

2026

CLAUDE MONET
CENTENARY

PRESS PACK

100 YEARS
Monet

*impressionist
adventures*

2026
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CENTENARY

CONTENTS



IN 2026, NORMANDY AND THE PARIS REGION ARE CELEBRATING THE CENTENARY OF CLAUDE MONET’S PASSING	5
PLACES TO VISIT & INSPIRING LANDSCAPES	6
5 WAYS TO SAVOUR THE MOMENT LIKE MONET IN 2026	8
CLAUDE MONET: THE GEOGRAPHY BEHIND AN ARTISTIC REVOLUTION	14
MONET, A GOURMET WHO COULD AT TIMES BE GREEDY!	20
AN EXCEPTIONAL PROGRAMME OF EVENTS	22
ABOUT US	30



Cover: Claude Monet, *Le Déjeuner sur l’herbe* (Luncheon on the Grass), musée d’Orsay. Photo © RMN - Grand Palais (musée d’Orsay) / Sylvie Chan-Liat
Above: Claude Monet, *Coquelicots* (Poppies), 1873, musée d’Orsay, Paris. Photo © musée d’Orsay – RMN
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*Savour
the moment
like Monet*

In 2026, Normandy and the Paris Region are marking the centenary of Claude Monet's passing. Experience the moments that inspired the master of Impressionism.

Claude Monet, Le Déjeuner sur l'herbe, musée d'Orsay

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IN 2026, NORMANDY & THE PARIS REGION ARE CELEBRATING THE CENTENARY OF CLAUDE MONET'S PASSING



The year 2026 marks the centenary of the death of Claude Monet, known as the master of Impressionism. He died on 5 December 1926, in the village of Giverny in Normandy. One century on, the two French regions where he was born and brought up, and where he lived and created, pay homage to this icon of modern art.

With around 2,000 canvases of his on display around the world, there's no doubting that Monet is the most iconic painter of all the Impressionists. Among his most famous masterpieces are his series of *Nymphéas* (*Water Lilies*) and studies of the *Cathédrale de Rouen*, his *Coquelicots* (*Poppies*), and of course *Impression, soleil levant* (*Impression, Sunrise*), the painting that would give its name to the entire artistic movement. All of these works are intimately linked to the landscapes and the shifting light and atmospheres that inspired him, from Paris to the Normandy coast.

Through 2026, Normandy and the Paris Region, united under one banner as *the Impressionist destination*, are celebrating the memory of this truly exceptional artist. Monet wasn't simply a painter, but also a fine gardener, as well as a gourmet. These celebrations will encourage visitors to (re)visit our museums, housing the widest collections of his works, plus places where Monet lived, and landscapes that fed his creativity, including picturesque sites, enchanting gardens and stretches of the Seine's riverbanks bathed in beautiful light.

From March 2026 onwards, over 100 events, among them original exhibitions, unique experiences and opportunities to enjoy unforgettable moments, will be put on across this exceptional year.

We're providing you with so many opportunities to savour the moment like Monet!

PLACES TO VISIT & INSPIRING LANDSCAPES



Monet's art is inextricably linked to the specific areas of Normandy and the Paris Region that shaped his output. In 2026, the Impressionist destination invites visitors, in the year marking the centenary since Monet's passing, to get closer to his works, the places where Monet lived and that he frequented, and the landscapes that inspired him.

NORMANDIE

PARIS ÎLE-DE-FRANCE

INSPIRING LANDSCAPES

- | | |
|--|---------------------------|
| 1 Argenteuil & ses environs | 14 Étretat |
| 2 Bougival | 15 Fécamp |
| 3 Forêt de Fontainebleau (Chailly, Barbizon) | 16 Giverny & ses environs |
| 4 Chatou & ses environs | 17 Honfleur |
| 5 Forêt de Marly (Marly-le-Roi) | 18 Le Havre |
| 6 La Grenouillère (Croissy-sur-Seine) | 19 Les Petites Dalles |
| 7 Île de la Jatte | 20 Pourville-sur-Mer |
| 8 Paris | 21 Rouen |
| 9 RUEIL-MALMAISON | 22 Sainte-Adresse |
| 10 Vétheuil & ses environs | 23 Trouville-sur-Mer |
| 11 Ville-d'Avray | 24 Val Saint-Nicolas |
| 12 Yerres & ses environs | 25 Varengeville-sur-mer |
| 13 Dieppe | 26 Vernon |

PLACES TO VISIT

- | | |
|---|---|
| 27 Maison impressionniste Argenteuil | 39 Jardins d'Étretat |
| 28 Musée de la Grenouillère (Croissy-sur-Seine) | 40 MuMa, Musée d'art moderne André Malraux (Le Havre) |
| 29 Monet à Vétheuil | 41 Musée Eugène Boudin (Honfleur) |
| 30 Musée d'Orsay (Paris) | 42 La Ferme Saint-Siméon (Honfleur) |
| 31 Musée de l'Orangerie (Paris) | 43 Les Franciscaines (Deauville) |
| 32 Musée Marmottan Monet (Paris) | 44 Musée des beaux-arts (Rouen) |
| 33 Musée des beaux-arts (Caen) | 45 Cathédrale (Rouen) |
| 34 Maison et jardins de Claude Monet (Giverny) | |
| 35 Musée Blanche Hoschedé-Monet (Vernon) | |
| 36 Musée des impressionnistes Giverny | |
| 37 Tombe de Claude Monet (Giverny) | |
| 38 Ancien Hôtel Baudy (Giverny) | |

5 WAYS TO SAVOUR THE MOMENT LIKE MONET IN 2026

1. DISCOVER THE LARGEST COLLECTIONS OF MONET'S WORKS

Three prestigious Parisian museums nowadays display a large percentage of Monet's masterpieces. As to Normandy, it's also home to major collections dedicated to the master of Impressionism.

Created thanks to a bequest by the Monet family back in 1966, the world's largest collection of works by the leading exponent of the Impressionists is preserved in Paris's **Musée Marmottan Monet**. Among its treasures, *Impression, soleil levant* (*Impression, Sunrise*), the iconic work that would give its name to the movement. This remarkable collection also includes a magnificent series of Monet's *Nymphéas* (*Water Lilies*), canvases inspired by his gardens in Giverny, as well as works dating back to his youth, plus many landscapes painted in Normandy, Italy and the Netherlands.

In Paris's **Musée de l'Orangerie**, a monumental cycle of Monet's *Nymphéas* (*Water Lilies*) is staged in an immersive way conceived by the great artist himself. Visitors feel like they're plunging into Monet's famed water lily pond as they commune with these massive, magical canvases.

Over on the other bank of the Seine, the **Musée d'Orsay** can boast of being home to the largest Impressionist collections in the world, including numerous works by Monet. His *Coquelicots* (*Poppies*) stand alongside *Déjeuner sur l'herbe* (*Luncheon on the Grass*), as well as a number of canvases from his series on *Rouen Cathedral*.

As to Normandy, in Le Havre, **MuMa (the Musée d'Art Moderne André Malraux)** displays several of Monet's works, such as *Fécamp, bord de mer* (*Fecamp, Seashore*) and *Les Falaises de Varengeville* (*Cliffs at Varengeville*), so vividly depicting the landscapes of the region's eastern coastal area, the Côte d'Albâtre, which the artist loved to explore in order to capture its uniquely shifting light.

In Normandy's capital, the **Musée des Beaux-Arts de Rouen** boasts the largest collection of French Impressionist works outside Paris. Among several canvases by Monet on display here is *La Cathédrale de Rouen. Le Portail et la tour d'Albane. Temps gris* (*a study of Rouen Cathedral's façade in overcast weather*).

Additionally, the **Musée des Impressionnismes Giverny** puts on temporary exhibitions every year that cast a contemporary eye on Monet and the Impressionists' heritage.

Nearby, in the historic town of Vernon, the **Musée Blanche Hoschedé-Monet** proudly displays one of Monet's *Nymphéas* (*Water Lilies*), this one in the form of a tondo, standing out for its circular shape. Plus, you can view several works by Monet's talented daughter-in-law, Blanche, here.

Finally, in the Seine Estuary port of Honfleur, the **Musée Eugène Boudin** focuses on Monet's early days as an artist. He was first encouraged to paint outdoors, en plein air, by Boudin, a major pre-Impressionist figure.





Maison et jardins de Claude Monet, Giverny © Thomas Le Hec



Monet à Vétheuil © Claire Vincent

2. FIND OUT ABOUT MONET'S PRIVATE SIDE BY VISITING HIS HOMES

Taking in the atmosphere of the places where Monet lived helps you get that much closer to his whole œuvre. All through his life, from the Paris Region to Normandy, the great painter explored the variety of landscapes and features that surrounded him before transposing them onto canvas.

Today, three of the homes where he lived at different periods of his life are open to visitors, presenting you with vibrant testimony of the course of his life, most notably in Giverny.

Earlier, in 1871, Claude Monet moved with his family to **Argenteuil**, along the Seine west of Paris, marking the beginning of a new stage in his artistic career. He was particularly productive here, in just eight years painting over 250 canvases. Now, the pink house with its green shutters where he lived from 1874 to 1878 has become the **Maison Impressionniste Argenteuil**. Enter to follow its immersive trail and enjoy a voyage back in time. Monet's painting, *Régates à Argenteuil (Regatta at Argenteuil)* among others, comes back to life thanks to multimedia technology recreating a period atmosphere.

A bit further west along the Seine, at **Vétheuil**, you'll find the house where Monet lived from 1878 to 1881, before the move to Giverny. This Vétheuil home has recently opened to visitors. It evokes the great artist's life here with simplicity and tenderness. Despite losing his wife, as well as facing financial difficulties, he still found the surrounding landscapes – almost intact to this day – an inexhaustible source of inspiration, inciting him to create over 100 canvases.



Maison Impressionniste Argenteuil © Ville d'Argenteuil

Lastly, Monet's most famous home was of course that in the Normandy village of **Giverny**. Moving here in 1883, he occupied this house for over 40 years. It still feels lived in, as though the great artist had just left, with the interiors restored to look just as they did in his day. From the kitchen to the bedroom, via the dining room and the salon-atelier (lounge-cum-studio), each room encourages visitors to immerse themselves in the artist's life.

As to his gardens at Giverny, Monet completely transformed these through all the decades he spent here. They became a major work in themselves. They've been preserved and maintained according to his designs, changing with the seasons. Still today, the water lily pond and Japanese bridge, the central themes of the great master's final canvases, still evoke the same magic.

3. EXPLORE THE LANDSCAPES THAT INSPIRED THE GREAT ARTIST

Flower-filled fields, the banks of the Seine, beaches and cliffs, monuments and lively towns... the Paris Region and Normandy still preserve landscapes immortalised by the master of Impressionism. Following in Monet's footsteps also means wandering through the very places represented in his paintings, experiencing the atmosphere that he captured on canvas, over a century after he made his creations.

In the Paris Region, for example, quite a number of the spots where Monet painted have been preserved and are easily accessible, such as the forests of Marly or Fontainebleau, the latter where he created *Déjeuner sur l'herbe (Luncheon on the Grass)*.

At **Croissy-sur-Seine**, La Grenouillère, a guinguette (a relaxed type of outdoor restaurant providing music and dancing) much loved by Parisians in the 19th century, inspired two major, similar paintings from the beginnings of Impressionism, executed one alongside the other, by Monet and Renoir. Continue along the Seine to **Bougival**, Louveciennes, **Chatou**, **Rueil-Malmaison** and **l'Île de la Jatte** to discover further scenes captured on canvas by Monet.

From **Vétheuil**, the viewpoints the artist depicted of Lavacourt are strikingly similar today. Continue following spots immortalised by Monet by heading to La Roche-Guyon and Vernon. Around **Giverny** itself, the bucolic atmosphere reflected in Monet's series of *Meules (Haystacks)* and *Peupliers (Poplars)* can be rediscovered today, presenting the same variations in light and colour as in his time.

On Normandy's Côte d'Albâtre, visiting **Étretat**, you can experience similar emotions to Monet, admiring the majestic cliffs that he depicted in some 60 works. The same magic occurs on **Trouville Beach** and around the ports of Fécamp and Dieppe. For example, the atmosphere evoked by Monet in *Promenade sur la falaise, Pourville (Cliff Walk at Pourville)* can still be felt today.

Known for painting en plein air, outdoors, Monet didn't limit his works to bucolic landscapes. Towns and their history-filled monuments, as well as urban bustle, also counted among his favourite subjects. In **Rouen**, standing on Place de la **Cathédrale**, view the majestic Gothic cathedral as Monet did and take in the atmosphere he captured in his series of works depicting it. In **Le Havre**, wander around the **port** at daybreak and you might observe similar effects of light that inspired Monet's famed canvas, *Impression, soleil levant (Impression, Sunrise)*.

As to Paris, Monet, with his works depicting the **Grands Boulevards** or the **Gare Saint-Lazare**, rendered the excitement of late-19th-century life here. Visiting these areas today, you can still recognise the bustle and atmosphere of timeless Paris.



Vétheuil © Buchowski



Banc Eugène Boudin, Trouville-sur-Mer © Coraline et Léo

4. LIVE EXPERIENCES FOLLOWING IN MONET'S FOOTSTEPS

Celebrating Monet also means reliving emotions that guided his creativity. Through the year, visitors are being provided with many experiences allowing them to put themselves in the great painter's shoes.

Following on Monet's trail involves, first and foremost, painting *en plein air*, outdoors. Not far from Étretat, along the area's vertiginous cliffs, the artist Sophie Justet invites you to join her course on **Peindre comme Monet sur la Côte d'Albâtre** (Painting like Monet on the Alabaster Coast). Beside Honfleur, at **La Ferme Saint-Siméon**, a hotel-restaurant frequented by numerous Impressionists in the mid-19th century, they propose an introduction to painting *sur le motif* (from life), before you then enjoy the palette of colours presented on your plate at the venue's gastronomic restaurant.

Beyond painting, Monet developed quite a passion for gastronomy. In order to celebrate this legacy, our regional chefs, producers and restaurateurs are being encouraged, in 2026, to reinvent the tradition of picnics and find inspiration in the artist's recipe notebooks.

Lastly, to experience something of Monet's life means discovering the mighty Seine and its landscapes by boat. In the Paris Region, you can board **cruises** on the Seine from Chatou, Croissy-sur-Seine or Rueil-Malmaison, allowing you to enjoy such outings to the full and take in views that so inspired the great artist.



5. ALTERNATIVE TRAVEL, AT IMPRESSIONIST PACE

To follow in Monet's footsteps and enjoy his legacy in 2026, what better way than opting for public transport or non-motorised means?

In the mid-19th century, the development of railways enabled the Impressionists to travel easily across the Paris Region and Normandy. Today, **rail services** ensure you can travel along the same routes, with several trains a day going to most of the places that Monet would live in or visit to paint, among them: Paris, and the Gare Saint-Lazare in particular; Rouen; Le Havre; and Vernon-Giverny. In addition, many of the towns west of Paris in which Monet spent time, such as Chatou, are well served by the Paris Region's public transport RATP network.

By bike or on foot, you can enjoy the landscapes you pass through to the full, at slow pace, recalling how the Impressionists loved to execute their paintings *en plein air*, outdoors. Many museums, places where Monet lived, and landscapes captured in his paintings are now accessible thanks to the creation of numerous cycle routes, notably



La Seine à Vélo, linking Paris to the Seine Estuary. This trail guides cyclists through numerous sites painted by Monet and other Impressionists, such as: the Hameau Fournaise at Chatou; the villages of Vétheuil and Giverny; Rouen and its cathedral; the beaches around Le Havre; and, lastly, the historic port of Honfleur.

Finally, walks and hikes are an ideal way of following in Monet's footsteps! In the Paris Region, the **Chemins des Impressionnistes** are walking trails that encourage you to explore specific places where Monet (among others) loved to paint *en plein air*, from La Grenouillère to Bougival or Louveciennes. For hikers, since 2023, a 128km-long national trail (or Sentier de Grande Randonnée – GR), called La Seine impressionniste, linking Chatou to Giverny in eight stages, allows you to savour many of the landscapes that inspired Monet, including around Vétheuil Church. In Normandy, the **GR®21** was voted France's favourite hiking trail in 2020; it leads you along the Côte d'Albâtre's beaches and cliffs, themes the master of Impressionism greatly favoured.

CLAUDE MONET: THE GEOGRAPHY BEHIND AN ARTISTIC REVOLUTION

Félicie Faizand de Maupeou
Art history researcher, project leader
on the programme for research into Impressionism,
Université Paris Nanterre

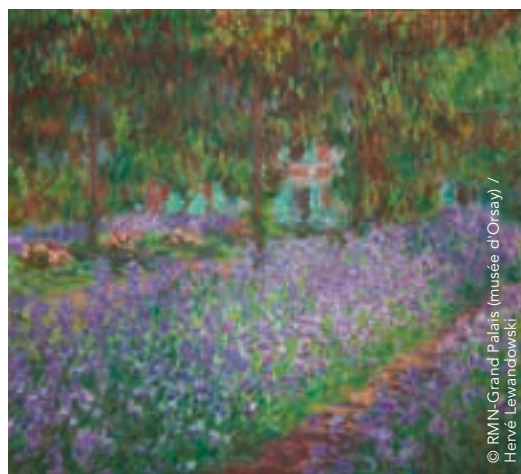
What are we celebrating in 2026?

On 5 December 1926, Claude Monet breathed his last in his bedroom in Giverny. By his side, Georges Clemenceau, a friend of long standing, is said to have removed the light, flower-patterned curtains, using them to replace the traditional black sheet placed over a coffin, declaring: 'No black for Monet, black isn't a colour.' This anecdote, relayed by the great actor and wit Sacha Guitry, may be fictional, but it reflects the closeness of the two men, their friendship so very important at the end of the artist's life. It also confirms the view we've kept of Monet, as a great painter of colour and light.

These centenary celebrations may first bring to mind Monet in his final stages, 'an old man crazy about painting' living a reclusive life on his property in Giverny, whose gardens he's been painting tirelessly for over 40 years. But by celebrating this anniversary, we are in reality taking the opportunity to celebrate Monet's entire artistic life. And for Monet, his life and his art were inextricably linked to a geography in which his personal and artistic lives were fused together.



Funeral of Claude Monet



Claude Monet, *Le Jardin de l'artiste à Giverny* (The artist's garden at Giverny), 1900, Donation, 1983, Paris, musée d'Orsay

An apprenticeship in observation: from Le Havre to Paris

Born in Paris in 1840, but brought up in Le Havre, Monet's artistic talent emerged very early, and he was encouraged by Eugène Boudin, renowned for depicting the region's skies. Boudin directed Monet towards landscape painting executed from life. Leaving the Normandy of his youth, Monet launched himself on his artistic career in the 1860s by heading to Paris, then world capital of art. He met other young artists there, such as Bazille, Renoir, Sisley, Pissarro and Cézanne. Sharing the same spirit and strong desire to depict the world as it really was, they headed out of doors to capture the natural light as well as the modernity of a society in the midst of major transformations. Nevertheless, the established art world was stuck in its ways, making it hard for them to get tastes to change. For Monet, the early stages of his career were not easy.

Difficult beginnings

While Monet did have pieces accepted early on for display at the Salon de peinture, the only place to officially show canvases, his growing aesthetic audacity soon caused the jury to reject him and his further works. Forced to find new ways to reach a wider public, along with his early friends, joined also by Degas, Caillebotte, Morisot and then Cassatt, he was pivotal in setting up group exhibitions. So, Monet would take part in five out of the eight Impressionist exhibitions. It was due to his canvas, *Impression, soleil levant* (*Impression, Sunrise*), exhibited at the first edition, in 1874, that the term Impressionism was coined, but first as a scornful criticism, before it was positively adopted, giving its name to a whole artistic movement.

However, even these initiatives could not provide Monet with the recognition he was seeking and his living conditions remained extremely precarious. The artist was forced to change home regularly, to escape his creditors. At first living in Paris, he next spent some time in Sèvres, followed by Bonnières-sur-Seine and the hamlet of Saint-Michel in Bougival, and then lived for longer periods in Argenteuil, followed by Vétheuil. It was at the last that his wife, Camille Doncieux, whom he had met in 1866, when she served as one of his models, and who went on to give him two sons, Jean (born in 1867) and Michel (born in 1878), died at the age of 32. Monet, after a short spell in Poissy, settled in Giverny in 1883. He would stay there up until his death.



Claude Monet, *Hôtel des Roches Noires. Trouville*. 1870, donation with right of usufruct Jacques Laroche, 1947, Paris, musée d'Orsay



Claude Monet, *Impression, soleil levant* (*Impression, Sunrise*), 1872. Musée Marmottan Monet, Paris



Claude Monet, *Camille sur son lit de mort* (*Camille on her Deathbed*), 1879, donated by Mme Katia Granoff, 1963, Paris, musée d'Orsay

Making a name for himself

Although Monet would move progressively further away from Paris, the capital remained a place of inspiration for his painting, as well as the place to build up his career, the place to exhibit, the city where you could meet the movers and shakers in an art world that was so rapidly changing, where the traditional institutions were being gradually replaced by new players, including dealers, critics and collectors.

Monet, who was particularly well attuned to the developments of the period, made the most of these transformations, building his networks. He was supported by the art dealer Durand-Ruel, whom he had met while in exile in London in 1870, and managed to attract a number of private collectors as well as getting certain critics on board.

From 1880 onwards, having benefited from the Impressionist group’s dynamism, and while still continuing to keep up his links with his artistic friends throughout his lifetime, Monet developed a more individualistic strategy for exhibiting and selling his works. Even if things remained difficult for him for a few more years, his circle of admirers grew, along with his success.

Seeking out themes across the Paris Region and Normandy

Monet may have built his career in Paris, but he found inspiration more widely, across the Paris Region, along the Seine Valley, and around Normandy.

The cradle of Monet’s artistic calling, the Normandy coasts and countryside drew him back time and again, as he depicted them under the ever-shifting skies so characteristic of the region. He would explore the whole Normandy coastline, but the Seine Estuary was his main focus early on in his career, when he often painted the middle-classes holidaying in some of the very first French seaside resorts, of Sainte-Adresse and Trouville.

In search of more unspoilt landscapes, Monet then followed the Normandy coast right up to the port of Dieppe, with stops at the cliffs of Fécamp, Pourville and Étretat. While he would spend some important interludes in other French regions and in certain foreign countries, his main source of inspiration remained all along the Seine Valley.



Claude Monet, La Gare Saint-Lazare, 1877, Gustave Caillebotte bequest, 1896, Paris, musée d'Orsay



Claude Monet, Promenade sur la falaise (Cliff Walk at Pourville), Pourville, 1882, Art Institute of Chicago

A DIGITAL PLATFORM DEDICATED TO IMPRESSIONISM

The research programme entitled *Impressionnisme* run by the Université Paris Nanterre has developed a digital platform gathering together resources dedicated to the history as well as present-day news regarding the cultural, heritage and academic developments of the art movement. This platform is aimed as much at enthusiastic amateurs as at specialists. Its objective is to increase and disseminate knowledge of Impressionism.

impressionnismes.fr

An open-air studio

Monet alternated painting campaigns in Normandy lasting several weeks with exploring Paris, where the Gare Saint-Lazare railway station symbolised the modernity of the city. He also discovered the wider Paris Region, travelling around from his series of homes. He would wander around the surrounding countryside of each, setting up his easel in fields or on the banks of the Seine, in every season, at any hour of the day. The places where he lived became his prime open-air studios.

In the landscapes he chose to depict around Argenteuil, he was intent on recording both nature and the signs of modernity transforming it, such as bridges, trains and boating activities. Before he settled in Giverny, he made his garden in Vétheuil into a favourite theme and found a reflection of his suffering at the loss of his wife in the canvas *Débâcle* (*The Break-up of the Ice*), showing the Seine sweeping great big blocks of ice downstream in the harsh winter of 1880.

Painting in series

It was around his home in Giverny that Monet perfected his technique of seriality, where he depicted the same theme many times in a row, using the same angle and framing each time. It wasn’t so much that he wanted to paint *Meules* (*Haystacks*) or *Peupliers* (*Poplars*) repeatedly, but that he wanted to capture the fleeting light that endlessly transfigured his themes. From the 1890s onwards, he would paint almost exclusively in this manner, for example depicting the façade of Rouen Cathedral over 30 times.

Working alone, but living surrounded by others

In his youth, Monet may sometimes have painted alongside friends, for example with Bazille in Fontainebleau Forest or Renoir on the banks of the Seine at the restaurant La Grenouillère, but before long he realised that he preferred working alone. In contrast to the solitude he appreciated for painting, he loved the warmth of his large, blended family and his vibrant social life. After the death of his first wife, Monet would settle down with Alice Hoschedé, who had six children by her first marriage, to Ernest Hoschedé, a patron of the great artist. Alice and Claude, as a couple, filled their home in Giverny with life, their friends very often invited to share a hearty meal with them and to admire the gardens that Monet cared for so passionately.



Claude Monet, Le Pont d'Argenteuil (The Argenteuil Bridge), 1874, Antonin Personnaz bequest, 1937, Paris, musée d'Orsay



Claude Monet, Le Jardin de l'artiste à Vétheuil (The Artist's Garden at Vétheuil), 1873, Washington, National Gallery of Art



Claude Monet, La Cathédrale de Rouen, le portail et la tour d'Albane, temps gris, 1894, Musée des Beaux-Arts, Rouen



Claude Monet, Meules, Fin d'été (Stacks of Wheat. End of Summer), Chicago, Art Institute of Chicago

**From gardens to museum –
a total work of art**

No sooner had he moved in at Giverny than Monet organised major works to transform the gardens, having the pond enlarged, planting water lilies and connecting the gardens to the property. He designed and set up the gardens in the manner of his canvases, and would make them the main theme of his future paintings. For over 40 years, he would tirelessly depict the pond in his *Nymphéas* (*Water Lilies*), his most extensive series, amounting to over 250 canvases on the subject, including vast panels.

Begun in the hidden sanctuary of his studio, made without a specific destination in mind, they would find their rightful place at the end of the First World War.

Immediately after the armistice between France and Germany had been signed, Monet wrote to Clemenceau, offering two of the panels to the French nation. This donation grew to form the "grand ensemble" of decorative panels, known as the *Grandes Décorations*, on display in Paris's Musée de l'Orangerie.

Monet spent the last years of his life perfecting this magisterial ensemble, even going as far as designing how the panels should be hung, in a unique, dramatic display that placed the viewer at the heart of this watery spectacle.

Success built up through time...

During his lifetime, Monet never managed to part with these canvases, which would only be taken from Giverny after his death. However, the opening of the Musée de l'Orangerie in June 1927 passed with an almost total lack of interest. While nowadays Monet is one of the most famous artists in the entire world and his works count among the best-known in the history of art, it's worth remembering that for a period going from the 1920s up to the 1950s, Impressionism largely went out of fashion.



Claude Monet, *Nymphéas* (*Water Lilies*), 1916-1919, Michel Monet bequest, 1966, Paris, musée Marmottan Monet



Salle des Nymphéas, musée de l'Orangerie, Paris

After the Second World War, the art movement had a first revival, brought to the fore by the success of the American Expressionist movement. As people viewed canvases by the likes of Jackson Pollock, Willem de Kooning and Joan Mitchell, the modernity of the works Monet had painted in the final stages of his life was finally understood.

Later, in the 1980s, a series of major retrospective exhibitions devoted to individual Impressionists put the spotlight firmly on Monet and his artist friends. Since 2010, when another Monet retrospective was held in Paris's Grand Palais, the success of the father of Impressionism has been secured, while new perspectives and new approaches have added to our understanding of Monet's life and works.

... and in space

Even in Monet's day, people from abroad, notably from the United States, played a crucial role in his career, rapidly ensuring him international success. As the artist and his art dealer Durand-Ruel had headed into exile during France's war with Prussia, works by Monet had been shown in London as early as 1870. However, the cross-Channel rivalry between Britain and France stopped Monet from making an impact on the British art market at the time.

By 1886, Durand-Ruel, giving up on succeeding in getting the Impressionist artists to break through on the French art scene, decided to head to the United States. Here, works by Monet and his artist friends were appreciated by certain wealthy entrepreneurs who bought a good number of canvases, today at the heart of the collections of many American museums.

It was this foreign foray that finally enabled Monet's paintings to find success in Europe. From the 1890s, art circles in several European capitals responded. In Germany, art dealers such as Fritz Gurlitt and Paul Cassirer strove to get his work recognised. In Italy, Monet's success relied at first on a small circle of expatriate artists such as Nittis and Zandomenighi (who had adopted the Impressionist style), then grew at the start of the 20th century.



Claude Monet, *La Grenouillère*, 1869, Metropolitan Museum of Art, New York

As for Japan, it provided a two-way exchange for Monet. He was a major collector of Japanese prints, as can still be seen in his home in Giverny, and was inspired by Japanese art, both aesthetically and iconographically. Going in the other direction, a few Japanese collectors of western art bought canvases from him, generally by going to visit him at his home in Giverny.

Monet's prolific artistic production and longevity help explain the exceptional spread of his works across the world. His canvases are not just displayed in many of the greatest museums, but have also entered the collective imagination – they now form part of a universal culture. That said, in their essence they remain intimately linked to the Paris Region and Normandy, where the light, the landscapes and the artist's life are all still so closely melded together.

SUMMER-SCHOOL

In partnership with the Contrat de Destination Impressionnisme, the Université Paris Nanterre, under the aegis of its partnerships foundation, has set up an international research programme dedicated to the development and appreciation of research on Impressionism. The original aspect of this programme is that it allows actors in a range of both universities, cultural institutions and tourism bodies to work together to support the production of new contents and the dissemination of knowledge about Impressionism.

Following on from two international conferences, the first held entirely online in 2020, the second organised in partnership with the Musée d'Orsay in 2024, a summer school will be put on in summer 2026, based around the theme of artistic areas and their heritage. Some 20 young researchers from around the world will follow the Seine Valley from Paris to Le Havre to explore the landscapes that inspired the Impressionists and the museums that preserve their works, as well as meeting professionals who care for this heritage, be it natural, artistic or intangible.

MONET, A GOURMET WHO COULD AT TIMES BE GREEDY

In conversation with **Philippe Piguet**.
Great-grandson-in-law of Claude Monet as well as an art critic,
Philippe Piguet has published *À la table de Monet* (2010), based on
the family's culinary archives. Here, he shares his knowledge of the links
between the great painter and gastronomy.



What struck you most looking through these archives?

The thing that struck me most was what a healthy appetite Monet had! I've always been fascinated by family stories. As a teenager, I often rummaged through the drawers around the house in Giverny. Alice Hoschedé, who lived here first as Monet's partner and then became his wife, was my great-grandmother. I found the menus for the weddings of both my grandmother (in 1902) and my mother (in 1926), each printed with a photographic reproduction of the water lily pond. They featured eight courses, including foie gras, crayfish flan, stew, shoulder of lamb... It's mind-boggling! Monet was a gourmet who could at times be greedy!

What part did gastronomy play in Monet's life?

As a young man, Monet wasn't well off. While living in Argenteuil, he mainly ate potatoes! Once settled in Giverny, and by then famous, he discovered the joys of fine dining. Cuisine went hand in hand with a refined way of living, featuring Limoges crockery, an impeccably laid table for each meal, and a marked attention to detail. Alice's influence was crucial, as she was from the upper middle class. She introduced Monet to this refined culture.

Did Monet have mealtime rituals?

The day was entirely organised around his work. Breakfast was served at 6am, and included andouillette (tripe sausage) and white wine, if you please! Lunch was served at 11.30 am on the dot; even my mother, when at the local school during the First World War, had to leave class early to make sure she arrived at table at the designated time. Dinner was at 7 pm. The house ran on this rigorous timetable.

What was the atmosphere like in Monet's Giverny dining room?

Picture a dining room painted yellow to capture more light, a blue dresser, a fireplace and, on the tablecloth, cut crystal glass, silverware and plates with a blue border known as "bleu Monet". Alice and the children ate their meals here, joined on Thursdays and Sundays by the wider family. Friends were often invited too, such as Renoir, Cézanne, the journalist Mirbeau, the art critic Geffroy... and Clemenceau, of course, a major political figure as well as a loyal friend of Monet. Here, art and history mixed around hearty dishes.

What about an anecdote or two about meals with famous guests?

My mother, as a child, sometimes dined with Monet and Clemenceau. She recalled how the statesman ate his soup wearing his grey gloves, because his eczema was so bad. And every year, Monet would invite the members of the literary Académie Goncourt to a meal. All told, the dining room was a place that fostered closeness and pleasure.

Which recipe reflects Monet's tastes best, would you say?

I did in fact put together a "Monet menu". As a starter, œufs berrichons, egg yolks mixed with cream and parsley, baked in the oven to give a golden crust. As a main, sole à la florentine, combining cream and spinach. Then a salad, which Monet himself would always season, adding nasturtium flowers for their peppery taste as well as their artistic beauty. To finish, a cherry clafoutis, his favourite pudding.

Could it be said that Monet ate as he painted?

Monet rarely painted food, except in his famed *Déjeuner sur l'herbe* (*Luncheon on the Grass*), or depicting the odd family meal, perhaps a piece of meat, or some fried eggs.

However, his fascination with colour and light did influence his way of eating, for instance those nasturtium flowers in his salads, the golden colour of oven-cooked items and the colour palette of his crockery! Rather than being a painter inspired by cookery, Monet's sense of aesthetics influenced his everyday life.

He was a plein-air painter who appreciated his picnics...

Picnics were a part of family life. In the 1900s, Monet, fascinated by automobiles, liked to drive everyone to the horse races at Gaillon, near Giverny. All was carefully planned, with foie gras and fine wines readily to hand. When his painting wasn't going well, Monet was even known to drive some 200 km south to Lamotte-Beuvron, to go and see the Tatin Sisters and find comfort eating their famed apple tart! In Paris, he had his favourite addresses, such as Prunier, a restaurant he liked for its oysters. He also appreciated certain English culinary specialities, such as scones and biscuits... recalling his stays in London.

Were you able to cook a dish for Monet today, what would you make?

I'd make him meringues! When I opened an art gallery in Giverny, I'd make hundreds of them whenever we had a private view. I think he'd have loved these little delights, such sweet treats and so moorish.

AN EXCEPTIONAL PROGRAMME OF EVENTS



From March 2026 onwards, over 100 events will pay homage to Monet and his legacy across the whole of our Impressionist destination. Major exhibitions are being dedicated to different periods of the great painter's life, going from his earliest canvases, breaking with academic art, to the late series that would in turn inspire so many other artists. Monet's influence will be revealed in a variety of contemporary creations presented as part of the Normandy Impressionist Festival in particular. Look out too for special workshops, tours, walks, cruises, hikes, lectures, shows, even picnics... providing so many ways to celebrate the centenary of Monet's passing.



Musée de l'Orangerie © Alexandra Lebon

MONET ET LE TEMPS

30 September 2026 - 25 January 2027
Musée de l'Orangerie, Paris

To mark this anniversary, the Musée de l'Orangerie is putting on an exhibition focusing on Monet's relationship with time in his works.

Monet is considered the Impressionist artist par excellence. His works summed up the characteristics of this "new painting" more completely than any other. However, Monet was always reinventing himself as a painter, notably in the 1890s, with his major series focusing, for example, on different views of the same haystacks, or poplars, or Rouen Cathedral... These led up to *Grandes décorations des Nymphéas*, a deliberately-designed major contemplative, decorative ensemble. From his series to this cycle, time and again depicting a same theme or enlarging it on canvas, all told creating an entrancing continuum, Monet forged a new relationship with time.

Bringing together some 40 of the great artist's canvases, this exhibition will focus firmly on the defining ways Monet captured so many moments on canvas, approaching time in such a novel manner.

It makes perfect sense that this exhibition, paying homage in particular to Monet in later life, should take place in the Musée de l'Orangerie, already the chosen setting for the *Grandes décorations des Nymphéas* as conceived by the great artist. This unique ensemble bears testament to Monet's whole life's work, and thanks to its carefully thought-out, very deliberate installation by the artist himself, it was set up to create distinctively modern artistic perspectives.

*With the exceptional support
of the Musée Marmottan Monet
and the Académie des beaux-arts, Paris*



Claude Monet, *La Cathédrale de Rouen. Le Portail, soleil matinal*, 1893, Count Isaac de Camondo bequest, 1911, Collection Musée d'Orsay

MONET AU FIL DE L'EAU

**30 September 2026 -
29 March 2027**
Musée de l'Orangerie, Paris

This 20-minute-long virtual reality experience, produced by Lucid Realities, takes visitors on a unique journey into the heart of Monet's Impressionist works.

From Argenteuil to Giverny, from the Seine to Monet's famed water lily pond, it leads you to discover Claude Monet's works and his obsession with capturing the passage of time in his depictions of a particular landscape and the light effects upon it that change according to time of day and season. The many series he painted and the story behind his house and pond in Giverny are explored, as are also his battle with failing eyesight and his development of a near-abstract style of painting.

HISTOIRES DU PAYSAGE DE MONET À HOCKNEY
(1890 - 2025)

24 September 2026 - 31 January 2027
Musée Marmottan Monet, Paris

Paying homage to Monet, the museum that boasts the largest collection of his works in the world is organising an exhibition cum event focusing on landscape art from 1890 to the present. Retracing the development of this genre from its triumph in the 19th century to its contemporary reworkings, it will enable visitors to compare and contrast the work of the Impressionist master with that of major 20th- and 21st-century artists.



Musée Marmottan Monet © Juliette JNSPC

AVANT LES NYMPHÉAS. MONET
DÉCOUVRE GIVERNY, 1883-1890

27 March - 5 July 2026
Musée des impressionnismes Giverny

Centred on Monet's early years in Giverny, this exhibition looks at the artist's formative years here, when he thoroughly explored his new surroundings. He familiarised himself with the local topography sculpted by rain and fog, by sunshine and clouds, focusing on poppies and poplars, meadows and hills, and the course of the Epte and Seine Rivers. The canvases brought together for this event are coming back to the place where they were created, enabling visitors to enjoy a truly exceptional experience – discovering these local landscapes through Monet's eyes in the exhibition galleries, before then exploring the locations themselves as they are today, just beyond the museum.



Claude Monet, Champ de coquelicots, Environs de Giverny (détail), 1885. Paris, musée d'Orsay, en dépôt au musée des Beaux-Arts de Rouen

MONET AU HAVRE

5 June - 27 September 2026
Musée d'art moderne André Malraux
(MuMa), Le Havre

This original exhibition concentrates on the painter's early years, from 1845, the year his family settled in Le Havre, to 1874, year of the first Impressionist exhibition in Paris. The 80 works brought together for this event shed light on that decisive period in the development of the artist and his œuvre. Monet, influenced by the pre-Impressionists Boudin and Jongkind, as well as being fascinated by the technology of photography, would carry out his earliest artistic experiments along the Seine Estuary. These included caricatures, still lifes, drawings from life and a major series of marine paintings. Early on, Monet was supported by Norman patrons, but he also continued his artistic research on regular trips to the French capital, where he would meet many future Impressionists.



Claude Monet, Jardin en fleurs, à Sainte-Adresse, vers 1866 © RMN-Grand Palais (Musée d'Orsay) / Hervé Lewandowski

A SPECIAL EDITION
OF THE NORMANDY
IMPRESSIONIST FESTIVAL

UN POSSIBLE JARDIN –
THE GARDENS OF POSSIBILITIES –
A CONTEMPORARY HOMAGE
TO CLAUDE MONET

Under the artistic direction
of **Philippe Platel**

Following the record-breaking success of the 2024 edition, which drew in two million visitors, the Normandy Impressionist Festival returns this year for a special edition, from 29 May to 27 September.

The year 2026 is a highly significant year for Impressionism, marking the centenary of Claude Monet's death, in Giverny. The great Impressionist spent the last 43 years of his life developing and contemplating his Giverny gardens, created like paintings, the artistic touches constituted by plants. It was Monet's garden in Giverny, so perfect and so dreamy, that definitively launched his painting towards abstraction, and the history of art towards modernity. This special edition of the Normandy Impressionist Festival 2026 will celebrate this theme, The Gardens of Possibilities, focusing our minds on universal questions and contrasts: the intimate / the extimate; openness / fixedness; controlled nature / untrammelled nature; reconnection with the world / turning in on oneself; nature / artifice...

During summer 2026, from June to September, an entirely contemporary trail (a first in the festival's history) will aim to extend the principles displayed at Monet's Giverny gardens right across Normandy, notably along the Seine, which might be described as Monet's line of life, passing through Honfleur, Rouen, Vernon and more.

The biggest names on the French and international scenes will be on show alongside the most inventive of the latest generation of artists. From Ai Weiwei's engaged conceptual pieces to Fujiko Nakaya's and Céleste Boursier-Mougenot's sensory installations, via Jacques Perconte's digital experimentation or Lionel Sabatté's organic metamorphoses, the overall programming brings together artists known for devising unique approaches.

It will also be enriched by poetic visions created by the likes of Mika Ninagawa, Sarah Moon and Noémie Goudal, as well as by Studio Drift's installations, in which art, technology and movement combine.

Numerous further artists will also participate in this uniquely far-reaching artistic trail.



© Mika Ninagawa, Courtesy of Tomio Koyama Gallery



Lionel Sabatté, Poussières des cimes du 20-03-2023, 2023

MÉMOIRE DE LIMON -
HOMMAGE À MONET

16 May - 5 December 2026
Musée Blanche Hoschedé-Monet, Vernon

Lionel Sabatté, a major figure on the French contemporary art scene, creates his works using organic matter that harbours memories. To celebrate the centenary of Monet's passing, he has chosen to use silt recuperated from Monet's Giverny water lily pond when it was being cleaned out. Transformed into a revealer pigment, this silt, for Sabatté, becomes a means to transmit, in physical form, the memory of both the great artist and his pond – the latter one of his favourite themes to paint – via a series of screen prints.

A SELECTION OF EVENTS ACROSS
NORMANDY AND THE PARIS REGION

LA NATURE N'EST PAS UN DÉCOR

9 May - 18 October 2026
Maison Caillebotte, Yerres

The exhibition space at the Maison Caillebotte invites seven contemporary artists to revisit the theme of landscapes, echoing Monet's work.

MAISON BERTHE MORISOT

From May 2026
Bougival

Berthe Morisot, Claude Monet and Blanche Hoschedé-Monet – an exhibition that aims to focus on the interplay of greenery, waves and light in the works of these three artists, to create a striking dialogue!

FESTIVAL LUMIÈRES
IMPRESSIONNISTES

10 - 12 September 2026
Hameau Fournaise, Chatou

As every year, the Hameau Fournaise, a place of major importance for Impressionism and a great source of inspiration for the group's painters, welcomes the festival *Lumières impressionnistes*. This year, try out a new experience after nightfall, made for families or friends to enjoy together, paying homage to Monet and his world, with a range of entertainment combining sound and light installations, living arts, exhibitions and bright decors.

ALONG THE BANKS OF THE SEINE,
IN THE PARIS REGION

April - October 2026
Argenteuil, Chatou, Rueil-Malmaison,
Bougival

Tourist offices in several Seine-side towns are putting on activities in recognition of Monet and his artistic legacy. In Rueil-Malmaison, there'll be an exhibition, art and boating activities, plus guided tours. As to Argenteuil, Chatou and Bougival, these places will be featuring culinary events, guided tours and workshops, as well as hikes, cycle tours and river cruises following in the footsteps of the great master and his works.

MONET IN VÉTHEUIL

Spring 2026
Vétheuil

Marking the centenary of Monet's death, the home he lived at in Vétheuil between 1878 and 1881 will be opening its doors to visitors. This place of family life and inspiration is inextricably linked to a decisive period in the Monet's career; now, discover it via a permanent exhibition conceived to bring his world back to life.

AROUND GIVERNY

January - December 2026
Giverny, Vernon et Poses

From January to March, then through November and December, Nouvelle Normandie Tourisme is launching a new guided hike you can sign up for, *Impressions soleil d'hiver de Giverny à Vernon*. Following the slopes of the Seine, this walk stands out for its peaceful winter atmosphere, allowing you to rediscover landscapes beloved of the great Impressionist, in the season's special weather and light. In addition, from June on, enjoy sensory tours around Giverny, a cruise on the Seine, or an art hike, all contributing to the series of events dedicated to the centenary of Monet's death.

Not far from Giverny, as part of programming by the Département (French county) of Eure, the little town of Poses is hosting an outdoor exhibition, *Monet et l'Eure : regards croisés entre art, nature et territoire*. Focusing on reproductions of art works, it underlines how the landscapes that so inspired the great artist remain alive at the same as ceaselessly changing. Cultural, sporting and nature events invite visitors to continue to explore Monet's links with the area.

IN ROUEN

Rouen Tourisme is putting on an ambitious programme of events for 2026. Leading these is *L'impressionnisme en boîte*, a kind of urban rally, somewhere between a treasure hunt and a heritage trail. It will encourage families to (re) discover the city, following in the footsteps of the great Impressionists. Proposing themed visits, workshops, hikes and cruises, as well as sporting events such as an Impressionist cultural jog, everyone can find a way of celebrating Monet here!



ON THE SEINE ESTUARY

January - December 2026
Ferme Saint-Siméon, Honfleur

Painting workshops, lectures, gastronomic experiences with a menu inspired by Monet's canvases... the painter's legacy is given pride of place in this farmhouse-inn that welcomed so many artists and Impressionists.

ALONG THE CÔTE D'ALBÂTRE

February - October 2026
Château-musée de Dieppe

In 2026, the port's castle-museum is presenting a programme of events centred on Monet and Impressionism, including a series of lectures and a show entitled *Les Impressionnantes*. The latter mixes theatre, dance, music and body painting, all the while highlighting the period's art revolution through the lens of women at the heart of the ground-breaking movement – Morisot, Gonzalès, Cassatt and Bracquemond.

PLUS THERE ARE MANY
FURTHER EVENTS TO DISCOVER
BY CONSULTING THE DIARY
OF EVENTS ON OUR WEBSITE
[IMPRESSIONISTADVENTURES.COM](https://www.impressionistadventures.com)

FURTHER IMPRESSIONIST
EVENTS IN 2026

RENOIR ET L'AMOUR
From 17 March to 19 July 2026
Musée d'Orsay, Paris

RENOIR DESSINATEUR
From 17 March to 5 July 2026
Musée d'Orsay, Paris

**MARY CASSATT. LE CHOIX
DE L'INDÉPENDANCE**
6 October 2026 - 7 February 2027
Musée d'Orsay, Paris

ALBERT LÉBOURG
September 2026 - April 2027
Musée d'art et d'histoire de Meudon

ABOUT US



Impressionism is inextricably linked with the two regions that witnessed its birth and blossoming – Normandy and the Paris Region. Created between the French capital and the Normandy coast, it's much more than a major artistic movement; today, it's also one of the main pillars of the tourist draw of these regions.

Driven by this shared heritage, these two regions have together formed the Impressionist destination. They care passionately about the cultural and tourist heritage left by world-famous artists such as Monet, Renoir, Pissarro, Morisot, Degas, Sisley and Caillebotte.

There are **over 50 Impressionist sites to visit** across the Paris Region and Normandy, among them museums, artists' homes, and landscapes that proved such sources of inspiration. Every year, they attract over seven million visitors, emphasising the pull of Impressionism, the most widely known art movement in France, and across the world.

To further strengthen this force, a structured inter-regional cooperative venture has been in place since 2014 – **the Contrat "Normandie – Paris Île-de-France : Destination Impressionnisme"**. This initiative is supported by the French State, the two Regions and their tourist boards, the Comité Régional de Tourisme de Normandie and Choose Paris Region, alongside the relevant Impressionist sites and areas.

This combined community shares a common ambition – to make our Impressionist destination a destination of excellence in terms of visitor experiences as well as a powerful tourism brand attracting a great deal of attention, in the form of its **"Impressionist adventures"**.

The overall aim? To cement the position of the Paris Region and Normandy as one unified territory in which visitors can follow in the footsteps of the Impressionists as well as viewing their works in exceptional museums.

You can find out lots more about our exceptional tourist offers on impressionistadventures.com and on our related social media accounts. The gateway to our Impressionist destination, our website allows you to discover a wide selection of museums and artists' homes, as well as landscapes, trails, restaurants and unique experiences linked to the Impressionists.

impressionistadventures.com



Editorial:

Raphaëlle Guillou, Choose Paris Region ;
Nathalie Lecerf, Contrat Normandie Paris Île-de-France : Destination Impressionnisme.
Stéphane Bénard.

Graphic design & layout: Monsieur T

Cover images: Jean-Philippe Rieutort

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Below: Claude Monet, *Étretat : la plage et la porte d'Amont*, 1883, musée d'Orsay, Paris © photo musée d'Orsay - RMN /
back cover: *Le bassin aux Nymphéas, harmonie verte*, Claude Monet, musée d'Orsay, © photo Fondation Claude Monet, Giverny –
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100 YEARS
Monet
—
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