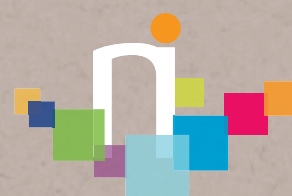


PRESS KIT

# IMPRESSIONISTS ALL

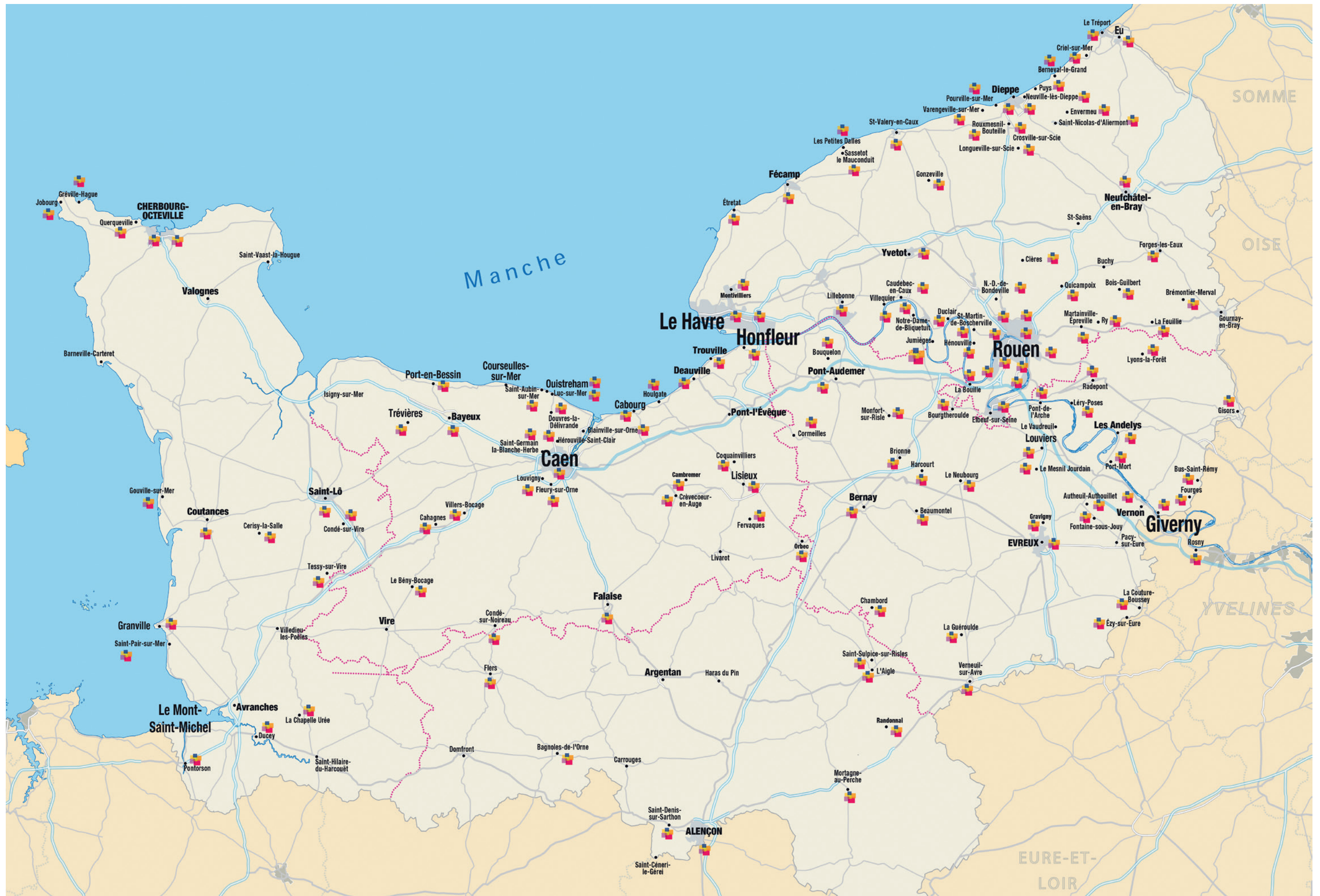
3<sup>RD</sup> EDITION OF THE FESTIVAL, FROM 16/04 TO 26/09/2016

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normandie  
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# EDITORIAL

Held from 16 April to 26 September 2016, the third Festival Normandie Impressionniste will continue the direction taken by the two previous editions, which attracted 1.8 million visitors. This year the event has a particular importance but Normandie Impressionniste had already found its way into every corner of the territory and, in a certain way, heralded the new administrative region of Normandy. This is the first event of such scope to be held in the new region and, once again, this vast array of cultural activities, exhibitions, live shows, dance performances, operas, guinguettes, film programmes and seminars will attest the cultural vitality of Normandy to its French and international visitors. The theme for 2016 is Impressionism in portraits: portraits in the classic sense of the term but also in more contemporary interpretations. The goal is to place the human element at the heart of the Festival: though portraying a period in the nineteenth century with its society, recreations, women, children and artists, the Festival is also interested in contemporary versions of the portrait, like selfies. It explores the notion of representation, of oneself and others, as well as its value, message and significance 140 years on.

The 2016 Festival Normandie Impressionniste has everything on its side to ensure this year will be another spectacular success.

**Pierre BERGÉ**

President of the GIP Normandie Impressionniste

**Laurent FABIUS**

Vice-President of the GIP Normandie Impressionniste,  
Minister of Foreign Affairs and International Development

**Jérôme CLÉMENT**

Chief Administrator of the Festival Normandie Impressionniste

**Erik ORSENNA**

President of the Scientific Committee of the Festival  
Normandie Impressionniste



# INTRODUCTION

For its third edition, the Festival Normandie Impressionniste has chosen the theme *Impressionism In Portraits*.

## The heart of the festival is the human element

Collective and popular, this theme offers the potential for many new directions to be followed: the trajectories of the artists, the theme of the human figure and body, analysis of social circles, and the study of the popular and intellectual social context at the time of Impressionism, an epoch during which great changes took place. The theme is an invitation to rethink our approach to Impressionism, made possible by the combined action of the region's museums, cultural institutions and public.



Olivier Mériel, *The Twins*.

## Remarkable portraits

Increasingly, the public is taking an interest in monographic exhibitions of artists. Retrospectives are enjoying particular success, as is demonstrated by the 2010 Monet exhibition in Paris and the exhibitions organized for the second Festival in 2013: *Pissarro in the Ports* at the MuMa in Le Havre (81,709 visitors) and *Paul Signac, the Colours of Water* at the musée des impressionnismes in Giverny (106,468 visitors). Both were great successes at the centre of a multidisciplinary festival that itself welcomed even greater numbers of visitors than the first edition, more than 1.8 million in total.

A monograph is an opportunity to present the character, career and development of a great artist, and to measure their importance in the history of art.

The complexity of an artist's temperament can also be revealed: Monet, who was both mythical and sensitive, who loved botany and literature, split between reality with imagination; Caillebotte was a painter of the bourgeoisie of Paris but loved to go sailing on the Seine; the Neo-Impressionist star Signac was close to Monet and always charismatic. A monographic exhibition also allows the characters of artists less well-known to the public to be discovered, such as that of Eugène Boudin, the man who encouraged Monet to take up painting out of doors. The Festival wishes to accomplish, to the best of its ability, its mission to show off to advantage the patrimony of the network of museums in Normandy. All the cultural and educational organizations in the region (museums, art centres, schools, universities, etc.) are invited to find ways to publicize the theme of the 2016 Festival, with reference to the history of art and contemporary art practices (photography, video, performance, and so on).

## The figure in majesty

The Impressionists not only invented the modern landscape, they also painted new forms of presenting the face in their embrace of the figure and social and personal iconographic themes. Their importance to the history of portraiture, figure painting and the nude is by no means insignificant. Following the example of Manet, one of Monet's ambitions was to integrate the human figure into outdoor scenes. This was the motivation of Manet's first great composition, *Le Déjeuner sur l'herbe*. Monet succeeded in the same task with great ease in such famous works as *The Poppy Field*. Impressionism had two great masters in figure and portrait painting in Pierre-Auguste Renoir and Edgar Degas. Renoir loved to paint his close entourage, in particular his children and Gabrielle, his maid who would become his favourite model. He was also fond of the theme of the nude and, in his works, Impressionism took a carnal, sensual form. He also painted many portraits in which his deliberately rococo style functioned very well (*Madame Charpentier and Her Children*). Degas was the other great Impressionist figure painter. With his classic talent,



Espace d'art FL-Anthony Vérot, *Louise In Front a Mirror*

he favoured outlines typical of Ingres and developed a realism that was contemporary with the spread of photography, which he practised himself. Degas liked painting dandies, with their top hats, canes and yellow gloves. With his sometimes ferocious eye, he depicted milliners and ballerinas, one of his favourite subjects. Figure painting was also a central theme in Impressionism as painted by foreigners, in particular in the work of the American artists James Abbott Whistler and Mary Cassatt and the Spaniard Joaquín Sorolla. The artists, poets and writers of the period enjoyed painting and photographing one another. The portraits demonstrate that Impressionism was not an isolated school at the time, but that it operated within a network of artists: Manet immortalized Zola, Blanche painted the young Proust, Maurice Denis portrayed Degas, and Guitry photographed Monet...

At a time when we too live in networks as a result of communications technology, this theme invites us to consider the artistic circles of the time without prejudice and to understand the importance of the exchanges that occurred between artists and their publics.

## Portrait of an era: an exchange of looks

A portrait always conceals a form of self-portrait of the artist, but also that of the era in which it was painted. In Normandy, the second half of the nineteenth century was marked by the arrival of the railway, the development of seaside holiday resorts and industrialization.

People were attracted to the coast's great hotels from Paris and even abroad. In both France and Europe as a whole, travel was fashionable and the circulation of ideas and models that went with it.

The theme *Impressionism In Portraits* aims to present the portrait of an era that was undergoing rapid social and technical change. In Rouen and Le Havre, the successful economy gave rise to new collectors, and new ways to appreciate and conceive modern art, which are to be considered in a wider context.

It was also the time of the appearance in the region of new symbols of modernity, such as the constructions in iron that today invite us to consider the history of towns and the thinking that underlay their development. Society as a whole was also described. More than anyone else, Marcel Proust portrayed the bourgeois society of the Belle Époque. In his volume *In the Shadow of Young Girls in Flower*, he describes Balbec (Cabourg) and the social life he knew so well. The Impressionists did not always follow this line: as Millet, a painter from the Manche, had done before them, they took an interest in the humble – the people of the sea, country folk, and bohemian society. Camille Pissarro in particular made this one of his specialities. Photography was a leading medium in this modern revolution. The Festival will emphasize the use of this medium and its contemporary developments.



*Family Portrait* © Alexandrine Deshayes





#### 4 QUESTIONS PUT TO JÉRÔME CLÉMENT & ERIK ORSENNA

**This third Festival will put Normandy in the spotlight again. What does that suggest to you?**

**Jérôme Clément :** It confirms my idea that Laurent Fabius was right to go ahead with the creation of Normandie Impressionniste – and this before any decisions were taken and the two Norman regions were reunified. As a result of this administrative development, the 2016 edition of the Festival, the third, will be the first large event to be held in Normandy in France's new regional distribution. I'm certain it will be a huge success when I see how much effort is being put into it by all those who proposed projects and wanted to be part of this enormous fête that will last from April to September. What heartening vivacity!

**Erik Orsenna :** After having been broken up for so long, Normandy is returning to its true geography. Generally, painting and art care nothing about administrative subdivisions. Three cheers for 2016! Finally, good sense has retaken the upper hand.

**This year the Festival theme is portraits. Why?**

**J. C. :** The choice was a continuation from the two previous editions, in which the themes were nature and water. Impressionism, we sometimes forget, isn't only about the painting of nature. Various great portraitists depicted that period, for example, Caillebotte, Monet, Degas, Renoir and Manet, but all of them could be included in the list, and Normandie Impressionniste will reveal plenty more who are less well-known. Additionally, many events will illustrate what men and women like to show of themselves, or what they show of themselves unwittingly.

**E. O. :** What is a portrait? The outcome of attention paid to an individual, the quest for his or her secret, the respect and celebration of their difference. A portrait is a concentration of the human element, an acknowledgement of life incarnated. What better way to respond to murderers, to the madness of killing, to this extreme form of mental sickness that makes people love death?

**What are your favourite parts of this Festival?**

**J. C. :** Caillebotte, naturally, whose immense talent I will joyfully witness again at Giverny and Bayeux. Helleu, who will be exhibited in Saint-Lô, whom we do not often see and whose elegance is apparent in the light strokes of crayon, charcoal and pastel. In a different vein, I am curious to see the small portraits made by the Hugo family at Villequier and the work of contemporary video artists, another way to represent the human element. And everywhere I will be charmed by music...because Normandie Impressionniste is about much more than just painting!

**E. O. :** Portraits – such an artistic treasure – which help us to rediscover man and learn about artists little known by the public at large. For example, Félix Buhot, exhibited in Cherbourg, will take us into the Norman countryside and by the sea. I am equally interested by the exhibitions that have writers as their guides in the project *My Visit With...*! I am also looking forward to the show at Alençon, where Charles Fréger will be exhibiting, whose work celebrates the ordinary heroes that the Impressionists were so fond of.

**What remains of the Impressionists in contemporary art?**

**J. C. :** Many things! First, the desire for innovation. They revolutionized painting and opened the way to all kinds of daring developments. What encouragement they represent for artists today, for all artists! Be daring, that is the first lesson to learn, but there are many more: the use of colours, working out of doors. The Impressionists brought a real revolution and their example has been passed on to posterity.

**E. O. :** Art is a long history. It is very difficult to discern the different contributions made over the centuries and by the different schools. Impressionism completely changed how things were looked at. It is this new attitude towards "the real" that we now need more than ever. A new world is here. Get to work, artists! Teach us to appreciate it. That will help us to understand it better and, if possible, to make it gentler.



# THE MAJOR EXHIBITIONS

Right: Clémence Roth, *Young Girl With an Orange*  
Collection du Musée de Morlaix ©Isabelle Guégan



## THE PERSONAL LIFE OF THE IMPRESSIONISTS

# Scenes of Impressionist Life

Musée des Beaux-Arts de Rouen  
16 April – 26 September 2016

It was in Rouen in 1872 that Claude Monet first exhibited his work in a museum. In addition to a landscape he showed a more personal picture, a portrait of his wife Camille titled *Meditation*. After its two reference exhibitions on Impressionist landscapes – *A City for Impressionism* (2010) and *Dazzling Reflections* (2013) – the musée des Beaux-Arts de Rouen is proposing, in *Scenes of Impressionist Life*, to venture

into more intimate territory and discover how the Impressionists treated the art of portraiture to express the changes prompted by modernity and establish themselves on the art scene. Besides landscapes, with which they are commonly associated, the Impressionists also tackled other subjects inspired by a new social and urban order. From their very first works, they embarked on the depiction of



Claude Monet, *Meditation. Mme Monet Seated on the Sofa*, c. 1871. Oil on canvas, 48 x 75 cm



Édouard Manet, *Berthe Morisot with a Bouquet of Violets*, 1872. Oil on canvas, 55 x 38 cm

interiors – modern apartments, the new meeting-places of contemporary society – making them one of their preferred themes. These paintings presented them with the opportunity to leave the studio and offer a new vision of social relations that were then undergoing enormous change as a result of urban and industrial growth and social and cultural transformation. During a century when the place of women, children and artists was subjected to change, *Scenes of Impressionist Life* reveals – in ten chronologically organized themes (artistic identities, muses and models, childhood, etc.) – how the Impressionist artists' personal life and artistic research were inextricably linked. Portraits of companions, spouses, children and friends in their family environment compose a gallery of images that reveals a personal world with its finger on the pulse of the age, the parallel depiction of public and private life. A veiled theme of the exhibition is the evolving social history of France, in particular at the level of the family. A hundred important paintings, plus sculptures, drawings, pastels, photographs and letters, together create a completely new way to view the Impressionist family, from Degas to Monet, Renoir, Pissarro, Cassatt, Morisot, Manet and Gauguin.

**Exhibition curator:** Sylvain Amic, head curator  
Diederik Bakhuis, Frédéric Bigo, Anne-Charlotte Cathelineau, Pauline Duée, associate curators.

Exhibition organized by the Musée des Beaux-Arts de Rouen in partnership with the Réunion des Musées Nationaux – Grand Palais. The exhibition includes exceptional loans from the musée d'Orsay.

## Impressionists All?

In their adventure the Impressionists took with them their relations, companions, friends and children, who posed for them and thus became the eternal face of modernity. For the first time, anonymous individuals were caught up in a great artistic revolution that would take painting towards new horizons. In the same way, in 2016 we are “all Impressionists” and together taking part in the Festival Normandie Impressionniste to create an image of our time.

Sylvain Amic, Director of the Réunion des Musées Métropolitains (RMM)  
and Head Heritage Conservation Officer





Frits Thaulow, *The River Simoa in Winter*, 1883. Oil on canvas, 49.5 x 78.5 cm, Oslo, Nasjonalgalleriet

#### PORTRAITS OF NORMANDY

## Frits Thaulow (1847-1906), Landscapist by Nature

Musée des Beaux-Arts de Caen  
16 April – 26 September 2016



Frits Thaulow, *Christiana, Autumn Day*, 1882. Oil on canvas, Oslo, The Royal Collection (photo Jan Haug)

Frits Thaulow was a Norwegian painter born in Christiania (today Oslo) in 1847 and one of the most important European landscapists during the Impressionist and Post-Impressionist periods. During his first visit to Paris in 1874, Thaulow discovered the pictorial revolution engendered by Claude Monet. He nonetheless developed a personal style based, during the 1880s, on *plein air* scenes and, in the 1890s, shifting towards more atmospheric depictions. His ecological and humanist outlook brought him rapid success in Europe and the United States.

The exhibition at the musée des Beaux-Arts de Caen is the widest-ranging retrospective of his work ever mounted. It will bring together seventy works by Frits Thaulow, either painted or in pastels, lent by important institutions in France and abroad.

It will attempt to retrace the unusual development of this artist who lived in France for more than ten years. The exoticism of northern nature – filled with either light or mystery depending on the hour, season or the artist's state of mind – will be one of the exhibition's central themes. The role of Frits Thaulow in the history of the modern Western landscape will be underlined by twenty or so paintings by artists of international standing, such as Edvard Munch and Claude Monet.

The exhibition will be divided into three sections, followed by a "*plein air*" room in which different studios will demonstrate the particular features of Frits Thaulow's style. The first section will be based on

a chronological exhibition of his works painted during his incessant toing and froing between the Scandinavia and France. The second will focus on some of his large series of landscapes, grouped in seasons. And the third will group several night-time scenes painted by Thaulow and his contemporaries, that together heralded the Symbolism to come.

### I. Frits Thaulow : his passion for landscape from 1870 to 1890

Frits Thaulow, who was trained as a seascape artist, had a very special relationship with nature from his earliest days, as his love of travel confirms. He visited Le Havre, Paris, Dieppe, Abbeville and Brittany, as well as the islands of Kragerø every time he returned to Norway. He settled in France in 1892, where he would remain till his death in 1906.

### II. Frits Thaulow, the grandeur of nature

In this room, Thaulow's seasonal masterpieces, executed as from the 1890s (oils, pastels, sketches and colour prints), will dialogue with those by the most illustrious artists of the period. The series of seascapes in different seasons demonstrate Thaulow's skills as a colourist, and the manner in which he exploited colours' warmth to create particularly evocative and almost sensorial paintings, in which he rendered the movement inherent in the nature he so loved to immerse himself in.



Frits Thaulow, *Skiers at the Top of a Snowy Mountain*, 1894. Oil on canvas, Boston, Museum of Fine Arts

### III. To the end of the night

The exhibition closes with a series of "nocturnes" that are remarkable for their mystery, and which reveal the Norwegian artist's enthusiasm for symbolism at the end of his life. A critic at the 1894 Salon wrote: "*Now the blue night sky studded with stars floating above the sleeping fields, now a large village square in the evening...*"

### The "plein air" room

Six studios to understand the relationship between the artist's brush and his touch, to recompose one of Thaulow's paintings (a puzzle for 3-6 year olds), to study his work through a game focusing on details (5-12 year olds), to execute a group fresco in the artist's manner, to understand the unusual manner in which he framed his scenes, and to sketch a landscape filmed in real time. Immersed in nature. Thaulow's landscapes will surround us from floor to ceiling. Caught up entirely in the seasons, visitors will be invited to take photographs as though they were in a real outdoor scene and to share their pictures on social networks.

A black box will reveal the influences of light on colour, a concern that lay at the heart of the Impressionist revolution and the work of Frits Thaulow.

**Exhibition curators:** Frank Claustat, scientific curator, Emmanuelle Delapierre and Caroline Joubert, curators.



Frits Thaulow, *Water Mill*, 1892. Oil on canvas. Philadelphia Museum of Art (John G. Johnson Collection, 1917)



## Impressionists All?

"One fine morning, one of us ran out of black and impressionism was born..." (Jean-Auguste Renoir)  
Impressionist painters placed sensation and light at the heart of their rapport with the world. Don't we all share this ideal of attention and presence? Impressionism is a universal light.

Emmanuelle Delapierre  
Director of the musée des Beaux-Arts de Caen







Eugène Boudin, *Le Havre*, c. 1869. Oil on canvas, 31.8 x 46.5 cm, Liberec (Czech Republic), Oblastní Galerie v Liberci © Oblastní Galerie, Liberec

## A WORK OF ART, AN ARTIST'S PORTRAIT

# Eugène Boudin, the Studio of Light

MuMa, Musée d'art moderne  
André Malraux, Le Havre  
16 April – 26 September 2016

Boasting 325 works by Eugène Boudin, the MuMa has the second largest collection by this artist after the musée d'Orsay. A selection of this impressive body of paintings, drawings, watercolours and engravings will be presented in this retrospective with the intention of throwing new light on the art of this pioneering figure of Impressionism. Complementing these will be more than 100 works loaned by private and public collections from France and abroad.

Following Boudin's death in 1898, the museum was the beneficiary of the generosity of his brother, who in 1900 bequeathed more than 220 works from the artist's studio. Growing further through acquisitions and new bequests and donations (Marande, Senn-Foulds, Mathey), the MuMa's collection has since become one of the largest in existence.

Nonetheless, as odd as it may seem, the museum has

never held an exhibition of the works of this artist beyond its own collection. The last large Boudin exhibition in Le Havre took place in 1906, almost 110 years ago! Then, the collectors of the city, members of the Cercle de l'Art moderne, organized their first exhibition in the City Hall using works from their own collections.

Although Boudin was not born in Le Havre but Honfleur in 1824, he was very much linked to the town. He grew up here, settled here professionally (as a stationer and framer!), then was awarded a grant by the municipality to study in Paris, and again when it bought his first painting. The art lovers of Le Havre were among his early buyers. And, with the exception of Raoul Dufy a little later), Boudin was the painter who took most inspiration from the port scenes in Le Havre, painting its wharves and basins, and the comings and goings of its ships

all his life, and capturing the infinite variations of the maritime atmosphere of the city. Probably better than any other place, because it was so heavily involved in Boudin's life, the MuMa is able to give a probing account of the artistic trajectory of this painter. Through its position as figurehead at the entrance to Le Havre harbour, so often painted by the artist, and through its modern architecture that allows the eye to travel so easily from real sites to their representations, and to appreciate the light of the estuary, the museum offers the extraordinary opportunity to rediscover the artist in the setting that inspired him.

Exhibition organized by the MuMa – Musée d'art moderne André Malraux, Le Havre, and the Réunion des Musées Nationaux - Grand Palais, with the exceptional support of the musée d'Orsay.

**Exhibition curators:** Anne-Marie Bergeret and Laurent Manoeuvre, scientific curators, Annette Haudiquet and Virginie Delcourt, curators.

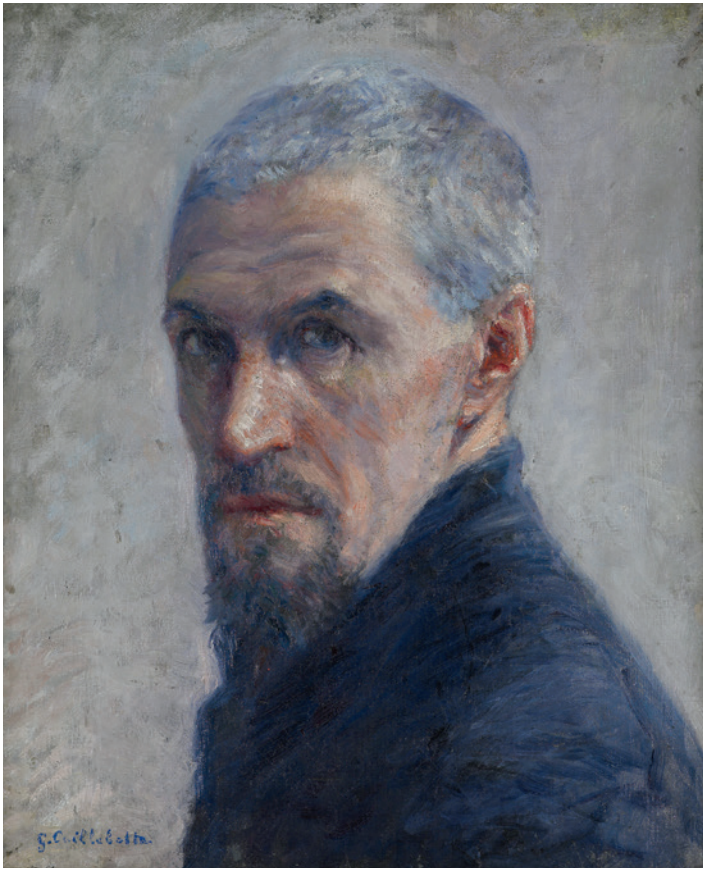


Eugène Boudin, *Study of Crinolines*, c. 1862. Black crayon and watercolour on laid paper, 14.2 x 19.5 cm. Olivier Senn Collection, donated by Hélène Senn-Foulds, 2004. Le Havre, Musée d'art moderne André Malraux. © 2005 MuMa Le Havre / Florian Kleinfenn



Eugène Boudin, *Trouville Beach*, 1867. Oil on panel, 31 x 48 cm. Paris, musée d'Orsay, gift from Dr Eduardo Mollard 1961 © Photo RMN-Grand Palais (musée d'Orsay)/Hervé Lewandowski





Gustave Caillebotte, *Portrait of the Artist*, c. 1889  
Oil on canvas, 40.5 x 32.5 cm, Paris, musée d'Orsay, RF 1971 14  
© RMN-Grand Palais (musée d'Orsay) / Photo: Martine Beck-Coppola

A WORK OF ART, AN ARTIST'S PORTRAIT

# Caillebotte, painter and gardener

Musée des Impressionismes,  
Giverny

25 March – 3 July 2016

Long considered a wealthy amateur painter and the patron of his friends, today Gustave Caillebotte is considered one of the most important members of the Impressionist group. Famous for his compositions inspired by the Paris designed by Baron Haussmann, he dedicated an important part of his work to nature. Dedicated to the artist's gardens, the exhibition at Giverny reveals this aspect of his art and highlights the complex artistic relations that he had with Claude Monet. It will be presented in four main sections, which will centre on the places where Caillecotte lived.

- **Haussmann's Paris: a mineral universe.** In Paris, Caillebotte lived in the district of Gare St Lazare. Unlike his Impressionist friends, he did not paint the pleasures of Paris but the activities of workers, painters and floor-layers. At the time, Paris was a vast building site and Caillebotte described a sleek, grey city. He often looked out at the city from a high-up window or balcony of a new building. Feelings of emptiness, boredom and desire for escape are palpable in his compositions.

- **Summers in Yerres (1861 – 1879).** In the family property at Yerres, Caillebotte explored the resources offered by the English-style park with its winding paths, carefully tended clumps of trees, and garden buildings. Caillebotte was equally interested in the vegetable garden, which inspired many compositions, as well as the Yerres river, the setting for swimming, sailing and other boating activities.

- **The Seine and excursions in Normandy (1880 – 1888).** When the family property in Yerres was sold in 1879, Caillebotte made several visits to Normandy where he saw his friend Monet, who had settled in Giverny in 1883. During this period Caillebotte painted landscapes using a very free technique. In 1881 he had purchased a house in Le Petit Gennevilliers, opposite Argenteuil, and like Manet before him, he painted sailing boats and races on the river Seine.

- **Le Petit Gennevilliers (1888 – 1894).** In 1888, Caillebotte settled in Le Petit Gennevilliers and created a garden that became increasingly predominant in his work. He had a glasshouse built and designed various decorative projects based on plant and floral themes. His death in 1894 at the age of forty-five brought an end to a pictorial production in full evolution and the reverberations caused by his legacy quickly overshadowed the profound originality of his work. As Monet commented, "He was as naturally gifted as he was conscientious and he was, when we lost him, only at the start of his career".

**Exhibition curator:** Marina Ferretti, scientific director, Musée des Impressionismes Giverny.  
Exhibition organized in partnership with the Museo Thyssen-Bornemisza de Madrid.

At the Museo Thyssen-Bornemisza, Madrid  
From 19 July to 30 October 2016



Gustave Caillebotte, *Orchids*, 1893, Oil on canvas, 65 x 54 cm,  
Private collection, © Paris, Comité Caillebotte



A WORK OF ART, AN ARTIST'S PORTRAIT

# Sorolla, a Spanish painter in Paris

Musée des Impressionnismes,  
Giverny

14 July – 6 November 2016

In June 1906, the Spanish painter Joaquín Sorolla exhibited for the first time in the Paris gallery of Georges Petit, one of the leading promoters of the Impressionists. The show was a great success and succeeded in making Sorolla's international reputation. The exhibition at the musée des impressionnismes Giverny will analyse this part of Sorolla's career and show how his surprising and innovative style was forged in fin-de-siècle Paris, the city to which he made regular visits and where he became familiar with the art of the avant-garde movements. He made contact with many artists, important collectors and art dealers, and enjoyed great success with both the critics and the public.

The speed at which he worked and his unusual palette contributed to the success of his style influenced by

Impressionism, and the power of his compositions is not unlike that of certain Old Masters, in particular Velázquez and Frans Hals. His focus on the light of the Mediterranean, which is seen reflected on the surface of the sea and bathers' skin, is a characteristic aspect of a body of work devoted to the expression of colour. His paintings illustrate the period of the popularity of seaside holiday resorts and reveal the artist's unmatched ability to capture the dazzle of a pale dress or sail bathed in sunshine.

The exhibition will include roughly 50 paintings loaned by the Museo Sorolla de Madrid and many prestigious collections, both public and private, in Europe and the United States. As was customary for the artist himself in his solo exhibitions, the presentation will be rounded



Joaquín Sorolla, *Self-Portrait*, 1904, Oil on canvas, 66 x 100.5 cm, Madrid, Museo Sorolla, 687, © Madrid, Museo Sorolla



Joaquín Sorolla, *Snapshot at Biarritz*, 1906, Oil on canvas, 62 x 93.5 cm, Madrid, Museo Sorolla, 776, © Madrid, Museo Sorolla

out by some 50 sketches. Sorolla employed traditional methods in preparing a painting and these studies were for the most part preparatory works for more ambitious compositions. In the opinion of French critics, Sorolla's works "embrace all the magic of the Mediterranean in just a few square centimetres".

**Exhibition curator:** Blanca Pons-Sorolla, granddaughter of the artist and an expert on his work. María López Fernández, art historian. Exhibition organised in partnership with the Kunsthalle der Hypo-Kulturstiftung in Munich and the Museo Sorolla in Madrid.

The exhibition will be presented at the:

**Kunsthalle der Hypo-Kulturstiftung, Munich**

4 March – 3 July 2016

*Joaquín Sorolla, Spanischer Maler des Lichts*

**Musée des Impressionnismes Giverny**

14 July – 6 November 2016

*Sorolla, un peintre espagnol à Paris*

**Museo Sorolla, Madrid**

24 November 2016 – 19 March 2017

*Sorolla en París*

## Impressionists All?

This is not a simple question to answer. We aren't all artists and artists are not all impressionists. So the answer is no. However, if you consider that the cradle of impressionism was Normandy and Île-de-France, and you ask Normans the same question, the answer is yes!



## PORTRAIT OF AN EPOCH

# Being Young at the Time of the Impressionists (1860-1910)

Musée Eugène Boudin, Honfleur  
25 June – 3 October 2016

Faithful to its tradition, in this exhibition the musée Eugène Boudin in Honfleur will not limit itself to a strict illustration of a subject but, in order to pay tribute to the many different artists whose works it holds, it will contextualize an aspect of the art of portraiture – in this case the painting of childhood and youth – at the time that Impressionism and its off-shoots were flourishing. Rather than simply present a succession of portraits, these will be mixed with genre scenes in which children are the main focus of attention. This approach has the double advantage of being able to show all the stages of childhood in a context that is either personal (such as birth and education) or social (baptism and communion, amongst others), and the manner in which the various artistic currents took an interest in and treated these subjects. Particular attention will be given to the works connected with Normandy by Eugène Boudin, Félix Cals and Alexandre Dubourg, which will specifically highlight childhood activities and games linked with the seaside. The period between the early pictorial manifestos of

Édouard Manet during the 1860s and the calling into question of figuration even before World War I saw a number of artistic trends coexisting. Their comparison makes it possible to see that there was no single, uniform and progressive interpretation of art but that certain subjects were treated differently in accordance with the aesthetic of their creators and that pictorial revolution does not equate with social revolution. Visitors will be able to see how the children of the well-to-do families painted by Berthe Morisot were ignorant of the deprivation suffered by their contemporaries painted by Fernand Pelez. In parallel, it will be possible to note how the variations of white in the communicant painted by Jean-Joseph Weerts could be more pioneering than a reader painted by Pierre-Auguste Renoir anxious not to lose touch with tradition. Thanks to the generosity of several top museums, including the musée d'Orsay, the Palais des Beaux-Arts



Clémence Roth, *Young Girl With an Orange*  
Collection of the Musée de Morlaix © Isabelle Guégan

de Lille and la Piscine, Musée d'art et d'histoire André Diligent de Roubaix, plus the bounteousness of several private lenders, more than sixty artists – French but also foreigners who came to work in France, such as the British denizen Lawrence Alma-Tadema and the Belgian Alfred Stevens – from Jean-François Millet to Pablo Picasso, will be denoted by at least one work each. All currents that ran in parallel to Impressionism will be represented: academicism, realism and naturalism, Symbolism, and Post-Impressionism, as well as ground-breaking individuals, such as Albert Marquet and the above-mentioned Picasso.

Each of the works exhibited will be represented in the catalogue by an entry that presents its artist, its place in its creator's career, and the artistic and social context out of which it arose. This will allow viewers to appreciate how, regardless of the artist in question and his conception of what painting was, the portrait of a child or youth referred the artist to his own past and personal life, while also enabling visitors to rediscover their own youth.

**Exhibition curators:** Anne-Marie Bergeret-Gourbin, head curator of the musées de Honfleur  
Dominique Lobstein, art historian



Gaston La Touche, *Phlox*, 1889 © Musée de la Roche-sur-Yon



Alexandre Dubourg, *Young Boy with a Blue Hat*  
Honfleur, musée Eugène Boudin © Illustria



## PORTRAITS OF NORMANDY

# Caillebotte, an Intimate Portrait of a Norman Family

Musée d'Art et d'Histoire  
Baron Gérard (MAHB), Bayeux  
16 April – 18 September 2016

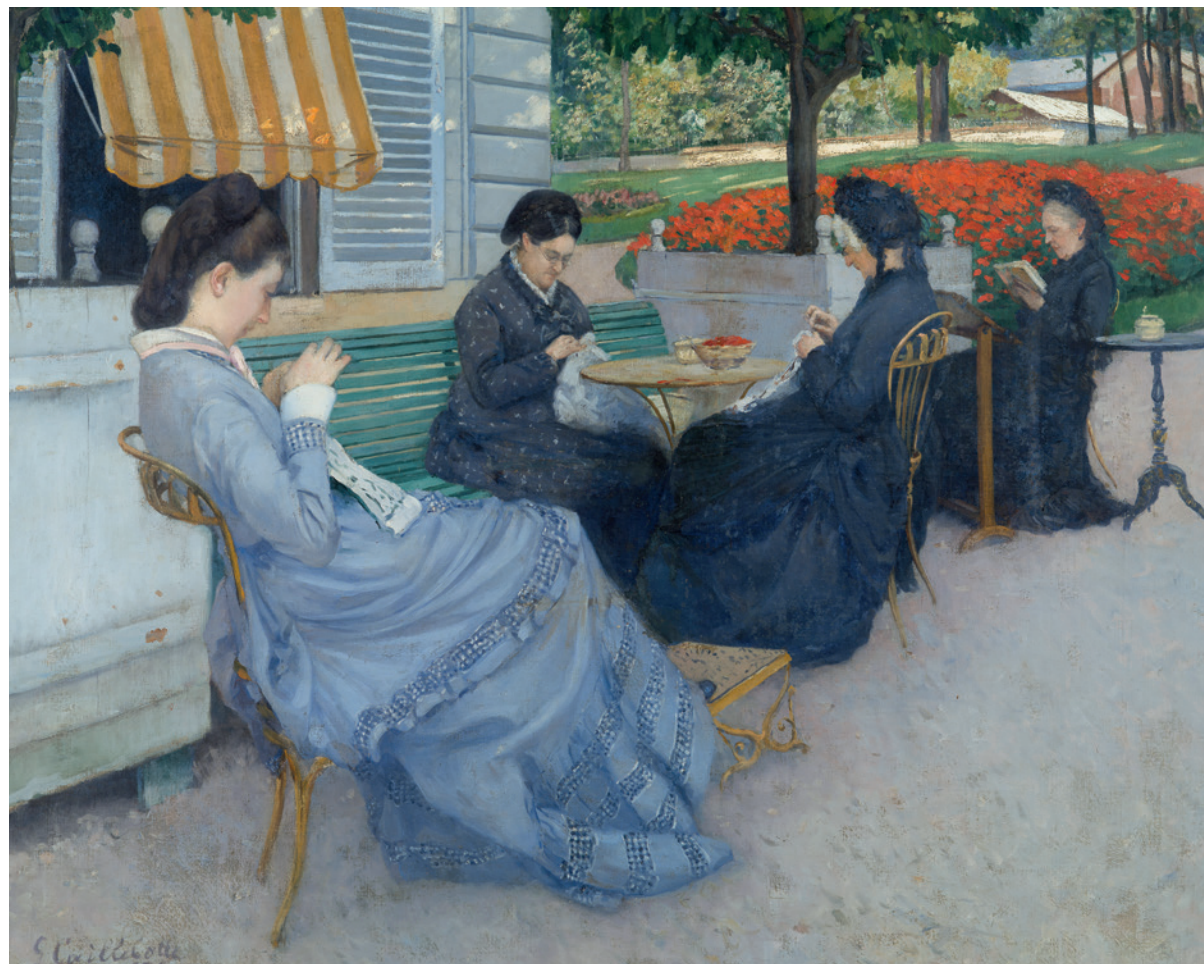
The painter Gustave Caillebotte (Paris, 1848 – Gennevilliers, 1894) is principally known for his liking for the Parisian region and Seine estuary. This exhibition explores another aspect of the artist, his membership of a family lineage that closely tied him to Normandy. In Ger (Manche), Domfront and Flers (Orne), and Lisieux and Bayeux (Calvados), the Caillebottes formed a veritable dynasty that had earned its fortune in the textile business. This social standing was indissociable from his status as a patron of the Impressionist group and French public collections.

The representation of his family and friends was a theme dear to Gustave Caillebotte. These people were recurrent subjects in his work, painted in portraits and scenes of daily life both indoors and outdoors. *Portraits in the Countryside* (Musée d'art et d'Histoire Baron Gérard) is one of his most personal works and will provide the main thread of the exhibition.

Presented at the third Impressionist exhibition in 1877, *Portraits in the Countryside* occupies a special place in the artist's work and in the history of the Impressionist movement. It was painted at a key moment in the manner in which individuals were represented: when the painted portrait was displaced by photography.

This family group was a present from Gustave Caillebotte to his cousin Zoé on her marriage in Bayeux in 1887. On her death, as per her will, the painting was offered to the museum in Bayeux. Its presentation to the public in a place visited by Caillebotte himself strengthens the personal link that existed between the artist and Normandy.

**Exhibition curator:** Dominique Hérouard



Gustave Caillebotte, *Portraits in the Countryside*, Collection of the MAHB, Bayeux – Photo Mathieu Ferrier

## PORTRAITS OF WOMEN

# Portraits of Women Readers, from Emma Bovary to Marie Claire

Musée des Beaux-Arts de Bernay  
18 June – 28 September 2016

For its exhibition the musée des Beaux-Arts de Bernay has chosen the theme of women reading in art, from the time of the publication of Gustave Flaubert's *Madame Bovary* (1856) to that of the launch of the first major twentieth-century women's weekly, *Marie Claire* (1937). This temporal framework was a fertile period in terms of art history, women and reading. The artists of the last quarter of the nineteenth century had no qualms in overstepping the conventions of portrait painting and in representing women occupied by reading. The education of girls became a public issue, with the Sée law allowing them to enter secondary school. The book industry developed considerably, with its largest market being women who dared to defy the prohibition on reading novels which, it was thought, corrupted the mind. Women also won the right to freely exert a choice over the subject matter of their reading and, more generally, over their lives. The theme of "women reading" was often used by artists, which is why it is very well represented in the public collections in French museums, and particularly so in



Louis Valtat, *Reading*, Musée des Beaux-Arts de Bernay

the musée des Beaux-Arts de Bernay, which holds no fewer than ten works for the period defined (*Reading* by Louis Valtat, *Reading* by André Mare, *Florence Reading* by Maurice Marinot, *Claude Reading in the Living Room* by Marie-Thérèse Lanoa, etc.). From the conventional portrait in which the presence of a book is to remind us that the woman in question is literate, to more personal portraits in which the woman is shown deeply involved with a book, women readers were invested with an ambiguous image: they were portrayed as being something between a saint and a sinner, a good and a lazy housewife, a model mother and a victim of her passion, and so on. Paintings, prints, drawings, photographs and sculptures will expound the different images of women readers conveyed by art at the turn of the twentieth century. The exhibition will attempt to show how artists employed this theme – to preach, poke fun, encourage personal freedom or women's rights, or portray women in their private life – and how these new images of women corresponded to a real change in society.

**Exhibition curator:** Cédric Pannevel





Félix Buhot, *Two Women on Trouville Beach*, pastel, 1876, Musée Thomas Henry, Cherbourg-Octeville  
Photo © Musée Thomas Henry / D.Sohier

#### PORTRAITS OF NORMANDY

## Félix Buhot (1847-1898), Painter of Atmospheres

Musée Thomas Henry,  
Cherbourg-Octeville  
9 June – 11 September 2016

The musée Thomas Henry de Cherbourg will be hanging a portrait of a Norman artist largely unknown to the public, Félix Buhot (1847–1898).

Originally from Valognes, a small, charming town some 20 kilometres from Cherbourg, Félix Buhot spent his life between Paris, the Normandy coast, England and Brittany. His works, produced at the same time as those of the Impressionists, embraced a wide variety of techniques, taking in oil paintings, gouaches, watercolours and prints on a series of repeated subjects.

Buhot focused his attention on capturing the atmosphere of the places around him, attempting to “see superb things that others are unaware of”.

His favourite subjects were the limited but picturesque life in the Norman countryside and Brittany, the nostalgia of old cities bathing in the memory of past splendours, the hectic pace of life in Paris, industrial smog in England, and the elegant society and changing weather conditions in coastal towns. His works, in which observation and imagination are mingled, offer a portrait of the hidden side of a society caught between tradition and modernity, a fondness for reality and the temptation of the imaginary.

The exhibition will be the largest monograph ever dedicated to the artist. It will comprise some 200 works from French and foreign collections, both public and private.

**Exhibition curator:** Louise Le Gall

#### PORTRAITS OF NORMANDY

## Jacques-Émile Blanche, the Portraitist of Parisian Society

Musée Les Franciscaines, Deauville  
14 May – 18 September 2016

“A portraitist I am and wish to be, a portraitist in every way and of everything”.

This is how Jacques-Émile Blanche (1861–1942) describes himself in the chapter ‘Mes premiers portraits’ of *La pêche aux souvenirs* (1949). The leading society painter at the turn of the twentieth century, Jacques-Émile Blanche rubbed shoulders with the most important figures of his time both in Paris and Normandy.

In 1902 he bought a large property in Offranville (Seine-Maritime) named the Manoir de Tôt, where he spent every summer until his death. In this enchanting residence he received all the members of the literary, political and artistic worlds of Paris. Stravinsky, Cocteau and Anna de Noailles, major figures who impacted the history of art as a whole, and whose portraits he made, also affected the history of Deauville, a town then in a blaze of development.

The lively and highly refined style of Jacques-Émile Blanche was tinged with inspiration both British and French in origin. Maurice Denis would later described Blanche’s portraits as “a precious ensemble for future historians; this gallery is the Pantheon of an era”.

In order to include the FRANCISCAINES in the forthcoming series of major exhibitions, the town of Deauville will take part in the next Festival Normandie Impressionniste.

Thanks to the support of the musée des Beaux-Arts de Rouen, the exhibition will reveal the links between the painter and his contemporaries, loyal visitors to Normandy and Deauville in particular. The portraits of André Gide, Éric Satie and Jean Cocteau will be among the twenty-five works selected, alongside those of Anna de Noailles, Igor Stravinsky and the artist’s parents. A catalogue of the exhibition will be published and a 10-minute documentary of the life of Jacques-Émile Blanche will be shown.

**Exhibition curators:** Sylvain Amic, Diederik Bakhuys, Anne-Charlotte Cathelineau, Annie Madet-Vache and Iman Moïnzadeh.



John Singer Sargent, *Jacques-Émile Blanche*, c. 1886.  
Oil on canvas, 82 x 60 cm, Rouen, musée des Beaux-Arts, inv. 1922.1.27  
© musées de la Ville de Rouen / Photo by C. Lancien/C. Loisel



Jacques-Émile Blanche, *The Artist's Mother*, c. 1890. Oil on canvas, 120.5 x 106.5 cm, Rouen, musée des Beaux-Arts, inv. 1924.1.24  
© musées de la Ville de Rouen / Photo by C. Lancien/C. Loisel





Walter Sickert, *View of the Hôtel Royal*, Musée de Dieppe, photo by B. Legros, gift of the artist in 1900, inv. 900.14.1

## PORTRAITS OF NORMANDY

# Sickert in Dieppe

Musée de Dieppe

25 June – 26 September 2016

Walter Sickert (Munich 1862 – Bathampton [UK] 1942), an English painter born to a German-Danish father and English mother, is by far the most renowned of the artists who visited our town in the late nineteenth and first half of the twentieth century. A close friend of Jacques-Émile Blanche and a pivot of French and British culture, Sickert was a key contributor to the evolution of British painting to modernity based on a combination of his own Whistlerian heritage and the Impressionist movement, in the wake of Camille and Lucien Pissarro. Having already known Dieppe as a child, between 1885 and 1933 he was to spend a great deal of his life in the town. He first settled there with his wife Ellen Cobden, frequenting the Bas-Fort-Blanc group with Jacques-Émile Blanche, where he met Degas. After his divorce, he spent time at Le Pollet before settling in Envermeu after World War I but, following the death of his second wife, he moved back to England permanently where he continued to paint views of Normandy to recall the happy time he had spent there.

He was the most productive painter of Dieppe and its monuments, in particular the Church of Saint-Jacques, which he treated a little in the manner of Monet and Rouen Cathedral by studying the shifting of the light on its different facades. He also depicted the streets of the town, such as Rue Notre-Dame with the view that opens onto the church dome, then also shops and events like the visit to Dieppe of a theatre troupe (of which he was very fond) and a circus, as well as scenes of the town cafés (Café Vernet). Another favourite spot was the seafront, of which his views throughout the day and above all at dusk he rendered in colours of great originality. A leading member of local society, the figures he painted included similar society figures, individuals typical of the port town, and people enjoying themselves on the beach and at the casino.

**Exhibition curators:** Pierre Ickowicz and Delphine Lévy

## Bernard Clarisse

Musée de Dieppe - 16 April – 5 June 2016

Bernard Clarisse, a contemporary painter, has embarked upon the portraits of the great artists and thinkers of our generation and past centuries. The musée de Dieppe will present those important individuals who frequented or lived in Normandy and who had dealings with the region, its (art) history and its inhabitants, including those strong personalities from the Impressionist age in Dieppe: Jacques-Émile Blanche, Walter Sickert (the English painter who will be celebrated during the Festival in summer 2016), Eugène Boudin, Claude Monet and Camille Pissarro, but also more recent artists like Georges Braque, one of the great inventors of Cubism who lived in Varengeville, and Basquiat. Bernard Clarisse renders manifest the creative force and influence that these individuals had on the arts by painting their portraits 120 cm in height, and superimposing the word MEGAS (Great) in gold Greek letters on the figure's forehead.

**Exhibition curator:** Pierre Ickowicz



© Bernard Clarisse



Édouard Manet, *Autumn*, 1882 Col. Musée de Nancy

## Impressionists All?

Impressionism is not a method nor can it be reduced to a style; it is above all a state of mind. It is a new way of looking at the world, a display of freedom, the portrait of a new society.

Michel Natier  
Director

## THE PERSONAL LIFE OF THE IMPRESSIONISTS

# Impressionism or the Portrait of a New Society

Musée de Louviers

16 April – 26 September 2016

For this new exhibition, the works by leading artists will be presented: Monet, Pissarro, Manet, Gauguin, Renoir, Cals, Guillaumin, Bracquemond, Rouart, Carolus-Duran and many others, as well as photographs by Nadar. The Impressionist artists all treated the art of portraiture in a very remarkable fashion but the period in which this new pictorial form took wing is that of the explosion of photography. The craft of the painter, of which the portrait was a not insignificant element, was undergoing transformation and painting would lose its exclusive right to portraiture. Of course, there are not two distinct art histories – one of painting and the other of photography – as there were mutual and beneficial exchanges between the two techniques. In some way, this rivalry allowed painters to move away from the need to create a formal representation of their sitters and allowed them more freedom in terms of the treatment they adopted and the invention they employed. The result was the depiction of a new society, the beginnings of modernity in place of the tradition that had till then held sway. This modernity, manifested in painting in a freedom of line and treatment of subject, was above all a considered intellectual stance whose purpose was to turn away from the prevailing conservatism represented by the Salons. This modernity was the same that the Third Republic would introduce by bringing an end to the academic dogmatism extolled by the Second Empire.

**Exhibition curators:** Philippe Piguet & Michel Natier



## PORTRAITS OF WOMEN

# Jeanne Forain, Portraits of an Epoch

Musée Alfred Canel, Pont-Audemer  
 16 April – 26 September 2016

Less well-known than the Impressionist painter Jean-Louis Forain, her husband, Jeanne Bosc-Forain (Paris, 1865–Le Chesnay, 1954) was nevertheless a painter and sculptor of talent. The exhibition to be presented at the musée Alfred Canel will be the first dedicated to her work and show some forty works from private and public collections (Musée Carnavalet, Musée du Petit-Palais, Bibliothèque Nationale de France).

Jeanne Forain made pastel and oil portraits in Impressionist style. She also produced sculpted portraits, notably one of her husband (Fonds national d'art contemporain – CNAP). Her models were those around her – family members, friends and relations – but she also portrayed the literary and social worlds of Paris of which the Forain couple were active members at the end of the nineteenth century and the start of the next, as the gallery of portraits in the exhibition demonstrates. This depiction of an epoch is rounded out by photographs of the couple and letters from such literary figures as Comte Robert de Montesquiou and Anna de Noailles. The exhibition will also present a surprising aspect of Jeanne Forain's work, that of the puppets that she sculpted for the Théâtre des Nabots, founded in 1904. The theatre was held in a studio in Paris where she put on shows for the smart set, with revenue generated being donated to clothe the children of the poor. The head of one of the *nabots*, a dancer, is attributed to Degas, a close friend of Jeanne Forain.

**Exhibition curator:** Mathilde Legendre



Jeanne Forain, *Young Girl in Blue*, 1903, FNAC 15224  
 Centre national des arts graphiques  
 Copyright/Cnap/photograph musée Canel de Pont-Audemer



Paul-César Helleu, *Mme Helleu on Deauville Beach*, Bayonne, musée Bonnat-Helleu, photo by A. Vaquero

## PORTRAIT OF AN EPOCH

# Under the Norman sun...

In the footsteps of Paul-César Helleu  
 (1859–1927)  
 Musée des Beaux-Arts de Saint-Lô  
 13 May – 18 September 2016

Relive the atmosphere of the seaside during the Belle Epoque through the work of Paul-César Helleu! A draughtsman and painter, and friend of the Impressionists, Helleu was lionized by society for his portraits of the most elegant women of his time. Bathing huts, seaside excursions, Parisian interiors, Norman beaches, his works

plunge us into the social activities around the turn of the century. This summer exhibition, specially organized for families, brings together for the first time a selection of the artist's most beautiful works and objects reminiscent of seaside resorts at the time of the Impressionists.

**Exhibition curator:** Robert Blaizeau

## THE PORTRAIT TODAY Inside Out Project

Centre culturel Jean Lurçat, Saint-Lô  
 Mid-June – mid-August 2016

*Inside Out Project* is an international participatory Project instigated by artist JR. It enables people the world over to receive their portrait and to paste it up to support an idea, project or action or to share their experience. Digital images are sent to the Inside Out studio where they are printed in poster format (90 x 135 cm). The portraits of no fewer than 200 residents of Saint-Lô, from different districts of the town, will be assembled and pasted on the façade of the Centre Culturel and in the entrance of the art museum. The project is significant on different levels, first and foremost as a collective and artistic experience that matches the themes of Normandie Impressionniste. Furthermore, the message offered is one of access and the availability of culture and its means to the town's population.

## Impressionists All?

The Impressionists painted their vision of the world and their sitters were purely secondary. What makes their works so characteristic are the emotions of their models, such that we can feel them ourselves. Impressionism exists in the imagination of each one of us.

Thomas Saint  
 Cultural coordinator for the Ville de Saint-Lô





Berthe Morisot 1841–1895), *Hortensia or The Two Sisters*, © Musée d'Orsay

## PORTRAITS OF WOMEN

# Portraits of Women

Musée de Vernon

2 April – 26 September 2016

The Musée de Vernon will present the exhibition “Portraits of Women” and examine the women artists who worked in the wake of the Impressionist movement, though often remaining in the shadows of their more famous male colleagues. Although Mary Cassatt and Berthe Morisot are well known and at the forefront of the women artists working during the Impressionist period, other less distinguished artists, such as Eva Gonzalès, Louise Breslau and Marie Bracquemond, are deserving of attention. Their work, though more intimate, is no less imbued with serious and ambitious research into light and colour, and it shows great freedom of touch and choices of composition. Female artists from Switzerland, the United States and Poland were marked by the new way of considering painting at the end of the nineteenth century, when Paris was the capital of the arts. During this epoch when the École des Beaux-Arts was still closed to their presence, these women furthered their skills by studying in private academies or on courses given by an established artist. Attitudes towards them meant that they were often expected to paint genres considered “minor”, such as still lifes and portraits. It is on these works of portraiture that this exhibition focuses, concentrating on the intimate nature of circles of family or friends, and the women’s ability to capture instants of private life and the scent of an era.

**Exhibition curator:** Judith Cernogora



# A FESTIVAL OF MANY FACETS



## LIVING PORTRAITS

## Portraits of the Vinteuil Sonata

by the Opéra de Rouen Normandie and NoMadMusic

Digital technology at the service of symphonic music

This project, jointly conceived by NoMadMusic and the Opéra de Rouen Normandie, unites music and digital technology in an original manner. It revolves around the Vinteuil Sonata, a fictional piece of music referred to by Marcel Proust in *In Search of Lost Time*. Supposedly for piano and violin, the sonata was many times described and listened to by the main character, Swann. It seems that Proust took inspiration from different works by his contemporaries which enabled him to imagine this sonata for his novel.

The first aim of the project is to create a "Vinteuil Sonata" for symphonic orchestra lasting a maximum of three minutes. This first stage will be executed by four students chosen from the composition class at the Conservatoire à Rayonnement Régional de Rouen (Ludwig Brosch, Jérémy Cathieutel, Alexis Damien and Vincent Lecam), with the support of Jean-Philippe Bec and under the artistic supervision of Yvan Cassar. The piece will then be recorded by the Orchestre de l'Opéra de Rouen Normandie and presented at the Festival Normandie Impressionniste as an anthem. It will then be used as a "musical matrix" for the second stage of the project.

The second step will be to organize a game-cum-competition that unites music and digital technology, that allows anyone to create their own Vinteuil Sonata on the basis of the "matrix" work.

The recording will be deconstructed into the scores for



Orchestre Opera, photo F. Carnuccini

the different families of instruments, recorded in samples for each family and the samples placed in a sound bank. It will then be up to users to recreate, in an entertaining and intuitive manner, their own Vinteuil Sonata using an application specially developed by NoMadMusic. At the end of the competition, a panel of professionals will select the three best individual sonatas created. These, and the matrix work, will be played by the Orchestre de l'Opéra de Rouen in September in the presence of the three winners.

## Other projects by the Opéra de Rouen Normandie

### Impressionist symphonic concert Concerto for clarinet / Paul Meyer

Thursday 9 and Friday 10 June 2016, 20h, Rouen, Opéra de Rouen  
Saturday 11 June 2016, 20h30, Pavilly, church  
Friday 17 June 2016, Beaumont-Le-Roger  
Sunday 19 June 2016, Eu, Collégiale

### Impressionism and Orientalism Chamber music concert by the musicians of the Orchestre de l'Opéra de Rouen Normandie

Wednesday 27 April 2016, Fécamp  
Saturday 30 April 2016, 20h30, Illiers L'Eveque, church  
Wednesday 15 June 2016, 20h, Rouen, Chapelle Corneille

### Caillebotte the Musician: Caillebotte / Debussy / Fauré by the musicians of the Orchestre de l'Opéra de Rouen Normandie

9 and 10 June 2016, Opéra de Rouen  
Broadcasting period 11 and 12 June 2016,  
and from 17 to 19 June 2016

### Impress Yourself Become a character in an Impressionist painting

Friday 24 June 2016 from 14h to 18h / Etretat, beach  
Saturday 25 June 2016 from 14h to 18h / Honfleur, Côte de Grâce  
Sunday 26 June 2016 from 14h to 18h / Trouville, beach

## LIVING PORTRAITS

## Jumièges in the open air

Contemporary environmental art

The park of the Abbaye de Jumièges

As from 23 April 2016

The Département de Seine-Maritime is organizing a second "Jumièges In the Open Air".

The guests will be land artists of international standing, in particular Nils Udo, one of the best known artists in this field.

**Mireille Fulpus** will present a masterly work in wood called "The Four Sorels", a sort of forest, on which four large wooden crowns symbolize the four daughters of **Agnès Sorel**, who were recognized by Charles VII. Anne Barès will create an installation called "Vestiges of a Reign" or "Mirror Portrait of the abbey". This will be the remains of a medieval garden in which terracotta and rusty metal are combined to simulate a garden in a state of physical degradation.

**Jacques Leclerc-K** will produce a work in one of the chapels of the choir in Notre-Dame church, inspired by the canonical hours.

**Ghislaine Portalis's** project will include two recumbent figures engraved on Plexiglas. Next to them, three concave and convex graves will be formed of plants.

**Christophe Gonnet** will hang "tree beds" from three trees. Visitors who lie down in one of these special beds will be able to gaze up at the foliage of the tree above them.

**Nils Udo** has travelled the world producing site-specific installations and is considered one of the leaders of the contemporary environmental art.

Also enthused by the very special atmosphere of the site, he will create a very simple installation in the meadow of the park: a triangular mound 27 metres long, 5 metres tall at its highest point, and 1 metre tall at its base.

**Exhibition curator:** Jean-Marc Barroso



Nils Udo, Jumièges Abbaye Land Art

## ORDINARY HEROES

## 1936-2016 : Portrait of France on Holiday

Abbaye de Jumièges

1 July – 13 November 2016

With his series "First Paid Holidays, 1936", Henri Cartier-Bresson offered a portrait of the French people joyfully exploring new playing fields, the banks of the Seine, guinguettes and fishing parties, conjuring up memories and the aesthetic of Impressionist waterscapes.

Eighty years later, the photographs of Guy Le Querrec and Martin Parr illustrate this same migration that, each year, sees tens of thousands of people take to the roads in search of dreamlike places on a nomadic planet.

The pair capture the mobility of the body, images and imagination, a new way of perceiving and existing in the world. This portrait, both affectionate and biting, is of holiday-makers whose presence creates new compositions in the landscapes, reinvents the identity of places, and establishes them as the settings for Utopia.

**A collaboration between Abbaye de Jumièges and Magnum Photos**



Guy Le Querrec, Magnum Photos, *On the Motorway between Nîmes and Marseille*, July 1984

## PHOTOGRAPHIC GLANCES

## In/Quest of Identity

Portraits of today

Abbaye de Jumièges

11 March – 12 June 2016

Identity lies at the heart of the challenge of portraiture.

With the advent of photography, portrait painters had to find new approaches. In many respects, Impressionism was one such new approach.

Whereas identity seems inherent in the very nature of the photograph, this "genetic characteristic" began to be eroded with the development of new technologies: DNA testing to create a Photofit portrait, and the digital world as opposed to reality.

In/Quest of Identity will present fifteen or so photographs, the avatars of the photographic portrait and its consequences for contemporary photography. To complete the exhibition, video works will illustrate the same theme.

**Exhibition curators:** Dominique Goutard & Jean-Luc Monterosso





©Eric Quesnel

## PORTTRAITS OF WOMEN

### Belles de nuit

**Musée d'art moderne Richard Anacréon,  
Granville**  
**16 April – 18 September 2016**

The exhibition *Belles de nuit* will present a gallery of portraits of women made in the early twentieth century, mainly by the artists of the École de Paris (Kisling, Pascin and Van Dongen, among others). This gallery will respond to the literary portraits in the museum's book collection (Carco, Colette, Mac Orlan, etc.). Although diverging from impressionism stylistically, many of the artists in the École de Paris were influenced by their elders, sometimes mixed with them and often painted similar subjects. Like them, they portrayed the women in their lives, whether wives, mistresses or brief lovers. The exhibition will show these women, captured at private moments and celebrated for the beauty of their bodies, often shown nude or adorned by an accessory.

#### Scientific curators:

Brigitte Richart, director of the musées de Granville, assisted by Antoine Leriche, keeper of the collections.

## PORTTRAITS OF WOMEN

### Portraits of Women in Dior

**Musée Christian Dior, Granville**  
**Early May to 25 September 2016**

The exhibition at the Musée Christian Dior will present the work and inspirations of the great couturier through the women who chose and wore his creations. After the sketches by Dior himself, the conception of these sketches by his workshops and the presentation of the resulting clothes at fashion shows, the clients give a second life to the creations and adapt them to their own personalities and the world. A Dior dress thus adapts to its wearer's identity, individuality and history. The exhibition will present the moments when Dior clients are ennobled by the creations of the House. It will show how Maison Dior helps to "make women beautiful", in the words of Christian Dior, and to build their social identity.

The exhibition "Portraits of Women in Dior" will display the style of the House's clients, who come from the worlds of the aristocracy, show business, theatre and cinema, and sophisticated French and foreign women. Maison Dior's approach to dressing women is to bring out their natural elegance, refinement and distinction while also offering them the possibility to express their individuality and participate in the construction of the social links that connect them with their entourage. Dresses, photographic portraits, drawings, paintings, and remembrances will evoke the elegance of the women in Dior. Magazines show them at social events, and anecdotes, family portraits and images published in the press together highlight the individuality of each.

**Exhibition curator:** Florence Müller, fashion historian



Béatrice Dalle © Marian Adreani



Rineke Dijkstra © Taryn Simon

## ORDINARY HEROES

### Béatrice Dalle & Rineke Dijkstra

**Centre Dramatique National  
de Haute-Normandie  
and Frac Haute-Normandie**  
**Dates to be confirmed: encounter  
and exhibition**

The Frac Haute-Normandie and Centre Dramatique National de Haute-Normandie (CDN) have formed an unprecedented partnership. The two institutions invite a contemporary artist and an actor to work together to produce a work in a sort of art laboratory. David Bobée, the art director of the CDN, has invited the actress Béatrice Dalle, with whom he has worked closely, in particular for his production of Victor Hugo's *Lucrèce Borgia*, in which Béatrice had the title role. Véronique Souben, director of the Frac Haute-Normandie, has invited Dutch photographer Rineke Dijkstra, who is represented in the collection with her portrait of Taryn Simon, which will be shown at the Frac in the exhibition *Portrait of the Artist as an Alter*. Widely known for her large photographic portraits stripped of all dramatization, Rineke Dijkstra follows the tradition of psychological portraiture. Her portraits are created using a precise and systematic protocol: shown static, frontal, in front of a neutral background, her models are photographed at a key moment in their existence, for example, in adolescence or after an intense physical or psychological effort. Rineke Dijkstra's photographs are in some of the world's most important collections and have been the subject of important exhibitions, notably at the Jeu de Paume in Paris (2005), at Tate Liverpool (2010), the Guggenheim Museum in New York (2012), the Museum für Moderne Kunst in Frankfurt (2013), and at the Venice Biennale in 1997 and 2001. This art laboratory will offer the chance for an unusual encounter between the vision and falsely objective vocabulary of Rineke Dijkstra and the heavily mediatized and scandal-raising actress Béatrice Dalle. Aside from the meeting between these two individuals, the laboratory will also provide the opportunity to question the notion of the portrait through the representation of celebrity in a new perspective.

**Collaboration :** Véronique Souben and David Bobée



## LIVING PORTRAITS

# Mirror, mirror on the wall

Three days dedicated to the art  
of portraiture

Midday to Midnight at the Abbaye  
d'Ardenne, Saint-Germain-la-  
blanche-herbe

23, 24, 25 June 2016

Brushed, drawn, engraved, sketched, flattering, realistic, Photofit, retouched, well done, in crayon, oils, pastels, vitriol, frontal, in profile, seated, standing, of a family or a period – the portrait is the guest of honour at the Abbaye d'Ardenne.

Executing their painting with unprecedented degree of freedom, the Impressionist painters broke with the canons of traditional representation. Taking this development, which brought into being the first great modern art movement, as its starting point, *Mirror*,

*Mirror on the Wall* will bring together all fields of knowledge and artistic creation to explore the notion of the “portrait”.

During this event, the art of portraiture will be examined in all its forms, both portraits of others and of the artists themselves, notably in literature but also in painting, photography, theatre and cinema.

For twelve intense hours, round tables and meetings with authors, art historians, illustrators, caricaturists, photographers, philosophers, sociologists, artists, specialists of facial recognition and police experts will offer the public the chance to participate in a consideration of innovative methods of representation. In addition there will be readings by actors, outdoor film screenings and a programme dedicated to the younger members of the public.



© Pascale Butel

## PHOTOGRAPHIC GLANCES

# William Klein

Pôle Image. Abbatiale Saint-Ouen,  
Rouen

15 April – 24 July 2016

The history of art is a history of new developments. Just as Impressionism was a backlash against the extant “pictorial establishment”, the history of photography has known similar reactions.

The work of William Klein (1928) is one such milestone in the history of photography. In 1954 this painter, whose works were marked by the aesthetic of Fernand Léger, went out into the streets of New York with a camera and revolutionized the art of the portrait. He captured individuals in the midst of the movement of a crowd.

He, the photographer in search of his subjects, did not pass anonymously but operated in a completely new manner, in extreme physical proximity, from which the result was often a “flash” smile or look. The face of his subject is sometimes so close that the details are fuzzy and thus our gaze lost in the grain of the film and surface of the skin: we find ourselves immersed as much in the photographic material as the human matter.

The exhibition to be presented at the abbey offers the chance to return to the work of this great photographer and unmatched portraitist of human beings and their urban habitat. The cult series he produced in New York, Moscow, Tokyo, Rome and Paris will be presented in Normandy for the first time following their retrospective shows at Tate Modern in London (2012) and FOAM in Amsterdam (2014). His pictorial and film work (in particular his first film, *Broadway by Light*, praised by Orson Welles) are both displayed, as is his fashion photography, to give an all-round portrait of the many facets of the artist.

**Exhibition curator:** Raphaëlle Stopin



William Klein, *Four Heads, Thanksgiving Party, Broadway & 33rd, New York, 1954* © William Klein



## THE PORTRAIT TODAY

# Rouen Impressed

Street Art, in 3 districts in Rouen  
2 July – 18 September 2016

A partner of the Festival Normandie Impressionniste since its creation six years ago, the City of Rouen will once again open its streets and cultural heritage to a very contemporary vision of artistic expression. After the first two editions of the Festival, dedicated to the environment (2010) and the Seine (2013), Rouen Impressed will present a dialogue between Impressionism and street art on building facades, which will provide the surfaces on which famous street artists will create their works.



Ramon Martins, *Love Spreads*, Rotterdam - artiste presenté pour Rouen Impressionnée 2016

This very trendy form of art has been overturning artistic conventions since the start of the century, just as Impressionism brought change to the practices of art at the turn of the nineteenth century when artists left their studios to work in the countryside.

The City of Rouen will transform itself into an open-air studio where a series of works will be installed in three areas: around the Luciline in the west, in the future eco-district of Flaubert and the port, and in the city centre, passing through the Hauts de Rouen. These areas will allow residents and visitors to discover a new vision of the city's public spaces, where the artists will create portraits directly on the buildings.

Three urban itineraries in which the artists will show us their vision, their portrait of the city and its inhabitants today! Whether this is in large frescoes or in smaller formats on street furniture, street art has the goal of displaying itself to all publics, away from traditional exhibition spaces. Most of the works will be based on a digital and participatory experience for anyone to use.

**Exhibition curator:** Olivier Landes

## THE PORTRAIT TODAY

# Alone / Together

The portrait at work  
in contemporary art  
L'Artothèque, Espaces d'art  
contemporain, Caen  
15 April – 4 September 2016

We belong to a society in which the individual prevails over the group: from "social" networks to selfies, behavioural codes, everything – like the scales of time and space – have in recent times changed dramatically. Portraits, self-portraits and more broadly representation of the human figure are the most important and omnipresent subjects in the history of art. Having freed themselves from the fetters of their predecessors, but remaining faithful to the heritage of realism, the Impressionists endeavoured to paint the portrait of a society undergoing profound social and technical change, both the new components of which their society was made and its most private moments – henceforth revealed to the public gaze. The recent advent of photography also allowed the human figure to be considered in a new fashion. Bourgeois society, people of modest means, workers of all kinds (small farmers, fishermen, craftsmen, labourers, etc.) but also the restricted circle of their own entourage were all grist to the mill of the Impressionists.

In a place dedicated to the art of the present day, portraiture and self-portraiture are extremely rich subjects. The changes in our society and their consequences on the individual do not cease to inspire the work of contemporary artists. Our era, in which networking and the circulation of models is omnipresent, has nonetheless created a system in which the individual, indeed individualism, is pre-eminent. Although we seem to be linked at all times to everyone else on the planet through shared communication systems, we belong to societies in which the individual prevails over the group. Societies in which we each build a personal space in networks called "social" that exist in parallel to real life. Societies with highly codified attributes in which generations and different social groups recognize one another. Societies that shrug off those individuals who do not manage to find their place. Societies in which our narcissism is rewarded by a daily selfie produced and diffused to the world in an instant. Societies in which scales of time and space have been strongly modified.

All these developments have naturally largely inspired the work of artists working today. *Alone / Together* wishes to explore the importance of the portrait today as a means to understanding our era and the place that the individual occupies within it.

**Exhibition curator:** Claire Tangy



Léo Dorfner, *Marc*, drawing, 2011. Collection de L'Artothèque, Espaces d'art contemporain de Caen



## THE PORTRAIT TODAY

## Portrait of the artist as “alter”

Frac Haute-Normandie,  
Sotteville-lès-Rouen  
27 April – 4 September 2016

The curious Multiple Personality Disorder diagnosed in the United States in the 1970s and '80s manifests itself in a shattering of an individual's identity into a number of different personalities, called “alters”. Criticized as being a hoax, this psychic disorder is nonetheless interesting in several respects. The idea of an identity that is only able to express itself through the creation of alter-egos has certain parallels with contemporary self-portraiture, though the artists concerned do not suffer from multiple personality symptoms and consciously muster their “alters”.

Taking this mysterious condition as its starting point, the exhibition at the Frac Haute-Normandie shows how artists persist in taking up the challenge of the self-portrait and reinventing it. Using its collection as its basis, which has been enhanced by loans both in France and from abroad, the Frac's portrait gallery endeavours to reflect the enormous diversity of methods of representation today. Works are included by artists

who have made the self-portrait a means of systematic research, and more private investigations by others. Mingling contemporary and older works, the exhibition will bring together paintings, drawings, photographs, videos, books and installations. Alongside the traditional means of self-portraiture, more contemporary methods will be shown, such as the automatic photo booth, identity photographs, Photofit pictures and selfies.

### Artists approached:

Ketuta Alexi-Mekhishvili, William Anastasi, Jean Baudrillard, Philippe Bazin, Joachim Biehler, François Bouillon, Elina Brotherus, Maurizio Cattelan, Claude Closky, Philippe Cognée, Rineke Dijkstra, Ryan Gander, Kendel Geers, Jochen Gerz, Nan Goldin, Douglas Gordon, Rodney Graham, Fabrice Gygi, Raymond Hains, Fabrice Hyber, Karen Kilimnik, Gabriel Kuri, Mathieu Laurette, Isabelle Le Minh, Sarah Lucas, Sabine Meier, Duane Michals, Tom Molloy, Claude Monet, Jonathan Monk, Gianni Motti, Yasumasa Morimura, Martin Paar, Laurent Pariente, Javier Pérez, Chloe Piene, Arnulf Rainer, Marc Riboud, Sophie Ristelhueber, Denis Roche, Thomas Ruff, Claude Rutault, Cindy Sherman, Jana Sterbak, Thomas Struth, Claire Tabouret, Sam Taylor-Johnson, Agnès Varda, Costa Vece, Xavier Veilhan, Levi Von Veluw, Mark Wallinger, Gillian Wearing, Nancy Wilson Pajic, Hennessy Yougman, Jérôme Zonder...

In relation to the exhibition, the Frac Haute-Normandie will present a broad programme of events: meetings with artists, performances, lectures and “film” evenings.

**Exhibition curator:** Véronique Souben.



Douglas Gordon, *Monster*, 1997. Colour photograph. Collection Frac Haute-Normandie. © Adagp, Paris

## THE PORTRAIT TODAY

## ORLAN Today

Frac Basse-Normandie Caen  
15 April – 30 June 2016  
Eglise Saint Sauveur Caen  
15 June – 20 August 2016

ORLAN is one of France's greatest artists.

Since 1964, she has examined the status of the body and the social, cultural, political and religious pressures related to it. She questions scientific, technological and medical discoveries, and defends hybridization, tolerance and human rights by means of nomadic and ever-changing identities. She uses a variety of techniques: photography, video, sculpture, drawing, installations, performance, biotechnology, augmented reality, etc.

*ORLAN Today* will focus on her digital works from the 1970s to the present day, and follow the development of her works from her early, scandalous performances, to her unexpected recent video game, including the operations that brought her extraordinary attention and the artistic and human positions she takes in relation to today's social and cultural environment. Taking her body as her starting point, which she has “employed” to the extreme, she creates a questioning portrait of society that is always marked by playfulness and theatricality, especially in her performances, extravagant productions, variations using video images, hybrid characters and use of augmented reality.

In her most recent work, *Expérimentale mise en jeu*, presented at the Église Saint Sauveur, ORLAN hijacked the conventions of video games, reconstructing a world in which the serial killer is no longer treated as a hero and in which his avatar immerses the visitor in virtual action.

**Exhibition curator:** Sylvie Froux.

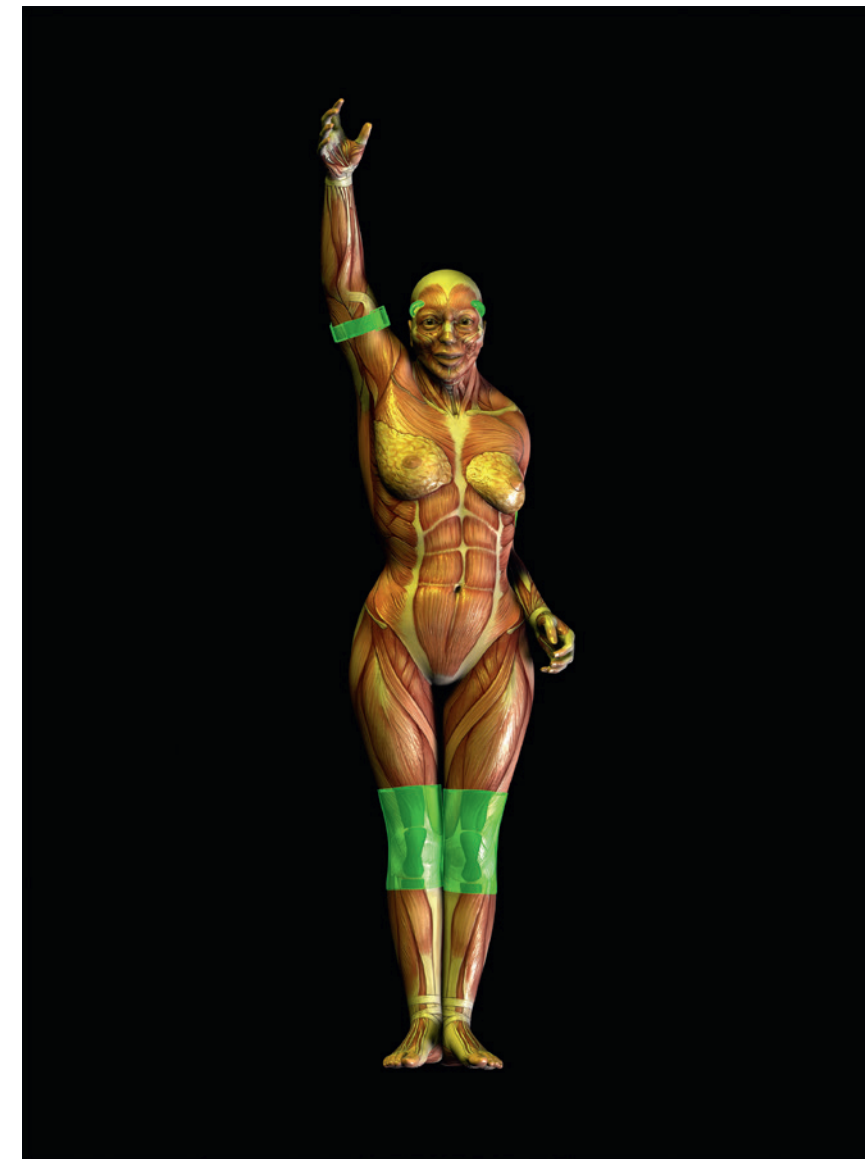
Exhibition conceived in partnership with the Centre d'art Le LAIT

### Impressionists All?

The Impressionists were looked down on, they were too much in advance of what the art critics of the time could tolerate.

They were treated as though they had problems with their vision, as madmen. I feel very impressionist for my artist's kiss, for the surgical operations-performances that I have had, and my works with the culture of my cells.... The press was scandalized and said that it wasn't art. So we can conclude “Art is what is not yet art”.

ORLAN



ORLAN, *Freedom Flayed, Taking the Position of the Statue of Liberty*, 2013 (Series: Freedom Flayed) - Video, 28'38", constant repetition © D.R.





Coiffe from Aven. Ceremonial Costume, Pays de l'Aven, area of Fouesnant, 1940. © Charles Fréger.

## PHOTOGRAPHIC GLANCES

# Breton women

Photographs by Charles Fréger  
Musée des Beaux-Arts et de la Dentelle,  
Alençon  
8 March – 22 May 2016

Following its display in four institutions in Brittany during summer 2015, the photographic exhibition *Bretonnes* by Charles Fréger will be presented at the Musée des Beaux-arts et de la Dentelle d'Alençon. This French artist (born in 1975) has photographed communities for almost twenty years. His preferred technique is the portrait and, by means of this, to bring out the relationship between the individual and the subject's chosen milieu. The interface between these two aspects, and the common thread of the photographs, is

the uniform or costume worn, which attests membership of a particular community. Following this approach in his large body of work, which Fréger has assembled under the title *Portraits photographiques et uniformes*, he has produced *Bretonnes*, a poetic account in which the Breton coiffe and its imagery is elegantly and delicately illustrated. In *Bretonnes* Charles Fréger has created a series of veritable portraits, ranging from close head-and-shoulder pictures to wide-angle compositions and genre scenes, such as reconstructions of the pictorial history of Brittany taken from the paintings of the Pont-Aven school and representations seen on twentieth-century postcards. Each model is photographed against a background image made hazy by a silk screen filter. A subtle dialogue is created between the two planes, as though between the present and the past, a communion between the individual and the group to which she belongs, like a tableau vivant of communities that are indeed alive and contemporary.

**Exhibition curator:** Johanna Allouch



## LIVING PORTRAITS

# Together, We Are Monet

Throughout all of Normandy  
April – October 2016

As part of the project *Tricote un sourire* (Knit a Smile), we aim to collect thousands of knitted squares from across all of Normandy so that they can be assembled to form the giant tableau of a painting by Claude Monet. From knitting picnics to the pompom trailer, and from knitting workshops to assembly sessions, exhibitions and special "tricothé" operations, a series of events based on

this project will be held to bring the people of Normandy together. It will be a chance to encourage them to learn about textile art, a rich heritage linked to yarn, but also to discover, or appreciate once again, Monet and the Impressionist movement. Two years ago, the Citémômes association, which lies behind the project, launched into its *Tricothé* workshop, which provides a friendly and welcoming way to share one's expertise. At the start of 2015 the ambitious project *Knit a Smile* was undertaken with the aim of creating links between people of different age and background. A series of boxes makes it possible for a huge number of knitted squares to be collected and to bring together the population around a fun and socially aware project. The final goal is to employ these knitted squares in a series of art installations. With smiles each step of the way. During the Festival, the aim is to hold a cultural event that is also popular and festive, to which everyone can contribute in the way that suits them best. By weaving together both yarn and all our contributors, we will be able to create a living portrait of the new region. This is the starting point for a great adventure...but a single question arises: will the challenge be taken up?







## LIVING PORTRAITS

## The Spate of Revelations

*Théâtre du Rayon Vert, Saint-Valéry-en-Caux, 30 April à 20h30*

*Théâtre du passage à Fécamp, 13 May à 20h30*

*L'avant-scène à Grand-Couronne, 27 May\**

*Théâtre des deux rives à Rouen, 3 June à 20h*

*Le Moulin à Louviers, du 26 – 30 September 2016\**

*The Spate of Revelations* by the Compagnie La Dissidente invites the public to discover a new way to look at their town through the attestations of voluntary members of a panel.

The volunteers, selected by Marie-Hélène Garnier, were interviewed for an hour while being filmed by Olivier Brunet. Marie-Hélène transcribed the content of each interview, then created a small portrait of five minutes without changing a word of each account, nor transforming its thrust.

The town's mayor, its cultural councillor and the director of the place drew lots for:

- a text corresponding to the words of each volunteer portrayed
- an actor or actress
- a stage director

After a week of hard work in the theatres, the artists will present the fruit of their labour by passing from reality to fiction. Artistic poetry radiates from each thanks to the power of the artists' interpretations.

The result?

A guaranteed evening of thought-provoking surprises and emotion!

In this way Marie-Hélène Garnier hopes to make the audience aware of our mysteries and peculiarities. The artists in this project rely on and work on "human power". They map the places where the people live, commune and work alone or in groups for education, for and in the place they live.

The dynamics are created through the spoken word: words are not empty for those who want to hear.

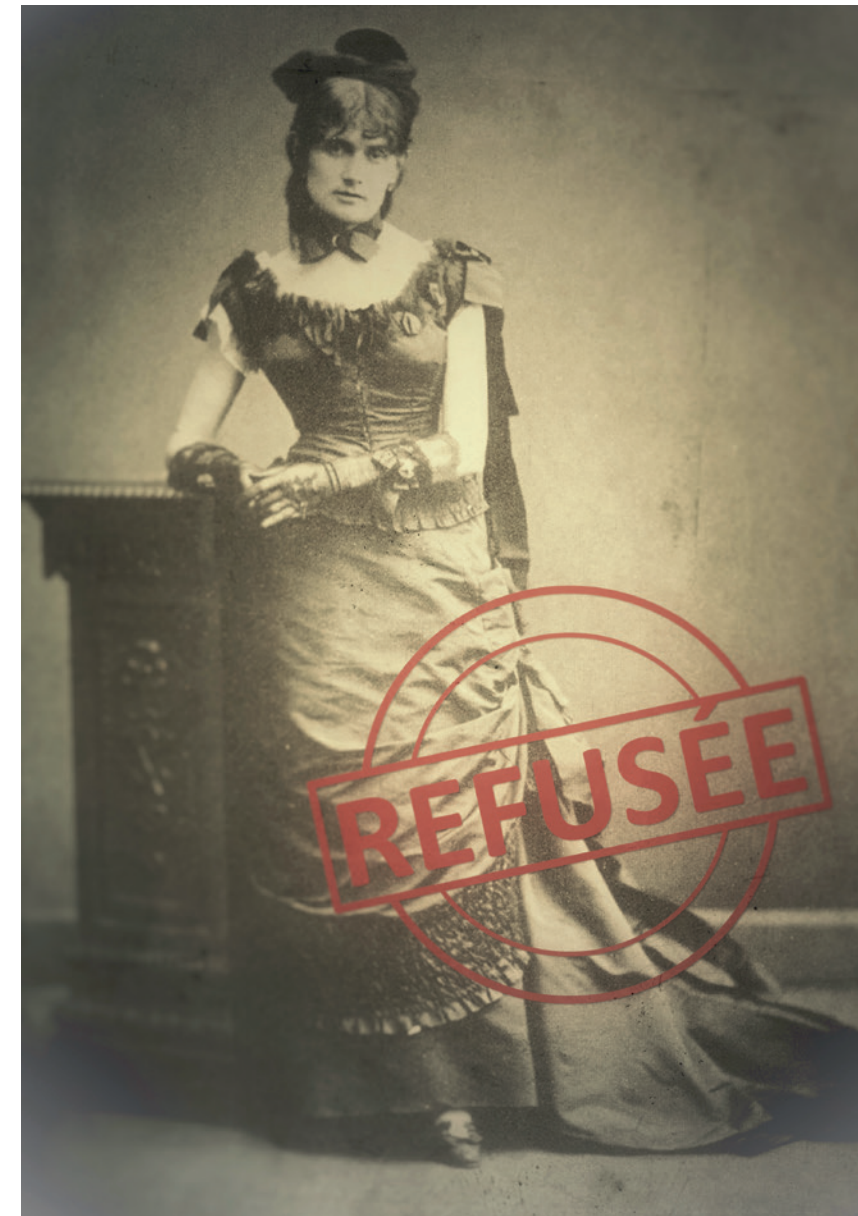
"Renewal is recognizing and acquiring existing knowledge and transmitting it to future generations", says Istia Gonzalez Viros, an architect from Barcelona. The French architect Patrick Bouchain hopes that through this project, "providing a passage is providing a link in history".

That is the commitment of "Find the place to find the link".

*The Spate of Revelations* will attempt to create an active, joyful and lucid democracy and allows inhabitants to take back their territory.

To rediscover, in the towns and countryside, and along the paths of history, the charm of our Norman heritage, its architecture, gardens and the coast of Caux, and to allow ourselves to be surprised by its hidden treasures.

\* Time to be confirmed



## LIVING PORTRAITS

## Portraits of actors from the Comédie de Caen

Places and dates to be confirmed in September 2016

All throughout the season, the Comédie de Caen (Centre Dramatique National) will be presenting a series of "portraits" linked to the programme and presented by one or two actors.

They will be based on biographies, works of art or fiction, the archives of celebrities, philosophers, authors,

intellectuals, artists, scientists, etc., who have left their mark on history. This season portraits of Foucault, Copi, Pasolini and Koltès will be presented.

For the Festival Normandie Impressioniste, the Comédie de Caen will create a new portrait: that of Berthe Morisot, the only woman artist included in the exhibition of the Salon des Refusés in May 1863. This exhibition grouped the works of the artists refused for the Salon by the members of the Académie: Manet, Monet, Pissarro, Sisley and Degas, among others.

As a painter respected and admired by her Impressionist colleagues, Berthe Morisot joined them in founding the avant-garde group of "Artistes Anonymes Associés". She was also the sister-in-law of Manet and a rebellious figure. The portrait of Berthe Morisot will be used as a vehicle to give an account of the artistic revolution of the period. This new portrait will be presented with one or two others in partnership with the organizations Arts visuels de la Région, the Artothèque Espaces d'Art contemporain, the FRAC, and the Musée des Beaux-arts de Caen.



LIVING PORTRAITS

Intersecting Portraits

Dates and places given below

The Centre Dramatique National de Haute-Normandie is presenting five collections of portraits as a mosaic of the people of Normandy. It will be a sociological and artistic variation on the question of identity prompted by the theme of the festival.

• Portraits of early childhood with **A Demonstration of Youth**. This project by Clarisse Texier will tackle questions of civic involvement, political awareness, a sense of protest, and civil disobedience with children aged 6 to 8.  
**28/29 May or 4/5 June (yet to be decided) at the Parc des Chartreux, Petit-Quevilly**

• Portraits of adolescents with **Seventeen**. A sound and-vision poem on adolescence, theatre and dance, the maturing identities of young men and women at a time of self-assertion and personal fragility. Staged by François Stemmer.  
**21/22 April at 20h at the Théâtre des deux rives, Rouen**

• Portraits of the inhabitants of Petit-Quevilly, Rouen and Mont-Saint-Aignan with **Spate of Revelations**. Accounts gathered by Marie-Hélène Garnier, in which the history of individuals has been recorded, captured in images and translated into theatre by a collective of local artists.  
**3 June at 20h at the Théâtre des deux rives, Rouen**



Fées

• **Portraits of new arrivals** in the region of Normandy. Expatriates, refugees, etc. whose accounts of life, journeys and family life will be staged by David Bobée, based on texts produced by the writing workshop run by author Ronan Chéneau for the association APMAR.  
**13 May at 20h at the Théâtre des deux rives, Rouen**

• Portrait of a young French Muslim with the show **Fées** produced by David Bobée from a script by Ronan Chéneau. A depiction of a chilly, difficult epoch through the portrayal of a 25 year-old man, an example of a forgotten generation, attempting to cut himself away from the violent context he is surrounded by. (See the box below).

Men and women, the young and elderly, adults and children, from the centres and the suburbs, white, black, Arab, Asian, French and foreign, French from a foreign origin, descendants, long established or just arrived, the population of Normandy is multifaceted and beautiful in its diversity. This series of shows and artistic productions will offer a reflection of this people.

**“Fées”**

**Running throughout the summer (until end August 2016). Venues to be announced.**

“Fées” (Fairies) is one of the first shows created by David Bobée. Produced in 2004, it met with instant success in France before being re-produced and completely re-written for Moscow in 2010. There are plans to create a third version in May 2016, with new actors and new texts from the associate author at the CDN Haute Normandie, Ronan Chéneau. Through its message, the script and an eye for beauty and style, the show is special in the way it adapts to the topicality of the context in which it was created, or re-created. For many years now, Ronan Chéneau has been developing a reality style of writing that places politics centre-stage. The script is fragmentary and provides a mouthpiece for young actors between the ages of 20 and 25 to talk about their society, to put their questioning into words, and to provide a kaleidoscopic snapshot of a generation and of a whole day and age.

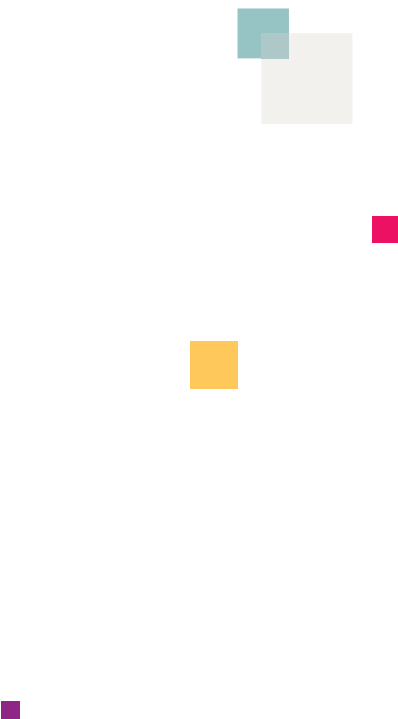


© Tatiana Bongonga Basinga - Jennifer Ryan

LIVING PORTRAITS

The Impromptus

1 July – 3 September 2016  
Every Thursday and Friday, Caen



*Les inattendus d'Eclats de rue*, organised by the City of Caen, offers festival-goers the opportunity to enjoy a variety of surprising artistic entertainments each weekend during summer 2016. Situated close to the Festival's approved exhibition sites, *Les Inattendus* will present shows from 6–10pm in public areas or on the premises of protected heritage sites (the Palais Ducal, the Place Saint-Sauveur and its 18th-century surroundings, the chateau's medieval walls, and close to the Abbayes aux Dames et aux Hommes). With the support of the project teams, at the start of each evening there will be a guided visit to one or more exhibitions with an offbeat approach. Festival-goers will thus be able to enjoy a promenade through the city, rounding out their visits to exhibitions with street performances, or following a festive event outdoors with a visit to an exhibition. *Les Inattendus* is an offbeat, participative experience, a shared festive moment dedicated to the discovery of works of art. During the month of May a *Nuit impressionnante* (6pm–1am) will be held. This will mark an intensification of the Normandie Impressionniste celebrations, including the *Inattendus d'Eclats de rue*. From late afternoon to early morning, an event specially created for the occasion will supplement the evening exhibition visits. A route will join the different sites of the Festival de la Ville de Caen. The *Nuit Impressionnante* will be the outcome of an artistic residency by the tightrope-walker Tatiana-Mosio Bongonga. Her performance will be held with the assistance and participation of the inhabitants.





#### LIVING PORTRAITS

## Cathedral of light

Parvis of Rouen Cathedral  
June to September 2016

Organized by the Métropole Rouen Normandie, the Cathédrale de lumière sound-and-light shows at Rouen cathedral were viewed by 720,000 people during the last two seasons, drawing record numbers in 2015. This unmissable summer event was witnessed this year by 426,000 spectators, up 104,000 on the previous year. For the fourth consecutive year, and as part of the cultural and touristic context of the Festival Normandie Impressionniste, the Métropole is intending to stage a new and contemporary sound-and-light show between June and September 2016. As in previous years, 2 shows are projected each evening when night falls. This will be the opportunity to discover or appreciate once again Première Impression, in which viewers are plunged into the world of the Impressionists.

Then Viking, which retraces the saga of the invasions of the Seine valley by these northern warriors in the ninth century, who created the dukedom of Normandy. Equally creative, moving and astonishing, the Cathédrale de lumière is based on the use of state-of-the-art video-mapping techniques that mix 3D and video images to romanticize the face of a building. Invented in France, this technique has since been exported around the world.

These shows have been created by Joseph Cristiani and Pierre-Yves Toulot of Cosmo AV, two specialists in the design, creation and staging of projections on monuments.

**Planned and executed** by Joseph Cristiani and Pierre-Yves Toulot

# MUSICAL INTERLUDE





## CONCERTS

### Impressionism-orientalism

by the Festival Eure Poétique & Musicale

A Chamber Music Ensemble with 5 soloists: violin, viola, cello, flute and harp, performing works by Debussy, Takemitsu, Jolivet and Shahroudi, and all members of the Rouen Opera company. This project is special in that it provides a new take on the genre with a contemporary piece written especially by one of the soloists, the flautist. **Lieux à confirmer, entre le 22 avril et le 8 mai 2016**

### Emma Bovary in three tableaux Proust, Flaubert, Maupassant

by Les Musicales de Normandie & Les Promenades Musicales du Pays d'Auge

Around one and the same theme, “Les Promenades Musicales du Pays d’Auge” and “Les Musicales de Normandie”, groups that have been performing around different parts of Normandy for many a year and share long-standing experience in live shows, will be delivering their “impression” of a certain Norman identity without frontiers, through an emblematic character and novel (Emma Bovary). **Bernay, Cabourg, Varengeville-sur-Mer, 22 and 31 July, 5 august 2016**



Les Musicales de Normandie & Les Promenades Musicales du Pays d'Auge

### 5<sup>th</sup> Ravel meetings in Lyons

by the Amis de Lyons

Dancing will be given pride of place during the first part of these encounters with a choreographer, presenting several impressionist portraits staged and put to music. An exceptional piano, an Erard grand from 1875, will accompany the first part. The second half will feature texts and music to give a new lease of life to the little known presence of two geniuses of impressionism in Lyons-la-Forêt. **Galerie Adrienne Desbiolles, Château de Saint-Crespin 7 May 2016**  
**Church of Saint-Denis de Lyons-la-Forêt, 10 September 2016**

### “Deux Soeurs” (Two Sisters), a portrait of women

by Les Musicales de Corneilles-en-Pays d'Auge

The group “Les Musicales de Corneilles” has drawn its inspiration from the best-selling book by Dominique Bona, which tells the story of the Rouart sisters, the daughters of Henry Lerolle, a painter and collector of impressionist paintings and especially a great friend of Renoir, Degas, Debussy, Chausson, Mallarmé, Gide and Claudel. The sisters knew them all and loved their paintings, their works of literature and their music. To evoke this very rich period in history, a piano concerto for 4 hands will be organised with the Darius Milhaud duo, two sisters and virtuoso pianists from Armenia. **Théâtre de Corneilles, Tuesday 9 August 2016, 8.30 pm.**

### An Impressionist Piano

by the Conservatoire de Grand-Couronne  
et Petit-Couronne

The aim is to introduce and highlight the Erard piano (an historic piano from the impressionist period) entrusted to the Conservatoire de Grand-Couronne, and to reach a new audience through conferences (featuring the quality of instruments during the impressionist period). **Conservatoire à Rayonnement Départemental de Grand-Couronne et Petit-Couronne, 20 to 24 September 2016**

### An Evening at the Caillebottes

by the Choeur Régional Vittoria d'Île-de-France

Next to the works of Gustave Caillebotte, to be exhibited at the Musée des Impressionnismes, the Choeur Régional Vittoria proposes a portrait in music of his brother Martial Caillebotte (a little-known composer and French musician from the late 19th century) by imagining an evening at home with this family of accomplished artists: around the piano, the choir will perform works by Gabriel Fauré, Claude Debussy and, of course, Martial Caillebotte. **Musée des Impressionnismes de Giverny, Saturday 28 May 2016**

### Chekhov, the Visionary

by the Conservatoire à Rayonnement Régional de Rouen

A portrait of the iconic author and playwright Anton Chekhov, a visionary with the gift for timeless, universal and modern writing that has seldom been transposed into today's modern society. Chekhov will be the subject of a special reading combining drama with music in a new production of Platonov, a work created in 1878. An actor and witness to his period with a shrewd ability to pose questions about the past and the future whilst living in the immediate present, contemporary stage-play for Chekhov's plays reflects this psychological realism (even naturalism) linked to the beauty of sentiment and mood, close to impressionism. **Théâtre de la Foudre, Le Petit-Quevilly, 25-30 April 2016**

### Portraits of authors and performers

by the Conservatoire à Rayonnement Régional  
de Rouen

The Conservatoire de Rouen is exploring the thematic of portraits and proposing a full week dedicated to portraits cross-referencing authors and performers. All witnesses of their time, the former, motivated by their environment and ongoing change, have prompted performers, their loyal servants, to translate their work into the contemporary day and age, giving them a new lease of life by proposing original (re-) readings combining music, dance and drama. **Rouen, 22, 23, 24 June 2016**

### Musician portrait artists

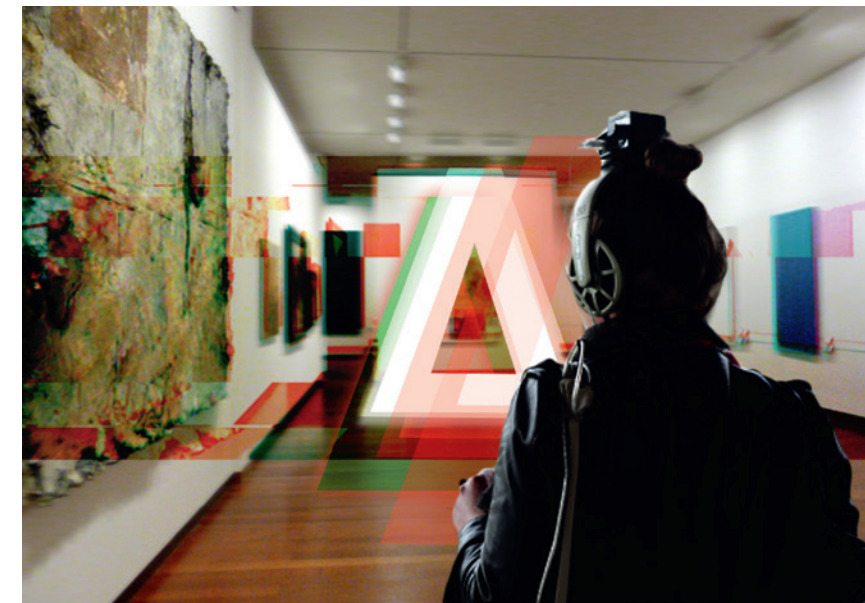
by the Orchestre Opus 76

A musical repertoire around contemporary composers from the impressionist period. 7 concerts to be announced. **La Chapelle de la Congrégation Saint-Aubin-lès-Elbeuf, 3 June 2016**

### Impressionists and laughter: the “Frères Bérat”, Norman chansonniers

by the Concerts de Poche

A concert featuring the baritone Arnaud Marzorati and pianist Daniel Isoir for an immersion deep inside the world of the guinguette dance venues and café concerts that were so impressively painted by Renoir, Monet and Degas. This is the portrait of two great but forgotten Norman artistes, it is also the portrait of a time when popular songs inspired painters and writers, brought a few bawdy touches to Parisian salons and amused the people. An amusing and amazing journey across the history of French songs from 1850 to 1900. The concert will be preceded by a number of musical workshops across the region's schools, social and cultural centres. Participants will be able to create their own amusing song or create a story from this forgotten repertoire. **Centre Gilbert Martin, Bourgtheroulde-Infreville, 16 September 2016, 8 pm**



Sound Delta Fields

## EVENTS AND INVOLVEMENT

### Sound Delta Fields

by Le Clair Obscur

Sound Delta Whispers is an interactive and immersive technology sound work that diffuses sounds to visitors (wearing headphones) at museums. The sounds vary depending on the position of their head and on the direction in which they are looking. Direction of body and eye movement thus create a musical composition that is peculiar to each visitor. **MuMa, Le Havre, 17 April 2016**

**Musée des Beaux-arts de Caen, 1<sup>st</sup>-21<sup>st</sup> September 2016**



# HUNDREDS OF EXHIBITIONS, AMONG WHICH:



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## PHOTOGRAPHIC GLANCES

### Looking at the Seine

Musée de la Seine Normande  
Muséoseine, Caudebec-en-Caux  
30 April – 16 October 2016

Located in Caudebec-en-Caux in pretty countryside loved by the Impressionists, Normans and lovers of Normandy alike, MuséoSeine offers an account of the history of the Seine and its inhabitants.

This year the museum is hosting an exhibition of the work of Colombe Clier, a local photographer born in 1982, a participative work on a theme dear to the Impressionists and contemporary photography. Colombe Clier graduated from the École Nationale Supérieure de la Photographie in 2006.

In her work, Colombe Clier questions the representations of heritage in all its forms – natural, historic, architectural, immaterial.... In her exhibition, she will be offering a series of portraits and a film based on accounts given by inhabitants of the Seine valley. She records and weaves their histories together with their river. These contemporary stories, an authentic immaterial heritage, will provide an echo of the museum's permanent exhibition that describes the history of the people of the Seine of the past.

**Exhibition curator:** Marie Landron, Responsable MuséoSeine

## PHOTOGRAPHIC GLANCES

### John Batho, A History of Colours, 1962-2015

Musée de Normandie, Caen  
16 April – 26 September 2016

This exhibition presents the work of one of the greatest French colour photographers, John Batho, born in Normandy in 1939. His pictures, such as of the parasols of Deauville and swimmers in Trouville, were very often used as icons of colour photography and invaded the art market at the end of the 1970s.

Apart from the marvellous ballet of colours, parasols and swimmers in his photographs, the exhibition is also presenting a series of unseen works made between 1962 and 1978 (*Honfleur, Intimate Normandy*). These, once again, humanist photographs emphasize the forms of Normandy and John Batho's rapport with the region. Though the subject of his work is primarily the relationship of colour and light, his landscapes of Normandy – Giverny, the uplands of the Côte Fleurie and its inland areas – have a sensibility that is not unlike that of Impressionist paintings. Intent on capturing variations in the light and the infinite transformations in colours with the passing of the hours and months, John Batho regularly employs painting in his photography (*Clouds-Painting, Giverny*). With his photographs of the garden at Giverny he compares himself with the tutelary figure of Impressionist Claude Monet and raises the issue of the pictorial nature of the photographic image.

**Exhibition curators:** Céline Ernaelsteen and Alice Gandin



Swimmers, Trouville 1990 © John Batho

## PORTRAIT OF AN EPOCH

### August Sander Face of Our Time

Le Point du Jour, Cherbourg  
22 May – 28 August 2016

August Sander (1876–1964) is the leading representative of “documentary style”, along with Walker Evans, who invented the expression. Born between the wars, this German photographer, aware of the specificities of the medium, formalized the characteristics of an anonymous technique in which the lighting is uniform, the subject presented centrally and the perspective frontal.

*Face of Our Time*, published in 1929, comprises sixty portraits. The book is an extract from his enormous project *People of the Twentieth Century*. Sander had set himself the goal of portraying his fellow German citizens in all their social and cultural diversity. By showing different classes and individuals, characteristics and attitudes together, these faces effectively express the undisguised reality of an era, which is why the book

was banned by the Nazis. In his introduction to the book, writer Alfred Döblin (1878–1957) ended with these words: “Those who know how to look will learn more here than from lectures or theories. These clear and conclusive photographs will allow them to discover something about themselves and others”.

The exhibition at the Point du Jour will essentially be taken from images published in *Face of Our Time*. It is the outcome of a partnership with the Usine Utopik in Tessy-sur-Vire, which will in parallel present documents related to August Sander.

## Impressionists All?

Impressionism is clearly linked to a period but it is also associated with a freedom of spirit in the face of received ideas, and a way of being open to diversity in the world and expressing it through art. In addition to being an aesthetic style, Impressionism was a movement of which we can still be proud today.

David Benassayag, co-director

## PORTRAITS OF NORMANDY

### Painter-Models from 1800 to 1950

Musée Charles Léandre,  
Condé-sur-Noireau  
25 June – 15 October 2016

Intent on diffusing awareness of the work of Norman artists for almost 25 years, the town of Condé-sur-Noireau will be participating in the 2016 Festival Normandie Impressionniste through its municipal museum, the musée Charles Léandre.

For the festival, Condé-sur-Noireau will present an exhibition in which the painters are themselves their own models.

Self-portraits, portraits and genre scenes all offer Norman artists the chance to take the limelight. Some are painters who are known only to a small number (*Louis Boulot* by his friend Garrido), but there are also portraits of Normans celebrated in the history of art (such as Jean-François Millet, Maurice Denis, Jean Dubuffet, Fernand Léger, Jean Hélion).

In parallel, an outstanding and rare collection of thirty original photographs will be exhibited in the more



Claude Monet at the Easel, private collection

personal space of the museum's chapel (the auditorium). The subject of all the photographs is Claude Monet, most of which are well known, identified and have been published.

This series of photographs collected devotedly by an enlightened art lover shows Claude Monet in his studio, in the gardens at Giverny, or in the company of his daughter-in-law Blanche Hoschedé, his friend Georges Clémenceau or the painter Pierre Bonnard.

**Exhibition curator:** Éric Lefèvre





Archives patrimoniales – Métropole Rouen Normandie

## PHOTOGRAPHIC GLANCES

## From the private to the social

### Edeline Photo Studio in Elbeuf (1904-1970)

La Fabrique des savoirs, Elbeuf  
4 June – 13 November 2016

The collection of photographs belonging to Studio Edeline held by the Archives patrimoniales de la Métropole numbers several thousand negatives on glass plates and plastic supports. It was donated in 1992 by Jacques Guillet, the grandson of the founder. This collection, outstanding in terms of both quality and quantity, is a valuable documentary and artistic resource to study portrait-taking by a line of professional photographers in a given place and time. Studio Edeline photographed a large section of the population of Elbeuf and its surrounds from the start of the twentieth century.

The portraits were essentially of individuals but also reflect the milieu, social relations and customs of an era, and are representations of an entire society.

This entirely new exhibition, *From the Private to the Social*, ties in with the study of the production of images on glass plates from the start of the twentieth century to the end of the 1950s. Although the portrait is the theme of the exhibition, the clothing, settings and poses adopted by the subjects to perpetuate their image, as well as the events that were commemorated, are also aspects that can be studied. Lastly, the exhibition is concluded by the work of photographer Patrice Lefebvre, with his series *The Great Family*, inspired by the Edeline collection. Created and presented to the musée d'Elbeuf in 1991, this set of images is partly composed of chlorobromide prints from glass plates included in the collection.

**Exhibition organizers:** Nicolas Coutant and Marie Sanchez, curators, Didier Mouchel, scientific curator

## PORTRAITS OF NORMANDY

## Henri Pacquet (1890 - 1973) : An Impressionist from the Pays de Coutances

Musée Quesnel-Morinière,  
Coutances

3 June – 11 September 2016

Henri Pacquet (1890–1973) was born into a farming family in Glatigny, a small village in the Cotentin. After brilliant studies at the secondary school in Coutance, he entered the Beaux-Arts in Paris in 1912.

In 1918 Henri Pacquet settled with his wife in a house close to that of Monet in Giverny and struck up a friendship with Michel Monet. During the 1950s, Michel Monet and his wife would stay regularly in Pacquet's house in Glatigny.

The exhibition will revolve around the paintings by Henri Pacquet, which were donated by his widow to the museum in 1975. They are Impressionist in style and show views of Paris and Collioure, bright and sunny depictions of his period in Giverny (notably the Hoschedé house) and a self-portrait. The Pacquet collection has since been added to with a portrait of his wife Paule Despas, a still life and some landscapes, as well as drawings and materials from his studio (an easel, paint boxes, pastels, etc.).

Loans from the musée de Vernon (some pastels, including a Portrait of a Woman in a Boat, and an oil painting) and from private collectors (portraits of the artist's mother and father are held) round out the exhibition.

**Exhibition curator:** Danielle Rault-Verprey

Henri Pacquet, *Pont Paris vers Austerlitz*, 24 x 33 cmLouise Abbema, *Prince Antoine d'Orléans-Brancage*, oil on canvas, 1919, Musée Louis-Philippe, Eu

## THE PERSONAL LIFE OF THE IMPRESSIONISTS

## Faces, a Family Portraits of the d'Orléans family at the time of the Impressionists

Musée Louis-Philippe, Château d'Eu  
17 June – 18 September 2016

The Impressionists brought a new slant to the portrait genre with the freedom of their approach. Contemporaries of the development of photography, Renoir, Degas and Pissarro painted the society of their time, producing a gallery of male and female figures that was of major importance to the history of modern art. However, the interest of the Impressionist painters in portraiture came up against a strongly established tradition upheld by a generation of more conventional painters who often specialized in this genre. Artists like Bonnat were at their peak.

In their representation of certain members of the d'Orléans family between 1860 and World War I, the forty-odd portraits in this exhibition will reflect an era, that of the Impressionists, though executing a few sidesteps. This slight shift will reveal, through the works of Jalabert, Barrias and Abbema, a family whose painted, sculpted and photographic images disclose a certain taste for society life. Also evident is a fondness for travel, hunting, military life and, in some, political ambition.

**Exhibition curator:** Alban Duparc

## Impressionists All?

"We are all to a small degree when we consider this period. Forgeries of the paintings of Monet, Degas, Renoir and their friends spring to mind and we recognize that the term 'Impressionist', which initially referred purely to painting, describes this moment in history much more broadly today..."

Alban Duparc

## PORTRAIT OF AN EPOCH

## Ézy sur Eure and Impressionism Intersecting Portraits

Manufacture Musée d'Ézy sur Eure  
Every weekend from 16 April  
to 26 September

The Musée d'Ézy sur Eure will enter the world of the Impressionists, whose artists revolutionized painting, in an innovative manner.

The exhibition *Intersecting Portraits* will bring the remarkable Impressionist paintings to life by complementing them with period documents that focus on particular aspects of their works, such as dresses, furniture, texts, etc.

With the contribution of many outstanding documents from the Musée de la Mode in Albi, a series of installations will enable viewers to enter into the paintings of Frédéric Bazille, Caillebotte, Degas and Claude Monet.

**Exhibition curator:** André Martinand-Lurin

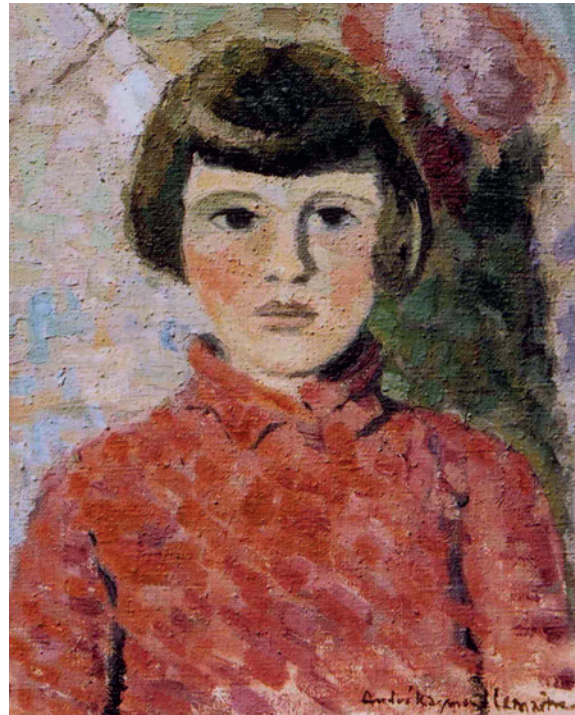
## Impressionists All?

Impressionism evokes living, happy, colourful subjects: Impressionism is painting "that moves".

Joël Feuillet, Pôle Images de la Manufacture  
Musée d'Ézy sur Eure







André Lemaître, *Simone in Red*, 1937, Galerie D. Bourdette, Honfleur

## THE PERSONAL LIFE OF THE IMPRESSIONISTS

### Portraits in the work of André Lemaître

Musée André Lemaître, Falaise  
1 May – 30 September 2016

60 portraits by André Lemaître will be exhibited in the museum dedicated to the artist in Falaise. André Lemaître was born in Falaise in 1909. He painted some 4000 canvases – landscapes, still lifes, nudes and portraits. In the words of the artist: “A painted portrait cannot be the same as a photographic portrait. It goes much further. Naturally, it has to depict the sitter’s physical appearance but it must also bring out the dominant inner feeling. It above all reveals the state of the soul as seen through the sadness of existence, but also the [nature of] the painter and his painting”. When referring to one of his portraits, it won’t be said “Look, it’s so-and-so” but “Look, it’s a Lemaître”.

**Exhibition curators:** Céline Letourneur and René Piquemal Bel



*Farmer Inserting a Graft on a Tree*, photoglyphic reproduction of the painting by J-F Millet (1855), from the photograph by Charles Michelez (1817–1883).  
Print distributed by Goupil et Cie.  
Coll. Département de la Manche, Maison natale JF Millet/Numérisation AD50

spread awareness of his painting, he became known on the other side of the Atlantic. The parallel presentation of his photographs and paintings demonstrates the different ways in which Jean-François Millet employed this new technique to his benefit.

**Exhibition curator:** François Toumit

## PHOTOGRAPHIC GLANCES

### Millet and Photography Intersecting Portraits

The house where Jean-François Millet was born, Gréville-Hague  
16 April – 30 September 2016

Aware of the suffering of his fellow-men, Jean-François Millet (1814–1875) portrayed the rural population of his time, depicting the realistic attitudes that arose from the laborious nature of their working life. Like many painters, as from the 1860s Millet was interested by photography and regretted the unnatural aspect of its portraits due to the fact that the photographic process was unable to capture the instant. However, in addition to collecting photographs, Millet also used them as a tool to aid his drawing and painting. He reluctantly accepted to pose before the camera and found himself an object of attention for a new genre of artist: the photographer. And, in using the technique to

## ORDINARY HEROES

### Portraits of Stringed Instrument Makers

Since the 18th Century

Musée des instruments à vent,  
La Couture-Boussey  
1 February – 15 November 2016

Makers of stringed instruments were at the origin of the creation of the musée du XIX<sup>e</sup> siècle and they are still closely linked to local production today. Using a variety of approaches, this exhibition will throw light on the instrument makers who have brought renown to the area for several centuries, for example, by means of family portraits, photographs of the craftsmen at work, pictures of groups engaged in sporting and musical recreational activities, and images of instrument makers in advertisements. The exhibition has the aim of placing the human element at the centre of the museum’s collections through the



*Clarinet Makers at Work*, early 20th century.  
Collection Musée des instruments à vent, La Couture-Boussey  
©Musée des instruments à vent de La Couture-Boussey

selection of objects displayed and the presentation of previously unseen documents. It falls within the framework of the inventory related to the local instrument making heritage currently being drawn up by the Département de l’Eure, of which the museum is a partner. A programme of visits and workshops linked to this exhibition and inventory has been planned for the whole of 2016.

**Exhibition curator:** Virginie Allard

## PORTRAIT OF AN EPOCH

### Exquisite Sketches caricatures by René Sautin (1881-1968)

Musée Nicolas Poussin  
Les Andelys  
16 April – 25 September 2016

The musée Nicolas Poussin holds a collection of caricatures made by René Sautin (1881, Monfort-sur-Risle – 1968, Les Andelys), an artist of the School of Rouen who lived at Les Andelys from 1911. Better known for his paintings of the banks of the Seine, René Sautin also made talented sketches of figures in Les Andelys during the 1930s: local politicians, notaries, scholars, priests, doctors, etc. He particularly enjoyed making caricatures of people in a certain situation, thereby placing the individual in his or her social role. The flowing lines are sometimes highlighted with Indian ink, ballpoint pen or watercolours. His caricatures are rarely aggressive but often mischievous. René Sautin poked gentle fun of the little world by which he was surrounded, creating, at the same time, a broad portrait of Les Andelys of the past, a humorous sketch of the life of a small provincial town.

**Exhibition curator:** Françoise Baron-Miseroux

### Impressionists All?

“As a painter, I’d say that we all have a feeling for colour in us, that we are all affected by the colour of the moment, the colour of the world and that at times we’d like to change these colours, make them lighter, more transparent. I would say too that all human beings are creative, that we carry within us birth and life. And that life is colour!”

Françoise Baron-Miseroux



Left: *M. le conseiller Himself* – Photo Hélène Amann  
Right: *Boccaccio's Tales* – Photo Hélène Amann





© Eric Bénard

## ORDINARY HEROES

## People in the Flax Cycle

### Photographs by Eric Bénard

Musée des Traditions et Arts Normands,  
Martainville-Epreville  
16 April – 26 September 2016

A herbaceous plant with blue flowers cultivated for several centuries and reintroduced to Normandy in the twentieth century, flax is produced by more than 2000 expert and experienced growers in the Normandy region. With its rich, silty soil and mild alternation of rain and sunshine that allows a natural outdoor retting process to take place, Normandy is a leading producer of flax.

Today there is a sharp divide in the linen industry, between the three Western European countries that produce 80% of the world's flax fibres, and the countries (China and Eastern Europe) that transform the linen into textiles.

The photographer Éric Bénard has traced his own linen route, from Normandy to China, passing through northern France, Belgium, Poland, Paris, Italy, the Basque country and Brittany on the way. He has produced a series of photographic portraits of the men and women who work in the dynamic linen industry – growers, scutchers, mill owners, weavers, researchers, designers, milliners and businessmen. The focus is on facial expression, the choreography of the individual's gestures, or the relationship with the plant or the machine used in the process.

Each photograph is accompanied by a short written portrait of the subject of the photograph for both aesthetic and sociological purposes.

The exhibition illustrates the entire linen cycle, from agricultural production of flax to the many ways in which it is transformed, from simple linen fabric to industrial composite materials.

**Exhibition curator:** Caroline Louet

## ORDINARY HEROES

## Portrait of the Working World:

Women and Men in Industry  
Photographs by Loïc Séron

Musée Industriel de la Corderie Vallois  
Notre-Dame de Bondeville  
2 April 2016 – 8 January 2017

How is it possible to portray the working world today, at the start of the twenty-first century? In a context of galloping de-industrialization, with the press reporting the continuous closures of factories, what remains of the heavy industrial culture born around 200 years ago?

An industrial region since the eighteenth century, Normandy remains one of the most heavily industrialized areas in France thanks to its traditional expertise and the dynamism and innovation of new companies that work with state-of-the-art technology.

It is through photographs of the past and present that the portrait of the poorly known working-class can be made. Who were and are they? How have their lives and working conditions changed? How have they adapted to the juggernaut changes that the world of work has experienced in the last few decades?

To answer these questions, two photographic worlds dialogue: the first captured by the photographers Ellebé and Burchell from Rouen, who photographed workers by their machines in the 1950s, and the second by Loïc Séron, a contemporary photographer who devoted himself to the same task in 2015 and went in search of workers in several factories in Normandy.

This photographic portrait is complemented by the words of the men and women who did or still carry out this work: the exhibition is rounded out with a vast collection of memories, reports and stories of the working world of the last fifty years.

**Exhibition curators:** Mylène Beaufrils and Loïc Séron



© Loïc Séron



© Nao Kaneko and photographs of Monet and Clémenceau

## THE PERSONAL LIFE OF THE IMPRESSIONISTS

## Monet-Clémenceau

### The Infinite Horizon

Hôtel de Région, Rouen  
2 May – 11 September 2016

The exhibition *Monet – Clémenceau, The Infinite Horizon* is inspired by the theme of portraiture and brings together early photography, writing and contemporary art. Period photographs of Claude Monet and Georges Clémenceau, who were friends and saw one another regularly, are the basis for paintings by the Japanese artist Nao Kaneko, whose work is inspired by nature.

Nao Kaneko offers an *infinite horizon* of the two friends, the pursuit of an absolute. The exhibition illustrates the relationship between the painter and statesman while also revealing the poorly known link that existed between 'The Tiger' and Normandy. An unexpected face of Norman diversity comes to the fore through a selection of quotations from Clémenceau's literary, journalistic and political writings.

A hundred or so works and documents will be displayed in the Hôtel de Région in Rouen (paintings, photographs, books, letters, etc.) loaned from private collections and the musée Clémenceau in Paris, where a parallel exhibition will be held during the Festival Normandie Impressionniste on the theme of the collections of Japanese art owned by Monet and Clémenceau.

**Exhibition curator:** Matthieu Séguéla

Erwin Blumenfeld, *The Other Face*  
Right: Julie Cockburn, *Contemplation*

## PHOTOGRAPHIC GLANCES

## The Other Face

### Portraits & Experiments

Centre photographique – Pôle Image  
10 June – 1 October 2016

Although photography is undoubtedly the medium that best reflects the modern age (ie. from the start of the industrial era in the mid-nineteenth century), it very quickly assumed the role, with which painting was no longer entrusted, of being the transparent surface that offers a faithful depiction of the subject's features.

The new medium was once again tasked with representing the myth of the portrait "line by line" while art moved towards the progressive dissolution of the human figure that had been initiated at the end of the nineteenth century by the fragmented touch of Impressionism and was completed by Matisse and Picasso at the start of the twentieth.

Whereas the human face remained iconic in the twentieth century, it was a shattered, deconstructed icon and its prestige had lost its sharpness. It was necessary to wait for the interwar avant-garde movements for photography to gradually shrug off the diktat of resemblance in favour of interpretation as a form of representation. From that moment, photography allowed itself to feel that the portrait could not fulfil its entire role and that invariably something about a face, as a reflection of individuality, escapes us. In turn, photography too began to explore forms able to communicate this feeling of incompleteness, erasure and indeed disappearance.

The photographic portrait no longer offers the certainty of finding the social and respectable alter ego of the face and has become an ambiguous space in which the individual permits the representation of a deconstructed and opaque, if not blurred, self. Having noted the fresh upsurge in the fragmented representation of the figure in contemporary photography, the exhibition *The Other Face* intends to present a panorama of contemporary international experimental practice, in which this deconstruction is represented through the shattering of the surface in photography too, by means of cutting, scraping, collage, abrasion and other techniques. This development will be considered in relation with the works of the twentieth century, such as those by Erwin Blumenfeld, Julie Cockburn, Amie Dicke, Jean-François Lepage, Birthe Piontek, John Stezaker and Lorenzo Vitturi, among others.

**Exhibition curator:** Raphaëlle Stopin





## THE PORTRAIT TODAY

## Trait Portrait

a gallery of materials and ideas about a portrait

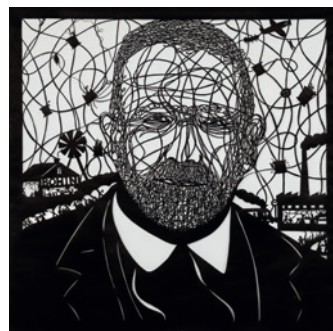
La Manufacture Bohin,  
Saint-Sulpice-sur-Risle  
16 April – 26 September 2016

Do you know about Benjamin Bohin, an innovative, curious, charismatic Norman businessman of genius ahead of his time? In 1833 he founded what is today the last French company to make pins and needles, and it's still in operation!

Some fifty artists, both professional and amateur, will pay tribute to him in works made especially for the occasion. The techniques are different but the subject the same: his portrait. Faithful, exaggerated, modernized, deformed, reinterpreted – Benjamin will appear in every colour, size and material possible: patchwork, graffiti, lacework, Provencal quilting, pin boxes, recycling, contemporary embroidery, lacy paper, glued embroidery, paint, photography, sculpture, knitting, textile arts, bojagi, and plenty more!

*The public will be able to vote for their favourite and the programme will continue with new works, demonstrations, special visits and activities.*

**Exhibition curator:** Audrey Régnier



Béatrice Coron.  
Photo by Etienne Frossard

### Impressionists All?

"Impressionism is a state of mind, shot through with lightness in which the great social changes have had their effect. It was the birth of a productive and innovative industrialism, the possibility to bloom and consider the genius of each one of us".

Audrey Régnier, director

## PORTRAIT OF AN EPOCH

## Fashion during the Impressionist period

Behind the Display, the Corset

Musée de l'horlogerie,  
Saint-Nicolas d'Aliermont  
29 April – 31 December 2016

The Musée de l'horlogerie is presenting a large exhibition dedicated to fashion during the Impressionist period. The Impressionist painters were interested in clothing because it – with its new materials and cuts – was a reflection of the spirit of modernity. It was the time that department stores were opened, ready-to-wear clothes were first sold and sales of domestic sewing machines boomed. Certain accessories that altered one's appearance became essential, for example the fob watch introduced the presence of pockets on jackets. Another novelty was the democratization of photo portraits in which the status symbol of a watch was left discreetly apparent. The exhibition explains the codes of the bourgeois portrait, both in its private elements, down to the corset, and in society, in a study of appearances and proprieties. Attention is also paid to the setting of a photo portrait, which might represent a dressing room, a club, stalls in a department store, a bourgeois interior or a photographic studio.

**Exhibition curator:** Hélène du Mazaubrun

### Impressionists All?

"The Impressionists attempted to capture the vibrations of the moment and were highly enthusiastic about modernity. This was the modernity of a new era, in which the growing popularity of clocks and watches increased the pace of life while also spreading the sharing of time everywhere in France and then the world. With their brushstrokes, the Impressionists fragmented their environment just as the awareness arose that time was shared by the entire community. In the same way that art offers both yin and yang, the Impressionists readjusted the world. We all have a similar reaction, when new technologies alter our relationship with time and make us apprehensive, leaving us fascinated but also intimidated by contemporary life".

Hélène du Mazaubrun, director

## PHOTOGRAPHIC GLANCES

## Robert Demachy

Impressions of Normandy  
Photographs of Calvados  
1880-1920

Musée Villa Montebello,  
Trouville-sur-mer  
18 June – 25 September 2016

At the turn of the twentieth century, Robert Demachy (1859-1936) was one of the world's most famous photographers.

The leader of the French of artistic photography (a movement today known by the term "pictorialism"), he worked unstintingly to broaden the creative scope of the medium. He was known in particular for the excellence with which he manipulated the pigments during the printing process, a technique that was highly valued by pictorialists as it allowed them to intervene directly on a positive print in order to "interpret" it, i.e., invest it with an artistic dimension.

However, Robert Demachy's work went far beyond the use purely of these surprising procedures, as the exhibition intends to demonstrate in its presentation of a hundred photographs, most of which have not been exhibited in public before.

For this aesthete from Parisian high society, Normandy was both an inspiration and a place to live, as was Côte Fleurie, where he spent much of his life and which provided a setting for many of his landscapes, portraits and snapshots.

The exhibition is an invitation to a journey around Calvados, on the one hand, but above all to the heart of the construction of a photographic work, from the moment of the shot to the public diffusion of a personal interpretation of the subject photographed. Eighty years after his death in a small villa on the heights of Hennequeville, the Musée Villa Montebello has chosen to pay tribute to Robert Demachy, an artist who loved Normandy and who had chosen, as his means of expression, not the crayon, brush or burin, but the dark room.

**Exhibition curator:** Karl Laurent

Robert Demachy, *The Port*, Trouville,  
1911-14, oil transfer, private collection



### Impressionists All?

"In the same way as small marks of paint placed on the canvas which merge to form an ensemble the moment one steps back to see them better, each person is a small component of the society that becomes recognizable when one studies it. Alone, a small touch of paint is nothing. One for all, all for one-pressionists!

Being sensitive above everything else, man has a natural tendency to listen and express his feelings and impressions more than taking an interest in facts. So, yes, let's all be Impressionists!"

Karl Laurent  
head of the Musée Villa Montebello

## THE PERSONAL LIFE OF THE IMPRESSIONISTS

## Mutual Portraits by the Hugo Family

Maison Vacquerie - Musée Victor Hugo,  
Villequier  
18 May – 25 September 2016

Located in the residence in Villequier that formerly belonged to the Vacquerie family, of whom one of the sons – Charles – married Léopoldine Hugo, the writer's elder daughter, the museum will for the first time exhibit together portraits of the two families, Hugo and Vacquerie, held in its collections.

The exhibition will present a body of letters, drawings and photographs whose originality stems from the identity of their creators: Victor Hugo, his wife Adèle and their children Charles, François-Victor, Adèle and the family's unfailing friend, Auguste Vacquerie. So no official portraits!

The period covered runs from 1832 to 1870 and thus from Romanticism to Impressionism. Whereas portraits had till then always been professionally made to display the sitter's social standing, these amateur pictures capture intimate moments in the family's personal affairs. These are not painted portraits but sketches and drawings made more or less spontaneously. Victor Hugo's wife was the most diligent but her husband too used to make caricatures of his dear ones. With the opening of a photographic studio in Jersey, and then the possibility of printing multiple copies of images, Charles Hugo and Auguste Vacquerie injected new vigour into photographic portraiture in the family. The portraits would be collected by all the family members and their close relations, as is revealed by the letters written between Auguste and his family in Normandy. Even books were used to make a contribution: everyone wanted their copy of Victor Hugo's *Contemplations* and Auguste Vacquerie's *Profilis et grimaces*, which were enhanced by prints on salt paper set in spaces in the text.

**Exhibition curator:** Sophie Fourny-Dargère



## EXHIBITION

**Impressive!**

by the Panorama XXL

In keeping with the symbolic figure of Joan of Arc, this project plans an exhibition of portraits of outstanding women. The public will be asked to vote for their favourite among a list of 32 exceptional women. The 10 that receive the most votes will be portrayed by young artists from the region.

Quai de Boisguilbert, Rouen, from June to September 2016.

## LIVE ENTERTAINMENT

**Portrait Evenings**

by Arts 276

Several propositions: an exercise in admiration (a writer or public celebrity will share his or her admiration for a painter, author, Impressionist artist), concerts, shows on stage or outdoors, theatre, dance, performances, lectures, etc...

Louviers, Vernon, Forges-les-eaux, Sotteville-lès-Rouen, Pont-Audemer, 17 April – 1 May 2016.

## DANCE

**Exquisite Stories**

by Phare et Arts 276

A call will be made for accounts on the theme of portraiture. An account will be selected and then transcribed. Two choreographers will use it as the basis for a solo performance lasting 15 to 20 minutes.

Le Phare, CCN du Havre Haute-Normandie, Le Havre, 18 – 23 April and 20 May 2016.

## PAINTING / FINE ARTS

**Selected Portraits**

by the Ville de Grand-Quevilly

Forty or so oils on canvas, drawings and pastels by painters who are mostly from Rouen or Norman.

Maison des Arts, Le Grand-Quevilly, 16 April – 31 July 2016.

## PHOTOGRAPHY / CONTEMPORARY ART

**Presences, the Faces of a Community**

by the Communauté de communes Cœur de Nacre

Olivier Mériel is producing some fifty traditional photographs of the municipalities of St Aubin, Douvres and Basly. These are intimate portraits of men, women and emblematic places. The worlds of the sea and land are illustrated: the Chapelle Lalique, Emmaüs, fishermen, workers, towns, shops and businesses, trades, landscapes – everything that reflects the very special character of this area.

Anciennes Halles, Saint-Aubin-sur mer, Calvados

14 May – 18 September 2016.

## CONTEMPORARY ART

**“Face to Face” Festival diep-haven**

by Cybèle

Exhibitions and events revolving around the theme of portraiture in different contemporary practices (photography, installations, experimental music, cinema, etc.). The festival is designed as an itinerary between places, in this case between Normandy and East Sussex, with the towns of Dieppe and Newhaven as their centres of gravity, including the ferry between them.

Dieppe, from June to September 2016.

## SCULPTURE / CONTEMPORARY ART

**Figures**

by Le SHED

Monographic exhibition by Ugo Rondinone (b. 1964), a leading artist on the international scene, in which ‘Nude’ and ‘Human Nature’ – two series of sculptures, individual and universal portraits of humanity – confront each other.

Le Shed, Notre-Dame-de-Bondeville, 23 April – 27 August 2016.

# FESTIVE APPOINTMENTS





## HISTORIC RECONSTRUCTION

**The Second Empire**

Fondation Musée Schlumberger  
Château de Crèvecœur

The Château de Crèvecœur will present a historic reconstruction dedicated to the Second Empire of 1866.  
Château de Crèvecœur-en-Auge, 18 – 21 August

## PLASTIC ARTS AND THEATRE

**A Déjeuner sur l'herbe**

by the Ville de Touques

In the bucolic and poetic setting of the Jardin du Presbytère of the Church of St Pierre, the Ville de Touques will present an unmissable event in the second medieval town in the Pays d'Auge, with a recreation of the *Déjeuner sur l'Herbe*.  
Former Presbytère of the Church of St Pierre, Touques, every Saturday from Thursday 16 April to Sunday 18 September 2016.

## EVENTS AND INVOLVEMENT

**12<sup>th</sup> Painting Festival**

by the Département de l'Eure

Plenty of entertainments planned: painters in the street and along the seaside, group frescoes, painting workshops for children and adults, second-hand art market, artists' workshops, digital art, etc.  
In 20 or so municipalities of the Eure, 5 June 2016

**Impressionist Flotilla**

by Jean-Luc De Feuardent

A parade of period boats will take to the Seine led by Suzanne (a canot powered by a genuine wood-burning steam engine of 1893) and crewed by volunteers.  
Chatou, Vernon, Les Andelys, Poses, Pinterville, 12 – 19 June 2016

**An Air du Temps**

by Your Event Service

A journey of the senses in the air du temps of Impressionism at the Grange de Fontenay in the Norman Vexin, built in 1866.

The Grange de Fontenay, Fontenay-en-Vexin,  
Sunday 8 May 2016, Sunday 25 September 2016

**Déjeuner en fête sur l'herbe**

by Avranches and Mont-Saint-Michel Tourist Office

A picnic will be the pretext for a day of multidisciplinary artistic activities.

Parc du Château des Montgommery de Ducey,  
Avranches, Sunday 17 July 2016

**Monet Welcomes a Wedding**

by Au fil du temps

A day in the footsteps of the Impressionists to meet the high society of the period, with the recreation of a period wedding at Château Coisy by the Seine (completed in 1870).  
In the grounds of Château Coisy, Hénouville,  
Thursday 14 July 2016

**The Guinguette in Parc de Clères**

by the Département de Seine-Maritime

Rediscover the spirit of the past with a small Sunday dance, lunch by the river and dancing the waltz to accordion music.

Parc de Clères, 14 and 31 July, 14 and 21 August 2016



Reconstitution of bathing at Etretat © Association l'Arche

**By Rouen Normandie Tourisme & Congrès****A Sketched Portrait**

The Graff studio and a visual artist from Rouen will work together to link urban art with portraiture on the theme of Impressionist painting.  
Rouen, 22 April, 24 May and 21 June

**Impressionist Floral Workshop**

A floral workshop and a florist will collaborate on the theme of colour codes and symbolism.  
Rouen, date to be decided

**Painting Portraits in the Manner of Claude Monet**

A painting workshop and a visual artist will work on the theme of Impressionist portraits in Claude Monet's studio.  
Rouen, Saturday 21 May and Saturday 11 June (adults),  
Wednesday 11 May and Wednesday 15 June (children)

**Impressionist Rally**

Under the direction of a public guide, the participants will follow in the footsteps of the Impressionist painters.  
La Bouille, Saturday 14 May  
Rouen, summer 2016

**Women in the Garden Picnic under the Apple Trees**

Dance demonstrations from the time of the Quadrille, picnic beneath the apple trees.  
Rouen, date to be decided

**Portraits of an Impressionist Kitchen**

Directed by a chef, this cooking workshop will reveal all the know-how and tasty dishes from the 19th and early 20th centuries, taken from Claude Monet's cooking notebooks.  
Rouen, date to be decided

**Impressive Portraits of Rouen**

Series of portraits of inhabitants, visitors and anonymous faces by the Rouen 52 photographic circle in the Impressionist sites of Rouen, as well as festival events.  
Rouen, 24 June – 26 September 2016

**Impressionist Cruises Rouen – La Bouille**

Discover the Seine Valley from Rouen to La Bouille on a boat.  
Rouen, summer 2016

**An Impressionist Visit to Rouen**

A guided visit to the city of Rouen on the themes of portraits and Impressionism.  
Rouen, July and August 2016

**Guided Visit to the Exhibition “Scenes of Impressionist Life”**

Under the direction of an expert guide, discover the temporary exhibition at the Musée des Beaux-Arts de Rouen.  
Rouen, every Friday throughout the Festival



# CULTURAL MEDIATION

## WORKSHOPS / CREATIONS

### Write me an image

by the Département de Seine-Maritime

Since 2013 the Département has organized a competition that brings together writing and visual art. The participants are asked to produce a mix of words and images on a given theme that together tell a short story. The competition offers the chance to experiment with both the French language and graphical images in a fun way, with no restrictions imposed except that it must be a collective rather than individual work. For the 2016 edition, the competition will be open to new publics and have “Portraits” as its theme.

Throughout the département, from September 2015 to June 2016

### Archives for the Future: Portraits of a Generation

by the Institut Mémoires de l'Édition Contemporaine

Assembling documents and personal objects with the idea of conserving them for future generations is the unusual manner we have chosen to give a portrait of ourselves and tell our story. It is a way to relate the issues affecting an entire generation as the archives of an individual necessarily reflect the community as a whole. IMEC – Abbaye d'Ardenne, Saint-Germain-la-Blanche, 23–25 June 2016

### Illustrated Autobiography

by I minuscule

The idea is to give both children and their educators the chance to tell their lives, histories, heritages and dreams in words and illustrations.

Portraits – and more particularly self-portraits and autobiographies – are the themes explored with the young and educators of the Foyers de l'enfance in the Château du bois des loges, close to Etretat. The approach taken alternates between writing games and amusing exercises in illustration, theatre and photography.

Foyer de l'enfance, Le Have, date to be decided

### Discovering Félix Buhot

by Le Trident, Scène Nationale

Organized by prison inmates, this project is designed to raise awareness of the work of Félix Buhot. It will be mounted as part of the “culture justice” programme 2016, organized by Le Trident, Scène Nationale de Cherbourg-Octeville and the SPIP de la Manche, in partnership with the Musée Thomas Henry. Cherbourg-Octeville Prison, 1 July 2016

### Satie Rising Sun

by Les Musicales de Normandie & Les Promenades Musicales du Pays d'Auge

Supported by professionals (musicians, a graphic designer, a director) and an educational team, a musical, literary and stage show will be written by a group, inspired by the figure of Erik Satie and the characters in his works (the Fish Dreamer, the young American girl, the monkey, Baron Medusa, the Diva of the Empire, etc.).

17 May 2016: Casino in Trouville-sur-Mer

18 May 2016: Docks Vauban, Le Havre

### Street Art - Outings Project

by the Musée des Beaux-Arts de Rouen

As part of the exhibition *Scenes of Impressionist Life*, the pupils in visual arts at the Lycée Jeanne d'Arc in Rouen will interact with people in the streets of Rouen and the surrounding area in order to stimulate questions among them. Using pictures of the works presented in the exhibition, the pupils will rework the images and post them on walls in the urban space, outside of the museums where the originals are conserved.

Musée des Beaux-Arts de Rouen, from April to June 2016

### Period Fashion Show

by the Musée des Beaux-Arts de Rouen

Four professional schools will work together to create an “Impressionist fashion show”. The characters in Impressionist paintings will come to life for the few hours of the show. The hairstyles, wigs and costumes, based on the paintings exhibited in the Musée des Beaux-Arts, will be created for a daytime show dedicated to the fashions of the past.

Partner schools:

As from September 2015

Fashion show in April / May 2016

### Documentary Creation in Schools

by the Parc naturel régional des Boucles de la Seine Normande

Ten school classes from around the Parc Naturel Régional will produce short films with a professional documentary-maker that will both portray elements of, and offer a reflection on, their surrounding heritage. Taking colour as their theme, the portraits will be shown to an audience of the project participants and inhabitants of the park area, offering the students' vision of their environment.

Parc naturel régional des Boucles de la Seine Normande

### Blurred Movements

by Point Limite

The project will be a workshop on photographs with blurred movement for non-native speakers at the École Bimorel. By using a photographic technique that takes Impressionism as its inspiration, the workshop will attempt to produce portraits by also discovering the historic and cultural heritage of Rouen. The workshops will result in an exhibition at the Galerie Point Limite.

Rouen, April to June 2016

### Other Regards on Impressionism

by the Région Normandie

This project is based on the historic link between Impressionism and Normandy. Young foreign artists (under 35 years of age) will revisit Impressionism and portraiture by discovering and taking inspiration from the places where the Impressionist artists lived, visited and created. The project thus relies on the cultural and art organizations of Bas Normandie, which will each offer a residency to an artist from one of the territories in the Region's international cooperation project. Several Norman artists, who will work with the foreign artists before the festival, will later be invited to reinterpret Impressionism in the partner territories where they will live for 45 days, and where they will work with the foreign artists they met during their residence in Normandy.

Région Normandie, from April to September 2016

### The Landscape Portrayed

by l'Usine Utopik

The originality of the project consists in the setting up of an artistic itinerary along the banks of the River Vire, where twenty works of ephemeral art will be created in situ with the purpose of raising awareness of our physical environment. Land art operates on spaces outdoors, far from museums and galleries. The itinerary in the Vire Valley is an ideal setting for this project of landscape portraits, a recurrent subject in Impressionist painting. This educational project will be a real challenge for the BTS pupils at the Lycée Agricole de Coutances.

Towpath between Tessy-sur-Vire and Condé-sur-Vire, from May to October 2016

### “Danced Portraits” / “cohort”

by the Centre Chorégraphique National de Caen

This project unites choreographers, musicians and photographers. It questions the presence of the body in the Impressionist landscape – the body at work, in movement, its posture, and the phantasmal body. Beginning with experimental workshops, the artists and pupils will create links between the arts to create a notebook of choreographic, musical and photographic sketches and involve the children in a creative process based on an artistic movement essential to the history of art. It will echo the exhibition “Frits Thaulow (1847–1906) at the Musée des Beaux-Arts de Caen.

2015–2016 season

### NORMANDI®E

by Philippe Ripoll

This will be a “campaign” of writing workshops and writing situations (led by the author or to suit the spectators) in several places in the festival, with the aim of creating written portraits, self-portraits, and intersecting portraits by “writing-onlookers” taking what they are looking at as their starting point.

Caen, from September 2015 to September 2016

## COMPETITION

### Portraits of Normans

by the Club de la Presse et de la Communication de Haute-Normandie

This is part of a national competition among students at journalism school. The portrait is in fact a journalistic style. Concept: to produce portraits of Normans in the form of webdocs (written articles, videos, photos) or a written article illustrated with photographs.

1 December 2015 – 29 April 2016

## LITERARY AND ARTISTIC CREATION

### Academic Writing Competition: “The Portrait Unveiled”

by the Académie de Caen

The pupils in junior and secondary schools choose one of the works proposed by our partner museums, then write a text and produce a piece of visual, sound or cinematic art in response to a given theme.

1 September 2015 – 30 June 2016



## PHOTOGRAPHY

### The Madones de l'Aigle, Olivia Gay

Continuing her work on the female social body, Olivia Gay wants to create a creative photographic residency on the work of midwives and mothers during birth-giving. Her focus is on the human and vital relation between these women and how, between them, they bring life into being.

Centre Hospitalier de l'Aigle, from May to September 2016

### “Qui je suis? Qui je fu(i)s ou pour(suis)?: Impressions” / Self-Portraits of Students in Le Havre

by the IUT in Le Havre

The purpose of this project is to involve students in Le Havre in the Festival; to explore self-portraiture in the construction of a professional project; to question the identity peculiar to Le Havre (what is a Le Havre student?); and to produce images likely to lead to a field of exploration (using selfies).

Université du Havre, Maison de l'étudiant, September 2016

### Family Portraits

by La Source, La Guéroulde

Presentation of an exhibition on the theme of “Family Portraits”, whose works will be executed in workshops (photographic, painting, sculpture, etc.) with children, teenagers and their families. Under the direction of photographer Hugo Miserey.

La Source-La Guéroulde, 1st quarter 2016

### Living (and Working) Poetically and Collectively

by the Association La Corne d'or

After a period of discussion to define the content of the project, the photographer Olivia Gay will execute a collective image in the participants' place of life. Later she will photograph the students of the CAPA section of the Lycée Agricole d'Alençon together, the handicapped individuals at La Beaugeardière centre, and the elderly at EHPAD Le Moulin à Vent. At the end, only a few images of the scenes will be kept and exhibited.

Lycée agricole d'Alençon 25–29 April 2016, Espace des Arts et Techniques, Randonnai 13–31 May 2016, Médiathèque de Mortagne-au-Perche, 2–18 June 2016

## FESTIVAL BLOG

To announce all the relevant info, the festival is launching the blog “Tous Portraitistes”. This space for sharing and consultation will be the link between the teachers, pupils, parents and, more broadly, anyone curious.

[www.tous-portraitistes.com](http://www.tous-portraitistes.com)



## PHOTOGRAPHY AND WRITING

### The Work of the University - the University at Work: Portraits

by the Université de Rouen

The purpose is to display the work carried out at a university (of the students, in research and training), using the vehicle of the portrait. Through portraiture the university becomes incarnated and humanized; the portrait questions the meaning of representation; through residencies to encourage a participative approach, and the co-production of the event; through the multiplicity of the programmes proposed, to address all audiences; to boost the profile of Rouen university and celebrate its accomplishments.

Université de Rouen, 25 April – 28 October 2016

## PAINTING – PHOTOGRAPHY – CONTEMPORARY ART

### Portraits of Towns

by the Maison de l'Architecture

*Portraits of Towns* involves visual artists, architects and photographers who take an interest in urban spaces. Some of them will point out the motifs that recur in a contemporary town or city and its architecture, others will reveal its atmospheres, all of them will implicate the inhabitants.

Maison de l'Architecture, Rouen,

11 June – 17 September 2016

## AUDIOVISUAL – PHOTOGRAPHY – TEXT

### Typology of a Territory: Your Portrait Is Also My Self-Portrait

by Enefa

A travelling studio will cover the region, allowing the public to discover Normandy through perceptive, living portraits. In 2015 a series of portraits was created during the season of worship. The project has resulted in a documentary which in turn has led to self-portraits. In going in search of others, do we not find ourselves?

From April to the end of July 2016

## SEMINARS

### Mode In Normandie 2016

Promoted by a representative of the fashion world from Normandy, this event will offer lectures given by professionals in the fashion business and be closed by a show of clothes designed by young Norman fashion students. A collection based on the Normandie Impressionniste theme will be presented to the public and participating professionals.

Région Normandie, from May to December 2016

## WEB DOCUMENTARY

### Children of Le Havre 1940–45

by the Pôle Image de Haute-Normandie

This is a portrait of a town and its children during war-time. Directed by the director Cécile Patingre, pupils of schools in Le Havre will create a web documentary on the evacuation of the town's children during World War II.

Le Havre, from September 2015 to May 2016

### Impressionism at the Tip of Your Fingers

The Festival has created new ways to be involved with the festival, particularly in the field of multimedia. Designed with the startup Pandasuite, the mobile app will be available for iOS and Android. Designed for the teaching world but also for a curious public, 30 paintings from the Festival programme will be presented as you have never seen them. Blending digital innovation and engaging descriptions of the artists and their times and models, you will discover the secrets lying behind each work.



## CONCERT

### Portraits Illustrated with Music

by the Orchestre Régional de Basse-Normandie

This project is a musical illustration by three young composers from the Conservatoire de Lyon of seven portraits selected from the collections in Norman museums.

The music created will describe the Impressionist nature of each painting, its particularities and technical and aesthetic characteristics. Each composer will freely create his own score inspired by the impressions he gets from the paintings he is assigned. Each representation will take the form of an illustrated and commented concert: played by the twelve string musicians of the orchestra, the musical creation will be accompanied by a projection of the paintings on the screen. Uniting music and image, this performance will bring together musically and visually stimulated emotions.

Bayeux, Bernay, Caen, Granville, Le Havre, Rouen and more, 3 March – 30 July 2016

## SOUND PORTRAITS

### Géosonic Mix, the Portrait of a Town

by Station Mir

The project Géosonic Mix Normandie Impressionniste will present a sound portrait of a town. An invisible architecture of listening zones will overlay the topology of each site, and sounds will be stimulated by the location of the walker equipped with a smartphone and helmet, thus enabling a personal urban sound score to be generated. Following the creation of a first version in Caen for the festival [interstice], a “sound memory” will be produced for a series of Impressionist sites based on recordings made in each place. Previously recorded sounds, interviews, fictive works, etc. will be reinserted in the public space and become traces to be reactivated from the memory of our sensory experience of a place.

Caen, 16 April – 26 September 2016





# PUBLISHING/WRITING/CINEMA

## CINEMA

### The Painter's Studio

by Cinéma LUX

Conception and projection of audiovisual and interactive games on a giant screen.

Caen, January to October 2016

### Histories of Portraits

by the Café des Images

Films of portraits of all formats and nationalities. Cinéma Le Café des Images, Hérouville-Saint-Clair, throughout the Festival.

### Large-Screen Portraits

by the Pôle Image de Haute-Normandie

The event will be created around a programme of full-length fiction films and experimental films to echo the festival's theme of portraits and Impressionism.

Rouen, 16 April – 15 July 2016

### Look to Camera: a New Look at the Portrait in Amateur Cinema

by the Pôle Image de Haute-Normandie

This project will approach portraits through the “look to camera” in cinema and, particularly, in amateur films recorded in Normandy, which the Pôle Image de Haute-Normandie has collected since 1986.

Chapelle du Pôle Régional des Savoirs, Rouen  
16 April – 15 July 2016

### “The Mirages of Jacques Perconte”

by Mathieu Laurent

This documentary essay describes a pioneer director in digital art in France and a key figure in video art.

Filmed in Paris and Normandy, showings throughout Normandy in early 2016

## WRITING

### If the Winds Are Favourable

by Alexis Debeuf

Work has become one of the most important aspects of life in our society. In his approach to the world of work, Alexis Debeuf has latched onto a typical feature: the curriculum vitae. It is a form of contemporary portrait, indeed a self-portrait.

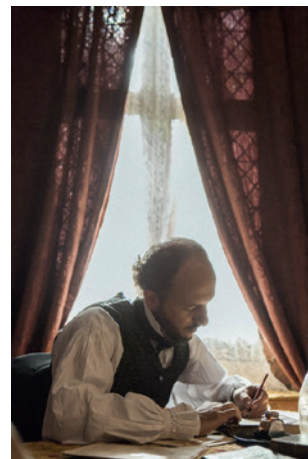
Caen, Thursday 1 September 2016

### The Literary Photo Booth

by Sébastien Monod

This automatic photo booth is very special: it does not give out photos to the public but a literary portrait!

Seine-Maritime et Eure, September 2016



Les Impériales  
- Château de Crèvecœur

## PUBLISHING

### Sculpted Portraits in the Public Space

by the Région Normandie

This book invites the residents of Normandy to look at the sculpted portraits in the region's squares and gardens, to understand why they have been installed in the public space, and to find out who made them.

Caen, Rouen, Normandy, end of May 2016

### Octave Mirbeau

by Le Cahier du Temps

Born in Trévières (Calvados) in 1848, Octave Mirbeau died in Paris in 1917. A journalist, writer, pamphleteer and critic, he dedicated his life to his beliefs: friendship, art and justice.

Throughout all of Normandy, to be published in 2016

# SEMINARS

### Impressionist Effects and Motifs in the Norman Countryside

by Les Guides MAF

Les Guides MAF will present a hypermedia book that will take its readers on the traces of the Impressionists, whether they were painters, musicians, writers or filmmakers.

In the towns of the guide throughout the Festival

### Portraits in Literature: from Gustave Flaubert to Marcel Proust

by the Association des Amis de Pontigny-Cerisy

This international seminar will be attended by twenty speakers with three aims: to analyse the relations during the Impressionist epoch between literature and painting, drawing, engraving and photography; to situate portraiture in the realist perspective in which writers attempt to depict reality in the arts and literature; to bring out the emotional effects stirred by a portrait owing to the representation of a living subject.

Among other things, the aesthetic, ideological and moral issues involved in portraiture will be explored.

Centre culturel international de Cerisy, Cerisy-la-Salle  
11 – 18 August 2016

### Flaubert, Maupassant: the Portrait. Photographs, Caricatures, Self-Portraits, Novelistic Portraits

by the Association des Amis de Flaubert et de Maupassant

Four considerations based on the examination of portraits by members of the Académie de Rouen, historians, art historians and theatre and film specialists.

Hôtel des Sociétés Savantes, Rouen, Saturday 21 May 2016

### Painters and Writers in Normandy

by the Université de Caen

For several years research and teaching programmes have been presented in which foreign students have come to Normandy to further their scientific abilities and discover the heritage and economic resources of the region.

The theme in 2016: during the second half of the 19th and early 20th centuries in Normandy, many painters and writers, either from the region or who had come to work here, left their stamp on the history of art and literature and enjoyed world fame. The history and place of their works in the creative sphere will be studied in this university symposium.

Maison de la Recherche en Sciences Humaines in Caen, Le Havre, Étretat, Giverny, Rouen, Honfleur  
30 June – 12 July 2016

### My Visit With...

by Arts 276

Guided and very personal visits given by novelists to the collections in seven museums. A writer will give a written description of his or her visit to a chosen museum, including a detailed portrait of three works in the exhibition. This project hopes to reach all publics, whether they are new to museums or old hands. It provides an opportunity for us all to listen to established novelists and be given a new way of looking at works of art.

Louviers, Vernon, Pont-Audemer,  
17 – 30 April 2016



# BUT ALSO...



## 14 - CALVADOS

### EDUCATIONAL EVENTS

**Ecole Élémentaire Colbert**  
Portrait/Paysage  
Blainville-sur-Orne, from October 2015 to June 2016

**Arnaud Mez**  
Atelier autoportrait itinérant  
Galerie Mez, Cabourg, from 16 April  
to 26 September 2016

**Centre Hospitalier Aunay-sur-Odon**  
Dans les pas des impressionnistes...  
Aunay-sur-Odon, March to June 2016

**C'est quoi ce baz...art ? Boutique d'écriture**  
Fixer l'éphémère, portrait dans la ville  
Caen, from 16 April to 26 September 2016

**Collège Marcel Pagnol**  
Faces à faces  
Caen, school year 2015-2016

**Institution Saint-Marie**  
Impressionnants portraits  
Caen, from 20 May to 24 June 2016

**Musée de Normandie**  
John Batho, Histoire de couleurs 1962-2015  
Caen, from 16 April to 26 September 2016

**Musée des Beaux-Arts de Caen**  
Frits Thaulow, paysagiste par nature  
(outdoor activities)  
Caen, from 16 April to 26 September 2016

**Quel art est-il ?**  
« Quel art est-il ?  
J'veais t'refaire le portrait ! »  
Schools in Caen la Mer, Café Libellune,  
Caen, from April to September 2016

**Ville de Caen**  
Autoportrait impressionniste  
to be decided, Caen, school year 2015-2016

**l4eVENEMENT**  
Trouver le coupable  
Ferme du Loterot, Cahagnes, from Easter  
to August 2016

**Collectif Caboisset**  
La Famille Normande  
to be decided, Cambes-en-Plaine, July-August 2016

**Ecole de Coquainvilliers**  
Portraits d'élèves dans le village  
Coquainvilliers, 12 June 2016

**Groupe Marcel Proust**  
Apprendre à voir avec le regard  
du peintre : les pommiers les pieds  
dans la boue et en toilette de bal  
to be decided, Deauville, from March à end May 2016

**Sophie Le Nevez**  
Habiter ici et maintenant,  
le portrait de ma ville Falaise  
Outdoors and media library, Falaise,  
21 April to 19 May 2016

**DSDEN 14**  
PORTRAITS[S] en perspectives  
Collégiale du Saint-Sépulcre, Caen,  
from 13 to 24 June 2016

**Collège Marcel Gambier**  
Et moi, émois, portraits de jeune  
lexoviens  
Lisieux, end May-start June 2016

**Ensemble Vocal de Trouville-sur-Mer**  
Portraits de Peintres en Musiques  
et Poésies  
to be decided, Trouville-sur-Mer, summer 2016

**Musée Villa Montebello**  
Les Ateliers du Musée  
Trouville-sur-Mer, from 16 April to 26 September 2016

**Ville de Trouville-sur-Mer**  
Conférence Eugène Boudin  
Salon des Gouverneurs - Casino Barrière,  
Trouville-sur-Mer, to be decided  
Le costume, élément du portrait  
Library, Trouville-sur-Mer, April-June 2016

**Office de Tourisme de Trouville-sur-mer**  
Portraits of Trouville-sur-Mer  
by Eugène Boudin  
Jetty walk, Trouville-sur-Mer,  
from 16 April to 6 November 2016

### CINEMA AND PUBLISHING

**Cinéma LUX**  
Portrait d'Images  
Caen, from March to September 2016  
L'Atelier du Peintre  
Caen, January to October 2016

### EVENTS AND INVOLVEMENT

**A.P.E.F.I.M. Fabricaen**  
Portraits des Fabricaennaises  
La Fabrique APEFIM, Les ateliers intermédiaires,  
La centrifugeuz, Le bazarnaom, La fermeture  
éclair, Les ateliers Yvonne Guégan, Caen,  
from April to September 2016

**Cambremer Evénements**  
Portraits croisés  
Cambremer, July 2016

**Communauté de Communes du Pays de Livarot**  
Sur les pas d'Eugène Boudin  
to be decided

**Médiathèque du Pays de Falaise**  
Palettes et lectures en bord de l'Orne  
Falaise, to be decided

**UFAC**  
L'Île Enchantée en tableaux  
Île Enchantée, Fleury-sur-Orne, 29 July 2016 at 17h

**Ville de Houlgate**  
Miroir, miroir  
Promenade Roland GARROS, Houlgate,  
to be decided  
Portraits de sable sur la plage  
Beach close to the Casino, Houlgate, to be decided  
100 peintres dans les rues  
Streets, public garden, square and wash-house,  
Houlgate, to be decided  
Guinguette et déjeuners sur l'herbe  
Public garden, Houlgate, to be decided  
Promenades Lecture  
Throughout the town, Houlgate, to be decided

**Centre socioculturel**  
L'instant du portrait  
Ouistreham, to be decided

**Office de Tourisme de Trouville-sur-mer**  
Rallye Photos  
Trouville-sur-Mer, 21 July and 4 August 2016  
Chasse au trésor  
Trouville-sur-Mer, 18 July and 8 August 2016  
Impressionnez vos selfies !  
Trouville-sur-Mer, 11 and 13 August 2016 at 17h30

### EXHIBITION

**Le Radar**  
Philippe Cognée - Portrait(s)  
Bayeux, from 18 June to 18 September 2016

**Ville de Cabourg**  
Plus ou moins... 1900  
to be decided

**Asso. Les Flux des Arts**  
Loisirs et labeurs, de la figure à la figurine,  
les poses naturelles,  
Galerie Peindre en Normandie, Abbaye aux Dames,  
Caen, from 16 April to 26 September 2016

**Alexandrine Deshayes**  
Parade  
Église du Vieux Saint-Sauveur, Caen,  
from 8 to 25 September 2016

**Julien Marie**  
Portrait 2.0 par Julien Glad  
Ecole Brassart, Caen, from 1 to 4 September 2016

**Phenix Partenaires**  
Les ombres portées : textes et photographies  
de Tristan Jeanne-Valès  
Théâtre d'Hérouville-Saint-Clair, CDN - Comédie  
de Caen, from mid-April 2016 to end June 2016

**Sambac**  
Regards normands sur des contemporains  
de Thaulow  
Galerie Mancel du Musée des Beaux-Arts Caen,  
from 1 to 30 June 2016

**Carabajal Henri**  
Le temps retrouvé : sur les traces  
de Fernand Bignon  
Cour d'Yvrandre, Douvres-la-Délivrande,  
from 14 May to 14 June 2016 and Abbaye  
de Mondaye, from 1 to 31 July 2016

**Ville de Houlgate**  
Portraits tournants,  
Public garden, Houlgate, to be decided  
Exposition sur l'histoire de l'impressionnisme  
Public garden, Houlgate, to be decided

**Ateliers Charlotte Noyelle**  
Tokonoma & cie  
Le Bény-Bocage, to be decided

**Ingrid Andreyitch**  
Dévisage des visages  
to be decided, Luc-sur-Mer, from 8 to 15 July 2016

**Ville de Touques**  
Le Selfie fait le pari de l'impressionnisme  
Galerie des Artistes, Touques, to be decided

### LIVE ENTERTAINMENT

**Christine Labourdette**  
Portrait d'Eugène Boudin avec saxophone  
Media library, Honfleur, 23 July 2016

**Ville de Houlgate**  
Scènes de vie  
Theatre, Houlgate, to be decided

**Groupe Marcel Proust**  
Apprendre à voir avec le regard du peintre  
to be decided, Trouville-sur-Mer, to be decided

**Ville de Trouville-sur-mer**  
Chamber music concert  
to be decided, Trouville-sur-Mer, 23 July 2016 at 21h

**Ville de Villerville**  
Pan Pan Villerville  
Salle de la Baleine salle du « Garage », Villerville,  
5, 6 August at 20h30 and 7 August 2016 at 17h  
Autour de « la Messe des Pêcheurs de Villerville »  
Eglise, Villerville, 2 July 2016 at 20h30

**Office de Tourisme du Bocage normand**  
Impressionist portraits  
Centre-ville, Vire, to be decided and Bois  
de l'Ecanet, Villers-Bocage, to be decided

### TOURISM AND HERITAGE

**artEres**  
Figures de la ville  
Caen, to be decided

**Office de Tourisme de Houlgate**  
Portraits des impressionnistes en villégiature  
Houlgate, on Tuesdays from 26 July to 30 August 2016









**Bruno Delarue**  
Michel Lagarde, Dramagraphies : autoportraits photographiques  
Palais Bénédictine, Fécamp, from 9 July to 27 November 2016

**Sébastien Veniat**  
[Por]traits périphériques  
1st floor of Monoprix, Fécamp, from 2 May to 25 June 2016

**Ville de La Bouille**  
Bouille de Bouillais and Bouille d'Artistes  
La Bouille, throughout the Festival

**Ville de Montivilliers**  
Scène en plein-air à l'estacade de Sainte-Adresse  
Réfectoire de l'abbaye de Montivilliers, from 21 May to 26 June 2016  
Portraits à la manière de  
Cour Saint Philibert, Montivilliers, from 21 May to 18 September 2016

**Galerie Art en Seine**  
Julien Feron (1864-1944) Portrait d'un peintre fauve normand  
Le Havre, from 2 September to 1 October 2016  
Camille Pissarro et ses enfants - Portrait d'une famille d'artistes  
Le Havre, from 2 June to 13 July 2016

**Lana Loeber**  
Qui suis-je ?  
La Maison du Patrimoine, bibliothèque Oscar Niemeyer, Bibliothèque Léopold Sédar Senghor, Bibliothèque de Caucriauville, Le Havre, from 2 May to 5 June 2016

**Communauté de communes Caux vallée de Seine**  
Portrait et céramique  
to be decided

**Université de Rouen**  
Figurez-vous à quoi ça ressemble  
Galerie La Passerelle and Maison de l'Université, Mont-Saint-Aignan, from October 2015 to July 2016

**Ville de Oissel**  
Collage résistant  
Oissel, to be decided

**Asso. de la Cour d'Albane**  
Un pas, un regard, des talents  
Shop windows  
Saint Romain and Rue Croix de Fer, Rouen, from June to September 2016

**Chambre de Commerce et d'Industrie de Rouen**  
Au fil du temps, l'économie impressionne.  
Portraits d'hier, d'aujourd'hui et de demain  
Rouen, from 18 April to 18 June 2016

**Citémômes**  
Qui suis-je ?  
Rouen, from April to October 2016

**Concentration des comités commerciaux de Rouen**  
Regards sur l'impressionnisme contemporain  
City centre, Rouen, from 18 May to 30 July 2016

**Galerie Bertran**  
Têtes d'affiche  
Rouen, from 15 April to 10 September 2016

**Le jardin des peintres**  
Jardin des Portraits  
Orangerie du Jardin des Plantes, Rouen, from 2 to 18 September 2016

**Photo-Club Rouennais**  
Pictorialisme 2.0  
Rouen, to be decided

**Ville de Rouen**  
Portraits de Normands à l'époque impressionniste  
Rouen Nouvelles Bibliothèques, Rouen, from April to September 2016

**Collège Robespierre**  
Le corps s'élève  
Saint-Etienne-du-Rouvray, from 25 April to 29 May 2016

**L'art et l'esprit**  
Impressions normandes  
Saint-Jacques-sur-Damétal, from April to October 2016

**Amateurs d'art rouennais**  
Visages et Masques d'ici et d'ailleurs  
Domaine conventuel de l'Abbaye Saint-Georges de Boscherville, Saint-Martin de Boscherville, from 7 June to 25 September 2016

**Ville de Saint-Pierre-de-Manneville**  
Dé(s)visages un village !  
to be decided, Saint-Pierre-de-Manneville, from 27 May to 26 September 2016

**Saint Val Focale Ateliers Photographiques**  
Identité/altérité : photographies dans la ville.  
Portraits contradictoires 19e- 21e siècle  
Cloître des pénitents, façade de the Town Hall, music kiosk, Saint-Valéry-en-Caux, to be decided

**Ville de Saint-Valéry-en-Caux**  
Jeux de portraits valériquais  
Theatre municipal "Le Rayon Vert" from 25 to 29 April, Municipal media library from 26 April to 14 May, "Maison Henri IV" exhibition space from 8 May to 5 June 2016, Saint-Valéry-en-Caux

**Ville de Berneval-le-Grand**  
Regards sur les peintres, peintures sur le motif  
Saint-Martin-en-Campagne, 3 and 4 September 2016

**Ville du Val de la Haye**  
Portraits au Val  
to be decided, from 18 June 2016

**Ville de Varengeville-sur-Mer**  
Varengeville, Objectif 2016  
to be decided

**Cercle des peintres havrais**  
Scène en plein-air en hommage aux impressionnistes à l'estacade de Sainte Adresse  
Abbaye de Montivilliers, from 21 May to 26 June 2016

#### LIVE ENTERTAINMENT

**Centre International Albert Roussel**  
Sailors' portraits  
Casino Joa, Le Tréport, 24 September 2016

**Compagnie Itra**  
Do It Yourself, je suis un tableau, FRAC de Haute Normandie  
Rouen, to be decided  
« sans titre homme – sans titre femme »  
Musée de Louviers, to be decided  
« à l'ouest »  
Musée André Malraux, Le Havre, to be decided

**Au temps du quadrille**  
Belle époque picnic, 14 July 2016  
Around the Lac or municipal theatre, Forges-les-Eaux, 14 July 2016

**Métropole Rouen Normandie**  
Bal guinguette / Festival Curieux Printemps  
Caudebec-les-Elbeuf, 6 May 2016

**Ville de Criel-sur-Mer**  
Page Blanche « Colporteurs d'estampes »  
Cour Intérieure du Manoir de Briançon, Criel-sur-Mer, 6 August 2016

**Ville d'Etretat**  
Les impressionnistes  
to be decided

**Ville de Fécamp**  
Soirées impressionnistes en bord de mer  
to be decided, Fécamp, 27 April, 5, 12 and 19 May 2016

**Frédéric Aguessy**  
Concert for the 100th anniversary of the 12 studies for piano by Claude Debussy  
Church, Hautot-sur-Mer, to be decided

**Expansion Artistique (E.A.L.C.N.)**  
Qu'y a-t-il à présent ?  
Theatre Charles Dullin, Le Grand-Quevilly, 12 May 2016 at 20h

**Art-Scène**  
Un nœud à la mémoire  
Musée Industriel de la Corderie Vallois, Notre-Dame-de-Bondeville, 3 and 24 April 2016 at 15h and 16h

**Ville de Petit-Quevilly**  
Peindre la musique, Chapelle Saint-Julien  
Petit-Quevilly, 2 July at 19h and 3 July at 16h

**Les Rémouleurs d'Histoires**  
Le voyage de Blanche  
Musée des Beaux-Arts, Rouen, to be decided

**Musée des Beaux-Arts de Rouen**  
Promenade contée par les Rémouleurs d'Histoire  
Rouen, 4 dates in May  
Les Souffleurs – commandos poétiques  
to be decided  
Les Filles du Bord de Scène  
Rouen, 7 May, 19 June, 13 July and 14 August 2016  
La Maison Illuminée Conférences musicales  
Rouen, 4 May, 25 June and 26 September 2016

**Printemps du Grand Ouest**  
"Odes aux visages en miroirs", an Impressionist concert on the theme of the portrait  
Espace du Moineau, Rouen, to be decided

**Rouen Danse Sportive association**  
"La Danse fait son Show Impressionniste" and "Parfums de Guinguettes": accordion music, dancing, fêtes & entertainments  
Kindarena and All Sport Café Hangar 10, Rouen, Les Docks Océane and "Magic Mirror's" in Le Havre, Domaine de Forges-les-Eaux, Moulin Rose de Belbeuf, to be decided

**Centre International Albert Roussel**  
Claude Delvincourt, un portrait inattendu  
Prieuré, Rouxmesnil-Bouteilles, 17 September 2016  
Monet-Thiriet - portraits croisés  
Puys, to be decided

**Impressionne-moi compagnie**  
La danse d'Emma  
Ry, 16 April, 28 May, 18 June, 9 July, 27 August, 24 September 2016  
Les flâneries impressionnistes  
to be decided

**Le POP Orchestra**  
Le Pop Art Ochestra  
Espace Torretton, Saint-Pierre-lès-Elbeuf, to be decided

**Luce Zurita**  
André Caplet, une voix pour la musique française au temps de l'Impressionnisme  
Bois des Moutiers, Route de l'Eglise, Varengeville-sur-mer, 7 August 2016 at 14h30

**Ville d'Yport**  
Portraits insolites  
to be decided

#### TOURISM AND HERITAGE

**Asso. des Amis d'Offenbach d'Etretat**  
Festival d'Etretat  
Etretat, Fécamp, from 29 July to 6 August 2016

**Ville de Fécamp**  
Berthe Morisot, Fécamp et les jolies promenades  
Digue-promenade et ville Fécamp, to be decided

**GAMIT**  
Photomaton Impressionniste  
Musée des Beaux-Arts, Rouen, from 14 April to 26 September 2016

**Ville de Saint-Adresse**  
Portrait d'une ville  
Sainte-Adresse, from 16 April to 26 September 2016

#### THROUGHOUT ALL OF NORMANDY

#### EDUCATIONAL EVENTS

**Michel Darves**  
Portrait du peintre impressionniste  
to be decided

**Jeannie Caron**  
Impressions de lectrices, lectrices impressionnées  
to be decided

**Nathalie Gibert**  
Vercors et ses callichromies impressionnistes  
to be decided

#### CINEMA AND PUBLISHING

**Les Guides MAF**  
Effets & motifs impressionnistes en pays normands  
On the web throughout the Festival

**Asso. La Loure**  
Restituer l'environnement sonore des tableaux impressionnistes !  
To be decided, during the Festival

**Cécile Delile**  
Présentation du roman « Le Balcon » lecture, rencontres et dédicaces  
to be decided

**Nane Editions**  
Les Femmes impressionnistes  
On the web, publication on 31 March 2016

**Libre Esthétique**  
CD Portraits musicaux impressionnistes  
to be decided

#### EXHIBITION

**Compagnie des Petits Champs**  
En compagnie  
to be decided

**Claude Boissnard**  
Impression, Chemin faisant  
to be decided

**Ludivine Mabire**  
Portrait de l'artiste en collectif  
to be decided

**Michel Darves**  
Résonance cachoises  
to be decided

**Simonne L'Hermitte**  
Portraits de femmes peintres  
to be decided

**Barbara de Weg**  
Du Portrait au Costume  
to be decided

**Jean-Pierre Machain**  
Cut & pastagram project  
to be decided

**Yves Richard**  
Peintres, mes frères d'âme  
to be decided

**Claire-Alice Lebertre**  
Les Regardeurs  
to be decided

**Mikaela Delamare**  
Le bal de la Vaubyessard  
to be decided

**Eugéniya Zharaya**  
Ton Portrait est Mon Reflet  
to be decided

**Pierre-Yves Racine**  
L'écume, un peu plus bas  
to be decided

**Dominique Dubosq**  
Miroirs intemporels  
to be decided

#### EVENTS AND INVOLVEMENT

**IRQUA-Normandie**  
Les beaux-arts culinaires  
throughout Normandy, from 19 to 25 September 2016

**Les artisans cartographes**  
Croquons les Normands  
throughout Normandy, from 16 April to 26 September 2016

**Les Tréteaux de Normandie**  
Un dimanche au bord de l'eau  
to be decided

**Co-écriture**  
Visages, portraits, autoportraits  
to be decided

**4 roues sous 1 parapluie**  
La Route des Impressionnistes, Paris - Mont Saint-Michel  
Starting from Paris, throughout the Festival

**Dans la Sens de Barge**  
Réflexions faites, vous êtes impressionniste  
to be decided

#### LIVE ENTERTAINMENT

**Agogô Percussions**  
Serial Portrait  
to be decided, between 16 May and 21 June 2016

**Compagnie PMVV le grain de sable**  
Portraits : je, tu, ils  
In 20 Norman towns, from 16 July to 21 August 2016

**Christophe Gautier**  
Dérives de rêves  
to be decided

**Maki Honda-Rousseau**  
Conférence –concert « l'impressionnisme et le japonisme »  
to be decided

**Compagnie des Petits Champs**  
Le Voyage en Uruguay  
to be decided

**Vincent Galichet**  
Le Jardin Musical de Monsieur Monet  
to be decided

**Les Filles du Bord de Scène...**  
Au bord du cadre !  
Musée Canel de Pont-Audemer, 21 May.  
Musée Thomas Henry de Cherbourg, 21 July.  
Maison Millet de Gréville-Hague, 23 July.  
Musée Poulain de Vernon, 24 September.  
Musée Louis-Philippe de Eu, 17 or 18 June.  
Château de la Fontaine à Hénouville, 14 July.  
Orangerie du Jardin des plantes de Rouen and Musée des Beaux-Arts de Rouen, to be decided

**Compagnie W**  
Eugène Boudin, dans le ciel de mes pensées  
Musée d'art moderne André Malraux, Le Havre et Musée Eugène Boudin, Honfleur, to be decided

**Les Connivences sonores**  
Debussy, portrait imaginaire  
to be decided

**Compagnie Davai !**  
Claude Monet, portrait épistolaire  
to be decided

**Albane Mahé**  
Notes pour un portrait  
to be decided  
Portraits en fête  
to be decided

**Compagnie Etantdonné**  
DIY  
to be decided

**La Presque compagnie**  
Oubli total  
to be decided

**Les Zendimanchés**  
Les impressionnistes Z'endimanchent

to be decided

**Jennifer Rio**  
Saint-Saëns et Fauré, portrait d'une amitié au temps des impressionnistes  
to be decided

**Renaissance pianistique**  
Les Sons et les Parfums, Lecture concertante  
Château de Taillis de Duclair, Château de Beaumesnil, Musée de Caudebec-en-Caux, 4 August, 6 August, 10 August 2016

**Patricia Trouvé**  
Guy de Maupassant et Robert Pinchon  
to be decided

**Masaé Gimbayashi-Barbotte**  
Homage et Portraits  
to be decided

**Libre Esthétique**  
Concert Portraits musicaux impressionnistes  
to be decided

#### TOURISM AND HERITAGE

**Erisay Reception**  
Portrait culinaire autour des carnets de cuisine de Monet  
to be decided

**IRQUA -Normandie**  
Portrait de saveurs  
10 lycées hôteliers and CFA de Normandie, from April to September 2016

**Normandy Melody**  
Parcours du Festival par Normandy Melody  
Travelling throughout the Festival

**Co-écriture**  
Portraits, personnages, fictions  
to be decided

#### NUMERIQUE

**Electronic Social Art Forum**  
The 2016 Normandy Electronic Social Art Summit  
to be decided, from 16 April to 26 September 2016

**Johanna Daniel**  
Rouen en 1888  
Throughout the Festival  
Pissarro, Monet, Gauguin... en Normandie  
Throughout the Festival

**GAMIT**  
Impressionnez-vous  
from 14 April to 26 September 2016

**Musée des Beaux-Arts de Rouen**  
Concours photo "L'intime"  
from 15 August to 15 September 2016

**Section fédérée de Haute-Normandie**  
Collections impressionnistes des musées de Haute-Normandie  
put online in May 2016

**Benjamin Durand**  
Moodeum  
from 27 April 2016  
So Culture  
from 27 April 2016

**MiraEdu**  
Mirage  
to be decided



# BECOME FESTIVAL-GOERS IN 2016



## A FESTIVAL APPROVED BY THE GRAND TOUR



The Minister of Foreign Affairs and International Development, Mr Laurent Fabius, has charged Mr Olivier Poivre d'Arvor with task of promoting France's cultural appeal. Mr Poivre d'Arvor has chosen to do so by organizing the GRAND TOUR, an ambitious cultural event that will unroll across the country in forty or so stages between January and July 2016.

France is the most visited country in the world due to its astonishing wealth of tourist attractions, its incomparable range of cultural interests, more than 1200 museums, 1500 festivals, 14,100 classified monuments, 41 UNESCO World Heritage sites, etc. And also due to our capacity to welcome the cultures of others. Because it translates all foreign literatures and philosophies, France is the greatest bookshop in the world; it is also the largest cinema, the most extensive art gallery, the biggest theatre and the greatest festival site, without forgetting the 300,000 foreign students who make France the third most popular university destination in the world.

The goal of the GRAND TOUR is to publicize and demonstrate, to develop and boost, our country's cultural appeal.

The Ministry's network of agents is using the GRAND TOUR as a medium to boost their operations in France and abroad, and the most important festivals open to world culture have agreed to become partners and stages in a GRAND TOUR approved cultural agenda that will help to heighten the tourist appeal of their area. A forum has been planned for 9 March in Paris, called

"France, Made in Culture", which will be attended by those operating in the cultural, political and economic spheres. Its purpose will be to help develop a first set of recommendations for implementing a framework for cultural appeal that will stimulate territorial, economic and tourist development in France.

Providing spectacle and practical experiences, that is the rationale that underlies the Festival Normandie Impressionniste, which organizes 450 associated events across an entire region for over five months. Taking Normandy's history and Impressionist heritage as its point of departure, the Festival links the past and present and shares an outstandingly multifaceted and festive programme with the population of Normandy and French and foreign tourists.

The inclusion of the Festival – the most important cultural event in the unified region of Normandy – on the Grand Tour, along with other major cultural occasions in France, is a completely logical development.





## Destination Impressionism: A Marque Of World Renown

At the initiative of the Ministry of Foreign Affairs and International Development, several “*contrats de destination*” were signed at the end of 2014 to give further impetus in the promotion of leading French tourist destinations. The contract “Normandie Paris Ile-de-France : Destination Impressionnisme” was signed by 53 public and private partners, crowning several years of intense mobilization in Normandy and Ile-de-France, at the instigation of Regions, Departments and the body of cultural and tourist organizations. The goal of the contract is to federate the various entities around a specific collective ambition: to make the Impressionist destination one of the world’s best known tourist brands as the artistic masterpieces painted by Claude Monet and his friends were painted here and are known and loved around the world. The contract is headed by a Project Director who works in collaboration with the two tourism committees for the regions of Normandy and Paris Ile-de-France.

## From Paris to Normandy: in the footsteps of the Impressionist painters

An outing by train on the tracks of the Impressionist painters, starting from Saint-Lazare Station. Proposed to you by the Normandy Region in partnership with SNCF between 16 April and 18 September.

The cradle of the Impressionist movement, Normandy welcomes hundreds of thousands of visitors each year who come to appreciate its very special light. To render their visit easier and enhance their stay, the Region has created the Impressionist Train and a turnkey service that includes the return ticket on trains painted in the colours of important paintings and queue-jumping tickets to museums and cultural sites. There are three destinations available: Vernon-Giverny, Rouen and Le Havre – a great new idea for 2016! The offers are available for all the weekends between 16 April and 18 September 2016. Departure from Saint-Lazare Station. The return journey can be made on the same day or, in the cases of Rouen and Le Havre, the outward journey on the Saturday and the return on the Sunday.\* Tickets must be bought online. For more information, see [www.letraindelimpressionnisme.fr](http://www.letraindelimpressionnisme.fr).

*\*SNCF, in partnership with Rouen Normandie Tourisme and the Office de tourisme de l’agglomération du Havre, have a host of additional offers for weekend destinations: visits, excursions, overnight stays, etc.*



## Hospice Saint-Charles

Rosny-sur-Seine  
21 May – 31 July 2016

Mantois boasts an abundance of Impressionist history, through Camille Corot of course, but also Maximilien Luce, who enjoyed a pointillist period prompted by his friendship with Signac and Cross. Alfred Veillet, a Post-Impressionist painter, introduced Luce to the landscapes in the Seine Valley, and both settled in Rolleboise: Veillet in 1913 and Luce in 1917. Many of Luce’s canvases are conserved at the Hôtel-Dieu in Mantes-la-Jolie. Another name is that of Georgette Agutte, a Fauvist painter who married Marcel Sembat. Lastly, Claude Monet painted his *Sunset on the Snow* at Lavacourt in the municipality of Moisson. The Hospice Saint-Charles will be participating in the Festival for the first time.

If you take the pretty walk along the banks of the Seine, take the time to note the places and people, and perhaps, as you round a bend, you will recognize one of the faces in the paintings!

With:

Bernard Coffin – a painter from Rolleboise  
Jean-Marc Gillet – a copyist at the musée d’Orsay  
Kolor 78 – an association to promote urban arts

**Exhibition curator:** Claudine Aumont



© Kolor 78

## A Journey to the Time of the Impressionists

Château d’Auvers-sur-Oise  
18 January – 30 September 2016

The château in Auvers-sur-Oise, directed by Marie-Cécile Tomasina, is the setting for the only art interpretation centre dedicated to the Paris of the Impressionists. “The Journey to the Time of the Impressionists” is an original concept and immersive experience that will introduce you to daily life at the end of the nineteenth century. This ambitious venture demonstrates how this period,

marked by major social, industrial, political, economic and architectural change, was to be decisive for the evolution of art and its various practices. The visit to the centre unfolds through 12 theme-based rooms regularly updated and entirely scripted. There you will find Impressionist painting experienced from the inside by being asked to consider the paintings from the same viewpoint as that of the painters. This is a full-immersion experience, with scenery and sound and visual effects. There are dynamic projections of more than 500 canvases, zooming in on details. You will experience the society that Monet, Renoir, Pissarro and the many others lived in, with its long train of discoveries and inventions. The visit is a delightful portrait of a society in rapid development, displayed through period décors and atmospheres, music, popular songs, genuine objects, film extracts and period photos, which together recreate the daily life in France of the period in a subtle and emotional experience.



The Belvedere on the Château d’Auvers © C. Rosello



© M. Verna



# THE STATUS OF "FESTIVAL-GOER"

## New momentum

After the first two editions which met with resounding success, Normandie Impressionniste wanted to breathe new life into the 2016 edition. Outstanding attendance figures in 2010 (1 million visitors) and 2013 (1.8 million visitors) confronted the festival with a new challenge: to continue to propose high-quality content, encourage Normans to (re)discover their region, and contribute even more to Normandy's appeal.



Muma, ©L. Lachèvre

### Golden thread:

- Enliven the territory for 5 months
- Address a public of all kinds, visitors from Normandy and elsewhere
- Build loyalty and develop a feeling of belonging to the festival
- Encourage spectator circulation from one event to another
- Foster mobility over the territory
- Enhance the diversity of the events proposed and the role of territorial players

## Festival-goers

For the first time, Normandie Impressionniste is aiming to band its visitors together by introducing a special status, that of "Festival-goer". The goal is to create a link between the various events and encourage the public to become stakeholders in the Festival. "Festival-goers" thus implies all spectators who attend several events in the Festival.

### The card

To put this feeling of belonging into practice, Festival-goers will be able to obtain a Normandie Impressionniste card which will be sold at the symbolic price of €4.

It has a dual aim:

- To spread awareness of the Festival and the extent of its programme among a public of loyal visitors to cultural sites
- To make a uninitiated public want to discover Impressionism through a variety of disciplines and thanks to various benefits.



## Benefits...

### ...financial benefits

The card enables visitors to attend numerous paying events in the Festival at reduced rates.

To date, the following museums will apply their reduced rate to card-holders for entrance to exhibitions forming part of the Festival :

- Musée des Beaux-Arts, Rouen
- Musée des Beaux-Arts, Caen
- Musée des Impressionnistes, Giverny
- Muma, Le Havre
- Musée Eugène Boudin, Honfleur
- Musée de Normandie, Caen
- Musée des Beaux-Arts, Saint-Lô
- Musée de l'horlogerie, Saint Nicolas d'Aliermont
- Musée Louis-Philippe, Eu
- Musée des traditions et arts normands, Martainville
- Musée Alfred Canel, Pont-Audemer
- Musée des Beaux-Arts, Louviers
- Musée des instruments à vent, La Couture Boussey
- Musée manufacture, Ezy Sur Eure
- Musée Nicolas Poussin, Les Andelys
- Musée Poulain, Vernon
- Musée des Beaux-Arts et de la dentelle, Alençon

On average, the card becomes profitable as soon as two exhibitions are visited.

**The full list of events proposing a reduction to Festival-goers is available on [normandie-impressionniste.eu](http://normandie-impressionniste.eu)**

### ...exclusive benefits

Card-holders will be invited to exclusive events: invitations to opening nights, encounters and collective mobilisations.

### ...accommodation benefits

In partnership, for example, with the Accor group, the Festival card will enable visitors to reserve hotel accommodation throughout the Festival's duration with a discount of 10%. 18 Novotel and Mercure hotels are partnering this initiative all over Normandy. It is also possible to buy the card on the [accorhotels.com](http://accorhotels.com) website, as part of a package comprising a room with breakfast in a partner-hotel.

**Details of the advantages proposed are available on [normandie-impressionniste.eu](http://normandie-impressionniste.eu)**

## Sales outlets

The card goes on sale on 4 February 2016 on [normandie-impressionniste.eu](http://normandie-impressionniste.eu). From the month of April, it will be available in a selection of museums, tourist offices and hotels in the region.

**The full list of sales outlets is available on [normandie-impressionniste.eu](http://normandie-impressionniste.eu)**









*“This drawing took me five minutes to do, but sixty years to get there.”*

Pierre-Auguste Renoir

## Hazy and crazy...

**When you realise that painting a present moment in time takes time.**

A sunny day and couples dancing joyfully. This painting, completed in 1876 by Renoir, portrays a ball at the Moulin de la Galette in Montmartre. Writer Georges Rivière was quoted as saying “this is a page of history, a precious monument to Parisian life of rigorous exactitude.”

Exactitude, really?

Because the painting is hardly very exact. It is all hazy, as if Renoir had painted it in just a few minutes. Yet the opposite is true. It took him several months to complete, especially given that the painter had set himself the real challenge of painting it in the open air. To do so, he would climb up the hill of Montmartre with his large canvas and cumbersome easel, which he would set up at a very windy spot.

And what about all these characters? Are they there by accident? No way! Here, Renoir gives us a genuine portrait gallery. His models are the venue’s regular locals. In the foreground, the two sisters Estelle and Jeanne catch the eye. In the bustling crowd, specialists have recognised friends of the painter, Georges Rivière



Auguste Renoir, *Bal du moulin de la Galette*, 1876. Oil on canvas, 1,31 x 1,75 cm, Musée d'Orsay, Paris

or even the painter Henri Gervex.

Ultimately, what gives the work this feeling of exactitude is precisely the fidelity with which Renoir was able to transpose the festive atmosphere of the “guinguette” dance venue. The crowd assembled at this fashionable venue are there to have fun, drink and flirt. All this energy is translated by the blurred effect and effects of light on the dancers. Taking so much trouble over it all was certainly worth it, wouldn’t you say?



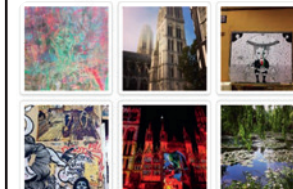
**The Festival Website Normandie Impressionniste is adopting a new tone and new get-up for its 3<sup>rd</sup> edition.**

You can now find the whole list of programmes online, the geolocalization of every event together with 10 exclusive anecdotes in collaboration with Artips on [normandie-impressionniste.eu](http://normandie-impressionniste.eu)

The Festival is also a daily experience courtesy of the social networks



Follow us on Instagram



**Discover the backstage events, the highlights you do not want to miss...**

**See the full list of programmes at any time, anywhere, with the application created by Otso, available in April.**





Normandie Impressionniste is a public interest group, chaired by Pierre Bergé, with the purpose of bringing together and coordinating a series of artistic and cultural events for a national and international audience. It has 7 founder members and 35 member municipalities and receives the support of the Ministère de la Culture et de la Communication and of the Direction Régionale des Affaires Culturelles de Normandie.

## FOUNDER MEMBERS

- Région Normandie  
Hervé Morin, President, Deputy for the Eure and former Minister of Defence
- Métropole Rouen Normandie  
Frédéric Sanchez, President
- Département de la Seine Maritime  
Pascal Martin, President
- Département de l'Eure  
Sébastien Lecornu, President
- Ville de Rouen  
Yvon Robert, Mayor
- Ville de Caen  
Joël Bruneau, Mayor
- Ville du Havre  
Edouard Philippe, Deputy mayor

## INSTITUTIONAL PARTNERS

- Rectorat de l'Académie de Rouen
- Rectorat de l'Académie de Caen
- ATOUT France
- Le Comité Régional de Tourisme de Normandie
- Les Comités Départementaux de Tourisme de Normandie
- Les Offices de Tourisme de Normandie
- The Festival Normandie Impressionniste is supported by a number of public and private partnerships that contribute to the success of the event.

## MEMBERS

- |  |                                     |
|--|-------------------------------------|
| Ville d'Arques la Bataille                 | Ville de Houlgate                   |
| Ville de Bernay                            | Ville de Jumièges                   |
| Ville de Bourghtheroulde                   | Ville de La Bouille                 |
| Ville de Cabourg                           | Ville de Le Tréport                 |
| Ville de Cherbourg                         | Ville des Andelys                   |
| Ville de Condé-sur-Noireau                 | Ville de Louviers                   |
| Ville de Deauville                         | Ville de Lyons-la-Forêt             |
| Ville d'Etretat                            | Ville de Petit-Couronne             |
| Communauté d'agglomération d'Evreux        | Ville de Saint Pierre de Manneville |
| Communauté de communes Lisieux-Pays d'Auge | Ville de Pont-Audemer               |
| Communauté de communes de la Région Yvetot | Ville de Saint-Lô                   |
| Ville de Franqueville-Saint-Pierre         | Ville de Trouville-sur-mer          |
| Ville de Giverny                           | Ville de Val de la Haye             |
| Ville de Grand-Quevilly                    | Ville de Varengeville-sur-mer       |
| Ville de Granville                         | Ville de Vernon                     |
| Ville de Harfleur                          | Ville de Villerville                |
| Ville d'Honfleur                           | Ville de Vire                       |
|  | Ville d'Yport                       |

## THE SCIENTIFIC COMMITTEE

Chaired by Erik Orsenna (writer and academician), the Scientific Committee is composed of 27 members, all important figures in the cultural life of Normandy and France.

### What is a Scientific Committee?

The Scientific Committee defines the criteria eligibility of a project to the Festival based on the project's theme, interest, relevance, originality, rootedness in the region, cohesion with the identity of Normandie Impressionniste, appeal and participative approach. Four meetings of the Scientific Committee were held in 2014 and 2015 to select projects best complying with the objectives of the 2016 Festival. Many of those approved – and thus accepted in the Festival – were awarded financial and/or material assistance by the Normandie Impressionniste General Meeting.

### Who are the members of the committee?

Erik Orsenna and Jérôme Clément (General Commissioner of the Festival) are complemented by 27 members:

- Sylvain AMIC  
Director of the Réunion des Musées Métropolitains (RMM) and Head Heritage Conservation Officer
- Laurent BAYLE  
Managing director of the Cité de la Musique and President of the Philharmonie de Paris
- Anne-Marie BERGERET-GOURBIN  
Curator of the musées Eugène Boudin and Erik Satie in Honfleur
- David BOBÉE  
Director of the Centre Dramatique National de Haute-Normandie
- Frédéric COUSINIE  
Professor of history and the theory of art and architecture at Université de Rouen
- Emmanuelle DELAPIERRE  
Curator and director of the Musée des Beaux-Arts de Caen
- Marcial DI FONZO BO  
Director of the Centre Dramatique National la Comédie de Caen
- Céline ERNAELSTEEN  
Historian of photography, chargée de projets at ARDI-photographies
- Marina FERRETTI-BOCQUILLON  
Curator of the Musée des Impressionnistes Giverny
- Gérard GAROUSTE  
Writer, painter, engraver and sculptor, President of the association La Source
- Xavier GONZALEZ  
Sculptor and visual artist, director of Usine Utopik at Tessy-sur-Vire
- Xavier GREFFE  
Professor of economics at Paris 1 Sorbonne, Director of the école doctorale d'économie and the Master's degree in cultural products
- Annette HAUDIQUET  
Curator of the Musée Malraux du Havre
- Pierre ICKOWICZ  
Head curator at the château-Musée de Dieppe

- Thomas JOLLY  
Actor, director and artistic director of the Piccola Familia in Rouen
- Jean-Louis LAVILLE  
Director of the Comité Régional du Tourisme de Normandie
- Ségolène LE MEN  
Professor of art history, Université Paris Ouest Nanterre La Défense, Senior member of the Institut universitaire de France
- Nathalie LEGER  
Managing director of Imec at L'abbaye d'Ardenne
- Eric LENGEREAU  
Director of Esam Caen/Cherbourg
- Antoinette LE NORMAND-ROMAIN  
Managing director of the Institut National d'Histoire de l'Art (INHA) in Paris
- François LESPINASSE  
Historian of art, specialist in the École de Rouen
- Richard PATRY  
Director of Noé Cinémas in Elbeuf, President of the Fédération nationale des cinémas Français
- Yveline RAPEAU  
Director of La Brèche, Pôle national des arts du cirque de Basse-Normandie and director of the Cirque-Théâtre d'Elbeuf, Pôle national des arts du cirque de Haute-Normandie
- Xavier REY  
Curator and director of the collections at the Musée d'Orsay in Paris
- Frédéric ROELS  
Director of the Opéra de Rouen Haute-Normandie
- Laurent SALOME  
Scientific director of the RMN-Grand Palais in Paris
- Véronique SOUBEN  
Director of the FRAC Haute-Normandie



# NORMANDIE IMPRESSIONNISTE

IMPRESSIONISM IN PORTRAITS

RIGHT ACROSS NORMANDY

3<sup>rd</sup>  
edition

5  
months  
of Festival

450  
group and individual events

1.8  
million  
visitors



# PARTNERS AND SPONSORS



## A partnership at the core of SUEZ's commitments

In pace with the creation of the Greater Paris metropolitan area, the cultural dimension of Normandy has, for the past 100 years and more, been focused around the region's mainstay, namely the Seine river. The second edition of the *"Festival Normandie Impressionniste"* will accordingly be up and running from Giverny to Caen.

When considering artists such as Victor Hugo and Claude Monet, plus the many others who were all inspired by the poetic dimension of the Seine's meandering course, stretching from the Ile de Chatou to Le Havre, today there is no escaping the fact that Rouen and Giverny remain the epicentre of this creativity. A major player for the city and its social and economic development, the sponsorship policy of SUEZ has fully incorporated the all-essential environmental, societal and cultural dimensions. Partnerships such as these enable SUEZ to contribute to the life of towns, cities and territories, and to act as an exemplary corporate citizen.

**Supporting the cultural influence of Normandy**  
Putting culture within the reach of all, supporting major cultural institutions, staying close and spreading knowledge and learning all form the core of SUEZ's commitments.

With this partnership, SUEZ is joining a cultural, unifying and humanistic initiative, one that is very closely based on local communities in order to bring culture to every home and stay close to every sector of the population.

**"Normandie impressionniste" 2016, a festival focused on the theme of portraits**  
Through this theme of portraits, the Festival's guideline has been to place people at the core of its actions in 2016. SUEZ, a major player in the stewardship of the full water cycle, the energy development of waste, the protection of resources and the reduction of greenhouse gas emissions, is committed to the values of transmission and sharing promoted by "Normandie Impressionniste."



## Act, give and assist.

The MATMUT always takes a long-term view of its activities, and what is true for insurance, health care and prevention also applies to sponsorship. As explained by CEO Daniel Havis: "You cannot build soundly without long-term commitment".

The MATMUT lent its support to the Normandie Impressionniste festival from the start, and is now doing so for the third time. For the beneficiaries, sponsorship is important; for the MATMUT it is, above all, perfectly natural. The mutual insurance company takes an interest in "everything which aims for the general good within the diverse French territories", where it is in close touch with inhabitants, starting with Normandy, its birthplace and the departure-point for its positive, confident and supportive path. Here,

its cultural partnerships are growing in number under the dual banner of profusion and quality: Centre d'Art Contemporain, Opéra de Rouen, Musée des Beaux-Arts, Le 106... The list is long. Support for the 3<sup>rd</sup> edition of Normandie Impressionniste thus represents both loyalty and continuation, the expression of a real commitment. Sponsorship by the MATMUT is materialising in Lyon, Charleville-Mézières, Chaumont-sur-Loire and also in Paris, with the Pompidou Centre.

The underlying significance of this commitment? "The MATMUT is an example of corporate citizenship," says Daniel Havis. "It readily lends an ear to those who create joy, beauty and the chance to share. Our support is our way of thanking them and participating in the building of a better world, one that reflects our values."





## Partner of the Normandie Impressionniste Festival 2016.

On the strength of the activity of thousands of postmen and its vast territorial footprint, the Groupe La Poste demonstrates its involvement in the region's development on a daily basis. A major player in territorial development, La Poste has always shown a high level of involvement in major economic, cultural and tourist projects. The Festival's partner since its first edition in 2010, at an historic moment when the Region of Normandy was created, bearing the promise of development, and because a great Region needs large, innovative companies to create prosperity within its territory, the Groupe La Poste supports this federating event, open to as many people as possible, and borne along by artistic, cultural and economic momentum.

### About the Groupe La Poste

A public limited company with a capital 100 % public since March 1<sup>st</sup> 2010, the Groupe La Poste is comprised of five branches: Services-Courrier-Colis, La Banque Postale, Réseau La Poste, GeoPost, Numérique. The Group operates in more than 40 countries on 4 different continents. Each day, the 17,000 contact points of La Poste, which is the N°1 commercial proximity network in France, welcome 1.7 million clients. La Poste delivers 23.5 billion items a year throughout the world (letters, parcels and advertising material), six days a week. In 2014, the Group reported revenue of €22.2 billion, including 17.9 % internationally, and employs close on 260,000 people. In its strategy plan "La Poste 2020: Conquering the Future", the Groupe La Poste took on the goal of accelerating the development of its five branches and winning new territories. La Poste places the human factor and trust at the heart of its customer relationships. Thanks to the convergence of its networks, operational for everyone, everywhere and every day, it accompanies its clients with the aim of simplifying their future.



## Partner of the Normandie Impressionniste Festival 2016.

Comprised of an alliance between the Ports of Le Havre, Rouen and Paris, HAROPA and the Normandie Impressionniste Festival are linked by one and the same symbol: the Seine. In the works produced by this artistic current, we discover many portraits, testimonials to the era's dockland and industrial landscapes, from which the Impressionist style drew boundless inspiration. HAROPA is very keen to develop, enliven and protect the valley of the Seine, the birthplace of Impressionism. The Festival's 2016 edition will propose a programme on the theme of portraits, in other words, on a world represented by the men and women of the time. 160,000 people, including 1,800 employed by the three ports, work on an everyday basis to ensure maritime and waterway activities in the valley of the Seine. Because people are placed at the heart of this event, HAROPA wants to participate in this revelation of Impressionist Normandy by quite naturally renewing its support for the 2016 edition of this great festival.

As part of the programme of the Normandie Impressionniste Festival 2016, HAROPA will propose an event designed for all sectors of the public. You will soon find full details about this HAROPA event on [www.haropaports.com](http://www.haropaports.com)

### About HAROPA

The 5<sup>th</sup> largest port complex in northern Europe, HAROPA is comprised of the ports of Le Havre, Rouen and Paris. It is linked to all five continents thanks to a first-rate international shipping service (to and from 600 ports). It opens up a vast hinterland whose heart lies in the valley of the Seine and the Parisian region, which form the largest consumer centre in France. Partnering close on 10 ports in Normandy and the Ile de France, this hub with a "unique window" now constitutes a transport and logistics system in France capable of providing a global array of end-to-end services. HAROPA generates maritime and waterway traffic representing over 120 million tons and its activities provide about 160,000 jobs.





Engie positions itself as the festival's solidarity partner and contributes to the financing of the event's overall organisation.



A partner since the first edition, Renault places a fleet of vehicles at the festival's disposal and also participates in its overall organisation.



**AG2R LA MONDIALE**

AG2R LA MONDIALE provides financial support for the festival.



The SNCF shows its involvement with the festival, especially by placing train tickets and communication space at its disposal.



The **Groupe SANEF** provides the festival with financial support, together with communication on and around the event.



The Hôtel de Bourgtheroulde finances and hosts the festival's inaugural dinner.



# MEDIA PARTNERS

## un événement Télérama

Editorial by Fabienne Pascaud, Editorial Director

Télérama is delighted to work alongside the 3<sup>rd</sup> Normandie Impressionniste Festival, the most important cultural event in Normandy.

Télérama likes to share its curiosity, its choices and enthusiasm for artists and their creations. Through its articles and reviews, each week and at all times, in the magazine and on its website. By organising major events designed to motivate and spark the passion of its readers. Through its partnerships with the finest supporters of the arts.

Seeing, discovering, travelling, focusing down the years on the eternally different souls of creators is, in fact, for us, the surest way of hanging on to our most basic values in times of crisis, keeping our anxieties at bay, and forging a new perspective on the future.

JCDecaux

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magazine

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3

## The Festival Team

### Direction

Laurence PHILIPPOT-REULET, Festival director

### Administration

Christelle VAILLANT, Administration and finance manager

### Organisation

Emilie DERAM, Culture and communications officer

Benoît ELIOT, Educational services officer

Lola MILLET-BOURGOGNE, Partnerships officer

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