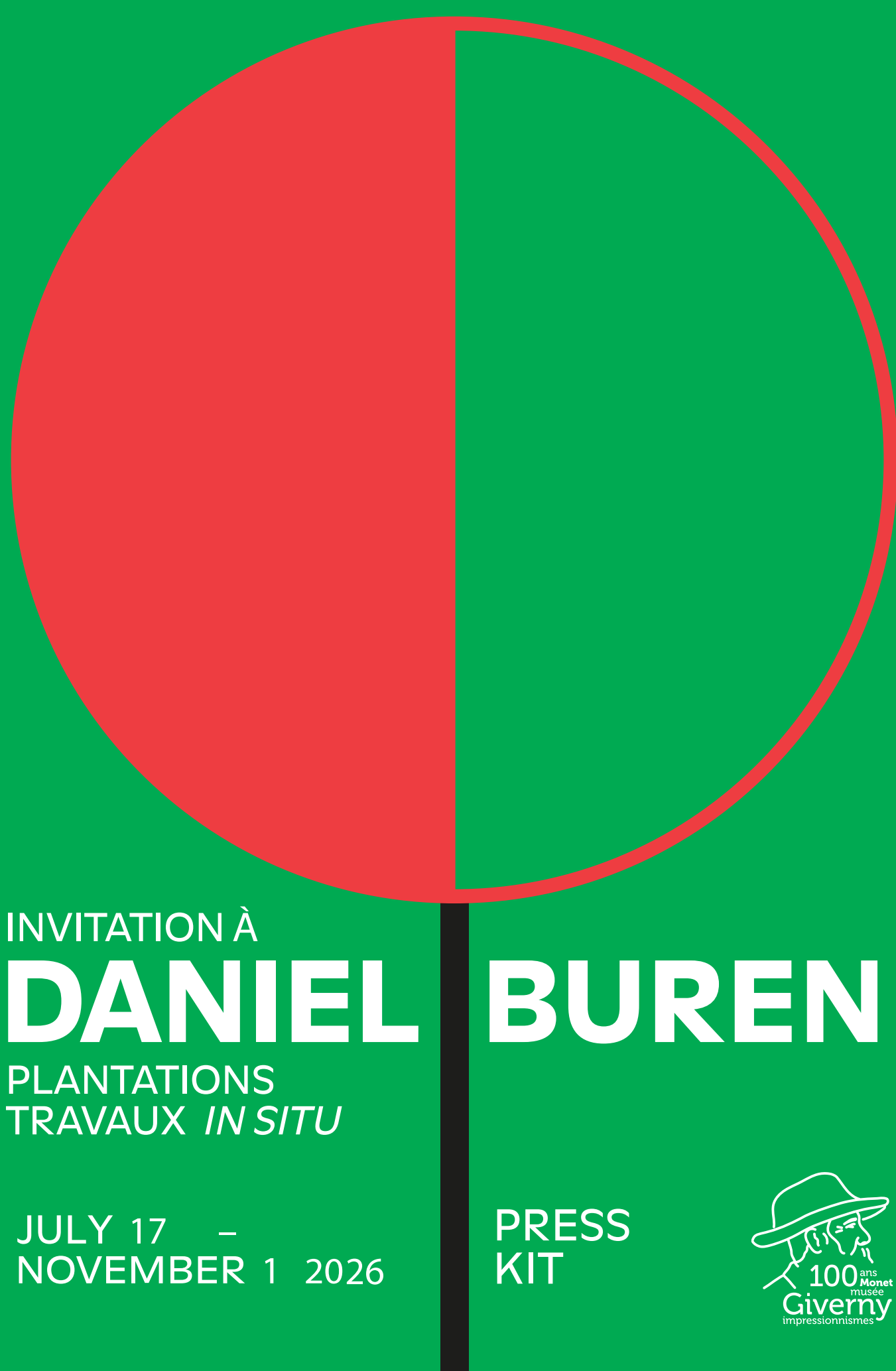




INVITATION À

DANIEL BUREN

PLANTATIONS
TRAVAUX *IN SITU*

JULY 17 –
NOVEMBER 1 2026

PRESS
KIT



EXHIBITION OVERVIEW

In the summer of 2026, an invitation was extended to Daniel Buren (born in 1938). The fame of this contemporary French artist extends far beyond France's borders. He uses his visual medium – vertical stripes, alternating between white and coloured, each 8.7 cm wide – to expose and highlight the space and its entire context in his site-specific works. Created all over the world in public spaces (from unauthorised displays in the late 1960s to major public commissions) and in art venues, museums and galleries, they play on perspectives, colour, space, light and movement...

With *Plantations* (Plantings), a site-specific installation (2026), Daniel Buren presents a brand-new work that extends into the museum's gardens, creating a dialogue between the surroundings of Giverny and the works in the collection. To mark the centenary of Claude Monet's death, the artist builds on some of the fundamental insights of the Impressionist painters, who were fascinated by the changing effects of colour and light in nature. But whereas Monet and Caillebotte painted the ripples on the water, in the landscape or in the sky, Buren places his forms and colours within the very space through which we move, transforming perception into a shifting and ever-changing phenomenon. Within the galleries, the exhibition will bring together masterpieces from the museum's collection – ranging from Impressionism to contemporary art – and the work of Daniel Buren, in an exhibition centred on colour.

Curators : Cyrille Sciamia, Director-General of the Musée des Impressionnismes Giverny and Chief Heritage Curator, and Sylvie Patry, Chief Heritage Curator at the Musée d'Orsay



Photo-souvenir : Daniel Buren (né en 1938), *Cylindres : autour des meules*, travail *in situ*, in «45° Nord & Longitude 0», Laas (Pyrénées-Atlantiques), juin 1995. Détail. © DB-ADAGP Paris, 2026

3 QUESTIONS FOR CYRILLE SCIAMA AND SYLVIE PATRY EXHIBITION CURATORS

How did the project with Daniel Buren to mark Monet's centenary come about?

Cyrille Sciama : This is a long-standing project that we conceived with Sylvie Patry when she was Director of Conservation and Collections at the Musée d'Orsay. This line of thought continued when she joined the Mennour Gallery, which represents Daniel Buren, and worked with him. However, we had to wait for the right moment to make this invitation to Daniel Buren a reality.

The opportunity really presented itself with the centenary of Monet's birth, which struck me as the ideal moment to offer Daniel Buren carte blanche, especially as I knew of his keen interest in Monet. What particularly interested me was bringing to light **the unexpected and unimagined dialogue** between a conceptual artist and an Impressionist painter – **a contemporary connection** that could be likened to that between Monet and Rothko. When we welcomed him to Giverny in February 2025, the tour of Monet's house and gardens proved to be a defining moment. He was deeply moved to rediscover this place in winter, in an almost intimate atmosphere. He had visited it in the 1960s and 1970s, but hadn't been back since.

This project was also part of a broader review of the programme: it brought new energy to the second half of the season following *Avant les nymphéas. Monet découvre Giverny, 1883-1890* (Before the Water Lilies. Monet discovers Giverny, 1883–1890): a landmark exhibition on Monet. We have therefore organised the season around two key themes: spring, dedicated to Impressionism, followed by summer, which focuses on our collections and contemporary art.

In my view, this proposal, put forward by one of France's greatest living artists, represents both **a culmination and a particularly fitting tribute** to mark this centenary. I am, in fact, convinced that Daniel Buren accepted this invitation precisely because of what Giverny represents and the celebration of the centenary of Monet's birth.

Sylvie Patry : It is, in fact, a project I had been thinking about for several years, whilst realising that it might come as a surprise. At first glance, **everything seems to set Monet and Buren apart**: in Monet's work, the brushstroke, the artist's hand; in Buren's, by contrast, a rigorous protocol that eliminates all traces of the hand – what he calls the “zero degree of painting”. On the one hand, a highly assertive pictorial style; on the other, an approach based on the development of what Buren called the “**outil visuel**” or “seeing tool” – immediately recognisable (comprising alternating 8.7 cm-wide white and black or white and coloured stripes). In Monet's work, the emphasis is on impression; in Buren's, on construction.

The dialogue becomes interesting when we look beyond these superficial contrasts. Throughout the development of Daniel Buren's work, the importance he attaches to light, its reflections and its variations, and the major role played by colour, resonate, in my view, with what lay at the heart of Monet's concerns. As in Monet's work, the sky, the clouds and, more generally, atmospheric effects are of great importance. I could give many more examples, but one that springs to mind is the *Observatoire de la lumière* (Light Observatory) at the Louis Vuitton Foundation in 2016–2017, whose title speaks for itself. Thanks to Daniel Buren's intervention – in which he applied coloured filters to the building's cladding, playing on opacity and transparency – Frank Gehry's architecture was transformed, shimmering with a myriad of reflections as the time of day and the seasons changed... just like Rouen Cathedral under Monet's brush.

Another point of convergence lies precisely in **the question of the serial nature of the work and the tension between repetition and variation**: this approach is particularly evident in Monet's work from the late 1880s onwards, but it lies at the heart of Buren's work, in which **he combines forms** that recur throughout his oeuvre (stripes, pyramids, circles, etc.). **This interplay of variation within repetition** struck me as a particularly fertile ground for dialogue.

One key point I might add is **the two artists' relationship with the landscape**, with nature and, more generally, with space – what Daniel Buren refers to as “*in situ*” and “*situated*”. **A work of art is always linked to its environment** – whether geographical, architectural or visual. Buren creates site-specific works; in other words, they are intimately and closely tailored to the space in which they are to be exhibited. This line of thought extends to easel painting; the painting is only ostensibly autonomous: the work is “*situated*” because it is inseparable from the space in which it is viewed, and which it reinvents and transforms by its mere presence. For him, a work of art is a “*modulation of the space*”.

However, this question of space, landscape and nature is also central to Monet's work. On the one hand, the painter immerses himself in the landscape whilst painting. It is **a truly physical, sensory experience**. On the other hand, to my knowledge, he is one of the first artists to have taken **the spatial arrangement of his own work** to such extremes (outside the context of any commissioned decorative work) when he designed his “series” exhibitions or, even more so, when he worked on “*his large-scale decorations*” for the *Nymphéas* (Water Lilies), now on display at the Musée de l'Orangerie. The sequence is displayed in two oval rooms, the layout, dimensions and exhibition design of which were planned by Monet. The artist is no longer simply the one who paints his large panels, but the one who “places” them. **Painting and space interact**. With the *Nymphéas* (Water Lilies) at the Orangerie, as is so often the case with Daniel Buren's work, we find ourselves physically engaged with the artwork. We share the same space.

It struck me as particularly fitting to invite an artist who is currently at the peak of his art to visit a place where Monet created the major work of his later years – a work greatly admired by Daniel Buren. This is also an encounter between two artists who, each in their own era, engaged with the landscape of Giverny at a point when their careers had reached their peak, having already produced a considerable body of work.

How does Daniel Buren's installation offer a fresh perspective on the landscape of Giverny and the museum's collections?

S.P. : In the Giverny landscape, **the colours and shapes change and shift** depending on the light, the weather and, in particular, the wind. If we were to draw on the categories that were so important in Monet's day, we could say that ***Plantations* has the characteristics of a work painted outdoors**. Then, when the artwork is moved indoors, it changes. And that is what makes the experience difficult to describe in advance; indeed, this is a hallmark of Daniel Buren's work.

In a way, we, as visitors, find ourselves in a position similar to that of the artist: **this effect only truly becomes apparent once the installation is in place**. It's a bit of a gamble, really, for him as well as for us. From this point of view, then, the artist and the audience are on an equal footing.

As visitors make their way through the museum and past the Impressionist works that make up the collection, the installation devised by Daniel Buren paves the way for **a sense of continuity between the man-made and the natural**, between the interior and the exterior. Colour plays a decisive role here: it transforms the landscape, as it were, punctuating it with splashes of colour, much as Monet did when he painted his landscapes, accentuating the contrasts and juxtaposing splashes of pure colour.

The very title of Daniel Buren's project, *Plantations*, also evokes **the figure of the artist-gardener**, an essential aspect of Monet's work. In Giverny, he never stopped tending and planting. Through his garden, he created a landscape from scratch – «*a subject to be painted*», as he put it – to the point where it became a work of art in its own right. **Monet transformed nature into a work of art before painting it**. His garden, as Marcel Proust wrote in 1907, is a "*painting already executed directly from nature*"¹.

C.S. : What interests Daniel Buren, first and foremost, **is the artwork itself**: these are his "*plantings*". He has created nearly a hundred installations spread across the meadow, the galleries and the hill. **This installation transforms our perception of a landscape we think we know by heart**, having been depicted so often by Monet and his followers. But Daniel Buren invites us to shift our gaze, to discover other horizons, other lines of strength. What is particularly interesting is that this body of work, although the result of a highly conceptual approach, **comes alive in a profound way**. It is in this respect that **Daniel Buren's work echoes Monet's concerns**: this constant attention to variations in light, and to the effects of rain, sunshine and clouds.

¹Marcel Proust, « Les Éblouissements, par la comtesse de Noailles », " (Dazzling Moments, by the Countess of Noailles), *Le Figaro*, June 15, 1907.

The invitation to see things in a different light **extends to the museum's collections**. We showed them to Daniel Buren, who approached them with great curiosity, focusing his attention on works that I would not have thought of straight away. In particular, he was drawn to artists such as **Reiji Hiramatsu, Johan Barthold Jongkind and Pierre Bonnard**... For the public – particularly those familiar with the museum – this exhibition encourages a shift in perspective, offering a sense of surprise when viewing paintings they may have seen before. **There is something about it that throws you off balance, that unsettles you**, but which forces you to see things differently. And that, in fact, is one of the roles of museums: **to enable us to rediscover what we think we know**, and to encourage us to see things in a different light.

There is therefore **a very strong dialogue** between this contemporary work and Claude Monet's highly avant-garde approach in the 1870s and 1880s, which had profoundly transformed the way in which the landscape was viewed and depicted.

Is this an exhibition you look at, or one you walk through?

C.S. : Giverny is an exceptional landscape because it has been carefully preserved, listed and protected, and is almost like **an open-air museum**. That is what makes any such move so tricky. My hope is that visitors will not merely look at it, but will walk through it, **gaining a fresh perspective on the landscape, the museum, its collections and the garden**. The exhibition thus offers a dual perspective: Daniel Buren's view of the landscape, and the one we, as spectators, construct in turn. What matters to me is this idea of a journey, **this encounter with a landscape that we perceive in a different light**. It seems to me that this is precisely the role of an artist: to show us the things around us in a different light. This is, in fact, precisely what Marcel Proust so aptly put it when he described the artist's gaze as one that *"shows us yet another world"*².

S.P. : Both dimensions will be present, as **Daniel Buren plays with proximity and distance**. There will be things we draw close to and measure ourselves against, and things we see in the distance and even further afield. As soon as you arrive in Giverny, the sense of wonder sets in the moment you cross the Seine: you find yourself in the world of Claude Monet. I think what will be wonderful about Daniel Buren's installation is the way in which this landscape will be transformed by colour. These *«plantings»* introduce a poetic dimension that allows us **to perceive in a new light what we sometimes take for granted**: the beauty of the hill, its connection with the village that meant so much to Monet and where the museum is nestled, but also the museum's surroundings, which blend seamlessly with the landscape. It will be a powerful visual experience. Here, too, we shall explore a key concept in Monet's work: that of movement. For him, nature was never static; it is fluid, fleeting and constantly changing. He put it in these terms when speaking about cathedrals: *"Everything changes, even stone"*³ Similarly, in the installation Daniel Buren has created for this anniversary, everything changes depending on the weather and the light. **This is also how life works**.

² *"Thanks to art, instead of seeing just one world – our own – we see it multiply; and for every original artist who exists, we have that many worlds at our disposal"*, Marcel Proust, *À la recherche du temps perdu* (In Search of Lost Time), 1918.

³ Claude Monet, *Letter to Alice Monet*, April 5, 1893.

BIOGRAPHY

Daniel Buren was born in 1938 in Boulogne-Billancourt. He lives and works *in situ*.



Photo-souvenir : Daniel Buren (né en 1938), Chemnitz (Allemagne), 2012. © eins / Ulf Dahl

PLANTATIONS, TRAVAUX IN SITU

To mark the centenary of Claude Monet's death, Daniel Buren has accepted an invitation from Cyrille Sciamma, director of the Musée des Impressionnistes in Giverny and chief heritage curator, and Sylvie Patry, chief heritage curator at the Musée d'Orsay, and is transforming the museum's spaces and its surroundings with spectacular site-specific works: *Plantations* (Plantings).

This original installation, which interacts with the garden and the museum's collections, pays tribute to the work of Claude Monet. This planting reconfigures the landscape and offers a new perspective on nature.

It is installed throughout the museum grounds: from the hill overlooking the building, through the meadow, the gardens, the entrance hall and the museum galleries. This colourful pattern brings this familiar landscape to life.

It invites visitors and passers-by to take a fresh look at this landscape so often depicted by Monet. Little by little, the setting is transformed, imbued with Buren's characteristic bold colours, echoing the palette of the Impressionist master.

Daniel Buren invites everyone to enjoy a sensory and liberating experience: to rediscover an iconic place that is still capable of filling us with wonder and inspiring us, a century after Monet's death.



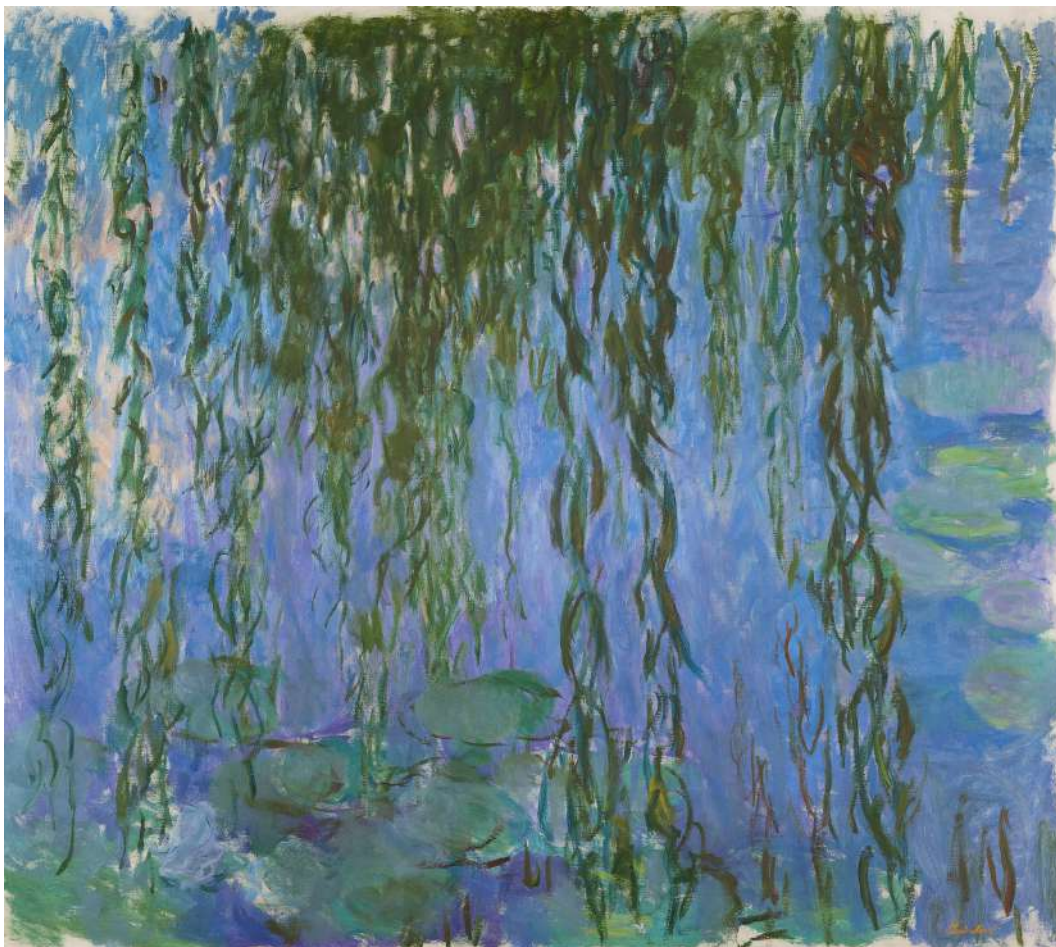
Photo-souvenir : Daniel Buren (né en 1938), *Le Vent souffle où il veut*, travail *in situ*, in «Beaufort 03», Le Coq, Belgique, mars 2009 (collection ville de Nieuport). Détail.
© DB-ADAGP Paris, 2026

COLLECTIONS

The invitation continues within the galleries of the Musée des Impressionnismes in Giverny. Echoing his *Plantations* series, a selection of works from the museum's collection is displayed alongside Buren's work, inviting visitors to immerse themselves in nature and artistic creation.

The exhibition brings together works ranging from Impressionist and Post-Impressionist pieces to contemporary art, organised into five sections that offer a fresh perspective on the works and invite visitors to embark on a journey that is both aesthetic and sensory.

The exhibition also offers visitors the chance to discover the museum's recent acquisitions, as well as its current projects, which further enrich a permanent collection that now comprises more than 300 works.



Claude Monet (1840-1926), *Nymphéas avec rameaux de saule*, 1916-1919. Paris, lycée Claude-Monet, don de Michel Monet, dépôt au musée des impressionnismes Giverny en 2021 © Paris, lycée Claude-Monet © Giverny, musée des impressionnismes / François Dugué

SOME ICONIC WORKS

Maude Maris (born 1980), *La Berge* (The Riverside), 2024

Straddling the boundaries between landscape and wildlife, *La Berge* evokes a multifaceted, strange and timeless world of the imagination. The vibrant brushwork, inspired not only by Impressionism but also by the colours of the Nabis, reveals the artist's fascination with nature and the great pictorial tradition. The framing, which partially cuts off the horse's head, is reminiscent of the Japanese prints admired by Monet and Degas. Seen from behind, with a river in the background, the horse is shown in all its strength and beauty. The viewer is immersed in a landscape that eludes them: it is unclear what has caught the animal's attention, or where the light that glints off it is coming from. Exhibited during the Musée d'Orsay's "Painters' Day" in September 2024, this spectacular painting has been added to the collection of the Musée des Impressionnismes in Giverny.



Maude Maris (née en 1980) *La Berge*, 2024. Giverny, musée des impressionnismes, achat à l'artiste en 2024
© Maude Maris, ADAGP, Paris, 2026 © Giverny, musée des impressionnismes / François Dugué

Reiji Hiramatsu, *Impression. Étretat*, 2018

Reiji Hiramatsu's devotion to Claude Monet led him to make several trips to the Normandy coast, following in the footsteps of the French master: Rouen, Le Havre, Honfleur, Étretat, Fécamp, Deauville and Trouville. As early as 1994, he became aware of Monet's and the Impressionists' interest in Japanese art. Although Monet never actually travelled to Japan, critics had been interested in the influence of Japanese art on his work as early as the 1870s. Hiramatsu reports as follows: *"I was deeply astonished to discover the immense body of work that is the Nymphéas (Water Lilies) series. I then set about studying Japonism with great enthusiasm, through the eyes of a Nihonga painter embarking on a journey towards Impressionism and Japonism. [...] The aim of my trip was to explore Japonism in Monet's garden at Giverny [...] I tried to understand the fascination Monet had felt for Japonism since his youth, as well as the way he viewed the world."*



Reiji Hiramatsu (né en 1941) *Impression. Étretat* (détail), 2018. Giverny, musée des impressionnismes, achat à l'artiste en 2018
© Hiramatsu Reiji © Giverny, musée des impressionnismes / Takemi Art Photos

Olivier Mériel, *Allée des capucines, Giverny* (Capuchin Alley), October 2009

In 2009, at the invitation of the Musée des Impressionnismes in Giverny, Olivier Mériel began a series of photographs and, the following year, for the exhibition *Lumière argentique: sur les traces de l'impressionnisme* (Silver Light: In the Footsteps of Impressionism), presented some forty contact prints on silver-rich paper, toned with platinum, which serve to deepen the blacks, giving them a density without equal. In this series, for which he travelled to the iconic locations painted by the Impressionists, the artist remains attuned to the interplay between light and shadow, and works with backlighting. With its poetry of the strange and the mysterious, it plays on shifts in balance, off-centre composition and perspective, in order to achieve the same degree of sharpness in both the foreground and the background. He likes to capture those moments when everything seems to stand still, as this work in particular illustrates.



Olivier Mériel (né en 1955) *Allée des capucines, Giverny* (détail), octobre 2009. Giverny, musée des impressionnismes, don d'Olivier Mériel en 2010 © Olivier Mériel © Giverny, musée des impressionnismes / Jean-Charles Louiset

Jacques Monory, *Technicolor n°1. Monet est mort (Monet is dead)*, 1977

In this first painting from his *Technicolor* series, Jacques Monory depicts himself standing, firing a rifle at a suitcase. This refers to one of his earlier works, consisting of a suitcase containing a book by Stanislas Rodanski, a map of the Pacific Ocean, a revolver and six silkscreen prints signed by the artist himself, on which he had fired two shots. Monory drew inspiration from a photograph taken during these shots to paint this self-portrait. The garden in the background is reminiscent of Monet's garden at Giverny, as if viewed through a blue, yellow and pink filter. The subtitle, *Monet est mort* (Monet is dead), refers to the passing of a certain ideal of painting devoted to nature, and of a happiness that has become impossible in this 20th century marked by violence.



Jacques Monory (1924-2018). *Technicolor n°1. Monet est mort*, 1977. Centre national des arts plastiques, dépôt au musée des impressionnistes Giverny en 2021 © ADAGP, Paris, 2026 / Yves Chenot

A THREE-MASTED SHIP FOR GIVERNY

To mark the centenary of Claude Monet's death, the Musée des Impressionnismes Giverny is launching a crowdfunding campaign to add Eugène Boudin's *Trois-mâts devant Anvers* (Three-Masted Ship off Antwerp) (1872) to its collections. Until 1 November 2026, members of the public can become patrons of the work by taking part in this ambitious project, which has a target of €40,000.

Painted in 1872, the same year as Claude Monet's *Impression, soleil levant* (Impression, Sunrise) (Paris, Musée Marmottan Monet), *Trois-mâts devant Anvers* offers a remarkable view of the port of Antwerp, which Eugène Boudin explored during his stay there in 1871. In this composition, three-quarters of the canvas is devoted to a vast, cloudy sky, whilst a very low horizon opens up the perspective. On the right, a three-masted ship defines the space and draws the eye towards the left-hand side of the painting, creating a striking immersive effect. The addition of *Trois-mâts devant Anvers* (1872) to the museum's collections would enrich an existing body of work dedicated to the artist, comprising two paintings and two drawings, whilst further enhancing the dialogue with Claude Monet.



Eugène Boudin (1824-1898), *Trois-mâts devant Anvers* (détail), 1872. Paris, galerie de la Présidence © François Dugué

IMAGES AVAILABLE FOR THE PRESS



Photo-souvenir : Daniel Buren (né en 1938), *Cylindres : autour des meules*, travail *in situ*, in «45° Nord & Longitude 0», Laas (Pyrénées-Atlantiques), juin 1995. Détail.
© DB-ADAGP, Paris, 2026

Photo-souvenir : Daniel Buren (né en 1938), *Excentrique(s)*, travail *in situ*, Monumenta 2012, Grand Palais, Paris, mai-juin 2012. Détail.
© DB- ADAGP, Paris, 2026



Photo-souvenir : Daniel Buren (né en 1938), *Le Vent souffle où il veut*, travail *in situ*, in "Beaufort 03", Le Coq, Belgique, mars 2009 (collection ville de Nieuport). Détail.
© DB-ADAGP, Paris, 2026



Photo-souvenir : Daniel Buren (né en 1938), *Plantations*, travaux *in situ*, musée des impressionnistes Giverny, 2026.
© DB-ADAGP, Paris, 2026 / PHOTO © STEPHANE ABOUDARRAM / WE ARE CONTENT(S)



Maude Maris (née en 1980)
La Berge, 2024
 Huile sur toile, 180 x 300 cm
 Giverny, musée des impressionnistes, achat à l'artiste en 2024
 © Maude Maris, ADAGP, Paris, 2026
 © Giverny, musée des impressionnistes / François Dugué



Claude Monet (1840-1926),
Nymphéas avec rameaux de saule, 1916-1919
 Huile sur toile, 160 x 180 cm
 Paris, lycée Claude-Monet, don de Michel Monet, dépôt au musée des impressionnistes Giverny en 2021
 © Paris, lycée Claude-Monet
 © Giverny, musée des impressionnistes / François Dugué



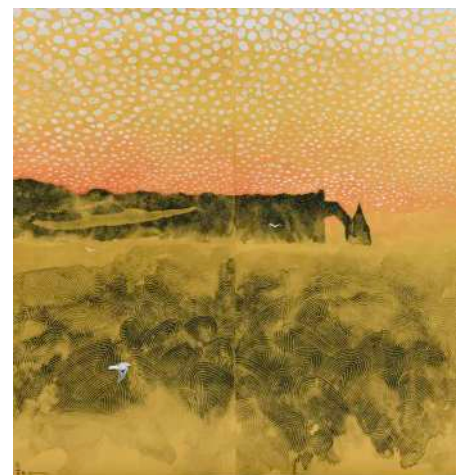
Eugène Boudin (1824-1898)
Trois-mâts devant Anvers, 1872
 Huile sur panneau, 26,3 x 46,2 cm
 Paris, galerie de la Présidence
 © François Dugué



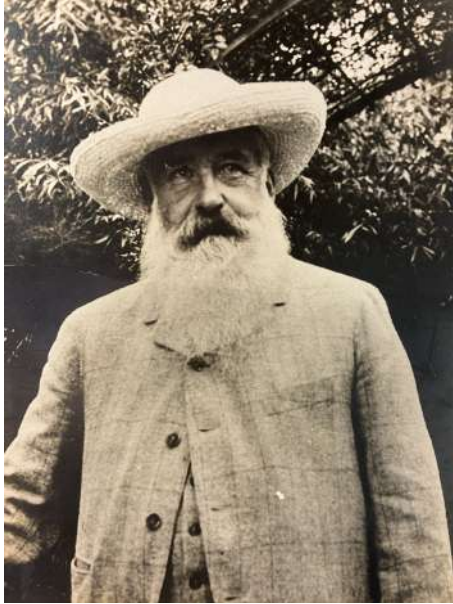
Gustave Caillebotte (1848-1894),
La Berge du Petit-Gennevilliers et la Seine, 1890
 Huile sur toile, 153 x 127 cm
 Collection particulière, en dépôt provisoire au musée
 des impressionnistes Giverny
 © Tous droits réservés / Christian Baraja SLB



Maurice Denis (1870-1943)
Reflet de soleil sur la rivière, vers 1932
 Huile sur carton, 60 x 35 cm
 Giverny, musée des impressionnistes, achat en 2012
 © Giverny, musée des impressionnistes / Jean-Charles Louiset



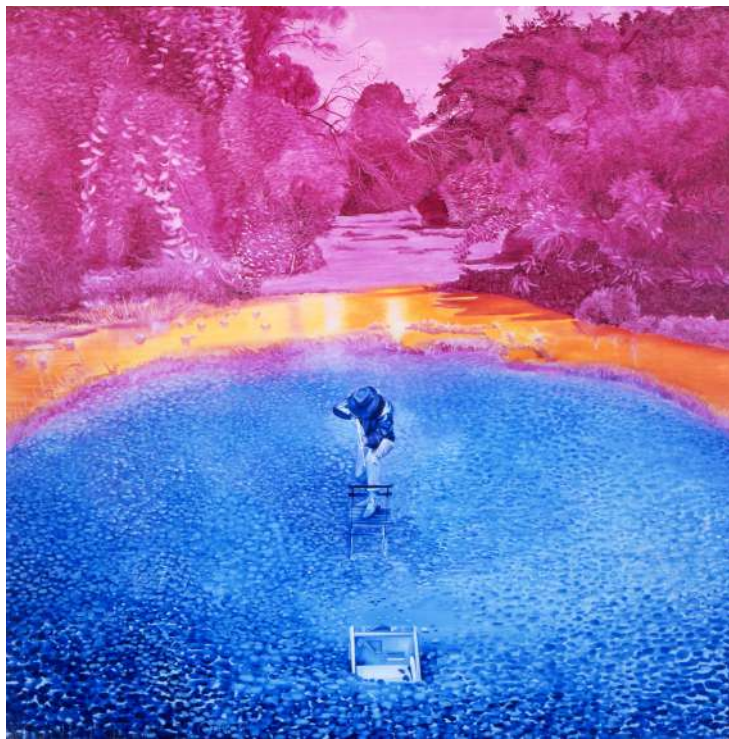
Reiji Hiramatsu (né en 1941)
Impression. Étretat, 2018
 Paravent à deux panneaux, pigments et colle sur soie,
 179,9 x 170 cm
 Giverny, musée des impressionnistes, achat à l'artiste en 2018
 © Reiji Hiramatsu
 © Giverny, musée des impressionnistes / Takemi Art Photos



Anonyme
Portrait du peintre Claude Monet, 1915
 Tirage argentique d'époque, 28 x 21,5 cm
 Giverny, musée des impressionnistes, achat en 2025
 © Giverny, musée des impressionnistes / François Dugué



Olivier Mériel (né en 1955)
Allée des capucines, Giverny, octobre 2009
 Tirage argentique, 29 x 36,5 cm
 Giverny, musée des impressionnistes,
 don d'Olivier Mériel en 2010
 © Olivier Mériel
 © Giverny, musée des impressionnistes /
 Jean-Charles Louiset



Jacques Monory (1924-2018),
Technicolor n°1. Monet est mort, 1977
 Huile sur toile, 150 x 150 cm
 Centre national des arts plastiques, dépôt au musée
 des impressionnistes Giverny en 2021
 © ADAGP, Paris, 2026 / Yves Chenot

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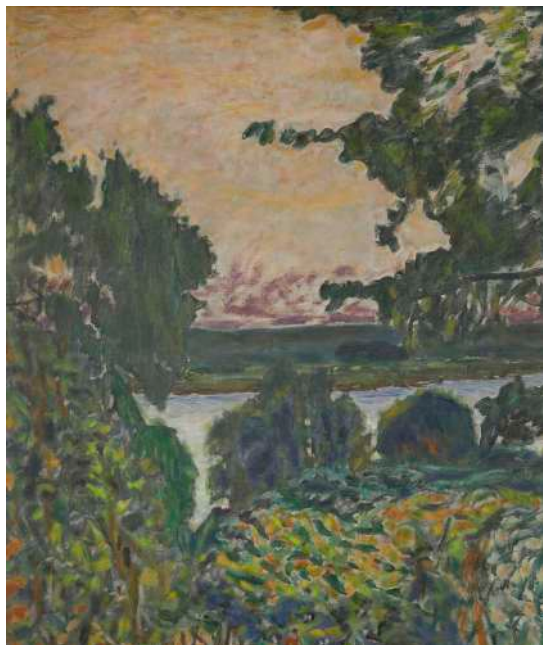
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2027 EXHIBITIONS



Pierre Bonnard, *La Seine à Vernon*, 1915. Huile sur toile. Giverny, musée des impressionnismes, acquis grâce à une souscription publique et l'aide du Cercle des Mécènes du musée des impressionnismes Giverny, de la Société des amis du musée et de nombreux donateurs individuels, 2019. © Giverny, musée des impressionnismes / photo : Jean-Michel Drouet

Bonnard – Vuillard.

March 26 – July 4 2027

In spring 2027, the Musée des Impressionnismes Giverny will be exploring the artistic partnership between Pierre Bonnard and Édouard Vuillard, from the time they met in 1889 until Vuillard's death in 1940. Far more than just a brief collaboration, the two artists recognised very early on that they shared a common stance within the Nabis movement: they were resistant to dogma and had little appetite for the Symbolist esotericism espoused by the group's theorists, Maurice Denis and Paul Sérusier.

Their friendship is accompanied by a mutual appreciation of each other's work. From this exchange of perspectives arose a constant dialogue of inspiration, as the two men – despite their different temperaments – proved to be equally sensitive to the same images and the same environments. Then, at the turn of the 1910s, and particularly after the First World War, each took a decisive turn that would shape their future: Bonnard increasingly sought refuge in colourful worlds and a fluid reality, whilst Vuillard became a chronicler of his era and the urban life around him, embodying a synthesis of the French pictorial tradition.

The exhibition highlights their similarities and differences through a number of key themes, before exploring how they developed during the 20th century.

Curators: Cyrille Sciamia, Director-General of the Musée des Impressionnismes Giverny and Chief Heritage Curator, and Mathias Chivot, Head of the Vuillard Roussel Archives, specialist in the Nabis movement.

Yokoyama Taikan / Claude Monet. Natures japonaises (Japanese nature)

July 16 – November 1 2027

This unique exhibition will bring together two giants of art history: one, Claude Monet, famous throughout the world; the other, Yokoyama Taikan, little known outside Japan, where he is nevertheless regarded as a national icon. Both of them challenged the academic conventions of their time: Monet through Impressionism, and Taikan as a pioneering figure of Nihonga, a Japanese art movement that emerged in the 1880s during the Meiji era.

Both artists were keen observers of nature. Taikan sought to capture its spiritual essence, whilst Monet focused on his visual perception, immersing himself in the landscape to do so. For both painters, this artistic exploration took the form of the repetition of iconic motifs: whilst Monet obsessively immortalised his water lilies, Taikan returned time and again to the image of Mount Fuji.

Another thing the two artists have in common is the significance of their gardens – in Giverny and Tokyo – which were designed as sources of inspiration and extensions of their art, and which can still be admired today.

This summer exhibition, the result of an exceptional partnership with the Yokoyama Taikan Memorial Museum in Tokyo, will celebrate two masters who were able to imbue reality with a dreamlike and universal vision.

Curators: Cyrille Sciamia, Director-General of the Musée des Impressionnismes Giverny and Chief Heritage Curator, and Yokoyama Yuko, Curator at the Yokoyama Taikan Memorial Museum in Tokyo

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