



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

CELEBRATE CLAUDE MONET (1840-1926)

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Editorial

Claude Monet, immortal...

Claude Monet was never a member of the Academy. He never desired to be one, as the classicism of the members of the Academy of Fine Arts in the second half of the 19th century acted as a deterrent to the Impressionist group.

And yet our Academy is today the custodian of Claude Monet's moral rights, owner of the world's largest collection of the master's paintings, as well as his house and gardens in Giverny.

The decisive act was, of course, the bequest in 1966 by his son Michel Monet to the Academy of Fine Arts, which included, in addition to the Giverny estate, the entirety of his father's works and the collection still in his possession.

One might rightly be surprised by this decision in favor of an institution that had, in its time, shunned Impressionism, but the Académie of 1966 had already begun a process of diversification that would continue to gain momentum, right up to the present day, in which the most diverse aesthetic traditions coexist in a spirit of mutual respect.

Michel Monet appreciated the independence of our institution, which is not affiliated with any government ministry and which, over the years, has been committed to showcasing the treasures entrusted to it—beginning with the revival of Giverny, made possible by the energy of Gérald van der Kemp.

I would like to believe that Claude Monet would be pleased to see that, thanks to his work and the income it generates, the Academy of Fine Arts supports the most diverse aspects of artistic creation, hosts some thirty artists-in-residence, and ensures that the paintings, drawings, and documents in its collection can be displayed under the best possible conditions around the world.

This *letter*, published on the occasion of the 100th anniversary of his death, seeks to introduce you to an intimate side of Claude Monet—sometimes less well-known but particularly endearing—whose life, with its well-ordered rhythm, at times contrasts with the constant evolution of his dazzling paintings.

Laurent Petitgirard

Composer and Conductor

Permanent Secretary of the Academy of Fine Arts



VALÉRIE
BELIN

On February 4, 2026, Valérie Belin—elected on January 24, 2024, to Chair VI of the Photography Section, a chair created in 2022—was officially inducted as a member of the Academy of Fine Arts by her colleague Nina Childress, a member of the Painting Section.

Born in 1964 in Boulogne-Billancourt, Valérie Belin lives and works in Paris. After studying at the École nationale des beaux-arts in Bourges and then pursuing a degree in the philosophy of art at Panthéon-Sorbonne University, she chose photography as her field of artistic exploration. Her work is built on a reflection on the properties of the medium and its ability to reveal the presence of reality through a luminous imprint. Inspired by American minimalism, she conceives of photography as an exercise in simplicity and precision, in which the object, taken out of context, becomes a trace, a memory, and pure form. Beginning in the 1990s, Valérie Belin established a distinctive style based on frontal composition, seriality, and rigorous protocol. In 1999, the series *Bodybuilders* introduced the human figure into her work and raised questions about identity, simulacrum, and representation. The series *Transsexuals*, *Black Women*, and *Mannequins* explored these themes further through monumental black-and-white portraits, in which the boundary between the living and the artificial blurs in favor of a sensitive abstraction. In 2006, color made its debut in her work, accentuating the tension between the real and the virtual. In a language she describes as “magical realism,” the figure becomes hybrid—a blend of flesh, icon, and illusion—as seen in the series *Ballroom Dancers*, *Vintage Cars*, *Crowned Heads*, *Black Eyed Susan*, *Stage Sets*, *Still Life*, and *Super Models*. Through the interplay of repetition, saturation, and montage, Valérie Belin creates images that are both baroque and conceptual, where beauty and artifice merge. Her work is exhibited and collected by the *Museum of Modern Art* and the *San Francisco Museum of Modern Art* in the United States, the *Musée National d’Art Moderne*, the *Musée d’Art Moderne de la Ville de Paris*, the *Palais Galliera*, and the *Kunsthaus Zürich*. In 2007, a major retrospective was dedicated to her at the *Maison Européenne de la Photographie*, the *Huis Marseille Foundation*, and the *Musée de l’Élysée* in Lausanne. She has exhibited at the *Norton Museum of Art* in Florida, the *Peabody Essex Museum*, the *Victoria & Albert Museum* in London, and the *Centre Pompidou*. At the same time, she explored video and performance art, transforming her images into motion in a dialogue between reality and simulation. Her election to the Academy of Fine Arts marked the recognition of a major body of work that sharply questions the very nature of the image, its beauty, and its transformative power.

Excerpt from Nina Childress’s speech

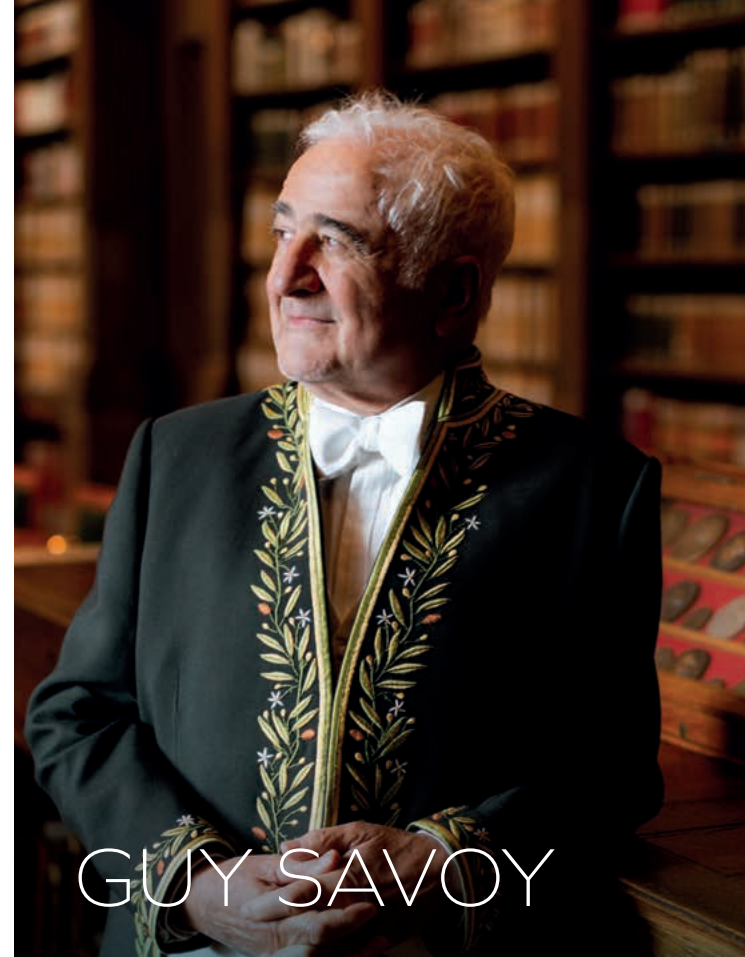
“You consistently question the permanence of images. The captured images appear as if ‘projected’ onto the photosensitive surface of a screen, but instead of disappearing to be immediately replaced by others—as in cinema—they accumulate there in a lingering manner. You subtly question the status of the contemporary woman, now emancipated—but is that really the case? Perhaps becoming an “objectified woman,” after all—through cosmetic surgery, photo-editing software, and artificial intelligence—represents a reassuring goal for women today: the “cliché” woman, forever young and beautiful.” ■

Above, before the installation session under the dome of the Palais de l’Institut de France:

Members of the photography section—Jean Gaumy, Dominique Issermann, and Yann Arthus-Bertand—welcomed their colleague Valérie Belin.

Valérie Belin and Nina Childress, a member of the painting section.

Photos by Édouard Brane



GUY SAVOY

On May 20, 2026, Guy Savoy—elected on November 13, 2024, to Seat V in the Independent Members’ Section, previously held by Michel David-Weill (1932–2022)—was inducted as a member of the Academy of Fine Arts by his colleague Laurent Petitgirard, the Academy’s permanent secretary and a member of the Musical Composition Section.

After spending his childhood in Isère, with a father who was a gardener and a mother who was a cook, Guy Savoy decided at the age of fifteen that he become a chef. He learned the joys and responsibilities of his future profession at Louis Marchand, the chocolatier in his hometown of Bourgoin-Jallieu, then at the Troisgros brothers’ restaurant, followed by Lasserre in Paris, the Lion d’Or in Geneva, and the Oasis in La Napoule. At twenty-seven, he opened his first restaurant on Rue Duret in Paris, moving a few years later to a more spacious location on Rue Troyon. What followed was a succession of new openings, creative ventures, honors, accolades, and successful ventures, all pursued with the same enthusiasm. Voted Chef of the Year by his peers, he was inducted into the Larousse dictionary. In 2000, he commissioned architect Jean-Michel Wilmotte to redesign his restaurant and entrusted him with all subsequent projects, including the one in Las Vegas—an embassy of French gastronomy—that he opened. As a member of the committee—chaired by Jean-Robert Pitte—to support the UNESCO inscription of the “French gastronomic meal” on the List of Intangible Cultural Heritage of Humanity, his speech was selected as a topic for the 2023 high school graduation exam. He joined the Comité Colbert, serving on the

Above: Guy Savoy was warmly welcomed by the Academy’s Permanent Secretary, Laurent Petitgirard.

The team from Guy Savoy’s restaurant at the Monnaie de Paris had traveled to attend the induction of their Michelin-starred chef as a member of the Academy of Fine Arts.

Photos by Édouard Brane



“International Influence.” In May 2015, the Guy Savoy moved to the Monnaie de Paris, where François Pinault is installing works from his collection. A recipient of five lifetime “Golden Toques,” he is a member of the Gault & Millau Academy and has just been named the World’s Best Restaurant for the ninth consecutive year. He was chosen to represent French gastronomy in the United States by President Sarkozy in 2007 and by President Macron in 2018. The author of several cookbooks, he also explores topics beyond cooking, such as in *Le geste et la manière* and *Le goût de Stendhal* (co-authored with Gonzague Saint-Bris), as well as the volumes dedicated to the 16th, 17th, 18th, and 19th centuries in the collection *Guy Savoy Cuisines the Writers*. He is the first representative of French gastronomy to be inducted into the Academy of Fine Arts.

Excerpt from Laurent Petitgirard’s speech

“The election of a gastronome should have been the natural consequence of the Revolution, which brought restaurants and the Declaration of the Rights of Man to the world; of the Empire, which shaped Europe’s culinary tastes; and of the Restoration, which saw the triumph of Antonin Carême—the first to be called a ‘chef’ by his contemporaries—but this movement was brought to an abrupt halt a few years after Brillat-Savarin’s death, with what was called the ‘July Regime.’ It took 200 years of dietary restraint for the Academy of Fine Arts to elect you—the first chef here—and for you to ask a musician to open its doors for you. When one considers the importance of creativity, rhythm, precision in organization, and concentration—which constitute the very essence of your work—and given how much time you spend at the piano, the parallel with composition and orchestral conducting is obvious. It should have struck people two centuries ago!”

The Gallery of the Academy of Fine Arts (Paris)

"PATHWAYS OF DRAWING, ARCHITECTURAL SKETCHING TO THE PROJECT"

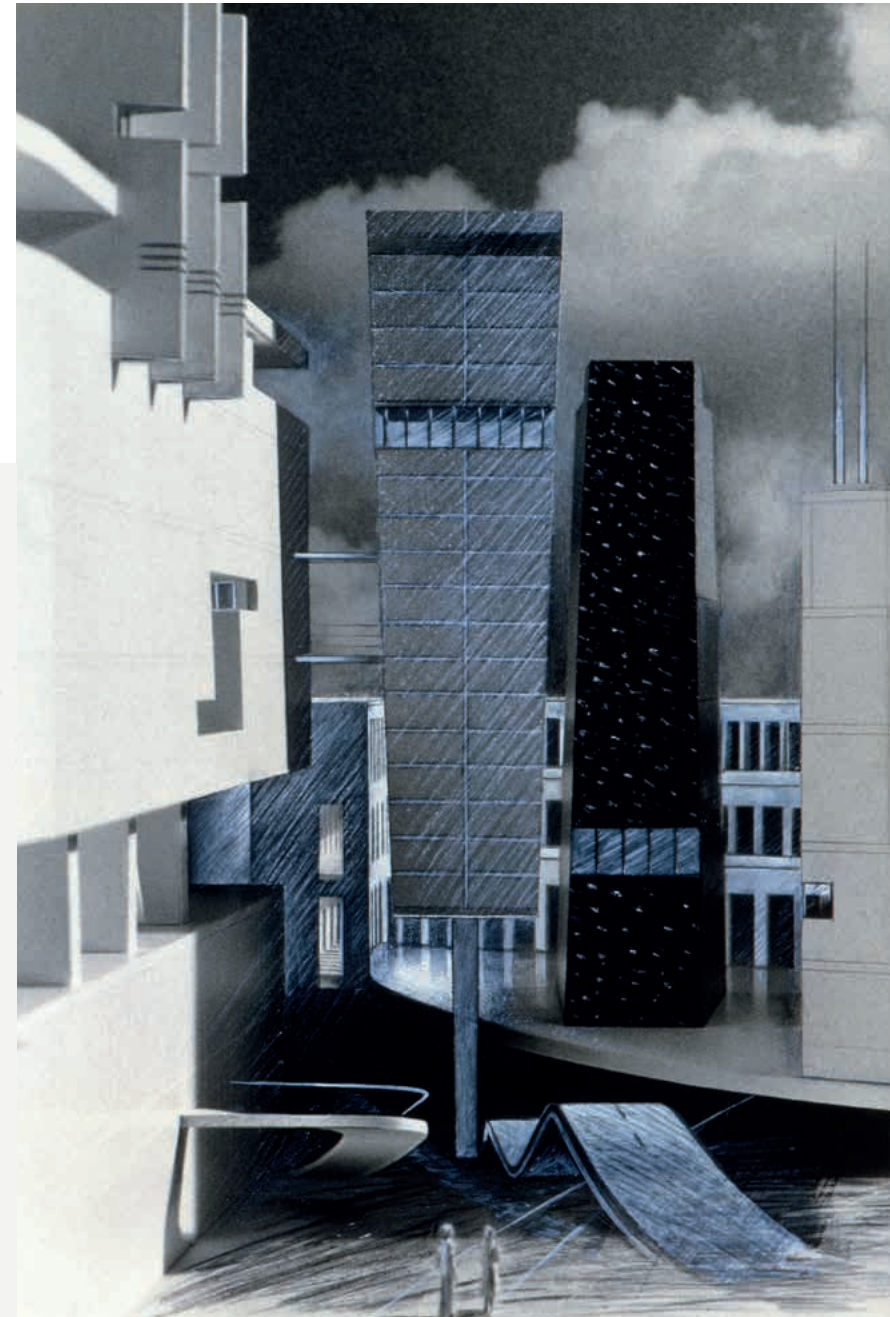
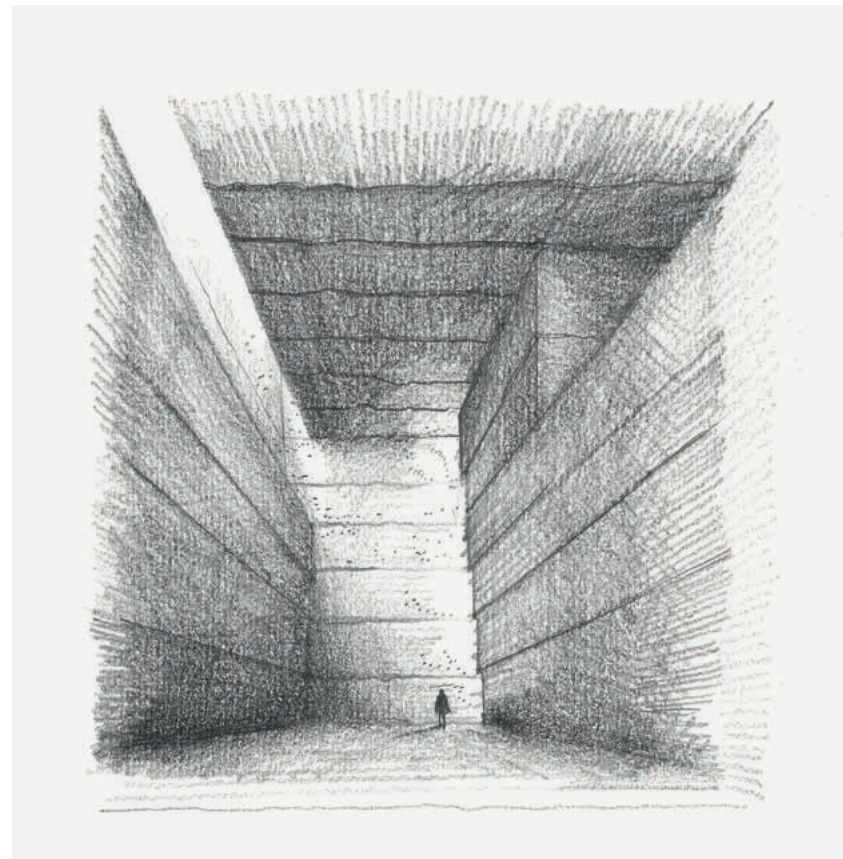
EXHIBITION OF THE DRAWING AWARD BY ARCHITECT LOUIS LE MASSON

From June 26 to October 3, 2026, the Academy of Fine Arts will present, at the Gallery of the Academy of Fine Arts (Paris), the exhibition "Paths of Drawing—From Architectural Sketches to the Project," showcasing the Louis Le Masson Architectural Drawing Prize, awarded for the first time in 2025.

For this inaugural edition, the Architecture Section of the Academy of Fine Arts has chosen—in addition to the drawings by the two winners, **Frédéric Borel** and **Pierre Dufour**—to invite 23 architects to present a selection of drawings of their choice. Through more than 90 drawings, this overview of architectural drawing attests to the creative vitality of this medium at the heart of contemporary architectural practices. This exhibition also includes previously unpublished drawings by architect and theorist Claude Parent (1923–2016), a former member of the Academy, and by architect and engineer Louis Le Masson (1743–1829). The book *Voies du dessin - Du croquis d'architecture au projet* is published by the Académie des Beaux-Arts and Beaux-Arts de Paris Éditions with the support of the Louis Le Masson and François Masson Foundation – Académie des Beaux-Arts.

Featured architects: **Laurent Beaudouin, Yves Béloge, Clément Blanchet, Frédéric Borel, JeanPatrice Calori, Alexandre Chemetoff, Bruno Decaris, Anne Mie Depuydt, Pierre Dufour, Bruno Gaudin, Nicolas Gilsoul, Georges Heintz, Steven Holl, Anthony Jammes, Stéphane Maupin, MBL Architects, Niall McLaughlin, O'Donnell + Tuomey, Gilles Perraudin, Jean-Paul Philippon, Jean-Christophe Quinton, Guillaume Ramillien, RCR Architects, Ivry Serres, Francis Soler.**

The exhibition is curated by Francis Rambert, and the exhibition design is by Jean-Michel Wilmotte, respectively a correspondent and a member of the architecture section.



The Louis Le Masson Architectural Drawing Prize – Academy of Fine Arts

Louis Le Masson (1743–1829), an architect and engineer, is best known for his drawing of *the Panorama of Rome* (1779), the architecture of the Abbey Palace of Royaumont, and various engineering structures and buildings in Seine-Maritime.

The Louis Le Masson Architectural Drawing Prize will be awarded every two years, alternating with the François Masson Sculpture Prize, to a living architect for drawings created during the early stages of an architectural project, whether or not it has been realized. With a prize of 50,000 euros, it aims to encourage and promote the practice of the art of drawing within architectural circles, which, even in the age of artificial intelligence, remains an essential element of the creative process.

The jury is composed of members and correspondents of the Architecture Section of the Academy of Fine Arts.

Louis Le Masson, *Detail from the Panorama of Rome Seen from the Terrace of San Pietro in Montorio*, 1779, drawing, ink, watercolor, gouache, laid paper, 0.62 x 4.56 m, private collection. © Reproduction Benjamin Gavaudo / CMN

Left page: Pierre Dufour, *Restructuring of the Château Lafite Rothschild Wine Cellars*, 2021, graphite, 21 x 29 cm. Opposite: Frédéric Borel, *Oberkampf*, 1991, retouched model photograph, pencil and acrylic, 42 x 30 cm. © Adagp, Paris, 2026.

Below: Pierre-Antoine Gatier and Dominique Perrault (left and right), members of the architecture section, flanked Francis Rambert, a correspondent for the same section and curator of the exhibition, and the award winner Frédéric Borel. The exhibition is being held at the Galerie de l'Académie des Beaux-Arts, Galerie Vivienne, in the 2nd arrondissement of Paris. Photos by Édouard Brane





Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris)

PAINTING ON STAGE, OLIVIER DEBRÉ

With this exhibition, held from June 18 to September 27, 2026, at the Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris), the Académie des Beaux-Arts pays tribute to Olivier Debré (1920–1999), a member of the Academy's painting section (elected on March 17, 1999, to succeed Georges Cheysson) and a leading figure in lyrical abstraction.

Throughout his career, Olivier Debré fulfilled numerous public commissions, creating very large-scale—and at times monumental—works integrated into new architectural projects. Featuring some forty models and preparatory sketches, the exhibition highlights the creation of three of the four stage curtains designed by the artist: those for the Comédie-Française theater in Paris (1987), the Hong Kong Opera House (1989), and the Shanghai Opera House (1998). Through these rarely seen works, the exhibition reveals the unique characteristics of each piece, as well as the sensitive world that Olivier Debré sought to evoke through his particularly rich and varied explorations of color and movement. This facet of his creative output attests to a body of work of exceptional scope, involving numerous technical challenges and a significant process of reflection, documented through a multitude of preparatory studies. First presented in 2025 at the Olivier Debré Center for Contemporary Art—the first Parisian retrospective in 20 years—the exhibition has been redesigned for the spaces of the Pavillon Comtesse de Caen. It is curated by Marine Rochard, who holds a Ph.D. in the history in contemporary art and a specialist in postwar international abstraction (1940–1970), who is in charge of the catalog raisonné of Olivier Debré's paintings.



Top: Olivier Debré, *Le Rideau de Hong Kong*, 1989, oil on canvas, 18.2 x 29.9 cm.
Courtesy Galerie Bert, Paris © ADAGP, Paris, 2026

Above and right: views of the exhibition and the studies and models created in 1987 for the Comédie-Française stage curtain. Private collection, France, © ADAGP, Paris, 2026

Center: At the opening reception, Sylvie Debré-Huerre, Marine Rochard, Patrice Débré, and the Academy's permanent secretary, Laurent Petitgirard. © Patrick Rimond



Around Olivier Debré: Visual Arts and Performing Arts

A one-day symposium is being organized in partnership with the National Library of France, the Academy of Fine Arts, the Comédie-Française, the Théâtre de la Ville, Sorbonne Nouvelle University, and the Olivier Debré Center for Contemporary Creation. Coordinated by Kenza Jernite, an associate professor at Sorbonne Nouvelle University, Joël Huthwohl, director of the BnF's Performing Arts Department, and Patrice Debré, the event will explore Olivier Debré's connections to the performing arts and examine the relationships between the visual arts, theater, dance, and opera in the 20th and 21st centuries. Photo © François Poivret

September 12, 2026 > Bibliothèque nationale de France – Richelieu Site, Paris 2e
bnf.fr/fr/la-bnf-richelieu

In conjunction with this program, the Théâtre de la Ville – Les Abbesses will host “**Around Olivier Debré: Perspectives on Painting and the Stage**,” a reading of texts by Antonin Artaud, Georges Banu, Samuel Beckett, Michel Butor, and Valère Novarina.

September 13, 2026 > Théâtre de la Ville – Les Abbesses, Paris 18th arrondissement
theatredelaville-paris.com/fr



The Françoise Cauvin-Monet Prize - Academy of Fine Arts

On December 5, 1926, Claude Monet passed away shortly after the birth of Françoise (1926–2017), the granddaughter of his brother Léon Monet. Françoise shared the same passion for drawing and color and spent her entire life sketching the world around her, creating a modern universe imbued with the many influences that emerged over the course of a century rich in artistic movements. A collection of nearly 4,000 works was discovered upon her death. Her husband, Max Cauvin, then decided to bring this artistic body of work to light and to promote talented artists by linking the donation of Claude Monet's *Portrait of Léon Monet* to the Académie des Beaux-Arts (Musée Marmottan Monet, Paris) with the creation of the Françoise Cauvin-Monet Prize—Académie des Beaux-Arts. Since 2025, the prize has been awarded every two years to a draftsman and/or illustrator. It comes with a cash prize of 5,000 euros and an exhibition at the Galerie de l'Académie des Beaux-Arts (Paris). Photo: DR



The Gallery of the Academy of Fine Arts (Paris)

YANN KEBBI WINNER OF THE FIRST EDITION OF THE FRANÇOISE CAUVIN-MONET - ACADEMIE DES BEAUX-ARTS

From May 13 to June 13, 2026, Yann Kebbi, winner of the 2025 edition of the Françoise Cauvin-Monet Prize—Académie des Beaux-Arts, presented a selection of his works at the Galerie de l'Académie des Beaux-Arts (Paris). This exhibition, organized in collaboration with Galerie Martel, highlighted the richness of his artistic practice, which blends drawing, painting, etching, collage, pen-and-ink work, and engraving. Yann Kebbi enjoys exploring a wide variety of subjects, ranging from scenes of everyday life to vivid imaginings and sensitive perspectives on the contemporary world.

Born in Paris in 1987, **Yann Kebbi** is a graduate of the École Estienne and the École nationale supérieure des Arts Décoratifs de Paris (in the "printed image" program). He explores a wide range of techniques, with drawing as his central approach. His work spans various media, including books, exhibitions, and prints. He exhibited in Taiwan in 2016, in Hong Kong in 2017 in partnership with the Agnès B Gallery, and regularly with the Martel Gallery in Paris and Brussels. Since 2020, he has been collaborating with the Cartier Foundation, freely reinterpreting their exhibition spaces in large-scale drawings, and participating in the Milan Triennale as part of the Mondo Reale exhibition (2022). He has contributed to numerous publications (*The New York Times*, *The New Yorker*, *M Le Monde*, *The Washington Post*, etc.). The book *J'aime bien le train on a le temps de regarder* (Éditions 2042) brings together a series of pen-and-ink drawings and monotypes, which will be on view at the Musée des Beaux-Arts in Caen from November 7, 2026, to March 14, 2027.

Above: Award winner Yann Kebbi.

Right-hand page: *Forteresse VII*, pencil, monotype, engraving, photo on baryta paper, photo, pigment print, 206 x 64 cm, 2023.

On the left: *I Like the Train—We Have Time to Look (Sky 2)*, monotype, 60 x 109 cm, 2024. Below: the opening reception at the Gallery of the Academy of Fine Arts, with, on the left and right, Thierry Groensteen and Catherine Meurisse, respectively correspondent and member of the printmaking and drawing section, Yann Kebbi, and the Academy's permanent secretary, Laurent Petitgirard.

© Patrick Rimond



Marmottan Monet Museum (Paris)

GIOVANNI SEGANTINI
“I WANT TO SEE MY
MOUNTAINS”

With “I Want to See My Mountains,” the Marmottan Monet Museum (Paris) presents, from April 29 to August 16, 2026, the first major solo exhibition in France dedicated to one of the leading figures of European Symbolism and Divisionism: Giovanni Segantini (1858–1899).

During his lifetime, Giovanni Segantini was admired by French critics, who were fascinated by this solitary genius living in seclusion in the Swiss valleys. His first monograph, by William Ritter, was published in Paris in 1898 in the *Gazette des Beaux-Arts*. Since that initial recognition, no major exhibition had been dedicated to him in France. Today, Segantini remains known primarily to specialists, art historians, and Swiss and Italian collectors, who each claim this artist—born in Arco, a small town in northern Italy, and who lived in the Swiss Engadine Valley—as their own. In France, the public has never had the opportunity to discover the unique artistic journey of this artist with a tumultuous life. Yet Giovanni Segantini dreamed of exhibiting in Paris at the 1900 World’s Fair. This project was abruptly cut short by his untimely death in 1899. While painting en plein air in a remote cabin on Mount Schafberg in the Swiss Alps, he was struck by a bout of acute peritonitis that claimed his life at the age of 41. His final painting, *Nature*, is part of a large triptych now housed at the Segantini Museum in St. Moritz. Raffaele Calzini, one of his biographers, reports that his last words were: “I want to see my mountains.” It is the title of the exhibition and its starting point. The exhibition brings together more than sixty works—paintings, pastels, and drawings—forming an exceptional collection. The mountain, as the central theme, is an essential subject for Giovanni Segantini, around which his entire artistic vision revolves, serving as both a myth and a symbol. Major Italian and Swiss collections have loaned the Marmottan Monet Museum several key works by the artist, in which his deep connection to nature is expressed. Other paintings have been loaned by the Galleria d’Arte Moderna in Milan as well as by numerous private collectors. The works created during his long stay in Switzerland are on exceptional loan from the Christian Fischbacher Collection, the Kunsthau Zurich, and other prestigious museums. Finally, some thirty drawings and pastels—equally rare and of excellent craftsmanship—round out the exhibition, as Segantini always considered his work on paper to be just as essential as his paintings. The exhibition is curated by Gabriella Belli, an art historian, and Diana Segantini, an independent curator and specialist in the work of Giovanni Segantini.



Right page, top: Giovanni Segantini, *Return from the Forest*, 1890, oil on canvas, 64 x 95.4 cm. Segantini Museum, St. Moritz, on loan from the Otto Fischbacher Giovanni Segantini Foundation. © Stephan Schenk, Segantini Museum

Center: Giovanni Segantini, *Noon in the Alps*, 1891, oil on canvas, 78 x 71.5 cm. Segantini Museum, St. Moritz, on loan from the Otto Fischbacher Giovanni Segantini Foundation. © Stephan Schenk, Segantini Museum

Bottom right: Giovanni Segantini, *Alpine Pastures*, 1893–1894, oil on canvas, 169 x 278 cm. Inv. No.: 1985/0028. Kunsthau Zurich, 1985. © Kunsthau Zurich

Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris)

DIANE VICTOR

MARIO AVATI ENGRAVING AWARD - ACADÉMIE DES BEAUX-ARTS 2025

From April 2 to May 31, 2026, Diane Victor, winner of the 2025 Mario Avati Printmaking Prize—Académie des Beaux-Arts, presented a selection of her most iconic print works at the Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris).

Born in 1964 in Witbank, South Africa, Diane Victor is a leading South African artist. For forty years, she has been pushing the boundaries of printmaking. A 1986 graduate of the University of the Witwatersrand in Johannesburg, she spent 1988–89 at the Cité internationale des Arts in Paris and represented South Africa at the Venice Biennale in 2015. Her dense and socially engaged work explores human fragility as well as social and political violence, transforming black into an expressive medium. In her work, she addresses the social and political realities of her native country, marked by the legacy of apartheid, systemic violence, injustice, and identity tensions. Her work is characterized by a masterful command of line, rooted in a classical figurative tradition, which she juxtaposes with contemporary and ephemeral materials such as soot and ashes. Her works are included in the collections of the *Museum of Modern Art* and the *Metropolitan Museum of Art* in New York, the *Victoria & Albert Museum* in London, the *Bibliothèque nationale de France*, and other major South African institutions. Based in Johannesburg, she collaborates with Le Grand Village in Charente, a stone lithography studio directed by Francis van der Riet. As an artist and educator, she pursues a practice that combines technical mastery with inventiveness.

Below: Érik Desmazières, a member of the printmaking and drawing section, welcomed the award winner Diane Victor at the exhibition's opening. © Patrick Rimond



Top right: Diane Victor, *Baited* (From *The Four Horses Series*), 2009, etching and digital print, 99 x 194 cm.

Diane Victor, *Dress (Triptych 'Trinity Fetish')*, 2002, etching, aquatint, mezzotint, and embossing, 158 x 85 cm. Photo © Ben Skinner

Diane Victor, *Taken For a Ride*, 2019, lithographic mezzotint, 108 x 78 cm. Publisher: Atelier le Grand Village. Image courtesy of Atelier le Grand Village

This exhibition marked the 10th edition of the Mario Avati Printmaking Prize – Academy of Fine Arts, established in honor of the printmaker Mario Avati (1921–2009) thanks to a donation from Helen and Mario Avati, under the auspices of the Academy of Fine Arts and with sponsorship from CAFAmerica. A major distinction in this discipline today, the Prize aims to encourage artists who, through the quality of their work, contribute to advancing the art of printmaking to which Mario Avati dedicated his life. It honors an established artist, of any nationality, for their printmaking work, regardless of the printing technique used. Held biennially since 2021, it carries a prize of \$40,000 USD.



The Gallery of the Academy of Fine Arts (Paris)

PIERRE DAVID-WEILL DRAWING PRIZE - ACADEMY OF FINE ARTS 2026

From March 12 to May 2, 2026, the Galerie de l'Académie des Beaux-Arts (Paris) hosted an exhibition featuring the winners of the 2026 Pierre David-Weill Drawing Prize—Académie des Beaux-Arts.

Established in 1971, the Pierre David-Weill Drawing Prize—Académie des Beaux-Arts supports artists under the age of 40 who use drawing techniques (pencil, India ink, charcoal, pen, stump, red chalk, ballpoint pen) and promotes the emergence of new talent in this discipline, which lies at the foundation of artistic creation. The jury for the 2026 edition consisted of Érik Desmazières, Philippe Garel, Emmanuel Guibert, Françoise Pérovitch, Ernest Pignon-Ernest, Anne Poirier, and Brigitte Terziev, members of the Academy's painting, sculpture, printmaking, and drawing sections.

From among the 236 submissions received, the jury selected the 2026 winners and also selected drawings by 18 other artists for the exhibition.

Morgane Fontaine - 1st prize of 8,000 euros | A French artist born in 1999, a 2023 graduate 2023 from the École des Beaux-Arts de Nantes Saint-Nazaire, Morgane Fontaine lives and works in Nantes. Combining drawing, painting, and installation, her work explores the concept of perception and begins with a daily archive of photographs and written notes.

AurelK - 2nd prize of 4,000 euros | Born in 1992, a graduate of the École Boulle and the École des Studios de la Cité du Cinéma, AurelK lives and works in Paris. His practice combines

various techniques, from painting to photography, with a strong emphasis on drawing (dry pastel and charcoal).

Hélène Le Cam - 3rd prize of 2,000 euros | Born in 1999 in Brittany, Hélène Le Cam is studying at the Beaux-Arts de Paris in Joann Sfar's studio and will graduate in 2023. As an illustrator, she works across a variety of fields: storytelling (comics, children's books), graphic journalism, communication, portraits, and animation.

Pierre Barraud de Lagerie - Honorable Mention | Born in 1987 and a graduate of the École des Beaux-Arts de Bordeaux, Pierre Barraud de Lagerie lives in Caen. His black-and-white work serves as a canvas for a personal form of archaeology where impressions and perceived aspects accumulate.

Maryam Danesh - Honorable Mention | Born in 1998 in Tehran, Maryam Danesh is an artist-witness who holds a degree in visual arts from the University of Strasbourg. Through discreet mediums, such as the smartphone camera or observational drawing, she captures intimate gestures, acts of microresistance, silences, and stories on the margins.

Clément Étienne - Honorable Mention | Born in 1999 in Roubaix, Clément Étienne is a French visual artist and director. His practice combines drawing, painting, and installation.

Top: Clément Étienne (honorable mention), Philippe Garel, member of the painting section, Maryam Danesh (honorable mention), Morgane Fontaine (1st prize), Pierre Barraud de Lagerie (honorable mention), AurelK (2nd prize), Hélène Le Cam (3rd prize), Brigitte Terziev, member of the sculpture section, Emmanuel Guibert, member of the Printmaking and Drawing Section, and Laurent Petitgirard, Permanent Secretary of the Academy of Fine Arts.

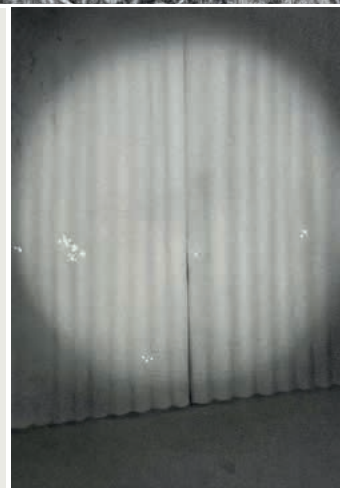
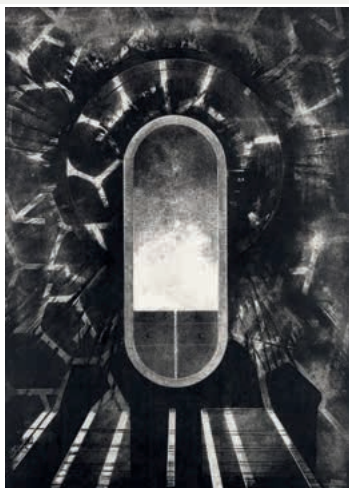
© Patrick Rimond



Center: Morgane Fontaine, *Untitled, "Poussières Fantômes" series (drawing no. 5)*, 2025, graphite on drawing paper, 29.7 x 42 cm.

Top: AurelK, *Fumus Niger #7*, charcoal and dry pastel on paper, 27 x 40 cm. © ADAGP, Paris, 2026

Above: Hélène Le Cam, *The defendant on the stand being questioned by the prosecutor, Voltaire Courtroom, Paris Assize Court*, 2026, soft pencil, 29.7 x 42 cm.



Above, from left to right: Pierre Barraud de Lagerie, *In My Blood*, 2023, scratch-off card, 50 x 70 cm. Maryam Danesh, *There's Not Much Further to the Guesthouse*, 2026, series of 12 drawings, pen and red ink on paper, 20 x 18 cm.

Clément Étienne, drawing from the series *Fire Walk With Me*, 2025-2026, India ink and graphite, 21 x 29.7 cm.

Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris)

"LIVING IN TIME"

EXHIBITION OF ARTISTS FROM THE
CASA DE VELÁZQUEZ – ACADEMIE DE FRANCE
IN MADRID 2024–2025

From February 12 to March 22, 2026, the Comtesse de Caen Pavilion (Palais de l'Institut de France, Paris) hosted "Habiter le temps," the annual exhibition of artists in residence at the Casa de Velázquez—Académie de France in Madrid.

The public was thus able to discover works by **Rémi Algis**, **Alfonso Borragán**, **Omar Castillo Alfaro**, **Paloma de la Cruz**, **Jean Gfeller**, **Juan Francisco González**, **Yann Gross**, **Marine Lanier**, **Lucia Malerba**, **Sandra Mar**, **María Rojas**, **Lucile Soussan**, **Adrien Vescovi**, and **Maxence Voiseux**. The curator— was organized by Claude Bussac, director of artistic studies at the Casa de Velázquez.

Presented at the conclusion of their year-long residency, this exhibition brought together works by artists who had been hosted in Madrid between September 2024 and July 2025, serving as a continuation of this extended period dedicated to research and creation.



"Inhabiting Time" offered a sensitive reflection on the rhythms of creation and the various ways of anchoring the artistic gesture in time. The stay in Madrid provided each artist with a setting conducive to the development, maturation, and deepening of their research, allowing the works to evolve within an expanded temporality, attentive to processes as much as to forms.

Photography, painting, sculpture, drawing, and film came together to form a journey in which thought and action move forward in unison, at the unique rhythm of materials, images, and narratives. Some works explored memory and the stories of the past; others were rooted in a patient dialogue with the material and the gestures that shape it. All shared a common interest in what transforms, is transmitted, or settles over time, and invited viewers to consider creation as an attentive, gradual, and embodied experience.

Organized as a journey structured into three complementary sections, the exhibition wove connections between memory and the contemporary, between personal narratives and collective legacies, and between slowness, transformation, and attentiveness to the world. Visitors were thus invited to inhabit the time of their visit just as the artists inhabit the time of creation: by pausing, observing, and allowing the works to unfold fully.

Top: The artists-in-residence present at the exhibition's opening, Laurent Petitgirard, Permanent Secretary of the Academy, and Nancy Berthier, director of the Casa de Velázquez—Académie de France in Madrid. © Patrick Rimond



Top, center: Maxence Voiseux, *Gabin*, 2026, featurelength documentary, 100 minutes. Produced by Alter Ego / AMA Film (Germany) / Rita Productions (Switzerland). Co-produced with ARTE; distributed by Arizona Distribution

Top right: Jean Gfeller, *Oh, please join us*, oil on canvas, 2025, 14 x 18 cm.

Top: Marine Lanier, *Desert #1*, 2025, 148 x 185 cm.

Left: Omar Castillo Alfaro, *Yehyektsi noxochi*, *Amantecas* series, *Chapter 2: The Theft of Images*, 2025.

Photo © Juan Carlos Quindós de la Fuente, Courtesy of the artist

Above: Alfonso Borragán, *Gaolitos (Litófagos)* series, 2025.



The Institut de France Celebrates Comics

Comic books have earned a recognized place within The Institut de France. In 2020, Catherine Meurisse was elected to the Academy of Fine Arts, becoming the first comic book author to serve on its board. She was joined in 2023 by Emmanuel Guibert, then in 2024 by Marjane Satrapi, who was elected to the Cinema and Audiovisual section but has since sadly passed away. At the Académie française, Pascal Ory was elected in 2022, marking the entry of a comic book historian and critic among the “immortals.”

These successive appointments reflect a long-awaited and now fully recognized place for comics within the French artistic and intellectual landscape.

In this context, the centennial of René Goscinny's birth provided the occasion for a rich and varied event dedicated to comics. Friday, March 13, was devoted to school groups, and Saturday, March 14, to a public event bringing together various disciplines in the Institute's auditorium. The event brought together the five academies that make up the Institut de France, as well as external figures, around a variety of formats exploring comics, both from a historical perspective and through a contemporary lens.

The scientific advisory board consisted of **Pascal Ory** of the Académie française; **Dominique Michelet**, a member of the Académie des Inscriptions et Belles-Lettres; **Patrick Flandrin** and **Bérengère Dubrulle**, members of the Académie des Sciences; **Emmanuel Guibert** and **Catherine Meurisse**, members of the Académie des Beaux-Arts; **Thierry Groensteen**, a corresponding member of the Académie des Beaux-Arts; and **Jean-Robert Pitte**, a member of the Académie des Sciences Morales et Politiques.

Poster image © Catherine Meurisse



The Gallery of the Academy of Fine Arts (Paris)

"ART AS SEEN THROUGH COMIC BOOKS"

From December 17, 2025, to February 28, 2026, the Galerie de l'Académie des Beaux-Arts (Paris)—the Academy's new exhibition space located within the Galerie Vivienne in Paris—celebrated the comic book with the exhibition “Art Through the Lens of Comics.”

Represented at the Academy within the engraving and drawing section, the comic book has broken free from the isolation that once characterized it. Standing at the crossroads of literature and the visual arts, it continues today to measure itself against other forms of expression, documenting the journeys of the greatest artists and exploring the mystery of creation. Sometimes informed, serious, and biographical, its subject matter can also be offbeat, satirical, burlesque, or verging on the dreamlike. Through the artists' pencils, the arts reinvent themselves and sometimes blend together: painting, cinema, and musical theater merge in *Moderne Olympia* by Catherine Meurisse, a member of the Academy; the architecture of the capital, Brasília, is celebrated through the lens of a film in Jochen Gerner's work.

The exhibition brought together examples of how the 20th Art views the disciplines represented within the Academy: architecture, painting, sculpture, photography, music, dance, film, printmaking, and drawing. The illustrations presented for the occasion bring to life such iconic figures as Isadora Duncan, Alberto Giacometti, Henry Moore, Jacques-Louis David, Eadweard Muybridge, Maurice Ravel, Jacques Tati, Luchino Visconti, and Frank Lloyd Wright. The exhibition was curated by Thierry Groensteen.



Top: *Moderne Olympia*, p. 21, Catherine Meurisse, member of the Prints and Drawings Section, 2014. © Futuropolis / Musée d'Orsay Editions / Dist. LA COLLECTION Above: *La Traversée du Louvre*, p. 60, David Prudhomme, 2012. © Futuropolis / Musée du Louvre Editions / Dist. LA COLLECTION

Left: Thierry Groensteen, representative of the Print and Drawing Section and curator of the exhibition, and Laurent Petitgirard, permanent secretary of the Academy.

Photos © Patrick Rimond

CELEBRATING CLAUDE MONET (1840-1926)

From *Impression, Sunrise*—which gave its name to the Impressionist movement—to *Water Lilies*, from Saint-Lazare Station to the gardens of Giverny, everyone is familiar with the paintings of Claude Monet, whose centennial of his passing we commemorate this year. In partnership with the Musée Marmottan Monet (Paris) and the House and Gardens of Giverny, the Academy of Fine Arts offers an intimate look at this masterful body of work and invites you to explore it. Let's imagine Monet's daily life in Giverny with his wife, Alice Hoschedé, and their six children; let's step into his kitchen; let's discover the evolution of the gardens; let's explore unique aspects of his work—from train stations to bridges, from caricature to his contemporary legacy... Monet never ceases to surprise us. And to fill us with wonder.

Claude Monet, *A Walk Near Argenteuil*, 1875, oil on canvas, 61 x 81.4 cm,
inv. 5332, gift of Nelly Sergeant-Duhem.
© Musée Marmottan Monet (Paris)

CLAUDE MONET, PAINTING AND LIFE

By **ALAIN CHARLES PERROT**, member of the Architecture Section of the Academy of Fine Arts,
director of Claude Monet's House and Gardens in Giverny

Claude Monet's two passions were his painting and his garden; they set the rhythm of his days. He led a life filled with daily routines in a setting that evolved throughout his life, shifting from a certain degree of poverty to the most refined luxury. It is this daily and family life that I have chosen to be shown here.

Claude Monet was 43 years old when he discovered Giverny during his travels along the railroad line that runs from Gisors to Pacy-sur-Eure via Vernon.

The house, located in the area known as Le Pressoir in the eastern part of the village, had just been renovated by its owner, Mr. Singeot, a farmer and winegrower in Giverny.

It is a house designed to have a bourgeois appearance. Its facades are covered in a very deep brick-pink stucco with white-washed window frames.

The south facade, facing the garden, is adorned with a central pediment featuring an oculus added by the owner to give the building a distinctive character. Its layout is quite different from what one might find today. The property consists of a central dwelling, the ground floor of which is raised above a cellar. The cellar is accessed via a stone staircase leading to the entry hall, from which a staircase ascends to the upper floor and then to the attic.

The ground floor comprises four rooms. Two rooms flank the staircase, each of a different size, featuring a fireplace and lit by a window. Thus, the yellow dining room we know today was then divided into two rooms: the easternmost was the kitchen, while the larger one, opening onto the staircase, served as the dining room.

The first floor is also divided into four rooms: two bedrooms on either side of the staircase—one for Claude Monet and the other for his partner—and, on the other side of the staircase, the bedrooms of his eldest daughters. Above that are the attic spaces, which have been converted into two loft rooms and two storage attics. This is where the boys sleep.

To the west of the house stands a barn with a dirt floor, which opens directly to the outside at ground level and is accessed through a carriage gate that still exists today. To the east, in symmetry, are the wood shed, a storage shed, and the outhouse, accessed through a wide door symmetrical to the barn's. To access each of these wings, one must exit the house. In front of the kitchen is a well, whose buckets are operated by a large metal wheel, which supplies the house with spring water.

Claude Monet would soon make two changes to these arrangements. He would install a wooden floor in the barn on the west side to protect his canvases from dust, since that is where he would set up his studio and store his paintings (it's worth noting that at that time, the artist never painted indoors), and he removed the exterior staircase leading to the house, replacing it with a large wooden terrace spanning the entire facade, accessible from the garden via a wide staircase. This is where the family would gather to eat meals on sunny days.

In the garden, aligned with the house on the south side, a central path lined with tall trees extends down to the

"Chemin du Roy" and the railroad tracks, which run along an embankment beside the dirt road. Beyond that, to the south, and extending to a small branch of the Epte River, lies a marshy area where a multitude of wild irises grow.

Claude Monet began moving in on April 29, 1883.

He arrived in the village with some of his children, transporting his furniture by boat down the river from Poissy to Giverny via the Seine and then the Epte River.

He spent the first night at a hotel; Alice and the rest of the Hoschedé and Monet children joined him the next day, April 30. The first few months in Giverny were devoted to organizing the family's new life. >

Monet, Anna Bergman, Jacques Hoschedé's daughter-in-law, and Claude Monet in the second studio, Giverny, circa 1900. © Philippe Piguet Collection

The two eldest Hoschedé daughters, Marthe, 19, and Blanche, 18, had finished their studies and were moving back home; Jean Monet, aged 16, would attend the Dubois boarding school, and Suzanne Hoschedé would attend the Sisters of Providence boarding school run by Mother Caroline—both in Vernon. Michel Monet, age 5; Jacques Hoschedé, age 14; Germaine Hoschedé, age 10; and Jean Pierre Hoschedé, age 6, will attend the school in Giverny in 1883. This school, located within the town hall—a building still standing today—has only one teacher, Auguste Cellier. He was also the cantor at the village parish church, SainteRadegonde, meaning that the same person provided secular instruction at the school and, on Thursdays, religious instruction alongside Father Toussaint, the parish priest. Alice was a devout and practicing woman, whereas Claude Monet was an atheist.

As soon as he arrived, the painter set about renovating his house to suit his taste. Without altering the masonry and given his precarious financial situation, he repainted the house's gray shutters himself in a bright green color. This was a highly toxic blue-green paint made with arsenic, known as "Schweinfurt green" or "Paris green." Despite the paint's danger, many painters used it—notably Van Gogh—because its luminosity was unmatched.

Monet was able to purchase the house in 1890. I have not been able to find the exact date of the renovations he undertook. However, we have a description of the property at the time of his purchase in 1890. It corresponds to the original layout when Claude Monet rented it in 1883. According to the deed of sale, the house consisted of "four rooms on the ground floor, four bedrooms on the first floor, two attic rooms, and storage spaces above. A painting studio was located in a wing at one end of the house. A large woodshed, a small shed, and an outhouse completed the other wing."



It is certain that the work undertaken will focus first on the renovation of the west wing. In photographs of weddings celebrated at the house in July 1892—including that of Claude Monet and Alice—one can see the large window that illuminates the west side of the living room-studio where the meal is taking place. Similarly, in photographs from 1893, we can see that the upper floor has been built on the west side, above the living room-studio, to house the artist's bedroom and bathroom—which is not the case for the east wing. It is also worth noting, beneath the new staircase leading to Monet's bedroom, the presence of an outhouse, this time located inside the house.

It was therefore between the purchase of the house in 1890 and 1893 that the layout we see today in the western section was completed. The expansions to the original house are clearly visible on the facade, as all the new windows are larger than the original ones, designed to let in more light.

It is worth noting that this was the same year Monet purchased the land needed to create the water lily pond—on February 5, 1893—a purchase later supplemented, on May 10, 1901, by an additional parcel of land: a parallel strip adjoining his property, 173 meters long and 35 meters wide. In 1899, Monet was able to purchase the small farmhouse adjacent to the west of his property, which he demolished to build his "Studio 2," thereby completely freeing up his living room that same year.

In 1896, alterations were made to the eastern side of the house, where the current kitchen is located. These alterations made it possible to create a new dining room much larger than the original one, as it occupies the space of the former kitchen. To furnish this kitchen, Monet purchased a Briffault stove on Avenue de l'Opéra in Paris—a brand renowned in both France and England and considered the best choice at the time. Above this stove are arranged earthenware tiles, known as "Rouen" tiles. In fact, none of these tile designs appear in the catalog of Rouen earthenware; they are more likely Ponchon earthenware, originating from the Pays de Bray (between Dieppe and Beauvais).

One should not imagine Monet as a sedentary man. As early as December 1883, shortly after moving to Giverny, he left for Genoa and then set off again the following month for Bordighera... Furthermore, every month, when he was in Giverny, he would travel to Paris to attend to his business and dine with his Impressionist painter friends at Café Riche, where he would meet up with Renoir, Caillebotte, Berthe Morisot...

Life in Monet's home in Giverny was organized in a very precise manner. While in the summer he might get up at 4 a.m. to observe the light, he was punctually present at 6:30 a.m., throughout the year, to have his first meal—the "breakfast in a cup"—with his family. The morning menu included tea and coffee, but for the artist, a glass of white wine, often Sancerre. Bread and butter, eggs and bacon, and even cured meats—such as salted tongue or andouillette—followed by Dutch cheese or Stilton with toast

and orange marmalade—though the recollections of his son, Michel Monet, suggest lighter meals.

At 7:40 a.m., the first train passed along the railroad tracks running alongside the Chemin du Roy, coming from Vernon. It passed in front of the house four times a day—twice coming from Pacy-sur-Eure and Vernon, and twice returning from Gisors—much to the delight of the artist, who appreciated this touch of modernity.

The second meal, then called "déjeuner à la fourchette" or "dinner-style lunch," began at exactly 11:30 a.m. It was to this meal that friends were invited when they came to visit the artist. To attend, the children had to leave school at 10:45 a.m., that is, a quarter of an hour before the end of the morning classes. Monet would sometimes use a roller whistle to summon the guests for lunch. The children then return to school for afternoon classes, which last three hours, just like in the morning. Classes are held every day except Thursday—which is devoted to religious education—and Sunday. This schedule continues throughout the year except in August. >

Above: Anonymous, *The entire Hoschedé-Monet family in the garden of their home in Giverny*, circa 1886.
© Philippe Piguet Collection.



Caroline and Mélanie, before—once the family’s reputation was established—the famous cook Marguerite took the reins in 1903. Claude Monet wasn’t a glutton, but he was a gourmet, notes his son Michel. He loved good wine and didn’t water it down, but he never overindulged. He appreciated only fine cuisine—dishes that were simple for his time but for which he had high standards.

For instance, he preferred his asparagus lightly cooked, which meant serving a second dish of asparagus—cooked normally—for the other guests. He insisted on seasoning the salad himself, filling the serving spoon with crushed peppercorns, coarse salt, and olive oil to drizzle over the leaves. The leaves would then turn more or less black from the pepper!

He carved the duck himself at the table, and then the wings were returned to the grill to finish cooking. The book *Claude Monet’s Cookbooks in Giverny* provides all the details on these points and on Marguerite’s recipes. She was so invaluable to him that, to keep her by his side when she decided to marry, he did not hesitate to hire her husband Paul and entrust him with tasks requiring trust!

From the beginning of the century, there were five gardeners led by Felix Breuil, Sylvain—who looked after the cellar, the studio, and the car, a role later taken over by Florimont—and Joseph Philippe, who, starting in 1905, tended the vegetable garden. The garden stretched over one

Blanche, Alice’s daughter, who would join Claude Monet after he became a widower, and who would always personally tend to the

farmyard. There was no rabbit hutch, as Monet would only serve hares and wild rabbits at his table.

The last meal, dinner—a lighter meal—is at 7:00 p.m., as Monet goes to bed at 9:30 p.m. so he can get up early the next day. In his bedroom, it’s warm in the winter—almost 12 degrees—thanks to the wood fire. After washing with cold water while crouching in his tub, he gets dressed. Much later, a huge copper-coiled water heater would make his bath time more comfortable.

Monet always dressed the same way. A fine batiste shirt with a pleated ruff, which allowed him to go without a tie, with cuffs—also pleated—that covered the tops of his hands. Never flannel. He liked to wear a velvet jacket, without lapels, buttoned only at the top, and pants tightened at the ankles with three buttons. In winter, he sometimes wears a thick sweater over his shirt. Once he became more affluent, Monet had Parisian tailors make these same outfits for him, but in wool or heavy canvas, always in light colors and never mottled. When he had to go into town, he dressed in a bourgeois style.

It is said—and can be seen in some photographs—that Monet wore clogs, but this was certainly very rare; more often than not, he wore leather boots, which he would later replace with shoes made by a Parisian shoemaker. He paid close attention to his appearance, and upon Monet’s death—while he was still living in poverty—he went to the finest English tailor in Paris to have his mourning suit tailored... which, of course, was later paid for by Paul Durand-Ruel. Later, he would shop for clothes at Old England, while Alice would be dressed by Worth, the founder of haute couture. He would not wear a vest

until he was quite old. Throughout his life, he would mainly wear a beret, but as he grew older, he would, like his friend Clemenceau, wear a hat, and in the summer, a straw hat. The Monet family’s early days in the village of Giverny were not easy. The villagers viewed the newcomers as a sort of vagabonds, destitute people who did not work. Certain aspects of their attire surprised them. For example, when the children went to school, they all wore bowler hats of different colors, including a pink one for Michel Monet. The farmers did not hesitate to charge the artist when he had to cross their meadows to reach the river or when he wanted to keep a haystack a little longer so he could paint it. Monet always accommodated these interpersonal difficulties, which gradually improved, especially once the villagers realized that the painter’s presence attracted numerous visitors who contributed to the village’s financial well-being. Some projects supported by all the residents were terrifying. Thus, in 1895, Monet had to fight alone against the construction of a starch factory on the meadow across from his house!

Monet loved the water—not only for painting it but also for boating and swimming in it. He soon owned two mahogany rowboats and a flat-bottomed Norwegian boat for navigating the river and reaching his studio boat near the Seine. Once again, the villagers would sabotage his boats until Monet bought Île aux Orties, near the river, where he could have a shelter built for his houseboat. On sunny days, the roof of this boat would serve as a diving board for the whole family as they swam in the Seine, whose water was perfectly clean at the time. The painter was an excellent swimmer.

Monet was neither funny nor a joker, but he enjoyed games and getting away from it all. He played with the children, toward whom he showed great tenderness and affection; played tennis with the older

ones in the meadow; skated when the river froze over; and played boules with a cork. He also enjoyed board games— checkers, then backgammon, and croquet—but he especially loved cup-and-ball.

He also loved tender, romantic, and playful strolls, alone with his wife on the islands of the Seine. And together, in a completely different atmosphere, they would go to watch bare-handed wrestling matches, because they both adored it! As fans of speed, they would attend car races, particularly the Gaillon hill climb. In 1901, he purchased a Panhard Levasseur, registered as 937 YZ, with righthand drive and a leather interior. Since Monet did not drive, his chauffeur, Sylvain Bernard, took the wheel. Bernard even received a speeding ticket in the spring of 1904. This car was followed by many others. >



Left page: Anonymous, *The Hoschedé-Monet Family in Giverny*, undated.

Above: Anonymous, *Claude Monet and two of his beautiful granddaughters, Simone Salerou and Alice Butler, Giverny*, 1905.

© Philippe Piguet Collection

Fascinated by technological advances, he had electricity installed in his home as soon as it became possible, in early 1909, according to correspondence from Monet's wife preserved by Philippe Piguet. Alice, born into a very wealthy family and later married to the then-wealthy Ernest Hoschedé (who purchased *Impression, Sunrise*), was a rather social and impassioned woman. She loved the countryside but needed the company of others. Highly sensitive, concerned with respectability, and almost mystical, she could be very cheerful one moment and then suddenly become deeply despondent. Today, one might say she was cyclothymic and depressed. She shared with her husband Ernest—whom she also loved—a taste for frivolities as well as for intellectual pursuits. In fact, two months before moving to Giverny, she returned to him, before making the final decision to move in with the painter.

Upon Ernest's death, now a widow, she was finally able to marry, in secret, the artist she loved on July 16, 1892—almost ten years after they had moved in together. Monet and Alice shared a beautiful and genuine love story.

Jean-Pierre Hoschedé notes that whenever Monet came to Paris, he was always accompanied by his wife. Together they would attend the premieres of Mirbeau's plays, see hits like *Chantecler*, hear Chaliapine sing, or watch Pavlova, Loie Fuller, and Javanese dancers perform. They were particularly fond of the Théâtre Antoine.

Alice passed away on May 19, 1911, after two years of suffering from myeloid leukemia. After her death, her daughter Blanche—her-

self a widow, having been married to Claude Monet's son—returned to live in the house and cared for her father-in-law until his death. She continued to live there until the start of World War II. Claude Monet was a man consumed by his art, yet his life was, in a sense, a battleground. Even though he is portrayed as a happy man in Giverny, living among a family he loved, and achieving a kind of serenity there—especially when tending to his garden, which brought him solace—the artist harbored a constant sense of anxiety. When he experiences those magical moments when the paint flows easily from his brush and he is fully satisfied with the result, he feels anxious... because he knows these moments will not last.

Then come the dreaded periods—sometimes simply due to unfavorable weather conditions, but more often due to his own state of mind—when, for a time that can last several weeks, no matter what he paints, the result does not meet his expectations. His anxiety then persists. He would sometimes shut himself away in his room in a sort of sulk and remain there for several days before Alice came to fetch him.

Claude Monet's life was turned upside down by the impairment caused by his double cataracts, which began to take their toll in 1908. He could barely read; one eye could see almost nothing, and the light it tired him. He wore dark glasses. Yet in 1915, at the age of 75, he found the courage to embark on the construction of a new studio, "Studio 3," which was completed in 1916. This "Studio 3," whose architecture he did not like, marked a turning point in his work. From then on, he would be able to paint indoors, under natural light, without a model, the large-scale "Water Lilies" series.



In 1922, to ease the pain in his eyes, the painter confined himself to dim light and underwent treatment with warm compresses and atropine drops. After undergoing cataract surgery on one eye in 1923, he lived in fear of going blind and wore numerous pairs of glasses—colored or white—to improve his vision, which he knew was deceptive. No longer able to see natural colors, he had to rely on the labels on the paint tubes he used: "I see blue; I no longer see red; I no longer see yellow. This troubles me terribly because I know that on my palette there is red, there is yellow, there is a special green, and there is a certain shade of purple; I no longer see them as I used to, and yet I remember very well the colors they produce." In 1925, after receiving proper care, Monet regained his true vision, allowing him to paint until the very end of his life.

"Stand up straight, lift your head, and send your slipper up to the stars," Clemenceau wrote to Monet on July 4, 1926, before standing by his friend's side on December 5 of that same year, holding his hand, to accompany him in his final moments.

I gathered my information primarily from the two-volume work by Jean-Pierre Hoschedé—son of Alice Hoschedé, born in 1877 and who thus lived directly with the painter in Giverny—titled Claude Monet: The Unknown Artist. Among the works by Gustave Geffroy in Claude Monet: His Life and Work, and in Marc Helder's À Giverny chez Claude Monet—two authors who knew the artist personally. In the book Claude Monet's Cookbooks in Giverny, written by Claire Joyes, wife of Jean-Marie Toulgouat, a descendant of Alice Hoschedé. In the photo book Album of a Life, published by Éditions du Chêne. In Paul Durand-Ruel's book Memoirs of the Impressionist Dealer. As well as in Adrien Goetz's publications on Giverny. Alain Charles Perrot

Left page: Anonymous, Blanche Hoschedé-Monet, Madame Kuroki, Claude Monet, and Germaine Salerou, Giverny, circa 1919. Top: Claude Monet and Georges Clemenceau in a garden path, Giverny, circa 1921.

© Philippe Piguet Collection

THE SATIRICAL PORTRAITS OF THE YOUNG MONET

By **THIERRY GROENSTEEN**, correspondent for the Print and Drawing Section of the Academy of Fine Arts

Certainly, it is not for his talent as a caricaturist that Claude Monet is best known. But this talent from his youth is not overlooked either: several of his caricatures were displayed at the Musée du Luxembourg in 2023 as part of an exhibition dedicated to his brother Léon, and a year earlier, his caricature of the lawyer Paul Bodereau sold for over 110,000 € at Drouot.

For a long time, Monet's drawings circulated only in Le Havre, where his family had settled when he was five years old. There are two types. One consists of quick sketches of figures in motion—lighthearted silhouettes that aim to capture a general appearance, such as that of tourists from England. The others are satirical portraits, often targeting prominent figures in the city. It is these that we will discuss here.

To practice, Monet began by copying the caricatures published in the newspapers his family read at home: *Le Figaro*, *Le Gaulois*, and *Le Journal amusant*. He likely witnessed the launch of the latter two, which have been published since 1856 and 1857, respectively. *Le Gaulois* employed caricaturists such as Émile Carjat, Paul Hadol, and Alfred Grévin. Charles Philippon's *Journal amusant* notably benefited from the talents of Nadar, Bertall, and Gustave Doré. However, only the first of these three artists devoted himself to caricature; his series "Nadar's Contemporaries" appeared on the front page beginning October 23, 1858.

Created in 1854, the lithographic frieze known as the "*Nadar Pantheon*" depicted some 250 writers and journalists. With this body of work, the future celebrity photographer was following in the footsteps of Benjamin (Benjamin Roubaud),



Top: Dandy with a Cigar, c. 1855, black pencil on beige paper with gouache highlights, 16 x 33.2 cm. Paris, Musée Marmottan Monet, inv. 5227. © Musée Marmottan Monet (Paris)

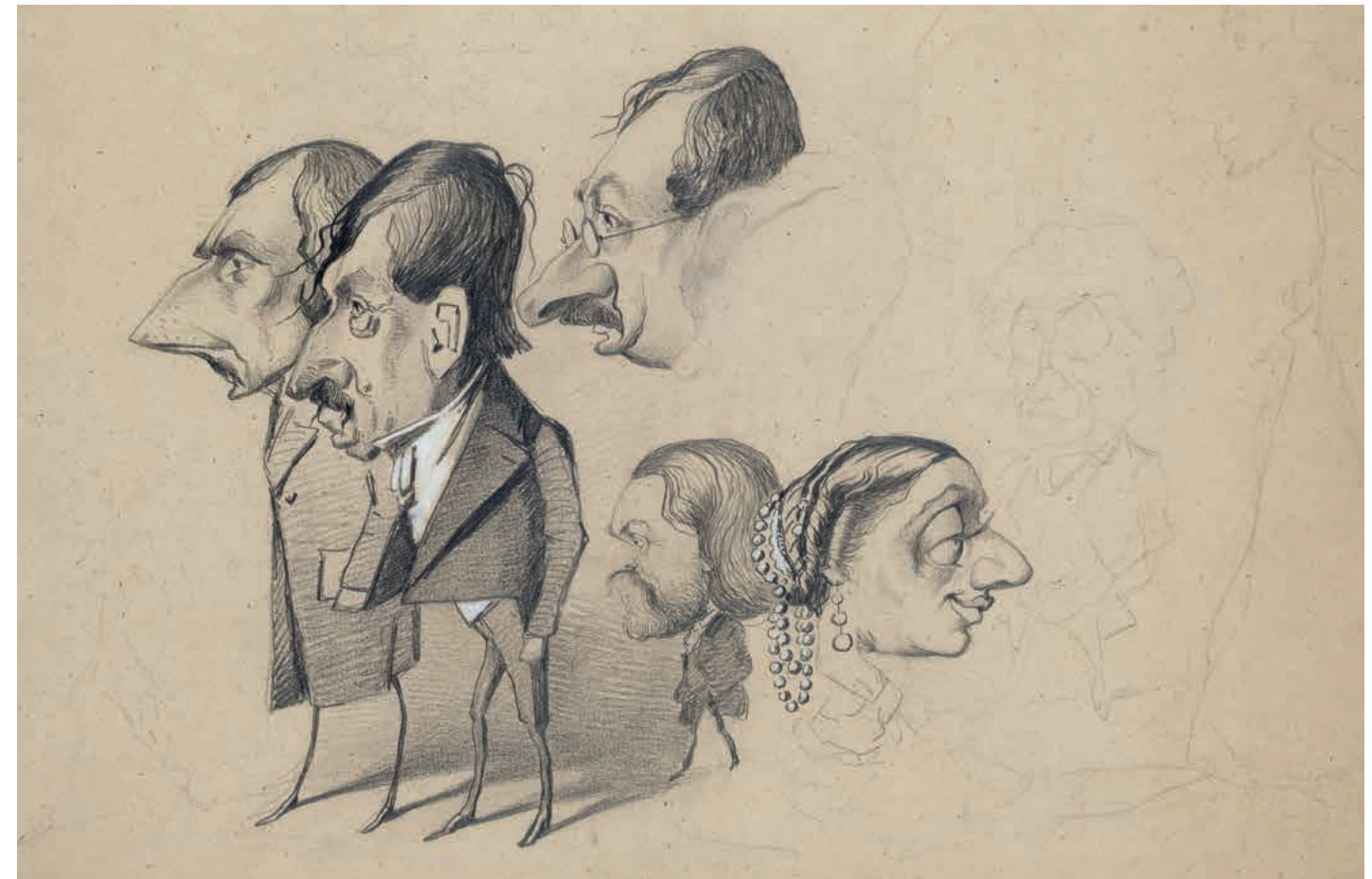
illustrator for the satirical *Panthéon charivarique*, which had begun publication in February 1838, and of three friezes dedicated to actors, men of letters, and opera singers, all on their way along the *Grand Chemin de la Postérité*.

Unlike his elders, however, Monet had little interest in the prominent figures of the time. Nor did he possess the audacity of the young Doré, who, at the age of fifteen, traveled from Bourgen-Bresse to Paris to present his drawings to Philippon—who, amazed, immediately had him sign an exclusivity contract. He would never send his own drawings to Parisian newspapers. He was content to exhibit them at Gravier, a stationery and framing shop in Le Havre. Eugène Boudin, who was exhibiting his own paintings there, discovered them and recognized a talent worth nurturing. As is well known, he took

the young Monet under his wing, encouraged him to draw, and introduced him to pastels and landscape painting. It was during this period that the future master of Impressionism began keeping sketchbooks, which he filled with drawings: seascapes, trees, and rural landscapes.

However, his caricatures found a few buyers, the most enthusiastic of whom was none other than his brother Léon (who would later purchase twenty-three of his paintings). When Monet decided to move to Paris in 1859, he financed his trip with the 2,000 francs he had saved from the sale of his satirical portraits.

In his compositions, Monet applied a system, an almost invariable formula. He most often used a soft pencil or charcoal, with highlights of white chalk. The models are almost always depicted in left-side profile (sometimes in three-quarter profile), with a head frequently as large as the rest of the body—a technique that focuses attention on the person's features. Benjamin had already established this as a rule, as would André Gill, the future master of this technique. Sometimes Monet accentuates physical features, lengthening the neck, exaggerating the nose and the shape of the skull, and miniaturizing the chin; at other times he avoids distortion, and his models, with heads held high and a steady gaze, retain an undeniable presence.



In an interview with art historian François Thiébault-Sisson, published in *Le Temps* on November 26, 1900, Monet stated that he had once depicted "in the most irreverent manner, distorting them as much as possible, the faces or profiles of [his] teachers." Perhaps, to amuse his classmates, the teenager had indeed painted his teachers—who had been his first models—in a less-than-flattering light. But his later portraits generally do not reflect the irreverence he claimed. With a few exceptions, such as a theatrical *Petit Panthéon* (see above), a "caricature of a man with a big nose," or, more troubling, the "woman of color in Madras," whose thick-lipped profile evokes the worst racist depictions.

In this body of work, the portrait of Jules Didier is exceptional in two ways. First, because it depicts, for once, a figure from the art world. A painter and lithographer, Didier had just been awarded the Prix de Rome at the time Monet sketched him. Second, because his caricature blends a human face with the body of a butterfly. The animalization of humans is an age-old technique, most often intended to denigrate or belittle: one recalls Darwin as a monkey, or Princess Mathilde as a sow. Nothing of the sort is at play here: Monet creates a poetic image, one befitting a painter to whom we owe numerous rural scenes.

Early in his career as a painter, Claude Monet produced a few rare oil portraits, some of which appear to follow in the tradition of the drawings we have just

to mention. I am thinking of his portrait of Father Paul (1882), the owner of the hotel-restaurant where he was staying in Pourville, and that of his own father, Adolphe Monet (1865), in which we find the same orientation of the face and the same fixed gaze.

Monet was not the only famous modern artist to have dabbled in caricature early in his career. One need only mention František Kupka, the future pioneer of abstraction, who contributed to *L'Assiette au beurre* in the early years of the 20th century, or even Marcel Duchamp, who published humorous drawings in *Le Rire* and *Le Courrier français*.

Satirical drawing leads to everything... provided you can break free from it.



Top: Claude Monet, *Petit panthéon théâtral*, 1860, black pencil on beige paper with gouache highlights, 34 x 48 cm. Recognizable figures include the actors Paul Louis Auguste Gassot, Jean-Baptiste Leclère, Edmond Got, the playwright Louis Lurine, and the actress Augustine Brohan. Paris, Musée Marmottan Monet, inv. 5161. © Musée Marmottan Monet (Paris)

Opposite: Claude Monet, *Portrait of Jules Didier (The Butterfly Man)*, c. 1860, charcoal with white chalk highlights on laid paper, 61.6 x 43.6 cm. Mr. and Mrs. Carter H. Harrison Collection. Art Institute of Chicago, CCO

CLAUDE MONET, THE CELEBRATION OF JUNE 30, 1878

By **PHILIPPE FIGUET**, historian and art critic

The third of its kind to be held in Paris, the 1878 World's Fair—the first of the Republican era—consisted of small galleries lined up along the length of the Champ-de-Mars and continued on to the Trocadéro, on the other side of the Seine. Organized by the new regime to demonstrate “the nation's recovery” following the defeat of 1870, it provided an occasion for numerous festive events. In particular, the government decided to designate Sunday, June 30, as a national holiday to celebrate this rebirth in Paris and throughout France.

Inaugurated with great fanfare by the President of the Republic, General MacMahon, on May 1, 1878, the World's Fair was to be a tremendous success. The new generation of artists, known as the Impressionists, who had exhibited their works on the fringes of the official Salon in 1874, 1876, and 1877, chose to sit out that year so as not to be lost in the mass of scheduled events. Although Théodore Duret published the first book on “The Impressionist Painters,” (1) intended to support the cause of his friends, their decision not to exhibit their work left them in a precarious financial situation. Monet was among them, so he set out to find subjects that might interest his few collectors.

Since Parisians were invited to decorate their homes for the June 30th celebration, the painter decided to capture the spectacle of the city, all decked out in the colors of the French flag. Having always shown an interest in this type of subject, did Monet follow the recommendations that *Le Figaro* of June 30th offered its readers? The daily newspaper suggested that readers by no means miss the spectacle offered by the Saint-Martin and Saint-Denis gates, as well as by Rue Mandar, which leads to Rue Montorgueil—and in fact, the painter produced two works: *Rue Montorgueil, June 30, 1878* and *Rue Saint-Denis, June 30, 1878*.

Thirty-two years later, the painter told René Gimpel: “I loved the flags. On the first national holiday on June 30, I was walking along Rue Montorgueil with my painting supplies; the street was decked out with flags and teeming with people. I spotted a balcony, went up, and asked permission to paint. It was granted. Then I went back down incognito. (2)” Although both paintings follow a perspectival compositional scheme with a more or less centered vanishing point, Monet's works immediately captivate the viewer with a striking profusion of color—perfectly echoing the fluttering flags and the crowd of passersby. There is therefore a high risk

that a hasty and uninformed observer might conclude that these are depictions of the National Holiday on July 14, whereas the holiday dates back to 1889, established to mark the bicentennial of the Revolution.

With an Impressionist painting, it is often recommended to view it either by squinting or by stepping back to better discern the subject it depicts. When viewing *La rue Saint-Denis, fête du 30 juin 1878* (3), however, one should instead get as close as possible; otherwise, one will see nothing more than a mere swarm of red and blue patches of color. However, the painter's intention goes beyond mere visual effect. As soon as you focus your full attention on the center of the painting, you discover that a blue garland crosses the iconic field from left to right—the direction of writing. Indeed, buried within the vibrant colors of the flags, an inscription appears in capital letters: “VIVE LA FRANCE.” The surprise is complete. So here is the painter, singing the praises of his homeland! We know he was a supporter of the new regime, but here, the gesture is rich in meaning. We didn't necessarily imagine that he would use painting for this purpose.

Finally, one notices that the flag in question has no flagpole. How, then, can it stay up? Such is the magic of art, which, while drawing on reality, can subvert it at will. In this way, Monet's painting certainly revels in this very notion. After all, it is nothing more than a festive expanse of blue, white, and red; it is nothing but color. “Painting is nothing other than painting,” Manet had already proclaimed, “it expresses nothing but itself.”

Claude Monet would wait until the following year to show the public these two paintings of the June 30 festival, along with twenty-nine others, at the “4th Painting Exhibition” organized by the Impressionists, from April 10 to May 11, at 28 Avenue de l'Opéra. While *La rue Montorgueil, fête du 30 juin* appears in the catalog under number 145, with the notation: “Belongs to Mr. de Bellio,” *La rue Saint-Denis, fête du 30 juin* is listed under the No. 154, with no specific details. It was acquired by the collector Ernest Hoschedé in July 1878, but after he went bankrupt, he did not keep it for more than a month, as it was in the possession of the composer Emmanuel Chabrier as early as August.

At the 1879 exhibition, the critical reception in the press of Monet's two paintings shifted from irony to praise. One critic noted that “the painter has scattered his canvas with tricolor



Claude Monet, *Rue Saint-Denis, Celebration of June 30, 1878*, oil on canvas, 76 x 52 cm. Rouen, Musée des Beaux-Arts. © GrandPalaisRmn / Gérard Blot

Below, a detail of the two inscriptions “VIVE LA FRANCE” and “VIVE LA RÉP...”



rosettes that are meant to represent the flags hanging from the windows; one might mistake this for a sample card laid out on a table by a traveling salesman. (4)” Another critic, for his part, observed that “Mr. Monet has painted two impressions of the widespread flagdecorations from last year's national holiday, which are works of absolutely remarkable truth, power, and realism. The immense, joyful pulsation of the three colors repeating endlessly; the surges and the excitement of a celebrating crowd, covering sidewalks and streets—all of this is rendered in a manner that can only be called masterful. (5)”

1 - Théodore Duret, *The Impressionist Painters: Claude Monet - Sisley - C. Pissarro - Renoir - Berthe Morisot*, Paris, Librairie Parisienne H. Heymann & J. Perois, May 1878.

2 - René Gimpel, *Journal d'un collectionneur*, Paris, Calmann-Lévy, 1963, p. 178, “Visit to Claude Monet,” October 1920.

3 - This painting is part of the collections of the Rouen Museum of Fine Arts.

4 - Daniel Bernard, “Chronique parisienne,” *Revue du monde catholique*, May 15, 1879, pp. 450–451.

5 - Ernest d'Hervilly, “Exhibition of the Impressionists,” *Le Rappel*, April 11, 1879.



Claude Monet, *The Pont de l'Europe, Saint-Lazare Station*, 1877, oil on canvas, 65 x 81 cm. Paris, Musée Marmottan Monet © Marmottan Monet Museum (Paris)

MONET, SAINT-LAZARE STATION, AND IRON ARCHITECTURE

By **PIERRE-ANTOINE GATIER**, member of the Architecture Section of the Academy of Fine Arts, director of the Marmottan Monet Museum (Paris)

The exceptional collection of the Marmottan Monet Museum of the Academy of Fine Arts houses the famous painting *The Pont de l'Europe*, a masterpiece painted by Monet in 1877. It is part of one of the iconic series reflecting his practice of repetition. The term “series” was first used by Émile Zola to describe the set of seven paintings of the Saint-Lazare Station (1) presented at the third Impressionist exhibition in 1877 at the Durand-Ruel Gallery. Monet engaged with the train station as a symbol of 19th century modernity—a new landscape that Impressionism sought to capture. He went beyond the experience of the “Argenteuil Bridges” of 1874, those new metal structures, by capturing a contemporary whole in Paris.

The Pont de l'Europe brings together the symbolic elements that animate each of the paintings in the series: a technological structure emblematic of modernity—the iron truss bridge—the locomotives, their smoke mingling with the atmosphere and the Parisian skies, set against Haussmannian architecture, affirming the urban character of these Impressionist scenes.

This collection, which goes beyond what was exhibited in 1877, comprises twelve paintings and six preparatory drawings featuring varied motifs from different vantage points. They foreshadow the repaintings and reinventions of the same subject, constantly reimagined beginning in the 1890s.

This series is an analysis of Paris’s largest train station, achieved through a meandering stroll that becomes an architectural walk; it is also a sequence, much like one of the series of Japanese prints that Monet studied and later collected.

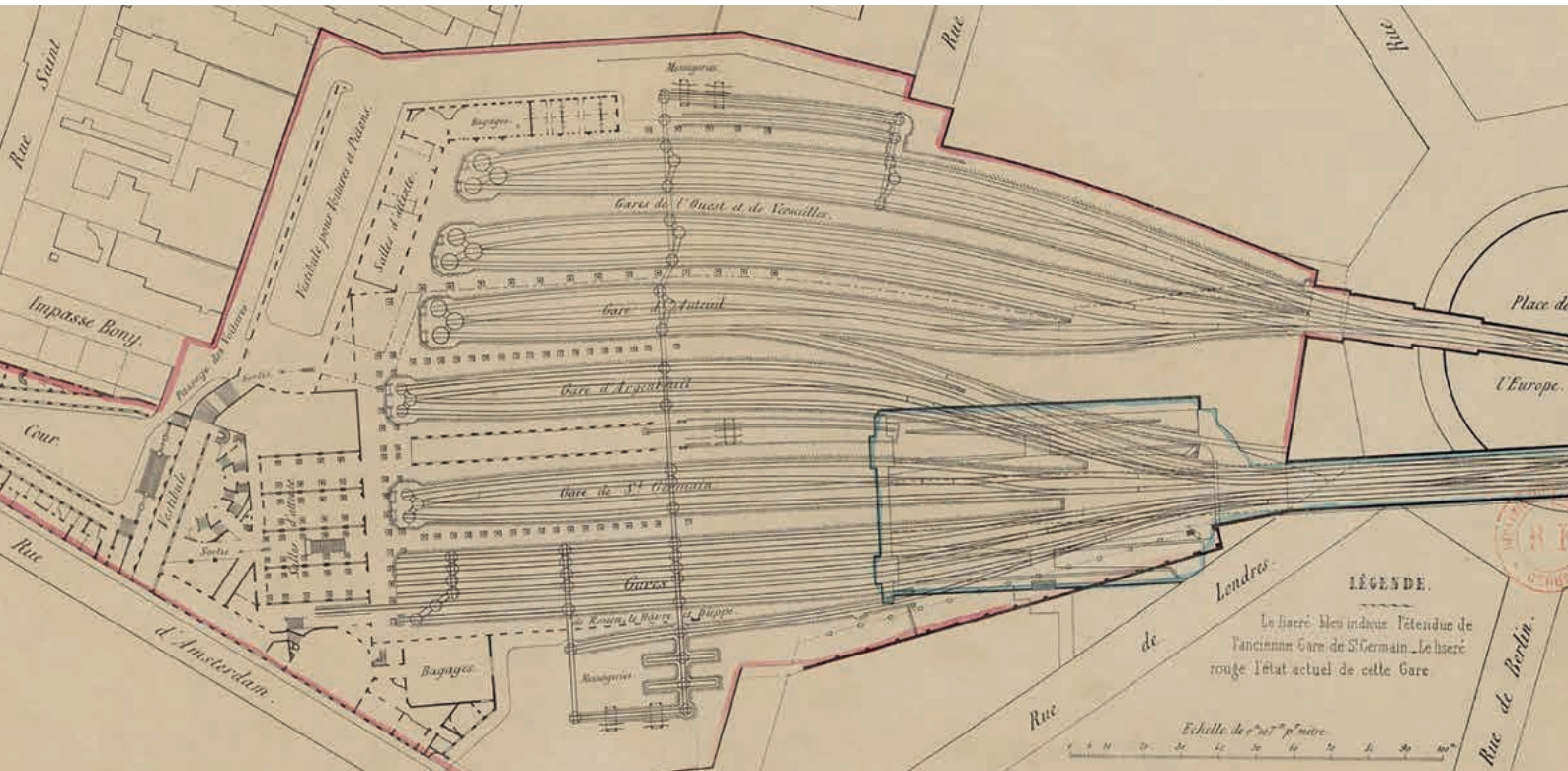
By attempting to reconstruct Claude Monet’s route—his movements through the station—it is possible to gain insight into the choices he made in response to the reality of the scenes.

Locating the Paintings

The location of these 12 paintings (pages 40–41) has been the subject of studies by art historians, who have progressively refined the identification of each vantage point. Daniel Wildenstein’s *Catalog Raisonné* (1974), a reference work that remains unsurpassed in any study of Monet’s oeuvre, introduced the subject prior to the major thematic exhibition “Manet Monet, the Saint-Lazare Station” at the Musée d’Orsay in 1998. *Interior View of the Gare Saint-Lazare: The Auteuil Line*, preserved at the Musée d’Orsay thanks to the bequest of Gustave Caillebotte, its first collector, justifies this choice. Daniel Wildenstein writes that the painting “depicts the side of the station reserved for commuter lines,” whereas the painting *La Gare Saint-Lazare, the Train to Normandy* at the Art Institute of Chicago “depicts the part of the Gare Saint-Lazare reserved for long-distance lines.”

The remarkable 1996 exhibition resulted in a highly accurate comprehensive map that pinpoints each painting whose location is identified on a contemporary aerial view, revealing a station that has been transformed and expanded since 1877. The scope of this research extends beyond >

1 - Félicie de Maupeou, *Claude Monet and the Exhibition: A Career Strategy at the Dawn of the Art Market*, Presses universitaires de Rouen et du Havre, June 2018.



the focus of Monet’s series at the time, since the study centers on this new Parisian territory of the train station, the Europe and Batignolles neighborhoods, revolving around Monet, Manet, and all the painters who chose this new arrondissement as their subject.

It appears possible to revisit this geographical exploration by comparing different historical fields: the history of the Saint-Lazare train station and its transformations, the identification of construction methods for large-span metal halls, the context of the contemporary World’s Fairs of 1867 and 1878, and Parisian urban planning. Architectural encyclopedias, publications by the École des Ponts et Chaussées, corporate archives of steel construction firms, successive maps of the station, and Parisian cadastral plans must be examined to fully understand the architectural history of the station, the market halls, and the tracks.

Saint-Lazare Station in 1877

The station, painted by Monet in 1877, is, according to *Le portefeuille des conducteurs des ponts et chaussées* published that same year, “the terminus of the rail lines from Paris to Le Havre, Dieppe, and Fécamp; from Paris to Cherbourg, Honfleur, and Trouville; and the lines from Versailles (right bank), Saint-Germain, Auteuil, Argenteuil, and the Paris ring line...”. The “portfolio” is a technical compendium containing “notes and documents” summarizing the most recent infrastructure projects; it is intended for “supervisors,” who are the assistants to civil engineers. For contemporary researchers, it documents the condition of the station at the time of Claude Monet’s visits. The station was built forty years earlier, as the text in the “Portefeuille” notes, and was regularly renovated to keep pace with the expansion of the railways in the west—from the opening of the Paris–Versailles Right Bank line to the main lines of Normandy.

The architecture of the station that replaced the first “embarcadère” of 1837 includes a passenger terminal overlooked by Monet, and on the track side, a cluster of parallel metal halls—the station halls from 1847—which were supplemented in 1852 by a new monumental hall. This complex, combining architectural and railway elements, was designed under the direction of Eugène Flachât (1802–1873) and his civil engineering firm; he was the “chief engineer of the Compagnie des Chemins de Fer de l’Ouest.” The halls were then called “stations” and were arranged on either side of a narrow central aisle, which served as a dividing

platform and access ramp from the departure courtyard. Thus, each railroad company had its own station/hall to operate its network. These were, according to their official names—known to Monet—the first four stations at Auteuil, Argenteuil, Saint-Germain, Rouen, Le Havre, and Dieppe.

These destinations form a sort of inventory, as of 1877, of the places painted by Monet—from Argenteuil to Rouen and Le Havre—reinforcing the connection between the scenes of plein air painting and the railroad lines.

The new hall, built in 1852–54, is Eugène Flachât’s masterpiece, a testament to the advances made in metal architecture. Flachât doubled the span of the previous market halls to accommodate two train stations—the Gare de l’Ouest and the Gare de Versailles—under a single roof without an intermediate row of columns. With a span of forty meters, the Flachât market hall was then the largest ever built.

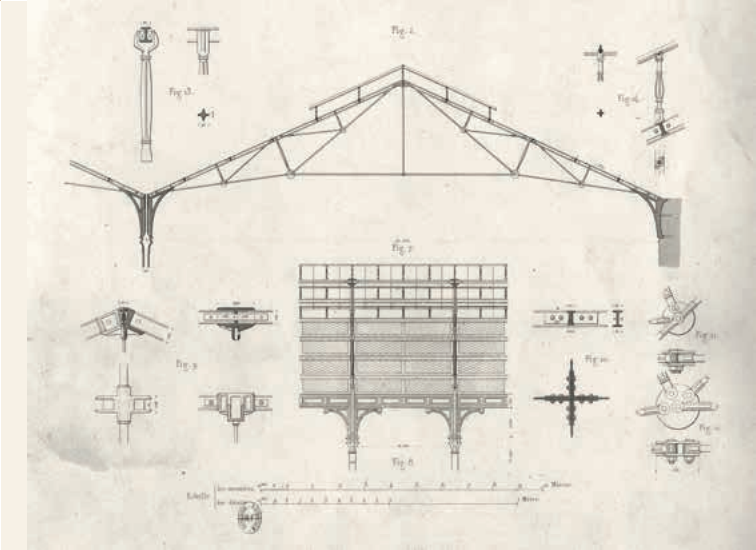
The plans in the portfolio reveal to the curious observer the layout of the halls above the platforms and tracks. A line of black dots represents the perimeter columns supporting the hall. A hatched line marks the boundary of the platform at the edge of the track pit. The narrowest stations, such as Auteuil or Argenteuil, have four tracks beneath a single hall: two main side tracks along the platforms and two central service tracks; “turntables”—a sort of movable cast-iron platform—allow for shunting between tracks, while “buffers” secure the end of the platform. All these structures are described and illustrated in *Cours de chemins de fer des Ponts et Chaussées* by Charles Bricka (2), making it possible to identify them and compare them with preparatory drawings or de Monet.

2 - Charles Bricka, *Cours de chemins de fer: Lectures given at the École nationale des ponts et chaussées. Volume I, Studies, Construction, Tracks, and Track Equipment*, Paris, 1894.

The Polonceau Trusses or the Flachât Market Hall?

The roof trusses of the market halls built in 1841 and 1852, both constructed under the direction of Eugène Flachât, feature different designs. The famous metal structures of the first market halls were innovative at the time: cast-iron columns supported revolutionary trusses—the “Polonceau” trusses, named after their inventor, Camille Polonceau, a Central School of Bridges and Roads engineer who filed a patent for them in 1838. Taking advantage of materials from emerging industries, he designed lightweight truss structures that combined the traditional building material—wood—with metallurgical materials—iron and cast iron.

According to the patent, each structural element uses the material best suited to its static and mechanical function. The truss assembles two sloping wooden rafters, capable of withstanding

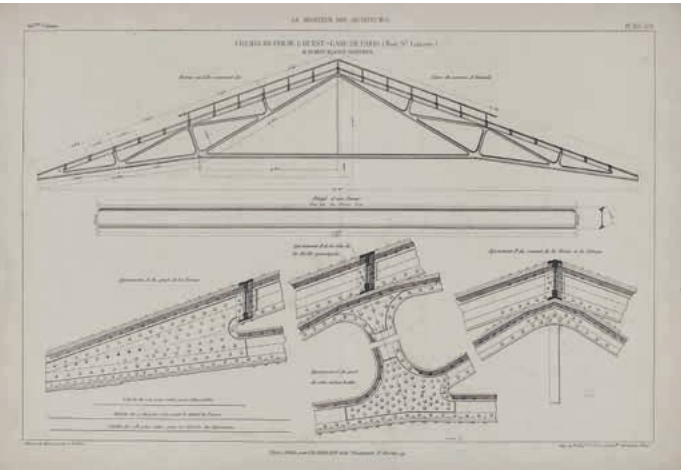


the bending, held taut by cast-iron connecting rods—which are compression-resistant—and tensioned by wrought-iron rods—which are tension-resistant and act as tie rods.

These famous structures, built for the Saint-Lazare station in 1841, were published in Léonce Reynaud’s *Encyclopédie d’architecture* of 1850, ensuring the widespread adoption of this model: “The rafters, purlins, and ridge are made of rolled iron,” as wood had been abandoned. He adds: “Each rafter is supported by castiron tie rods at three points along its length, rather than only at the center, and the various rods of are bolted to this piece,

Left page: all the lines comprising the Saint-Lazare station: the Gare de l’Ouest and Versailles, Auteil, Argenteuil, Saint-Germain, Rouen, Le Havre, and Dieppe stations. *Plan of Saint-Lazare Station showing the extent of the old St Germain*, printed by P. Dupont (Paris), 19th century. © Paris, Bibliothèque nationale de France

Center: detail from Plate 75, *Cross-sections and details of the structural framework of the Saint-Germain railroad station in Paris*, excerpted from Léonce Reynaud, *Treatise on Architecture Containing General Concepts on the principles of construction and the history of art, Part One: Elements of Buildings, Plates*, Paris, 1850. © Paris, Bibliothèque nationale de France



which they embrace by means of forks.” Texts and drawings serve as sources for understanding the structure of the early market halls during Monet’s time.

The large hall of 1852, with its double-span design, revives this method. To achieve such a large scale, Flachât designed rigid metal trusses, a reinterpretation of the Polonceau model. The trusses consist of assemblies of riveted angle and flat sections made of rolled iron, abandoning cast-iron tie rods and wrought-iron rods.

The Flachât market hall was built to the left of the original market halls, which were strictly preserved. Jutting further out over the tracks, it forms a protruding mass relative to the alignment of the gables of the old market halls.

Identifying the three-tie-rod Polonceau-type roof truss models makes it possible to locate Monet’s interior views among these halls. The painting at the Musée d’Orsay, along with the one at Harvard, was painted in the old market halls, beneath the earliest Polonceau trusses: his depiction of the trusses with their rods and tie-stays conveys their perfect lightness, transforming them within the painted space of the station into simple, rigorously parallel lines, punctuated by the joint discs of the cast-iron tie rods. Monet does not choose Flachât’s most recent hall, nor does he prioritize structural prowess and grand scale. He seems to favor the proportions of the older halls, specifically those of the Argenteuil station, with which he is familiar. He emphasizes the visual impact of the lightweight roof structures that faded into the smoke. >

Top: Albert Violen (illustrator), A. Hofen (engraver), “Chemin de fer de l’Ouest—Paris Station (Rue St. Lazare). M. Eugène Flachât (engineer),” in *Le Moniteur des Architectes*, vol. 48, plates 575–576. © Paris Musées/Musée Carnavalet – History of Paris

Location of paintings and preparatory drawings

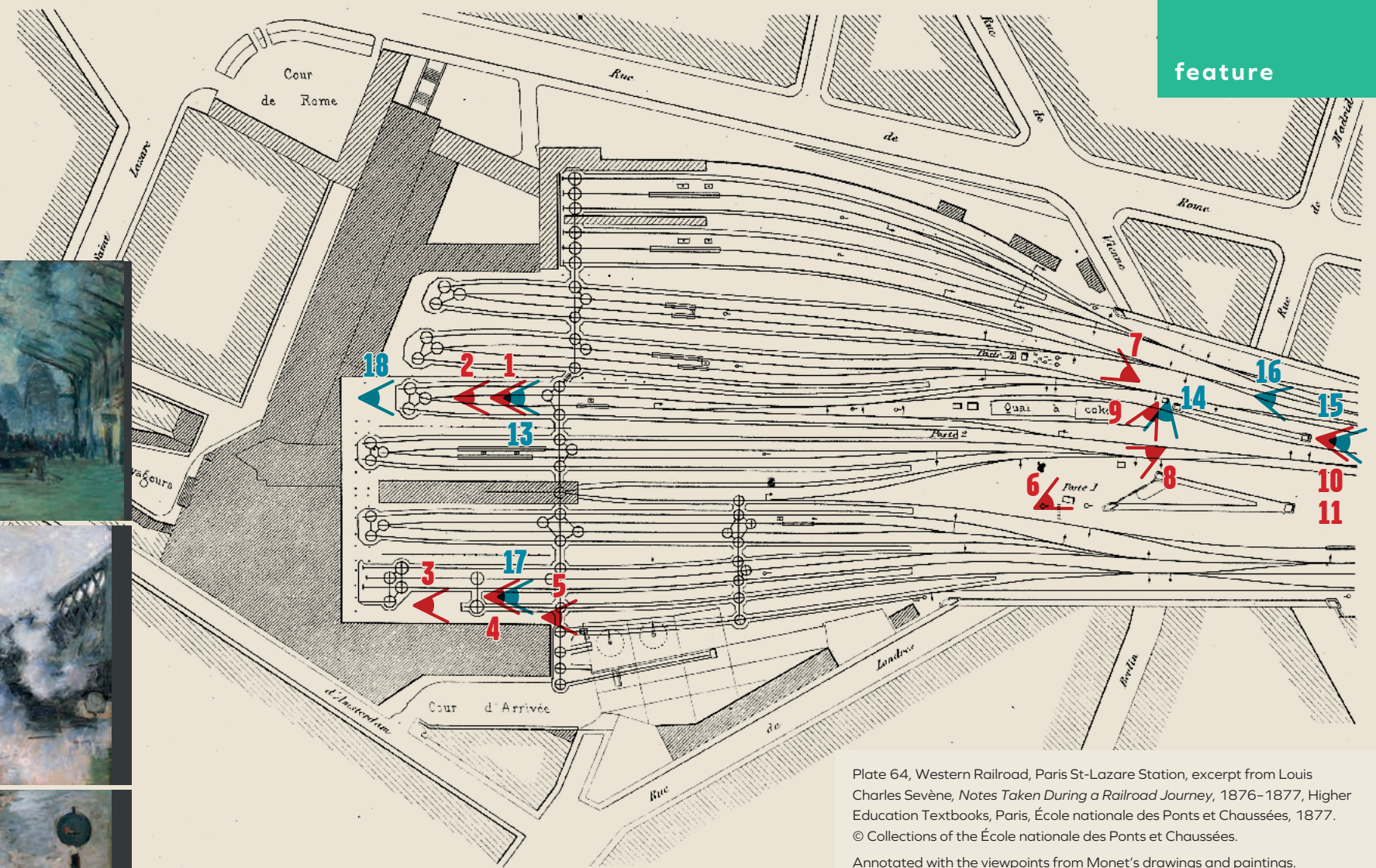
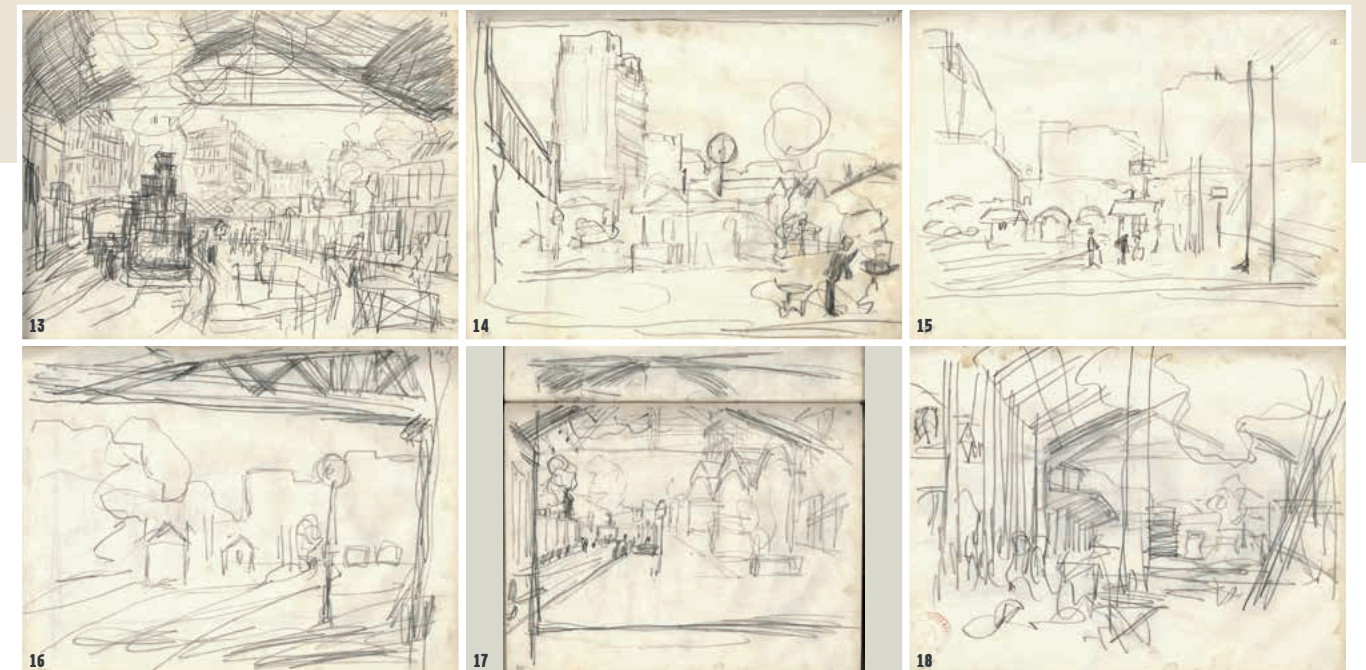


Plate 64, Western Railroad, Paris St-Lazare Station, excerpt from Louis Charles Sevens, *Notes Taken During a Railroad Journey*, 1876–1877, Higher Education Textbooks, Paris, École nationale des Ponts et Chaussées, 1877.
© Collections of the École nationale des Ponts et Chaussées.

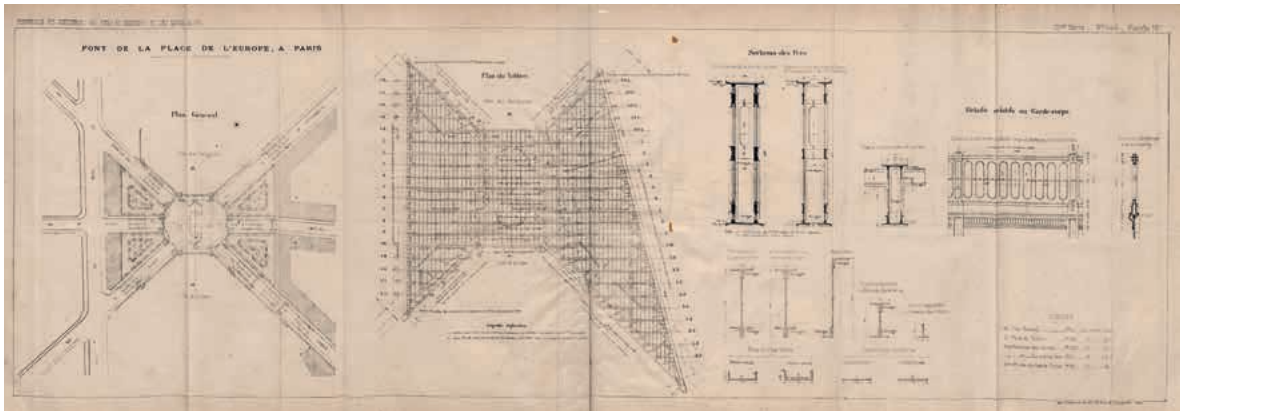
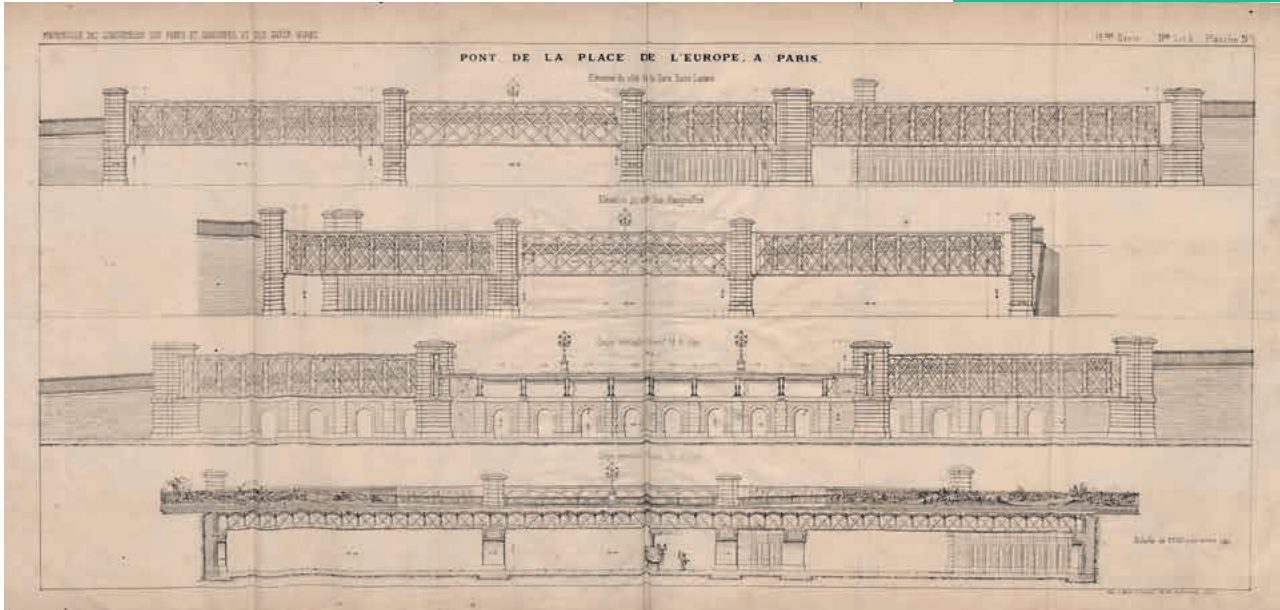
Annotated with the viewpoints from Monet's drawings and paintings.
© Drawing by the Pierre-Antoine Gatier Agency



Claude Monet, sketchbooks, Paris, Marmottan Monet Museum, © Marmottan Monet Museum (Paris): 13- **Saint-Lazare Station (suburban side)**, between 1865 and 1926, Inv. 5128, folio 23 verso. 14- **Exterior of Saint-Lazare Station**, between 1872 and 1880, Inv. 5130, folio 11 recto. 15- **Exterior of Saint-Lazare Station**, between 1872 and 1880, Inv. 5130, folio 12 recto. 16- **Exterior of Saint-Lazare Station**, between 1872 and 1880, Inv. 5130, folio 13 recto. 17- **Saint-Lazare Station (mainline side)**, between 1872 and 1880, Inv. 5130, folio 14 recto. 18- **Saint-Lazare Station (suburban side)**, between 1872 and 1880, Inv. 5130, folio 15 recto.

Claude Monet, oil on canvas: 1#—*Saint-Lazare Station*, 1877, 75 x 105 cm, Musée d'Orsay, Paris, France, © GrandPalaisRmn (Musée d'Orsay) / Hervé Lewandowski. 2#—*Saint-Lazare Station and the Arrival of a Train*, 1877, 83 x 101.3 cm, Fogg Art Museum, Cambridge, United States, © President and Fellows of Harvard College. 3#- *Saint-Lazare Station, Arrival of the Train from Normandy*, 1877, 60.3 x 80.2 cm, Art Institute of Chicago, Chicago, United States, © Art Institute of Chicago, Dist. GrandPalaisRmn / image The Art Institute of Chicago. 4- *Saint-Lazare Station*, 1877, 54.3 x 73.6 cm, © The National Gallery, London, Dist. GrandPalaisRmn / National Gallery Photographic Department. 5- *Saint-Lazare Station, exterior view*, 1877, 60 x 80 cm, Private collection. 6#- *The Pont de l'Europe, Saint-Lazare Station*, 1877, 65 x 81 cm, Musée Marmottan Monet (Paris), France. 7- *The Tracks at the Exit of Saint-Lazare Station*, 1877, 60 x 80 cm, Pola Museum of Art, Hakone, Japan. 8#- *Saint-Lazare Station, Exterior View*, 1877, 64 x 81 cm, Private collection | 9#*Saint-Lazare Station, the Signals or The Signal*, 1877, 65 x 81 cm, Lower Saxony State Museum, Hanover, Germany. 10- *Saint-Lazare Station, exterior view*, 1877, 60 x 80 cm, Private collection. 11#- *Exterior of Saint-Lazare Station, Arrival of a Train*, 1877, 60 x 72 cm, Private collection. 12- *The Batignolles Trench*, 1877, 38 x 46 cm, Wurth Collection, Rome, Italy.

#: Third Exhibition of the "Impressionist Painters," April 1877.



“The Arrival of the Train from Normandy”

At the 1877 exhibition, along with *The Bridge of Europe* (No. 98 in the catalog), only *The Arrival of the Train from Normandy*, *SaintLazare Station* (No. 97) is identified by its title. Monet painted in the “Rouen, Le Havre, and Dieppe Station,” the farthest to the right facing the tracks ³. He was positioned beneath the Polonceau trusses of the station hall, depicting its four final bays. We can recognize the details from Léonce Reynaud’s encyclopedia: the connecting rods and tie rods, the central skylight, and “on the wall side, [the] corbels... firmly embedded in the masonry.” The lateral structures, which frame the painting on the right, are the aligned gables of the metal roofs of the freight station.

Two other paintings depict the same hall, suggesting the painter’s movement along the platforms toward the station’s exterior. This viewpoint is echoed in the painting *La gare Saint-Lazare*, held at the National Gallery in London, and *La Gare Saint-Lazare, vue extérieure*, in a private collection (Japan). These three paintings form a sub-series within this body of work, serving as a counterpart to the two paintings of the Auteuil hall.

Analysis of the preparatory drawings

A collection of six drawings in two sketchbooks (pages 40–41) is preserved in the collections of the Marmottan Monet Museum—one drawing in the first sketchbook, five in the second—demonstrating independent sequences of work. The arrangement of the drawings, which follow one another page by page in the second sketchbook, also provides insight into their sequence, though this does not imply that the painting process strictly adhered to this timeline. A study of the architecture of the market halls allows us to identify the space Monet chose for each scene. Thanks to the sketchbooks, by

details not shown in the paintings, it is possible to locate the precise location of the vantage point. The sequence of drawings—an initial drawing in the Auteuil station, three drawings around the Pont de l’Europe, a drawing in the Normandie station, and then another drawing in the Auteuil station—should make it possible to trace Monet’s path through the station. The spatial and, no doubt, temporal separation between these sequences makes this identification difficult.

He may have sketched at Auteuil Station, returned another day, opened a new sketchbook, followed the platform at Auteuil Station, gone down onto the tracks, and crossed them when the lightnarrowing his view, turning around, sketching, walking along the piers under the Pont de l’Europe, sketching, and

retracing his steps via the freight station to sketch—twice more—inside the station. We can superimpose this route onto the 1877 engineering plan ⁴ to identify the areas where he wandered, the platforms, and—outside the station—the open technical spaces that may have served as drawing stations.

Auteuil Station: Drawings and Paintings

It is necessary to compare the drawings and paintings from the same vantage point.

Two drawings were made in the Auteuil market hall. Monet systematically chose an axial position to construct a symmetrical perspectival space. A comparison of these two drawings, from two different sequences, reveals two distinct locations. For the drawing in the first sketchbook, Monet is positioned toward the far end of the hall. He must have gone down to the middle of the tracks in the central area of the rail network, just like the silhouettes of the railroad workers. The foreground of his drawing suggests guardrails that would protect “turntables.” On the 1877 map, they are depicted as a broken line, cutting across the tracks and located outside the station hall. This is where Claude Monet was drawing.

The drawing in the second sketchbook was made from the head of the platform. The double vertical line in the foreground likely represents a column in the concourse, in front of the tracks. The first drawing captures a view discovered within the station as one walks far down the platforms. The last drawing is a distant view, concluding the stroll through Saint-Lazare Station.

The drawing is fragmentary. It depicts the architectural space of the hall, which is all-encompassing. The representation of a limited number of bays through a tight framing of the image, both in the drawing and in

painting, compresses the distant space—the Pont de l’Europe and the buildings on the upper square. The composition is defined by the edges of the sketchbook page, reinforced by a drawn rectangle that shifts the subject within the page.

3 - The Normandy railway station is also home to the iconic Buddicom steam locomotives, with their tall chimneys manufactured by the Alcard Buddicom & Co company for this network in the workshops at Sotteville-Lès-Rouen, and eagerly awaited by Monet upon their arrival.

4 - Louis-Charles Sevens, *Notes Taken Along the Railroad*, Paris, ENPC, 1876–1877.

To draw the viewer into the station, the foreground of the platform head—with its bumpers and guardrails, as seen in the drawing—is omitted. The viewer is brought down onto the tracks, into the light of the glass roof. The pattern of cast shadows traces the framework of the glass roof as a regular grid, superimposed on the lines of the rails, whether straight or curved. It forms the horizontal plane of the perspective, extending from the plane of the Polonceau truss struts all the way to the urban landscape of the Pont de l’Europe.

The Pont de l’Europe

Monet leaves the station during the sequence from the second sketchbook to walk to the Pont de l’Europe. It is the absolute masterpiece of French-style steel construction, inaugurated on the occasion of the 1867 World’s Fair—the second to be held in Paris. The fair took place at the Champ-de-Mars. Beyond that, the exhibition celebrated the major projects of “Haussmannism” and the completion of major construction sites such as the Pont de l’Europe, the Parc des Buttes Chaumont, and the Church of Saint-Augustin. The bridge was celebrated early on, transcending its status as a mere engineering structure. In the *Portefeuille*, it is noted: “We sought to preserve a square of “Europe and endow it with a new monument.”

The viewer who follows Monet’s stroll carefully analyzes each drawing and each painting, recognizing a series dedicated to the Pont de l’Europe. It appears in every work, either as the sole subject or as a simple fragment. Monet’s work at Saint-Lazare is a stroll around the bridge. The painting at the Musée d’Orsay is a lively depiction of the architecture of the market halls. It also constructs a perspective toward the Pont de l’Europe. Monet chose the train stations that frame the views of the bridge.

The architecture of the Pont de l’Europe represents a radical reconfiguration of the square’s neoclassical layout. The network’s expansions generated clusters of new tracks, with their tunnel passages running beneath the square. The bridge spans the vast space set aside for the tracks—created by the demolition of the tunnels and the removal of the embankments—to seamlessly connect the station to the Batignolles cutting.

The 1877 plans ⁵ show the complexity of the layout of the bridge’s monumental piers, which support the metal deck. They are positioned between the tracks, following the route of the old tunnels. The use of rolled puddled iron sections to form large, straight, St. Andrew’s cross-shaped truss beams transformed the layout of the square. The streets radiate like >

5 - Louis-Charles Sevens, *Notes taken during the construction of the railroad*, Paris, ENPC, 1876–1877.

Left page: Claude Monet, *Saint-Lazare Station, Arrival of the Train from Normandy*, 1877, 60.3 x 80.2 cm. Art Institute of Chicago, Chicago, United States, © Art Institute of Chicago, Dist. GrandPalaisRmn

Center: Hélios, photographer, *The Place de l’Europe Bridge as seen from SaintLazare Station*, 8th arrondissement, Paris, 1868, albumen print. © Paris Musées / Musée Carnavalet - Histoire de Paris

Top: Plates 6 and 7. *Place de l’Europe Bridge in Paris*. Excerpts from *Société des conducteurs des Ponts et Chaussées et des garde-mines, Portefeuille des conducteurs des ponts et chaussées et des garde-mines published by the society*, 15th series, Paris, Librairie scientifique, industrielle et agricole, 1877. © Collections of the École nationale des ponts et chaussées

The fan-shaped layout has been preserved. It forms large triangles on either side of a central square that is now rectangular. The neoclassical urban design, based on a regular circle, has given way to a new composition defined by straight lines and shaped by the technology of structural steel. The bridge is now part of the station's world.

Led by his wanderings, Monet finds himself at the foot of the bridge, sheltered between the tracks as if in the middle of a river, to sketch and paint the bold outline in broken lines. In his painting, the truss girder, intersected by the edges of the piers, appears in the foreground as a side view and, in the distance, as a front view. Despite the mists and the fleeting smoke from the trains, the architectural depiction is rendered with a kind of technological realism: the piers of hard limestone and granite with their capstones, the truss girders appearing transparent at the top and solid at the bottom, where the railing of Place de l'Europe obscures the views through the bridge.

The Pont de l'Europe did not outlive Claude Monet. The ironwork, the truss, and the entire deck were dismantled during the bridge's demolition in 1927. The demolition was partial, as the masonry piers were preserved to support the new reinforced concrete bridge. The structural integrity of the new material allowed for the removal of a pier between the tracks at the Le Havre and Saint-Germain stations, an element that had disrupted the harmony of this 19th-century rationalist structure. The metal is gone, and all that remains to commemorate it are the paintings and drawings by Monet, Caillebotte, and the Impressionists; the photographs; the 1868 issue of *L'Illustration*; and the archaeological remains of the preserved piers.

Remnants of 19th-century "New Paris" still evoke Claude Monet's emotions today. The Pont de l'Europe, a "new monument," has become a model, inspiring recognizable replicas. Beyond it, in the Batignolles cutting, toward the "docks," the "Halle des Messageries," built in 1886, was designed according to the same architectural aesthetic with a view to architectural integration: "the outer beams, along the tracks, are truss-style, so as to harmonize with the outer beams of the same type that were previously adopted for the Pont de l'Europe." (6)

At the end of Boulevard des Batignolles, in Montmartre, the Caulaincourt Bridge of 1888—built by the same firm, Cail, the talented builders of the Pont de l'Europe—spans the Montmartre Cemetery with its truss beams, the same type used in the upper level of the Eiffel Tower of 1889. These are fragments of Monet's vision scattered throughout the great monuments of modern Paris.

Landscape Bridges

Monet's journey from the train station—from the platforms of the Halle d'Auteuil to the bridge—began long before. After "the terrible year," following his exile in London (7), he resumed taking the train to Argenteuil as early as 1871 to settle there and paint the landscapes. Monet took up a new theme: the landscape bridges of Argenteuil (8). First, in 1872, he painted bridges under reconstruction, depicting the construction site and the wooden scaffolding (*The Wooden Bridge*, 1872, VKS Art Inc., Ottawa, and *Argenteuil, the Bridge Under Repair*, 1872, private collection), serving as a preliminary step toward mastering this new subject—one that would precede all others: on November 13, 1872, in Le Havre, Claude Monet achieved the dazzling brilliance of *Impression, Sunrise* (Musée Marmottan Monet, Paris).

Continuing in this radical vein, he turned his attention to modern iron bridges (*The Railroad Bridge at Argenteuil*, 1873–1874, Musée d'Orsay).

The "Journey to Argenteuil toward the Bridges" marked the beginning of a decisive period of pictorial development, as revealed by Paul Hayes Tucker in his book *Monet at Argenteuil* (9) and celebrated by the 2016 exhibition at the National Gallery of Canada in Ottawa, "Monet, a Bridge to Modernity."

The choice of these engineering bridges has been rightly interpreted, beyond an artistic perspective, as a statement of position. Monet depicts the reconstruction efforts undertaken following the destruction of 1870 during the Franco-Prussian War. Monet viewed these construction sites and renovated structures as manifestations of a society restored under the Third Republic. It was a personal commitment, a sentiment shared with his gallery owner Paul Durand-Ruel, that met the expectations of collectors (10).

The Argenteuil Bridge

The Argenteuil railway bridge in the Musée d'Orsay must be recognized as a precursor to the Parisian subject. It is a large metal bridge composed of straight truss beams resting on monumental circular piers.

Descriptions of the bridge refer to these piers as concrete structures. A reexamination of technical treatises clarifies this material composition. The Argenteuil Bridge was built in 1862 as part of the expansion of the western railway network and was subsequently renovated after 1870. The use of concrete still belonged to the experimental phase of this new technology, prior to the development of construction patents for reinforced concrete. Gustave Espitallier's *Cours détaillé et raisonné du bâtiment*, regularly reprinted since 1904, describes the process of "caisson foundations in aquiferous soil" for constructing foundations in wet soil, involving the driving of metal formwork pipes, the removal of the central soil, and then the pouring of concrete. The process describes a foundation; the builders



At Argenteuil, work on formwork and concrete pouring continued uninterrupted: the foundation column extended and transformed into a bridge pier. The Argenteuil Bridge symbolized the world of engineering and railroads, of new construction using concrete and metal; for Monet, it represented modernity and resilience.

The photographs of the ruined bridge show the surviving piers. The surface of the columns confirms the use of this construction method. Each column bears the striations left by the metal formwork straps. Monet adapts reality, making all the marks disappear and transforming the piers into a sort of monumental, classical columns—white and perfectly smooth. The truss girder is depicted as a solid beam without the detail of the interwoven reinforcement. With the *Argenteuil Bridge*, a graphic dialectic is established between the pier and the graphically stylized girder. This is reinvented with *the Pont de l'Europe*, enriched by a detailed observation of the structures: the piers of the in Argenteuil is positioned on the bank of the Seine as close as possible to the bridge for a side view, creating a sense of tangency. This lateral position lays the groundwork for the future experience

of the Pont de l'Europe. It is renewed by the possibility of accessing the center of the bridge, by positioning oneself between the lanes, as if in the middle of the river's current without the need for a studio boat.

Monet celebrates the 1867 Pont de l'Europe, a structure predating the rebuilt bridges of Argenteuil—a structure preserved from the Second Empire. With the train station in full swing, Monet extends the depiction of a thriving society, mobilized in 1877 by the preparatory work for the 1878 World's Fair, which would mark the pinnacle of rationalist iron construction. > **Hokusai and Hiroshige**

Argenteuil served as an open-air studio for paintings of bridges and landscapes. Drawing on a distant imagination, this collection evokes the "Extraordinary Views of Bridges in Various Provinces,"

Top: Claude Monet, *The Railroad Bridge at Argenteuil*, c. 1873–1874, oil on canvas, 54 x 71 cm. Donated by Etienne Moreau-Nélaton, 1906 © Musée d'Orsay, Dist. GrandPalaisRmn / Patrice Schmidt

6 - *Génie Civil, Expansion of the Saint-Lazare Station in Paris, Installation of the Courier Service*, July 24, 1886, p. 194.

7 - Caroline Corbeau-Parsons (ed.), *The Impressionists in London: French Artists in Exile, 1870–1904*, exhibition catalog, London, Tate Britain, November 2, 2017–May 7, 2018; Paris, Petit Palais-Musée des Beaux-Arts of the City of Paris, June 20–October 14, 2018, Paris, Petit Palais-Museum of Fine Arts of the City of Paris, 2017.

8 - Anabelle Kienle Pořka (ed.), *Monet, a bridge to modernity*, exhibition catalog, Ottawa, National Gallery of Canada, October 30, 2015–February 15, February 2016, Ottawa, National Gallery of Canada, Musée des beaux-arts du Canada, Milan, 5 Continents Éditions, Paris, published by Seuil, 2015, p. 87.

9 - Paul Hayes Tucker, *Monet at Argenteuil*, New Haven, London, Yale University Press, 1982.

10 - Anabelle Kienle Pořka (ed.), *Monet, a bridge to modernity*, exhibition catalog, Ottawa, National Gallery of Canada, October 30, 2015–February 15, 2016, Ottawa, National Gallery of Canada, Musée des beaux-arts du Canada, Milan, 5 Continents Éditions, Paris, distributed by Seuil, 2015, p. 17.

"Upon his arrival in Argenteuil in December 1871, Monet was horrified to witness the devastation wrought by the civil war. [...] While photographers were quick to focus their lenses on the scars of defeat, most painters were still hesitant to depict them—but not Monet, who [...] was responsive to the reconstruction efforts undertaken in France after the war following a call by the French government for a return to order in December 1871."

Hokusai's series of about a dozen prints from around 1834. The inventory of Monet's collection lists two of these prints. Most notably, there is *The Reconstruction of the Sano Pontoon in Kozuke Province*. A curved pontoon at water level rests on boats moored side by side. Translations, rare in the 19th century, now state that the Fano pontoon belongs to the realm of myth; it is a bridge of poetry, graphically rendered by Hokusai. The Sano Bridge that Monet gazed upon seemed to him to be a portrait of a bridge; it is a dream.

Monet also owned one of Hiroshige's famous bridge prints from the "One Hundred Famous Views of Edo" series: *Ohashi: A Sudden Shower on the Atake Bridge*, 1857. The monumental scaffolding of the bridges in Argenteuil under reconstruction redraws the framework of Hiroshige's wooden support porticos.

This collection of prints, beyond all those viewed and admired, fueled Monet's imagination as he observed and painted these architectural subjects, which were always at the center of the image. The dates of acquisition for these ukiyo-e are unknown, making it impossible to confirm that Monet already owned them when he was painting in Argenteuil. The collection (11) and, more broadly, Monet's passion for Japanese prints have been studied, with a perspective renewed by recent research on Japonism (12).

The issue of dates is considered significant. Monet wrote late in life that his discovery of Japanese prints dated back to his youth, with his first acquisitions as early as 1856 in Le Havre (13); critics note his claim of a very early date for his interest in Japan. This reflects the importance he attached to this innovative passion, a lifelong curiosity.

The date of 1858—coinciding with Japan's opening to the West—is considered more reliable, and even more so the date of 1871 (before Argenteuil, during Monet's trip to the Netherlands), when the account of this discovery of prints was written (14). Mention is made of the 1878 World's Fair (15), the influence of its Japanese pavilion on the boom in the print trade in Paris, and the greater ease of acquiring prints in specialty shops.

These new dealers were Japanese who had come for the exhibition and remained in Paris, where they opened "shops specializing in products from the Far East" (16). Wakai Kenzaburo and Tadama Hayashi are Monet's dealers. Their stamps are affixed to the prints sold—a red oval stamp for Wakai, a red round stamp for Hayashi (17).



None of these red stamps appear on the print of the Sano Bridge, leading us to imagine that it is a print brought back from the seminal journey of 1871.

The landscape series by Hiroshige and Hokusai are journeys capturing vast territories and long itineraries. By choosing the spatial unity of the Saint-Lazare station with its physical boundaries, Monet grants himself the full range of possible viewpoints and scenes without having to travel. This may have been a response to the urgent need to produce work from January to April 1877, ahead of the third Impressionist exhibition. The drawings constitute a deliberate collection of subjects that narrows down the time available for selection. Drawing is not an experiment, for there is no drawing made at Saint-Lazare without a corresponding painting; it fixes the idea.



Claude Monet's collection, known from the 1966 inventory of the bequest made by his son Michel Monet to the Académie des Beaux-Arts, was published at the initiative of Gérard Van der Kemp (18). The inventory includes thirteen of the fifteen Hokusai mangas (from 1813 to 1849) in their original editions, revealing a comprehensive collection that extends to numerous other albums and prints. Hokusai was celebrated in Paris from very early on. The Hokusai Mangas—or miscellaneous drawings, sketchbooks for artists, and models for craftsmen—were on display at the studios of painters such as Felix Bracquemond and at the printmaker Auguste Delâtre's workshop, a training ground for the new Impressionist engraving movement. They were featured at the 1867 World's Fair, the one marking the construction of the Pont de l'Europe.

Monet first examined Volume 1 of the Hokusai Manga (1814), which features numerous bridge designs—a testament to the mastery of wooden timber framing by Japanese artisans and builders—including drawings of piers and bridge decks. Monet studied woodblock prints of traditional timber framing before painting the contemporary metal frameworks designed by the engineer-builders of the Industrial Age.

Monet painted the reality of a contemporary society, guided by the poetic and graphic vision of the "floating world" of Hokusai and Hiroshige. *The Pont de l'Europe* recounts this great journey from Saint-Lazare Station to Normandy, alongside the worlds of Japanese engineers and printmakers, from Paris to Edo. Let's experience it all the way to the Marmottan Monet Museum.

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Pierre-Antoine Gatier

11 - Geneviève Aitken, Marianne Delafond, *Claude Monet's Collection of Japanese Prints*, Montreuil, Gourcuff Gradenigo and Giverny, ed. Claude Monet-Giverny, 2022, p. 11.

12 - I would like to express my gratitude to Sylvie Basch, Professor at the Faculty of Letters at Sorbonne University, and Jean-Sébastien Cluzel Director of the André-Chastel Center and Professor of Archaeology and Art History of the Far East.

13 - Léonce Bénédict, "Félix Bracquemond, the Animal Painter," *Art et Décoration*, vol. XVII, February 1905, p. 39 / reference cited by Christophe Marquet, "The Discovery of Hokusai's Manga in France, 19th-Century", *Revue de la Bibliothèque Nationale de France*, No. 29, 2008.

14 - Christophe Marquet, "The Discovery of Hokusai's Manga in France in the 19th Century," *Revue de la Bibliothèque Nationale de France*, no. 29, 2008.

15 - Jean-Sébastien Cluzel (ed.), *Architectural Japonism in France, 1550- 1930*, Dijon: Faton, 2018, p. 123.

16 - Geneviève Aitken, Marianne Delafond, op. cit., p. 14.

17 - Geneviève Aitken, Marianne Delafond, op. cit., p. 155.

18 - Curator of the Claude Monet Collection in Giverny from 1977 to 2001.

Center: Katsushika Hokusai, *The Reconstruction of the Sano Ferry in Kozuke Province* (Kozuke Sano funabashi no kazu), from the series "Unusual Views of Famous Bridges in Various Provinces (Shokoku meikyo kiran)," c. 1832. Monet Collection © Claude Monet's House and Gardens—Giverny

Top: Utawaga Hiroshige, *Ohashi, Sudden Shower on the Atake Bridge* (Ohashi Atake no yudachi), from the series "One Hundred Famous Views of Edo (Meisho Edo Hyakkei)," 52nd view, 1857. Monet Collection © Claude Monet's House and Gardens—Giverny

THE KITCHEN OF CLAUDE MONET

By **GUY SAVOY**, of the Free Members' Section of the Academy of Fine Arts

When I visited Claude Monet's house in Giverny, I was captivated by the charm of this place, so full of color and gentleness; then I entered the kitchen, and there I discovered a perfect harmony between beauty and practical organization. While this room was undoubtedly designed for work and efficiency, it is so beautiful that one might think it was created solely for that purpose. Practicality did not detract from its beauty—it has enhanced it.

And yet, I learn, while leafing through *Claude Monet's Kitchen Notebooks*, that this "man who loved to eat so much, for whom good food was a constant preoccupation, never touched a pot, any more than he ever set foot in the kitchen."

So? Why such care for this part of the house that he was careful never to enter? Perhaps because he intuitively understood that, to bring guests the pleasure of the food, one had to bring the cook the pleasure of the eyes—the good and the beautiful mutually reinforcing one another.

Or perhaps because, deeply sensing the magic of cooking—that is, the instantaneous transformation of a simple edible ingredient into a delicious dish that brings pleasure—he did not wish to unravel its mystery.

But perhaps I'm digressing, so deeply does this kitchen inspire me to daydream, and therein lies the key: one must be able to dream in order to cook...

But what is this kitchen like—so alluring, even seductive? It is beautiful inside and out. Beautiful on the outside because a large window overlooks the garden of a thousand flowers, lovingly painted by Monet; beautiful on the inside because one could say of it: it is a color—the blue of the Rouen ceramic tiles. Stretching from floor to ceiling, they surround the cast-iron stove in the style of a traditional "potager" from the French countryside; they cover the countertop and slip into the recesses. This shimmering, fresh blue color stops the visitor in their tracks at the threshold, for it is impossible not to admire it before entering. One "dares to enter" a work of art... Was this a premonition on the part of the aesthete Monet that what emerged from the stove would one day find its way into the Academy of Fine Arts?



Of course, while the blue of the tiles defines the kitchen's character, all the hallmarks of the era are also present: a stone sink, an impressive collection of copper pots, large, beautiful doors concealing shelves, and a massive cast-iron wood- and coal-fired stove.

My first instinct was to touch that stove. It has lived, it has given, it has heated heavy pots (hence its relatively low height to ease the cook's workload); it invites touch. It is cast iron weathered by countless lunches and dinners; it possesses a certain sensuality. This kitchen, which embodied beauty, allure, and sensuality, was still missing... a soul; and that soul was Marguerite. Marguerite was the undisputed and unchallenged captain of the kitchen. Had Claude Monet chosen her because having a Marguerite in his kitchen was a guarantee of culinary bliss? We do not know. But the fact that the cook for the painter of colors and lover of flower gardens was named Marguerite is a story that feels like destiny.

Claude Monet swore by Marguerite, so much so that when she got married, he hired Paul, her husband, as butler, just to make sure Marguerite would stay with him!

Marguerite had many specialties; some appear regularly, such as pike in white butter white sauce, game meat pâté, "vert-vert" cake, and clafoutis. Marguerite is said to have remarked, "In Giverny, there was certainly plenty of work to do. But I had the pleasure of cooking in front of my two Japanese apple trees."



From this extraordinary kitchen also came dishes meant to be packed into baskets and eaten cold, as the Monet family was in the habit of going on picnics. These picnics must have been as beautiful as they were delicious, judging by the sumptuous painting *Luncheon on the Grass*.

After years of constant financial worries and meals consisting mainly of potatoes, the recognition of the Impressionist painters and their leader had enabled the family to settle into their home in Giverny. It was 1883, and Claude Monet discovered the pleasure of fine dining; for him, cooking became a way of life. This love of good food, combined with his passion for color, would make the house in Giverny both a workplace and a venue for receptions until his death in 1926.

Painting and cooking thus formed an inseparable duo, in which the magic of transformation applied equally to both—more immediate in cooking, more enduring in painting...

Left page: Guy Savoy in Claude Monet's kitchen in Giverny.

Above: In the blue-tiled kitchen in Rouen, the massive stove with multiple burners and the copper utensils. © Claude Monet's House and Gardens - Giverny

MONET, A LEGACY

By **LYDIA HARAMBOURG**, correspondent for the painting section of the Academy of Fine Arts

Claude Monet ranks among the legendary painters who revitalized artistic approaches that had been rejected by the of artistic innovation at the beginning of the 20th century. The renewal of dialogue with nature gave rise to formal transformations born of lived experience with visual phenomena and their evolution over time. Emotional expressiveness combined with memory gives rise to a profusion of images where the imagination vies with reality. This led to reinterpretations of nature and its pictorial and sensory transformations, which in turn made the invisible visible.

The retinal revolution brought about by the master of Giverny's painting ushers in a register long perceived as indecipherable. Blurred images, born of a brushstroke that wanders intuitively and vertiginously, give rise to a new way of looking at nature, at its perception and its transmission. Monet's painting becomes the revealer of his language. It is neither a matter of rupture nor of rejection, but of a vital outpouring, of energy transmitted through color. With Monet, we witness a visual epiphany. While the father of Impressionism had already shaken up the perspective of his contemporaries a few decades earlier by breaking down the brushstroke to capture fleeting impressions with rapid strokes, this time the patriarch—painter and gardener—allows himself to be swept up in a shifting, colorful dizzy spell. Sensation triumphs over rational conception. By freeing the painter from all constraints of the subject, it is this freedom in the face of reality that would pave the way for future generations of painters who inherited his legacy. His garden in Giverny, which he designed himself, became his exclusive subject and, in and of itself, encapsulates all of nature. Everything is now nothing but a floral and luminous enchantment—harmonious nuances, contrasting flashes of brilliance, and diaphanous softness.

Monet creates a pictorial space in perfect harmony with a real space—that of the canvas. Light and color reinvent it every day, following the changing seasons and shifting light. It is all a matter of visual receptivity—of chromatic emotion, of “sensation,” as Monet put it, speaking of his desire to represent “feelings.” The painter's brushstroke interprets a musical score that a new generation would carry forward by reinterpreting it.

In 1967, Joan Mitchell (1925–1992), an American painter who had arrived in Paris in the mid-1950s, retired to Vétheuil in the Vexin region to paint. Vétheuil is near Giverny, where Monet settled in 1883. There he lived and painted his Water Lilies, monumental compositions. His pictorial interpretations, inspired by the pond he created, are in harmony with the seamless interplay between water and sky, the swirls of light, and the cascading foliage. Coming from a background in lyrical abstraction—from which she quickly distanced herself—did Joan Mitchell recognize in Monet a pioneer of a fluid style of painting, driven by flamboyant color palettes and the dynamic brushstrokes to which she aspired? A style that testifies to the expressive freedom of gesture and color, culminating in the dissolution of the subject. A radiance emanating from the pictorial layer—ever elusive—that must be captured without holding it captive, allowing it to flow freely. Mitchell sets out to experiment with this. Between the eye and the quasi-metaphysical motif lies the real world in its invisibility, which must be captured. To unmask abstraction by unleashing poetic momentum. She recognizes herself in this very practice, even though she denied her entire life any influence whatsoever from the patriarch on her pictorial creation. She justified the purchase of a large

property known as La Tour on the banks of the Seine—located above a house where Monet lived from 1978 to 1881—by its wooded park overlooking the Seine and, beyond it, Lake Moisson, which reminded her of Lake Michigan from her childhood. It was an anonymous neighborhood for the couple Joan Mitchell and Riopelle, who lived together for twenty-five years—each in their own studio—before parting ways.

It must be acknowledged, however, that Joan Mitchell shares with Monet this quest for color, which transforms under the effects of light on hues. Both painters share a distorted, blurred, poetic vision—one that transcends fiction to become poetry and music.

Monet's quasi-abstract variations toward the end of his life were a source of inspiration for the entire generation of Action Painting in New York, Informel art, and even the lyrical abstraction of the New School of Paris. Across the Atlantic, Monet's triptych *L'Agapanthe* (1915–1926), housed in American museums, had a profound influence on American Expressionism. It challenges the “all-over” approach to the pictorial surface, a concept unconsciously pioneered by Monet, who could not have imagined the breakthrough he was creating in painting by extending it fictitiously beyond the frame. >



Above: Olivier Debré (1920–1999), *All Green, Purple and Yellow Spots*, Touraine 1986, oil on canvas, 113.7 x 161.5 cm. Private collection, France. © Galerie Berès, Paris

In Paris, the lyrical abstract artists reflect on the flatness of the motif at the threshold of abstraction, a break from which some refuse to make—as nature remains ever-present and inspiring, as affirmed by Olivier Debré (1920–1999), who prefers the term “*fervent abstraction*.” He explains: “I convey the emotion within me when faced with the landscape, but not the landscape itself.”

Other painters are indebted to the memory of the landscape, as evidenced by the titles of their paintings, which reflect their intimacy with nature: Manessier, Le Moal, Bazaine, and Elvire Jan seek to rediscover its great “essential signs.” “The distinction is no longer between the figurative and the non-figurative, but between the embodied and the non-embodied” (Bazaine, *Notes on Contemporary Painting*, 1953).

Mitchell, for her part, speaks of “feeling”—the memory of her emotions in the face of nature, transformed by memory: her contemplation of the great valley of Vétheuil brings back memories of her childhood on the shores of Lake Michigan. When she observes it early in the morning, she notices a shade of purple, but, as she says,

“Monet has already shown that. For me, when I go out in the morning, it’s purple—I’m not copying Monet.”

There is also what one might call the phenomenon of transubstantiation. In Monet’s work, the use of textures and layers that overlap—allowing flashes of color to emerge until they absorb the composition—contrasts with the drips; as Debré explained, “It is his *drips* that draw the painting into reality through the very trace of their flow.” Their working methods converge or diverge. Debré paints en plein air facing the Loire, not far from his studios in Les Madères near Amboise, drawing on its momentum. Letting the color flow. A gestural style of painting that seeks to capture emotion.

Monet and Joan Mitchell work in the studio. Mitchell’s sweeping, tormented brushstrokes are imbued with a poetry born of her slow observation of the nature around her.

For Chu Teh Chun and Zao Wou Ki, their relationship to the landscape stems from contemplation and their awareness of the universe’s finitude. They experience it physically, as the Tao teaches. They uncover its transient states, while Monet relives nature’s secret breath with each painting session. The paths taken to capture what Marcel Proust calls “the fluid mobility of light” and color are diverse. All these intangible manifestations reveal unexpected iridescent hues—vibrant splashes within a play of rhythmic tensions. Stability and movement, along with transparencies, constantly draw us back to nature. Monet paved the way for a style of painting that possesses an extraordinary evocative power. This is what subsequent generations intuitively perceived as they painted landscape scenes. The illusionism of traditional linear perspective gave way to the vital breath of a style of painting attuned to that of nature. The painter approaches the shores of a style of painting without fixed reference points.

The mark provides the answer. Space is inverted; up and down are nullified, plunging us into a spatiality that reconnects with reality—what Monet called an “unreal reality” sought in his *Water Lilies*.

The painter experiences the immediacy of the given moment.

Toward the end of his life, Monet had a studio built to transcribe his motifs onto giant canvases. Mitchell paints at night in the silence of his studio. Monique Frydman, a major abstract painter of her generation (born in 1943), very often paints from memory. From her studio, she captures the vibrations of the landscape, which she transcribes onto sheets of tissue paper. The tactile quality of the medium allows the vibrations of light and pigments



Top: Monique Frydman, *Untitled*, 2024, pigments and binder on linen canvas, 112.5 x 103 cm. Courtesy of Galerie Dutko. © Agence Phar

Left page: Christian Sorg, *Los prados, suite no. 4*, 2023, mixed media on canvas, 162 x 195.5 cm. Courtesy of Galerie Dutko. © Agence Phar



to unfold. The perceptible depth of color makes it inhabit the space. She speaks of the abstraction of her pictorial language. In order to make visible what her eye has captured, she says she immerses herself in color, being “on the edge.”

Christian Sorg (born in 1941), who divides his time between the Yonne region and Spain, immerses himself in the landscape. Between idea and form, he carries with him the direct source of expression. Emotion precedes reason. The Danish-born painter Per Kirkeby (born in 1938) speaks of things seen and perceived. His organic and mineral-like painting, rooted in physical experience, expresses a lyricism that connects with knowledge.

Whether Tachist, gestural, or informal, painting remains a constant questioning of reality. Michel Ragon spoke of “abstract paysagisme” to describe an entire movement in French painting of the 1950s. Claude Monet paved the way for an entire expressive gestural style. The immediacy of a matured gesture conveys color and light. In what our reference points reveal to us as the most elusive, Monet is the pioneer of a free yet perfectly mastered style of painting. Governed by instinct and knowledge, it exudes its own boldness, guided by the regenerative omens of a painting that is eternally alive.



Photos: Jean Gaumy, *A Certain Nature, after Giverny*, 2016–2024.

“A CERTAIN KIND OF NATURE”: THE TEST OF THE GARDEN OF GIVERNY

Interview with **JEAN GAUMY**, member of the photography section of the Academy of Fine Arts Interview conducted by Nadine Eghels



Nadine Eghels: *Une certaine nature* (Xavier Barral Éd.) is the title of this beautiful book of photographs you’ve just published, the result of your long-standing visits to the gardens of Giverny. How did the idea come about?

Jean Gaumy: It just flowed naturally! I like to create photo series by immersing myself in fairly closed-off environments: the crew of a submarine or a trawler, the medical staff at a hospital or a prison, the seclusion of a lighthouse.

I had just been elected to the Academy, so I had the opportunity to get involved in the activities at the gardens of Giverny, which are owned by the Academy of Fine Arts. It came very naturally to me to photograph the gardeners working together day in and day out within the enclosed setting of a garden.

N.E.: And what a garden!

J.G.: Indeed, I was captivated by its atmosphere and beauty, but little by little I began to distance myself from the gardeners. I became increasingly absorbed in contemplating the garden itself. I explored every nook and cranny. I felt all sorts of memories welling up inside me—memories linked to my childhood, my youth, the Pyrenees, and Auvergne, the rivers and streams, nature... For eight years, I made my way through the garden much like a tightrope walker.

N.E.: Eight years of visiting the garden—how often?

J.G.: I’d come by from time to time, depending on the season, and let myself be immersed in it. I waited for things to emerge, to come to me. I was there, receptive to every impression. At certain moments, the connection would happen. Naturally, simply.

N.E.: Since you work primarily in black and white, how did you approach the issue of color, which is omnipresent in the garden as well as in Monet’s paintings?

J.G.: The choice of black and white wasn’t immediate... but it eventually became the obvious choice. It was the only way to free myself from the obvious, to break free from that omnipresent color. >

Many things reminded me of the beautiful black-and-white imagery in certain films from the 1930s. I did create some color images, of course—and some were quite successful—but it was the ones taken with a digital iPhone from a very distinctive black-and-white source that really caught my attention... A very contemporary technology allowed me to capture timeless emotions. I ended up with a large number of images, which I had to sort through, select, and arrange to design the book.

N.E.: A large number of very beautiful images, but Giverny isn't recognizable in any of them!

J.G.: There are still a few where you can recognize Claude Monet's garden. I didn't include many of them in the book. I opted for a much more radical approach.

N.E.: That of creating a "photographic" work based on the garden at Giverny, one that is by no means a faithful replica... J.G.: Exactly. It's another garden, parallel to Monet's magnificent one, but one from which I wanted to break free fairly quickly. It's a book created "based on Giverny," which is why I added that clarification to the title. These are photographs that, thanks to Monet and his garden, have rekindled my earliest experiences with nature when I was seven years old, but the selection of images was made by the seventy-seven-year-old man I have become... From 7 to 77!

N.E.: When you showed the book to the gardeners, how did they react?

J.G.: They were obviously quite surprised. But they recognize that this book is different from the ones people might buy as a souvenir of their visit or as a gift for loved ones. This one is intended for people who have a very different interest in photography.



N.E.: More of an art book than a promotional tool.

J.G.: Exactly. In this work, I am simply the creator of myself. That, I believe, is true of all creation, of all interpretation. Isn't it?

N.E.: How do you feel when you look at these finished, printed, edited photos? Do you see anything of that initial impression in them?

J.G.: Each image tells the story of a life. There are, of course, underlying connections to painting, to the animal world, or to cinema—the films of Andrei Tarkovsky, for example, or the film *The Night of the Hunter*—but for someone discovering this body of work, it is first and foremost a study of matter, the sediments of vanished worlds, of worlds we don't notice at first glance, of those "timid" ones Jean-Christophe Bailly speaks of in the highly insightful text accompanying the images.



Photos: Jean Gaumy, *A Certain Nature, after Giverny*, 2016–2024.



Photos: Jean Gaumy, *A Certain Nature, after Giverny*, 2016–2024.

A PAINTER'S GARDEN

Interview with **JEAN-MARIE AVISARD**, head gardener of Claude Monet's gardens in Giverny
Interview by Nadine Eghels

Nadine Eghels: How long have you been the head gardener of Claude Monet's gardens in Giverny?

Jean-Marie Avisard: It's been eight years, but I've been working here for thirty-eight. I was in charge of the water garden for about thirty years. When Hugues R. Gall (1940–2024) arrived as director, he entrusted me with caring for the garden and promoted me to team leader.

N.E.: Has the garden changed much since Claude Monet's time?

J-M.A.: Many areas have changed. For example, the water garden used to have very few plants—there was only grass around the pond, just a few rose bushes and peonies, and of course the wisteria on the bridge. But it was much less flower-filled than it is today. All of that was added during the restoration to better match the depictions in the paintings—with lots of colors, and therefore a variety of plants. When Alain Charles Perrot arrived, he asked us to return to the original garden created by Monet. So we laid out some lawns that offer a more unobstructed view of the pond and the water lilies, the central features of this water garden.

N.E.: Has the garden's layout been altered?

J-M.A.: No, the flowerbeds, the paths—everything is exactly as it was in Claude Monet's time.

N.E.: Have other varieties been introduced?

J-M.A.: Yes, many—in fact, there are almost no plants left from Monet's time. Every year, dozens of varieties disappear and just as many new ones appear; it's constantly changing. With perennials, we manage to maintain a certain consistency, but the hardiest varieties tend to prevail. It's a living world to which we must adapt every year, assessing what will endure and, if certain plants are no longer available, replacing them with others. But they're always simple plants that can be found at any local garden center. This isn't a botanical garden; there are hardly any rare specimens. It's the overall composition that matters.



N.E.: In terms of quantity, are there more different varieties today?

J-M.A.: Yes, during the restoration, we sought to recapture the spirit of Impressionist painting, which relies on small brushstrokes. At the time, Monet planted more single varieties within a flowerbed, but we focus more on evoking the feeling of the painting through plant diversity.

N.E.: Where do all the plants you introduce come from?

J-M.A.: About 80% are grown on site—the short-cycle plants, such as annuals and biennials. Everything else, like roses and bulbs, is purchased each year as needed.

N.E.: And what about the water lilies?

J-M.A.: We cut back the foliage when winter arrives; they go into a sort of hibernation and remain at the bottom of the pond. They spread via rhizomes, are very hardy, and can sometimes become invasive.

N.E.: Monet designed the layout of his garden around colors, paying particular attention to certain color palettes and even creating a "color palette."

J-M.A.: On the east side of the Clos Normand, there are small flowerbeds that represent the painter's palette. A white bed, then moving on to light yellow, dark yellow, orange, and so on, all the way to the darkest color—an almost black purple at the very end of the row. So you find the entire color palette there. A painter's garden simply had to offer as many colors as possible! Only colorful species are planted there, and every plant must produce flowers. There are no grasses, and few trees—just the large purple beech and the two yews that have been there since the beginning, along with a few conifers to give structure to the flowerbeds. >



Top: Le Clos Normand, Claude Monet's home in Giverny, and its extraordinary gardens. © Claude Monet's House and Gardens - Giverny

Right-hand page: Anonymous, Claude Monet in front of his house in Giverny, c. 1920. © Philippe Piguet Collection

N.E.: Does the garden change much with the seasons?

J-M.A.: Since the site is open to the public from April¹ to October 31, it's designed to be in bloom the entire time during that period—and to look different every month. In April, the tulips bloom, followed by irises, peonies, roses, and water lilies. Toward the end of the season, there are asters, dahlias, and the trees are ablaze with color...

N.E.: How often do you plant?

J-M.A.: There are two major planting periods. As soon as the garden closes at the end of October, we clear out the entire garden, except for the perennials, which can be moved. What remains is a patch of soil that is tilled by hand. Before Christmas, we plant the bulbs (tulips, daffodils, hyacinths, etc.) for spring. After that, we plant biennials—which follow a two-year cycle—such as pansies, forget-me-nots, wallflowers, etc., to bring color to the spring. They'll soon be transplanted into pots in the greenhouses and replanted in the winter to bloom the following season.

N.E.: As for the invasive water lilies, no new plantings?

J-M.A.: Generally not, unless the rhizomes have been eaten by coypu, which are fond of them. But every spring we pull the pots up from the bottom of the pond to check if everything is growing well. We buy a few exotic water lilies that don't hold up as well from one year to the next, but offer colors different from the hardy varieties—purple, for example.

N.E.: Do we know what Monet's favorite spots were?

J-M.A.: He loved the water garden! People tend to think he set up his easel on the long side, facing the Japanese bridge, whereas in his paintings, the bridge is often depicted between the willow on the left and the beech on the right—which means he set up on the short side of the pond. So we've replanted grass in that exact spot so visitors can see where Monet set up his easel.

N.E.: How many gardeners are needed for all this maintenance work?

J-M.A.: Twelve full-time gardeners, two apprentices, and a few volunteers from other gardens who come from different countries to help us and exchange ideas with us.

N.E.: But how can you work when visitors are in the way?

J-M.A.: Most of the planting work is done during the off-season. And for daily maintenance—weeding, etc.—we start very early in the morning, before the public arrives, and then we work in areas that are off-limits to them. But we have to bring our equipment there; organizing all of this requires significant logistics. Our way of working is specific to the garden. We adapt to it!



Above: reflections on the pond.

© Claude Monet's House and Gardens – Giverny

Above: Anonymous, *Claude Monet on the Japanese bridge in the water gardens*. Circa 1920. © Musée Marmottan Monet (Paris)

N.E.: Where do you grow the plants for the garden? J-M.A.: Up there, behind the farmhouse, we have a production greenhouse where we start seedlings, grow plants, and handle everything related to plant propagation. Then they're moved to the tunnels across from the Museum of Impressionist Art, where, when the time comes, the gardeners pick them up to plant them. The whole process remains very hands-on.

N.E.: How much creative freedom does each gardener have?

J-M.A.: There's a color requirement. The red flowerbeds are always red, the yellow ones always yellow, and so on, but for each one, the gardener in charge is free to choose which plants to use, based on what's available in the greenhouse, as long as the color requirement is met. This creates a bit of friendly competition among them, with everyone wanting to create the most beautiful flowerbed! You have to know the plants well—how they'll grow, when they'll bloom... the timing factor is essential! It takes several years of training before you can start working independently in this garden.

N.E.: Is the soil enriched? Do you use fertilizers? J-M.A.: Since I've been tending the garden, we no longer use chemicals to control pests. We use beneficial insects—that is, animals that prey on them. For example, ladybug larvae, which eat aphids. To strengthen the plants, we use horsetail or nettle liquid fertilizer. The soil is fairly calcareous toward the hill and fairly acidic toward the water garden, which used to be a marsh. The soil is tilled regularly; sometimes we mix manure deep into it. We use very little fertilizer because tests show that the soil is already very rich.

N.E.: How would you describe your mission? J-M.A.: It's a conservation mission. This isn't my garden—it's Claude Monet's—and I'm here to preserve it. If he could ever return, I'd like him to say to me: "You've taken good care of the garden!"



IN THE SHOES OF CLAUDE MONET

Interview with **FRANÇOIS MARTHOURET**, actor Interview conducted by Nadine Eghels

François Marthouret and Pierre Arditi in the roles of Claude Monet and Georges Clemenceau in *Clemenceau, la force d'aimer*, a French TV movie directed in 2022 by Lorraine Lévy, based on a screenplay by Jacques Santamaria and Nathalie Saint-Cricq. © Philippe Warrin - Effervescence - FTV

Nadine Eghels: You played the role of Claude Monet in the film *Clemenceau, la force d'aimer*, directed in 2022 by Lorraine Lévy and based on the book by Nathalie Saint-Cricq. Pierre Arditi portrayed Clemenceau, who shared a very strong friendship with Monet. How did you approach this character? François Marthouret: I only had a few days of filming to portray this magnificent man, opposite my friend Pierre Arditi. The screenplay was very good and gave the film a concrete and endearing realism.

N.E.: Where did you film?

F.M.: At the Clemenceau Museum in Passy, located on the garden level where he used to live, and also in Giverny.

N.E.: What did you take away from this experience?

F.M.: First of all, the physical transformation! After a few hours of makeup, the resemblance was striking. There's a photo of Pierre Arditi and me sitting on a bench in Giverny: you'd swear it was a period photograph. Beyond the fun of it, playing a character of this stature—an artist who demonstrated such dedication to his art that we've always wished we could have the same for our own—is a unique experience.

N.E.: Did being in his house and garden help you embody this character?

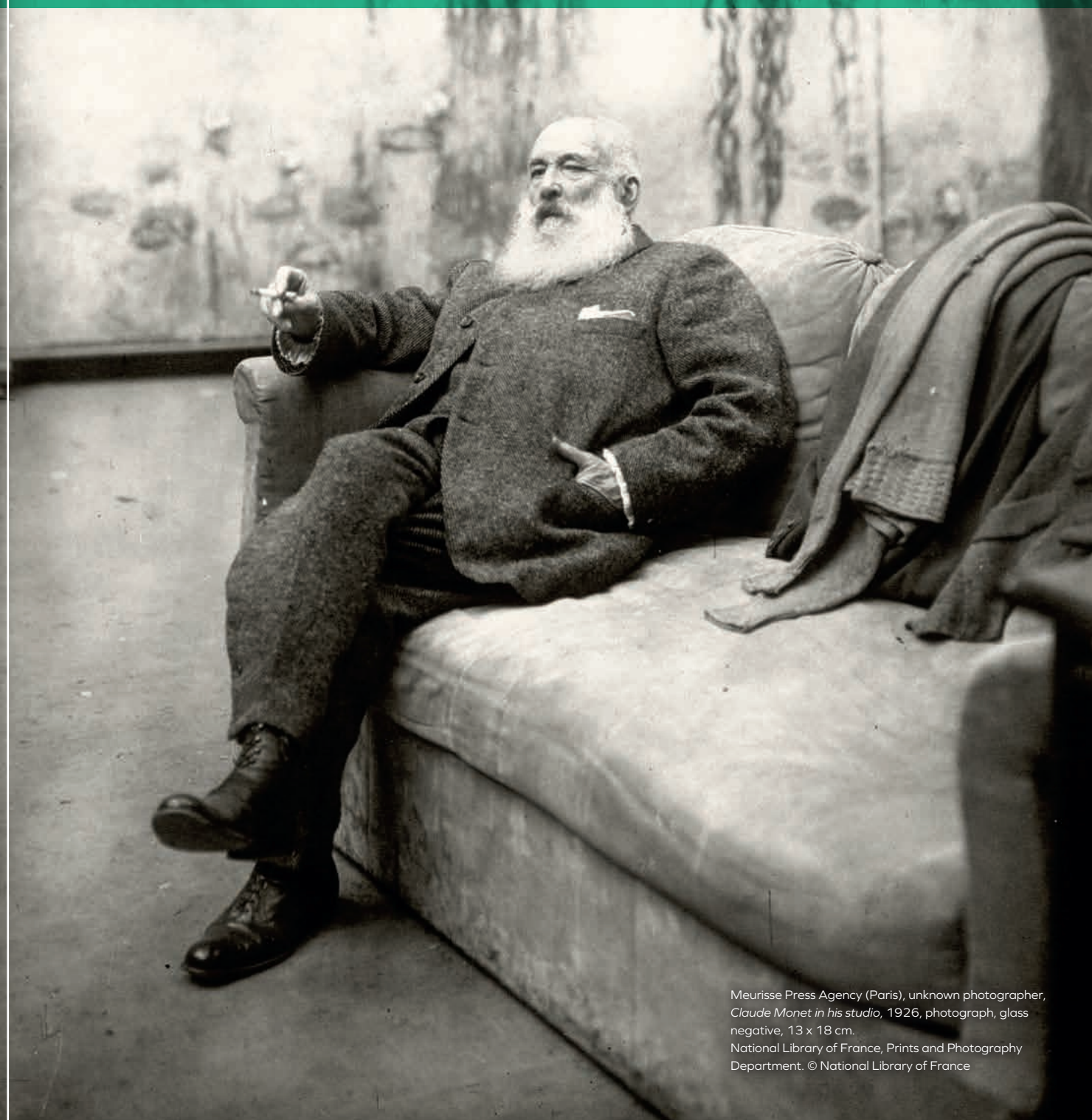
F.M.: As Ariane Mnouchkine said, an actor's main muscle is the imagination. To play a character like Monet, you can of course explore his paintings and study his biography. But to convey something of his genius, you need imagination. Being in Giverny made that transition easier. By being on site, my imagination could take flight from a concrete foundation. In Giverny, I felt right at home! I was completely immersed in the place—the studio was impressive! Ultimately, by creating this house and this garden, he made my job easier... it was more natural to become him.

N.E.: What did you draw on to build the character?

F. M.: If I were Daniel Day-Lewis, for example, I would have put everything on hold for six months to immerse myself completely in Monet's life and work—and even repaint his entire body of work! But this wasn't a biopic about Monet... a few hours spent painting, and especially in the garden, allowed me to step into his world—if not his genius!

PROGRAM

AS PART OF THE CENTENNIAL
OF CLAUDE MONET'S DEATH



Meurisse Press Agency (Paris), unknown photographer, *Claude Monet in his studio*, 1926, photograph, glass negative, 13 x 18 cm.
National Library of France, Prints and Photography Department. © National Library of France



Marmottan Monet Museum (Paris)



Spotlight on Michel Monet
Heir and legatee of Claude Monet
The Marmottan Monet Museum is celebrating both the centennial of the passing of Claude Monet and the 60th anniversary of the exceptional bequest made by his second son, Michel Monet (1878–1966), to the Académie des Beaux-Arts in 1966. To mark the occasion, an exhibition installed in the heart of the Claude Monet Gallery pays tribute to this pivotal figure in the museum’s history and invites visitors to discover the man who made possible the creation of one of the world’s most important Impressionist collections.

2026 Season | Claude Monet Gallery

EXHIBITION
A Work Revealed
Restoration of the painting *Charing Cross Bridge, Smoke in the Fog, Impression*
The Marmottan Monet Museum presents *Charing Cross Bridge, Smoke in the Fog, Impression*, by Claude Monet to the public Monet, following a major restoration campaign. Conducted by Caroll Fierle, this restoration restores the work’s full clarity and reveals the extraordinary subtlety of the color palette conceived by the master of Impressionism.

From September 30, 2026, to January 25, 2027, the work will be on view in the exhibition “Monet: Painting Time” at the Musée de l’Orangerie, then from February 25 through June 27, 2027, at the Tate Modern in London

Behind the Scenes of the Restoration in Pictures
From the initial scientific examinations to the restorer’s final touches, this tenminute documentary film, produced by the Marmottan Monet Museum, reveals the techniques, analyses, and decisions that contributed to this exemplary restoration.

PODCAST
Claude Monet: A Shared Legacy
This original production by Elsa Daynac, produced by the Marmottan Monet Museum, consists of eight episodes ranging from 8 to 10 minutes in length, available in French and English, available in the museum’s galleries as well as on major streaming platforms.
Designed for a broad audience, this documentary series offers an immersive exploration of the legacy left by Claude Monet. Through eight themes, Elsa Daynac gives a voice to figures from diverse backgrounds—art historians, curators, academics, artists, a conservator, a climatologist, a gardener from Giverny, and writers—who each shed light, in their own way, on the relevance and richness of the Impressionist master’s work.

To be released in September 2026

EXHIBITION
“Stories of Landscapes, from Monet to Hockney (1890–2026)”
The Marmottan Monet Museum and the Grenoble Museum present “Stories of Landscapes, from Monet to Hockney (1890–2026),” an exceptional exhibition tracing the evolution of the landscape, from its triumph in the 19thcentury to its contemporary reinventions. Curated by Pierre Wat, professor of history and civilizations at Paris I PanthéonSorbonne University and director of the HiCSA Research Center.

Marmottan Monet Museum (Paris): September 24, 2026, through January 31, 2027
Grenoble Museum: March 5–July 4, 2027

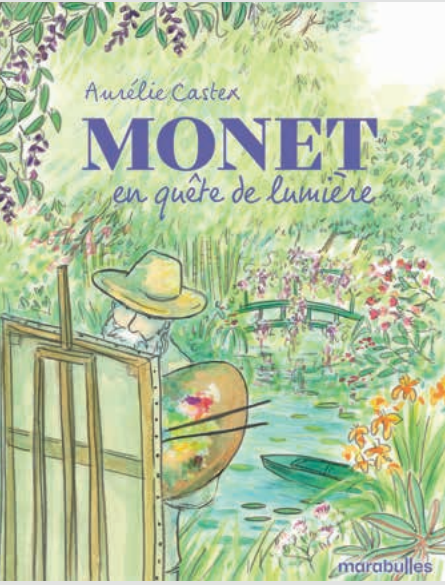
EXHIBITION
“Unexpected Dialogues, Opus No. 11. Soriano / Monet: Mapping Kolsås”
To mark the 11th installment of *Unexpected Dialogues*, American artist Peter Soriano revisits Monet’s winter journey to Norway (1895). With a large-scale mural designed for the Marmottan Monet Museum, he engages in a dialogue with the snow-covered landscapes that inspired Monet. His work reinterprets these Norwegian sites, blending on-site observation with reflections on the fragility of Nordic environments.
September 24, 2026, through January 31, 2027

DRAMA READING
“Monet’s Letters (An Alphabet Book (by Claude Monet))”
Starring **Pauline Caupenne** and **Grégoire Leprince-Ringuet**.
Friday, October 9, 2026 (date to be confirmed)

LITERARY CONCERT
“The precise moment when Monet enters Jean-Philippe Toussaint’s studio”
Read by **Philippe Bertin** (actor) with the participation of **Marion Ruault** (double bassist, DJ set).
Friday, October 16, 2026

DANCE
Water Lilies
By choreographer **Maflihoé Passedouet**, founder and artistic director of the multidisciplinary company MobilisImmobilis.
Fridays, November 13 and December 11, 2026

PUBLICATIONS
Monet in Search of Light by author and illustrator **Aurélie Castex**
In partnership with the Academy of Fine Arts, the Claude Monet House & Gardens—Giverny, and Marabulles Publishing (Hachette).



This graphic novel sensitively traces Monet’s journey: from his early days in Le Havre to his international recognition. A luminous immersion into the world of the father of Impressionism.
112 pages, price: €19.95

Claude Monet at the Marmottan Monet Museum
Special issue of *Connaissance des Arts* dedicated to the Monet collections at the Marmottan Monet Museum (Paris)
A publication by the Marmottan Monet Museum (Paris) in partnership with *Connaissance des Arts* magazine. The articles are written by several members of the museum’s curatorial team: Pierre-Antoine Gatier, director; Sylvie Carlier, director of collections; curatorial assistants Coralie Adèle-Amélie and Aurélie Gavoille, and Dominique Lobstein, art historian.
Special Issue No. 1166, 42 pages, price: €11.90

Issuance of a postage stamp
On October 13, 2026, a postage stamp dedicated to Claude Monet.



CONFERENCE
“Monet Now”
An international, multidisciplinary symposium in partnership with the Musée d’Orsay.
As part of the exhibition “Painting Time” at the Musée de l’Orangerie (September 30, 2026 – January 25, 2027).
Dome of the Palais de l’Institut de France
Tuesday, October 13, 2026 (afternoon)
Auditorium of the Musée d’Orsay
Wednesday, October 14, 2026 (all day)



TRIBUTE
Tribute to Claude Monet
Commemoration in Giverny, exactly 100 years to the day after his passing.
Claude Monet’s House and Gardens—Giverny
Saturday, December 5, 2026
By invitation only



CONCERT
Closing concert of the commemorative year
Orchestre de Picardie, conducted by **Laurent Petitgirard**.
The music of Claude Monet’s contemporaries will take center stage: Claude Debussy and Emmanuel Chabrier, who, in his day, collected works by Claude Monet and Édouard Manet...
André and Liliane Bettencourt Auditorium at the Institut de France
Wednesday, December 16, 2026
By invitation only

Top: the Marmottan Monet Museum (Paris). © Marmottan Monet Museum (Paris) / Studio Christian Baraja SLB
Blanche Hoschedé, Claude Monet, and Michel Monet in military uniform in Giverny, undated. Paris, Marmottan Monet Museum (Paris), © Marmottan Monet Museum (Paris)
Charing Cross Bridge, Smoke in the Fog, print (1902) by Claude Monet during its restoration. Varnish removal. Paris, Marmottan Monet Museum (Paris), © Marmottan Monet Museum (Paris) / Studio Christian Baraja SLB

Top: The Palais de l’Institut de France. Guilhem Vellut © CC BY 2.0
The Musée d’Orsay. © Musée d’Orsay / Sophie Crépy The Musée de l’Orangerie © Camille Gharbi
Center: Claude Monet’s house in Giverny. © Claude Monet’s House and Gardens – Giverny
Above: The André and Liliane Bettencourt Auditorium at the Institut de France. © Ben Dauchez/H&K

Souscription



Help us acquire this historic tapestry: make a donation!

Provenance: The tapestry was part of the former collection of Ayala Ben Tovim Fleg Zacks Abramov (1912–2011) and was later passed down to her descendants.

Purchase price: 110,000 euros



www.maisonatelierlurcat.fr/appele-a-souscription/

For the return of the "Bestiaire" tapestry to the Lurçat House-Studio

The reappearance of Jean Lurçat's "Bestiaire" tapestry, rediscovered by Christie's when it was believed to be lost forever, coincides in an almost providential way with the opening to the public of the artist's home, Villa Seurat, one hundred years after its construction. This monumental tapestry by Jean Lurçat, created in 1929, was designed and adapted—in accordance with the artist's principles, which emphasized the tapestry's role as a wall hanging and architectural element—to fit the dimensions of the living room wall on the second floor. A basket-style sofa by Pierre Chareau, covered with a petit point tapestry, completed the decor. Woven in 1930 in the workshop of Marthe Hennebert, his first wife, *Bestiaire* is a tapestry of great significance for understanding Lurçat's work, as evidenced by the fact that it was installed at the heart of his home. It is a prime example, an unexpected treasure that captures the home's decor in the 1930s—a complex work that reveals the anxieties of a soul tormented by the signs heralding future cataclysms. Lurçat succeeded in creating a dreamlike atmosphere, a world of powerful originality that invites meditation.

Above: *Bestiaire*, model design for the large canvas, 1929, gouache on paper (detail). Artist's collection, Lurçat House-Studio

View of the living room interior, 1930; on the wall, the *Bestiaire* tapestry; chairs by Pierre Chareau; desk by André Lurçat.

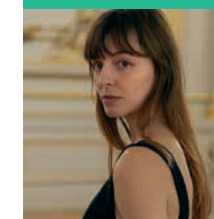


CÉDRIC KLAPISCH WINNER OF THE ACADEMY OF FINE ARTS GRAND PRIX IN THE CATEGORY OF STAGE DIRECTION 2026

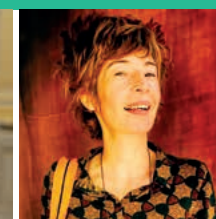
At the recommendation of Laurent Petitgirard, its permanent secretary, the Academy of Fine Arts established the "Grand Prix of the Academy of Fine Arts" in 2023. Nine Grand Prizes, corresponding to the Academy's nine sections, are awarded at a rate of three per year. Awarded based on nominations from each section, they come with a prize of 30,000 euros, which each winner is invited to distribute among several artists whose work they admire.



Artists supported by Cédric Klapisch



Laura Bachman
French dancer and choreographer
Photo: DR



Cali Berthet
French painter
Photo: DR



Clélia Odette Rochat
French-Swiss photographer
Photo courtesy of the artist

Cédric Klapisch is a film director, screenwriter, and producer. Born in 1961 in Paris, he began studying film at Paris III-Censier University, then at Paris VIII-Saint-Denis University. At age 23, he moved to New York to pursue a master's degree at New York University's Tisch School of the Arts, where he stayed for two years.

Upon returning to France in 1985, he began his career as an electrician on film sets and went on to direct several short films, including *In Transit* and *Ce qui me meurt*, which won numerous awards at film festivals. The latter, made in 1989, would give its name to his production company. In 1991, he directed his first feature film, *Riens du tout*. He has since directed fifteen feature films: *Le péril jeune*, *Chacun cherche son chat*, *Un air de famille*, *Peut-être*, *L'Auberge espagnole*, *Ni pour ni contre*, *Les poupées russes*, *Paris, Ma part du gâteau*, *Casse-tête chinois*, *Ce qui nous lie*, *Deux Moi*, *En corps*, and *La Venue de l'Avenir*, which was selected for the Out of Competition section at Cannes in 2025.

On television, he helped launch the series *Dix pour cent* as artistic director for the first season and directed episodes 1 and 3. In 2023, he co-wrote and co-directed the series *Greek Salad* with Lola Doillon and Antoine Garceau—a continuation of the *L'Auberge espagnole* universe—produced by *Ce qui me meurt* in coproduction with Amazon.

Alongside his work in fiction, Cédric Klapisch has directed several documentaries, including *Auréli Dupont*, *l'espace d'un instant* (2010) as well as two portraits dedicated to Renaud Lavillenie: *L'Élévation* (2014) and *Jusqu'au bout du haut* (2016).

In 2024, he directed Mozart's *The Magic Flute* at the Théâtre des Champs-Élysées. The following year, he will serve as artistic director of the 50th César Awards ceremony. Cédric Klapisch is also a co-founder of LaCinetek, alongside Pascale Ferran, Laurent Cantet, and Alain Rocca. Cédric Klapisch is currently writing his sixteenth feature film.

Above: Under the dome of the Institut de France, during the presentation of the 2026 Grand Prix de l'Académie des Beaux-Arts for directing to Cédric Klapisch, in the presence of director Jean-Jacques Annaud, a member of the directing section, and Permanent Secretary Laurent Petitgirard.

Center: Jean-Jacques Annaud and Cédric Klapisch.

© Édouard Brane

news

Available on the Academy's YouTube channel of Fine Arts



François-Bernard Michel

Professor François-Bernard Michel passed away on February 24, 2026, in Montpellier at the age of 89. He had been elected to the Academy of Fine Arts on March 29, 2000, in the section for associate members, occupying Chair No. XIII, which had been created by decree in 1998 and of which he was thus the first holder.

He was born on November 17, 1936, in Bagnols-sur-Cèze. A distinguished pulmonologist and professor at the Montpellier Faculty of Medicine, and a recognized specialist in asthma and allergies, he served as president of the European Academy of Allergology and Clinical Immunology and was a member of the National Academy of Medicine, elected in 1998, of which he was president. A man of duty and faith, he had served since 2004, alongside Bishop Nicolas Bouvet of Tarbes and Lourdes, as president of the International Medical Committee of Lourdes (CMIL), which is responsible for reviewing cases of healing—spontaneously reported.

Professor Michel also pursued a literary career. He leaves behind a significant body of work in which he observes and analyzes the connections between illness and creativity among writers (Valéry, Proust, Rilke, Gide) and painters (Bazille, Van Gogh). Recently, he had published *Cézanne, 1906: The Promised Land and Crossed Destinies*, which brings together the stories of Jean Moulin, Charles de Gaulle, Paul Valéry, and Daniel Cordier. Writing was of great importance to this humanist, nourished by his spiritual aspirations and attentive to his patients as well as his contemporaries in the face of the mystery of life and death. A modest man who never lacked lucidity, he showed a deep attachment to the Academy. He had founded the “Debates and Works,” which he led alongside his colleagues, and faithfully contributed to the editorials of *La Lettre*. As recently as a short while ago, he had written in the issue dedicated to *The Artist Struck Down*.

This great humanist was what the 18th century called an “honest man,” imbued with immense cultural depth, whose open-mindedness and benevolent generosity we will miss.



Georg Baselitz

Georg Baselitz passed away on April 30, 2026. He had been elected a foreign associate member of the Academy on October 23, 2019, succeeding the Polish filmmaker Andrzej Wajda. Laurent Petitgirard, permanent secretary of the Academy of Fine Arts, paid tribute to “one of the major artistic works and voices of the contemporary world.”

Born in 1938 in Deutschbaselitz, Germany, Georg Baselitz (Hans-Georg Bruno Kern) was admitted in 1956 to the College of Visual and Applied Arts in East Berlin. Four years later, he created his first works with the “Rayski Heads” series. In 1961, he adopted the pseudonym Georg Baselitz in reference to his hometown and wrote his first manifesto with his friend Eugen Schönebeck, followed by a second manifesto in 1962. His first solo exhibition took place in 1963 at the Werner and Katz Gallery in Berlin. Two of his exhibited works, including *Die Große Nacht im Eimer* (*The Great Night Down the Drain*, Museum Ludwig, Cologne), were banned for indecency. Violent and provocative in their iconography, these works reflect a strategic intent rooted in a powerful desire for singularity. During this period, his practice gradually diversified: Baselitz painted, drew, engraved, and sculpted. In 1969, he began his work on the inversion of motifs, with *Der Wald auf dem Kopf* (*The Forest Upside Down*) as his first painting in this series: all the subjects in his personal repertoire—figures, trees, houses, and so on—were turned upside down to assert the primacy of the gaze over the subject. The result is striking for the tension between figuration and abstraction. His work draws equally from German Expressionism and American painting (Jackson Pollock, Willem de Kooning). His works—which echo the traumas of German history, ranging from the “Heroes” series to his finger paintings, including his “fracture” paintings and “Russian” paintings—are featured in the most prestigious public collections. Since 2006, with his series of “remixed” paintings, he has revisited and reinterpreted his own iconography. In 1975, he participated in the São Paulo Biennial in Brazil, and in 1980, he represented Germany at the Venice Biennale. In 1995, he had his first retrospective.



Marjane Satrapi

Marjane Satrapi, elected to the directing section on February 28, 2024, to the seat previously held by Jacques Perrin, passed away at the age of 56, shortly after her husband Mattias Ripa.

Passionate and committed to promoting cinema, this admirable, radiant woman of absolute integrity had established the Mattias and Marjane Ripa-Satrapi Foundation for Cinema—Academy of Fine Arts last February to enable foreign students to come and study cinema in Paris.

Marjane Satrapi, a Franco-Iranian artist, comic book author, screenwriter, and filmmaker, was born in 1969 in Rasht, Iran. Based in France since 1994 and a graduate of the École supérieure des arts décoratifs in Strasbourg, she made her mark in 2000 with *Persepolis* (L'Association), an autobiographical story that has become a classic of contemporary comics. Adapted for the big screen in 2007 and co-directed with Vincent Paronnaud, the film won the Jury Prize at the Cannes Film Festival and received an Oscar nomination for Best Animated Feature. She is also the author of *Broderies* and *Poulet aux prunes* (winner of the Best Album Award at Angoulême), which she adapted for the big screen in 2011. She went on to direct *La bande des Jotas* (2012), *The Voices* (2014), *Radioactive* (2019), and *Paris Paradis* (2024).

Alongside her film work, she has developed a body of visual art that has been exhibited in Paris since 2013. In 2023, she published *Femme, vie, liberté* (L'Iconoclaste), dedicated to the Iranian uprising sparked by the death of Mahsa Amini. The Mobilier National commissioned her to design the tapestry created for the Paris 2024 Olympic Games.



The section on “Directing”

The “Cinema and Audiovisual” section of the Academy of Fine Arts is becoming the “Directing” section.

By decree issued by the Council of State on February 26, the President of the Republic, the Prime Minister, and the Minister of Higher Education approved the new bylaws of the Academy of Fine Arts. Among the changes is the transformation of the “Cinema and Audiovisual Arts” section into a “Directing” section (cinema, audiovisual arts, theater, opera and other performing arts) is particularly noteworthy.

This section, which previously consisted of 6 members, now has 8. The Academy thus has 69 members, 69 correspondents, and 16 foreign associate members.

On this basis, the President of the Republic approved the transfer of Muriel Mayette-Holtz (elected on May 17, 2017) from the section of at-large members to the Directing section, to a newly created seat.

“From now on, the Academy of Fine Arts can welcome theater directors from the world of the performing arts in the broadest sense as creators in their own right. My colleagues and I are delighted by this change in the Academy’s bylaws, which now recognizes theater direction as a major art form.”

Laurent Petitgirard, composer and conductor, permanent secretary of the Academy of Fine Arts



BACH IN ECHO

A Memorable All-Night Event at the Palais de l'Institut de France

On Saturday, June 6, 2026, the Academy of Fine Arts and the Institut de France, in partnership with STARDUST Group, organized an exceptional evening as part of Nuit Blanche 2026. Under the direction of Laurent Petitgirard, secretary perpetual program of the Academy of Fine Arts, soloists JeanPhilippe Collard, Raphaël Collard, Titien Collard, and the Les Solistes Français orchestra performed Johann Sebastian Bach's concertos for two and three keyboards under the dome of the Palais de l'Institut de France, while this timeless music simultaneously filled the Institut's main courtyard: broadcast "in echo" as an enhanced version featuring visual creations projected onto the façade of the Mazarine Library and the surrounding architecture, the performance immersed the 3,000 people who had gathered for the occasion in music and contemporary art. ©M Baumer



On January 7, 2026, the Academy of Fine Arts elected Bernard Desmoulin, a member of the Architecture Section and director of the Auguste Perret Apartment on Rue Raynouard in Paris, to a five-year term. On January 28, 2026, the Academy reelected Jean-Michel Wilmotte, also a member of the Architecture Section and director of the Lurçat House-Studio, for a second five-year term.

Bernard Desmoulin succeeds Pierre-Antoine Gatier, who, since January 1, has served as director of the Musée Marmottan Monet (Paris), another property of the Academy of Fine Arts. Bernard Desmoulin is a member of the Academy of Fine Arts' Architecture Section. Owned by the Academy of Fine Arts and administered by the Auguste Perret Foundation - Academy of Fine Arts, the Auguste Perret Apartment is located in the building that the architect and academician had constructed in 1930 to house his architectural firm and his residence, where he lived in from 1932 until his death in 1954. Begun in 2024, the restoration project for the apartment—designated a historic monument—will continue under his direction. © Juliette Agnel

Born in 1948 in Soissons, Jean-Michel Wilmotte—architect, urban planner, and designer—founded the architectural firm Wilmotte & Associés in 1975. Together with his design studio, Wilmotte & Industries, the firm now brings together 270 architects, urban planners, designers, museum curators, and interior architects of 31 nationalities. From Paris to Dallas, from Rio de Janeiro to Seoul, via London, Dakar, Venice, and Moscow, Jean-Michel Wilmotte and his teams are currently working on more than 100 projects in 29 countries, with a strong presence in the cultural, commercial, and hospitality sectors. A member of the Architecture Section of the Academy of Fine Arts since 2015, Jean-Michel Wilmotte was elected director of the Maison-atelier Lurçat for his first term on January 6, 2021. © Juliette Agnel

Élections

On Wednesday, May 13, 2026, the Academy of Fine Arts elected Diébédó Francis Kéré and Jean Claude Gandur as foreign associate members, to the seats previously held by His Highness Karim Aga Khan IV (1936-2025) and Léonard Gianadda (1935-2023). On Wednesday, June 24, 2026, Stéphane Bern was elected to Seat III in the Free Members section, previously held by Hugues R. Gall (1940-2024), and Audrey Azoulay was elected to Seat IV in the same section, previously held by Muriel Mayette-Holtz.



Diébédó Francis Kéré was born in 1965 in Gando, Burkina Faso. As the first child in his village to attend school, he left his country at a very young age to continue his studies in Germany, where he trained in architecture at the Technische Universität Berlin and launched his seminal project: the construction of an elementary school in his native village of Gando. This building, designed using local materials and techniques adapted to the Sahelian climate, received the prestigious Aga Khan Award for Architecture in 2004. Through his firm, Kéré Architecture, founded in Berlin, Francis Kéré has developed a architecture that bridges social, ecological, and cultural dimensions. His projects stand out for their ability to address the needs of local communities while promoting. In 2022, he became the first African architect to receive the Pritzker Prize. Francis Kéré is committed to teaching and passing on knowledge, and was commissioned by UNESCO to create a virtual museum of endangered World Heritage sites. © Lars Borges



Jean Claude Gandur is a Swiss businessman, patron of the arts, and philanthropist. Born in 1949, he holds degrees in law and political science from the University of Lausanne, as well as in history from the University of Paris 1 PanthéonSorbonne. In 1987, he founded the Addax and Oryx Group (AOG), which he to diversify rapidly—from the oil trade to biofuels—by developing a socially responsible business model. At the same time, Jean Claude Gandur has built a significant art collection (more than 4,000 works) spanning archaeology, fine arts, decorative arts, and ethnology. In 2010, he established the Gandur Foundation for Art, which regularly collaborates with international museums by supporting research and exhibition projects. © Grégory Maillot



Stéphane Bern was born in Lyon in 1963. A journalist, writer, TV host, radio host, producer, and actor, he hosts the program *Secrets d'Histoire* on France Télévisions, while also providing live coverage of major national events. He hosts the program *Au cœur de l'Histoire* on Europe 1, contributes to *Paris Match* as an associate columnist, and has published some thirty books. Deeply committed to preserving cultural heritage, he began working in 2013 to save and restore the Collège Royal et Militaire de Thiron-Gardais in Eure-et-Loir, before founding the Stéphane Bern Foundation for History and Heritage in 2016—hosted by the Institut de France—which awards an annual History Prize and a Heritage Prize. In 2017, he was tasked by the President of the Republic with a mission to address endangered heritage sites and spearheaded the Heritage Lottery, through which more than 1,090 sites and monuments have been saved. Photo: DR



Audrey Azoulay was born in 1972. A graduate of Paris-Dauphine University and Sciences Po Paris, and a former student at the École nationale d'administration, she was responsible for the regulation and funding of public broadcasting before joining the National Film Center (CNC) in 2006. As advisor to the President of the Republic on culture from 2014 to 2016, she made the protection of cultural heritage in conflict zones a priority of France's international action. As Minister of Culture in 2016, she secured the passage of the law on freedom of creation in architecture and heritage, modernized the management of sites listed as UNESCO World Heritage Sites, and established a label for contemporary architecture. She also spearheaded several reforms to support the performing arts. © Cyrille George Jerusalmi

On Wednesday, December 17, 2025, the Academy of Fine Arts elected Béatrice Salmon as a corresponding member of the painting section.



Born in 1960, Béatrice Salmon is a leading figure in cultural administration in France and serves as chief heritage curator. After earning a DEA in art history and archaeology from the University of Rennes in 1983, she held numerous positions as an artistic advisor and then as an inspector before joining the National Museum of Modern Art (Centre Pompidou) in Paris as a curator in the Department of Graphic Arts. From 1995 to 2000, she directed the Musée des Beaux-Arts in Nancy, then the Musées des Arts Décoratifs in Paris in 2000, where she oversaw large-scale renovation projects. She served as director of the National Center for the Visual Arts (CNAP) from 2019 to 2025. © Steve Murez



Available on the Academy's
YouTube channel of Fine Arts

Artist Residencies

Open Studios The Montmartre Encounters

As part of the "Open Studios: The Montmartre Encounters," which took place June 19–21 on the Montmartre site of the Cité internationale des arts, the Académie des beaux-arts, the Cité internationale des arts, and the Art Explora Foundation presented a rich cultural program centered on the works and projects of the artists in residence.

This edition featured studio tours, readings, screenings, performances, and concerts, bringing together some thirty artists of diverse backgrounds and practices, who were in residence through the "Académie des Beaux-Arts x Cité internationale des arts," "212," and "Art Explora x Cité internationale des arts" programs.

Artists supported by the Academy of Fine Arts—**Kamal Aljafari**, **Yolanda Ceballos**, **Jammie Holmes**, **Shelly Ohene-Nyako**, and **Gilles Roudière**—participated in this event.



Top: Jammie Holmes (visual arts program).
Above: Yolanda Ceballos (visual arts program).
Photos © Maurine Tric / © Adagp Paris 2026



Bruno Perramant, winner of the Grand Prix from the Simone and Cino Del Duca Foundation

Upon the recommendation of the painting section of the Academy of Fine Arts, the Simone and Cino Del Duca Foundation of the Institut de France awards an annual Grand Prix for the Arts in recognition of the lifetime achievement of an artist of international stature, alternating among the fields of painting, sculpture, and musical composition. This prize, worth 100,000 euros, is awarded in 2026 to Bruno Perramant.

Born in 1962 in Brest, he studied at the Brest School of Fine Arts, Quimper, and Avignon, Bruno Perramant developed a practice centered on cycles and series at a very early stage, exploring recurring motifs through devices such as the polyptych. He has built a body of work in which painting functions as a "counter-image": a space of friction between the real and the imaginary, personal memory and collective narratives. His canvases and polyptychs orchestrate visual collisions between art history, cinema, literature, and biographical fragments. Through a interplay of cutouts, ellipses, and sudden appearances, he composes mental sequences in which History and individual stories overlap. His exploration of color opens up an unstable, almost ethereal space in which fragmented figures, suspended gestures, and latent tensions emerge. His work has consistently garnered institutional recognition, without ever succumbing to passing trends. Alongside his artistic career, he passes on his high standards as the head of the painting studio at the École nationale supérieure des Beaux-Arts in Paris.

Top: Bruno Perramant, *Feu pâle n°2*, 2019, oil on canvas, 200 x 160 cm. © Thomas Lannes / © Adagp Paris 2026

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albumen print based on a glass negative, 14.5 x 10.5 cm.

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