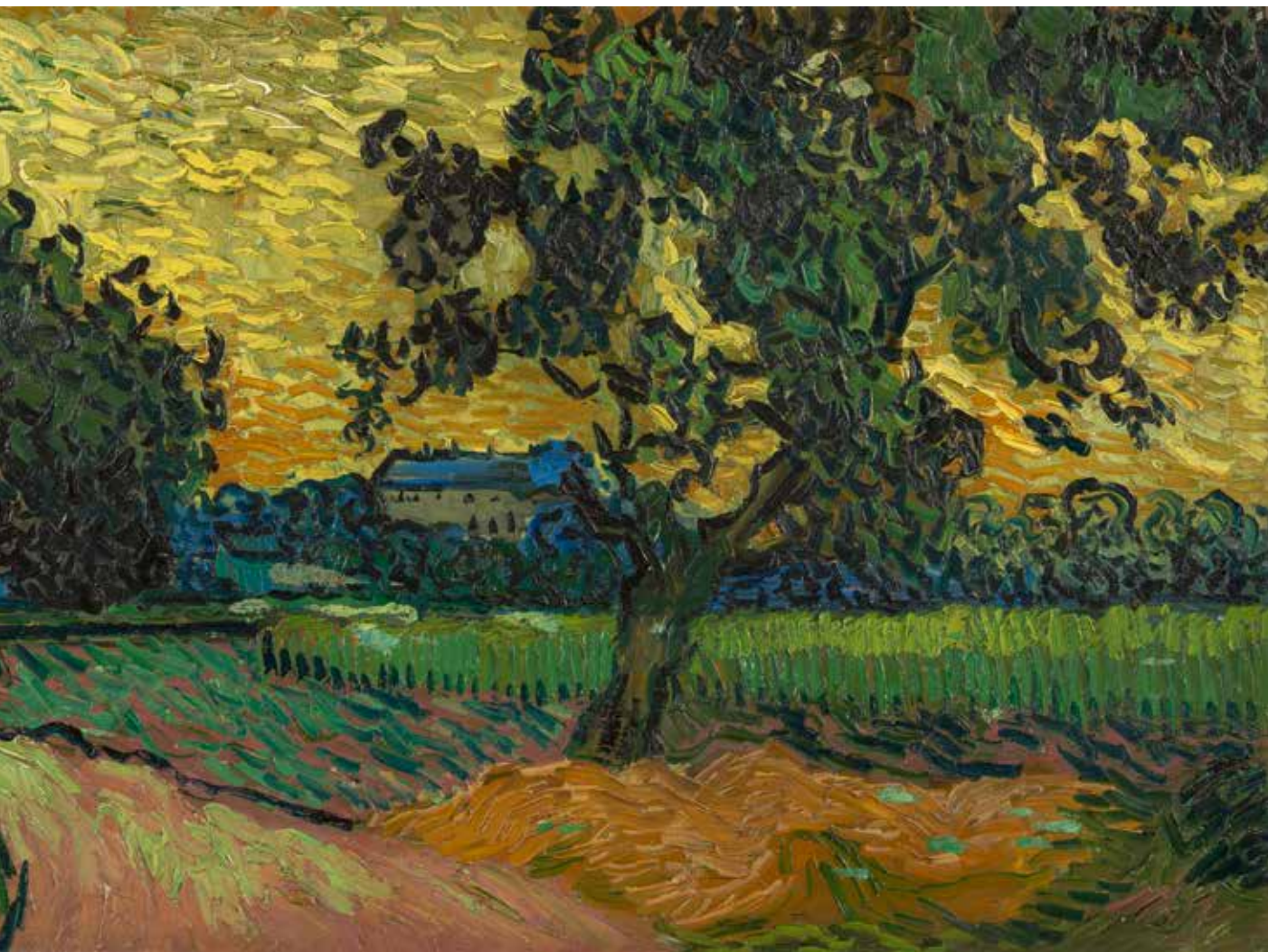


Van Gogh's final days

Since his visit to Theo on 6 July, Vincent had felt depressed and lonely. He was painting 'vast stretches of corn under troubled skies, and I did not have to go out of my way very much in order to try to express sadness and extreme loneliness'. It was July, the height of summer and harvest time, and Auvers was swarming with seasonal workers, but Vincent did not paint a single one of them. Human figures were even absent from the 14 July celebrations in his *The Town Hall at Auvers*.

Following an argument over an unframed Guillaumin painting, he had ceased visiting Dr Gachet at home.

Four days later, he set up his easel at the side of the main street in Auvers at the top of the Rue de la Sansonne and painted a group of tree roots that he had been passing by every day. It was to be his final message. He took the canvas back to the Ravoux Inn and then headed out into the wheatfields, where he shot himself in the chest at sunset. 'I've done it for everyone's good', he said to Theo, but it was not a sacrifice that his brother would ever benefit from.



Vincent van Gogh (1853-1890)
Landscape with the Chateau of Auvers at Sunset, 1890.
 Oil on canvas. Van Gogh Museum, Amsterdam.
 © Van Gogh Museum, Amsterdam
 (Vincent van Gogh Foundation)

Museum Editions

As part of an exclusive partnership with the Val d'Oise department, the Van Gogh Museum in Amsterdam has specially donated its entire Museum Editions series: reproductions of such high quality that distinguishing them from the originals with the naked eye is virtually impossible. Certified individually by the museum's curators, the nine carefully selected masterpieces are:

Sunflowers (1888)

Almond Blossom (1890)

Wheatfield with a Reaper (1889)

Wheatfield under Thunderclouds (1890)

Boulevard de Clichy (1887)

The Bedroom (1888)

Undergrowth (1889)

Landscape with the Chateau of Auvers at Sunset (1890)

Fishing Boats on the Beach at Les Saintes-Maries-de-la-Mer (1888)

This paintings will enjoy pride of place in the *Van Gogh, The Final Journeys* exhibition.



Vincent van Gogh (1853-1890) *Sunflowers*, 1889.
Oil on canvas. Van Gogh Museum, Amsterdam.

© Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

AI-assisted Van Gogh by Jumbo Mana

Immerse yourself in life and work of Vincent Van Gogh thanks to our innovative new project: the first AI database dedicated to the artist. Designed in partnership with Paris-Saclay University, this cutting-edge technology engages users in an interactive and educational dialogue that scrupulously observes historical accuracy.

Our AI doesn't merely offer information - it brings Van Gogh to life, generating realistic scenarios for a truly immersive experience. It adopts the artist's personality and voice so that the public can make a human connection with this artistic genius.

It should go down particularly well with young visitors, with its intuitive vocal interface and a voice and text generation suitable for all types of user. It's a unique, fun and interactive way to learn by having a direct conversation with one of the most emblematic figures in the history of art.

Accessible via a touchscreen terminal, our AI experience provides a bridge between past and present, transforming the learning experience into a genuine adventure. Discover Van Gogh as you've never seen him before.

The whole experience and its content have the seal of academic approval from Wouter van der Veen, a leading expert on the life and work of Vincent van Gogh.



CURATING THE EXHIBITON



Senior Curator

Wouter van der Veen is an independent expert, the head of the modern incarnation of Boussod, Valadon & Co, an author, and a visiting lecturer at the University of Strasbourg.

He obtained his doctorate from Utrecht University in 2007 with a thesis entitled *Van Gogh, A Man of Letters*. His publications include *Van Gogh in Auvers, His Last Days* (Moncalli Press, 2010), *Le Capital de Van Gogh* (Actes Sud, 2018), and *Attacked at the Very Root: An Investigation Into Van Gogh's Last Days* (available to download for free at <https://arthenon.com/>), in which he describes his discovery of the location where Van Gogh painted his final masterpiece.

He formerly worked at the Van Gogh Museum in Amsterdam and was the scientific director of the Institut Van Gogh in Auvers-sur-Oise from 2012 to 2022.

He's the senior curator of the *Van Gogh, The Final Journeys* exhibition.



THE OUTSTANDING CHÂTEAU D'AUVERS



Located in the heart of the village and owned by the Val d'Oise department, the Château d'Auvers is a unique place that combines architectural heritage and an Impressionist legacy in unspoilt countryside.

The Château was built in 1635 for Zanobi Lioni, a wealthy Italian financier from the court of Marie de' Medici, in the style of a grand Italian Renaissance villa. He also had a nymphaeum constructed consisting of a mosaic of seashells inspired by Antiquity, which is one of the very few surviving examples of its kind in France. In 1662, the estate was sold to Jean de Lery, who transformed the edifice into a French-style manor house, and then to the Prince de Conti in 1765. Acquired by the Val d'Oise department in 1987, the Château has been officially classified as being of special historical interest since 1997.

A strong connection to Impressionist landscapes

In keeping with its Italian inspiration, the grounds of the estate are terraced to offer sweeping views of the Oise Valley. The gaze is drawn to each terrace and then to the entire panorama in a clever play of multiple perspectives that is further enhanced by hedges, steps, paths and a belvedere.

Rich architecture: the nymphaeum

A very fine nymphaeum survives to this day, its walls decorated with seashells, gritstone and glass and illuminated by a light source in the cupola. Located in the north orangery, this exceptional construction dates from the 17th century and is one of the very few remaining examples of its

kind, the adornments being highly fragile. Nymphaeums are edifices dedicated to nymphs, the nature deities associated with water.

The Château's murals

Murals dating from the late 17th century have been revealed on two walls of a room that must originally have been a drawing room. This precious heritage has been meticulously restored. The narrative images, which are made to look as if they are framed by trompe-l'oeil mouldings, depict landscapes characteristic of the period, surmounted by cartouches featuring war scenes, as well as a seascape above the entrance door. Depictions of three landscapes and four battle scenes are set in trompe-l'oeil wood panelling. These 17th-century faux panels are a light ochre-yellow with red highlighting.

The landscapes bear all the characteristic elements of a 17th-century style of painting devoted entirely to depicting nature. Though these murals are neither dated nor signed, on the basis of their style and subject matter we can assert with reasonable confidence that they were created sometime between 1680 and 1700.

The charm and appeal of the Château d'Auvers' interior décor, no doubt executed by the same painter or studio, lies in its very simplicity. Other surviving examples, such as similar frescoes discovered at the Hôtel des Invalides, are very rare.

The Orangery

The Château d'Auvers estates boasts two orangeries: the north orangery which is home to the nymphaeum and gives onto the main courtyard, and the south orangery below on the southern side of the grounds.

These two edifices constructed in the 17th-century by the original commissioner of the Château were returned to their former glory in around 1992 during the third phase of the programme to restore the estate. The particularity of the south orangery is that it is housed in a construction designed to support a stone arch bridge passing above a road and two straight flights of steps. From the outset, the bridge afforded access to the lower terrace known as the 'Clos du Château'.

The architecture of Auvers is contemporaneous with that of the Palace of Versailles, which was built by Jules Hardouin-Mansart.



A SUMMER IN THE CHÂTEAU D'AUVERS GARDENS

SATURDAY 1 JULY AT 9.30 P.M.

◆ Concert by the Rhoda Scott Lady Quartet

Duration 1hr 30 | All ages | From €5 to €40/pers.

An evening with four jazzwomen, including the living legend Rhoda Scott, the Hammond organist and singer.

In partnership with the Festival of Auvers.

TUESDAY 4 JULY 2023 FROM 8.30 P.M.

◆ A picnic in fancy dress in the Château grounds on the theme of the Van Gogh



and Dr Gachet era. Please bring your own picnic.

◆ AT 10 p.m.: Summer evening outdoor cinema *Van Gogh* (1991), dir. Maurice Pialat

Duration: 2 hrs 40 | All ages | Free

After a year spent in an asylum, Van Gogh relocated to Auvers-sur-Oise in part because of the presence of Dr Gachet, an art lover and champion of painters. Despite tensions with his brother and fluctuating mental health, Vincent continued to paint.

TUESDAY 11 JULY AT 10 P.M.

◆ Summer evening outdoor cinema *Lust for Life* (1956), dir. Vincente Minnelli

Duration: 2 hrs 02 | All ages | Free

1878. Vincent van Gogh arrives in Belgium and then travels on to Provence, where he is joined by Gauguin. After his fellow painter departs, Van Gogh severs his ear and admits himself to an asylum...



SATURDAY 22 JULY 2023 AT 10 P.M.

◆ Aren't insects just great!

Duration: 2 hrs | Family - Children from age 4 | Free, but prior registration required.

From aphids and flies to beautiful dragonflies and grasshoppers, insects are everywhere! They account for 85% of animal species on Earth. Immerse yourself in the fascinating world of these little creatures.

Run by the 'La SEVE' association.



TUESDAY 22 AUGUST FROM 9 P.M.

◆ **Summer evening outdoor cinema**

Duration: 2 hrs | All ages | Free

◆ **At 9 p.m. – Van Gogh, B&W documentary, dir. Alain Resnais (1947)**

Duration: 18 mins

Focusing solely on the paintings, Alain Resnais tells Van Gogh’s life story and describes his all-consuming quest to capture light and truth in painting, which ultimately drove him to suicide.

This is not an academic biography or an exercise in art criticism – it is a dramatic cinematic experience.

THURSDAY 24 AUGUST 2023 FROM 8 P.M.

◆ **The world of bats: a talk and an after-dark walk**



Duration: 3 hrs | Family - Children from age 4 | Free, but prior registration required.

A talk lasting around an hour will introduce you to the bat species of our region and their way of life. You’ll learn about the amazing abilities of these animals, who can fly and hunt in the dark. We’ll also look at the threats facing bats and the conservation efforts we are making to protect them.

If you arrive a little earlier, you can also see an exhibition about the particular bat species to be found in the Paris region.

Remember to sign up to the after-dark walk that will follow the talk.

With the help of bat detectors, you will be able to identify the species that are out hunting around the Château.

TUESDAY 29 AUGUST FROM 9.15 P.M.

◆ **From 9.15 p.m., screening of the animated feature film *Loving Vincent***



Duration: 1 hr 34 | All ages | Free

Paris, summer 1891. Armand Roulin is asked by his father Joseph, who is a postman, to deliver a letter in person to Vincent van Gogh’s brother, Theo. The news of the painter’s suicide has just come through. Armand, who was always wary of his father’s friendship with the artist, is not particularly pleased to have been entrusted with this task, and he is unable to locate Theo in Paris. He subsequently finds out from Père Tanguy, the art dealer who supplied Vincent with his oil paints, that Theo, clearly devastated by his older brother’s death, had only outlived him by a few months. Realising that he has no doubt misjudged Vincent, Armand travels to Auvers-sur-Oise, where the painter spent the last couple of months of his life, in the hope of understanding what drove him to such a desperate act. He talks to those who knew the artist and comes to appreciate what a remarkable and passionate life he led, parts of which remain shrouded in mystery.



A summer in the Château d’Auvers gardens (cont.)

**SATURDAY 16 & SUNDAY 17
SEPTEMBER 2023 | EUROPEAN
HERITAGE DAYS**

To mark the 40th anniversary of European heritage days, on Saturday 16 and Sunday 17 September 2023 the Château d’Auvers is putting on free events:

SATURDAY 16 SEPTEMBER AT 3 P.M.

◆ **Nage-no-kata spectacle performed by the Ensemble Multilatérale**

Duration: 2 hrs | All ages | Free, but booking required

In 1887, Kano Jigoro, the founder of the Kodokan Judo Institute, developed one of the first katas in the history of judo, the nage-no-kata. Katas are series of highly codified techniques which have to be mastered in order to attain a given grade. Any practitioner of judo with a black belt first dan is capable of executing at least one kata: the nage-no-kata. Every time they move up a dan (grade), there is a new kata to master. In this show, two katas will be presented of the five that form part of this project which is a work in progress:

*nage-no-kata
kime-no-kata
gonosen-no-kata
katame-no-kata
goshin-jitsu-kata*

Two Japanese composers – Noriko Baba and Misato Mochizuki – along with three French composers with close ties to Japan – Yves Chauris, Aurélien Dumont and Yann Robin – will jointly compose an original musical show for the Ensemble Multilatérale’s soloists based on the structure, rhythms and drama of these fundamental katas. They will be executed by two pairs of practitioners: Stephen Roulin and Antoine Bidault (kime-no-kata, gonosen-no-kata, katame-no-kata), and Jérémie Delbe and Louis Cavallioli (nage-no-kata, goshin-jitsu-kata).

In whichever location and county these

performances are staged (together or separately), there will always be a dojo and judo practitioners capable of executing one of these katas. In the process, a subtle shift occurs: each kata becomes a choreographed drama, the judo practitioners become dancers, and Kano Jigoro becomes the supreme choreographer.

SUNDAY 17 SEPTEMBER AT 3 P.M.

◆ **A storytelling tour of the Château grounds**

Duration: 2 hrs | Children from age 8 | Free, but prior registration required

With Muziconte

Beneath a tree or amid the wild grass, listen dreamily to the secret tale of the grounds of the Château d’Auvers-sur-Oise. A natural history tour blending stories, poetry and botany that treads a subtle path between reality and the imaginary.

◆ **AT 4 P.M. – Vincent van Gogh, *Deux frères pour une vie*, a play**

All ages | Free, but prior registration required

Guichet Montparnasse theatre company.



Inspired by the correspondence between Vincent van Gogh and his brother Theo, this play focuses on the relationship between the two men and the key moments in their respective lives. Adapted, staged and performed by Ghislain Geiger and Julien Sechaud.

PRESS RESOURCES

Heymann Associés press agency

Press relations:

Heymann Associés – Sarah Heymann

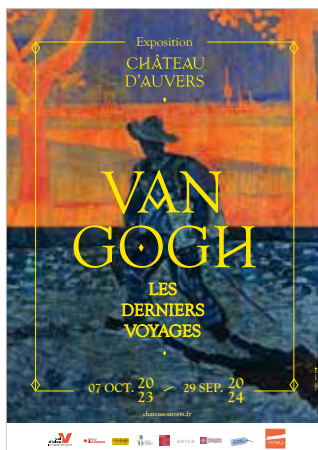
Contacts:

Alice Martins | alice@heyman-associes.com | 06 31 80 29 40

Chloé Braems | chloe@heyman-associes.com | 06 31 80 14 97

heyman-associes.com | 01 40 26 77 57

THE EXHIBITION



1 Van Gogh, *The Final Journeys* exhibition poster (2023)
© Agreestudio



2 Vincent van Gogh (1853-1890) *Stairway at Auvers*, 1890. Oil on canvas. Saint Louis Art Museum, Missouri
© Saint Louis Art Museum



3 Léonide Bourges (1838-1909) *Rue de la Sansonne in Auvers-sur-Oise*, v. 1874. Oil on canvas Musée Daubigny, Auvers-sur-Oise © Musée Daubigny



4 Vincent van Gogh (1853-1890) *The Potato Eaters*, 1885. Oil on canvas. Van Gogh Museum, Amsterdam.
© Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

THE EXHIBITION (cont.)



5 Vincent van Gogh (1853-1890) *View of Paris*, 1886. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



6 Vincent van Gogh (1853-1890) *Self-Portrait with Grey Felt Hat*, 1887. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



7 Vincent van Gogh (1853-1890) *Self-Portrait as a Painter*, 1887-1888. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



8 Vincent van Gogh (1853-1890) *The Harvest*, 1888. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



9 Vincent van Gogh (1853-1890) *Sunflowers*, 1889. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



10 Vincent van Gogh (1853-1890) *View of Auvers-sur-Oise*, 1890. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



11 Vincent van Gogh (1853-1890) *Wheatfield under Thunderclouds*, 1890. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



12 Vincent van Gogh (1853-1890) *Landscape with the Chateau of Auvers at Sunset*, 1890. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



13 Vincent van Gogh (1853-1890) *Bridge in the Rain (after Hiroshige)*, 1887. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



14 Vincent van Gogh (1853-1890) *Wheatfield with Crows*, 1890. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



15 Vincent van Gogh (1853-1890) *Self-Portrait with Straw Hat*, 1887. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).



16 Vincent van Gogh (1853-1890) *Tree Roots*, 1890. Oil on canvas. Van Gogh Museum, Amsterdam. © Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation).

THE CHÂTEAU AND THE GARDENS



1 © Le Square



2 Château d'Auvers, drone (2018) © Le Square



3 Château d'Auvers, drone (2018) © Le Square



4 Gardens - Château d'Auvers (2018) © Le Square



5 Detail of nymphaeum © Le Square



6 Nymphaeum - Grotto. Château d'Auvers © J.Y Lacote



7 Art workshops © DR



8 Maison du Docteur Gachet © Val d'Oise
departmental assembly, photo Michel Jourdeuil



9 Orangery © J.Y Lacote



10 Notre-Dame de l'Assomption © Jarry-
Tripelon CRT IDF



11 Graves of Theo and Vincent © Château
d'Auvers



PRACTICAL INFORMATION



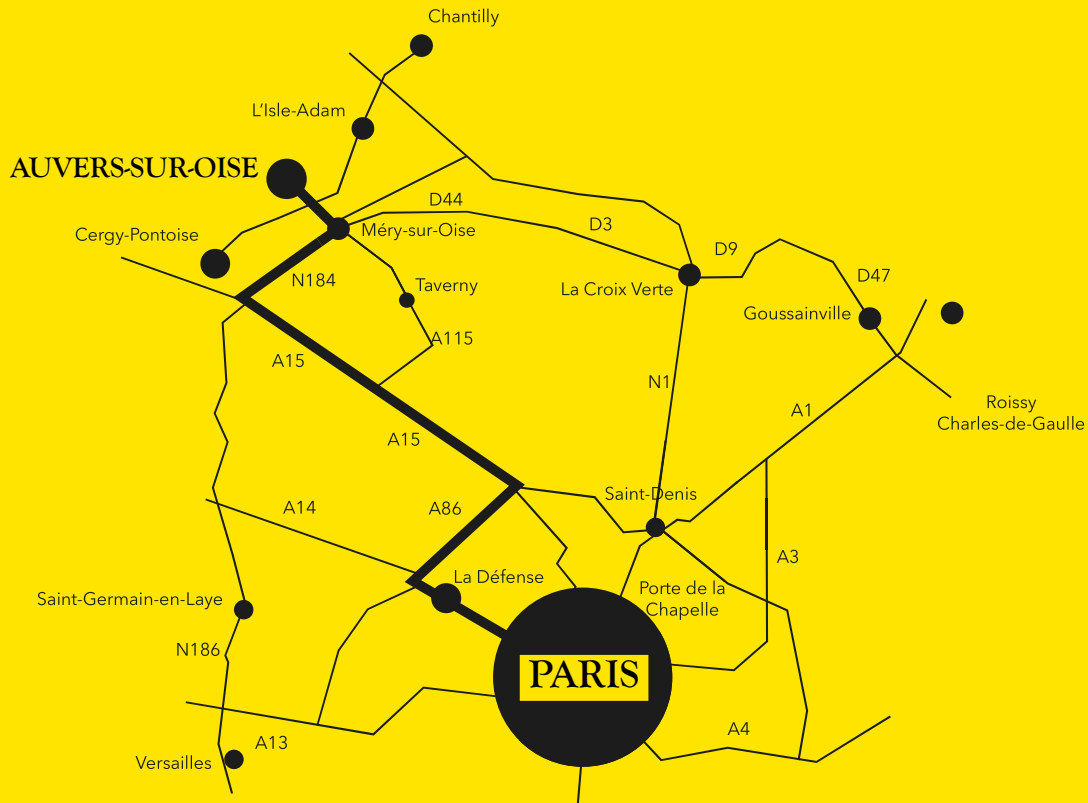
Full price: €12

Concessions*: €7.50

Open from Tuesday to Sunday from 10 a.m. to 6 p.m. (last admissions at 5 p.m.)

Free*: children under 7, guides, tourism professionals, accompanying adults, ICOM and ICOMOS members, journalists.

*Further details, proof of ID required, and terms and conditions can be found on our website chateau-auvers.fr



Contacts:

+33 (0)1.34.48.48.45
info@chateau-auvers.fr
www.chateau-auvers.fr

CHÂTEAU D'AUVERS

Chemin des Berthelées (public car park)
Rue François Mitterrand (disabled and pedestrian access)
95430 Auvers-sur-Oise

Come by public transport:

Transilien Line H
from Paris Gare du Nord
> direction Persan-Beaumont

Parking:

free on-site parking

Press relations:

Heymann Associés - Sarah Heymann
heymann-associes.com | 01 40 26 77 57

Contacts:

Alice Martins | alice@heymann-associes.com | 06 31 80 29 40
Chloé Braems | chloe@heymann-associes.com | 06 31 80 14 97