

musée des impressionnismes Giverny



Monet in Giverny Before the Water Lilies 1883 - 1890

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PRESS PACK

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1 - Before the Water Lilies. Monet discovers Giverny, 1883-1890

About the exhibition

To mark the centenary of Claude Monet's passing (on December 5 1926), the Musée des impressionnismes Giverny presents an exceptional exhibition devoted to the artist's early years in the village of Giverny, from his arrival in 1883 to the end of 1890, when he became the owner of his house and began designing his garden.

During these formative years, Monet explored his new surroundings: poppies, poplars, meadows and hills, the banks of the Epte and the Seine, all part of a landscape shaped by rain and mist, sunlight and shifting skies.

The exhibition aims to bring back to their very sites of creation around thirty works through which the master of Impressionism made the village and its surroundings his own, offering visitors the magical experience of seeing the landscapes of Giverny through Monet's eyes, both within the galleries and beyond them.

Curators:

Cyrille Sciamia, Director General of musée des impressionnismes Giverny, chief curator
Marie Delbarre, Research Assistant at musée des impressionnismes Giverny

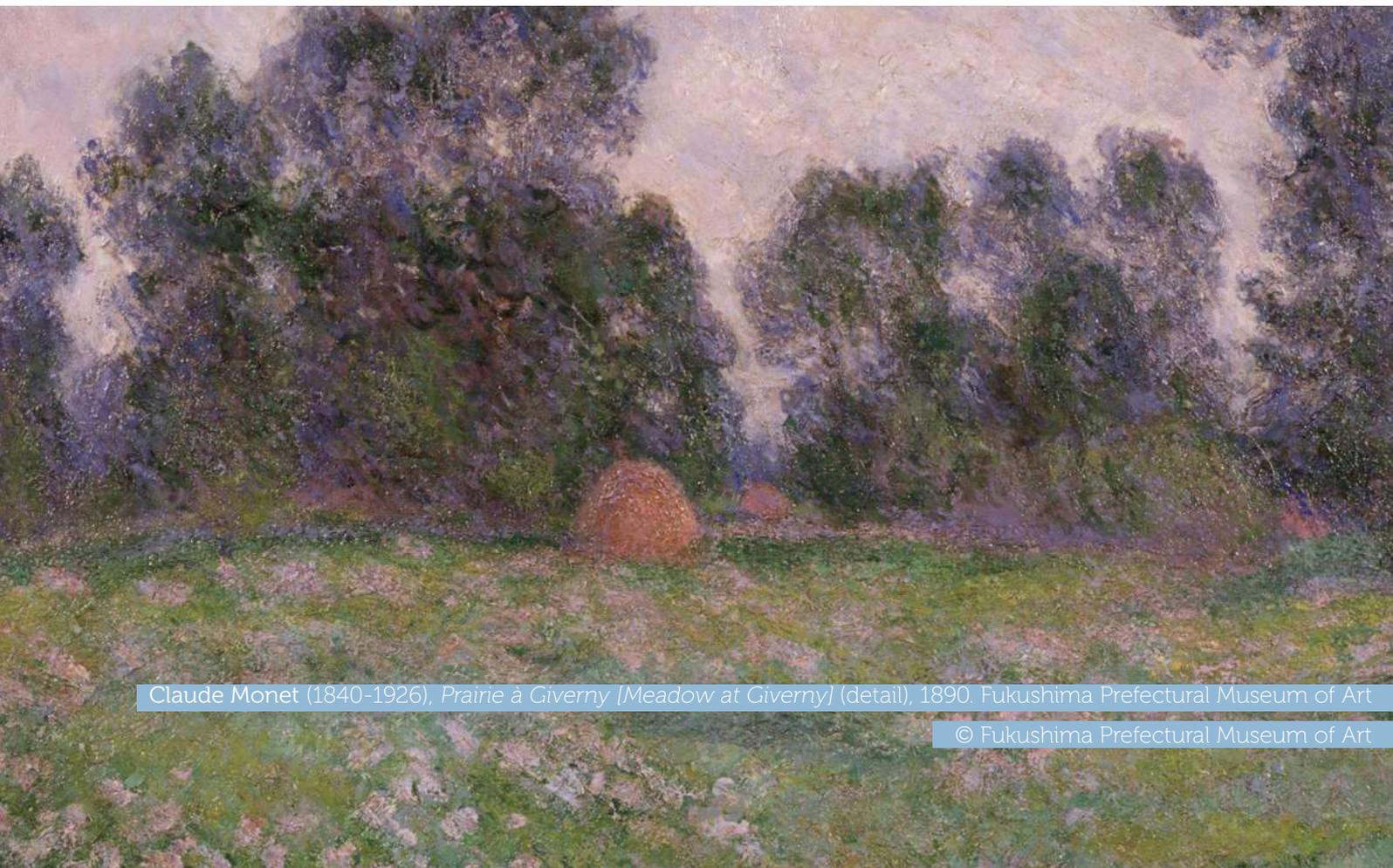
With the support of the Musée Marmottan Monet and the Académie des Beaux-Arts, Paris

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Claude Monet (1840-1926), *Prairie à Giverny* [*Meadow at Giverny*] (detail), 1890. Fukushima Prefectural Museum of Art

© Fukushima Prefectural Museum of Art

Interview with Cyrille Sciama

Exhibition curator

Why was the period from 1883 to 1890 significant in the development of Claude Monet's work?

These years were particularly important. When he arrived in Giverny in 1883, Claude Monet was 43 – and he spent the last 43 years of his life there. So it was a critical period: Monet was a mature man, and his difficult situation would gradually improve into a comfortable one.

The evolution of his art in Giverny certainly helped him find his roots, both physically, financially and in terms of his family. Until this time, Monet was struggling: his work was selling badly, and on a personal level, he had just lost his first wife, Camille. He was living together with Alice Hoschedé – considered a scandal at the time, particularly as Alice was socially downgraded and still married.

From the mid-1880s, his situation changed. The art dealer Paul Durand-Ruel managed to sell some of Monet's work to major French and American collectors. Between 1886 and 1890, he became financially comfortable.

His family situation also stabilised. Monet consolidated his relationship with Alice, who was hesitant to return to her husband. After her husband's death, Monet married her in 1892. This emotional stability came with new social recognition: he became a homeowner, an established man, respected both artistically and socially.

This stability was fundamental for Monet in the context of the 19th century. Society was extremely repressed – particularly in a village of 270 people like Giverny – where Monet was not really accepted at first. He was a nomad, he disliked the city, he was a perpetual tenant – and he managed to settle down and become a homeowner.

I think that was his biggest worry. Monet was always looking for subjects, but also friendship, human relationships. Settling down in Giverny was a great help.

How is the transition between 1883-1890 reflected in Monet's paintings?

Amongst the thirty pieces presented in this exhibition, many will be shown in public for the first time. Some are completely new, like *Vétheuil, L'Inondation* [The Flood, Vétheuil], which was recently rediscovered. Others come from private collections and are rarely or never shown. The exhibition also features some iconic pieces, like *Autoportrait coiffé d'un béret* [Self-portrait in beret].

This exhibition also reveals how much Monet wrestled with Giverny's landscape motif. He knew it quite well thanks to the railway line linking Paris and Le Havre, having previously explored Normandy, Vernon, Bennecourt and of course, Giverny. Yet he struggled to understand this landscape. What seemed to attract him first and foremost was the water, and of course, Giverny is between Paris and the sea.

Initially, Monet was interested in the hills, the fields of poppies, the willow trees and the Epte river. Over the years, and particularly from 1886-1887, he started to search for alternative subjects. He travelled extensively, to the Netherlands, Italy, Belle-Île-en-Mer, Creuse. These trips fuelled his creative process. He attempted different motifs, particularly the human figure outdoors: young girls in a boat, families strolling through the plains of Les Essarts... But Monet couldn't get to the bottom of the human figure in a landscape. He turned away from it and focused fully on the landscape – an increasingly limited landscape. Over time, the human figures disappeared, and even the landscape itself disappeared gradually to make way for the water lily pond.

Interview with Cyrille Sciama

Exhibition curator

This period between 1883 and 1890 saw a slow build-up, on both an artistic and personal level. The garden became a space of extreme focus. On his arrival in Giverny, Monet began to transform this garden, to plant flowers. This obsession would culminate in the water lilies at the end of his life. The exhibition focuses on Monet as a tenant, less well-known, and how he grasped a sublime but difficult to paint landscape.

We mustn't forget that Giverny was a village without a true centre, with a limited social scene outside Hôtel Baudy. The village – primarily made up of farming families – welcomed Monet with a certain wariness. Relatively isolated, poorly accepted, he would take walks through the fields.

Monet struggled to identify a motif. He sketched a lot, constantly doubted himself and destroyed many paintings. Some episodes of this period are well-known: he slashed some canvases, threw others in the Epte, and during a period of deep discouragement he shut himself away and refused any visitors.

Far from the image of a happy and content Monet in Giverny, these paintings reveal an artist who constantly questioned himself. He regularly complained to his dealer, Paul Durand-Ruel, about his struggle to paint, his feelings of failure. But it was precisely this tension, these high standards and this suffering that made this period so productive. Monet was an artist constantly seeking renewal, able to capture a unique light in this village, and even shaping the landscape that he wanted to paint.

What will surprise visitors the most?

Visitors will discover art that they are not used to seeing. Whilst they often know Monet for his images of Saint-Lazare train station, cathedrals or fields of poppies, they will also be able to explore familiar motifs (poplars, haystacks), rather original views of hills, winter scenes, mist, rain or even the Epte.

Monet also loved architecture. His art features vanishing points and horizons that we can't always appreciate today. The landscape has changed somewhat over time, as buildings have come and gone. This difference will surprise visitors, but it is quite wonderful to see these pieces again in the very place where they were painted. By walking around the museum and Giverny, visitors will be able to recognise the landscape.

The exhibition offers a different insight into Monet, more bucolic and timeless. The landscapes have no human figures: we can't see any farmers, shopkeepers, priests or teachers. This creates a very peaceful atmosphere. Monet was passionate about the light, colour and vibration of the landscape. Visitors need to take their time with this experience, as it's not just about finding something "pretty": we have to observe, consider the nuance, understand the light, and engage with the painting.

Monet worked a lot on incomplete paintings. He believed that a painting was never really finished, and he was reluctant to sign his work. Our job, as spectators, is to rebuild a landscape, both physically and mentally. Some of the paintings on display come from collections across the world, and some, like those from Fukushima or Saitama, will probably never be seen in France again. Others come from prestigious museums, like the Musée Marmottan Monet or the Musée des Beaux-Arts in Rouen.

Interview with Cyrille Sciamma

Exhibition curator

The exhibition also shines a spotlight on the beginnings of Monet's series, through variations on peonies and poppies. This helps us understand what Monet was searching for from the point of view of light, composition or, in some cases, simple repetition for sale. We also discover a prolific Monet. We have identified between 1,800 and 1,900 paintings by Monet, around 400 of which were destroyed. The paintings we can see today are ultimately those that he wanted to leave behind. The exhibition is a unique way to see Monet differently, in all his complex personality and artistic process.

By rediscovering these paintings where they were created, do we learn something new about Monet?

Many exhibitions have been dedicated to Claude Monet. For the one hundred year anniversary of his death and to pay tribute to him, we wanted to explore a theme that is unique and that could not be imagined somewhere other than Giverny. In 2009, the musée des impressionnismes Giverny studied the water lily pond and its creation. This time, it is about returning to the source, understanding why Monet came to Giverny – and more importantly – why he chose to stay here.

The exhibition gives visitors the opportunity to discover the charm of Giverny, beyond Monet's home. Visitors know the home well, they know the museum well, but not the place itself. But there is a light, a landscape and exceptional gardens that deeply impacted Monet. The visitor will be invited to look at their surroundings like a landscape, from Vernon and beyond Giverny, through Maniotot, the Île aux Orties [Island of Nettles], looking at the animals, the meadows and the rivers.

What interested me was linking Monet's art to the place itself. We often organise retrospectives, but Monet's painting is painting deeply ingrained in a landscape, it is not imagined.

We also wanted to share our privilege with visitors, as curators, to see extraordinary pieces held in private collections or at prestigious museums. We conducted extensive research for the catalogue, identifying and bringing together as large a collection as possible, to almost exhaustively illustrate what Monet was able to produce here.

The exhibition creates a new landscape and shows a new face of Monet, livelier, sometimes playful. It is an immersion in his private life, his everyday life and his ties to the village.

parfois gouaillieur. C'est une immersion dans son intimité, dans son quotidien et dans son rapport au lieu.

« I feel like I've made a mistake moving so far away. I'm desperate. »

Letter from Claude Monet to Paul Durand-Ruel, 1883

« I'm delighted. I think Giverny is a splendid place. »

Letter from Claude Monet to Théodore Duret, 1883



Claude Monet (1840-1926), *Les Peupliers à Giverny* [Poplars at Giverny] (detail), 1887

Potsdam, Hasso Plattner Collection, Museum Barberini

© Potsdam, Hasso Plattner Collection, Museum Barberini

Timeline



1878

January : Deeply in debt, Claude Monet leaves his home in Argenteuil and returns to Paris with his wife Camille and their son Jean.

March 17 : Michel Monet is born.

August : Following Ernest Hoschedé's bankruptcy, the Monets and the Hoschedés move to Vétheuil together. Camille is gravely ill.

1879

Spring : 4th Impressionist Exhibition. Monet takes part but does not visit, as he needs to stay in Vétheuil because of Camille's poor health and Michel.

September 5 : Camille dies.

1880

January : After a freezing December, the ice covering the Seine breaks up, inspiring many pieces by Monet.

Spring : 5th Impressionist Exhibition. Monet does not take part. He prefers to take his chances again at the Salon, where the jury agrees to present *Lavacourt* (Dallas Museum of Art).

June : First personal exhibition by Monet, at the premises of the review *La Vie moderne*.

September : Monet visits Les Petites Dalles on the coast with his brother Léon. This trip rekindles Monet's interest in the Normandy sea. Until 1886, he regularly returns to paint the coast along the Channel, in Varengeville, Pourville and, primarily, Étretat.

1881

Winter : The Seine floods. Monet dedicates a series of paintings to it.

Paul Durand-Ruel visits Monet in his Paris studio. He purchases a few paintings, which will be followed by many other purchases, making him the painter's main financial backer.

Spring : 6th Impressionist Exhibition. Monet does not take part. He also does not present anything at the Salon.

Décember : Monet moves to Poissy with Alice and the children. This move confirms their relationship.

1882

Spring : 7th Impressionist Exhibition, organised by Durand-Ruel. Monet presents 35 paintings.

Timeline



1883

March : Monet presents 56 paintings at Durand-Ruel's gallery in Paris. Unfortunately, the exhibition does not attract the press or collectors.

He visits Vernon several times, looking for a house nearby.

April 29 : With a few of the children, Monet moves to *Le Pressoir* in Giverny, rented from Louis-Joseph Singeot. Alice and the other children can only join him the next day, due to a lack of money.

April 30 : Édouard Manet dies. Monet only receives the news the following day. Invited by the artist's family to walk alongside the coffin, Monet immediately travels to Paris to attend the funeral.

November – December : The first paintings created since his move to Giverny are sent to Durand-Ruel. They include the streets of Vernon and the area surrounding Port-Villez.

December : Monet discovers the Mediterranean coast when travelling with Renoir.

1884

January – April: Monet returns to Bordighera in Italy to paint.

March : Pissarro moves to Éragny-sur-Epte, near Gisors. The village is easily accessible from Giverny, thanks to the railway line linking Gisors and Pacy-sur-Eure (no longer in service).

Summer : Monet continues to explore Giverny's motifs. He paints the Epte, as well as the meadow, the field stretching out from his garden, on the other side of the road and the railway line

Autumn : Monet suggests a monthly dinner to his Impressionist friends «to meet and chat, as it's stupid to lock ourselves away».

He meets the writer and art critic Octave Mirbeau. The two men become friends and Mirbeau will become a fervent supporter of his work.

1885

Winter : Monet paints the hamlet of Falaise, on the outskirts of Giverny.

Spring : 4th Impressionist Exhibition at the gallery of Georges Petit, a competitor of Durand-Ruel. Monet takes part for the first time.

Summer : Monet paints the poppies and haystacks in the fields of Giverny. He hosts Renoir, Berthe Morisot, and the American painter John Singer Sargent. They will return to visit him several times.

Timeline



1886

January : Monet paints Giverny, Falaise and Limetz in the snow.

March 30 : Durand-Ruel leaves to exhibit 300 Impressionist paintings in New York. Monet is sceptical of his plans, but around thirty of his paintings are sold, and the American public's interest in his paintings will continue.

Spring : Brief stay in the Netherlands to paint the tulip fields.

Eighth and final Impressionist Exhibition. Monet does not take part.

5th International Exhibition at Georges Petit's gallery. The press coverage is good, and Monet sells all his paintings.

Autumn : Stay in Belle-Île-en-Mer. Monet meets Gustave Geffroy, who has already written several glowing articles about his work.

1887

Winter : Monet paints the village of Bennecourt, near Giverny.

Spring : Paintings dedicated to the wild irises flowering in the marsh.

First visit to Giverny and first purchases by Théo Van Gogh, Vincent's brother, on behalf of the gallery Boussod & Valadon.

A group of American painters, including Theodore Robinson and John Leslie Breck, settles down in the village for the summer. This is the start of the Giverny art colony.

Summer : Monet paints his garden for the first time, choosing the motifs of peonies and clematis.

The Baudy café officially becomes a hotel. Its owners, Angelina and Lucien Baudy, have already been hosting foreign visitors for months, who begin to flock to Giverny.

1888

Mid-January – early May : Monet stays in the Mediterranean again, in Antibes.

Autumn : Monet paints the large haystacks harvested by the farmer Quérueil at Le Clos Morin. This field, near to Monet's home, is the current location of the musée des impressionnismes Giverny.

1889

Spring : Monet has a long stay in Fresselines, at the home of the poet Maurice Rollinat, to paint the Creuse valley.

Timeline



May 5 – October 31 : Universal exhibition in Paris. A new hybrid of water lily presented by the nursery of Joseph Bory Latour-Marliac wins three gold medals. This fuelled Monet's interest to create his own water garden. The French art centennial, at the base of the Eiffel Tower, includes 3 paintings by Monet

Summer : Major Monet-Rodin exhibition at Georges Petit's gallery. It includes 36 sculptures by Rodin and 145 paintings by Monet.

To avoid Édouard Manet's *Olympia* being purchased by a foreign collector, Monet organises a campaign to buy the painting from the artist's widow and donate it to the Louvre. For this purpose, he writes a considerable amount of letters until November.

1890

Winter : Monet is still absorbed by his campaign for Manet.

Spring : He paints haystacks in Les Essarts.

Summer : Monet paints the poppies flowering in Les Essarts. He also climbs Giverny's hill to paint the fields of oats.

Berthe Morisot visits with Stéphane Mallarmé. Monet offers the latter *Le Train à Jeufosse* [The Train at Jeufosse].

On August 26, the document to donate *Olympia* is signed at the home of Mr. Grimpard, a notary public in Vernon..

Autumn : After the harvest, Monet restarts his work on the haystacks. Presented at Durand-Ruel's gallery in May 1891, these paintings would become his first series, *Les Meules* [Haystacks]. He would dedicate his next series to the poplars growing along the Epte (1891) and Rouen Cathedral (1892-1893).

The Singeots put *Le Pressoir* up for sale. Monet writes to Durand-Ruel to announce that he intends to stay in Giverny and asks him for financial support to buy the house.

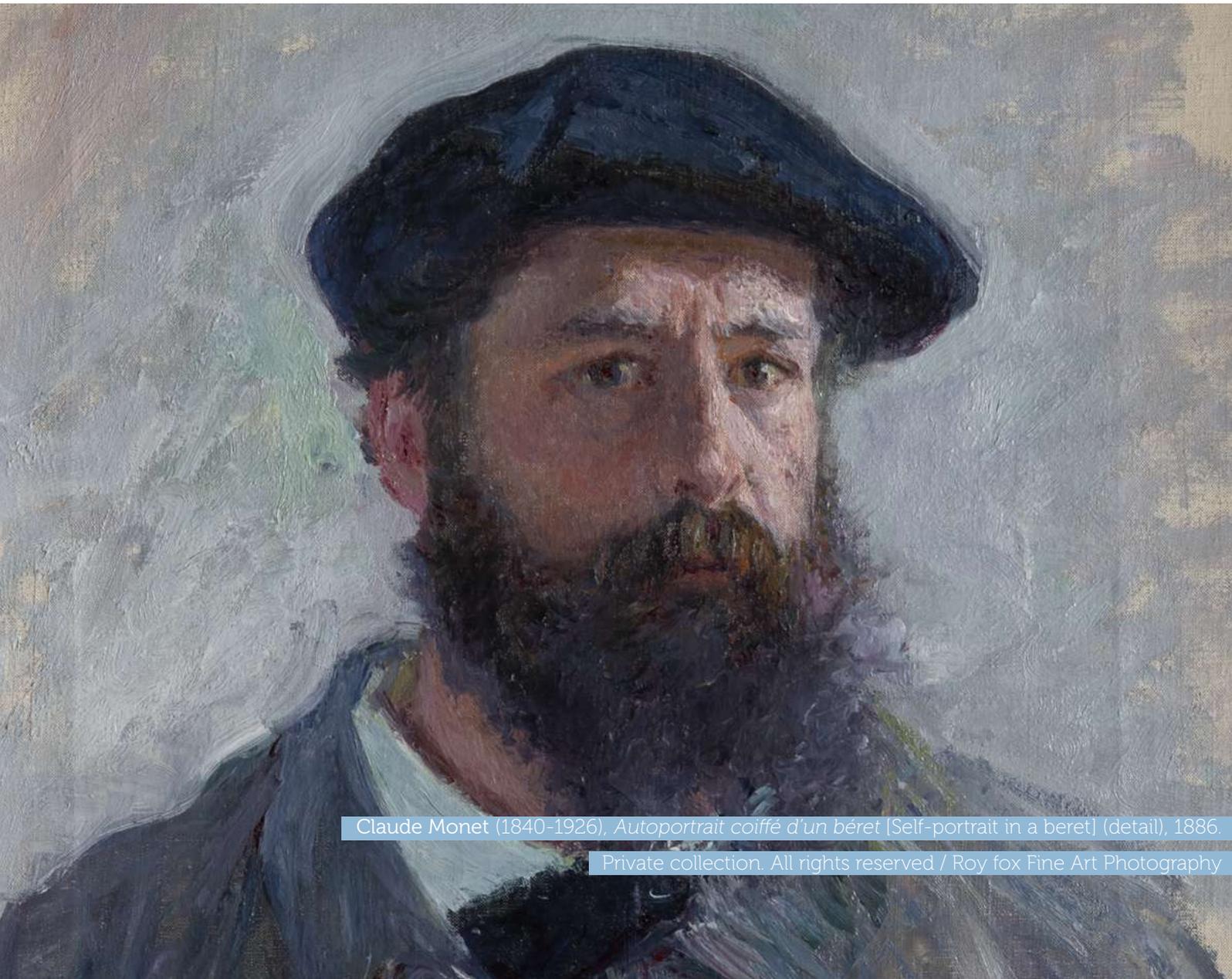
November 19 : Monet purchases *Le Pressoir*. For the first time in his life, he is a homeowner and can design his garden how he likes.



2 - A few iconic paintings

Autoportrait de Claude Monet coiffé d'un béret [Self-portrait in a beret], 1886

Self-portraits of Monet are rare. This one, dating from 1886, is very telling about his lifestyle. Composed quickly, the artist's face stands out on a light blue background. He wears a dark smock and a beret, far from the usual bourgeois clothing worn in his official portraits. He depicts himself as a painter, deeply focused. In 1886, Monet travelled extensively, and he was struck by excellent creative energy. In September and October, he visited Belle-Île-en-Mer, creating a series of 40 paintings. But this was also a turning point in his career: in April, his dealer Paul Durand-Ruel organised a major exhibition in New York. This marked the start of his glory years, with Monet's work enjoying popularity amongst major American collectors. From then on, Monet was more financially comfortable, and he could pursue his art at his own pace. This intimate portrait was never sold during the artist's lifetime. The painting belonged to Monet's son, Michel, his entire life.



Claude Monet (1840-1926), *Autoportrait coiffé d'un béret [Self-portrait in a beret]* (detail), 1886.

Private collection. All rights reserved / Roy fox Fine Art Photography

2 - A few iconic paintings

Panorama de Vernon [*Panorama of Vernon*], 1886

On his arrival in Giverny, Monet sought new motifs to interest a broader audience. From 1883, he painted more views of the church in Vernon, the neighbouring trading town which had a railway station and bustling economic activity. At the time, it had a little over eight thousand residents. Here, in this open view of Vernon through the fields, we can see the church in front of houses along the banks of the Seine. The view seems to be from the village of Manitôt, not far from Giverny. The landscape is muddy and the trees bare; the painting was made at the end of winter, during the Normandy rain. The green grass heralds the coming spring. The painting is composed thoughtfully, along two complementary lines. The panoramic field replicates the horizon created by the homes along the river. On the right, three trees frame the view, with their imposing figures contrasting with the religious building: nature responds to the architecture. It was this imposing and majestic medieval monument that interested Monet so much.



Claude Monet (1840-1926), *Panorama de Vernon* [*Panorama of Vernon*], 1886.

Norfolk, Chrysler Museum of Art © Norfolk, Chrysler Museum of Art

Claude Monet

2 - A few iconic paintings

Champ de coquelicots. Environs de Giverny [Field of poppies. Near Giverny], 1885

Previously thought to be a piece by Blanche Hoschedé-Monet, this *Champ de coquelicots* was ultimately attributed to Monet, due to a similar composition, the same subject and the same dimensions as a collection of paintings purchased by Durand-Ruel in September 1885. The view is from the plains in the south of the village. We can see the hills of Giverny and through the trees, the homes in the village. In the foreground there is a field of poppies, painted quickly, giving structure to the composition. Perspective is created with a vanishing point leading to the troughs of the hills of Giverny, the "valleys". The sky, dotted with white clouds, gives a light but temporary feel: the rain is not far away. Monet was always looking to capture the concept of fleeting time.



Claude Monet (1840-1926), *Champ de coquelicots. Environs de Giverny* [Fields of poppies. Near Giverny] (detail), 1885.

Paris, musée d'Orsay, on long-term loan to the musée des Beaux-Arts de Rouen, 1954

© GrandPalaisRmn (musée d'Orsay) / Martine Beck-Coppola



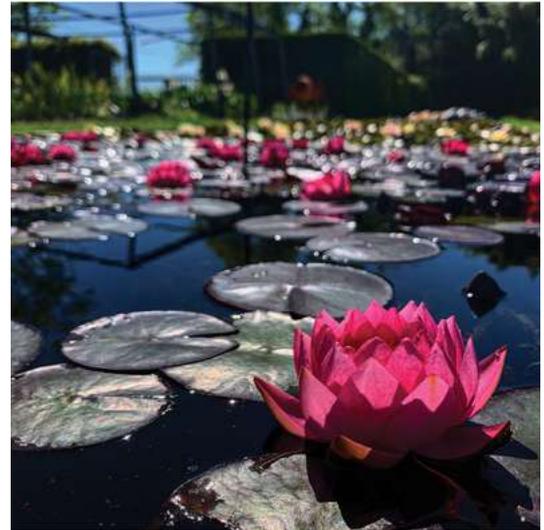
Claude Monet (1840-1926), *Bras de Seine à Giverny* [Branch of the Seine at Giverny] (detail), 1885
Paris, musée Marmottan Monet © musée Marmottan Monet / Studio Christian Baraja SLB

3 - The garden's patrons

Latour-Marliac, patron of the water lilies pond, tribute to Claude Monet

To pay tribute to Monet on the centenary of his death, Latour-Marliac donated four varieties to the museum that Monet ordered between 1894 and 1904 - *Nymphaea* 'Odorata Sulfurea Grandiflora', 'James Brydon', 'William Falconer' and 'Arethusa' - installed in two ponds created on either side of the museum's central walkway.

Founded in 1875 in Le Temple-sur-Lot (47), this historic nursery supplied Claude Monet with all the water lilies that adorned the famous pond in his Japanese garden. The founder, Joseph Bory Latour-Marliac, had found a way to hybridize European white water lilies to create new colorful varieties that could withstand the local climate and winter frost. In 1889, these new types of water lilies caused a sensation at the Universal Exhibition in Paris. It was there that Claude Monet discovered the nymphaeas and was inspired to create his water garden in Giverny. Today, the nursery is open to visitors and still produces the water lilies that Monet loved in his day, as well as lotuses and aquatic plants.



Nymphaea James Brydon © Latour-Marliac Sarl

LATOUR - MARLIAC

The Monet® rose, a creation of Les Pépinières et Roseraies Georges Delbard



Claude Monet® rose © Pépinières et Roseraies Georges Delbard

Created in 1992 by Jack Christensen, the Claude Monet® rose is a semi-double variety with a variegated pink and yellow petals that varies from flower to flower. It blooms from June to fall in full sun and has a light fragrance with notes of pear and lemon.

Its dark green foliage reaches out 1 meter in height and 50 to 60 cm in width.

As part of the Monet centenary celebrations, fifty Claude Monet® rose bushes were generously donated by the patron Les Pépinières et Roseraies Georges Delbard and planted in the museum's rose garden.

PÉPINIÈRES ET ROSERAIES
Georges Delbard

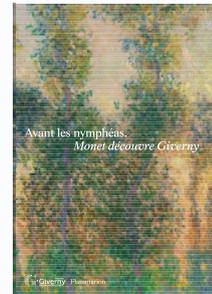
4 – Ideas to extend your visit

Prices and booking at mdig.fr

EXHIBITION CATALOGUE

Joint publication musée des impressionnismes Giverny and Flammarion
Published: March 2026
Number of pages: 256 pages
Price: 39 euros

To accompany the exhibition, leading experts in Claude Monet examine this crucial decade for the artist's work. The catalogue reviews the intimate but also essential aspects in Monet's art at this time: his family life and relationships with the residents of Giverny, his growing popularity, his business strategy, changes to his art and his relationship with the countryside. This is a lively and hard-working, stubborn and dedicated Monet taking shape, one hundred years after his death one evening in December 1926.



LE PETIT GIVERNY DE CLAUDE MONET

Joint publication musée des impressionnismes Giverny and Flammarion
Published: March 2026
Number of pages: 102 pages
Price: 14.90 euros

This little book was designed as a guide to Giverny through Claude Monet's eyes, from his move there in 1883 until his death in 1926, one hundred years ago. It invites the reader to dive into the history and life of this unique village, which is intrinsically linked to the painter. Without Monet, Giverny would not be what it is today, and without Giverny, Monet's work would have undoubtedly taken a different path. Created in homage to the 19th century guides that accompanied him on his "painting trips" *Le Petit Giverny de Claude Monet* offers a mindful escape through the era and landscapes that inspired the painter.



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CULTURAL EVENTS

On Sundays, let us guide you!

Want to enhance your visit to the museum? Follow the guide!
Discover the exhibition in the company of our tour guides.
They will reveal the major ideas and little secrets of the art presented in our galleries.



© Aurélien Papa

Every Sunday at 11:30am and 2:30pm (except Sunday 5 April, Sunday 3 May and Sunday 7 June)

Impressionist walk

To celebrate the spring, enjoy an Impressionist walk in the company of our cultural guides. Dive into Giverny painting, and discover the iconic places and people of the famous Normandy village.

Sunday May 10 and Sunday June 14 at 3:30pm

4 – Ideas to extend your visit

Prices and booking at mdig.fr

Saturday with École du Louvre

Following the success of the 2024 event, the musée des impressionnismes Giverny is joining forces with the École du Louvre to offer an exceptional cultural event in the galleries of the exhibition *Monet discovers Giverny: Before the Water Lilies, 1883-1890*. Ten art history students will be there throughout the afternoon to help you discover the secrets of the art on display.

Saturday June 13 from 2pm to 6pm

New – Nights

In addition to the usual opening hours, the museum will be open until 8pm on Fridays between May 1 and July 3 (except Friday May 29, brought forward to Thursday May 28)

CONFERENCES

Inaugural conference – Monet discovers Giverny: from insecurity to glory

Arriving in Giverny in 1883 at 43 years old, Monet discovered a village that would offer him a home for life. After years of insecurity and the death of his wife Camille, his move to Giverny marked the start of a period of transition: he built a new family life with Alice Hoschedé, experienced new landscapes, became financially comfortable and internationally renowned for his art.

By Cyrille Sciama, exhibition curator

Thursday April 2 at 6pm

Inaugural conference – Monet discovers Giverny: landscapes and journeys

In Giverny, Monet was not satisfied with just painting a village: he explored a unique landscape whilst forming links with the outside world. The train allowed him to travel and impacted his perception of movement and modernity. His artistic exploration of the village came alongside many trips and the development of international friendships, making Giverny an intimate and international location.

By Marie Delbarre, exhibition curator

Thursday 9 April at 6pm

Around Giverny – Social life in villages in the late 19th century

Through the example of Giverny and its surroundings, the professor and researcher François Ploux (Université Bretagne Sud) offers an insight into social life in villages in the late 19th century, between rural socialising, economic transformations and changing lifestyles.

Thursday July 2 at 6pm

4 – Ideas to extend your visit

Prices and booking at mdig.fr

READINGS

Les Nymphéas Noirs by Michel Bussi

Michel Bussi set his intriguing and successful novel *Les Nymphéas noirs* [The Black Water Lilies] in Giverny. The author does us the honour of returning to the place of his research and reading an excerpt from this iconic novel, where art and secrets are intrinsically linked.

Thursday May 7 at 6pm

Reading of Monet's correspondence by Jacques Bonnaffé

The actor Jacques Bonnaffé will breathe life into Monet through the reading of one hour of letters and archives by the Giverny-based painter. Through these words, we will experience a living, human and often surprising Monet.

Thursday June 25 at 6pm

EUROPEAN NIGHT OF MUSEUMS

To celebrate the 22th year of the European Night of Museums, enjoy a series of events and activities based around Impressionism and the exhibition *Monet discovers Giverny : Before the Water Lilies, 1883-1890*.

Saturday May 23 from 5:30pm

LUNCHEON ON THE GRASS

To round off the exhibition, the museum invites you to a grand luncheon on the grass in the meadow. Don your best period clothing and bring along a picnic to share a friendly and timeless experience.

Sunday July 5 at 12pm
Free drinks

MUSIC

Piano festival

The musée des impressionnismes Giverny presents the 6th edition of the Piano Festival, under the artistic direction of Vanessa Wagner.

From Friday May 29 to Sunday May 31

4– Ideas to extend your visit

Prices and booking at mdig.fr

Échos d'Opéra – Concert by Opéra Orchestre Normandie Rouen

What if we could rediscover the main opera arias... without singers? Written for a wind quintet, these masterpieces reveal a different voice. Imagine the dramatic tension of *Don Giovanni*, the humour of *The Marriage of Figaro*, or the brilliance of *Carmen* and *L'Arlésienne*... no longer portrayed by singers, but by five wind instruments. This unique event invites you to listen to arias that you thought you already knew: in this reduced but expressive version, the melodies are fresh, dynamic and offer raw theatricality.

Sunday July 5 at 4pm

THE MUSEUM'S GARDEN

The garden throughout the seasons

On every 3rd Friday of the month, the museum's head gardener allows you to explore the garden's groves in his company and to discover the different varieties of cultivated plants during a pleasant walk..

Friday April 17, Friday May 15, Friday June 19 at 4:30pm



© Octave Bénéard

Rendez-vous aux jardins

In June, visit the museum's garden during the 23rd edition of the Rendez-vous aux Jardins. Whether self-guided or with the assistance of one of the museum's gardeners, stroll along its colourful paths and learn lots of tips!

Guided tour of the garden Friday June 5 at 4:30pm and Saturday June 6 at 10:30am

ACTIVITIES FOR FAMILIES AND YOUNG PEOPLE

Activity booklet

To make the exhibition accessible to younger visitors, the musée des impressionnismes Giverny gives each child a free activity booklet. Entertaining and tailored to little ones, it will allow children to discover *Monet discovers Giverny : Before the Water Lilies, 1883-1890*, whilst still having fun.



© Musée des impressionnismes Giverny

To encourage access to culture for all, Matmut supported musée des impressionnismes Giverny to create this activity booklet

matmut
POUR LES
ARTS !

4 – Ideas to extend your visit

Prices and booking at mdig.fr

Children's preview

Children take pride of place for the opening of the exhibition *Monet discovers Giverny: Before the Water Lilies, 1883-1890*. After a specially tailored visit, each child will leave with a small creative activity linked to the exhibition to complete at home.

Saturday March 28 at 3pm

Photo competition – In the footsteps of Monet

Like Monet, stroll through Giverny and its surroundings, searching for the viewpoints seen in the exhibition. Immortalise one of the landscapes of the Master of Impressionism and try to get your photo exhibited at the museum's galleries.

From Saturday May 4 to Sunday May 3

Rules and competition terms at mdig.fr

Anniversary of Monet's arrival in Giverny

To celebrate Monet's arrival in Giverny and his family life there, the museum invites children and adults alike to a fun and friendly afternoon in the museum's garden. Families can learn more about the museum with a booklet designed as a treasure hunt, freely walking through the garden, in the footsteps of the painter.

At 3:30pm, a mini conference designed specially for children will be offered in the auditorium (length: 30 minutes) to discover, in a simple and entertaining way, who Claude Monet was, and why Giverny mattered so much to him. A wonderful moment to observe, play and learn together.

Wednesday April 29 all day, conference at 3:30pm

Creative workshops in the Easter holidays

Alongside the exhibition *Monet discovers Giverny: Before the Water Lilies, 1883-1890*, the museum offers creative and fun workshops during the Easter school holidays to introduce children to art.

The museum is supported by Géant des Beaux-Arts for the equipment used during the educational workshops.

From Monday to Friday, April 13 to 24 at 2:30pm

For children aged 5-12

Le Géant des
BEAUX-ARTS
Tout pour l'Artiste



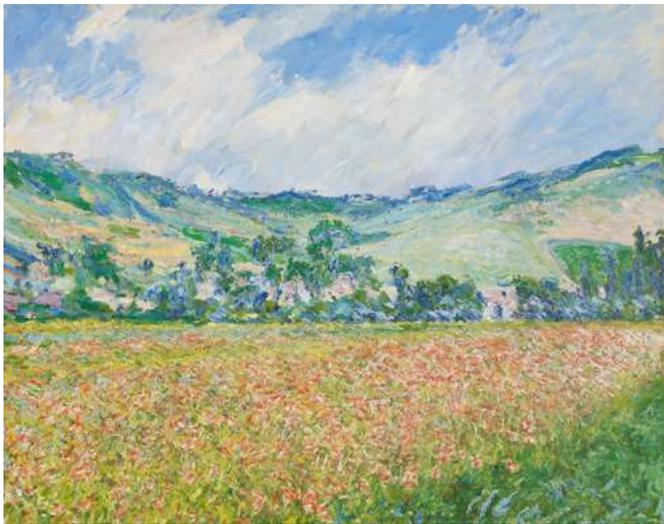
ADULT WORKSHOP

Create a flower garden with a palette knife

Learn to paint like Van Gogh! Put away your paintbrush for the workshop and discover...the palette knife. Thanks to the advice of our in-house artist, create your flower garden with this original and fascinating technique, used by the painter of the famous *Sunflowers*.

Saturday May 2 and Saturday June 20 at 2:30pm

5 – Images available for press



Claude Monet (1840-1926)
Champs de coquelicots. Environs de Giverny [Fields of poppies. Near Giverny], 1885
Oil on canvas, 65.5 x 81 cm
Paris, musée d'Orsay, on long-term loan to the musée des Beaux-Arts in Rouen, MNR 639, painting recovered at the end of the Second World War, attributed to the Louvre Museum in 1951, given on long-term loan to musée des Beaux-Arts in Rouen in 1954, then entrusted to musée d'Orsay in 1986. Incomplete history between 1933 and 1945 based on current research. If discovered to have been stolen (spoliation), the painting will be returned to its rightful owners.
© GrandPalaisRmn (musée d'Orsay) / Martine Beck-Coppola / Press department / musée des impressionnismes Giverny

Instructions for use of the art above:

- 1/ This image is only to be used to promote our exhibition.
- 2/ The article must include the museum's name, the title and dates of the exhibition.
- 3/ All images used must include, in addition to the photo credit, the mention Press department/name of the museum.



Claude Monet (1840-1926)
Autoportrait coiffé d'un béret [Self-portrait in a beret], 1886
Oil on canvas, 56 x 46 cm
Private collection
© All rights reserved / Roy fox Fine Art Photography

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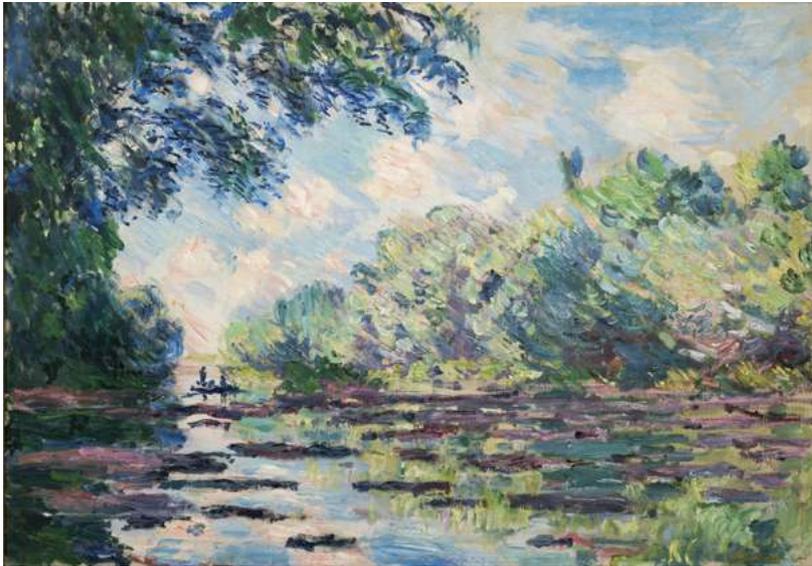


Claude Monet (1840-1926)
Panorama de Vernon, [Panorama of Vernon], 1886
Oil on canvas, 60.3 x 79.4 cm
Norfolk, Chrysler Museum of Art, Norfolk, Chrysler Museum of Art, donated by Walter P. Chrysler, Jr., dedicated to Augustus C. Miller by the Board of Directors in recognition of his role as president, June 2004, 71.721
© Norfolk, Chrysler Museum of Art

Instructions for use of the art opposite:

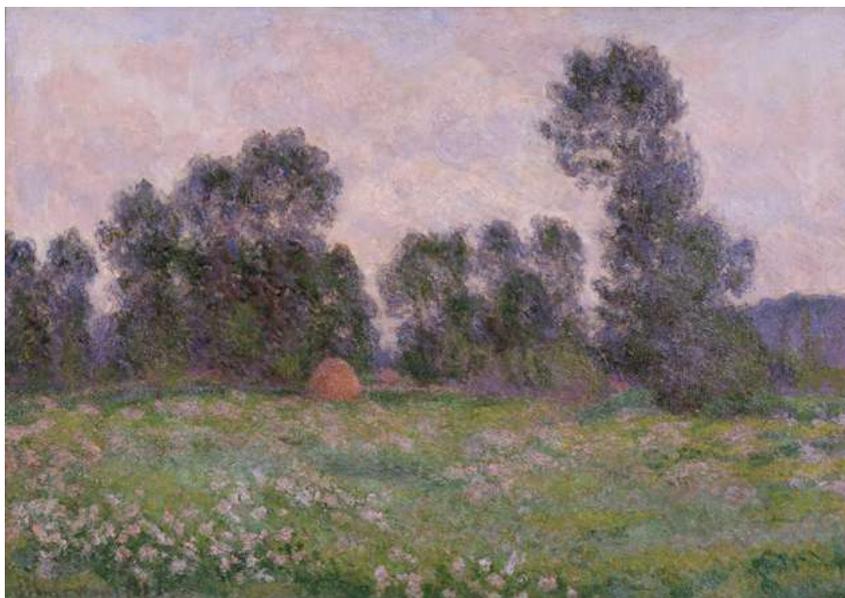
No recomposition or overlays allowed.

5 – Images available for press



Claude Monet (1840-1926)
Bras de Seine à Giverny [Branch of the Seine at Giverny], 1885
Oil on canvas, 66 x 93 cm
Paris, musée Marmottan Monet, bequest by Michel Monet, 1966, inv.
5175
© musée Marmottan Monet / Studio Christian Baraja SLB

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Claude Monet (1840-1926)
Prairie à Giverny [Meadow at Giverny], 1890
Oil on canvas, 73 x 92 cm
Fukushima Prefectural Museum of Art, inv. 5350-8400060
© Fukushima Prefectural Museum of Art

5 – Images available for press



Claude Monet (1840-1926)
Les Peupliers à Giverny [Poplars at Giverny], 1887
Oil on canvas, 74 x 92.5 cm
Potsdam, Hasso Plattner Collection, Museum Barberini
© Potsdam, Hasso Plattner Collection, Museum Barberini

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Claude Monet (1840-1926)
Les Meules à Giverny, soleil couchant [Haystacks at Giverny, the evening sun], 1888-1889
Oil on canvas, 65 x 92 cm
Saitama, The Museum of Modern Art, inv. 0-0023
© Saitama, The Museum of Modern Art



6 – Practical information

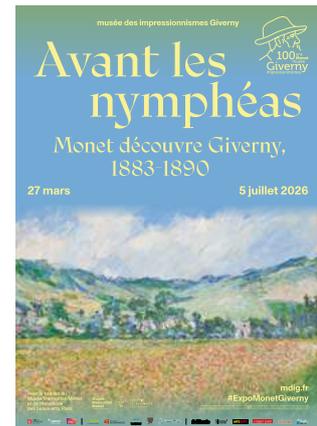


Monet discovers Giverny : Before the Water Lilies, 1883-1890.

Exhibition from March 27 to July 5 2026

Opening times

Exhibition from March 27 to July 5, every day, from 10am to 6pm
(last admission 5:30pm).



Exhibition prices

Full rate: €12

Reduced rate: €9

Under 18s, art history students, journalists, ICOM card holders: free

First Sunday of the month is free for everyone, except July 5.

Audio guides: €4

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Upcoming exhibition:

Carte blanche given to Daniel Buren,
Plantations, in situ work, 2026
July 17 – November 1 2026

In summer 2026, carte blanche is given to the artist Daniel Buren (born 1938). This contemporary French artist is well-known across the globe. Characterised by white and colourful vertical stripes, his *in situ* work questions the place, scope and context of art. A major figure in conceptual art, his work has been seen in public spaces and museums throughout the world, playing on perception, architecture and light. For this carte blanche given by the museum, Daniel Buren proposes a unique creation *in situ*, in conversation with the garden and the museum's collections.

Curators: Cyrille Sciamia, Director General of musée des impressionnistes Giverny, chief curator and Sylvie Patry, General Curator at musée d'Orsay



Daniel Buren (born 1938)

Photo-souvenir : Le Vent souffle où il veut

[The wind blows wherever it pleases], 2009

In situ work, in "Beaufort 03", Le Coq, Belgium
(city of Nieupoort collection)

© DB / ADAGP, Paris, 2026



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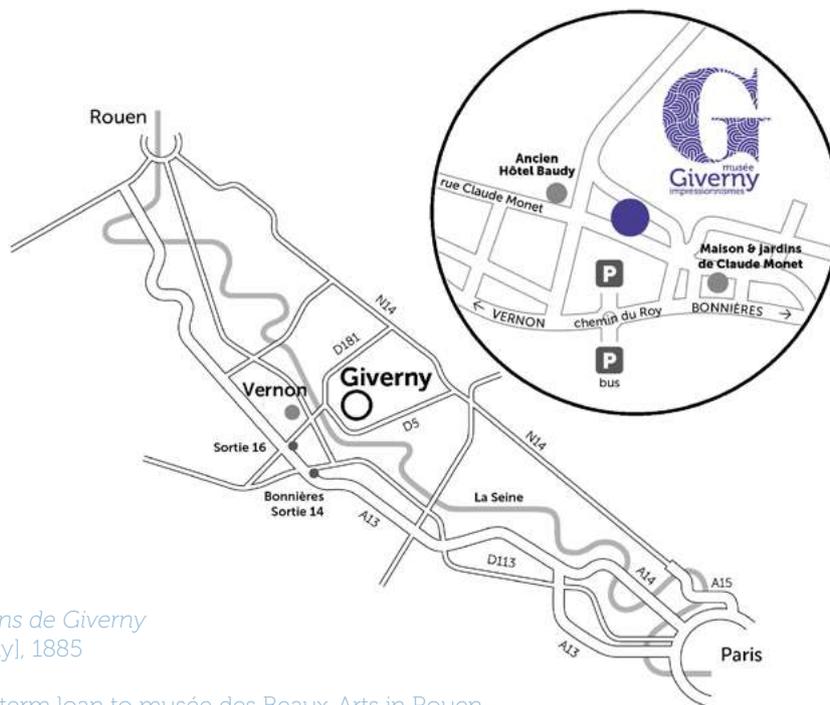
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On the cover

Claude MONET (1840-1926),

Champ de coquelicots. Environs de Giverny

[Fields of poppies. Near Giverny], 1885

Oil on canvas, 65.5 x 81 cm

Paris, musée d'Orsay, on long-term loan to musée des Beaux-Arts in Rouen, MNR 639, painting recovered at the end of the Second World War, attributed to the Louvre Museum in 1951, given on long-term to musée des Beaux-Arts in Rouen in 1954, then entrusted to musée d'Orsay in 1986. Incomplete history between 1933 and 1945 based on current research. If discovered to have been stolen (spoliation), the work will be returned to its rightful owners.

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