

About euroart

In 1994, five artists' colonies, Barbizon, Tervuren, Worpswede, Ahrenshoop, and Kronberg founded euroart. Other artists' colonies were quickly reactivated and revitalized. Many rural areas thus rediscovered their cultural heritage and asserted themselves with renewed confidence. In particular, the 2001 exhibition at the Germanic Museum in Nuremberg provided the necessary scientific foundation for the creation of the Scientific Advisory Committee, which is still active today and advises artists' colonies on the discovering and presentation of their cultural treasures. A particular strength of euroart is that through visits, contacts, joint projects, and exhibitions, Europe can be experienced on a cultural level.

In 2021, euroart was recognized by the Council of Europe as "a unique European network working towards greater cultural understanding and cooperation".

The artists' colony phenomenon

In the first half of the 19th century, primarily painters travelled to the countryside to be outside, surrounded by nature. They longed to live simpler lives, away from standards set by art academies.

Painting outdoors, so-called plein-air painting, changed everything. Suddenly, the landscape was no longer just a backdrop, but the sole subject of the artists' work. French and later foreign painters went to Barbizon, followed by other villages at the rim of the woods of Fontainebleau. Eventually, these artists' colonies sprang up all over Europe: in England, Germany, Belgium, the Netherlands, Denmark, Russia, Hungary, Switzerland...

These artists were fascinated by the landscape, as well as by the local population of rural or seaside towns. Writers, poets, composers, musicians, and film personalities followed, as did art critics and collectors. Eventually, the colonies attracted so many tourists that they lost their original charm.

However, renewing the artistic style of the moment remained deeply rooted in the artists' colonies. They revitalized European and international art as forerunners and pioneers of Realism, Impressionism, Symbolism, Pointillism, Divisionism, Fauvism, Surrealism, and Expressionism.

Today, many of these former artists' colonies have survived and are blossoming in new ways.

119 members
46 artists' colonies
13 european countries



eur
art

The European Federation
of Artists' Colonies

Discover artists colonies around the
Fontainebleau forest



we inspire
cultural
connection



Barbizon



Le pavé de Chailly by Théodore Rousseau, 1840
(©Musée des Peintres de Barbizon)

Barbizon is a village renowned worldwide for the Barbizon School, which revolutionized the world of painting in the early 19th century.

«*Think of Barbizon—the story is sublime*»: this excerpt from a letter by Vincent van Gogh to his brother Theo encapsulates the importance and attractiveness of Barbizon and the Forest of Fontainebleau for the landscape painting movement.

Painters led by figures such as Corot, Millet, and Rousseau flocked here from all over the world, gathering at the Auberge Ganne to form what became the first artists' colony.

The legacy of these artists is visible throughout the village, notably through twenty Venetian glass mosaics installed in the streets, depicting masterpieces by Millet, Rousseau, Diaz de la Peña, Jacque, and others, as well as the Barbizon Painters' Departmental Museum and the Jean-François Millet House and Studio.

A Painters' Trail in the forest near Barbizon allows visitors to discover the key locations that inspired these artists.

Barbizon also inspired numerous writers, such as George Sand, who, alongside Théodore Rousseau, persuaded Emperor Napoleon III to designate the Fontainebleau Forest an artistic reserve. Other notable figures who chose the village as a setting for their work include Charles Baudelaire (an admirer of Théodore Rousseau), Flaubert (in *Sentimental Education*), the Goncourt brothers, Robert Louis Stevenson, and many more.

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Bourron-Marlotte



Chêne, mare et bruyère by Auguste Allongé
(coll. mairie-musée de Bourron-Marlotte)

Bordering the forest, Bourron-Marlotte offers countless walks, notably to the Mare-aux-Fées or the Long Rocher, once favored by artists.

This natural setting, combined with the pastoral charm of the hamlet of Marlotte, attracted painters as early as 1830, including Corot and Caruelle d'Aligny. Around 1850, the bohemian spirit celebrated by Henry Murger further boosted Marlotte's appeal among artists. Other painters followed, such as Renoir, Sisley, Pissarro, and Cézanne. In the early days, the artistic community gathered at the *Cabaret de la Mère Antony*, immortalized in a famous painting by Renoir. Others bought homes in Marlotte, including Allongé, Ciceri, Delort, Charnay, de Penne, and Point. Later, renowned musicians (e.g. Reyser) and filmmakers (e.g. Jean Renoir) joined the artistic community.

Some of these houses are recognizable by their large studio windows and by the informative plaques installed by the *Amis de Bourron-Marlotte* association, inviting visitors to explore the village's narrow lanes and old sandstone walls.

Established in 1907 by Charles Moreau-Vauthier, a former student of the painter Gérôme, using works donated by his artist friends, the Bourron-Marlotte Town Hall Museum houses nearly 600 works, primarily paintings and drawings from the 19th and 20th centuries.

Bourron-Marlotte also boasts an 11th-century church and a château whose current owners are descendants of the famous musketeer d'Artagnan.

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Gre-sur-Loing



Le vieux pont de Grez by Oscar Törnå, 1876 - Bukowskis Auctions

Just south of the Fontainebleau Forest, Grez-sur-Loing is one of Europe's most remarkable artists' villages. From the 1860s, more than 400 artists from Great Britain, Ireland, North America, Scandinavia, Japan, Germany and Italy worked here alongside 100 French artists, making Grez an outstanding international centre of artistic exchange in the late 19th century.

From the medieval bridge, visitors can admire the Tour de Ganne, the remains of an 11th-century dungeon, and the 12th-century church, all favourite subjects for generations of painters.

The two inns that welcomed artists in the 19th century still stand. *Pension Laurent* is now a private residence, while former *Hôtel Chevillon* is home to the *Swedish Grez-sur-Loing Foundation*, a residence for artists, writers and researchers. Grez occupies a unique place in Swedish art history: here, Carl Larsson launched his career as a watercolour painter and met his future wife, Karin. Their artistic partnership became one of the most influential in Swedish art.

Founded in 1910 by Fernande Sadler (painter, writer and France's first woman mayor), the Town Hall Museum, can be visited by appointment and displays works by artists who came to Grez.

Since 1996, the association *Artistes du Bout du Monde* («Artists from the End of the Earth») has preserved this rich heritage by promoting international artists who worked in Grez and organising cultural events celebrating the village's unique artistic history.

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Moret-sur-Loing



Vue de Moret by Louis Prieur, 1926
(© Musée municipal de Moret-Loing-et-Orvanne)

Located near the forest, the medieval town of Moret-sur-Loing became a haven for artists in the late 19th century. Its ramparts, bridge, mills, and the silvery reflections of the Loing river captivated painters in search of nature and light.

Alfred Sisley permanently shaped Moret's artistic destiny after settling there in 1882. He would walk along the Loing, setting up his easel facing the church, the bridge, or the poplars lining the banks, painting the same scenes at different times of day and under varying skies. Sisley, who died in Moret in 1899, left behind a panoramic vision of the town as it changed with the seasons.

Following him, Pissarro, Picabia, Guillaumin, Corot, Guillemet, and Rousseau captured on canvas their fascination with the light filtering through the foliage and the water's reflections in the area around Moret. At the turn of the century, foreign artists (such as Canadians Cullen and Alexander Young Jackson) discovered the foundations of their modern style there.

During the interwar period, Montézin's paintings celebrated the same shimmering light and fidelity to that found in Sisley's work. Moret remained a quiet yet vibrant hub for plein-air painting, attracting English, American, Canadian, and New Zealand artists who came to hone their landscape painting skills.

The town has preserved its unique atmosphere, its narrow streets, the bridge over the Loing, and the river's reflections, remaining an open-air studio whose light continues to attract dreamers.

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