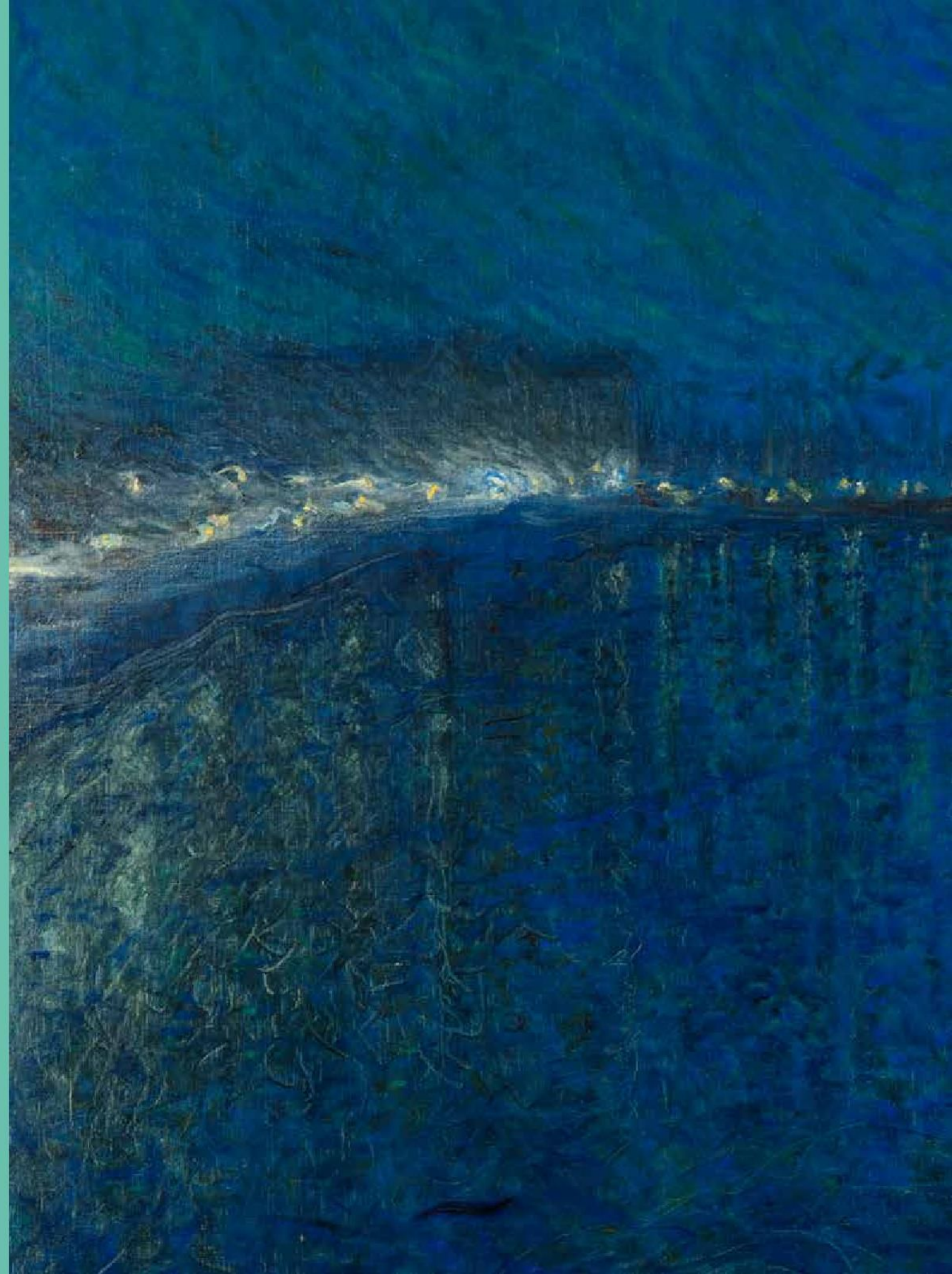


A new day,
a new colour

NORMANDIE IMPRESSIONNISTE 2020

03.04
– 06.09
2020

Press
kit



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Editorial



**Erik
Orsenna**

Member
of the Académie
Française

I can hear you saying: *impressionists! Impressionists again and again! Couldn't the Normans find something a bit different to celebrate?*

And, to be honest, I wasn't far from agreeing with you.

Until the festival's team started to show me their ideas.

Until I saw waves of proposals coming in, one after the other. That's when I realised how lazy my curiosity had become.

Not only was the 19th century bottomless, a trunk full of treasures which had not and would never be completely catalogued.

You might know this saying, which I particularly like: *You never know what the past has in store for you.* You just have to change the angle and other worlds emerge from a major work which we thought we knew everything about. You just need to get off the beaten track to see unknown artists or masters described as "minor" emerge and we realise, with amazement, how they actively contributed to the revolution.

But the past is not the monopoly of invention. No matter what some might think - supporters of "things were better before" - art did not suddenly stop in July 1914.

You will be given proof of its continuity, a continuity in its fervour, in countless exhibitions. Today's creation is setting about it to its heart's content. To use another of my favourite expressions, *my money is on you being flabbergasted: "I didn't know that our modernity was capable of so much freedom and so many colours."* And long live this Normandy which I'm discovering year by year, with its unbelievable, dynamic diversity!

For this festival is above all a celebration of our territories. All our territories, and not just Rouen, Caen or Le Havre. One of the worst enemies of our Republic is that awful expression "it's not for me". Unfortunately, it is something I often hear when I travel around to open libraries. Reading "isn't for me". Painting "isn't for me". We must use all our strength to stifle this idea. Do you know a better personal or public notion for living than this? *Let's broaden the field of possibilities.* I remember those marvels called *magic lanterns*. I approached my gaze and a universe appeared. And, each time, I wondered: is this *another universe* or a *new possibility* for ours? We are going to turn next springtime into a festival of the possible!

► All about Normandie Impressionniste

In 2010, in Normandy, the idea was born to create a major event to celebrate one of the major trends in art history: impressionism. Following one edition after another (2010, 2013, 2016), it has become one of the most important artistic events in France. Today, Normandie Impressionniste offers a multidisciplinary festival which celebrates artistic creation from impressionism to the present day.

For its fourth edition, in 2020, presided by Erik Orsenna, Normandie Impressionniste is celebrating its tenth birthday and reinventing itself with a new approach initiated by its general curator, Philippe Piguet. The 2020 edition is not offering a single theme for all of its events, but rather a versatile driving force, rich and open to interpretation: **A new day, a new colour.** It is through the prism of this pictorial revolution of colour that the impressionists seized their everyday lives and the subjects associated with the evolution of society at the time: the industrial revolution and its social, economic and urban consequences, along with - in its wake - the flourishing of a new social class and practices (e.g. leisure activities, collections).

It is around this guiding principle that the projects suggested by various organisations in Normandy - museums, art centres, dance centres, associations - have been selected by the academic and artistic advisory board of Normandie Impressionniste.

Just like the artistic movement, which encouraged a new way of seeing and thinking about the world, the ambition of the fourth edition of the festival is to reveal the contemporaneity of the movement, which, in turn, is firmly set in its time.

Normandie Impressionniste is a Public Interest Group of 35 Norman local authorities. Its nine founding members are the Région Normandie, the Métropole Rouen Normandie, the Département de l'Eure, the Département de Seine-Maritime, the city of Rouen, the city of Caen, the city of Le Havre, Le Havre Seine Métropole and the Communauté urbaine Caen-la-Mer.

► The academic and artistic advisory board

Presided by Erik Orsenna

The academic and artistic advisory board is made up of ten leading figures on the French cultural scene who examine the propositions for the programme of Normandie Impressionniste.

Who are its members?

Erik Orsenna and Philippe Piguet, the general curator of Normandie Impressionniste, are accompanied by 10 members:

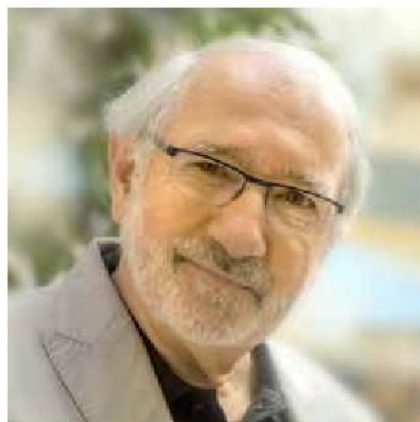
- **Frédéric Cousinié**, university professor in History and Theory of Art and Architecture at the University of Rouen Normandy
- **Michael Dodds**, director of the Regional Committee of tourism in Normandy
- **Laurence Des Cars**, president of the Musée d'Orsay and of the Musée de l'Orangerie
- **Sylvie Patry**, director of the conservation and of the collections of the Musée d'Orsay and l'Orangerie
- **Laurent Le Bon**, president of the Musée National Picasso - Paris
- **Ségolène Le Men**, professor in History of Art, at the University of Paris Nanterre
- **Sophie Levy**, director of the Musée d'Arts de Nantes
- **Jean-Hubert Martin**, art historian and exhibition curator
- **Marianne Mathieu**, assistant to the director of collections and of communication at the Musée Marmottan
- **Sarkis**, artist

How are the events in Normandie Impressionniste 2020 selected?

Normandie Impressionniste invites cultural and touristic partners to propose projects for the 2020 edition of the festival.

After a presentation, the academic and artistic advisory board makes its decision based on several factors:

- The fit with the festival's guidelines
- Its academic and artistic quality
- Its innovation, relevance and originality
- The means of presentation to the public and the quality of the mediation
- The site or sites for the presentation of the project
- The location of the proposal to ensure all of Normandy, and its diversity, is reflected
- The possibility of it travelling across the territory of Normandy and beyond
- Its ability to influence the national and international landscape
- Its participatory or partnership approach



A new day, a new colour



**Philippe
Piguet**

General curator
of Normandie
Impressionniste
Normandy 2020

In the second half of the 19th century, the Industrial Revolution and resulting disruptions were accompanied by a pictorial revolution: impressionism, modernity's first avant-garde movement. In 1874, on a collective basis, around thirty artists, regularly rejected by Le Salon, decided to form a cooperative society to show their works in complete independence. They organised eight exhibitions before 1886, which shook up the history and world of art.

The impressionists' shared interest lay in painting depictions of **everyday life** - such as the family circle, hobbies, work, growing industries and social transformations - leaving aside the academic ideals previously used. Furthermore, their treatment of **colour** gradually liberated it from the constraints of the subject, to the point of anticipating its disappearance in favour of a purely abstract aesthetic.

For its **fourth edition**, **Normandie Impressionniste** endeavours to reconsider the movement and show that it should not be limited to "clichéd" or idyllic visions of charming landscapes, but that it is a wholehearted "witness to its time". As the impressionists did not restrict themselves to conveying subjects as accurately as possible, their feelings on - and depictions of - the

world were sensitive and intelligent, portraying subjects of human life and conditions in new ways.

While landscapes, in the broadest sense of the term, remained the basis of impressionism and provided artists with a setting in which to place their visions, they were still attentive to all the changes in society, representing the relationship between nature and the city, and work and leisure. They used innovative methods and working procedures that have fostered the world of art and set a precedent over time. Thus, while striving to promote certain historical factors, **Normandie Impressionniste** has a duty to display the vibrancy of this movement to inspire contemporary creation.

Following the guidelines as defined for **A new day, a new colour**, Normandie Impressionniste is therefore offering, from one side of the region to the other, a multidisciplinary series of exhibitions, events and activities organised by a group of institutional structures, associations and private initiatives.

While *Painting Outdoors: From Corot to Monet* at Le Musée des Impressionnistes of Giverny highlights the **artistic disruption** produced by the new generation of artists, *Electric Nights* at Le MuMa du Havre and *The Fiery cities*.

Art, work, revolt. 1870-1914 at Le Musée des Beaux-Arts de Caen bears witness to **urban changes** resulting from public lighting and **transformation of work**, as experienced at the end of the 19th century. At the same time, the **exceptional collection** of the great industrialist François Depeaux (1853-1920), presented at the Beaux-Arts de Rouen, highlights the importance of passionate collectors and supporters of new aesthetics.

Meanwhile, several exhibitions showcase the **everyday lives of the artists** at the time: their surroundings and working methods, their appetite for nomadism and the formation of the artist collective, such as *In the Studio* at Le Musée de Vernon, *From Dawn to Dusk, Impressionist Colour* at Le Musée de Louviers, *Travels to Unknown Lands*, at the Musée Thomas Henry de Cherbourg or else *The Artisans of Colour* at Le Musée des Beaux-Arts de Saint-Lô. Le Musée de Dieppe is devoting an exhibition to the artist Eva Gonzalès (1847-1883), which will be the first exhibition to be dedicated to a female pupil of Édouard Manet.

The impressionists focused on **showing the world as it is, day by day**, and many artists continue to work in the same way today. For example, Gérard Fromanger who, since 1968, has been chronicling the contemporary world, and has received a carte blanche from Les Beaux-Arts de Caen, and Swiss photographer Lukas Hoffmann, whose depictions of urban spaces in transition are being displayed at Le Point du Jour, Centre d'art de Cherbourg-en-Cotentin. If the impressionists contributed to the **autonomy of colour**, artists such as Flora Moscovici at L'Académie, in Maromme, Hicham Berrada at La Maison des Arts du Grand-Quevilly and Tursic & Mille at Le Portique du Havre are indebted to them. Colour is also being honoured by the exhibition *Photography Faced by Abstraction*, organised by Frac Normandie Rouen, and *Voile/Toile Toile/Voile*, a piece by Daniel Buren from 1975, which consists in a regatta of boats with different coloured sails,

especially reactivated at Deauville, after which the sails will be exhibited at Les Franciscaïnes, a new cultural centre in this famous coastal resort.

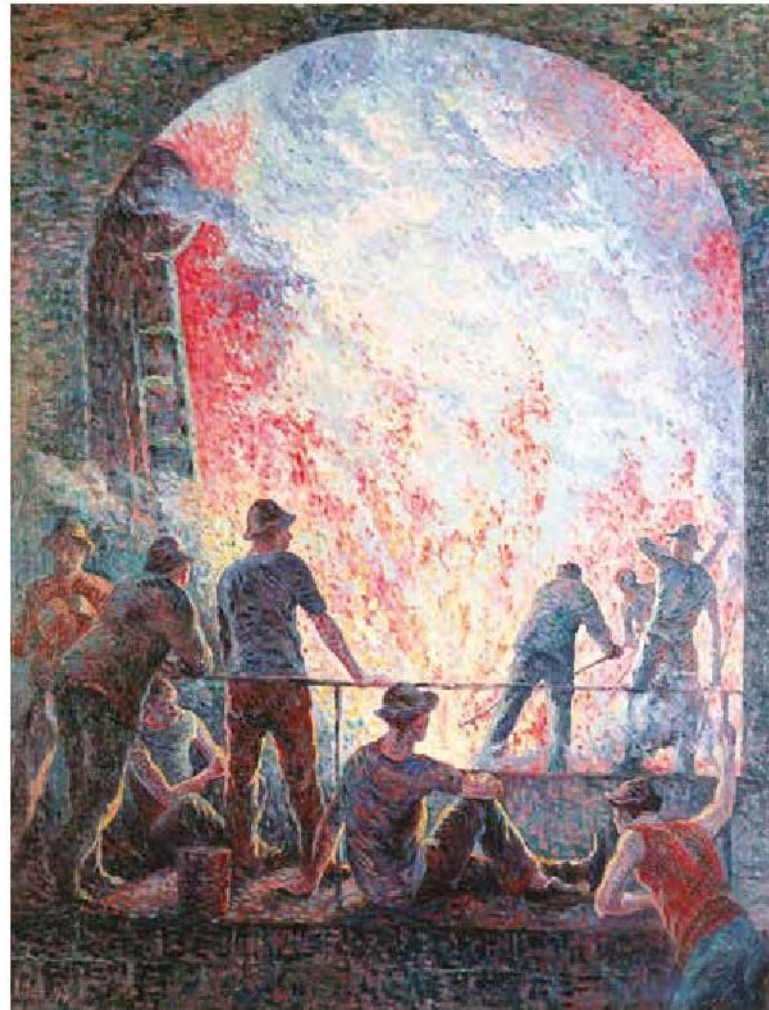
As a land that inspired the impressionists, Normandy has also been the territory chosen by many modern artists to live, such as Fernand Léger whose *Suburban Landscapes* are being shown at Les Beaux-Arts de Caen. The Abbaye du Mont-Saint-Michel remains a **site for creation and for accommodating artists** and Olivier Debré's work *Signes-personnages* chimes perfectly there.

With its multi-disciplinary approach, this fourth edition of **Normandie Impressionniste** celebrates artistic creation in all its forms, from Impressionism to the present day. Intentionally open, it presents a series of impressionist and contemporary art exhibitions, shows, contemporary dance, performances, digital art and street art, as well as a large number of talks and meetings, a symposium and various public events. The varied programme highlights how impressionism is as much a matter of content as it is a dynamic ode to life.





Edgar Degas, *Women Ironing*, between 1884 and 1886



Maximilien Luce, *The Steel Works*, 1895

04.04
—20.09

Musée des
Beaux-Arts
CAEN

The Fiery Cities

Art, work, revolt. 1870–1914

Curators:
Emmanuelle
Delapierre
and Bertrand
Tillier

From the aftermath of the events of the Commune to the eve of the First World War, France went through a period of major economic, political and social transformation. The proto-industrial society centred on work can be seen in the realistic canvases of the mid-19th century, before being taken up by artists from very different horizons. The impressionists, post-impressionists and naturalists came together around the same motifs, marked by a sensitivity to the reality of their time.

By focusing on depictions of work scenes in the city from 1870 to 1914, Le Musée des Beaux-Arts de Caen wishes to shift the usual oppositions of style, genre or school, and broaden the attention paid to impressionist art, more directly considered as an ornamental art, attentive to the society of leisure than to that of work. The exhibition mixes around a hundred drawn, engraved, painted and sculpted works, divided into three main sections, with approaches to landscapes, people and social history.

LANDSCAPES

The new picturesque industrial suburbs

As of the 1870s, the outskirts of towns became covered with factory chimney stacks. The suburbs then emerged beneath the brushes of Armand Guillaumin, Stanislas Lépine or Maximilien Luce.

The effervescence of cities

The city also makes for a unique spectacle. Building works on riverbanks and streets echo with the voices of workers, immortalized by Pissarro, Sisley, or Steinlen, but also by other, less well-known artists such as Victor Marec, Henri Gervex or Gaston Prunier.

MEN and WOMEN

The working day

The daily routine of men and women going to their factories in the suburbs, from their homes in the city, inspired so many painters that it became a recurrent motif circa 1900.

In the factory

From 1873 to 1896, the crisis of the “Great Depression” shattered the momentum of the French economy, hugely encouraging mechanisation and the concentration of industries.

But there were still many isolated workers, based at home and paid on a piece rate. These men and women with their solitary, manual professions were a chosen subject for paintings, such as weavers or ironing women, so often depicted by Edgar Degas.

SOCIETY

Suspended work: strikes

The changes affecting the world of work brought forth visions of utopias and new struggles.

A few artists, such as Camille and Lucien Pissarro, Paul Signac or Maximilien Luce, had anarchist convictions.

It is the history of France’s 3rd Republic which is depicted here. Social questions lay at the heart, and the modern artist echoes them.

As a complement, Le Musée des Beaux-Arts de Caen is putting on two other exhibitions devoted to urban modernity:

— Fernand Léger, *Suburban Landscapes*

1945–1955 (from 16th May to 30th August)

— Gérard Fromanger, *Announce the Colour!* (from 16th May to 20th September) (see page 36)

From one exhibition to the next, from the 19th century to the present day, a world undergoing profound changes is being observed by painters, witnesses of reality and purveyors of a powerful social imaginary.

16.05
—30.08

Fernand Léger

Suburban Landscapes, 1945–1955

Fernand Léger inherited from the impressionist painters, born two generations before him. A theme that recurs in his work, as of the end of the 1940s, is the transformation through industrialisation of the outskirts of towns. By depicting the intermediary zones around Paris, his paintings from this period are marked by the “contrasts” that always attracted the artist and by his research into how to convey such spaces visually.

The exhibition brings together a series of paintings and graphic works from the last decade of Léger’s life, as well as a few pieces from earlier periods. They have been confronted by the images by photographers who, at the same time, viewed these suburban landscapes with interest.



Maxime Maufra, *Nocturnal Enchantment*,
World Fair 1900, 1900



Kees van Dongen, *Place Pigalle by Night*, 1901

04.04
–20.09

MuMa,
Musée d'art
moderne
André
Malraux
LE HAVRE

Electric Nights

Curator:
Annette
Haudiquet

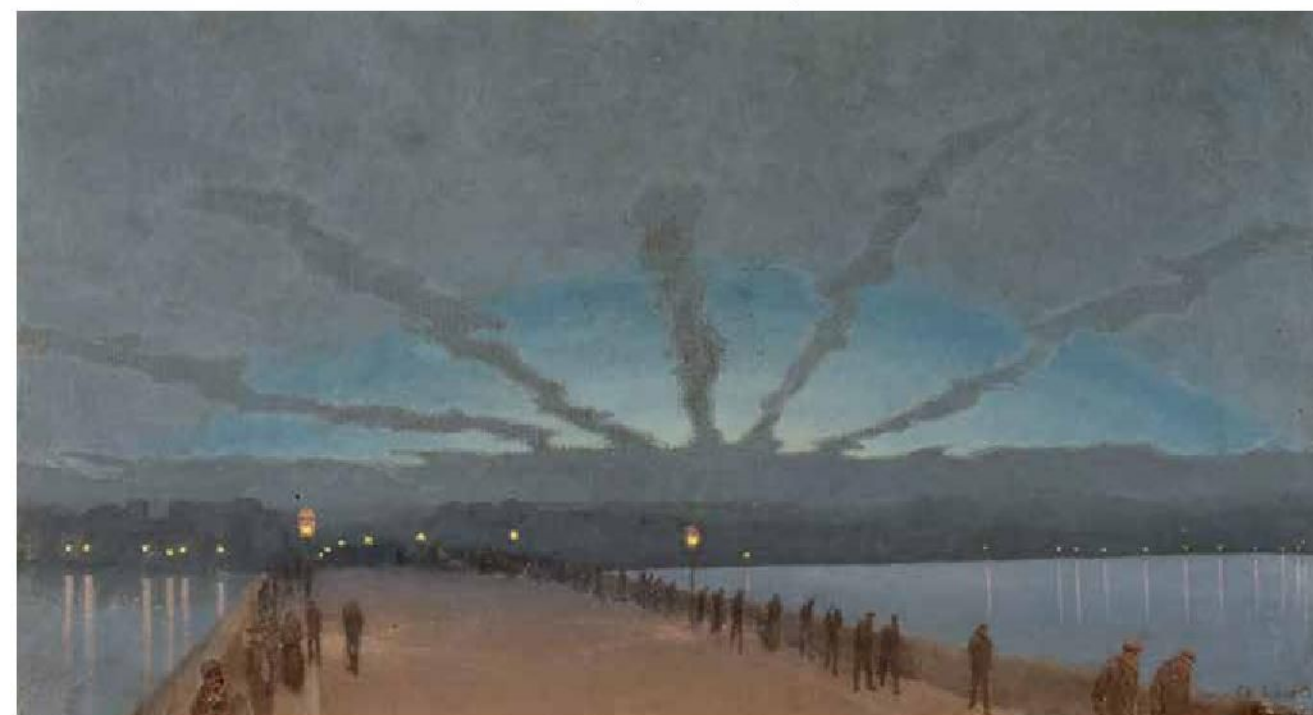
A major time of transformations, the 19th century witnessed an evolution in the nocturnal urban landscape with the arrival of artificial lighting. For long dark, the night gradually grew brighter thanks to the gradual improvement of technology. The exhibition “Electric Nights” takes an original look on the way artists, throughout Europe, approached this subject. Between curiosity, fascination and nostalgia, the representations of these luminous experiences revealed their underlying concerns during a period of extensive upheavals between 1850 and 1914. At the beginning of the 19th century, lanterns had already been replaced by lampposts using oil, then gas.

The latter caught on in London and large American, German and French cities, before rapidly being rivalled by electricity with the invention in 1879 of the filament lamp by Thomas Edison. From that moment on, Europe and America became enthused about the “miracle of electricity”, synonymous with progress, energy and vitality. Passageways, boulevards, buildings, department stores, theatres, the terraces of cafés... were now brilliantly illuminated. But it was only at the eve of the First World War that electric light became generalised. Until then, different types of lighting coexisted, producing varied, complex, diverse atmospheres in town centres.

Meanwhile, darkness still reigned in certain places. A luminous Paris was contrasted to the shadowy Paris of working-class neighbourhoods and the suburbs, where lighting was far rarer, uneven and discontinuous. Artists, who placed the question of light at the heart of their preoccupations, found in these metamorphoses of the nocturnal urban landscape one of their favourite subjects, as can be seen in the 150 works - paintings, photographs, watercolours, engravings, films - gathered together from major public and private collections from France and abroad (Le Musée d'Orsay, Bibliothèque nationale de France, Centre Pompidou, the Tate, Victoria & Albert Museum, Musée Thyssen-Bornemisza, Petit Palais de Genève, the Kröller-Müller Museum of Otterlo, the National Museum of Krakow, the Gothenburg Museum of Art, Le Musée Départemental Maurice Denis in Saint-Germain-en-Laye, La Fondation Bemberg in Toulouse, Le Musée de l'Annonciade de Saint-Tropez...). While Paris, “the city

of light” was visited by many artists and naturally occupied an important position, this exhibition takes a broader interest in European cities, for this change fascinated artists from around the world. Along the way, major French painters, such as Monet, Pissarro, Steinlen, Bonnard, Van Dongen, or Sonia Delaunay etc. rubbed shoulders with their European counterparts, often little known in France, such as the Swede Eugène Jansson, the British Atkinson Grimshaw, the Pole Józef Pankiewicz, or else the Spanish Darío de Regoyos.

Charles Lacoste, *The Shadow Hand*, 1896





Camille Pissarro, *Sitting Peasant*, 1885



Pierre-Auguste Renoir, *In Summer or Lise*, 1868.

03.04
–07.09

Musée des
Beaux-Arts
ROUEN

Réunion des Musées
Métropolitains

François Depeaux the man with 600 paintings

Curators:
Sylvain Amic
and Joanne
Snrech

Le Musée des Beaux-Arts in Rouen is offering an exploration into the life of a central figure in the impressionist movement: the coal magnate François Depeaux (1853-1920). A compulsive buyer, this industrialist from Rouen owned almost 600 paintings and drawings, including as many as 55 by Sisley, 20 by Monet, but also masterpieces by Renoir, Toulouse-Lautrec, Pissarro... This visionary collector, who sought out artists, was the first to acquire a canvas in the series of *Cathedrals* which he saw being created by Monet's brush in 1892-1893, and was also the owner of such significant works as *Lise* or *In Summer* by

Renoir (Nationalgalerie, Berlin), or else *la Rue Saint-Denis, fête du 30 juin 1878* by Monet (Musée des Beaux-Arts, Rouen). He unfailingly supported the artists of his era and accompanied the impressionist movement from its beginnings to its triumph, and ensured its entry into public collections by donating in 1909 to his town a collection which was unique at the time, outside Paris. A donation of fifty pieces by Monet, Sisley, Pissarro, Renoir, Lebourg... which marked his zenith and his fall. Weakened by an epic divorce, Depeaux relied on an empire which the First World War was about to ravage.

In a narrative mode, this original exhibition will bring back to life the artistic, economic and human adventure of this captain of industry, philanthropist and collector who was as audacious as he was astute. With exceptional loans from the greatest museums, but also from private owners, it will fleetingly put back together this immense collection, now dispersed around the world.

This exposition will also be an opportunity to introduce to the public the personality of François Depeaux who, apart from his activity as a merchant-shipowner between Rouen, Paris, and Swansea (Wales), was deeply invested in the cultural life of Rouen. He was also often a close friend of the artists he supported throughout his life, such as Monet, Pissarro and Sisley. Finally, he was the protector of a certain number of painters, in particular Albert Lebourg, Joseph Delattre and Robert Pinchon, three masters of the "School of Rouen", of which he was one of the most ardent defenders, as can be seen in the exhibitions that he organised in Paris, Rouen and in Wales to promote this regional school. His two most important donations, one to Le Musée des Beaux-Arts of Rouen in 1909,

the other to the Glynn Vivian Art Gallery in Swansea in 1911, also contributed to the recognition of the School of Rouen, by introducing work by Norman painters into public collections, at the beginning of the century. While the personality of François Depeaux has already been examined, no exhibition has ever been devoted to him. Thus, in the line of the pioneer work of Anne Distel on impressionism and its collectors, or the event created by "Paul Durand-Ruel" at Le Musée du Luxembourg in 2014-2015, along with the current interest in the personalities behind the constitution of major collections, the idea is to give Depeaux his rightful place in the history of the impressionist movement, as one of the greatest collectors and one of the earliest donors, after Gustave Caillebotte (acceptance of his bequest by the State in 1896) and Étienne Moreau-Nélaton (whose first bequest was in 1906).

03.04
–07.09

Curator:
Sylvain Amic
In partnership
with the Association
des Amis de l'Ecole
de Rouen.

Léon-Jules Lemaître: in Rouen's streets

Among the most representative painters of what is known as the School of Rouen can be mentioned Léon-Jules Lemaître (1850-1905).

A talented pupil of the city's art school, he benefited from a scholarship which allowed him to continue his career in the capital. From 1873 to 1879, he attended the Impressionists' first exhibitions, which enthused him more than the lessons of his master, the intransigent Gérôme. Forming a link with the Parisian milieu, he converted his friends in Rouen, Charles Angrand, Charles Frechon, Joseph Delattre, to impressionism, and then to neo-

impressionism. He continued this adventure until 1890, before specialising in views of Rouen that provided him with a genuine success among the art lovers of the time, which was confirmed by subsequent generations. On this occasion, Le Musée des Beaux-Arts is bringing together a representative collection of the painter's various periods, coming from both private and public collections, in what will be the first monographic show devoted to Léon-Jules Lemaître.

03.04
–07.09

**Musée de
la Céramique
ROUEN**

Réunion des Musées
Métropolitains

Curators:
Alexandra Bosc
and Xavier
de Massary

Camille Moreau-Nélaton (1840-1897)

A female ceramicist in the era of the impressionists

At the end of the 19th century, women in the bourgeoisie often liked to have an artistic activity, but it was supposed to remain just a hobby, so as to be socially acceptable. But Camille Moreau-Nélaton (1840-1897) was an exception to this rule. After training with reputed artists, she succeeded in developing a personal art, clearly tinged by Japonism, which allowed her to be recognised as being one of the greatest ceramicists of her era.

Her exceptionally qualitative ceramics were thus displayed in world fairs and sought out by collectors and museums all over the world.

A contemporary of Berthe Morisot, Monet or Renoir, she favoured the slip technique, which was used

during the same period for so-called “impressionist” ceramics. She played a vital role in the training of her son, Etienne, the artist and art historian, who was also a collector of impressionist painters, and became one of the first donors to the State of this modern painting.

Thanks to loans from both public institutions and private collections, this event will provide an opportunity to examine this original figure, who has never before been the subject of a monographic exhibition.

03.04
–07.09

**Musée des
Beaux-Arts
ROUEN**

Réunion des Musées
Métropolitains

Curators:
Sylvain Amic
and Virginie
Chardin

Life in colour: Antonin Personnaz (1854-1936), impressionist photographer

A collector of the impressionists and major donor to national museums, Antonin Personnaz (1854-1936) produced little-known photographic work, now conserved by the Société française de Photographie. He took over a thousand autochrome plates, the first colour photography procedure, marketed by the Lumière Brothers in 1907, whose format and granular aesthetic irresistibly evoke the aesthetic world of the painters he admired. There are direct accounts of painters working on the motif, but also numerous views, whose kinship with impressionist landscapes and vocabulary is striking. Despite his exceptional interest, a solo exhibition

has never before been devoted to this art lover and photographer, who was as discreet as he was passionate.



Antonin Personnaz, *Armand Guillaumin painting*
“Swimmers at Crozant”, circa 1907

03.04
–07.09

**Muséum
d'Histoire
Naturelle
ROUEN**

Réunion des Musées
Métropolitains

Curators:
Marc Pignal
and Sylvain Amic

The secret herb garden of Giverny

Claude Monet and Jean-Pierre Hoschedé as herbalists

From 1888 until his death in 1926, Claude Monet spent forty-three years in Giverny where he passionately set about cultivating an exceptional garden. Real herbarium beds, collected in Giverny in the 1890s by his son-in-law, Jean-Pierre Hoschedé (1877-1961), give us a view of Monet the botanist. A member of the Société Botanique de France, Jean-Pierre Hoschedé studied the vegetation in Normandy along with the Abbé Toussaint. They published their work, put together a herb garden and exchanged views with other regional botanists.

Jean-Pierre Hoschedé publicised a specimen of an atypical poppy, *papaver moneti*, while attributing its discovery to Claude Monet. Based on these

specimens while confronting them with the works of Claude Monet and Blanche Hoschedé-Monet, the exhibition reveals the scholarly microcosm that surrounded the two artists.



Blanche Hoschedé, *Monet's Garden*

03.04
–07.09

**Musée
industriel
de la Corderie
Vallois
NOTRE-
DAME-DE-
BONDE-
VILLE**

Réunion des Musées
Métropolitains

Curator:
Mylène Beauflis

Crinolines and hats, fashion in the era of the impressionists

Fashion is omnipresent in the paintings of the impressionists. A succession of figures from the 1860s-1880s parade across the canvases, ranging from the hourglass figure of the crinolines from the Second Empire to the “column” outline of the 1880s.

The taste of urban populations for activities in the open air can be felt in their wardrobes, with the arrival of new, more ample forms such as women’s “little suits” and men’s overcoats. Technical progress led to the arrival of synthetic dyes and a new range of colours ranging from pale shades to more eye-catching tones. The exhibition focuses on around twenty period pieces, mostly women’s, and accessories. It also includes fashion

publications and engravings, samples of textiles illustrating the particularity of the local production. The exhibition also examines the place of colour in the wardrobes of this period.



La Dame d'Atours



Camille Corot, *Trouville, fishing boats stranded in the canal*, between 1848 and 1875



Claude Monet, *The Beach at Trouville*, 1870

27.03
—28.06

Musée des
impressionnismes
GIVERNY

The Outdoors From Corot to Monet

Curator:
Marina Ferretti

The practice of outdoor painting appeared in the middle of the 19th century with the School of Fontainebleau; it was the result of a long process during which the landscape asserts itself as a genre in its own right. As early as the 18th century, painters in France set about observing and seizing the effects of light objectively. In 1708, in his treatise on landscape painting, Roger de Piles advised painters to work outdoors. But, painting outdoors posed serious organisational problems, as artists had to transport their cumbersome equipment: a parasol, a folding chair, sheets of paper and a box of paints. They also had to consider

the ever-changing spectacle constant changes in the spectacle of nature, in which a passing cloud was enough to alter the scene, where light is constantly evolving and where shadows develop over time.

With around fifty works by Eugène Boudin, Camille Corot, Gustave Courbet, Edgar Degas, Johan Barthold Jongkind, Édouard Manet or else Claude Monet, Le Musée des Impressionnismes Giverny retraces the history of outdoor painting from the 18th century to 1873, the year that preceded the coining of the term “impressionism”.

10.07
—01.11

Musée des
impressionnismes
GIVERNY

The Studio of Nature, 1860-1910 Invitation to the Terra Collection

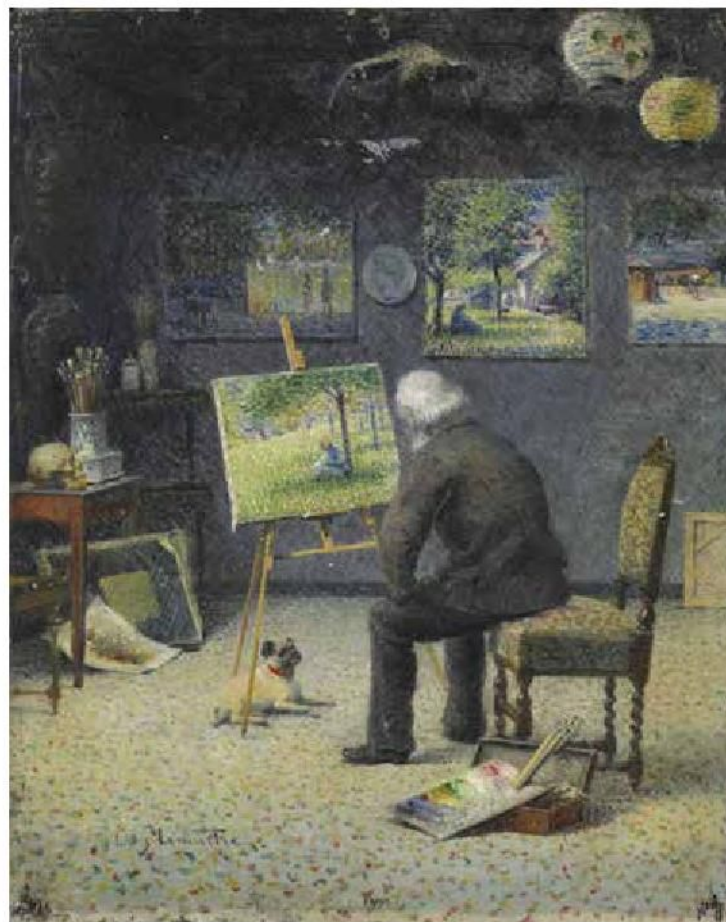
Curator:
Katherine
Bourguignon

The title of the exhibition “The Studio of Nature” comes from a text written in 1855 by the American landscapist Asher B. Durand, according to whom a young artist should seek instruction directly from nature before training in the studio of a famous painter. Only nature could teach him the essential of his art. With almost 90 paintings, engravings and photographs going from 1860 to 1910, this exhibition offers a broad panorama of landscape art, as it was practised by American artists, and provides several revelations about its evolution. A selection of works from the Terra Foundation for American Art has been complemented by exceptional loans from several French institutions (Musée d'Orsay, Bibliothèque Nationale de France, Société de Géographie). This exhibition opens with landscapes and seascapes produced in the 1860s and 1870s in New England. Paintings by Frederic Edwin Church and Martin Johnson Heade, who were part of the last period of the Hudson River School, testify to their assimilation of contemporary aesthetic currents or reflexions about the sublimity of nature. Several photographs of legendary sites

in the USA complete this section. In about 1880, spectacular views gave way to more intimate depictions of nature, inspired by the School of Barbizon, as well as the misty pieces of the American painter James A. M. Whistler. He reinvented landscape art with his *Nocturnes* and subtle, delicate engravings. Influenced by Whistler, George Inness or else John H. Twachtman, who both stayed in France, adopted the practice of sketching in the open air and depicting pastoral, harmonious scenes. Other American artists, who moved to Giverny, in Claude Monet's village, took to using brighter colours, with a freer touch, characteristic of impressionism. On their return to the USA, these artists kept up these techniques but also developed a realism with a more expressive style, which led to a new approach to painting.

Martin Johnson Heade, *Newburyport Marshes: Approaching Storm*, circa 1871





Léon-Jules Lemaitre, *The Painter in his Studio*

03.04
–20.09

Musée de
VERNON

In the Studio

Curator:
Jeanne-Marie
David

Devoted to depictions of artists' studios, this exhibition explores a seemingly paradoxical theme in the context of an event dedicated to open-air painters. It provides an investigation of the creative process of impressionist artists: what did the practice of open-air painting really consist in? How much of their work was carried out in the studio? It thus provides a close access to the lives of these artists, showing the sites of their creations, which were quite often also the places where they lived. In this respect, it is important to point out that Le Musée de Vernon is situated just a few kilometres from the creative sites of two major impressionist and post-impressionist artists: the house – and the gardens – that Claude Monet occupied in Giverny from 1883 until his death in 1926, but also Pierre Bonnard's

house in Ma Campagne a hamlet of Vernon, on the right bank of the Seine. This house, where he lived from 1912 to 1938, provided him with a splendid panorama over the Seine: he often depicted it through its wide windows. A place to live and a place to create, now one and the same. Finally, a studio was a vital space for socialising, allowing artists to assert their position in the period's artistic and intellectual world. It thus became a theatre for encounters and exchanges which artists did not fail to highlight.



Claude Monet, *Snow Effect Along a Road with Setting Sun*

03.04
–06.09

Musée de
LOUVIERS

From Dawn to Dusk Impressionist Colour

Curator:
Michel Natier

This exhibition brings together a series of impressionist works in which the artists have paid attention to the precise moment when daylight gives way to night. It is a particular moment when a painter gives back to a landscape an element of mystery. Fleeting moments before nightfall, or when the day returns, when colours are draped in intimacy. Claude Monet's emblematic work, *Impression, Sunrise*, which gave its name to impressionism, shows how much the effects of light, the rendering of the instant and the atmosphere became major elements for the painters of this era. Presented at the first impressionist show, this painting, from circa 1872, succeeded another canvas, *Snow Effect Along a Road, with Setting Sun*, from 1869. This work, which



Auguste Renoir, *Young Girl Reading*

he painted at the age of 29, is one of the pieces that Monet produced on the borderline between day and night. It was stolen during the Second World War. Other great names from impressionism also appear on the walls of Le Musée de Louviers with landscapes and interior scenes between the end of the day and early morning. Exhibits include works by Pissarro, Signac, Cassatt, Breslau, Renoir, Fantin-Latour, Butler and Blanche Hoschedé-Monet. Painters from the School of Rouen are also included: Frechon, Delattre, Angrand, Pinchon, Lemaitre and Lebourg.

Elina Brotherus
The Black Bay Sequence,
vidéo

As a counterpoint to the exhibition *The Invention of Étretat*, Le Musée des Pêcheries is presenting the video *The Black Bay Sequence* by the artist Elina Brotherus.

A Finnish photographer and video artist, Elina Brotherus was born in Helsinki in 1972. She lives and works between Helsinki, Paris and Avallon, in France.



Eugène Le Poittevin, *Fishermen at Étretat*

03.04
 —06.09

Musée
 des Pêcheries
 FÉCAMP

The Invention of Étretat

Eugène Le Poittevin and his friends at the dawn of impressionism

Curators:
 Marie-Hélène
 Desjardins
 and Laurent
 Manoeuvre

Eugène Le Poittevin discovered Étretat after Isabey, thus launching, along with other artists, this village as a fashionable seaside resort and helping to introduce to it all the great painters of this generation of impressionists. He had a studio built on the beach and a villa, and notably designed the sign of the Hôtel Blanquet, a meeting point for artists, where Claude Monet had a room. A student of Louis Hersent, Eugène Le Poittevin started out at the 1831 Salon. The bourgeoisie of the July monarchy and the Second Empire appreciated him. He was liked for his historical scenes and sea battles, but in Étretat, his attention was above all attracted by the local fishermen, in scenes in which the picturesque competed with realism, before turning his gaze to the enthusiasts of bathing in the sea,

which was then a growing trend. He thus freed himself from classic or historical themes. In this respect, he was one of the precursors of impressionism. The exhibition presented in Le Musée des Pêcheries explores how Eugène Le Poittevin, after bringing together a large circle of fellow artists in Étretat, helped to “invent” the resort Étretat as a focal site for open-air painting during the third quarter of the 19th century. Coming from the museums of Troyes, Beauvais, Le Havre, Rouen, Bordeaux, Fécamp, La Bibliothèque Nationale de France, as well as numerous private collections, the works gathered together, from Isabey to Courbet, reveal the stages of this open pathway for the impressionist movement, which was to become vital for the next generation.



Éva Gonzalès, *A Box at the Theatre des Italiens*, 1874

20.06
 —27.09

Musée de
 DIEPPE

Éva Gonzalès

Henri, Jeanne, Edouard Art together

Curators:
 Pierre Ickowicz,
 Élisabeth Jacquet
 and Cécile
 Jovanovic

Le Musée de Dieppe is presenting the first retrospective devoted to the work of Éva Gonzalès (1850-1883), one of the few renowned female impressionist painters.

The exhibition has been organised around four axes: the artist, her life, her portraits and her training; her role as a model for Édouard Manet; the “modernity” of her marriage with Henri Guérard, who supported her career; and her relationship with her sister, Jeanne Gonzalès, who was herself also a model and artist.



Éva Gonzalès, *Portrait*, circa 1879-80

Éva Gonzalès was born in 1850 in Paris and died in 1883. She started painting at a very young age and entered Édouard Manet's studio in 1869. Admitted to the Salon in 1870, she exhibited *L'Enfant de troupe*. She married the painter and engraver Henri Guérard, with whom she holidayed in Dieppe, before dying at the age of 33. Le Musée de Dieppe conserves several paintings and engravings by Henri Guérard and Éva Gonzalès, including *Plage de Dieppe depuis la falaise ouest*, which she painted in 1871.



Charles-François Daubigny, *Dieppe Beach*, 1875



Karl Daubigny, *Cliffs at Sunset*

06.06
—20.09

Musée Eugène
Boudin,
HONFLEUR

The Colours of the Sea

Charles-François (1817-1878) and Karl (1846-1886) Daubigny in Normandy

Curators:
Viktoria
von der Brüggen
and Benjamin
Findinier

Devoted to the work of Charles-François (1817-1878) and Karl (1846-1886) Daubigny in Normandy, this exhibition is original for its theme and the crossed view it offers of their respective works. Admired by Van Gogh as a great colourist, Charles-François Daubigny visited the Norman coast for the first time in about 1840 and in 1854 discovered Villerville, where he was enthused about the richness of its coastal scenes. The contact with the sea inspired him with a new pictorial typology: the extent of the ocean and sunsets, dark rocks at low tide, the beach and its cliffs with the village above... He was soon to stay in Honfleur, where he forged artistic and friendly links with Eugène Boudin. In Trouville, he painted alongside Courbet and Monet. During his travels, he was soon to be

accompanied by his oldest son, Karl. Little known today, Karl experienced an early success at the Salon in 1863. What fascinated him most were atmospheric effects. In his impressions of the sky and the ocean, whose vigorous touch suggest that they were executed in situ, he displayed a remarkable sensitivity as a colourist. The exhibition is presenting a good hundred works coming from public and private collections, including Le Musée des Beaux-Arts de Blois, Le Château-Musée de Dieppe, the museums of Marseille, Le Musée des Beaux-Arts of Reims, Le Musée d'Orsay, the Rijksmuseum of Amsterdam, or the Museum of Fine Arts in Ghent...



Paul Signac, *The Lighthouse at Gatteville*, circa 1934

05.06
—06.09

Musée
Thomas Henry,
CHERBOURG-
EN-COTENTIN

Travels in Uncharted Territory: Boudin, Renoir, Signac... in Cotentin

Curator:
Louise Hallet

Far from the capital and difficult to access, the Cotentin peninsula remained distant from the main artistic itineraries in Normandy. As a rapidly expanding industrial city, in the 19th century Cherbourg received an unprecedented influx of workers. Like other Norman towns, it succumbed to the fashion for bathing in the sea in 1828 and built a casino in 1864. The railway linking Cherbourg to Paris opened in 1858. But, despite these infrastructures, the region remained little visited.

However, a handful of “avant-garde” artists put up their easels in this region: Berthe Morisot, Auguste Renoir, Eugène Boudin, Paul Signac, Albert Marquet, or else Maurice de Vlaminck. This exhibition examines the stay of these artists in Cotentin through their living conditions and the works they produced there. This original approach to artistic travels to an “unchartered territory” paints a detailed picture of a society that was gradually opening up to modernity.

11.04
–20.09

Musée des
Beaux-Arts
SAINT-LÔ

Curator:
Robert Blaizeau

The Artisans of Colour

Taking as its leading thread an artist's day, this exhibition in particular pays attention to how painters occupy, set up and stage their studios; the sites (sea, forest, towns) where they paint and the special affinities they have with some of them (Pissarro in Pontoise, Monet in Giverny), around Paris or beyond, and the means they use to go there (for example, the train, but also a bicycle); where they lodge and eat when there; who they meet and the circles of friends or the work that are created there, at an inn or a cabaret.

The point is also to understand the creative process, from sketches to a finished canvas, by approaching the question of techniques (the painters' materials, with the arrival of paint in tubes; the artists' suppliers, such as Louis Latouche or La Maison Lefranc) and the artists' productivity - how many works they created, with what variants, and who they are intended for: a personal collection, dealers, exhibitions, private customers, or even, once they had become recognised, the State. What strategies did artists adopt to valorise their works, what prices did they hope for, what were the distribution circuits,

Nature Impressed

As a counterpoint, the museum is putting on the exhibition *Nature Impressed*. In the midst of the industrial revolution, in the era of electricity and railways, public and private gardens were developed as part of the new urban planning of cities. These islets of a preserved nature were a source of inspiration for the impressionist painters and, over a century later, nature still continues to inspire contemporary artists just as much, from land art to arte povera, but also less well-known personalities such as Kyoko Kumai, or Masami Amano...

Charlez, *The Input Channel*



Roger Jourdain, *Under the Apple-Trees*

or the role of critics? This exhibition mingles impressionist works (sketches and canvases) archive documents, photographs and objects showing the painters' daily lives.

02.06
–30.11

Muséoseine
RIVES-
EN-SEINE

In the Shoes of Georges Binet

Painting and strolling beside the Seine

Via the painter's work and gaze, the visitors are led to discover, or rediscover, the Norman landscape, the artist's life and to dive back into the everyday lives of riverbank dwellers. A pupil of Lhullier in Le Havre, then of Colin and Cormon in Paris, Georges Binet returned to his native region in Caux, where his style developed. His son was to say that he "*brought in more and more light and life, his touches collided, everything vibrated and brightened*". He became the painter of the everyday life that enlivened the banks of the Seine.



Georges Binet, *The Seine at Caudebec*

03.04
–30.06

Jardin des
sculptures
Château de
BOIS-
GUILBERT

Curator:
Michel Prigent

Little Masters and the Seine, from Rouen to the Estuary (1850-1950)

For a century, from 1850 to 1950, the greatest masters, including the impressionists, took their easels and boxes of paint to the banks of the Seine, and even on studio-boats, accompanied by skilled artists, less famous but still reputed in the Schools of Paris and Rouen or among the painters of the

estuary. This exhibition brings together around thirty of their canvases, from private collections, which have never been exhibited in public. It will then be extended and enriched with a good hundred pieces at La Grange aux Dimes in Ouistreham, from 11th July to 12th September.

26.06
–06.09

Galerie
Bertran
ROUEN

Curator:
Antoine Bertran

“Les Mousquetaires”, the Birth of an Artistic Group

Léon-Jules Lemaître, Charles Angrand, Charles Frechon and Joseph Delattre met at the Rouen school of painting and drawing. Bound by a strong friendship, enthusiastic, united in their aspirations, they freed themselves from the Academy which had grown stifling in its conventionalism after the arrival of Professor Edmond Lebel, and formed the first generation of the School of Rouen, which they founded. During the 1870s and 1880s, these young painters stayed in Paris, that crossroads of talents.

Joseph Delattre lived in the capital where he met Théophile Steinlen and Charles Frechon and took lessons with Puvis de Chavannes; Léon-Jules Lemaître obtained a scholarship to study painting. Meanwhile, Charles Angrand met Van Gogh. "*Like the three musketeers, there were four Impressionists from Rouen, like the three musketeers once more, they are young, ardent, enjoying a combat...*" wrote the art critic Eugène Brieux in 1889.

April
–September

Musée
Nicolas
Poussin
LES
ANDELYS

Curator:
Françoise Baron

From Lines to Colours, Nuances and Impressions

This exhibition reveals how artists (such as Couchaux, Angrand, Le Meilleur, Guillaumin, Lebasque, Zingg, Lebourg, Nakache or Paul-Émile Colin...) managed to capture and depict a moment through the social (work, leisure, shows, breaks and relaxation, family life...) and the singular bonds that join together drawing, engraving and painting.



Marcel Couchaux, *Study of Male Nude*

26.06
–06.09

Musée
Louis-
Philippe
EU

Travelling in Colour, Ker-Xavier Roussel's Pastels

Ker-Xavier Roussel (1867-1944) first became known thanks to his participation with the group of Les Nabis.

Active in the late 19th century, he gradually shifted away from the themes of his time. Taking mythology as a source, his paintings are inhabited by fauns and nymphs living in landscapes inspired by the painter's immediate environment.

Roussel showed a great interest in rustic scenes. While travelling through the countryside, he produced pastels and proved himself as a master of this technique. Approaching the art of the pastel with Roussel means grasping the artist at work from day to day, following his footsteps but also understanding the process of a work, from his first sketches to their final form.

04.07
–18.10

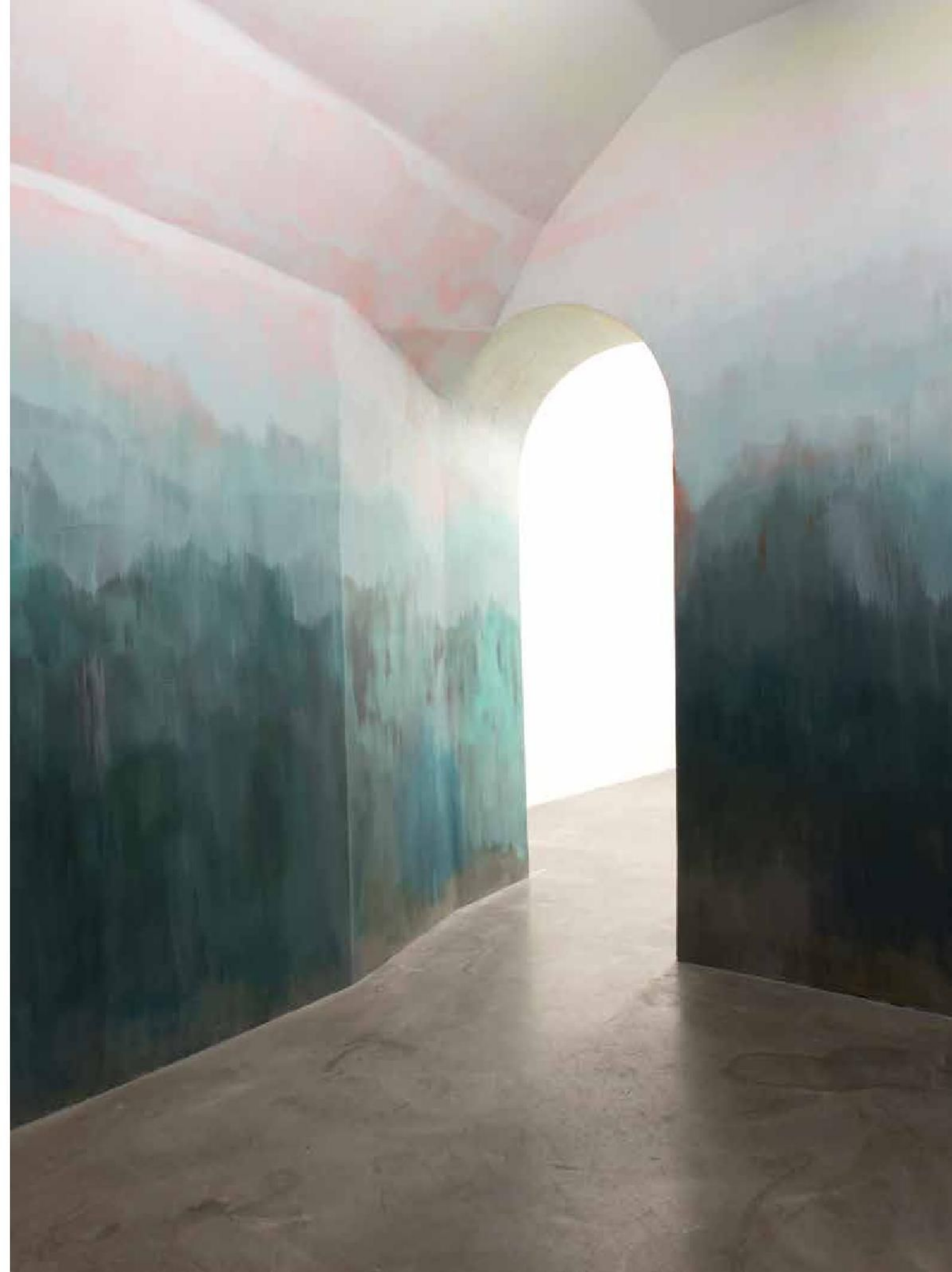
Musée
Charles Léandre
CONDÉ-SUR-
NOIREAU

Curator:
Éric Lefevre

The Painters of Clécy from 1880 to today

In Normandy, several picturesque sites have attracted painters from the late 19th century to today. Clécy, in the midst of Norman Switzerland, is one of them. This exhibition assembles works by Georges Moteley, Georges Le Febvre or André Hardy.

As for Paulémile, the youngest son of Camille Pissarro, he moved to the hamlet of Cantepie. His son Hugues-Claude and grand-daughter Lélia kept up the tradition of this impressive dynasty of artists.



Homage to Colour Cycle

June — December

Via eight works by Monet, Joan Mitchell, Pierre Soulages, Hans Hartung, Serge Poliakoff, Zao Wou-Ki, Maria Elena Vieira Da Silva and Yves Klein, a journey through time thanks to colour is being offered in the gallery devoted to masters of painting. Workshops, lecture-visits and interaction with the digital museum of Micro-Folie have also been planned as part of this cycle.



Photo-souvenir: Daniel Buren, *Voile/Toile*, work *in situ*, regatta on the Lake of Grasmere, Grasmere, 2nd July 2005

18.07
—20.09



The Franciscaines,
DEAUVILLE

Regatta in colour by Daniel Buren *Voile/Toile Toile/Voile*

Curator:
Lynda Frenois

Created in 1975 in Berlin, then acquired by Suzanne and Selman Selvi in 1979, *Voile/Toile Toile/Voile (Sail/Canvas Canvas/Sail)* is set in a continuity: presented in prestigious sites, in particular Berlin (1975), Geneva (1979 and 2005), Tel Aviv (1999) or else Seville (2004). At once a concept, performance, human experience and artwork, *Voile/Toile Toile/Voile* is set in the multidisciplinary vision of the Franciscans whose philosophy is “*the imaginary at work*”.

The event is in two phases. A regatta of nine optimists navigated by young sailors will take place on 18th July. These boats will be equipped with sails

Painted by Daniel Buren. According to the order of arrival, these *Toiles/Voiles* will be conserved then transported to the Franciscaines. Secondly, the canvases will be exhibited in the cloister of the Franciscaines in the order of the arrival of the optimists during the regatta. It will also be a performance - the installation being carried out in a very short period between the end of the regatta, on 18th July, and the opening of the exhibition to the public, on 20th July. There will then be an exceptional display of the 9 canvases, each measuring 268 × 193cm. In mid-July, special events will take place in the presence of the artist, aimed at the general public.

Biography

Olivier Debré (1920-1999) has painted and drawn since his childhood. In 1938, he joined the École des Beaux-Arts de Paris in the architecture department, but he decided to devote himself to painting. His pictorial expression, initially inspired by impressionism, later evolved towards airier compositions with broad coloured surfaces, making him one of the representatives of gestural abstraction.

03.04
—05.07



Salle des Hôtes
Abbaye
MONT-
SAINT-MICHEL

Character Signs by Olivier Debré

Curator:
Marine Rochard

Thanks to a joint proposition by Philippe Piguet and the Centre des Monuments Nationaux, the Centre de Création Contemporaine Olivier Debré (CCC OD, Tours) has conceived an exhibition for the Salle des Hôtes de l'Abbaye du Mont-Saint-Michel. This event provides an occasion to mark the centenary of Olivier Debré's birth.

So as to inhabit this emblematic monument, a special approach has been chosen, with *Character Signs*. Such is the title chosen by the artist for a series of works, broadly developed during the late 1940s and the 1990s, centred on the symbolic depiction of the human figure. The idea was for him to use simple, graphic forms which could be

identifiable by everyone. Often created using only a few gestures and traces, *Character Signs* are the vector of a direct, spontaneous expression, embodying a spiritual dimension, which for Debré was indissociable from humanity.

The *Character Signs* chosen for the exhibition are mostly drawings made with black ink on white paper, in a lengthened format. During this exhibition of 28 works, Olivier Debré's *Character Signs* momentarily become the guests of the Abbaye du Mont-Saint-Michel, inhabiting it with a symbolic presence chiming surreptitiously with the site's spiritual nature.

Signe-personnage, Olivier Debré, 1985



Biography

Régis Perray was born in 1970 in Nantes, he lives and works in Nantes. When graduating from the École des Beaux-Arts de Nantes in 1997, he made just one installation for his end of year exam. While the other students were getting busy, he decided to sand by hand the parquet panels of his studio, then wash them. This attention to everyday life, his environment and objects makes for the grounding of his work. Régis Perray regularly exhibits in France and abroad. Many of his works appear in public collections.

13.06
—20.09



Le Radar
BAYEUX

Régis Perray

Quand je serai grand, je serai brocanteur



Régis Perray, *Quand je serai grand, je serai brocanteur*, 2019-20

Régis Perray deploys a day-by-day approach with applied gestures, everyday objects and votive images. The exhibition *Quand je serai grand, je serai brocanteur* [When I grow up, I'll be a junkman] is an opportunity for the artist to present some new work. From a floral pattern to a pat of butter, while taking in doilies and lace, everything has its place to round off this collection. Etymologically, in French, "brocanteur" refers to something that takes us out of our habits. So it quite naturally fits someone who relentlessly rehabilitates the old, reawakens knowhows and exalts what seems like nothing.

Some of his projects are made up of repeated gestures or rituals which he carries out with everyday objects. The series of *Aquavaisselles* [Aquawashingup], which the artist has recently produced, reflects this process. After each meal, the artist plunges a white page into the dirty water from the washing-up. The paper then records

in random the organic shades that are remainders of his feasts. As is often the case in his work, time matters. This does not deter him, even if it is associated with household chores, on the contrary, it presents an opportunity to carry out familiar tasks and reveal their hitherto unsuspected facets. The time taken gathering the objects should also be added to the list of the artist's activities. As for the installation *Quand je serai grand, je serai brocanteur*, it brings together a large number of varied objects. The doilies lie on occasional tables alongside milk jugs, while bucolic scenes converse with a line of shells and a communion cup. A floral pattern is the thread running through this piece and is varied according to its different constituent parts. This floral theme can be found among many impressionist painters. Horticulture was no mystery to Claude Monet who saw his garden as an extension of his studio, and flowers as a symphony of colours.

05.06
—26.09



L'Artothèque,
Espaces d'art
contemporain
CAEN

Serial colours

Curator:
Patrick Roussel

"People look for light in a fragile garden where colours quiver."
Jean Tardieu, *Monsieur Monsieur*, 1951

Isn't making colours quiver what impressionist painters are all about? The invention in 1841 of tubes of paint gave artists the chance to leave their studios to go out and paint. By freeing themselves from the constraints of mimesis, while expressing "the terrible passions of humanity using red and green" (Letter of Vincent Van Gogh to Theo Van Gogh, 1888), by using colour as the main means of composition, the impressionists cracked open a breach into which the avant-gardes then slipped. This fertile opening led to abstraction. In this early 21st century, what do contemporary artists still owe this movement which brought so many deep transformations into existence? A shared view of things in life, a desire to bear witness to a society being shaken up by technological



Emilie Breux, *Nuancier*, 2018

innovations, an anti-academicism coupled with a desire for independence. It is this twofold doorway that opens up *Serial Colours*: colour as the very subject of works and as a source of seriality. The exhibition brings together artists for whom colour is, intrinsically, the main field of experimentation and the central point of their artistic approach. It devotes a large space to series, thus chiming with the use of repetition of themes by such painters as Cézanne or Monet. With works by Thibaut Bellière, Étienne Bossut, Émilie Breux, Sophie Calle, Gaël Davrinche, Joël Hubaut, Romain Lepage, Olivier Masmonteil, Anita Molinero, or Elsa Tomkowiak.

16.05
–20.09

Musée des
Beaux-Arts
CAEN

Curator:
Claude Guibert

Gérard Fromanger Set the tone!

Gérard Fromanger is especially attached to Normandy, where he grew up, and was one of the main representatives of the Narrative Figuration current. Ever since the events in May 1968, in which he took a big part, in particular by setting up the Atelier Populaire des Beaux-Arts de Paris, he has stood out as a committed artist, who is rooted “in the world”. For the last half-century, Gérard Fromanger has conducted a strategy based on four-colour printing, combining the components of painting and photography with the need to be engaged with the times that he lives in. In this series, he revisits the major painting genres – history scenes, landscapes, portraits. Through a good sixty works created between 1966 and 2018, the exhibition at the Musée des Beaux-Arts presents a painter of joyful passions, a completely free spirit, developing an artistic language that is always innovative and bereft of any kind of formalism.



Gérard Fromanger, *The Sun Inundates my Canvas*, 1966

04.04
–06.09

Galerie
Mancel,
musée des
Beaux-Arts
CAEN

Curators:
Gilles Boussard,
Catherine Blondel
and Céline
Ernaelsteen

Production /
coproduction:
Ardi -
Photographies,
Médiathèque
de l'architecture
et du patrimoine,
Musée des
Beaux-Arts de Caen

Du travail à l'œuvre, François Kollar

During the inter-war period, François Kollar conducted a great photographic series devoted to “*France at Work*”, a subject which was to remain at the centre of his photographic production throughout his career. In the same way that the impressionists painted the daily lives of workers shaken up by industrialisation, Kollar confronts the depiction of the human figure and its gestures with machines and the

industrial world. His humanistic and modern photography perfectly captures the world of work marked by the figure of the worker, the hugeness of machines and the modernity of industry. This exhibition, made up of modern prints from the Médiathèque de l'Architecture et du Patrimoine, is thus an opportunity to discover François Kollar's colourful view of the world of work.

Biography

Félicie d'Estienne d'Orves was born in 1979 in Athens, she lives and works in Paris. Her work focuses on vision and the conditioning of the gaze. Her installations apply a phenomenological knowledge of reality, and she concentrates her research on astrophysics and light. Her work has been presented at the Centre Pompidou (Paris), Nuit Blanche, Le CentQuatre / Nemo, Biennale des arts numériques (Paris), New Art Space / Sonic Acts (Amsterdam), Watermans Arts Centre (London), OCAT (Shanghai), ICAS (Dresden), and the International Digital Art Biennial (Montreal).

30.04
–06.09

Église
Saint-Nicolas
CAEN

Félicie d'Estienne d'Orves, Kalachakra

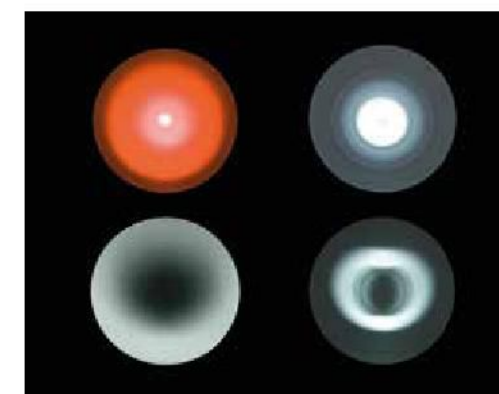
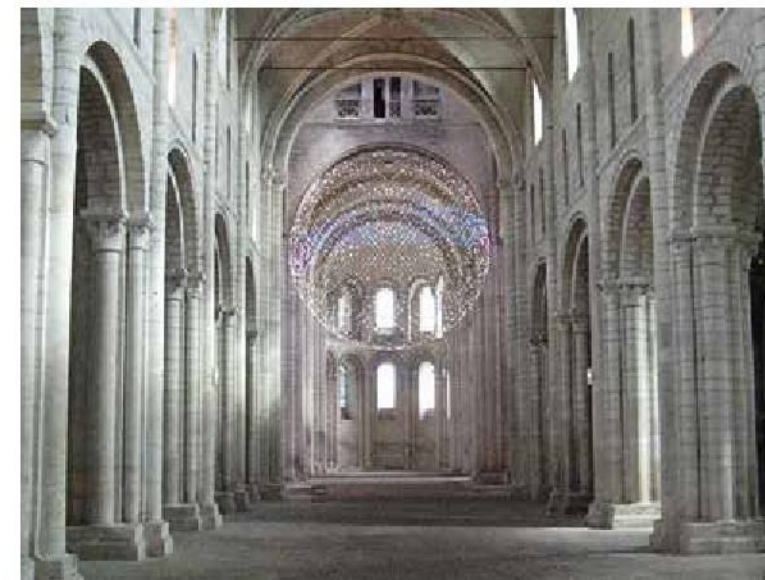
Curators:
David Dronet
and Luc Brou

Production:
Station Mir

Production
executive:
Nicolas Wierinck
bOssa - bureau
Olivia Sappey-
d'Anjou

Félicie d'Estienne d'Orves combines sculpture, philosophy, the sciences of the universe and technology to study light, and measure time and space. In an 11th century church inhabited by a changing light, she connects art, science and spirituality, celestial mechanics and quantum physics. The mandala is an object that symbolises cosmic and psychical order, and the perception of time and space. It represents the universe with its invisible perspectives, and temporal connexions between celestial and spiritual coordinates.

Félicie d'Estienne d'Orves, *Kalachakra*



Félicie d'Estienne d'Orves, *Gong*, 2009

From Mount Kailash in Tibet (a sacred mountain and “axis of the world”) to the Grand Accélérateur National d'Ions Lourds in Caen, while establishing a bond with Victor Vasarely's cosmic geometric language, Félicie d'Estienne d'Orves, explores the bodily, spiritual and wave relations of light. The exhibition will be presented at the Fondation Vasarely in late 2020, as part of the Biennale Internationale des Imaginaires Numériques in Marseille and Aix.

19.06
–28.09

Musée des Beaux-Arts ROUEN

Réunion des Musées Métropolitains

As part of the fifth edition of La Ronde

Claire Tabouret



Claire Tabouret, *From the Blue Sun*, 2018

A French artist who has been based in Los Angeles for several years, Claire Tabouret graduated from the École

des Beaux-Arts de Paris in 2006. She has since pursued a prolific career, deploying in her painting, drawing and sculpture a figurative approach in which the body is the central subject. From her discovery of painting thanks to impressionism, her work has retained a fluidity through transparent layers and a constant quest for a vibration of tones. Inhabited by an enigmatic strangeness, her world is one of suspended time, peopled by beings with an undeniable sensual presence. In this uncertain atmosphere, something invisible takes place, placing the viewers in front of their own uncertainties.

Jean-Baptiste Bernadet

A French artist currently living between Brussels and New York, Jean-Baptiste Bernadet graduated from La Cambre in 2003. A virtuoso painter of colours, he has taken the route of a highly evocative form of painting whose intensity raises feelings in the viewers going as far as dazzlement. Using an apparently simple technique, mingling oil, wax and resin, he obtains a bright palette saturated with pigments, which he applies in swift, successive layers, with a fine brush. Thanks to tireless coverings, in a series of coats, an undefinable pictorial matter is built up, with neither contours nor focus points. The gaze becomes lost in a vertigo of retinal vibrations, which intentionally evoke impressionist painting.



Jean-Baptiste Bernadet, *Untitled*, 2016

Biography

Hicham Berrada was born in 1986 in Casablanca. He lives and works in Paris and Lens. His work has been presented in many solo and group shows, at the Centre Pompidou, Paris; the Palais de Tokyo, Paris; Abbaye de Maubuisson; in the gardens of the Château de Versailles; the Mac Val, Vitry-sur-Seine; the macLyon; the CCC OD, Tours; the MRAC-Musée Régional d'Art Contemporain Languedoc Roussillon, Sérignan; Le Fresnoy-Studio National des Arts Contemporains, Tourcoing; the ZKM, Karlsruhe; the Frankfurter Kunstverein, Frankfurt am Main; the MoMA PS1, New York; the ICAS-Institute of Contemporary Art, Singapore; the Moderna Museet, Stockholm and the Banco de la República, Bogota. He is currently in residence at the Pinault Collection in Lens.

Hicham Berrada, *Presage*, 2015



Hicham Berrada

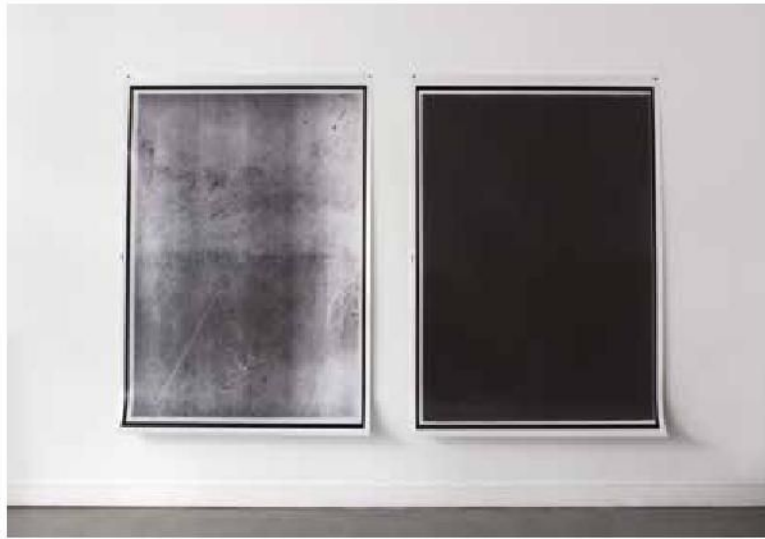
07.04
–24.07

Maison des Arts, LE GRAND-QUEVILLY

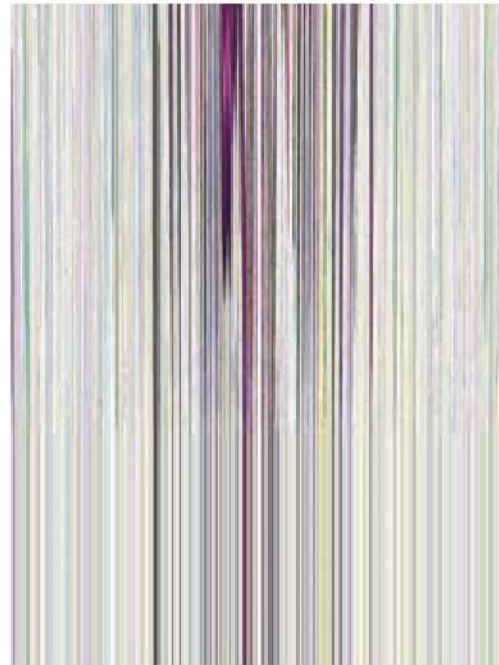
Hicham Berrada Interior Landscapes

After training both as a painter and as a scientist, this artist, who is represented by Galerie Kamel Mennour, explores in his works scientific protocols that imitate as closely as possible various natural processes. This exhibition is presenting *Presage*, the fruit of a performance during which the artist brought together different

chemical products to create a universe that examines the notions of creation, nature and matter. At La Maison des Arts de Grand-Quevilly, *Presage* takes the form of a video installation: what was projected and filmed during the initial performance and has been retained, the projected raw files become a video work producing poetry.



Evariste Richer, *Democritus/ Aristarchus*, 2009



Stan Douglas, *2012_0147*, 2013

25.04
—30.08



Frac Normandie
ROUEN

Forms of Abstraction in Contemporary Photography

Curator:
Véronique Souben

Devoted to forms of abstraction in contemporary photography, this large-scale exhibition is original in Frac Normandy and chimes with the explorations of the impressionists into colour. Between shimmering colours and intense monochromes, flatness and a setting in space, colour has become a central preoccupation for such modern photographers as James Welling, Catherine Opie, Michel Campeau, Barbara Kasten, Paul Graham and Stan Douglas. Multiplying their experiments, they have opened photography out to new aesthetic paradigms. Intrinsically linked to the development of new technologies, such as digital, but also to the trends currently running

through photography, the diversity of their approaches will be revealed during a stunning journey. Alongside photograms, photographs of the sun and of Newton's rings - phenomena observed during the early days of photography - other works being exhibited are produced thanks to new technologies, where the scanner and printing techniques produce a new aesthetic, in which the pixel acts like a brushstroke. This exhibition is an opportunity to discover the latest aesthetic experiments of the younger generation as well as those of major, key figures in contemporary photography.

Biography

Lorenzo Vitturi was born in 1980 in Venice. He lives and works between London, Venice and Peru. Right from his beginnings in the cinema as a set painter, Lorenzo Vitturi acquired a taste for space design. His photographic practice is often carried out in the intimacy of a studio, before being deployed on a monumental scale as installations and *in situ* sculptures. Among his solo exhibitions: the FOAM Museum, Amsterdam (2019) and, in 2015, the Photographers' Gallery in London, the Contact Photography Festival in Toronto and the CNA de Luxembourg. He has taken part in group shows at the MaXXI, Rome, the Centre Georges Pompidou, Paris, the Triennale in Milan and the BOZAR in Brussels. His two works *Dalston Anatomy* (2015) and *Money Must be Made* (2018) were published by Self Publish Be Happy.

06.06
—26.09



Centre
photographique
Rouen
Normandie
ROUEN

Lorenzo Vitturi Selected Works

Curator:
Raphaëlle Stopin

The Italian artist Lorenzo Vitturi has been pursuing a highly pictorial but also sculptural body of work mingling sounds, colours and smells. In London, Lagos, Venice and as far as Peru, he explores the notion of circulation: between cultures, bodies and forms. In his portraits of passers-by, still-lives of abandoned goods left over at the end of a market or his self-portraits, one can read the exuberance of the places the artist visits and his personal fantasies. He speaks of them in a language of

pigments, textures and volumes held in a delicate balance. This exhibition brings together a selection of works from major series produced over the past eight years. As the artist's first solo show in France, it will convey the essence of the artist's work: an acute attention paid to what surrounds him and his poetic reinvention through a practice of photography that greedily embraces a plurality of artistic practices.



Lorenzo Vitturi, *From the series Caminantes*, 2019

06.06
–20.09

Château
de Soquence
SAHURS

Château d'Yville
YVILLE-
SUR-SEINE

Château
de Tonneville
BOURVILLE

Manoir
du Quesnay
SAINT-SAËNS

Domaine
de Bois-Hérault
BOIS-HÉROULT

Galerie Duchamp,
centre d'art
contemporain
YVETOT



Gabriela Albergaria, *Blenheim and 29th*, 2008

Country Neighbours #2

Curator:

Julie Faitot

Co-production:

le SHED,
centre d'art
contemporain
de Normandie

Started by a group of owner-patrons, *Country Neighbours #2* leads heritage towards an encounter with contemporary creation through a series of original works, produced and exhibited in private properties in Normandy: those of Gabriela Albergaria at the Château de Soquence, Cécile Beau at the Château de Tonneville, Sophie Dubosc at the Château d'Yville, Jonathan Loppin at Le Manoir du Quesnay and Stéphane Thidet at Bois-Hérault. This “matter-of-fact” way of looking at the world, rather than a quest for a system that encompasses everything, seeks to take into account the diversity of its singular forms; an approach that prefers plurals and lower-case letters to a singular capital, which is interested in impressionists rather than impressionism, in today's artists rather than contemporary art. An approach which is more modest. And less theoretical.

This attention to the particularities of sites is the focus of *Country Neighbours* places that embody not just a heritage which needs to be highlighted in terms of a typology and genre, but also singular sites, nourished with the dreams and mental projections of the men and women who have lived there, sometimes designed by them or else developed, as well as those who today continue to try to make them live not as anachronisms but as places of life and encounters.

So it is based on this matter - and in particular from the matter of the sites - that the guest artists have worked during this time and in these spaces, inhabiting them with their own imaginaries and fictions, mingled with those of the occupants. The artists have also been brought together in a group show at the Galerie Duchamp, the modern art centre of Yvetot.

Biography

Fabrice Hyber was born in 1961 in Luçon. He acts in various fields and media such as drawing, painting, sculpture or else video and places the articulation between art and science at the heart of his work. In a process of accumulations and hybridisations, he effects constant shifts between extremely varied fields, taking inspiration from the way cell systems are developed in numerous living organisms.



Fabrice Hyber, *Untitled*

25.04
–26.09

Telmah - art
contemporain
Aître Saint-Maclou
ROUEN

Fabrice Hyber

Fabrice Hyber, actually called Fabrice Hybert, is a French artist acting in various fields and on very varied media. He proceeds using accumulations, proliferations or hybridisations and effects constant shifts between the worlds of drawing, painting, sculpture, video installation, but also business and trade. At the Telmah galerie, Fabrice Hyber is presenting a selection of paintings produced specifically for the exhibition: based on “large green trees”, he has deployed as in a rhizome “A new day, a new colour”. Fabrice Hyber's flagship work *L'homme de Bessines* [Bessines Man] will be

presented in an original way. It was originally a public commission from the town of Bessines in Poitou-Charentes (1986): a small anthropomorphic sculpture measuring 86cm, an ordinary character whose orifices emit water. It is a kind of extra-terrestrial incursion into everyday life. Since 1991, the *Hommes de Bessines* have gradually been invading towns, both in France and abroad. The gallery is unveiling a new version and presents, in the attic, all the editions of the artist's work from the past ten years (one per year).

Biography

Bruno Peinado was born in 1970 in Montpellier. He lives and works in Douarnenez. After graduating from the École Nationale Supérieure des Beaux-Arts de Lyon in 1992, he has had both solo and group shows all around the world. Nourished by Aimé Césaire's rhizomic thought, he takes his inspiration from popular culture, using the signs of contemporary western society to better appropriate and deconstruct them. Playing on mixes and crosses, his works reflect an image of the world, questioning value systems and ways of thought.

View of Bruno Peinado's exhibition, *We Need to Rebuild the Hacienda*, 2016.



View of Bruno Peinado's exhibition, *Shining Vanishing*, 2017

04.04
–12.07

Le SHED
NOTRE-
DAME-DE-
BONDEVILLE

Bruno Peinado Shining and Vanishing / The Fire Show

Bruno Peinado's work is emblematic of this early century. Sensitive to the multiplicities of the world, this artist uses means of assemblage via hybridisation and the collision of references and media, thus provoking original poetic and political connections. For his exhibition at Le SHED, he has produced a monumental *in situ* installation. Chiming with his previous projects which used painting to focus on the

construction of a common space and of the self, he proposes an immersive exhibition which the visitors can walk through like a garden with forking paths. In this former candle wick factory, he evokes our permanent fascination for impermanence and in particular that of light, be it from the stars, the impression of a rising sun or the spectacle of a fire.

Biography

Flora Moscovici was born in 1985 in Paris. She lives in Pantin and works in Paris. After graduating from the École Nationale Supérieure d'Arts de Cergy-Pontoise in 2011 she has exhibited in France, Europe and Canada. Following the tradition of impressionist painters who went out to paint the light where it could be found - outdoors - Flora Moscovici paints outside. The light she seeks to depict is not that of external landscapes but rather that of the places where she has been invited: sometimes exhibition spaces, but also third spaces which, one day, hosted an ordinary life which has now been suspended.

Flora Moscovici, *Do you love me now that I can dance?*, 2018



Flora Moscovici, *Sous les couches elle restera*, 2017

04.04
–12.07

L'Académie
MAROMME

Flora Moscovici Who said decoration was a bad word?

Curator:
Jonathan Loppin

Production:
Le SHED,
Centre d'art
contemporain
de Normandie

Flora Moscovici has over the past few years been developing a practice of *in situ* painting directly inspired from the spaces where she works. Her work, with its various influences derives its sources as much from prehistoric caves as from the monasteries of Bucovine, without forgetting the Russian avant-garde, and of course the impressionists, with their revolutionary look at everyday

colours. While occupying an old Norman town house in Maromme, for her *carte blanche*, Flora Moscovici has taken an interest in the architecture, the materials, colours, light and history of the place and its environment. The idea is also for the artist to deal with the question of painting: ranging from "artistic" painting, "house" painting to "decorative" painting.

Biographies

Ida Tursic was born in 1974 in Belgrade, Serbia. Wilfried Mille was born in 1974 in Boulogne-sur-Mer, France. They live and work in Dijon, France. They were nominated for the Prix Marcel Duchamp in 2019 and won the Prix Fondation d'Entreprise Ricard in 2009.

The artists are represented by the galleries Alfonso Artiaco, Max Hetzler, Almine Rech and Pietro Sparta.



Ida Tursic & Wilfried Mille, *Melancholic Landscape*, 2019

04.04
–14.06



Le Portique
centre
régional d'art
contemporain
LE HAVRE

Ida Tursic & Wilfried Mille The Crooked Show

Ida Tursic and Wilfried Mille started their pictorial and artistic collaboration in the early 2000s.

In their works, the duo examine the possible depiction of reality on a canvas and the circulation of images taken from the media, websites, or else still-lives and landscapes. With an offbeat view of their practice, medium and environment, these guest artists at Le Portique, as part of Normandie Impressionniste, are continuing to question the power of painting and its

capacity to transpose or transcend reality. Canvas, wood or paper are all media for the artists' "recycled" images, which are recomposed on a computer. Wavering between figuration and abstraction, Tursic and Mille mingle techniques and materials, thus standing at a distance from the subjects being treated.

It is a way to be part of the continuity of the pictorial tradition and its constantly renewed inscription in various artistic movements.

Biography

Lukas Hoffmann was born in 1981 in Zoug (Switzerland). He lives and works in Berlin.



Lukas Hoffmann, *Kohl bei Düsseldorf*, 2014

26.04
–06.09



Le Point du Jour
CHERBOURG-
EN-COTENTIN

Lukas Hoffmann Apparition

This exhibition brings together a good forty prints plus original work produced in Cherbourg. Lukas Hoffmann takes analogue photographs in such environments as small industries, housing lots, or abandoned or disused places. Recently, portraits have been added to the list. Hoffmann does not content himself by adopting a distance from the references of his images; in his work, a photographic image is also a technical one. Plays of shadow and light dominate perceptions, while lines and structures shift together in the emerging foreground of observation

and construction, which is often graphic. The photographic image is then transcended from being a (documentary) reproduction and the "opposite of the visible world" surges onto the surface of the paper. The colour images produced in Cherbourg are in a continuity with those recently made in Berlin. Taken in the street, they convey a form of spontaneity and randomness, verging on an approximation in the framing while using the very precise technical procedures of an analogue camera.

01.03
–31.05

Abbaye de JUMIÈGES

Département
de Seine-Maritime

Curator:
Emmanuelle
Hascoët

The Wolf's Light

A photographic tale by Benjamin Deroche

The starting point of this creation is the interest Benjamin Deroche has in the myth of the “Green Wolf” born in the region of Jumièges. While working on the geographical areas where the legend was born, he questions the myth and creates a new fiction about the wolf and Sainte-Austreberthe, the “brilliant spirit of the west”.

The photographer establishes a link between the legend as it is told and the mystical atmospheres in the places he visited. He works with morning light and creates visual installations simulating luminous apparitions in the forest and at the source of the river Sainte-Austreberthe.

Biography

Benjamin Deroche was born in 1981 in Rennes. He lives and works between Brest and Paris. After graduating from the Université de Bretagne Occidentale in the semiology of images, he initiated work based on a sensitive and unique relationship with nature. His photographs have notably been exhibited at the Centre Atlantique de la Photographie in Brest, during the Rencontres Photographiques d'Arles, at the Festival Photographique of Gacilly, at the Musée d'Ouessant, or during the Promenades Photographiques in Vendôme.



Benjamin Deroche, *The Light of the Wolf*, a photographic tale

19.06
–31.10

Logis Abbatial de l'abbaye de JUMIÈGES

Département
de Seine-Maritime

Curator:
Doors Agency

Running waters do not go back to their source

Presented by Bérénice Angremy and Victoria Jonathan, this exhibition displays the photographic work of fifteen artists from the young Chinese and international artistic scene on a river in China, captured in all its colours, over time and throughout the seasons. The exhibition reflects the relationship between mankind and nature, and between photography and time. It revolves around three axes: Landscapes and their contemplation / The river as a witness of accelerated stories / Flowing tales.



Chen Ronghui, series *Freezing Land*, 2018

04.04
–21.09

Garden of the Abbaye Saint-Georges SAINT-MARTIN-DE-BOSCHERVILLE

Département de
Seine-Maritime

Curator:
Marie-Laure Sucre

Contemplations

Photographs by Jean-Baptiste Leroux

This exhibition is the fruit of several stays and numerous views taken by Jean-Baptiste Leroux during all four seasons, in the gardens of the Abbaye Saint-Georges, the Abbaye de Jumièges, the Parc de Clères and the Musée de Martainville. To grasp the strength or fragility of places, he sets himself up at the first rays of sun at dawn and he follows the course of the sun to enrich his palette of colours, shadows and light. This contemplation without artifice is demanding, requiring the right place and the right time.



Jean-Baptiste Leroux, *Abbaye St Georges de Boscherville*

Biography

Jean-Baptiste Leroux was born in 1949 in Touraine and lives in the Var. He was the artistic director of the gallery Nikon (1978), then of Canon de Beaubourg (1979-1989). His photographic work is carried out in gardens, landscapes and heritage sites.

03.04
–27.09

Musée des Traditions et Arts Normands Château de MARTAINVILLE-ÉPREVILLE

Département
de Seine-Maritime

Curator:
Caroline Louet

Man and Apples

Photographs by Vincent Brien

It is the rustic and picturesque appearance of the apple which has attracted Vincent Brien's camera lens, a photographer attached to social reality as well as to the beauty of large natural landscapes, with their light and colours.

The desire to show the unchanging acts of cider making, from its cultivation to its bottling, has animated the photographer who sublimates the human role, with men as witnesses to the evolution of rural Norman society.



Pierre and Christine Bernay in the company of Jérôme Comte, Vincent Brien, 2015

Biography

Vincent Brien was born in 1964. He lives and works in Normandy, where he carries out personal research into the theme of childhood, while drawing his inspiration from fantasy and tales using his large format analogue camera, while devoting some of his time to artistic projects or photographic workshops.

October
–February

ESADHar
ROUEN/LE HAVRE
ésam
CAEN/
CHERBOURG

Rising Colour Prints

From October 2019 to early February 2020, the students in the second cycle of these two art schools made prints on the theme of “A new day, a new colour” with different techniques: serigraphs, lithographs, engraving, digital printing... Five sets of 20 prints have been printed to make up five exhibitions

accompanied by a hanging plan, a room map and a mediation document. These series are being exhibited in various sites: town halls, schools, companies, social centres, etc. across the entire Norman territory.

29.05
–19.09

Ile Tatihou
and fort de
la Hougue,
SAINT-VAAST-
LA-HOUGUE

Coproduction:
Région
Normandie,
Conseil
départemental
de la Manche,
Le Point du Jour,
Ville de Saint-
Vaast-La-Hougue

Pierre-Yves Racine

Estran: the line beneath the wave

The base of the installation is Vaast-la-Hougue, the Tours Vauban de l'île Tatihou and the Fort de la Hougue, offering a journey through the bay of Saint-Vaast. As an immersive form or discreet intervention, it presents several sets of visual or sound documents, displayed in several sites. For this initial step in a long-term quest, Pierre-Yves Racine observes the seascape and its phenomena, in particular what can be seen of current or past human activities. This archive of historical or modern images from the archives of François Renault, a Norman marine-

ethnologist, then becomes a material for histories. It brings together documents from national collections (the Musée de Tatihou, or collected from inhabitants) and current depictions of maritime life (professional or subsistence fishing, naval professions, or uses of the coastline).

Biography

Pierre-Yves Racine was born on 18th May 1984 in Carhaix. He lives and works in Teurthéville-Bocage.

Mercaptan

MERCAPTAN is a photographic logbook. Mostly taken outdoors, Alexis Debeuf's photographs show ordinary situations with a slight shift, or even a certain imbalance. Their droll disturbances, incongruous arrangements and upsets interfere with the course of life and transform bland situations into moments of poetry which are sometimes funny and can even be absurd.

Biography

Alexis Debeuf was born in 1984 in Tours. He lives and works in Hérouville-Saint-Clair.



Alexis Debeuf, *Pink Bramble*, 2015

25.04
–16.05

30.05
–20.06

Espace
d'Art FL,
Château Fort
CHAMBORD

Curators:
Lilianne Petraru
et François
Pourtaud

A Passing Moment 1

Sylvie Fajfrowska and Fabienne Gaston-Dreyfus

A Passing Moment 2

Mari Minato and François Mendras

These two exhibitions provide a panorama, or suite, between figuration and abstraction.

Whatever the subject, anything is possible and improbable. Either complex or light, painting accompanies the mind and the eyes. Rather than “covering” a canvas, these artists develop a pictorial process that transports us beyond our habits, between composition, staging and immateriality. Either legible or visible, the forms or patches of colour are all fragments of our world, our stories, or an invitation to discover. Without claiming the slightest novelty or any other pretention, their painting is both present and timeless, just as some critics used to call impressionism: “a passing moment”.



F. Gaston-Dreyfus, 100 x 70

04.07
–02.08

La Cymaise
LE HAVRE

Coproduction:
Festival GRAVE

04.04
–20.09

Musée
Alfred-Canel,
PONT-
AUDEMER

Curator:
Mathilde Legendre

Malgorzata Paszko, retrospective

A painter and engraver, she started out by producing large drawings using cheap materials: wrapping paper, coal or chalk. Later, she painted on unprepared canvases, with highly diluted paint, running through the canvas. Her very personal technique also makes use of folds for reserves. Painting the everyday, the moment, the intimacy of interiors, but also of landscapes in a constant experimentation, Malgorzata Paszko's work is the heir of the impressionist aesthetic quest. “Looking at a painting by Malgorzata Paszko, it is impossible to admire the pictorial material and

its treatment alone, but one cannot let oneself just be taken in by the beauty of the landscape, the plants, the light, reflections and nocturnal city atmospheres. One remains suspended, in hesitation, a hesitation which is not worrying, between gravity and flight, between matter and image”, wrote Yves Michaud in a monography about the artist.

Biography

Malgorzata Paszko was born in 1956 in Warsaw. She lives and works in Normandy.

26.05
–27.05
20h

Opéra
de Rouen
Normandie
ROUEN

The Abstract of Marvels by Marco Polo

Arthur Lavandier

This opera for children's voices is an opportunity to examine travel and absence. With a fresco by the painter and sculptor Françoise Pétrovitch, who uses washes and inks, this world premiere is a musical, poetic and pictorial immersion into the grandeur of the world and the lives of others, from Aden to Zanzibar, via Samarkand.

World premiere

Conductor: Maxime Pascal, scenography and costumes: Françoise Pétrovitch, video: Françoise Pétrovitch and Hervé Plumet, staging: Lodie Kardouss, choir master: Pascal Hellot, orchestra of the Opéra de Rouen Normandie, children's choir of the Conservatoire à Rayonnement Régional de Rouen, libretto by Frédéric Boyer



Françoise Pétrovitch

25.04
–01.11

Musée
Christian
Dior
GRANVILLE

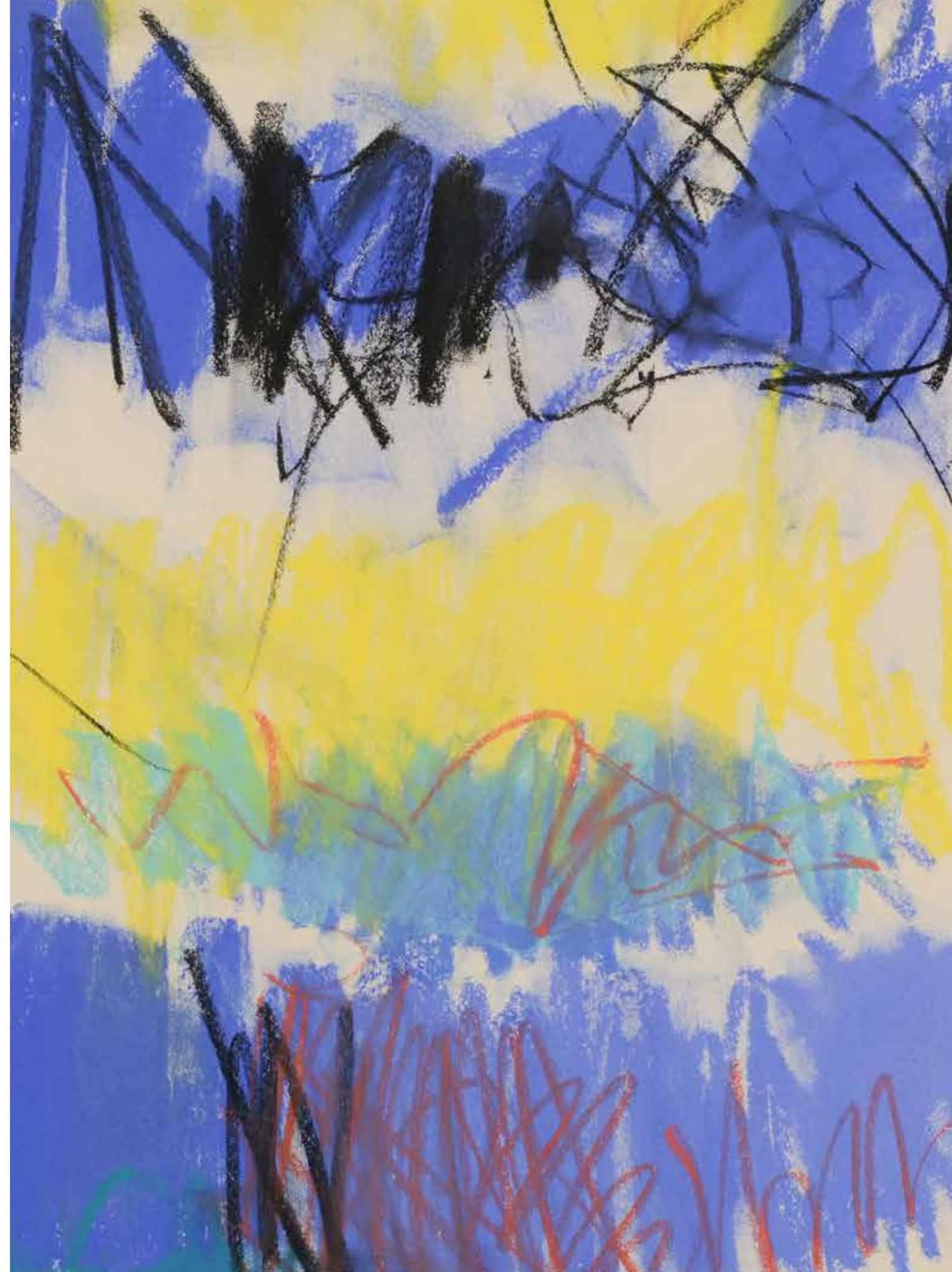
Curators:
Florence Müller
and Stephen
Jones

Dior Hats!

From Christian Dior to Stephen Jones, 1947-2020

"I consider that a woman without a hat is not fully dressed" (*Christian Dior and I*, 1956). Since its foundation in 1997, the Musée Christian Dior has occupied the couturier's childhood home. He spoke of Villa Les Rhumbs in Granville emotionally: "for my childhood home [...] I have the most tender and marvellous memories. How to put it? My life and style owe almost everything to its location and architecture" (*Christian Dior and I*, 1956). For the first time in the history of the Maison Dior; this house is hosting an exhibition devoted to the theme of hats.

Hats were always important in the life of Christian Dior. From the headdresses in Granville during the Belle Époque to the most daring creations in his collections, hats were one of the couturier's favoured accessories. Subsequently, in a profusion of forms and colours, the successive artistic directors of the Maison have turned them into a signature of the Dior style. Stephen Jones, the head designer of the fashion house and one of the greatest figures in contemporary fashion, has carried out the artistic direction of this exhibition, along with Florence Müller, a curator and fashion historian.



13.06
–20.09

Forecourt of
the Cathedral
MÉTROPOLE
ROUEN
NORMANDIE

Cathedral of Light

Every evening, at nightfall, the façade of the Cathedral of Rouen is being lit up in a major show. This video-mapping is a dive into the universe of impressionism, with boats, water lilies, the bridge of Giverny, and the swell of the sea on the cliffs which was so dear to the painters of the period. The cathedral passes from shadow to light, being drowned in glittering water, sometimes transparent or multicoloured, it suddenly becomes alive and gives each painting new impressions. The finale covers the monument with colourful leaves, and drawings of the cathedral, coloured by children, giving the illusion of a colourful firework display.



Under the label *Villes et pays d'art et d'histoire*, the Métropole Rouen Normandie and Rouen Normandie Tourisme have been associated since 2016 in carrying out a programme of guided visits: *Les Rendez-vous de la métropole* - which is being specially based around impressionism for Normandie Impressionniste.

April
–September

Rouen Normandy Tourism & Congress

- Perfume workshop “impressionist fragrances”
- Impressionist cruise
Rouen / La Bouille
- Impressionist cruise/lunch
Rouen / Duclair
- Cultural jog: sporting visit
or fast walk “Impressionists in Rouen”
- Spring Rally: impressionist La Bouille
(a visit via enigmas and anecdotes)
- Guided visit and lunch in Rouen
at the era of the Impressionists
- Guided visit to Rouen following
the footsteps of the Impressionists
- Exhibition *Crossing the Seine
in the Age of the Impressionists*
Animations *Rouenversants 2020*



As of 16th May

Panorama XXL
ROUEN

Monet's Cathedral, the hope of modernity

Since 2014, Yadegar Asisi has been exhibiting his 360° works at the Panorama XXL in Rouen. In 2016, the Panorama offered an exclusive discovery in Rouen of the era of Joan of Arc with its canvas Rouen 1431. Ever attached to the town of Rouen, Asisi wanted to dedicate his new creation to the famous artistic movement whose birth it witnessed: impressionism.

In a rotunda measuring 110m in circumference and 34m in height, Yadegar Asisi is exhibiting his monumental works. On more than 3,200m² of canvas, playing with perspectives and light, he brings an art

form back to life which had been effaced by the arrival of the cinema and creates the greatest panoramas in the world.

As part of Normandie Impressionniste and as a world exclusive, he is presenting *Cathédrale de Monet, l'espoir de la modernité*. This work pays homage to impressionism and all the great pioneering masters, breaking with their time and who have forever marked the history of art. This panorama plunges the public into the heart of Rouen in the 19th century, and is an invitation to discover the famous cathedral, which was so dear to Monet and is a symbol of the world's greatest pictorial movement.



Gaspard Lieb



RMartins

June
—September

Ville de
ROUEN

Impressionist Rouen 2020

Curator:
Olivier Landes

Since 2010, during Normandie Impressionniste, the town of Rouen has been putting on a display of works in public spaces. *Rouen Impressionnée* has moved into the city and offers an open and accessible artistic vision to as many people as possible.

It is an opportunity to display contemporary creations, some of which have become lasting and are now part of the landscape and heritage of the neighbourhoods in question.

Urban, or street art, is once again being honoured in 2020 (after a successful edition in 2016), with around twenty original creations spread out in the neighbourhoods of Grammont

and Saint-Sever, thus making up a genuine open-air exhibition.

The public is plunged into the history and identity of the left bank of Rouen, highlighted by the touch of artists invited to interact with the architectural, social and physical context of this sector.

Beyond the sometimes-monumental murals, the wide range of urban art techniques being deployed (collage, chalk, engravings, happenings, installations...), in order to introduce the public to the richness of this booming movement.

14.05
—20.09

Centre de
ressources
du Musée
national de
l'Éducation
ROUEN

Blanc-Seing, white as the colour of the future

Amanda Pinto Da Silva and Daniel Mayar have decided to adopt “absolute colour, which englobes or prefigures all the others” in order to create a work in dialogue with the objects from the “children of the time of impressionism”. Their polymorphic installation *hECTOpasme*, made up of ready-mades and sculpted busts of anonymous people provides a reflection on the transmission of knowledge and rites of passage.



Daniel Mayar, *Hectoplasme*

03.04
—06.09

Gardens of
the Muséum
d'Histoire
Naturelle
ROUEN

In search of colours from Monet at Giverny

Gauthier Fabri

Gauthier Fabri went every month from March 2018 to February 2019 to Claude Monet's gardens in Giverny. He took over 150,000 photographs of the flowers and vegetation in order to reconstruct the entire colour palette

of the master of impressionism, through the flowers of his garden. He then used these photos as touches of colour to recreate a dozen of Monet's works in the form of mosaics.

January
—September

Citémômes
in all Normandy

Artistic
direction:
Mathilde Milot

Impression sun colours

Daily life offers coloured notes at every second. After the success of the *Together, We Are Monet* in 2016, using knitted patches, the association Citémômes is tackling another medium: photography! Giant, collective works are being composed from photographs of moments captured on the spot,

as coloured snapshots, collected from all those who want to take part. Like its predecessor, the aim of this project is to bring together participants of different ages and backgrounds, to make them smile, but above all to become aware of the beauty of the present moment.

19.06
–22.08

La Halle
SAINT-
AUBIN-
SUR-MER

Curators:
Olivier Lagnel
et Patrick
Duchesne

04.07
–13.09
19.09
–20.09

Château
de la
Fresnaye
FALAISE

01.06
–14.06

Jardin
des plantes
ROUEN

Curators:
Arnaud Serander
and Stéphane
Avenel

Light and the Dot

Surface sans Cible

Inspired from the impressionist movement in the broadest sense of the term, including at once Boudin, Signac and Seurat, the photographers

of the association Surface Sans Cible reinterpret impressionist sites, subjects, era or techniques.

One Day, Normandy with Silver Salts

Henri Carabajal

Henri Carabajal is presenting a journey through Normandy in the footsteps of the impressionist painters. This series presents landscapes and architectures of Norman villages on “chlorobromide” paper, combined with portraits of the inhabitants on sheets of wet collodion glass. Prints using various old processes are also being exhibited (salted paper, cyanotype, van Dyke, gum bichromate).

Photographed villages: Fermanville and Saint-Vaast-la-Hougue (Manche), Saint-Céneri-le-Gérei and Forêt Domaniale d'Écouves (Orne), Lyons-la-Forêt and its forest (Eure), Varengeville-sur-Mer, Veules les roses, Yport (Seine-Maritime), cliff and surroundings (Calvados)



Henri Carabajal, Hautot-sur-Mer

Photographic Impressionism

Photo-club rouennais

The Photo-Club rouennais, founded in 1891, was born at the end of the impressionist period. Still active, it displays in this exhibition a contemporary and photographic vision of the works of impressionist painters by reinterpreting paintings that depict the town of Rouen.

Photographic Impressionism,
The Cathedral



15.03
–16.05

Abbaye
Saint-Georges
SAINT-
MARTIN-DE-
BOSCHER-
VILLE

Département
de Seine-Maritime

Abbey in Colour



Abbaye Saint-Georges, Saint-Martin-de-Boscherville

350,000 bulbs planted during the autumn, thanks above all to a participatory collection forms a vast, life-size impressionist picture that is animated over several days. During the “Put your Easel down” weekend on 28th and 29th March, the garden will be flooded by painters. There will be a large celebration of plants in the gardens, on 4th and 5th April. At Easter, it will be the children's turn to take over the garden for a coloured egg hunt. Finally, the *Abbey in Light*, which highlights the illuminated architecture, will close this series of festivities on 16th May. Alongside these days, events programmed for specific audiences (PA-PH...) will be programmed at the Abbey.

11.07
–13.09

VARENGE-
VILLE-
SUR-MER

Life Size

Celebrated by numerous artists, Varengeville owes its singularity to its landscapes made up of deep valleys, sunken paths bordered by high banks, and gardens planted with a thousand varieties of trees and designed by architects of nature. But the charm of the village also comes from its old farms, dovecotes, buildings with fenced hoves, barns, cart houses and the remains of an old brickworks bearing witness to the site's activities.

To enhance the local, agricultural and historical heritage of the village, Varengeville is inviting land artists to work on particular sites. The materials used will be those offered by the land: wood, earth, brick, sandstone and silex, wild plants, linen...

Varengeville-sur-Mer



The four selected projects are *Cadre grandeur nature* [Life Size Frame] by Erick Fourrier, *Damier* [Draughtsboard] by Michèle Trotta, *Helios* by Thierry and Valérie Teneul, and *l'Astre impressionniste* [The Impressionist Star] by Sylvain Ristori.

05–26.04
Maison
Henri IV
SAINT-VALE-
RY-EN-CAUX

01–31.05
Musée
des Ivoires
YVETOT

11–21.06
Clos des Fées
PALUEL

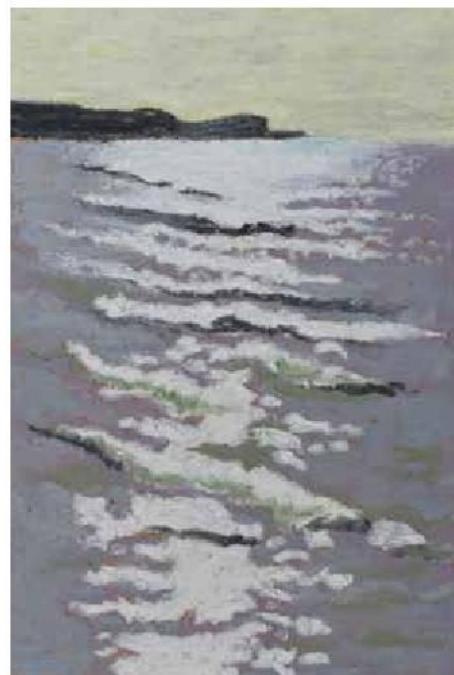
18–31.07
Chapelle
VEULES-
LES-ROSES

15–30.08
Église
Cottolengo,
SAINT-
PIERRE-
LE-VIGER

Isabelle Chatelin

Each Day its Light

An exhibition of 366 oil pastels of the same viewpoint: the lighthouse of Saint-Valery-en-Caux. The visitors are invited to browse the exhibition in chronological order of production of the pastels, whose series begins in April 2020. The works will be presented in their natural sound environment: waves, pebbles rolling, birds, the wind...but also with more contemporary, still immersive background music.



03.04
–06.09
Médiathèque
SAINT-
VALERY-
EN-CAUX

Impression(s)

Proposed by Coline Joufflineau based on the relationship between painters and models, *Impression(s)* is a participatory proposition, open to all. The point is to pay attention to the little sensations that accompany our ordinary gestures and then seek out their visual depictions in real time thanks to an innovative multimedia tool.

March
–October
Jardin
des Mers
SAINT-
VALERY-
EN-CAUX

Colours in the Air of the Times

A series of outdoor photographic exhibitions (seafront, façade of the town hall) put on by the association Saint-Val Focale Ateliers Photographiques.

01.07
–05.07
FÉCAMP

Fécamp Great Port of Call 2020

The finest yachts of French and European heritage will gather in the port of Fécamp and sail in front of the cliffs of the Côte d'Albâtre. Dories and schooners will come ashore on the beaches of Yport and Étretat to recall the scenes that were so appreciated by impressionist painters.

April
–September
Chapelle
GISORS

Dado's "Last Judgement"

Reopening of the chapel Saint-Luc de Gisors



Chapelle de Gisors

On the 10th anniversary of the death of the Montenegrin artist Dado, the town of Gisors is inaugurating its work to make the reopening and valorisation of the Saint-Luc chapel. The site will be open to visitors who will be able to admire the emblematic fresco *The Last Judgement*, initiated by the artist in the late 1990s and painted directly onto its walls.

20.03
–25.07

La
Manufacture
Bohin
SAINT-
SULPICE-
SUR-RISLE

As Bright as a Pin. The most discreet element of impressionism

What do the numerous female portraits by Monet, Renoir or Pissarro have in common? Pins, of course! It was necessary to pass the time embroidering or sewing while the artist was painting... Today, this handy everyday object has been magnified on the occasion of an exhibition by contemporary artists devoted to the theme of needles.

The diversity of the propositions will certainly surprise the public, soliciting numerous meanings and allowing for an opening of the field of possibilities towards little-known creations: delicate sculptures of thousands of pin, giant reproductions of tiny objects, pin printing, video mapping, sculptures of needles or recycling...



Decomposition of a Bohin safety pin

Rendezvous with the colours of impressionism

The *Pays d'art et d'histoire Le Havre Seine Métropole* is devoting its entire programme from April to September to *colour*, around three axes: *The Colour of Night* in partnership with the exhibition *Electric Nights* presented at the MuMa; *Normandy with the Colours of Spain*

which reveals little-known Spanish influences on the Norman coast during the second half of the 19th century; and *The Colours of Time* valorising the presence of impressionists on the territory by reinterpreting it in a modern, sensitive way.

08.07

Beach of
LE HAVRE

15h

Poor Book – Drawing and Writing on the beach of Le Havre

Lab of Stories

The poor book is a poetic creation, handwritten and illustrated on paper, whose concept was launched by Daniel Leuwers. The use of poor materials liberates the form and conception of the work. Alice Baude is inviting the public

to create their own during a beach workshop so that the participants can take inspiration from the landscape, the sea and variations of colour. The workshop is conducted in pairs: child / parent; youth / adult.

MONTIVIL-
LIERS

03.04–05.06
Réfectoire, Abbaye

03.04–06.09

April–September

04.07–06.09
Réfectoire, Abbaye

05.09

14.07

A new day, a new colour

A new day, a new colour
– Colour in the bay

Exhibition by Cercle Havrais artists

The garden in a thousand colours
Blossoming of the city

The garden of the impressionists
Production and projection of a film

A time for colours
Workshops, talks, encounters with M. Delarue, the author of “*Peintres de la Côte de Grâce et de la Côte Fleurie*”, exhibition in the library...

Impressionism in modern times
Photographic exhibition by the association Regards et Images.

Picnic lunch and guinguette

Guinguette Concert



GUERNESEY

Renoir's promenade

Association
Art of Guernsey

Renoir spent just over a month on the island of Guernsey in 1883, where he produced 15 works, mostly depicting panoramas of Moulin Huet Bay. Five frames will be placed in the exact positions where he painted five of his pieces. By looking through the frames, strollers will be able to discover the island's landscapes from the perspective of the artist and, thanks to QR codes, listen to the commentaries of Cyrille Sciamia, the director of the impressionist museum of Giverny.

PORT-
EN-BESSIN-
HUPPAIN

13.04
27.04
10.07
24.07
14.08

April
– September
Tuesdays
and Fridays

17.07
31.07
07.08
21.08
04.09
15h

Centre culturel L.S. Senghor

Colour hunting workshop

A family workshop to put together palettes of colours from a limpid or covered sky, the grey or foaming sea, dried or verdant grass. And then like Signac or Seurat, produce work inspired from the harbour's landscape

The colours of the sea

A guided walk to discover a fishing port from the 1880s and the trawlers, which Signac and Seurat contemplated.

The colours of Louise

A narrated visit, about the painting by Georges Seurat: *Bridge and Quay in Port-en-Bessin*.

03.04
–06.09

ACROSS
NORMANDY

Excursions

Normandy
Melody

Excursions which are varied across three themes: *Inescapable*, *As a Family* and *Unfamiliar*, to discover several exhibitions and events during Normandie Impressionniste during a day out, with a professional guide and driver.

La Longère
LE
NEUBOURG

14.04–17.04
19.05–22.05
07.07–10.07

16.04
19h–21h

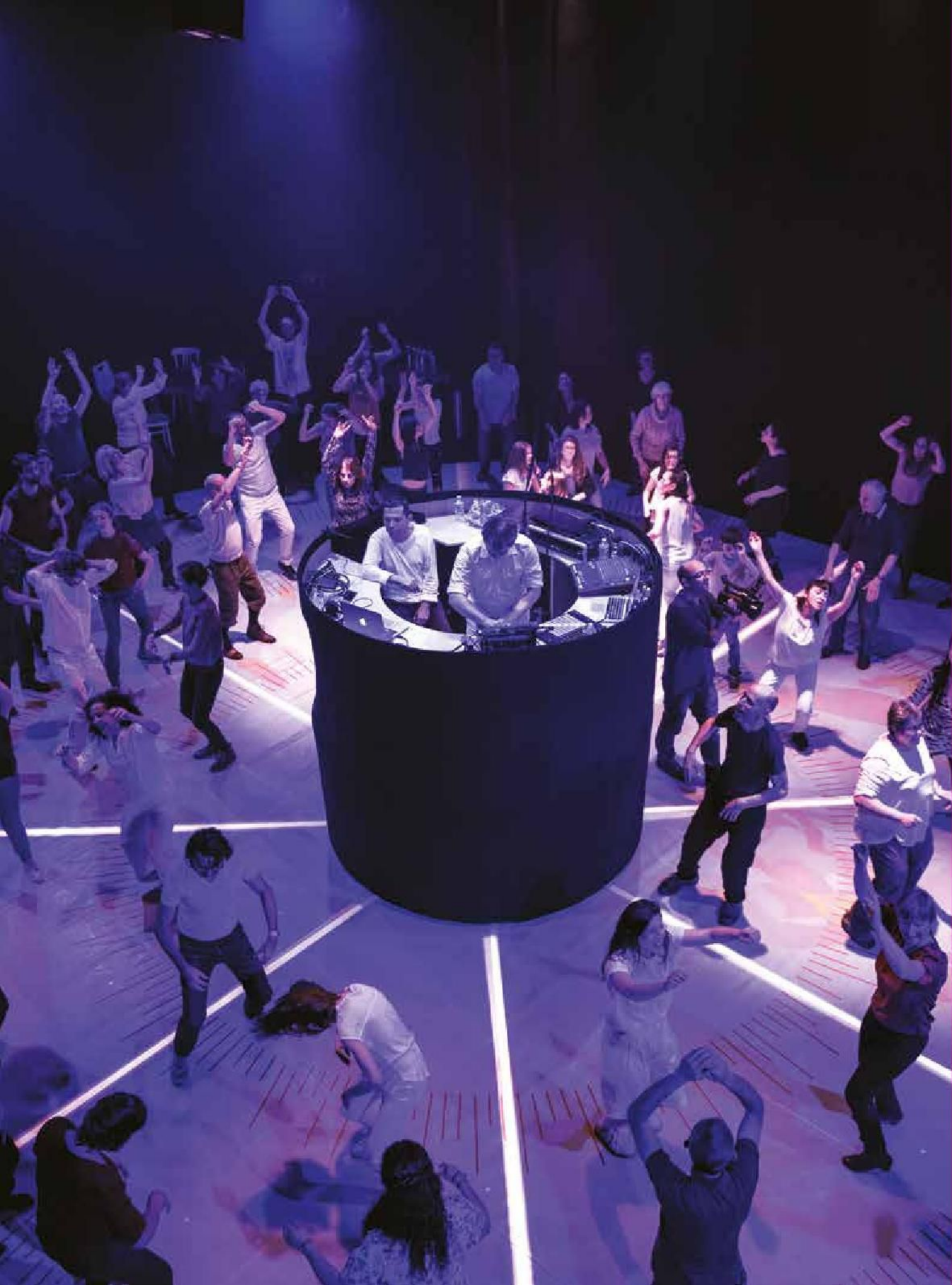
Homage to Monet's cookery book

Impressionist lunches

La Longère, a gourmet restaurant, is paying homage to the “cookery books of Claude Monet” by putting on a meal reinterpreted by the chef G rald Seuron, using a cuisine based on regional Norman or seasonal products.

Cooking like Monet
– cookery workshop

A cookery workshop allying old style and contemporary cuisines, around the colourful techniques in Claude Monet's meals, with a tasting of the dishes thus produced.



02.07
–05.07

GRANVILLE

The Color of Time

Compagnie Artonik

So as to celebrate diversity and difference, the Archipel has chosen to invite the Compagnie Artonik with *The Color of Time*, a show highlighting visual arts and colour.

The Color of Time tackles a questioning of diversity and is inspired by the Holi, the traditional Hindu festival of colours. Thus Granville will become, for a moment, the town of colour dear to Normandie Impressionniste. *The Color of Time* is also a fleeting ritual, the desire to share together an explosion of chromatic joy, linking up with festivities as an exorcism of the fear of others. It is the desire for the street to turn back into a space for cohesion and blending, here symbolised by a mixing of colours. Celebrated in India at the arrival of spring, this festival is an opportunity to display one's friendship to others. Everywhere in the streets, people dance and parade with coloured



powders which they smear each other with while laughing. That day, castes no longer exist and everyone is equal. If the origin of the project is based in Indian culture, it has a resolutely contemporary form, with a composition in movement associating live actor-dancers and musicians. To extend this sharing, Artonik is inviting the public to join the parade to explode multicoloured “fireworks” made of Gulal* and change the colour of the sky together.

* Coloured, non-toxic corn flour respecting the environment.

10.05
–06.09

On water in
Normandy

Simply blue

Le Dit de l'Eau

Le Dit de l'Eau is inviting you to cross this season guided by the colour blue; in an alchemy between “science, tales and music,” with the digital and circus arts which, from one season to the next, is the basis of their approach. From the coast of Bessin to the bay of Mont-Saint-Michel, via the countryside of Argentan, or the valley of the Seine... original ambulant shows of science / art are being organised to travel from the sky to the ground, from the ground to the sky, from the earth to the sea and from the sea to the earth in the blue nuances of Norman landscapes.



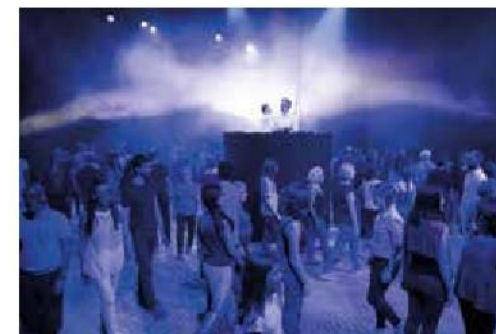
16.05

106
ROUEN

15h–1h

Waveparty

Le Phare, Centre chorégraphique national du Havre Normandie



Waveparty, conceived by Emmanuelle Vo Dinh (choreographer and director of Le Phare, the Centre chorégraphie national du Havre en Normandie) and her team, is moving to 106 for an immersive day of dancing!

Starting at 15h, the public can learn the ten dances that make up *Waveparty*, a great collective trance which will open the evening before being followed by an electro DJ set.

Extracts from the piece *Cocagne* can be discovered in an *in situ* version, as well as an initiation to choreographic selfies which will be projected that evening in the hall of the 106. The public can also take part in the production of a recording that blasts the ears, unwind in the club for a sonic nap... and, finally, get refreshments in preparation for entering into the great nocturnal trance of the wave!

27.04
& 15.06

Musée des
Beaux-Arts
CAEN

In collaboration
with:
Marvin Clech,
Mélanie Giffard,
and 30 amateurs

Production:
Association ONNO

Co-production
Musée des
Beaux-Arts
de Caen and
the centre
chorégraphique
national de Caen
en Normandie

To work! A choreographic serial

Centre chorégraphique national
de Caen en Normandie

27th April at 8pm: To Work! (Episode 1)
15th June at 8pm: To Work! (Episode 2)

Herman Diephuis has chosen to shift the means of performance by putting on *in situ* projects in museums, in connection with the collections or temporary exhibitions, which play on unframing and shifting.

It is an approach to painting that enjoys seeing how images can be embodied, creating a distance from contextual references and escaping a desire for reconstitution, so as to give another possible interpretation of works. Herman Diephuis brings in performers from the company and two groups of

amateurs made up by the host site. This experience is a moment for encounters and exchanges, not requiring any dance techniques or stage experience, everyone can take part in their own way, according to their age and lifestyle. Presented to the public at the end of the creation in the form of performances in the museum spaces, which are either in motion or stationary, chiming with the themes of the exhibition, they will be imagined as a “serial” in two episodes, bringing together around fifteen amateurs and two professional dancers for each episode.



Windows open on impressionism



As part of the festival Les Musicales de Normandie, four concerts are being given in the finest heritage sites of Normandy.

Entrelacs - An open window on a Monet musical salon Aline Piboule, piano -Debussy / Koechlin / Ligeti / Boulanger / Menut

When thinking of a work that embodies musical impressionism, apart from *Prélude à l'après-midi d'un Faune*, it is Claude Debussy's *La Mer* that springs to mind. Partly composed in Normandy, this work evokes, suggests and illumines the oceanic and maritime atmosphere, which was so dear to the painters, and to Monet in particular.

Placed at the centre of this programme, the works of the brilliant and precocious Lili Boulanger reflect all on their own the primary preoccupation of colouring space. Aline Piboule and the composer Benoit Menut (a specialist in the music of this period) are presenting to the public a dynamic, poetic concert providing listening indications and preparing the journey, as in a guidebook.

Two other exceptional concerts will follow: *La mer et l'impressionnisme musical français*, by Adèle Charvet, mezzo-soprano & Florian Caroubi, piano, around Fauré, Debussy, Chausson, Duparc, Samazeuilh, Roussel, Ravel... and *Et que le soir est beau*, a programme paying homage to Claude Debussy and providing a pictorial journey marked by changing lights and natural spaces thanks to a comparison of contemporary pieces by the Ensemble Variances, conducted by Thierry Pécou - Pärt / Debussy / Pécou / Glass.



Impressions and fresh breath

**Le Concert Impromptu, wind quintet
Les Musicales de Normandie**

Le Concert Impromptu plays with great finesse on colours, emotions and sensations procured by Debussy and the composers he has inspired, even today: Samuel Barber, Thierry Blondeau or even the psychedelic music of Frank Zappa of which Le Concert Impromptu distil a few evocative, delightful titles in which he relentlessly denounced the shortcomings of American society.



Orchestre Régional de Normandie



22.07

As part of the
Promenades
musicales
du Pays d'Auge

September

As part of
Le Septembre
Musical de l'Orme

Clairs-Obscurs I (orchestra)

This original project, closely associating music, literature, theatre and poetry, symbolism and impressionism, is an invitation to contemplate, day by day, and from dawn to dusk, the colours of nature when they are varied with the feelings and passions of love. So as to explore this ardent territory, some eminent pairs have been convoked: Debussy and Mallarmé, Respighi and Shelley, Fauré and Maeterlinck, Chausson and Bouchor.

New orchestrations will include some of these pages in a singular modernity to offer new insights. The Orchestre Régional de Normandie is putting on an orchestral and vocal programme with twenty musicians, conducted by the principal conductor of the ORN, Jean Deroyer, with the mezzo-soprano Julie Robard-Gendre.

With Julie Robard-Gendre (mezzo-soprano), Jean Deroyer (conductor) and the musicians of the Orchestre Régional de Normandie



02.07

**Church
SAINT-LUCIEN**

In partnership with
"L'Art et la Manière
en Pays de Bray"

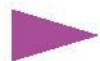
19.07

**Abbaye
Notre-Dame-
du-Pré
VALMONT**

Chiaroscuro II (chamber music)

As an extension and echo to this orchestral and lyrical programme, some works have been associated from the chamber music repertoire, along with the keys to understanding them via the prism of schemas so as to raise cultural awareness and action.

With Valeria Kafelnikov (harp), and Aurélie Voisin-Wiart (flute), Gilles Leyronnas (clarinet), Florian Maviel (violin), Corinne Basseux (violin), Cédric Catrisse (viola), Aurore Doue, (cello from the Orchestre Régional de Normandie)



11.04 (20h30)
12.04 (16h30)
Théâtre de
l'écho du Robec
DARNÉTAL

21.04 (20h30)
22.04 (16h30
& 20h30)
Maitrise
Saint-Evode
ROUEN

24.04 (12h15)
25.04 (20h30)
Maison
de l'Architecture
ROUEN

Ensemble İzlenim

Impression, musical colour

The Ensemble İzlenim is putting on a reading- concert. İzlenim means "Impression". The colours of the beginning of modernity, exoticism, exile, passion, or separations... Aline Poirier's flute, Oğuz Karakas's clarinet and Sarah Leroy-Simon's piano take us on a journey along the nostalgic and magical roads of poets and musicians from France and Turkey.



07.05



Atelier Monet

ROUEN

Rouen Normandie
 Tourisme et Congrès

17h30
 La Cabane Illuminée,
 Commented musical
 encounter

19h
 Concert

La Maison Illuminée

From day to day, time passes

An original experience of a blindfolded journey in moonlight in the studio where Monet painted his *Cathédrales*, with the rediscovery of the famous piece by Debussy, at the heart of a programme creating a dialogue between musicians of the impressionist period.

Played in darkness:
 Claude Debussy *Clair de lune*
 Back in light: Erik Satie

Premier morceau en forme de poire,
 Mel Bonis *Suite, Femmes de légende:*
Omphale, Salomé, Maurice Ravel
Le Tombeau de Couperin, Albert Roussel
Les Heures passent Op.1
 and unmissable pieces of music from
 the impressionist period.

Performers: Juliette Rain-Gay (soprano),
 Luce Zurita (flute), Paul Beynet (piano),
 with other artists from La Maison Illuminée,
 Oswald Sallaberger (violin & conductor)



HONFLEUR

26.04 / 24.05 /
21.06 / 26.07
Ferme
Saint-Siméon

19h30
 Diner-concert

16.05
Maisons Satie

16h30
 Talk

20h30
 Concert 1

22h
 Concert 2

Uptown Jazz Trio

Impressionist Dinner-concert

La Ferme Saint-Siméon and the Norman group Uptown Jazz Trio are unveiling a balance of "Impressionist Food and Music" during four dinner-concerts. Erik Satie's finest pieces, arranged by the three musicians, Monet's vibrant canvases and his favourite recipes are available from ear to the plate thanks to the Chef Matthieu Pouleur.

Uptown Jazz Trio meets Erik Satie

Uptown Jazz Trio and Les Maisons Satie invite you to (re)discover Erik Satie's protean work during an original day,

devoted to the composer. A musical lecture retracing his life and work followed by a two-part concert providing a personal, original re-reading of his compositions (with the participation of the Satie École Municipale de Musique)... this is when swing energy meets an impressionist vibe.

Music by Erik Satie arranged by Florent Gac and UJT. Performers: Florent Gac (piano), Clément Landais (double bass), Grégory Serrier (drums)

04.04



Musée des Beaux-Arts CAEN

20h

Conductor:
Gilles Treille

Opus 14 / Chœur Voces Novum

Female Presence

The soloists of Opus 14 and Chœur Voces Novum are honouring the artistic creation of women in the late 19th century, the era of the industrial revolution, be they composers such as Germaine Tailleferre, Cécile Chaminade, Mel Bonis or Lili Boulanger or libretto authors such as the famous Colette. Programme (to be confirmed): Mel Bonis *Madrigal pour 2 voix et piano*, Germaine Tailleferre *Romance pour piano*, Maurice Ravel / Colette *L'Enfant et les sortilèges (extracts)*, Cécile Chaminade *Pièce romantique opus 9 n°1*, Lili Boulanger *Soir sur la plaine pour voix*.



Armand Gautier, *Woman Ironing*, Inv.255



05.04
Manoir
des Prévanches
BOISSET-LES-
PRÉVANCHES

19.07
Château
CARROUGES

21.07
Chapelle
des Petites Dalles
SASSETOT-LE-
MAUCONDUIT

Duo Andranian

Recital with two pianos: colours and spaces, from lines to sparkle

Programme of the recital:
 Claude Debussy, *La Mer*, *Nocturnes*,
Nuages, *En Blanc et Noir*.
 Louis Aubert, *Sillages*
 Lucien Guérinel, *Chants et Espaces*
 Olivier Messiaen, *Visions de l'Amen*
(2. Amen des étoiles, de la planète
à l'anneau. 5. Amen du chant
des oiseaux)

June
– or
September



Moulin ANDÉ

Spring in the Great West

Impressionist Colours and Timbres

A lyrical concert with melodies, operatic arias, readings of extracts from a text by Maupassant and musical pieces for the piano. Works by Debussy, Ravel, Chausson and extracts from operas by Berlioz and Gounod.

Performers: Sophie-Anne Cammas (soprano),
 Valentine Kitaine (contralto), Sylvie Barret
 of the Opéra National de Paris (piano) and a reader.

18.07
– 23.08

Summer encounters
by the theatre
& readings in
Normandy

Compagnie PMVV le grain de sable

19th edition of Couleurs du temps

Writers, speakers and artists meet the public around the pleasure of texts and the stage, in about fifty Norman towns and villages. The programme is built up around the vast field of artistic experimentation represented by the era of impressionism from the mid-19th century onwards, in confrontation with today's fast-changing world.

Guests: Véronique Aubouy, Marie-Christine Barrault, Marianne Basler, Fanny Cottencçon, Gérard Desarthe, Brigitte Fossey, François Marthouret, Bruno Putzulu, Didier Sandre...
Speakers: Philippe Piguët, Sylvie Patry, Laurent Manœuvre, Sylvie Patin, Anne Roquebert, Ségolène Le Men, Claire Durand-Ruel Snollaerts, Jacques-Sylvain Klein, Félicie de Maupeou, Claire Leblanc, Isabelle Cahn...Writers: Michèle Audin, Arnaud Cathrine, Stéphane Lamb, Jean Rouaud...

06.04
– 07.04

Auditorium of le musée des Beaux- Arts CAEN

Fabrique
de Patrimoines
Caen

06.04

20h
Syrian Working Men
in Lebanon

07.04

20h
Senegalese women
workers in Morocco

Film-debate. Working in exile

La Fabrique de Patrimoines is putting on two sessions of film- debates in conjunction with the exhibition at the Musée des Beaux-Arts de Caen.
Syrian Working Men in Lebanon
In Beirut, Syrian construction workers are building a skyscraper while, at the same time, their own homes are being bombed. A devastating vision of what life in exile means in a world at war. Screening of the documentary followed by an encounter at 9.30pm with Assaf Dahdah, a geographer with the CNRS who did his thesis in Beirut (Lebanon) on migrant workers living in poor neighbourhoods.

Senegalese women workers in Morocco
The *Aji-Bi* are unofficial beauticians, living in a small clandestine Senegalese community in Casablanca. They make do just to survive.

Screening of the documentary followed by an encounter with Stefan Le Courant, an anthropologist at the EHESS, and author of the thesis *Vivre sous la menace: ethnographie de la vie quotidienne des étrangers en situation irrégulière en France*.

A partnership of La Fabrique de Patrimoines en Normandie (Festival Altérités), the Musée des Beaux-Arts and Cinéma LUX

Déjeuners sur l'herbe, Manet 1863 – Hubaut 1972

From one scandal to another

Who remembers that Joël Hubaut also painted a *Déjeuner sur l'herbe*? Exhibited in 1972 at Le Théâtre Municipal de Caen, the young Norman artist's diptych caused a scandal and made headlines. Since then, what has become of this painting that has since never been exhibited in public? This multidisciplinary show (live theatre, readings, music, projections) goes back in detail over the story of this painting

but also that of Manet and the scandal it caused at the time when it was first shown at the "Salon des Refusés".

Text: Eudes Labrusse
Direction: Françoise Labrusse
Visual creations: CréaLUX
Actors: Patrice Bougy, Nathalie Desmortreux, Cédric Dessaulx, Michèle Kail, Romain Motte, Catherine Perret, Sylvie Ternon
A coproduction of Cinéma LUX and La Male Herbe

Festival
des Arts
de Vernon
GIVERNY

27.06
Musée
des impres-
sionnismes
15h

June
Gardens of
le Musée des
impression-
nismes

02.07
Espace
Philippe
Auguste
VERNON
20h30

01.07
musée
des impres-
sionnismes
GIVERNY

05.07
Espace
Philippe
Auguste
VERNON
15h

Impression Mirror of Arts

A piano recital by Mikhail Rudy via a collaboration with Nicolas Becker.

A sonic journey in the museum's garden, by the sound designer Nicolas Becker

Concert projection of "Colors" by DJ Jeff Mills, a legend of electro music, and projection of the film "Man from Tomorrow" by Jacqueline Caux, in her presence.

Conference show in which Eve Ruggieri tells the story of Marguerite Namara: an American singer and pianist, and one of the rare musicians having given a concert for Monet.

A show going back over the destiny of *Madame Bovary*.

Musée Thomas
Henry
CHERBOURG-
EN-COTENTIN

Compagnie Les 3 coups l'œuvre

The Impressionist Figures

Eight actors, dancers and musicians embody the great figures of painting who have set up their easels in Cherbourg and in Cotentin. The show mixes different artistic forms: theatre, song, dance and bodypainting.

May
Musée
PONT-
AUDEMER
Parc
CLÈRES

June
EFCM
CANTELEU
Médiathèque
Andrée Chedid
ALIZAY

July–August
Museum
ROUEN

Le Safran Collectif

Tom Thumb and the Hill of Birds

A poetic, musical tale for young children, a touch of springtime on stage with a double bass to create the sound of a pedagogical stroll through nature.

Author-performer: Aurélie Dujarrier
Creation and musical performance: Christophe Foquereau



Park of the
Manoir
du Bosc-Giard
NOARDS

03.07–05.07
10.07–14.07
17.07–19.07
24.07–26.07

Compagnie Théâtre des Trois Gros

History of Paintings

A theatrical walk in the park, around Boudin, Renoir, Caillebotte, Monet, Pissarro, Morisot and Blanche Hoschedé-Monet.



LOUVIERS

Louviers in full colour

A colourful palette of dance, music, literature, engraving, cinema...

05.04
16h
Church
Notre-Dame

Violet and a spring concert
with the Harmonie Municipale

29.04
18h30
Cellar
of the mill

Yellow and baroque music
with the music school

Centre social
La Chaloupe

Orange and a short film
of animation for children:

Linnea in Monet's Garden
by Christina Bjork and Lena
Anderson

15.05
20h
Théâtre du
Grand Forum

Blue and the piano with
the harmonic orchestra of
the Conservatoire of Rouen
conducted by Hervé Chollois with
the pianist Robin Stephenson,
the 2011 winner of the
International Competition for
Outstanding Piano Amateurs
to perform *Rhapsody in Blue*
by George Gershwin

June
Médiatèque

Green and illustrations for an
exhibition by Julia Chausson,
an illustrator for young people,
accompanied by interactive
games based on nursery rhymes.

18.06
18h
Placette
Decrétot

Red and solar studies to
discover the work of Alexandre
Le Bourgeois, a young artist
in residence at the Villa Calderón
in 2019.

06.09
16h
Sous la halle

Pink and swing dance with the
association Choc des Ondes.

20.06



Forecourt
of the
Bibliothèque
Tocqueville
CAEN
16h

Events, gourmet market, and guinguette by the water!

Events for the general public,
a guinguette, boat trips, games,
gourmet market...

**Bal guinguette by the water
with La Guinche**

In its caravan-guinguette,
La Guinche is putting on a retro
concert-ball with a swing
repertoire and music typical of
the guinguettes of yesteryear.

07.06



Atelier galerie
Michèle Ratel
POSES

Impressionist fancy dress party by the Seine



25.06
– 26.06

Auditorium H2o
Panorama XXL
ROUEN

Symposium: “Collecting Impressionism”

The symposium “Collecting Impressionism” results from a vast research programme initiated by the Contract “Normandie Paris-Île-de-France: Destination Impressionnisme”¹ and conducted by the Universities Paris-Nanterre and Rouen-Normandie. Based on interdisciplinarity and the cooperation between museums / universities, it aims at developing and renewing research into this artistic movement in the two regions which witnessed its birth, Normandy and the Île-de-France. In particular, it involves a cycle of interdisciplinary and international

symposiums, whose first edition will take place on 25th and 26th June. It is associated with a valorisation scheme for research (study days, research grants, particularly meant for young researchers).

This symposium examines the role of collectors in the development of this pictorial movement. Who were they? How and where did they build up their collections? To what extent were they taken into account by the world of art? What was their territorial anchorage? What became of these occasionally ephemeral collections?

¹ The Contract “ Normandie Paris-Île-de-France: Destination Impressionnisme”, which brings together over 50 cultural, touristic and institutional actors, aims to make these two regions “the” reference impressionist destinations internationally. This international symposium is being organised by the Fondation de l’Université Paris Nanterre, in partnership with the Labex Les Passés dans le Présent, the laboratoire Histoire des arts et des représentations of the Université Paris-Nanterre (HAR) and the GRHis of the Université de Rouen Normandie, with the support of the State (contract of the Interrégional État-régions Vallée de la Seine), the regions and regional committees of Tourism in Normandy and the Île-de-France. Leaders: Félicie Faizand de Maupeou (Labex les Passés dans le présent), Ségolène Le Men (Fondation de l’Université Paris Nanterre et HAR), Frédéric Cousinié (GRHis, Université de Rouen Normandie), with the participation of Rivka Susini (HAR) and Hadrien Viraben (TEMOS). Advisory committee: Sylvain Amic (Réunion des musées métropolitains Rouen Normandie), Frédéric Cousinié (GRHis, Université de Rouen Normandie), Marina Ferretti (Commissaire indépendant), Frances Fowle (University of Edinburg and National Galleries of Scotland), Jacques-Sylvain Klein (independent curator), Géraldine Lefebvre (independent curator), Ségolène Le Men (Fondation de l’Université Paris Nanterre et HAR), Sylvie Patry (Musée d’Orsay), Marianne Matthieu (Musée Marmottan Monet), Xavier Greffe (Université Paris 1 Panthéon-Sorbonne).

22.06
– 28.06

IMEC
Abbaye
d’Ardenne
SAINT-
GERMAIN-
LA-BLANCHE-
HERBE

Carte blanche for Michel Pastoureau

Colours are at the heart of our history, our sensitivities and memories. The historian Michel Pastoureau, considered to be the greatest specialist in their symbolism and usages, has been given carte blanche. During one week, he will compose with his guests a palette of original events and encounters: lectures, films, interviews, talks...



14.08
– 18.08

Centre
culturel
international
CERISY-
LA-SALLE

Direction:
Nathalie Boulouch
and Gilles Désiré
dit Gosset

What does colour do to photography?

Technique, usages, controversies



Studio Sam Lévin, *Martine Carol*

Questioned in 2006 about colour photography, Willy Ronis replied: “*Oh no, it’s not very interesting!*” A few weeks later, he published *Paris-couleurs*. This anecdote sums up the complexity of the question raised by this symposium and the associated exhibition. While today colour is dominant, it is important to take both a retrospective and prospective view of what progress has done, is doing and will do to photography.

Études normandes

A special issue of the magazine:
“L’impressionnisme en Normandie”

Publication in March

A dossier devoted to the impressionist identity of Normandy. The aim is to retrace the constitution of a patrimony

of paintings and landscapes so as to understand better the different ways it is now valorised. The authors are scholars and curators.

A new view of Claude Monet

08.08
▶ **Les Francis-
caines
DEAUVILLE**
A lecture by Félicie Faizand de Maupeou, a doctor in the history of contemporary art, and Philippe Piguet, an art historian and art critic, for a day devoted to *Monet and his exhibitions during his lifetime*.

Past and present memories of Impressionism in Normandy with Études normandes

04.04
▶ **Bibliothèque
Tocqueville
CAEN**
A lecture on the memories of impressionism in the territory, by Hadrien Viraben and Félicie Faizan de Maupeou, researchers.

Pigments of the impressionnist palette

04.04
▶ **Musée
Eugène
Boudin
HONFLEUR**
A lecture by Caroline Stil, graduate of the École du Louvre and restorer, on the history of the evolution of colour.

Series of talks by Philippe Piguet

▶ **Fondation
Monet
GIVERNY**
14th May: “Monet’s friendships: Renoir, Geffroy and Clemenceau”
9th July: “Time to eat with Monet”
3rd September: “Family Saga: Monet, Hoschedé-Monet and Butler”

A new day, a new colour

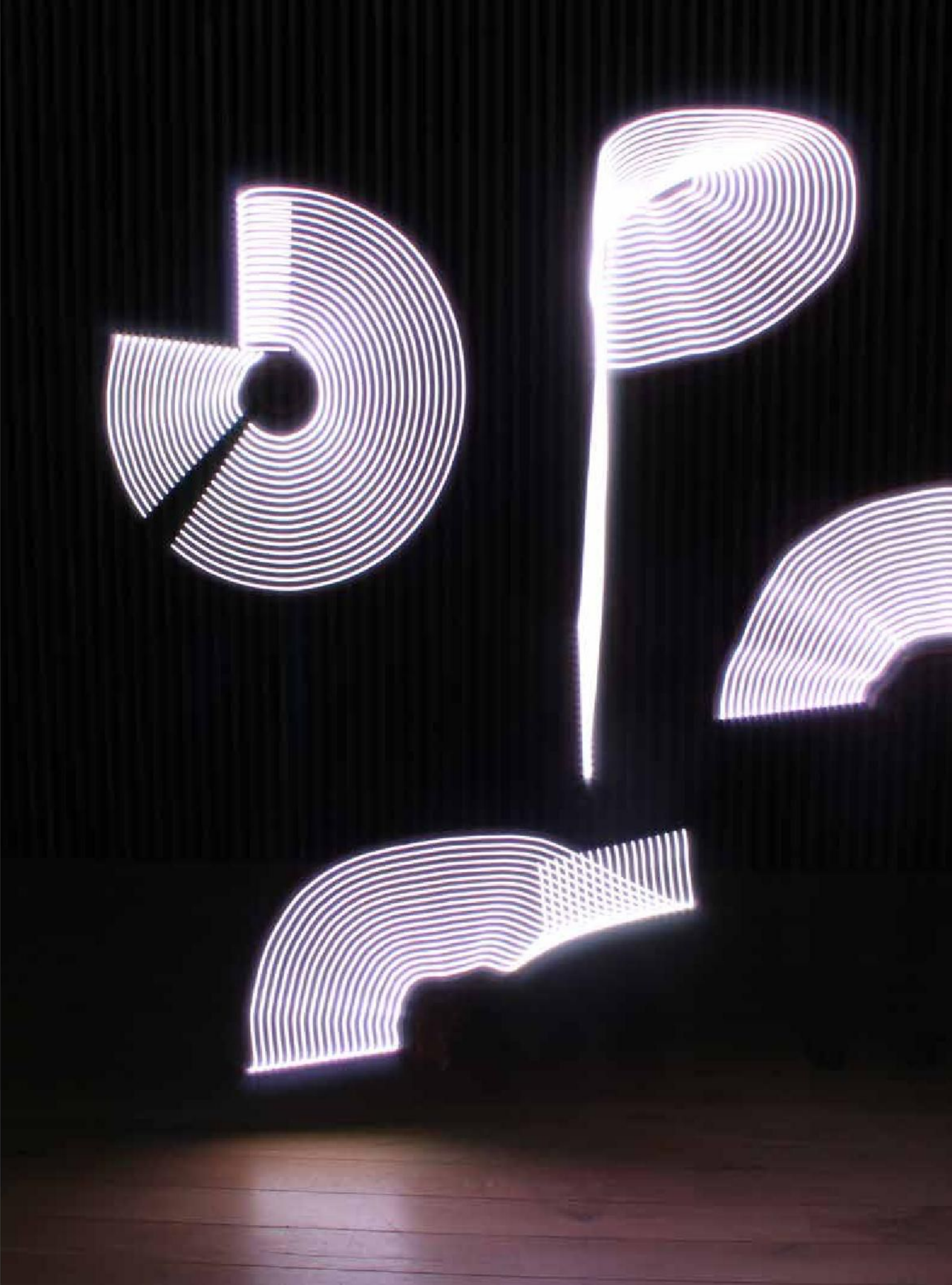
09.08
▶ **Les Francis-
caines
DEAUVILLE**
Philippe Piguet and Lynda Frenois, director of the museum Les Franciscaines, will discuss the history of colour in the 19th and 20th centuries, based on eight emblematic works exhibited in the Galerie des Maîtres

Palettes impressionnistes

05.08
▶ **Salon des
gouverneurs,
Casino
Barrière
TROUVILLE-
SUR-MER**
18h
By Anne Roquebert, head honorary heritage curator and responsible at the Musée d’Orsay. A scientific study of the techniques, materials and palettes of the impressionists allows for a better understanding of how impressionism was a real colour revolution.

Monet in flow

**05.09
– 06.09**
▶ **Association
Le Cercle
du bateau-
atelier
VERNON**
Three navigations a day and on-board talks by Jacqueline Cousin, auctioneer at Andelys, to bring to life, revive or reveal the landscapes of the history of painting.



En Normandie et en Ile-de-France,
vivez les instants de bonheur
qui ont inspiré les peintres impressionnistes.



Coquelicots, Claude Monet, Musée d'Orsay



Impression, soleil levant, Claude Monet, Musée Marmottan Monet



Le bassin aux Nymphéas, harmonie verte, Claude Monet, Musée d'Orsay



Étretat : la plage et la porte d'Amont, Claude Monet, Musée d'Orsay



Les périssoires, Gustave Caillebotte, Milwaukee Art Museum

► Invitation to travel

Thanks to its geography, Normandie Impressionniste thus invites the public to a genuine journey through Normandy all through spring and summer. Thanks to the support, imagination and commitment of the teams of the regional tourism board, the regional and departmental agencies for touristic promotion and numerous public and private players, the festival now offers more sustainable trips and experiences.

► Several pathways, imagined jointly by cultural and touristic players, are an invitation to travel through Normandy. With itineraries by train in the footsteps of the impressionists, the meanders of the Seine by bike, a hike punctuated by exhibitions in the Seine-Maritime, a cultural road trip in the Eure, journeys have been conceived for one and all from the Mont-Saint-Michel to Giverny.

► Arrangements of emblematic impressionist sites, open air installations, guided tours, guinguettes, events for the young, cruises, unusual trips, participatory workshops, impressionist menus, artistic improvisations, digital applications, games...The tourism offices and teams of the "Villes et Pays d'art et d'histoire" present multiple activities for visitors, young and old, in their discovery of landscapes, heritage and cultural modernity.

The programme, defined by heritage and culture professionals, is based around impressionist themes. The inhabitants, be they whisperers of "Norman secrets", greeters, or volunteer ambassadors are also invested in this approach. With them, Normandie Impressionniste2020 becomes an essential event aimed at as many people as possible.

► **Normandie Impressionniste**
Aimed at encouraging the mobility of the public across the entire Norman territory, its holders benefit from reduced fares and advantages in all the partnership sites. It is sold for 4€ on the website of Normandie Impressionniste and in all the partner establishments (e.g. office of tourism, museums).

► **Edition of the Guide Vert Michelin**
Normandie Impressionniste
This guide invites you to set off in the footsteps of the impressionists and other artists attracted by the landscapes and the light of Normandy. Discover the valley of the Seine and the coastal resorts, from working ports to the calm of the bocage or the spectacular landscapes of North Cotentin. Reproductions of paintings will plunge you into the mood of the era, while a selection of addresses means you can make the most of your stay.





SNCF LIGNES NORMANDES

IMPLIQUÉ SUR L'ENSEMBLE DU TERRITOIRE



Claude Monet, La Gare Saint-Lazare,
Le train de Normandie, 1877.
The Art Institute of Chicago.

L'année 2020 sera principalement marquée par le festival Normandie Impressionniste auquel SNCF s'associe naturellement que ce soit notamment en habillant les gares aux couleurs de l'événement ou encore en proposant aux visiteurs de privilégier le train pour leurs déplacements.



SNCF, acteur de proximité particulièrement impliqué dans la qualité de vie des normands, développe une politique de partenariat et de mécénat soutenue sur l'ensemble du territoire.



Cathédrale de Lumière



► Patrons



The Caisse des Dépôts supports young architectural and landscaping creation and favours experimental approaches in the public space.



A major industry in Normandy, an actor in innovation and pioneer of the Smart City, the Groupe EDF supports Normandie Impressionniste and in particular the exhibition *Electric Nights*.



Transdev Rouen supports the educational action of Normandie Impressionniste by contributing to the bringing together of art and young publics, who are geographically distanced from culture.

**Founder members of the Public Interest Group
Normandie Impressionniste**



Active members

Arques-la-Bataille
Bernay
Bourgtheroulde
Cabourg
Cherbourg-en-Cotentin
Condé-sur-Noireau
Deauville
Etretat
Giverny
Granville
Honfleur
Houlgate
Jumièges
Les Andelys
La Bouille
Le Grand-Quevilly
Le Tréport
Louviers
Lyons-la-Forêt
Saint-Pierre-de-Manneville
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Vernon
Yport

Public partners



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Press

Brunswick Arts

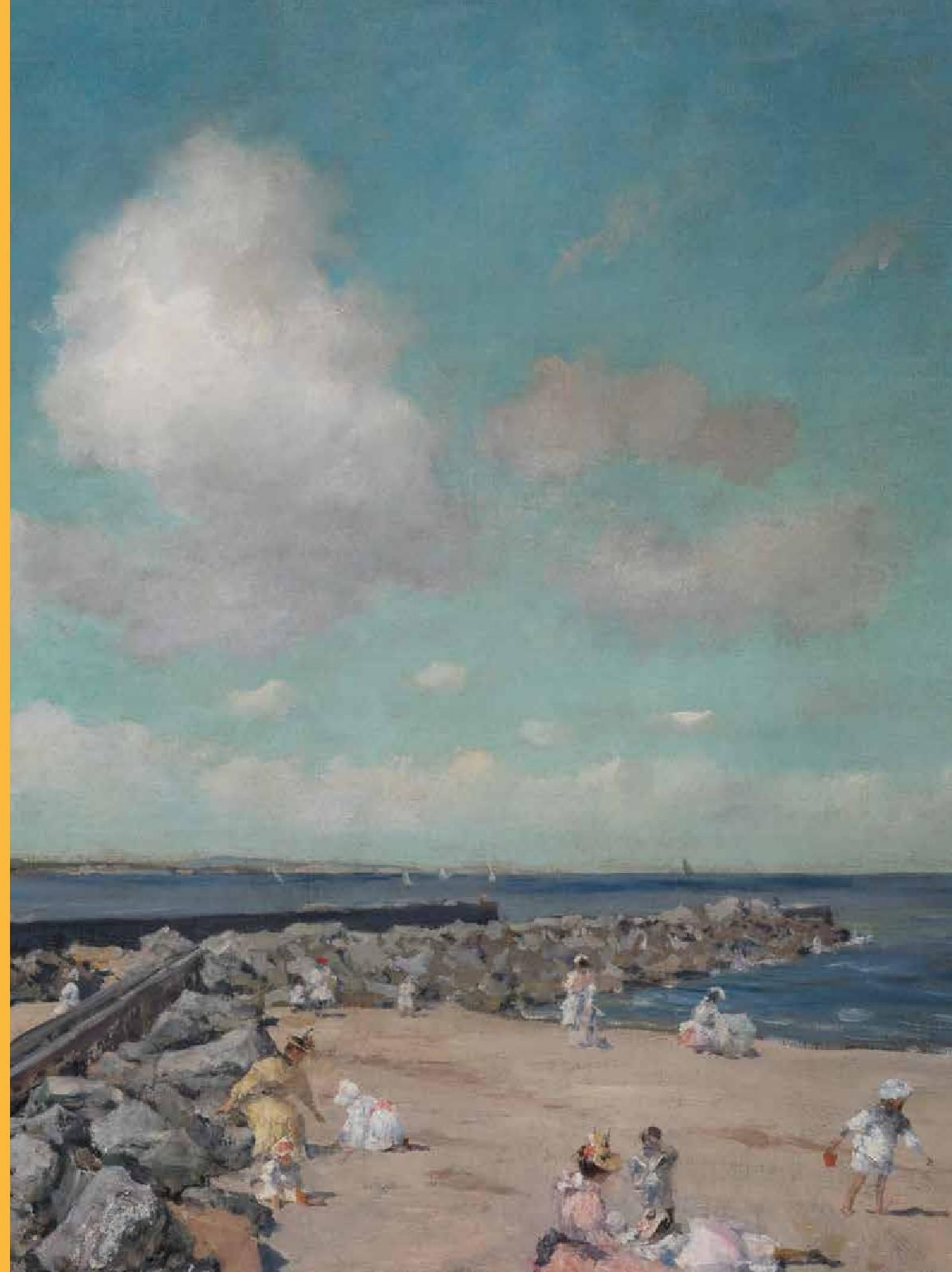
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Conception
and graphic production
ABM Studio

Impression
Ingenidoc





normandie-
impressionniste.fr

Impressionist Exhibitions Contemporary Art Photography Discoveries Shows...

#normandie
impressionniste