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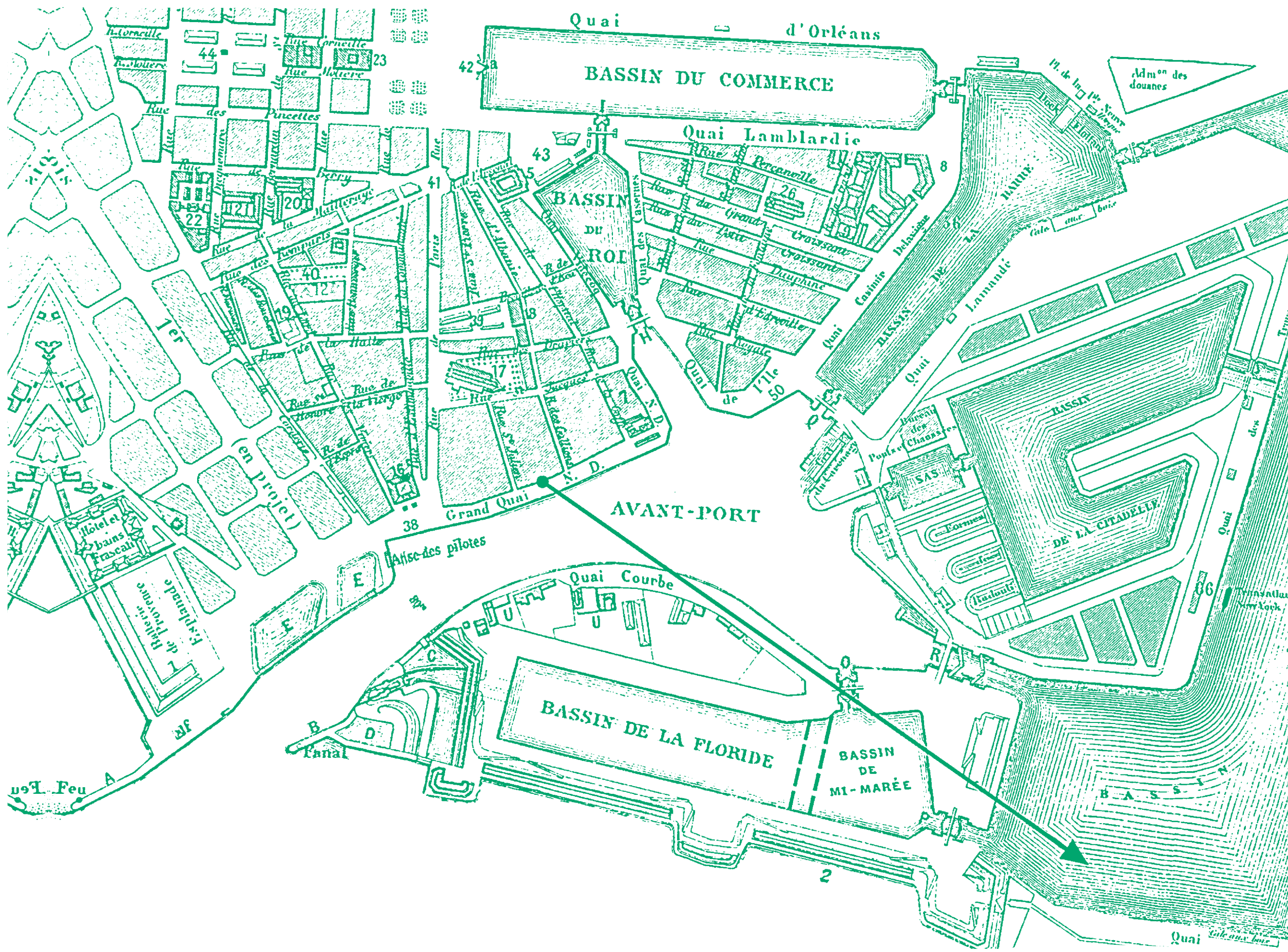
莫奈
日出·印象

上海新华发行集团
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玛摩丹莫奈博物馆

玛摩丹莫奈博物馆

法兰西艺术院

莫奈 日出·印象

对话当代艺术家

维琪·科隆贝特
热拉尔·弗朗格



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

Musée
Marmottan
Monet



Bund One Art Museum
玛摩丹莫奈博物馆

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撰文 玛丽安娜·马蒂厄
玛丽安娜·阿勒方 / 唐纳德·奥尔森

本画册因“莫奈《日出·印象》”展在上海举办而出版发行，“莫奈《日出·印象》”展由上海新华发行集团有限公司、上海天协文化发展有限公司携手玛摩丹莫奈博物馆联合主办。

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Le musée Marmottan Monet, propriété de l'Académie des beaux-arts, est le dépositaire du premier fonds mondial d'œuvres de Claude Monet. La diffusion de ses collections contribue, depuis de nombreuses années, au rayonnement de l'artiste et de ce haut lieu de l'impressionnisme dans le monde.

Dans cet esprit de coopération internationale, le musée Marmottan Monet présentait en 2014, en association avec Shanghai TIX-Media Co. Ltd., la première exposition monographique dédiée à Claude Monet jamais organisée en Chine. L'événement, placé sous l'égide de l'Ambassade de France en Chine, célébrait alors le cinquantième anniversaire de l'établissement des relations diplomatiques entre les deux pays. Avec près de 400 000 visiteurs, il recevait un accueil sans précédent, confirmant l'engouement du public chinois pour l'art et la culture française.

Depuis, la collaboration entre le musée Marmottan Monet, Shanghai TIX-Media, soutenue par l'Ambassade de France en Chine et le Consulat Général de France à Shanghai, n'a jamais été interrompue. La crise sanitaire du Covid-19 l'a même renforcée. Contraint de reporter en mars 2021 une exposition inédite de ses chefs-d'œuvre initialement prévue du 12 mars au 12 juillet 2020 à Shanghai, le musée Marmottan Monet a souhaité, nonobstant les difficultés auxquelles nous faisons collectivement face, maintenir les liens avec ses partenaires. Ainsi, un projet a été conçu durant le confinement. L'exposition envisagée célèbre notre patrimoine de même qu'elle s'inscrit dans un prisme plus large et résolument actuel, en portant l'espoir d'un renouveau que symbolise la présentation d'*Impression, soleil levant* de Claude Monet pour la première fois en Chine.

L'œuvre fondatrice de l'impressionnisme est le point focal de l'exposition d'où irradie une importante sélection de peintures composées par deux artistes contemporains français : Vicky Colombet et Gérard Fromanger. Ouvrant et clôturant le parcours du visiteur, ces peintres regardent la toile de leur prédécesseur à travers le prisme de leur sensibilité et ancrent, par leur point de vue singulier, cette manifestation dans le présent.

Nous remercions chaleureusement tous ceux qui ont concouru à la réalisation de cette manifestation en particulier : Son Excellence Laurent Bili, Ambassadeur de France en Chine, Benoît Guidée, Consul Général de France à Shanghai, Myriam Kryger, attachée culturelle à Shanghai sans qui rien n'aurait été possible. Nos remerciements vont tout autant au directeur de Shanghai TIX-Media, Xie DingWei, aux membres de son équipe ainsi qu'à la scénographe Margo Renisio dont l'engagement total a permis à cette exposition d'exception de voir le jour.

Patrick de Carolis
Membre de l'Institut
Directeur du Musée Marmottan Monet

隶属于法兰西艺术院的玛摩丹莫奈博物馆（Musée Marmottan Monet）是世界上收藏克劳德·莫奈（Claude Monet）作品最多的博物馆。多年来，玛摩丹莫奈博物馆对其藏品的展示与传播，为莫奈的世界影响力做出了巨大贡献，也令此地以印象派圣地而闻名。

本着国际合作的精神，玛摩丹莫奈博物馆曾在2014年与上海天协文化发展有限公司联合举办了在中国的首个克劳德·莫奈专题展览，并得到法国驻中国大使馆支持，作为中法两国建交五十周年庆典活动。该展吸引了近四十万名观众，受到了空前欢迎。这也印证了中国公众对法国艺术与文化的热爱。

此后，在法国驻中国大使馆和法国驻上海总领事馆的支持下，玛摩丹莫奈博物馆同上海天协文化发展有限公司之间的合作就从未间断过。新冠肺炎危机更是加强了他们彼此之间的合作。出于疫情原因，玛摩丹莫奈博物馆被迫将其原定于2020年3月12日至2020年7月12日在上海举办的杰作展推迟至2021年3月。尽管我们都面临着困难，但玛摩丹莫奈博物馆仍希望与其合作伙伴们保持联系。为此，一个项目便在疫情隔离期间构思了出来。这个预期中的展览旨在弘扬我们的文化遗产，同时又具广阔的视角和贴近现实的意义，并以克劳德·莫奈《日出·印象》首次来华并体现画作本身所象征的复苏愿景。

这幅印象派的奠基之作是本次展览的聚焦点。同时，展览作品又扩展至精心挑选的两位法国当代艺术家：维琪·科隆贝特（Vicky Colombet）和热拉尔·弗朗格（Gérard Fromanger）。在观展的动线上，这两位画家前后呼应，用敏锐的角度审视前辈的画作，并通过他们独特的视角将这次展览定格在当下。

我们衷心感谢所有为本次活动举办提供帮助的人士——法国驻中国大使罗梁（Laurent Bili）阁下、法国驻上海总领事纪博伟（Benoît Guidée）先生，特别是文化领事柯梅燕（Myriam Kryger）女士，没有她，这一切都不可能实现。我们同样要感谢上海天协文化发展有限公司总经理谢定伟先生及其团队成员、布展设计师玛戈·雷尼西奥（Margo Renisio）女士，正是他们的全心投入才使这个非同寻常的展览得以呈现。

帕特里克·德卡洛里
法兰西艺术院成员
玛摩丹莫奈博物馆馆长

« *Sud du fleuve splendeur des paysages que j'ai connus par le passé, Au lever du soleil sur le fleuve le rouge des fleurs luisait plus que le feu, Quand venait le printemps sur le fleuve le vert devenait comme bleu* ». Les couleurs et la texture du chef d'œuvre de Claude Monet *Impression, Soleil Levant*, tout comme ces vers de Bai Juyi, célèbre poète de la Dynastie des Tang, sont une ode à la nature. C'est à travers les créations des hommes de lettres ou des artistes que nous pénétrons et admirons la nature. Bien qu'ayant vécu aux deux extrémités du continent eurasiatique et séparés d'un millénaire, Bai Juyi et Claude Monet ont chacun avec leur propre langage artistique choisi de représenter la beauté du commencement à travers le thème du *soleil levant*.

L'exposition indépendante d'avril 1874 fut initiée par Claude Monet et présentée dans les studios du photographe Nadar Boulevard des Capucines. Elle rassemblait les œuvres d'artistes encore méconnus qui se distinguaient des normes esthétiques de leur temps, devenant pour cette raison la cible de virulentes critiques et de nombreuses moqueries. Parmi eux, Degas, Pissarro, Cézanne, Renoir, Moriso, Sisley et d'autres encore.

Cette exposition, qui provoqua un véritable scandale, marqua les débuts du mouvement impressionniste. Ces œuvres, d'abord considérées comme « déviantes » et révolutionnaires, s'imposèrent au fil du temps et *Impression, soleil levant* devint la plus emblématique d'entre-elles.

Un matin brumeux dans le port du Havre, un soleil rougeoyant qui apparaît à l'horizon, un mauve mystérieux et un orangé caressant qui envahissent le ciel et la mer, les rides bleu cobalt et vert profond à la surface de l'eau qui ondule au passage des bateaux, tous les éléments de cette composition constituent une rupture avec l'académisme picturale sévissant depuis des siècles. Sous le pinceau de Monet qui fait surgir les évolutions de la lumière et des couleur au cœur de la nature qu'il observe, ni contours précis, ni couleurs affirmées, ni sujets religieux ou historiques, ni familles royales ou aristocratiques.

La crise sanitaire de la Covid 19 a affecté l'ensemble de la planète et la vie quotidienne de nombreuses populations tout au long de l'année 2020. La Chine est le premier pays à avoir maîtrisé l'épidémie et connu un retour à la normale, grâce à un important effort collectif. Dans ce contexte, Shanghai Xinhua Distribution Group et Tix Media, en collaboration avec le Musée Marmottan Monet à Paris et grâce à la coordination et au soutien de l'Ambassade de France en Chine et du Consulat général de France à Shanghai, l'exposition *Impression Soleil Levant* a pu être montée et présentée pour la première fois en Chine. Cette exposition incarne notre engagement à promouvoir des échanges artistiques d'envergure et notre volonté de devenir un hub artistique et culturel de tout premier plan. La culture est une lumière qui finira par disperser la brume matinale et illuminer l'avenir

Li Shuang
Secrétaire adjointe du Comité du Parti et Présidente du Groupe de Distribution XinHua

“江南好，风景旧曾谙；日出江花红胜火，春来江水绿如蓝。”是唐代文豪白居易通过诗歌对江南的歌咏，《日出·印象》则是法国现代绘画巨匠莫奈通过色彩与笔触对自然的赞叹，文学与艺术家们的杰作总能让我们更真切地体味天地之大美，带给我们美好的观感与灵魂的升华，跨越千年与亚欧大陆的广阔时空，他们不约而同地用艺术的语言描摹日出——有关“开始”的美好！

1874年4月的巴黎，由莫奈倡议并发起，在巴黎嘉布遣大道纳达尔工作室的空房间里，一众当时被看作叛逆的不入流画家作品组成的“独立展”在一片抨击和嘲笑甚至同情声中展开，这其中包括德加、毕沙罗、塞尚、雷诺阿、莫里索、西斯莱等一长串在之后熠熠生辉的名字。

当时看来不被主流所接纳的画风与那些离经叛道的艺术家们从此拉开了属于“印象派”的辉煌序幕，时过境迁，其中的许多作品都成为了影响世界绘画的颠覆性作品，最为重要也最具代表性的应属莫奈当时的参展作品之一《日出·印象》。

作品描绘了法国北部勒阿弗尔海港雾蒙蒙的清晨，一轮红日刚露出海平面，神秘的紫色和让天空与海面透出丝丝温暖的橘色，钴蓝与草绿零星笔触下的涟漪仿佛是那远处的小船惊醒了沉寂了一整晚的慵懒却又深藏不露的大海，作品彻底打破了那些以学院派为主流所遵守了数百年之久的条条枷锁，没有了清晰的轮廓，没有了正确而呆板的固有色彩，没有了宗教政治与王宫贵族……莫奈笔下所描绘的就是纯粹当下大自然所赋予的刹那间的光与色，整个画面宛若初见般美好。

2020年，在全球疫情的影响下，很多国家的居民日常生活受到冲击与影响，中国在强有力的领导下作为最早控制住疫情并恢复正常生活秩序的国家，展现了众志成城的可贵精神。在此背景下，上海新华发行集团和上海天协文化发展有限公司与法国巴黎玛摩丹莫奈博物馆共同合作，在法国驻中国大使馆、法国驻上海总领事馆的协调支持下，经过各方努力，终于促成《日出·印象》在中国首次展出，愈显来之不易与弥足珍贵，也彰显了我们致力于推动国际一流艺术展品交流，打造国内艺术文化高地的信心。文化是一束光，它终将驱散晨雾，照亮前程。

祝愿从此云开日出，水绿山青。

李爽
新华发行集团党委副书记、总裁

Impression, soleil levant à Shanghai est une exposition exceptionnelle conçue dans le contexte inédit de la crise du Covid 19 qui a ébranlé la planète.

Cette œuvre, qui fit en son temps scandale en raison de sa liberté de création, a donné son nom au mouvement impressionniste. Le génie de cette audace initiale fut par la suite reconnu et *Impression, soleil levant* fut érigé au rang de chef d’œuvre universel.

Le souhait exprimé dans le plan d’action pour les relations bilatérales entre la France et la Chine signé lors de la visite du Président de la république Française en Chine en novembre 2019 de développement de coopérations culturelles entre nos deux pays trouve ici une très belle concrétisation. Partager avec le public chinois l'une des toiles les plus célèbres du monde, symbole de l'entrée dans la modernité artistique occidentale et qui, en raison de son importance ne voyage que pour des raisons exceptionnelles, constitue un geste fort de diffusion du patrimoine artistique mondial et incarne, par la même, la vitalité de la relation culturelle franco-chinoise, qui ne cesse d’innover en menant des projets ambitieux et bien souvent pionniers.

Cette exposition est le résultat du partenariat particulièrement fécond entre le Musée Marmottan Monet et la société Tix Media. Six ans après avoir organisé, à l'occasion du cinquantenaire des relations diplomatique franco-chinoises, la toute première exposition monographique de Monet jamais présentée en Chine, le musée Marmottan Monet et Tix Media créent une nouvelle fois l'évènement avec *Impression, soleil levant*.

Je remercie vivement Monsieur Laurent Petitgirard, secrétaire perpétuel de l'Académie des beaux-arts, propriétaire du Musée Marmottan Monet, et Monsieur Patrick de Carolis, directeur du Musée, sans lesquels le soleil de Monet n’aurait pu irradier les rives mythiques du fleuve Huangpu. Je tiens à saluer la qualité et le dynamisme de la relation qui s’est nouée entre le Musée Marmottan Monet et son partenaire chinois Tix Media, grâce à l'implication de son directeur M. Xie Dingwei et de Mme Marianne Mathieu, directrice scientifique du musée Marmottan Monet et commissaire de l'exposition.

Quittant son écrin parisien pour être présenté dans celui du Bund One Art Museum, nouvelle institution récemment ouverte par Tix Media et Xinhua Distribution Group qui promettent une programmation remarquable, le soleil le plus célèbre du monde se lève aujourd'hui à Shanghai. Puisse cette exposition apporter la lumière de l'espoir et du renouveau après la tourmente dans laquelle l'épidémie de Covid 19 a plongé la planète.

Laurent Bili
Ambassadeur de France en Chine

在全世界遭遇史无前例的新冠疫情冲击之时，《日出·印象》的策划展出具有特殊意义。

由于其创作之自由，《日出·印象》这一作品在当时引起了极大争议，“印象派”也因它而得名。随后，这幅敢为人先的天赋之作为人们所认可，《日出·印象》从此跻身于世界杰作之列。

2019年11月，法兰西共和国总统在访问中国期间签署了《中法双边关系行动计划》，并在其中表达了发展两国文化合作的意愿，此次展览就是将这一愿望变为现实的美好实践。作为世界上最著名的画作之一，《日出·印象》是西方艺术迈入现代的象征。由于其重要性，只有在特殊情况下才会离馆展出。此次将这一作品与中国公众分享，既是传播世界艺术遗产的重磅之举，也体现了中法文化关系的勃勃生机。正是通过开展目标宏大、同时具有开拓性的项目，中法文化关系才能得以不断发展。

玛摩丹莫奈博物馆与上海天协文化发展有限公司（Tix Media）之间的合作卓有成效，此次展览就是这一合作伙伴关系的成果。首个莫奈在华专题展曾在中法建交50周年之际举办，六年之后，玛摩丹莫奈博物馆与上海天协文化再度合作，以《日出·印象》共襄盛举。

我由衷地感谢玛摩丹莫奈博物馆的所属机构法兰西艺术院（Académie des beaux-arts）同意《日出·印象》在上海展出，也要感谢玛摩丹莫奈博物馆馆长帕特里克·德卡洛里先生对到中国开展大型项目的支持。在玛摩丹莫奈博物馆学术总监及策展人玛丽安娜·马蒂厄（Marianne Mathieu）女士与上海天协文化总经理谢定伟先生的全力投入之下，双方之间的合作品质卓越、充满活力，我谨在此表示祝贺。

今天，这轮世界上最著名的“红日”离开了它在巴黎的珍藏地，来到了由上海天协文化有限公司及上海新华发行集团共同开办、呈现出色展览的新机构——Bund One Art Museum，于上海冉冉升起。在新冠疫情让全球深陷磨难之后，愿此次展览能为我们带来希望之光与万象更新。

罗梁
法国驻中国大使



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图1

太阳每天都会升起

玛丽安娜·马蒂厄（Marianne Mathieu）
玛摩丹莫奈博物馆常务副馆长、典藏与展览部主任

《日出·印象》曾是莫奈的私人医生乔治·德·贝利奥（Georges de Bellio）的旧藏，于1940年由乔治·德·贝利奥的女儿维克多莉娜（Victorine）和女婿尤金·多诺普·德·蒙奇（Eugène Donop de Monchy）捐赠给了玛摩丹莫奈博物馆。从此，这幅世界名画正式成为法兰西艺术院的藏品之一。

印象派由此画而得名。在19世纪后期的法国，《日出·印象》成为了一小群艺术家们渴望在白天进行户外写生的象征。户外写生是印象派核心理念之一，它的诞生是对传统手法的反叛，是美术史上的一次重大变革。

《日出·印象》和爱德华·马奈（Edouard Manet）的画作《草地上的午餐》（创作于1863年，巴黎，奥赛博物馆藏）掀起了现代艺术的幕布，标志着现代绘画的开始。

《日出·印象》是克劳德·莫奈（Claude Monet）在强调自然界的光和色的基础上所创作的一幅画。随着时间的推移，它被赋予了更强的象征意义：日出代表着新生和希望，当每天太阳升起的时候，就是新的一天到来。

新冠肺炎疫情下，世界进程被迫暂停。在这场公共卫生危机面前，《日出·印象》这轮冉冉升起的太阳似乎比以往任何时候都更具现实意义。

在上海展出《日出·印象》这一计划是继疫情席卷中国、法国进入封闭期就开始考虑的，它的实现给人们传达了一个信号：这是一场具有划时代意义的展览。它借克劳德·莫奈的代表作《日出·印象》背后的创作深意，呼吁当下急需打破孤立，恢复国际交流，翻开中欧人文交流

新一页。

为了让这次展览成为热点，《日出·印象》不仅会同莫奈大师的其他作品一起展出，让人领会19世纪时期莫奈绘画的独创性（室外自然光、快速的笔触、亚洲及伦敦的风情与现代性），还会同另外两位当代艺术家维琪·科隆贝特（Vicky Colombet）和热拉尔·弗朗格（Gérard Fromanger）的作品交相辉映，产生共鸣。

这两位当代艺术家受到了玛摩丹莫奈博物馆的邀请，向人们展示他们眼中的《日出·印象》。他们此次展览中展出的系列精选画作是印象派共鸣的见证。

两位艺术家都以独特的方式看待莫奈的绘画主题。科隆贝特对这位印象派画家画作的下半部分很感兴趣，她专注于水面上光的反射。弗朗格则将所有注意力都集中在了那轮太阳身上。

他们之间的差异还不仅限于此。他们有着不同的发展方向：科隆贝特偏向抽象画派，弗朗格则是具象画派；一个画风景画，一个搞人像艺术。此外，在颜料的选用上也不尽相同：维琪·科隆贝特选择采用提取于地底深处的自然颜料，从矿石中提取颜料，进行研磨，粘合，稀释，加工……而弗朗格则是使用直接从颜料管中挤出的工业颜料。

但是，他们有着相同的艺术视野。他们都善于捕捉隐藏于天空或空间中的绘画灵感，再以各自独有的方式创作符合当今世界感知/认识的作品，这在一定程度上超越了莫奈时期莫奈作品一人高的社会现象。



克劳德·莫奈（1840–1926）
《日出印象》，1872年

布面油画，50厘米×65厘米
巴黎，玛摩丹莫奈博物馆

1872年11月前后，莫奈入住勒阿弗尔的拉米劳特酒店（又名海军司令部酒店）。在这里，诞生了他最著名的油画《日出·印象》。莫奈从酒店房间的窗口，描绘了清晨外港东南方的景象。画面中，左侧为勒布瓦码头，右侧为施工中的库尔贝码头，它们的轮廓支撑起了整个构图。中间的开口是通向厄尔锚地的跨大西洋船闸所在地。秋天破晓时分，吊车、烟囱和桅杆在蒸汽与薄雾中若隐若现。摆渡人的渡船占据了前景的位置。太阳是鲜亮的橙色，它在水中的反光是作画收尾时才加上的。这幅画只用了几个小时就告完成，画面中朦胧的景象因笔法的灵动、别致而令人惊叹。

1874年，第一届画家、雕塑家、版画家协会群展，在摄影师纳达尔旧有的工作室举行。莫奈决定展出这幅画。展览手册的编者要他提供作品的标题。考虑到这幅画的内容并不是真正意义上勒阿弗尔的景致，于是莫奈就将它命名为《印象》。这个词原本是画家的行话，但从19世纪中叶开始便成为众人皆知的说法。在当时，

“印象”意指风景画家不再追求对自然细致入微的描画，而是越来越注意表现某种氛围或印象。

参展的青年艺术家们热衷于户外写生，他们的艺术追求在当时引起了很大争议。讽刺报刊《喧哗》派去报道展览的人，是极端保守的评论家路易·勒鲁瓦（Louis Leroy）。他很快就把莫奈作品的名字和这些艺术家的主张联系在一起：他针对展览写的辛辣评论，题为《印象派的展览》（1874年4月25日）；而这里的“印象派”就是他受“印象”一词的启发编造出来的说法。几天后，展览艺术家的积极支持者、评论家朱尔·卡斯塔那雷（Jules Castagnary）把“印象派”一词挪用过来，赋予它正面的意义。印象派从此便成为莫奈和他的朋友们的代名词。而时至今日，《日出·印象》仍是这一群体最具代表性的作品。

玛丽安娜·马蒂厄（Marianne Mathieu）



《日出·印象》所受到的影响



克劳德·热莱（Claude Gellée，俗称克劳德，1600年—1682年），《示巴女王登船》，1648年，布面油画，149.1厘米×196.7厘米，伦敦，英国国家美术馆

经典构图

克劳德·热莱是17世纪古典风景画的代表性人物，在英格兰被称为克劳德，他对于任何法国专业海景画家来说，都是至关重要的参考。他对于莫奈的影响从后者与其《示巴女王登船》相似的构图方式中可见一斑。



约瑟夫·马洛德·威廉·特纳（Joseph Mallord William Turner，1775年—1851年），《捕鲸者》，展出于1846年，布面油画，89.9厘米×120厘米，伦敦，泰特美术馆

形式解构与激进主义

莫奈于1870年在首次造访伦敦时发现了特纳的画作，从此，他的作品发生了巨大变化，因为他试图表现出他所说的“雾化效果”，将形式溶解在雾中，或者像《日出·印象》中那样溶解在高大的工厂烟囱吹来的烟尘中。



欧仁·布丹（Eugène Boudin，1824年—1898年），《北部城堡遥望安特卫普港口》，1871年，布面油画，37厘米×58.5厘米，苏瓦松博物馆，拉桑藏品。

户外和氛围

欧仁·布丹是一位自学成才的风景和海景画家，被称为“天空之王”，是莫奈的第一位老师。莫奈从他这里学会了室外写生的所有知识，能够直接观察题材然后快速成画，并着重于光线的微妙效果。



克劳德·莫奈（Claude Monet，1840年—1926年），《伦敦国会大厦于泰晤士河上的倒影》，1905年，布面油画，81.5厘米×92厘米，巴黎，玛摩丹莫奈博物馆

朦胧奇观

1870年，莫奈首次来到伦敦，他对这里都市与海洋相融合的奇景着迷，因此后来又几次造访这座城市。他对雾尤其着迷，无论是自然生成的还是笼罩整座城市的工业产物，由此造成的不真实感给他留下了难以磨灭的印象。他在法国的勒阿弗尔发现了同样的朦胧奇观，并加以描绘，其中最著名的就是《日出·印象》。



葛饰北斋（1760年—1849年），《北斋画册》，约1849年（第1版），版画，22.8厘米×31.8厘米，巴黎，玛摩丹莫奈博物馆

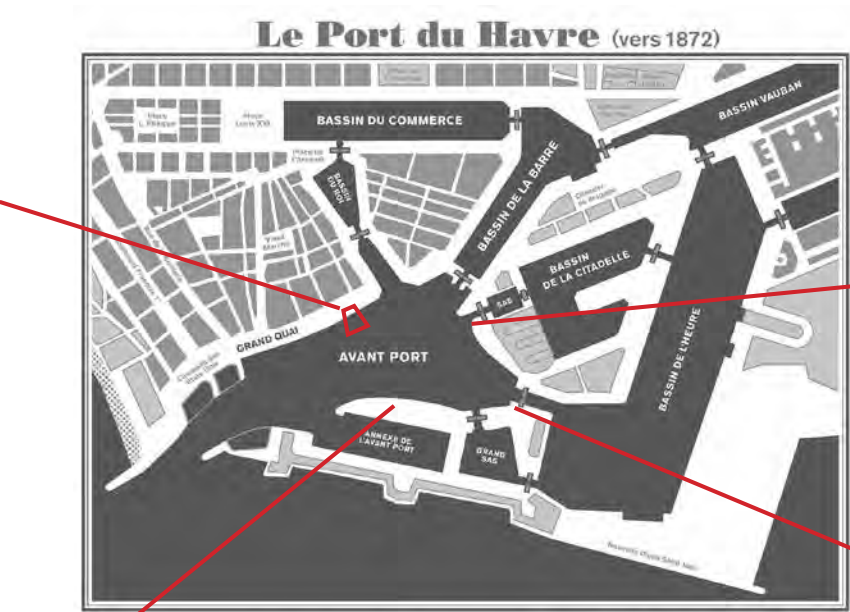
日本主义

在明治时代（1868年—1912年），日本艺术的传播，尤其是通过世界博览会，在19世纪下半叶开始对欧洲画家产生重大影响。北斋的版画描绘了日出之国的生动景象，为莫奈等画家所欣赏。莫奈的藏品包括如上图所示的葛饰北斋画册。

《日出·印象》主题



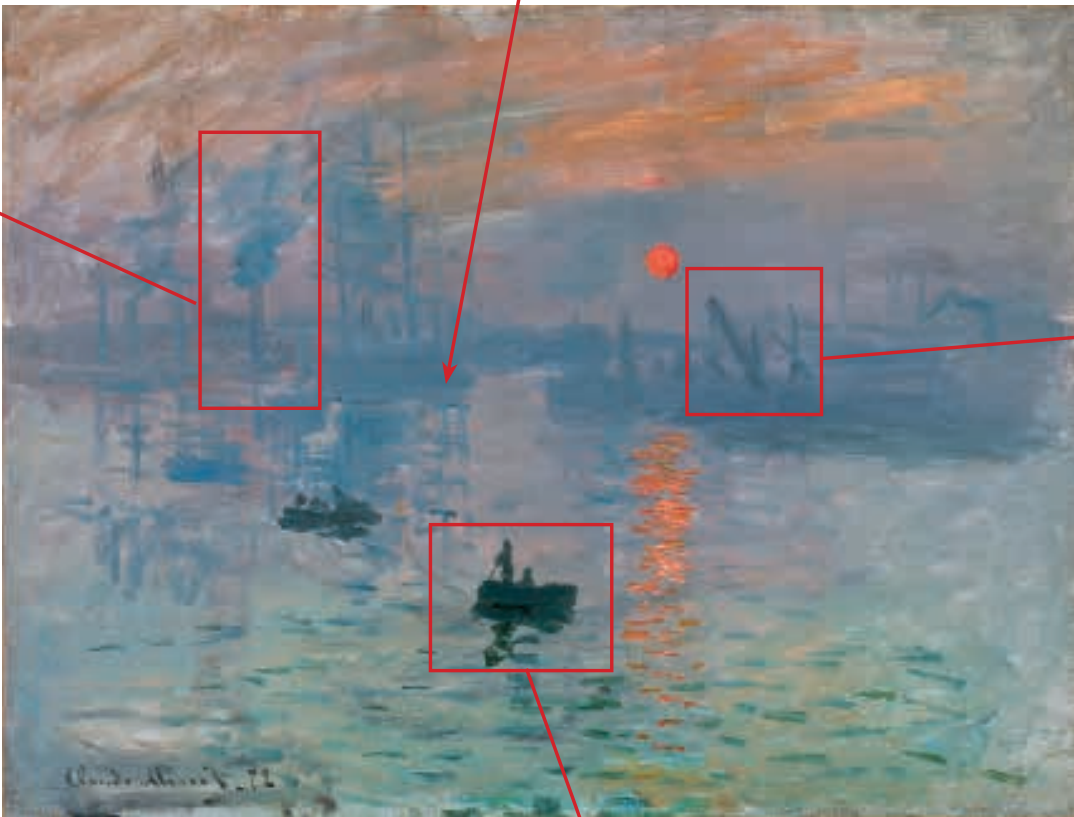
d. 勒阿弗尔港，布瓦码头（Quai au Bois）上的机械装置，该码头后被称作布罗斯特罗姆码头（Quai de Broström）。
照片中央带烟囱的机械装置可以追溯到1871年12月。在莫奈的画中，跨大西洋船闸左侧船坞上冒烟的烟囱即为此烟囱。



勒阿弗尔港地图（约1872年）



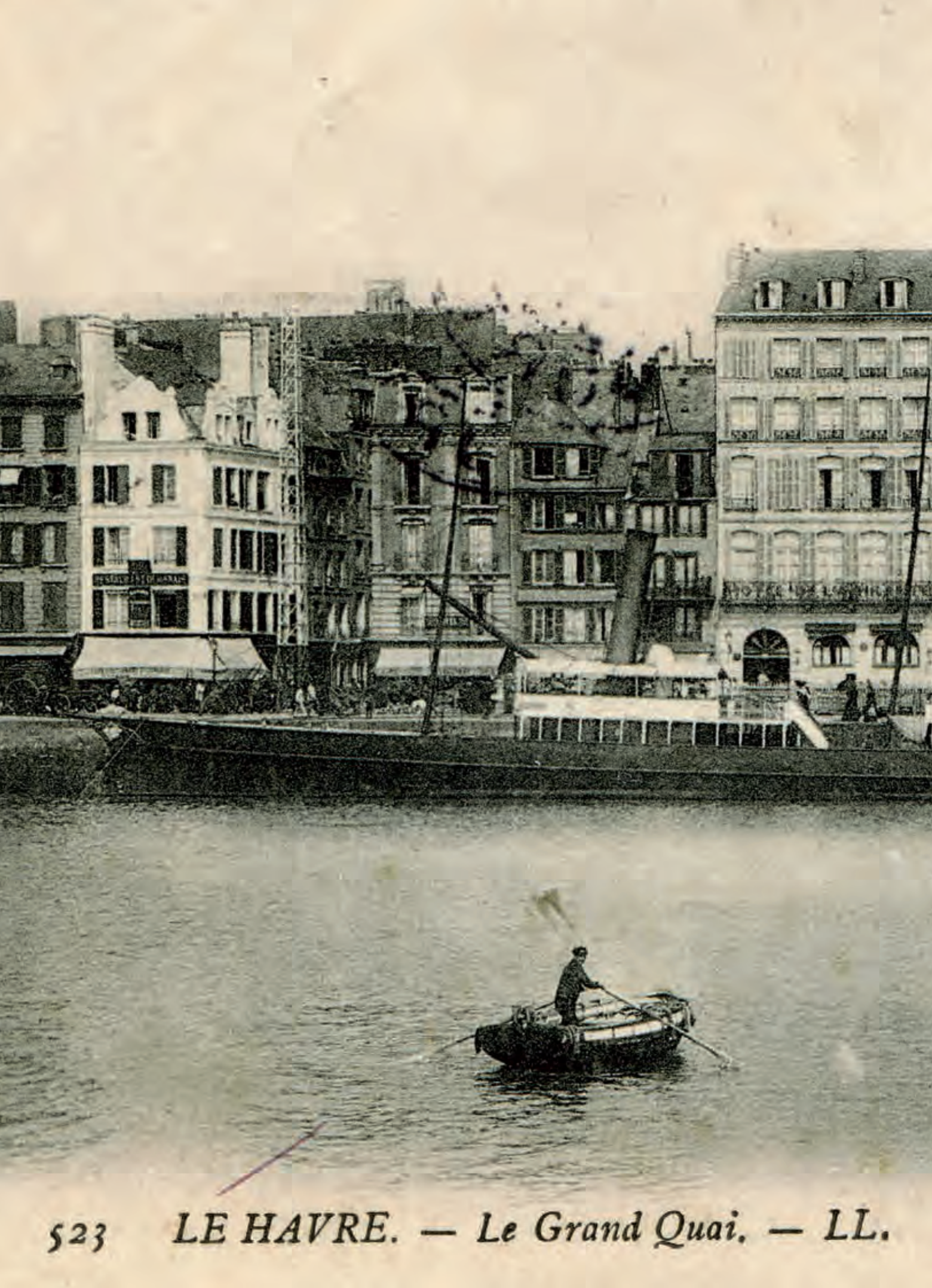
a. 这张明信片展示了勒阿弗尔（Le Havre）外港东面的全景。这张照片是从莫奈下榻的阿米劳特酒店（Hôtel de l'Amirauté）附近的美术博物馆屋顶拍摄的。在画的中景中央我们可以看到通往厄尔湖（Bassin de l'Eure）码头的跨大西洋船闸（Ecluse des Transatlantiques）。



b. 手动旋转起重机。
莫奈油画中描绘的这些吊臂起重机和桅杆是勒阿弗尔外港向南扩建这一大工程的标志，工程始于1872年。
2014年，人们正是凭借像这样的档案文件首次辨认出莫奈所画的图案为何物。



c. 《勒阿弗尔大码头》（Le Havre, le Grand Quai），约1900。
画面中间的白色大楼是阿米劳特酒店，莫奈曾于1872年和1874年在此下榻。



对《日出·印象》创作时间的推定

唐纳德·奥尔森（Donald W. Olson）
美国德克萨斯州立大学物理学与天文学教授

长期以来，《日出·印象》的创作时间始终不能确定。人们不仅对这幅画创作于一年中的什么时间存在分歧，甚至对它创作于哪一年也无法达成共识。按照作者的说法，这幅画作于1872年或1873年。这幅画的作者签名旁标有“72”字样，但是丹尼尔·文登森（Daniel Wildenstein）在他编纂的莫奈作品集里，修正了三幅作于勒阿弗尔的油画的时间——这三幅画的内容相近，编号前后相连，分别是：《日出·海洋》（图5）、《日出·印象》、《勒阿弗尔港·夜景》（图6）——将它们都推迟到1873年春。

艺术与天文学

过去的二十五年中，我所在的德克萨斯州立大学团队依据天文学分析的方法确定了三幅凡·高画作（《月出》作于1889年7月13日21时08分；《柏树和星空》作于1890年4月20日19时；《夜里的白屋》作于1890年6月16日20时）和多幅爱德华·蒙克（Edvard Munch）画作的创作时间（《星夜》作于1893年8月中旬；《风暴》作于1893年8月19日21点15分；《奥格斯德斯特

的日出》作于1893年9月3日5点30分；还有《呐喊》中的天空，灵感来源于1883年—1884年冬季所看到的血红色的日落）。我们借助天文学上的计算机算法来计算太阳、月亮、恒星和行星的位置。我们还查阅了艺术家的回忆录与通信，搜集气象观测记录，研究当时的地图。除了绘画，我们还确定了安塞尔·亚当斯（Ansel Adams）的两幅月出照片的拍摄日期和精确时刻（《秋月》摄于1948年9月15日19点03分，《月亮与半圆山》摄于1960年12月28日16点14分）。

我们最近发表了对莫奈《峭壁，埃特雷塔日落》（Etretat, Soleil Couchant）（图3）的研究。我们实地考察了诺曼底海岸的峭壁、拱形岩体和其他石头的造型，最终找到了莫奈在埃特雷塔沙滩安放画架的准确位置。为了确定这幅画创作于1883年什么时间，我们搜集了当时的气象资料，还找到了1883年1月至2月几乎所有画家日常所写的书信，其中包含了天气情况在内的许多线索。结合这些内容，我们又计算了日落时分的潮水水位和太阳的天文高度，从而确定了莫奈这幅中的日落场景发生的日期和精确时间：当地时间1883年2月5日

16点53分。

薄雾中的太阳

确定《日出·印象》的创作时间要困难得多，原因至少有两个。首先，画面呈现的是雾蒙蒙的景象，人们更容易对莫奈的取景位置、观察方向以及进入画面的港口部分产生分歧。而且，几乎没有传记性的资料可供参考，因为莫奈在1872年和1873年的通信只有很少一部分保存了下来。不过，鉴于这幅画的历史意义重大，人们非常希望能确定莫奈作画的位置，并测算出一个精确的创作日期，至少是一个可能的日期范围。

莫奈的窗户：艺术家本人的说法

在1898年发表的一篇采访中，莫奈清楚地解释说，自己这幅画表现的景象，是他从一扇朝向勒阿弗尔港的窗口看到的。在谈到1874年的展览时，艺术家还回忆说：“我那时送去了一幅在勒阿弗尔画的东西，画的是我从窗口看到的景象，雾气朦胧中的太阳，前景是船上高耸的几根桅杆……编订展览手册的问我要这幅画的名字，因为这幅画看起来并不像真正勒阿弗尔的景象，所以我回答说：‘就叫《印象》吧。’印象派的说法由此而来，冷嘲热讽的声音越来越多。”

在勒阿弗尔创作这幅画的日期和地点：文登森的看法

文登森在1967年的一篇文章中认为，《日出·印象》是“1872年创作于勒阿弗尔”。关于地点问题，1874年展览的介绍手册提供了更为详细的信息，其中明确指出：“莫奈当时住在拉米劳特酒店，他的房间对着大码头（le Grand Quai）……他就是在那儿创作了《日出·印象》（W 263）。”不过，画家本人在这份展览手册中声明“标在《印象》这幅画签名后面的日期72并不属实”，这与他之前的说法恰好相反。而展览时，画作旁的说明文字又写道：“W 263——《日出·印

象》，1873年。”

文登森后来在编辑莫奈作品集时认为，莫奈的《日出·印象》和其他内容相近的画都是创作于1873年春，地点是勒阿弗尔。他解释说：“莫奈从诺曼底旅行归来，带回……一组在勒阿弗尔港创作的油画（259—264），其中一幅引起了不小的反响（W 263）。”

文登森在一处脚注中解释了自己推断日期的方法，他引用了1873年4月22日莫奈致皮萨罗的一封信，信里提到：“我去了鲁昂。”他没有明确说自己旅行期间曾在勒阿弗尔进行创作，但是文登森推测莫奈在发出这封信前曾绕道勒阿弗尔。

他在另一处注释中得出结论：三幅内容相近的画作——W 262，W 263和W 264——都完成于1873年春；莫奈当时寓居于大码头旁的一间酒店，房间窗户对着外港，朝向东南方。文登森比较了《日出·印象》和《日出·海洋》（W 262），“后者的主题与前者几乎一致，亮度也很相近。在创作这两幅画时，莫奈都位于勒阿弗尔的大码头附近……大约是拉米劳特酒店某个窗口的位置……都是向着东南方……描绘了旧的外港。所有对地图资料的研究和对当地历史学家的访谈都证实了这一点。还可以参看《勒阿弗尔港·夜景》（W 264）”。

在作品集的一份简介中，文登森重申了有关三幅画创作年份和观察视角的结论：“263，《日出·印象》……作于1873年勒阿弗尔。画面表现的是东南方向望去的旧的外港，参看编号262和264的作品。”

文登森的莫奈作品集出版后，某些作者仍旧把《日出·印象》的时间标为1872年，而其他作者则采纳了1873年的说法。约翰·豪斯（John House）针对莫奈在19世纪70年代的创作，研究了大量与之相关的文献，他承认“莫奈在鲁昂和勒阿弗尔的几幅作品的创作日期目前仍有问题”。这样的疑问在罗伯特·戈登（Robert Gordon）和安德鲁·福吉（Andrew Forge）的著作中得到了鲜明的体现。在这部配图丰富的书中，对应作品W 262《日出·海洋》和W 263《日出·印象》插图

的文字页面上，作者写道：“旁边的两幅画以及表现港口夜色的作品（W 264）创作于1872年，画面的景象是莫奈从勒阿弗尔居住的酒店窗口看到的。”但是两幅图下方的说明却与这段文字相反，标出的年份不同：“《日出·印象》，1873年”“《日出·海洋》，1873年”。

照片和地图上的勒阿弗尔

为了解决三幅表现勒阿弗尔港的画存在的问题，现代专家开始求助于地图和摄影档案。过去有大量旅客和游人途径勒阿弗尔，因此有数百张反映港口景象的明信片

片保留了下来，其中大部分属于1900年—1910年。对于1870和1880年代的港口情况，摄影先驱埃米尔-安德烈·莱泰利耶（Emile-André Letellier）和艾蒂安·诺伊德因（Etienne Neurdein）留下的一些蛋白照片为研究者提供了可依据的资料。

通过对勒阿弗尔旧港地图及照片的研究，我们赞同文登森有关画家观察视角的结论：《日出·印象》描绘的是画家向东南方向看外港时所见到的景象。

因为莫奈作画时位于大码头一带，画面上的日轮就应该位于库尔贝码头（le quai Courbe）东端（画面左侧）上空，码头半圆的弧线由南边投射在外港的水面上。太阳附近及其右侧，可以看到一些吊车和吊杆耸立在库尔贝码

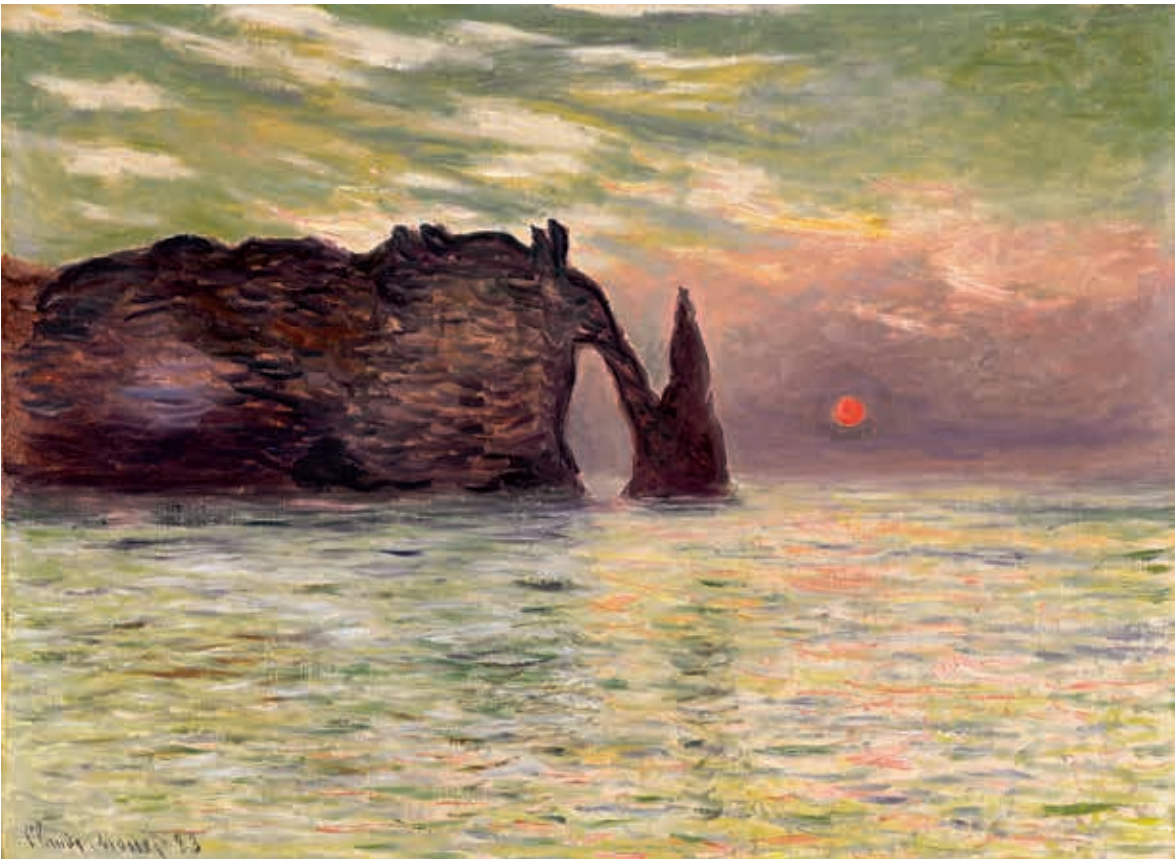


图3



图4



图5



图6

头那边一大片建筑工地上，而在码头后方的天空中，依稀可见漂浮在米-玛丽锚地里的帆船桅杆。

在太阳和库尔贝码头左侧，稍稍向右弯曲的航道里，莫奈描绘了一艘帆船，船上的桅、桁直插云空。船桅上的帆是收拢着的。也许这艘大船是从通往米-玛丽锚地的拉夫罗里德船闸或是从通往厄尔锚地的跨大西洋船闸拖曳到外港的。

在画面最左侧，我们注意到其他一些垂直的元素，其中有一些应该是拖船的烟囱，另一些则是靠近城堡锚地旱坞的工厂烟囱。在这片构图的左边，也能看到另外至少一艘帆船的桅杆，这艘帆船大约位于外港或是城堡锚地内，还有可能——甚至可能性更大——位于通往城堡锚地的闸口当中。

回到《日出·印象》这幅画右侧、靠近中间位置的物体上来。我们的结论与保罗·塔克（Paul Tucker）的一致，在他的描述中，“这些大量垂直的元素中，……右边的是吊车和重型机械，属于一项规模宏大的港口整治项目；这一项目于1870年普法战争前夕启动，停战后又继续实施”。

1870年以前，沿库尔贝码头南岸一带都是拉夫罗里德锚地。19世纪70年代，这里计划兴建一个横向的土基结构，类似一个将拉夫罗里德锚地一分为二的堤堰。这项工程交给了工程师埃米尔·西奥多·奎内特·德·罗切蒙特（Emile Théodore Quinette de Rochemont），根据他的设计，工程计划这样进行：“拉夫罗里德锚地将被横切为两部分；东边最小的部分被改造为米-玛丽锚地……1870年——1871年建成分割拉夫罗里德锚地的横跨部分，该部分完全由土石构成……”

1874年4月《画报》杂志上刊登了一幅地图（图8），展示了外港未来的变化。1878年1月，这幅地图又重新刊登出来，同时还刊出了一张当时工程的进展图（图9），那是从大码头上的一处建筑的顶楼



图7

这张蛋白照片显示了1875年左右大码头的样子。在照片左侧边缘附近，巴黎圣母院教堂的塔顶矗立在码头一排建筑物上方。照片中间附近，我们可以看到拉米劳特酒店的三栋楼：位于大码头41号的副楼，位于大码头43号的主楼和位于大码头45号的副楼。

看到的施工现场。从中可以看到米-玛丽锚地中的五艘大型帆船。

我们在《日出·印象》右侧看到的，正是库尔贝码头大型建设工地上的吊车和吊杆，还有稍远处米-玛丽锚地内帆船的桅杆。

确定莫奈所在的酒店窗口

1874年1月27日，莫奈给皮萨罗写了一封信，信中提到自己住在“勒阿弗尔拉米劳特酒店”。在莫奈的画作《勒阿弗尔港大码头》（图10，W 295）中，可以清楚地看到午后明媚阳光下的码头和港口。人们一般认为这幅画创作于1874年，因此我们可以根据这幅画来确定画家所住酒店房间的准确位置。

在19世纪的许多照片（图11-12）中，可以看到拉米劳特酒店的主体建筑，门面上清晰地标有酒店的名字，其中一些特写照片清楚地显示出酒店建筑的细节；凭借这些，我们可以从港口另一侧拍摄的远景照片上，从大码头圣于连街和加利恩街之间的建筑群中，认出这家酒店。在一张拍摄于1875年左右、清晰度很高的蛋白照片里（图7），能看到拉米劳特酒店由三座建筑组成：一座副楼位于大码头41号，主楼位于43号，还有一座副楼位于45号。当时由阿道夫·乔安妮（Adolphe Joanne）和卡尔·贝德克尔（Karl Baedeker）出版的导览手册清楚地指出，酒店主体在43号，但是41、43和45号都有客房。

在《勒阿弗尔港大码头》（图10，W 295）的右下角，莫奈的视线掠过一座小建筑的屋顶上方（建筑墙

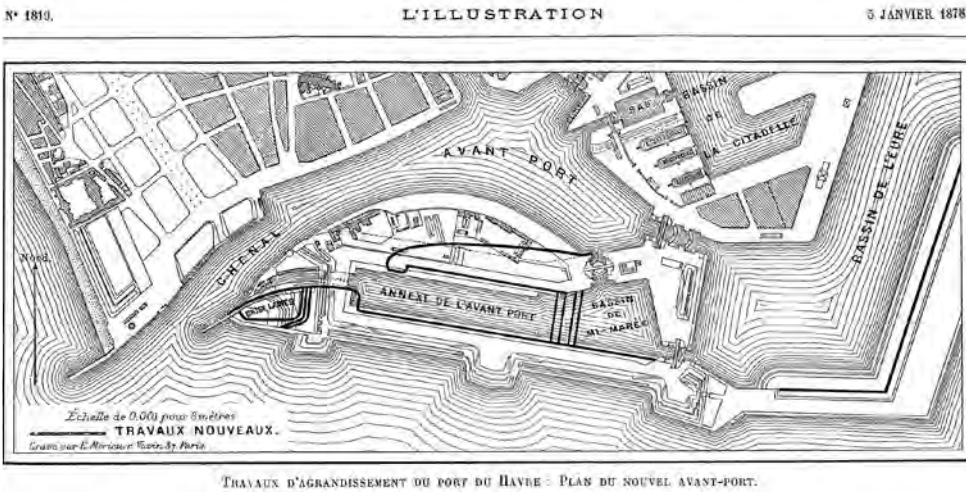


图8

莫奈的《日出·印象》创作于勒阿弗尔港口进行大规模建设项目期间。这张题为《勒阿弗尔港扩建工程》的地图展示了当时拟对港口进行的改造，曾先后出现在1874年4月18日和1878年1月5日出版的两期《画刊》（L'illustration）上。到1871年，拉夫罗里德锚地（Bassin de la Floride）东端已被封闭，形成了米-玛丽锚地（Bassin de Mi-Marée）。在后续几年中，库尔贝码头（Quai Courbe）大部分都被拆除了，取而代之的是两个较小的码头，即此地图中所示的深色轮廓。



图9

莫奈《日出·印象》画面的右侧描绘了起重机和吊杆的轮廓，它们是勒阿弗尔港庞大建设项目的一部分。这幅木刻作品名为《勒阿弗尔港扩建工程：外港涨潮时的景象》（Travaux d'agrandissement du port du Havre: Aspect Actuel de l'Avant-Port à Marée Haute）出现在1878年1月5日出版的《画刊》中，展现了从大码头上的一栋建筑的顶楼看到的工程进度。即使是涨潮时，仍然可以看到库尔贝码头剩余的半圆形轮廓，但是形成此码头的大部分泥土都用一条小型铁路的车厢运走了。在此木刻画的左侧附近，可以看到五艘帆船在矩形的米-玛丽锚地中，此锚地于1871年完工，是港口改建项目的第一步。在《日出·印象》中太阳的右边，莫奈画了远处的若干桅杆，可能就是米-玛丽锚地中船只的桅杆。



图10



图11



图12

这两张19世纪的照片展示了拉米劳特酒店（Hôtel de l'Amirauté），其名称出现在建筑立面的醒目位置。它们是从对面的港口拍摄大码头的广角照片，其中独特的建筑特色帮助我们认出拉米劳特酒店来。

体呈棕色，上面有深色垂直条纹），延伸到另一座更小的建筑，它的屋顶边缘有齿形装饰，白色的墙体刻有黑色垂直细线。在这两座建筑的左边，我们看到一盏顶部呈涡形的金色路灯。莫奈望向码头的地方，就位于路灯正上方的窗口。

这幅画中的两座小建筑 and 那盏涡形路灯都可以在1875年左右拍摄的蛋白照片中找到：他们就在拉米劳特酒店的东面。三维地形分析表明，莫奈的视点只有可能位于图13中用“X”标出的房间。所以莫奈创作《勒阿弗尔港大码头》时的房间，位于大码头45号的酒店副楼，而不是在主体部分。因为从酒店主楼，应该看不到画面中那处墙体白色、带有均匀分布垂直线条的小建筑。

或许莫奈选择45号副楼的房间是因为它有一个阳台，这点应当注意。

太阳升起的方向

勒阿弗尔和北半球所有位于平均海拔以下的城市一样，太阳刚一出现，就会向右侧天空升起（图14）。根据我们的地形学分析，《日出·印象》画面中的太阳低垂于库尔贝码头东端，但是其真正的升起点应该在与航道水平的地方，位于库尔贝码头以东，也就是说画面左侧。为了准确标明这一点的方位，天文学家们使用了方位角这一坐标工具，得出诸如北0°，东北45°，东90°，东南135°，南180°等这样的罗经方向。在19世纪的港口地图上（图18），从拉米劳特酒店一直到库尔贝码头东端的视线，指向与地理北形成122°方位角的方向。莫奈在《日出·印象》中所描绘的那个清晨，太阳从地平线上升起的点位于库尔贝码头东端略微偏左的地方，很可能位于方位角117°和121°之间。画面上，码头上方的太阳位置对应的方位角大约介于123°到127°之间。太阳每年有两次升到这个位置，一次在11月中旬，另一次在1月底。

《日出·印象》中太阳的高度可以根据日轮视直径



图13

莫奈的《勒阿弗尔港大码头》，通常认为创作于1874年，由于在午后明亮的阳光下，码头的视野特别清晰，我们能够确定莫奈在拉米劳特酒店所住房间的确切位置。酒店包括大码头41号副楼、大码头43号主楼和大码头45号的副楼。
上图：W295号作品右下角细节上添加的红色箭头用来指示码头的三个鲜明特征：带有独特螺旋形图案的华丽金色装饰灯，屋顶线带扇形图案、白色墙壁标有黑色细竖线的一幢小房子，另一幢棕色墙壁上标有深色粗线的建筑。
下图：这是一张大约摄制于1875年的蛋白相纸照片，红色箭头标记的细节与上图的三个特征相同。莫奈从阳台上（标有黄色“X”）俯视场景，位置略高于装饰灯顶部的螺旋图案。

（半度）估算出来，用这样的方法我们得出太阳位于水平线上方略低于2°的高度。此外，太阳的高度也可以参照米-玛丽锚地内帆船的桅杆高度来推算。为此，我们以帆船桅杆一般高度（大约50米）、酒店与米-玛丽锚地中央的已知距离（550米）以及莫奈所在阳台高度（高于大码头9米，高于水平面11米）为基准，由此推算出远处桅杆的高度大约为水平线以上4°，而太阳的海拔高度应该接近3°。综合以上两点，我们估计《日出·印象》中太阳的高度介于水平线以上2°和3°之间，这表明太阳已经升起20分钟——30分钟的时间。



图14

在勒阿弗尔市，像所有北半球中纬度的城市一样，在日出之后，太阳便“向右上方”升入天空。根据我们的地形分析，在《日出·印象》中看到的低位太阳位于库尔贝码头东端上方，但是实际的日出点一定与这个码头水道中水流动的方向一致，都是朝向东面（即画中的左边）。

满潮时间

帆船和蒸汽船只能在潮位高的平潮期穿行勒阿弗尔外港，这个时间只有三四个小时。在这一时间“窗口”之外，外港航道内的水位不足以保证大型船只的通行。勒阿弗尔有一个有趣的水文特征：当海水达到满潮时，潮位曲线（图15）在峰值上形成一道平坦的直线。在这段“满潮存续”时间里，水位几乎是稳定不变的。1875年，埃米尔·西奥多·奎内特·德·罗切蒙特针对勒阿弗尔港写了一部专著，在这部书中，他这样描述上述现象：“潮位曲线的这一特点非常有利于航行；这让所有锚地可以开放大约三个小时之久。”

在高潮位期间，通往米-玛丽锚地和厄尔锚地的船闸，以及通往城堡锚地的闸室都可以开放。拖船将帆船牵引到外港和船闸，这一景象在19世纪的摄影作品中反复出现。《日出·印象》里，最大的帆船上的桅杆高高耸立在

空中，比起画面右侧的船桅更接近莫奈居住的酒店。这艘大型帆船或许正在被拖入外港。画面中升起的太阳必须处在满潮前或后一两个小时，这一事实对我们确定天文学意义上可能的时间是重要的限定条件。

我们的计算机算法能够帮助我们计算出19世纪太阳、月亮的位置及由此产生的潮位曲线。勒阿弗尔《贸易年鉴》还曾刊登潮汐时刻及船闸水位高度。因此，根据地形学分析、太阳位置的天文推算以及潮位图，《日出·印象》画面里的景象最有可能发生在以下时刻：

- 1872年1月21日—25日8点到8点10分之间
 - 1872年11月11日—15日7点25分到7点35分之间
 - 1873年1月25日—26日8点5分
 - 1873年11月14日—20日7点30分到7点40分之间
- 在上述日期和时刻，太阳都升到库尔贝码头东端上空，此时的水位都允许大型船只航行于外港。

太阳的倒影

我们在水面上看到太阳倒影形成的长线完全符合太阳此时所处的低矮位置。大气科学专家对这一现象有深入的了解和研究。《日出·印象》的画面一定是历史上对这一现象最著名的展示！

日出发生在春天吗？

1960年，威廉·赛茨（William Seitz）出版了一部莫奈的编年史，其中有这样一条记录：“1872年春：勒阿弗尔。创作《印象》。”1970年，威廉·冈特（William Gaunt）同样断言“莫奈是在1872年春于勒阿弗尔居留时，创作了这幅表现港口雾中太阳的画”。

我们之前说过，丹尼尔·文登森的莫奈作品集也把这幅画的创作时间放在春天，不过是在1873年，更确切地说就在1873年4月22日之前（W 262、W 263以及W 264这三幅内容相似的画都是如此）。文登森关于年份和季节的说法后来被反复引用。

乔尔·艾萨克森（Joel Isaacson）在他所著的莫奈传记中，沿用了文登森的理论，认为《日出·印象》是“莫奈于1873年3月或4月在勒阿弗尔停留时”所做。

1998年，盖蒂博物馆获得《日出·海洋》（W 262）一画，随后发布了如下新闻通告：“盖蒂博物馆获得克劳德·莫奈早期印象派绘画中的一幅作品。这幅画作于1873年春，画面表现了法国北部沿海勒阿弗尔港口在日出时分的生动景象……莫奈于1873年春离开自己位于阿让特伊的住所前往勒阿弗尔。他在那里创作了许多表现港口风景的画。这幅《日出》最近接著名的《日出·印象》，后者也是在这次旅行期间完成的……”

在盖蒂博物馆的网站上，《日出·海洋》的创作日期也被标注为“1873年3月或4月”，再次肯定了这幅画“作于1873年春”。

但如果我们的地形学分析是正确的，编号W 262和

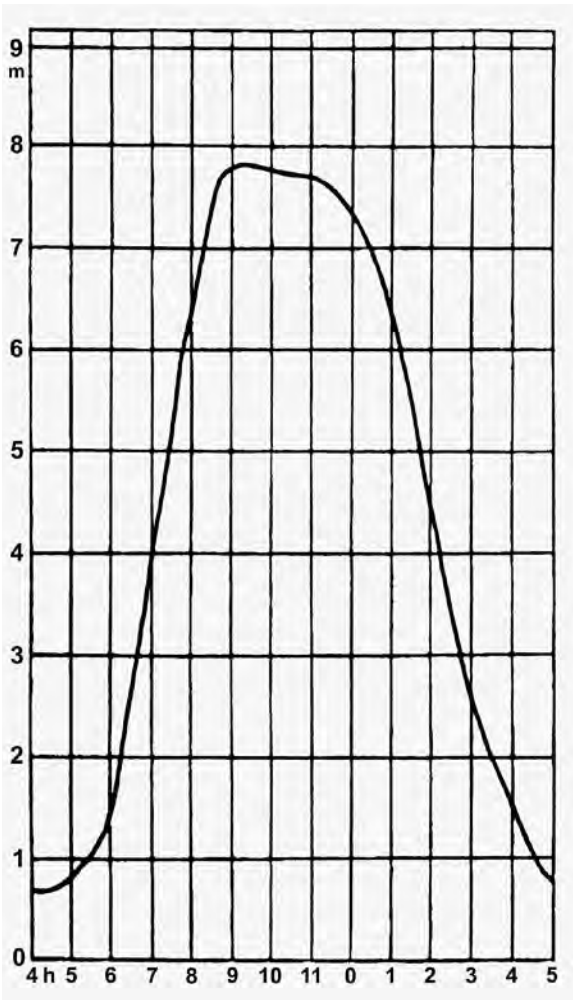


图15

在勒阿弗尔港临近涨潮之时，水位可以在三到四个小时之内保持几乎恒定，这段时间称为“高潮憩流”《日出·印象》描绘的可能正是这段时间里的港口。此潮汐曲线示例图有着独特的扁平顶部，它出现在1875年出版的Émile Théodore Quinette de Rochemont有关勒阿弗尔港的专著中，作者指出：“潮汐曲线的这一特征对航行非常有利；它允许通潮闸坞（锚地）开放约三个小时。”

W 263两幅画不可能创作于任何一年的春天。如果一名观察者位于大码头上的某扇窗前，想要在3月和4月观看日出，他应该在3月的时候向东看，或是在4月的时候向东北看，视线会越过港口售票处和大码头的仓库。如果《日出·印象》创作于这个时节，就无法解释为什么港口上方的太阳会位于画面的右侧，而帆船、拖船和小艇出现在太阳左侧也是说不通的。



图16

Émile Letellier, 克拉佩龙号穿越跨大西洋船闸。

勒阿弗尔港口，通往勒厄尔锚地的入口，约1880—1890年摄照片，20.5厘米×29厘米，勒阿弗尔，市立图书馆。

勒阿弗尔港口的潮水涨落状况严重限制了《日出·印象》可能的创作时间。在涨潮的三到四个小时内，拖船可以将帆船从外港拖入各个通潮船坞（锚地）的船闸。这张蛋白照片是由Emile-André Letellier大约于1880年——1890年间摄制的，捕捉了拖船将帆船从跨大西洋船闸拖入勒厄尔锚地的景象。照片中摄影师朝西北方向看，箭头标记着远处大码头上拉米劳特酒店的主体建筑。因此，这张照片显示的景色几乎与莫奈的《日出·印象》完全相反，莫奈画的正好是朝东南方向看向同一通道和同一船闸附近的一艘帆船。



莫奈习惯从酒店有窗户的房间或阳台上俯瞰港口或河流作画。

上左：埃特雷塔（Étretat）布兰奎特酒店（Hôtel Blanquet）的副楼，最右端可见主楼的一角。

上右：埃特雷塔布兰奎特酒店的主楼。莫奈多次造访此酒店，从主楼观看海湾和港口的景色，并在副楼上层房间里创作了其他画作（例如W1024号和W1025号）。

下左：拉米劳特酒店及其副楼，位于勒阿弗尔的大码头41号、43号和45号。莫奈的信件证明他于1874年1月下旬下榻拉米劳特酒店，而这家酒店也是1872年或1873年莫奈最可能进行绘画的场所。

下中：勒阿弗尔北码头防浪堤附近的欧陆酒店（Hôtel Continental）。莫奈在1883年1月下旬造访勒阿弗尔时曾在欧陆酒店住过。这家一流酒店朝海的每间客房均设有一个阳台，可俯瞰外港（avant-port）的入口。恶劣的天气使画家在1883年1月的这次勒阿弗尔之旅中作画不顺。这家酒店不是《日出·印象》可能的创作场所，因为欧陆酒店直到1882年6月才开业。

下右：伦敦的萨沃伊酒店，俯瞰泰晤士河。莫奈多次下榻这家一流酒店。他在641号和541号客房的阳台上创作了一系列描绘附近的滑铁卢桥和查令十字桥的画作。

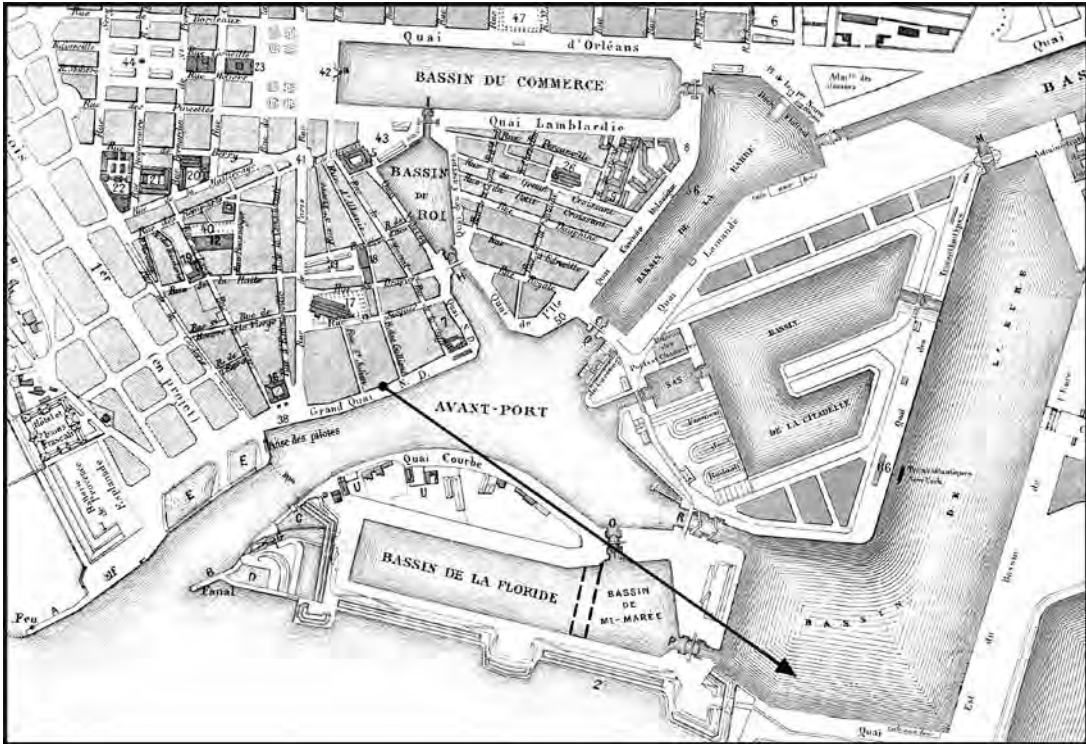


图18

这张地图顶部的正北显示了1870年代的勒阿弗尔港口。箭头源点指示拉米劳特酒店在大码头上的位置，箭头指向在《日出·印象》中看到的日出之时太阳的位置。库尔贝码头具有独特的半圆形形状，从南方伸入外港。在涨潮前后大约三到四个小时的时间里，船闸（标有H-R）是开放的，帆船可以进出港口的各个通潮闸坞（锚地）。

此外，在文登森的莫奈作品集里，创作时间在春天的说法和港口地形及视角方向的说法相互矛盾：“莫奈向着东南方……描绘了旧的外港。所有对地图资料的研究和对当地历史学家的访谈都证实了这一点。”

我们认为《日出·印象》表现的确实是向着东南方看去的景象，但是日轮的位置只可能是秋天（11月中旬）或冬天（1月底）才能有的。

在一艘船上？

1956年，威廉·赛茨发表了一篇文章，提出《日出·印象》有没有可能画的是“清晨从船上看到的景象”。他在1960年发表的一部著作中重拾这一想法，并提出这样一种理论：“我们可以很容易地想象自己处在莫奈的位置上，那是漂浮在勒阿弗尔港湾内的一艘小船，船身随着波浪上下起伏，孤独的观察者完全沉浸在

这独一无二、稍纵即逝的时刻当中。”或许受到这种生动描述的影响，特里温·科普尔斯通（Trewin Copplestone）同样把莫奈的日出说成是“从港口小船上看到的短暂时刻”。

我们知道莫奈在阿让特伊附近的塞纳河上，以船作为画室，这间浮动的画室出现在他许多画作中（比如W 323、W 390到W 393的作品），还出现在1874年马奈的两幅画中。

但是《日出·印象》的画面不可能从小船上看到的景象，原因至少有两个。首先，莫奈明确说自己是从窗口看到的这一景象。其次，只需看一眼画面下半部三艘小船形成的对角线，就能发现画家是在俯瞰水面。如果他描绘的是从港湾一艘船上看到的景象，船上摇橹的人就应该相对于水平线处在同一高度。但很显然，三艘小船低于画家的位置，而水平线高于摇橹的人，这也表明莫奈所处的窗口的确高于水平面。就像莫奈创作《勒阿弗



图19

尔港大码头》时所处的窗口，高于海堤9米，比涨潮时的海平面高出约11米。在这幅画中，画家观察漂泊在外港水面的两艘小船的角度，和《日出·印象》中观察三艘小船的船檐的角度几乎是相同的。

看得见风景的房间

或许应该提醒读者这样一个有意思的事情：莫奈习惯于在自己下榻的酒店、在朝向港口或水流的窗边或阳台上作画（图17）；不仅如此，他还常常多次回到同一家酒店：比如他入住过许多次的埃特雷塔的布朗

盖酒店（l'hôtel Blanquet），或是伦敦的萨沃伊酒店（Savoy Hotel）。有关莫奈创作《日出·印象》时所住的酒店，我们没有任何直接的线索，但画家的通信表明，他在1874年1月底住过拉米劳特酒店，这不免让我们推断：1872年或是1873年他也住在同一家酒店。

莫奈在1883年1月底还到访过一次勒阿弗尔，那时他住在北堤靠近防波堤的欧陆酒店（l'hôtel Continental）。在这家豪华酒店，所有海景房都带有一个阳台，阳台上可以看到外港的入口。不过这间酒店1882年6月才开业。因此不可能是创作《日出·印象》时莫奈所居住的酒店。

日落印象？

文登森的莫奈作品集中有一条脚注，指出在1878年6月5日和6日的绘画出售目录上，《日出·印象》被误标为《日落·印象》。艺术品商保罗·杜朗-卢埃尔（Paul Durand-Ruel）在1874年展览中也犯过类似的错误：“在展览手册的‘印象’标题下有这样一句话：‘落日余晖中的海洋风景。’”

误会就这样产生，且持续了多年。

保罗·科诺迪（Paul Konody）在为《大不列颠百科全书》撰写印象派词条时，采用了这一观点，他提出“印象派是个贬义词，最初是一位评论者编造出来、借以嘲讽莫奈那幅名为《印象》的画，这件作品画的其实是日落的场景”。

日落假说在查尔斯·梅里尔·芒特（Charles Merrill Mount）的莫奈传记中进一步得到发挥，这部发表于1966年的传记声称曾赴现场进行核实：

“不久，也就在1872年1月，莫奈出发前往勒阿弗尔，但他在那儿没有找到想要的东西，而只带回两幅匆匆完成的素描，画的是港口西端上空的落日景象。”

“……这两幅画都是莫奈于1872年在勒阿弗尔时完成的，埃德蒙·雷诺阿（Edmond Renoir）把其中一幅命名为《勒阿弗尔：离港的渔船》，另一幅则称为《日出·印象》，尽管莫奈可能告诉过他，画面中港口西端上空看到的，是日落的景象……”

“画面中看到的究竟是日出——像埃德



图20

将19世纪的照片与莫奈的画进行比较，可以看出这位画家准确地描绘了勒阿弗尔港口的入口。上图：信号楼（此蛋白照片最左侧的分层建筑，约摄制于1880年）显示了指示潮水状态的信号标，以在大型帆船准备进出港口时警告小船，以及向船员发出其他有用的信号。中间：这张大约在1880年制作的蛋白照片的摄影师将相机设置在信号楼的顶层。下图：克劳德·莫奈，《勒阿弗尔外港景观》，1874年，费城艺术博物馆。对于码头的灯光的不同视角表明，莫奈是在信号楼的中层取景。

蒙·雷诺阿所认为的那样——还是日落，这个问题引起了很大争议。而所有的讨论都通过勒阿弗尔的地理寻找答案，为此，我进行了一番实地考察，由此发现莫奈习惯于在两个位置作画，一处在主堤上，距离他年轻时在圣达特—勒斯（Sainte-Adresse）常去的地方最近；另一处在临近主堤的码头。不管在哪个地方，视野的中轴线都延伸至海面。因此，画面上的太阳位于海面西侧上空；换句话说，这是日落的景象。”

但是，约翰·雷华德（John Rewald）的说法或许影响最大。他在1973年发表的一部著作中得出这样的结论：“莫奈在勒阿弗尔时，在窗口位置创作了众多绘画，其中有两幅表现的是港口景象，一幅是日出，另一幅是雾霭之中的落日余晖，用画家自己的话说，是雾中的印象。”

在这两幅画的配图说明中，雷华德将作品W262标为“莫奈：《日出·印象》（勒阿弗尔），1872年”，而将作品W263标为“莫奈：《日落·印象（薄雾）》（勒阿弗尔），1872年”。在一处注释中，他重申，在作品W 263中，“太阳更像是落下而非升起”。

雷华德的說法在1973年后常常被人引用。约翰·罗素·泰勒（John Russell Taylor）在一部印象派概述中，就把作品W 263称为“日落·印象（薄雾），1872年”。后来许多作者也采纳了雷华德的观点，认为这幅作品描绘的是日落的景象。

我们团队的成员均为天文学家，我们很难理解雷华德的观点，因为他并没有说明自己如何区分日出和日落。

如果一张照片上，水平线附近有月亮出现，就很容易区分这是清晨还是傍晚。因为天文学家根据月亮上的阴影部分，即“月海”（maria），一眼就能判断出这是升起还是落下的月亮。月亮上包含“危海”（Mare Crisium）的一侧总是先升起，先落下，而“雨海”（Mare Imbrium）一侧总是最后升起，最后落下。



图21

将19世纪的照片与莫奈的画进行比较，可以看出这位画家准确地描绘了勒阿弗尔港的歌美尔斯锚地。
上图：这张19世纪的蛋白照片，摄于1880年左右，是从歌美尔斯锚地的西端拍摄的，从Place de la Mâturation广场向东看，前景中显眼的是安装桅杆的机器。水手使用这种巨大的“八”字形装置来拆卸和更换帆船的桅杆。
中间：这张摄于1880年左右的蛋白照片的摄影师将相机安装在歌美尔斯锚地的东端，并向西看，远景中可见安装桅杆的机器以及勒阿弗尔剧院（Le Havre Théâtre）的独特轮廓。
下图：克洛德·莫奈，《勒阿弗尔港的歌美尔斯锚地》。稍有不同画面表明，莫奈是从中间照片取景位置的稍左侧位置进行取景。



图22

将早期照片与莫奈的画作进行比较，可以看出这位画家准确地描绘了勒阿弗尔外港的建筑物。
上图：明信片上的勒阿弗尔博物馆，约1900年。
下图：克洛德·莫奈，《勒阿弗尔博物馆》，1873年，布面油画，尺寸75厘米×100厘米，伦敦，英国国家美术馆，海伦娜和肯尼斯·利维夫妇遗赠，1990年。勒阿弗尔博物馆是摄影师们最喜欢的题材之一。博物馆一角和博物馆后方的烟囱几乎完全对齐，这表明莫奈和明信片的摄影师对库尔贝码头的取景位置几乎完全相同。



图23

将19世纪的照片与莫奈的画作进行比较，可以看出这位画家准确地描绘了勒阿弗尔港口的入口。
上图：克劳德·莫奈，《勒阿弗尔外港景观》，1874年，费城艺术博物馆。
下图：这张大约摄于1880年的蛋白照片显示了左侧的南码头，以及跨越入口通道的对面北码头上的分层信号楼。蓝色箭头指向莫奈在信号楼中间层的位置。红色的两个箭头指向路灯和通往水面的楼梯入口，二者都可以在莫奈画中的前景看到。

但是太阳的表面没有这种裸眼可见的特征。对于照片或绘画上地平线附近出现的太阳，天文学家要做出同样的判断，需要更多的信息，比如现场的证据，画家的声明，地形信息或是其他有说服力的数据。

电影或电视片段里看到太阳在地平线附近升起或落下，二者之间的区别很明显。在北半球平均海拔以下，日出时的太阳总是向右上方移动；日落时的太阳则向右下方地平线移动。但在影视画面中，有些导演会将日落的景象回放，让观众以为看到的是日出的景象，这就有可能造成混淆。但是天文学家很容易就能发现电影里这些伪造的“日出”，因为太阳在画面中在向左上方（也就是错误的方向）运动。

但是，对于（照片或绘画作品中）位于地平线上方静态的太阳，我们无法轻易区分它究竟是日出还是日落。

勒阿弗尔港地图（图18）表明，确实可以从外港堤岸看到西边的日落。但这样一来，观察者会在右侧看到大堤上的一长排酒店和其他建筑，它们朝着左侧稍稍内弯，日轮此时位于远处北堤的上空。而且，进港航道的北侧、北堤和南堤之间的地带，没有大型船只可以航行的锚地。北堤以北的地方，恰好是弗拉斯卡蒂酒店前海滨浴场的沙滩。而在莫奈这件作品（W 263）的右侧，描绘了远处一些大型帆船的桅杆，因此不可能是日落时看到的景象。

透纳（Turner）和布丹（Boudin）笔下的日落

约瑟夫·马洛德·威廉·透纳（J. M. W. Turner）有一幅名为《勒阿弗尔》的水彩画。这幅画也被称为《河景》（1832年左右，苏格兰邓迪市，邓迪美术博物馆藏），恰好描绘了勒阿弗尔外港的日落景象。在画面右侧可以看到大码头沿线一长排酒店和其他建筑。透纳画的是傍晚太阳向地平线西沉的景象，此时太阳距离弗朗索瓦一世塔楼不远，这座巨大的圆形建筑就矗立在外港的西端。在莫奈所有和勒阿弗尔有关的油画

中，都看不到这座塔楼的身影，因为在1861年—1863年改造北堤的庞大工程中，这一建筑被拆除了。

欧仁·布丹（Eugène Boudin）的油画《勒阿弗尔，外港日落》（1882年，私人藏品，承蒙苏富比提供资料）同样准确再现了勒阿弗尔的一次日落。画面右侧的那排建筑清楚地表明，画家目光朝向的是西边和西南边，傍晚的落日此时低悬于北堤的上空。

透纳和布丹在描绘日落时，选择的观察位置位于外港的东北角，靠近通往巴尔锚地的船闸一带。

1872年的气象观测结果

在推断莫奈日出绘画的创作日期问题上，19世纪的气象报告为我们提供了更多信息。

如果根据《日出·印象》底部画家签名旁的“72”标记，认定这幅画作于1872年，那么按照我们之前的推断，最佳的创作日期在1月21日到25日之间，或是11月11日到15日之间。这十天的气象观测结果可以帮助我们排除许多天气恶劣的日子，这种情况在秋末和冬季的诺曼底海岸经常遇到。反过来，气象资料也能够找出那些天气情况符合《日出·印象》画面的日子。

1872年，伦敦《泰晤士报》辟出一个每日天气专栏，用以刊登当日8时多个城市的气温、气压、风速、风向、天空状况及其他观测数据，这些城市包括英吉利海峡英国一侧的伦敦、朴次茅斯、多佛尔，法国一侧的灰鼻角，还有巴黎、布鲁塞尔和其他欧洲城市。另一方面，《巴黎气象台国际公报》每天发布包括勒阿弗尔在内的全法各个检测站发来的上午8时气象观测数据。这一观测时间几乎就是《日出·印象》中太阳高度所对应的时刻。

1872年1月21日8时，勒阿弗尔气象观测员记录到有微风，海面“波涛荡漾”“乌云”；换句话说，《日出·印象》可能表现的就是这天早上的景象。

1872年1月22日8时，气象观测员记录到有风，海面有波涛，“伴有雾”，这一天更符合《日出·印象》

的场景。

1872年1月23日、24日和25日三天可以排除，因为低压系统造成的一场暴风雨先后席卷英国和法国。1月23日早晨，英吉利海峡两岸都是大风降雨天气。《泰晤士报》的气象简讯称，各地气压“大幅下降”“普遍有降雨”。1月24日，《泰晤士报》气象专栏的标题是“天气与大风”。专栏称，前一天夜里（1月23日到24日夜间），“英国东南岸风力大增，强风在英国海岸平息后转而影响法国、比利时和荷兰……多地再次迎来降雨……天气极不稳定。海面始终波涛汹涌”。1月24日，经验丰富的气象观测员乔治·L·西蒙斯（George L. Symons）致信《泰晤士报》，强调这次暴风雨很不寻常。他解释说，这次“低气压”是“自己十六年的观测生涯中从未遇到的”。另一位通讯员乔治·伯德博士（Dr George Burder）告诉《泰晤士报》，“气压是至少二十三年以来最低值”。《泰晤士报》由此得出结论，这是“英国南部数年来遭遇的最大强度暴风雨”；根据其报道，1月23日和24日，整个沿海地区都严阵以待。1月24日8时，勒阿弗尔的观测员记录下“强风”和“大浪”，此时灰鼻角的海面也很不平静，狂风暴雨，风力达到蒲福风级11级。这一风级系统分为0–12级，0级对应无风，12级对应飓风，19世纪起应用于气象观测。沿海观测到11级风，代表了强暴风雨或是风速接近60节（111km/h）的狂风。法国城市沙勒维尔的气象观测员认为1月24日的暴风雨风力达到12级，相当于一场飓风。1月25日，暴风雨强度大幅减弱，但法国沿海仍普遍存在降雨，伴有大风大浪。《天下画报》（L’Univers Illustré）对1872年1月23日到25日之间的情况有如下生动描述：“先是暴风骤雨，继而飓风大作，然后大雨倾盆；这就是过去一周的天气情况。……这样的天气波动在法国和英国造成巨大的财产损失……很多人在这场可怕的天气中受灾……这场天气灾害在勒阿弗尔和南特尤其严重。”

另一时期的恶劣天气帮助我们排除了1872年11月11日到15日之间的三天。因为11月11日、12日和14日，勒阿弗尔经历了几次大雨大风天气，海面也是“波涛汹涌”。《泰晤士报》的记者报道说，法国沿海“海面风浪很大”，“间有强降雨和冰雹，期间风力几乎达到飓风的强度”。但是在这一时期，至少有两次，强风和恶劣天气有所平息。

1872年11月13日8时，勒阿弗尔的气象观测员记录当天的天气为“微风”，海面“微波荡漾”，伴有“大雾”，莫奈在这天创作《日出·印象》是有可能的。

1872年11月15日8时，“微风”，海面“晴好”，伴有“薄雾”，所以这个日期也可以保留下来。

1873年的气象观测结果

如果按照文登森的说法，《日出·印象》上画家签名旁的“72”可能是个错误，这幅画实际完成于1873年，那我们通过气象分析，可以发现有两个位于年初的日期是可能的。

1873年1月25日8时，勒阿弗尔的气象记录是“微风”，海面“平静”，伴有“薄雾”，因此这是一个可能的日期。

1873年1月26日8时，勒阿弗尔的风力“和缓”，海面“平静”，伴有“薄雾”，这是另一个可能的日期。

结论

如果我们的地形和天文分析准确无误，我们就可以排除两个广泛流传但其实错误的观点：《日出·印象》描绘的并非是日落，也并非是1873年3月或4月看到的日出。各方面的证据都表明，这幅油画表现的是1月底或11月中旬的某次日出景象。

如果能对莫奈在1872年和1873年的行踪有更多的了解，或许有助于确定一个唯一的日期。比如，19世纪

的某些报纸会在一些栏目里刊登酒店的住客情况，或许莫奈的名字能在其中某份名单中找到。

就目前而言，我们研究的四个方面——勒阿弗尔港的地形分析、太阳升起方位的天文测算，海潮水位的水文计算以及涉及天空和海面情况的气象观测结果——能够使我们得出一些假定性的结论。如果莫奈的《日出·印象》画的是他在酒店客房窗口看到的景象，那么上述四个方面最符合画面情景的日期有：

按照日期、周几、当地时间、风向风力、天气情况、海面情况的顺序：

1872年1月21日，周日，8点10分，东南微风，多云，轻浪

1872年1月22日，周一，8点10分，西南和风，薄雾，轻浪

1872年11月13日，周三，7点35分，东微风，大雾，轻浪

1872年11月15日，周五，7点35分，东南微风，薄雾，晴好

1873年1月25日，周六，8点05分，东微风，薄雾，平静

1873年1月26日，周日，8点05分，东南和风，薄雾，平静

在上述日期和时刻，太阳均从勒阿弗尔库尔贝码头东端升起，水位（“满潮持续”期间）足够大型船只在 外港航行。

这里标出的时刻都是当地时间，和格林尼治时间相差不到1分钟。目前在法国，冬令时要比格林尼治时间早一个小时，所以太阳升到港口上空时约为9点。

另一个可以帮助判断作品创作日期的线索是画面左侧看到的烟雾的痕迹。因为，烟雾似乎是从左向右升腾起来，这很可能表明画面中描绘的这一天刮的是东风，符合这一条件的日期有1872年11月13日和1873年1月25日。

《日出·印象》展的展览手册上，有一篇热拉尔迪娜·列菲弗尔（Géraldine Lefebvre）写的文章，题为《克洛德·莫奈杰作的真实历史》；这篇文章认为莫奈的《日出·印象》更可能作于1872年，主要理由是画家签名旁的“72”标记很难被认为是个错误。

另外，我们确信，莫奈在勒阿弗尔所画的其他众多作品都如实地再现了港口的地形（图20–23）。因此，《日出·印象》的画面也应该忠实再现了某个秋末或冬季的清晨，太阳在薄雾中升起时，阳光映射在水面的景象。

让-弗朗索瓦·阿兰译自英语（美国）



饱受争议的《日出·印象》

玛丽安娜·马蒂厄（Marianne Mathieu）

玛摩丹莫奈博物馆常务副馆长、典藏与展览部主任

背景

要理解《日出·印象》的价值以及这幅风景画1874年在巴黎首展时引发的强烈反响，有必要先了解西方绘画发展的总体背景。

15世纪以来，推动西方绘画发展的重要因素之一就是艺术家的地位及艺术的独立。在此之前，画家被看作从事单纯手工劳动的手工业者；15世纪以来，画家开始谋求和学者一样的地位。他们想表明，自己的工作有资格纳入最受尊崇的知识学科，这些学科自古就属于享誉盛名的博雅教育的范畴。从文艺复兴开始，画家把自己的工作建立在科学（几何、透视、解剖……）的基础上，也因此造就了绘画的伟大成绩。在列奥纳多·达·芬奇看来，绘画是一种“心灵的本质”。也就是说，有学术教养的画家把自己与学者相提并论。

这样的要求后来对欧洲如何理解绘画产生了深远的影响。尽管具体的情形可能因国家、流派、时期而不同，但某些关键要素历经数个世纪未曾消弭。

对于有学术内涵的绘画作品的支持者来说，素描胜

过色彩。为什么呢？首先他们认为，作品在画布或木板上成为物质的绘画之前，已经以“心灵的本质”的形式存在于创作者的精神世界。由此他们认为，要将内心的构思落实呈现在画面上，铅笔精巧的勾勒是最合适的方法。于是素描成为艺术各门类中最重要的一个。它既是美术教育的关键内容，也是判断一件作品优劣的主要标准之一。许多人认为，任何艺术大师都必须同时是一位娴熟的素描画家。

而色彩，由于它是后加上去，额外的东西，也因为它在观念之中加入了物质的元素，客观上与作品的精神构想距离更远。历史上很长一段时间，许多画家为了尽量避免由此带来的影响，一直试图消除色彩，隐去这门技艺，换句话说，掩盖有色的笔触，让人忘记艺术家的润色加工。

还有一点很重要，绘画应发挥教化的作用。绘画的内容越能提升我们，也就越好。所以不同绘画题材有高下之分。艺术家表现的主题不同也会影响到绘画的价值。层次高的绘画，要表现历史（神话的、宗教的、表现古代或近代历史事件的）的场景：这便是所谓的“宏



图25

大叙事”（le grand genre）；然后是肖像画，特别是现实中被树立为人生楷模的伟人肖像。日常生活场景——也被称为“风俗场景”（scène de genre）、风景和静物则被认为是次等的体裁。

19世纪中叶法国艺术的境况

创立于17世纪的法兰西艺术院和美术学校直到19世纪中叶仍沉浸在上述艺术观念的氛围中。这两个机构负责规范和教授绘画和雕塑，他们组织体系森严，拥有绝对的权威。未来的艺术精英在这里接受理性而规范的培养。学习注重理论的修养（解剖、透视、历史）和对素描的深入研究（然后才接触绘画和雕塑的技法）。对题材的等级区分也极为重视。历史主题的绘画照例占据统治地位。而这一时期，人们尤其偏爱古希腊罗马主题，认为这是完美的典范。

学生的考核采取竞赛的模式。其中的最负盛名的一

项赛事是罗马奖。获得者有机会在意大利居留四年，通过观摩名作继续学习。这一赛事标志着学业的终结和职业生涯的开始。此后，脱颖而出的学生就成为官方沙龙展出的常客。这是巴黎最重要的艺术盛事，通常每年举行一次。参与官方沙龙的展览除了可以带来很高的知名度，还意味着收入得到保障，因为国家常常会购买展览的作品。托马斯·库图尔（Thomas Couture）的《帝国衰亡中的罗马人》（图26）或亚历山大·卡巴内尔（Alexandre Cabanel）的《维纳斯的诞生》（图25）都是19世纪中叶法国学院派艺术的典型代表。

整个19世纪，除了学院派绘画，还兴起了一些不具主流地位的绘画流派和主张。比如浪漫派绘画推崇感情而非理性，偏好色彩而非素描；巴比松画派则追求与自然的融通，作品完全是当时仍被视为次要体裁的风景画。这些作品要满足一定条件，才能进入官方沙龙展。它们必须接受评委会的审查，后者自由决定是否接受这些作品参展。



图26

由于官方沙龙是19世纪中叶主要的艺术推广场合，因此某个画家如果被拒绝参展，就几乎不可能靠自己的艺术创作为生。

沙龙的评委会本质上是保守的，因此它经常会将那些以不同方式质疑现行绘画主题和技巧的艺术家拒之门外。于是在1863年就爆发了那场最著名的危机。在提交给官方沙龙的5000件作品中，有3000件被评委会拒绝。由此引发了广泛的抗议，以至于拿破仑三世决定，在官方沙龙开幕前一周举办一场“落选者沙龙”，用来展出未被评委会选中的1200件作品。其中最引人注目的就是爱德华·马奈（Edouard Manet）的《草地上的午餐》（图27），这幅画在后代眼中，也当之无愧地成为现代绘画的象征。随后几年里，人们呼吁评委会更加宽容，更多地在官方沙龙里接纳新的画派。因此，包括莫奈在内的1840年出生的一代画家，尽管视角独特，仍有希望在沙龙上崭露头角。

克劳德·莫奈，“天生的捣蛋鬼”

奥斯卡-克劳德·莫奈（Oscar Claude Monet）1840年11月14日生于巴黎。1845年前后，父亲阿道夫·莫奈、母亲路易丝-朱丝蒂娜·奥布雷（Louise-Justine Aubrée）带着他们的两个儿子迁居到勒阿弗尔，加入到家族的“杂货批发、船只补给”生意中。兴办这一事业的保罗·欧仁·勒卡德尔（Paul Eugène Lecadre），是父亲一位表姊妹的丈夫。就是在这座位于塞纳河口和拉芒什海峡（即英吉利海峡）入口的海港城市，莫奈度过了他的青少年时期。他在接受记者弗朗索瓦·蒂博-西松（François Thiébault-Sisson）采访时提起自己的早期生活，毫不介意地将童年的自己描述成一个与众不同的坏孩子。

“（我）青年时代主要是东溜西逛。我是天生的捣蛋鬼，哪怕在我很小的时候，也没人能管得住我。我知道的那点东西都是我在家里学会的。学校总是让我感



图27

觉像一所监狱。阳光明媚、海面平静的日子里，在海边山崖上奔跑或是在水里扑腾是多么快乐的事，我根本无心待在学校，即便是每天只有四个小时也不行。一直到十四五岁的年纪，我都是过着这样一种散漫而健康的生活，这令我父亲非常失望。在此期间，我勉强学会了四则运算，拼写也马马虎虎。我的学业仅限于此。对我来说，学习也不是什么太痛苦的事，因为我总是心不在焉。我在书本的边角处乱画。给作业本的蓝色纸点缀上异想天开的东西，还在里面以最无礼的方式给老师画上尽可能扭曲的正面或侧脸。”

还在中学时，莫奈就因为擅长讽刺漫画而小有名气，他还将自己创作的幽默肖像出售给勒阿弗尔当地人。这种好惹是生非的天性给他招来了勒阿弗尔市议会

的惩戒。他们指责莫奈“滥用画笔”，并拒绝向他提供奖学金以资助他到巴黎学习绘画。这使得莫奈只能在官方机构以外的地方自学成才。他从欧仁·布丹（Eugène Boudin）和约翰·巴托尔德·容金德（Johan Barthold Jongkind）那里发现了自己的绘画天赋，并像他们一样，从青少年时起就致力于风景画和户外写生，也就是说用一种当时尚未流行的技法创作次等题材的绘画。

1859年，莫奈定居巴黎，先后在瑞士学院（l'académie suisse）和夏尔·格莱尔（Charles Gleyre）的画室学习；这些地方比起巴黎美术学校并不逊色，但氛围更加自由开放。就在这些地方，莫奈结识了众多未来的同路人：弗雷德里克·巴齐耶（Frédéric Bazille）、皮埃尔·奥古斯特·雷诺阿（Pierre-Auguste Renoir）、阿尔弗



图28

莱德·西斯莱（Alfred Sisley）。这些人和他一样，专注于在日光下写生。由于描绘的场景转瞬即逝，莫奈在绘画时速度更快，并且逐渐放弃了前期的素描。快速勾勒的形状没有那么精细，传统上刻意掩盖的涂色笔触开始显露出来。户外创作还带来另一个改变，绘画的色彩更加明亮了。室内作画依靠蜡烛照明，画面的色调沉闷、阴郁且灰暗；相比之下，这群画家的画充满了蓝色、红色、绿色、黄色和白色的细微差别。年轻的画家们偏爱走出巴黎的画室，把画架并排排列在塞纳河边或是枫丹白露的森林中，直接从自然中获取滋养。

莫奈这种偏离主流的态度和成长道路并不意味着他胸无大志。经过1863年轰动一时的落选者沙龙之后，他知道官方沙龙评委会已经得到要求，不再完全拒绝新派绘画。他和他的许多同伴得以多次参加沙龙展。1865



图29

年，莫奈展出了两幅风景画，分别是《翁弗勒尔的塞纳河河口》（Embouchure de la Seine à Honfleur，帕萨迪纳，诺顿·西蒙博物馆）和《拉埃弗海角》（La pointe de la Hève，沃斯堡，肯贝尔艺术博物馆）；1866年，展出了《卡米耶》（Camille，不莱梅艺术馆）和《枫丹白露森林》（Forêt de Fontainebleau，藏地不详）；1868年，《离开勒阿弗尔海堤的船只》（藏地不详）。他渴望证明风景画也是值得推崇的题裁，因此他常常采用能与大型绘画媲美的恢宏构图。但在1867年，最能体现莫奈抱负的油画《花园里的女人》（图28）被沙龙拒绝，此后沙龙逐渐对它关上了大门。1871年的沙龙展因巴黎公社运动取消。这一时期，为躲避兵役，莫奈夫妇和孩子暂居伦敦。等他于1871年底返回法国，已经三年多没有有在沙龙上展出作品了。此后，



图30

沙龙的政策重新变得保守，因此莫奈又缺席了1872年和1873年的沙龙。屡遭排斥的经历促使他与同事、朋友着手举办属于他们自己的展览。

《日出·印象》与印象派的诞生：1874年展览

以莫奈、雷诺阿、皮萨罗、西斯莱、德加为首的一批画家聚集起来，成立了一个展出艺术家组织。每个成员通过缴纳会费的方式，资助即将举办的展览。作为交换，参展成员可以挑选任意数量的参展作品，无需接受任何评委会的评选同意。1874年1月，这个以画家、雕塑、版画家协会命名的组织公布了自己的章程。汇集在这一旗帜下的三十位画家、雕塑家和版画家于1874年4

月15日—5月15日展出了165件作品。展出地点位于巴黎嘉布遣大道35号，场地由摄影师纳达尔慷慨提供。莫奈送去参展的有五幅油画和七幅粉彩画。其中1868年就完成的《午餐》（Le déjeuner，法兰克福，施塔德尔艺术馆）是一幅尺幅很大的油画，之前未能在官方沙龙展出。其他几件都是莫奈刚刚完成的、中等尺幅的写生作品：《罂粟田》（图30）表现了他的妻子卡米耶在巴黎近郊的花田里，《嘉布遣大道》（图29）描绘了现代巴黎的热闹繁华，还有《勒阿弗尔，离港的渔船》（Le Havre, Bateaux de pêche sortant du port, 1874年，藏地不详）则展现了那座见证他成长的城市。莫奈还挑选了一幅1872年在勒阿弗尔创作的海景画。展览手册的编辑问他这件作品的名字，在他的记忆中他当时

是这样回答的：“我那时送去了一幅在勒阿弗尔画的东西，画的是我从窗口看到的景象，雾气朦胧中的太阳，前景是船上高耸的几根桅杆……” 编辑展览手册的问我要这幅画的名字，因为这幅画看起来并不像真正勒阿弗尔的景象，所以我回答说：“就叫《印象》吧。” 自浪漫派以来的许多画家，很早就希望摒弃沙龙绘画的矫揉造作，推崇与自然之间更加真诚的关系，并且革新风景绘画；对这些画家而言，“印象”这个词再熟悉不过了。莫奈用《印象》来命名自己的作品，其实就是表明自己属于这样一种艺术发展潮流，而艺术上的这种变化几十年来一直招致最保守势力的批评。那些古典和知性艺术的捍卫者，以追求完美为己任，或者说力求赋予人与世界理想的形象，他们怎么可能容忍艺术家的首要任务是表现某种印象，某种情感或是某种感觉呢？莫奈的这件作品以其鲜明的风格，充分彰显了新的艺术道路，而且作品的标题对当时的评论家而言更是意味深长，正因为如此，它才引起了轩然大波。

最顽固的保守派批评这幅油画线条粗糙，竟敢质疑素描至高无上的地位。所以夏尔·德·蒙蒂弗（Charles de Montifaud）才会说“这是一个小学生用稚嫩的手画出的日出印象，他是第一次在某种平面上涂抹颜色”。路易·勒鲁瓦（Louis Leroy）为了界定画家的逾矩行径，率先用莫奈这幅画的名字编造出“印象派”一词，放在自己文章的标题里。这篇为讽刺报纸《喧哗》（Le Charivari）所写的观后感，目的就是要取笑和嘲讽莫奈的作品。它虚构了两个观众的对话：其中一位是作者，另一位是看完展览后身体不适的官方沙龙的画家。勒鲁瓦更是把莫奈列为罪魁祸首，他写道：

“我感到大难临头，给它致命一击的人非莫奈先生不可。”

“啊！看看这个，看看这个！”他在98号画前高声叫道：“这画的是什么东西？看看展览手册。”

“《日出·印象》。”

“印象，一点没错。我也这么想，因为这确实令我印象深刻，这幅画里一定有印象这种东西……多么自由、多么自如的笔法！一幅草稿的完成度都比这幅海景画要高！”

勒鲁瓦造出的完全是个贬义词，代表了埃米尔·卡东（Emile Cardon）等传统派的立场；他们敌视“这一新的流派……因为它取消了线条，而没有线条，就不可能再现一个生命体或一件物品的外形”，新流派的做法“无异于否定了素描和绘画的基本规则”。

新画派的拥趸同样把这个新词据为己有，并赋予它积极的含义。勒鲁瓦的恶意批评发表仅四天，朱尔·卡斯塔尼亚里（Jules Castagnary）就在自己的专栏里撰文支持莫奈及其朋友，充当起新一代户外写生派画家的辩护人。他写道：“共同的目标将这些画家团结起来，在我们这个分崩离析的社会汇成一股合力，这种目标就是决心不去追求逼真，而是止于某种大概的风貌。印象一旦抓住并固定下来，画家的任务即告完成……如果一定要用一个词来解释并形容他们，那么可以新造这样一个词：印象派画家。这些画家之所以被称为印象派，是因为他们画的不是风光，而是风光在人身上激起的感受。在这群画家那里，已经在使用印象这个词：在展览手册里，莫奈先生表现日出的作品不是叫日出风光，而是叫日出印象。”

于是莫奈及其朋友组成的团体有了自己的名字。印象派就此诞生。





图31

旭日，维琪·科隆贝特

玛丽安娜·阿勒方（Marianne Alphant）
作家、哲学家

1872年冬天的一个清晨，在勒阿弗尔一间旅店的窗口，克劳德·莫奈注视着外港锚地上方升起的太阳。他在窗口支起画架，用深色笔触覆盖住画布。他用笔迅疾，因为太阳随着升高而变换着方位，它与天空的色彩也随之变化，眼前的景象稍纵即逝，必须将它固定下来；这是画家的目标，也是他焦虑的原因。从这扇窗望去，景致无所依托，漂浮于水面之上。而这水面占据了整幅画的三分之二。水天之间，与地平线相交的地方，船桅、吊车和工厂的烟囱在灰蓝色雾霭中若隐若现，难以区分。淡紫色的烟雾从烟囱里升起，由于天空中灰、橙和紫色的混合影响下在锚地水面上呈现出深紫色的倒影。色彩驳杂、诡谲。

快，抓住瞬息万变的光景，抓住不断升起的旭日。用斜的笔触描绘出天空。用深色的色块在画布中央画出一艘小船和两个人影，一个坐在船中，一个站立摇橹。在左边稍远处，用较小、较浅的色块画出第二艘小船。沿着同一斜线继续向远处延伸，在船桅倒影之间依稀可见一块灰色的色块，那是第三艘小船。

剖面、斜向和横向的一系列极度兴奋的笔法都是为

了留住这一瞬间：紫色雾霭中红、橙相间的日轮和水面反射出的日光。直直倾泻下来的阳光沿着水面向画家面前伸展，渐渐稀疏淡泊。反过来，当画家和我们的视线依循波光朝向太阳，仿佛沿着一架天梯拾级而上，走向光明。这便是《日出·印象》。

2019年的一天，在距离纽约不远的哥伦比亚县乡间，维琪·科隆贝特（Vicky Colombet）在她的工作室里俯身察看一幅平铺着的大型油画。画的表面根据想要实现的效果接受了不同程度的抛光处理。平整没有颗粒的地方是砂纸打磨的结果，其他地方就没有那么光滑，这样可以得到一种沉积面，经过研磨和稀释的颜料会根据自身性质的不同，在上面产生出痕迹和色彩各异的流体变化。仿佛颜料是自身运动、速度的主宰，能任意选择停留的区域；遇到画布表面起伏不平，或有异常的凸起，颜料就会聚集在那里，直到画笔不加停顿地拂过，留下更为浓重或淡薄的色泽。而驾驭颜料的艺术家只需要陪伴、跟随、修正画面的运动即可。如果效果一蹴而就，她甚至连动也不必动。色彩、笔痕、绚丽多姿、波纹、运动，一切都像是发生在水或水面的波光之中。



图32

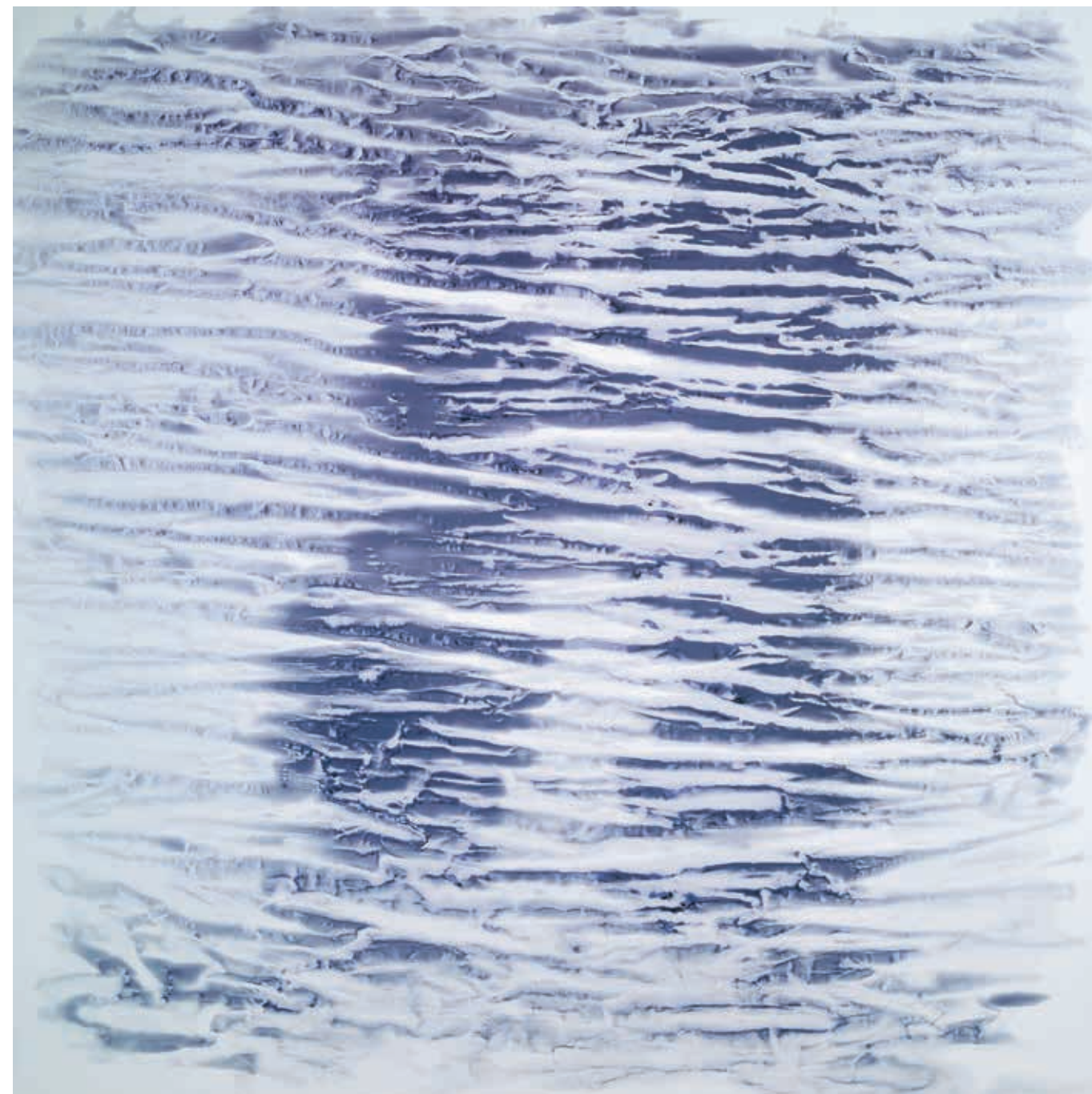


图33



图34



图36

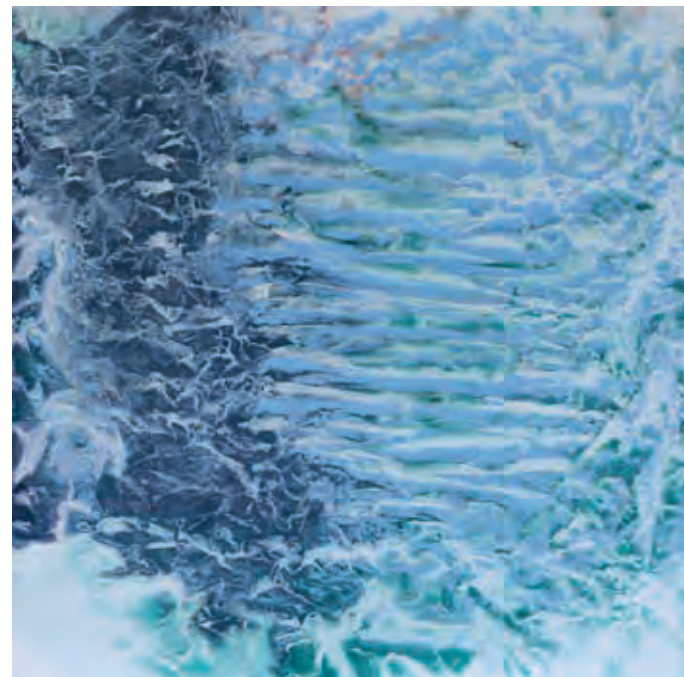


图37

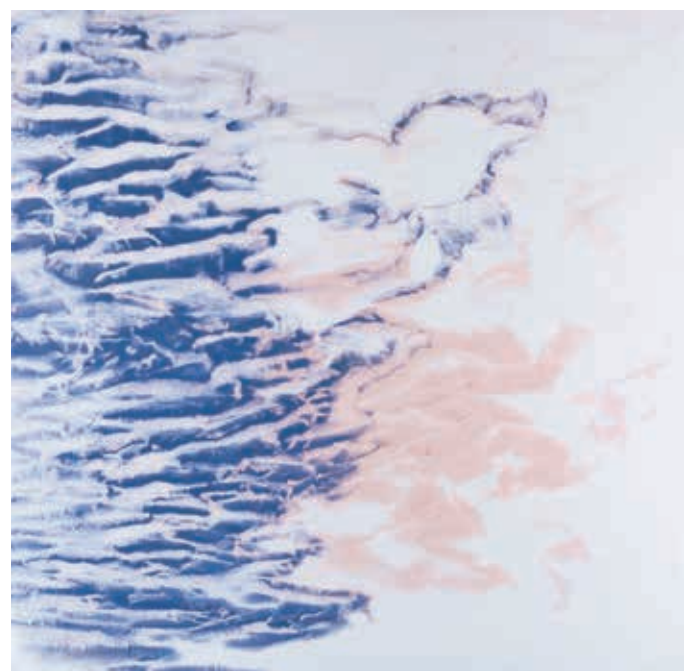


图35

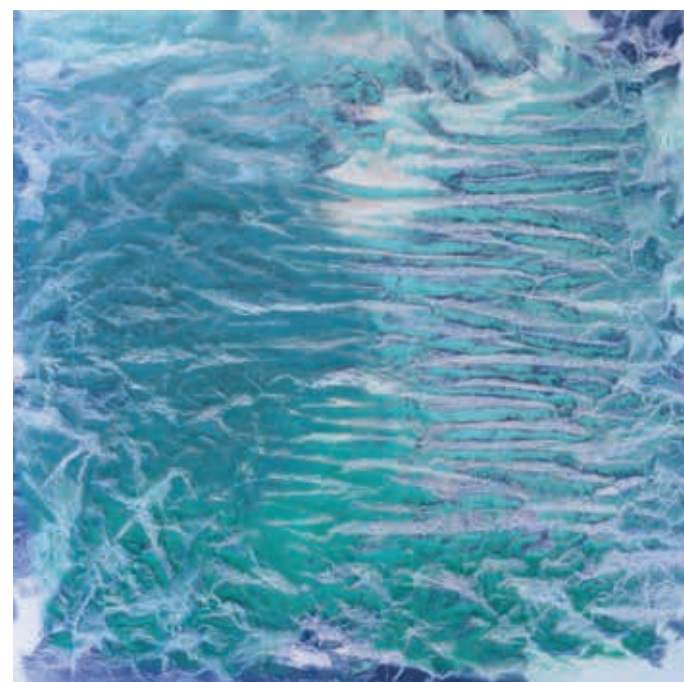


图38

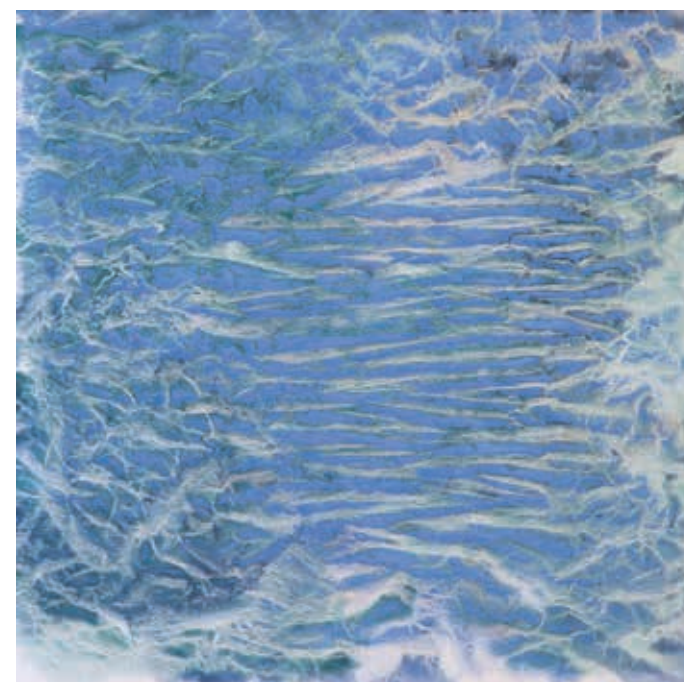


图39

在这幅名为《旭日》的油画里，水平的大理石花纹不均匀地覆盖画布表面，右侧被白色占据，左侧颜料的运动似乎停滞、放缓，最后积聚在画面的中央。仿佛紫色的颜料从山顶发源，一路流向中间，逐渐分为垂直的两个部分，而后在画面底部消失殆尽，两边留下两条明亮的边际，如同水面上一个V字形反光。这里表现的也是太阳升起。但不是莫奈笔下的一轮红日，高悬在勒阿弗尔雾气缭绕的空中。而是有关这一景象的模糊记忆。艺术家把莫奈画作中的红色和蓝色融合在一起，用紫色的痕迹来展现那种光线效果。

按理说，《日出·印象》和《旭日》，两幅画完全不同。前者充满神秘色彩，正因为这幅画的题名，我们才有了印象派的说法。就因为它如此重要，人们才对它的创作过程津津乐道。莫奈当时处在什么位置？具体是哪一天？这幅画在有些展览手册里被称为《日落·印象》，那么画中的景象究竟是傍晚还是清晨？人们为此查考了勒阿弗尔过去的地图、气象记录、潮汐及日出时刻表：在玛摩丹莫奈博物馆“日出·印象”展的展览手册里，可以看到得克萨斯州立大学团队的研究成果。他们的研究将莫奈创作这幅画的可能时间缩减为两个：1872年11月13日或是1873年1月25日。这样的研究并非无足轻重，站在今天的角度回顾过去，画中冉冉升起的旭日开启了一个时代，改变了绘画的发展方向。

而《旭日》的创作，一开始就意在与莫奈进行对话，因此没有引发类似的疑问。即便有人会说画中的流体、波纹、粼粼波光脱胎于塞文山脉的某条河流。但在这幅大型的画作中，光线与贯穿画面的映像运动不属于任何时间或地点。

维琪·科隆贝特并非天生的艺术家。她1953年生于巴黎，她的父亲经营一家印刷厂，并且希望自己的女儿将来学习法律。但科隆贝特选择学习政治科学，随后很快放弃了学业，转到父亲的印刷厂工作，负责那里的创作部门。20世纪60年代，女权主义斗争风起云涌：维琪·科隆贝特参与了妇女解放运动。她和西

蒙娜·波伏娃共同创立了《新女权主义者》杂志，并和德菲因·塞里格（Delphine Seyrig）、约安娜·维德（Ioanna Wieder）、卡罗尔·罗索普洛斯（Carole Roussopoulos）、克里斯蒂娜·罗什福（Christiane Rochefort）成为朋友，为女权主义事业并肩战斗。那是属于集体写作、斗争、请愿、名流荟萃的时代：就这样，通过朋友，维琪·科隆贝特认识了艺术家亨利·迪米尔（Henri Dimier），并把自己的一些小幅素描拿给他看。

他对这些作品很感兴趣，还允许她自由出入自己的工作室。在那里，她学会了凭记忆作画，特别是学会了使用颜料：她看到了矿物颜料如何在迪米尔手中，经研磨变成粉末，然后按一定比例稀释后变成纯粹的色彩。她由此发现了一个新的世界，并决定成为一名艺术家。

维琪·科隆贝特早期的油画中，可以看出导师对她的影响。但很快，她尝试在风景画中以浓烈的色彩结合半抽象、半具象的手法，开辟了新的方向。年轻的艺术家开始寻找自己的道路，并相信能够从南方的阳光中找到这条道路，因此她在巴塞罗那居住了三年。但结果并不如人意，于是她又回到法国。

正当她寻找落脚点和画室的时候，有人建议她租下一间坐落在塞文山脉的废弃缫丝厂。在山脉中段的山间平地，隐藏着一个名为拉塞尔的村庄，那里曾是新教徒的据点，也曾发展过纺纱业。但贫瘠、匮乏的环境使人们过着艰苦的生活。房子由石头堆砌而成，周围是花岗岩山石和栗子树，生计靠饲养山羊和绵羊来维持。还有一条河，名为萨兰德朗科（la Salindrenque）。

那间废弃的缫丝厂就在河边，过去很长时间里，失去父母的女孩在这里劳动，双手浸在滚烫的水里，从蚕茧里抽出纱线。当没有着落的维琪·科隆贝特来到这里时，缫丝女工们仍对那段历史记忆犹新。时至今日，用维琪·科隆贝特的话说，自己当时“毫无头绪”，必须像缫丝女工那样重新找到并抽出“纱线”。她早先的画偏于抽象，自己看来也觉得刻意求工、层次繁复。有些画太过精雕细

琢。应该让画轻盈、简洁起来。再说为什么偏要听从父亲的教导，始终追求高难度呢？为什么不能放开自己？像是寄情于河流，追随河水平静、原始的力量，任由它从画布上流过。就这样，转折发生了。

今天的维琪·科隆贝特会说：“我希望让人感到是自然在作画，是自然的元素在产生作品。”除了河流，还有土地、植物、造就颜料的矿物。还有风：艺术家吹出的气息，引导着溶液流动，或是画笔快速掠过画布，也能产生出气流。还有石头：有时艺术家会把一些小卵石摆在画布上，制造出轻微的塌陷、下凹的线条，等表面恢复弹性，几乎察觉不到这些效果，而这些都是色彩溶液的必经之处。

在维琪·科隆贝特的画作中，看不到对风景的再现；的确如此，在这一点上观众没有搞错。人们觉察到的，是一道痕迹、一块印记，是对自然事件的造影：波纹、褶皱、浇注、阵风、滑行、闪光、地震、云层、光线、倒影。风景被转译为它的组成要素，是形式与运动的集会。

这种状态来自于在河岸边的冥想，颇有东方色彩。画面中的动向随性所至，体现了某种形式的放任不拘，也可以说实践了马拉美所谓的克制的行为。童年时的维琪·科隆贝特经常赴亚洲、印度、日本、泰国旅行。这对她的母亲而言是寻根之旅，因为维琪的外祖父是亚洲人，幼年时就移居西班牙。尽管家族的墓地已无迹可寻，但亚洲和它的色彩、光线和精神世界，留给幼年的维琪不可磨灭的印象。东方哲学——无我、觉悟、与自然的联系——构成了她生命的一部分，并且反映在她的创作中。尤其是这种对风景的热爱，唤起了她的童年经验：那时的她坐在父母亲汽车的后排，看着车窗外依次经过的树木、房屋、田野，在想象中将它们重新组合，以此为乐。

在塞文山脉的河滨度过了八年时光，维琪·科隆贝特来到纽约，并在哥伦比亚县建起一间画室。她的大型油画显露出抽象表现主义的特点。尽管艺术家本人熟悉

这一流派的作品，但在纽约她才真正意识到自己和抽象表现主义一脉相承：她在绘画上不乏男性的楷模，但她一直在寻找可以效法的女性先驱。最终她找到了。海伦·弗兰肯瑟勒（Helen Frankenthaler）、艾格尼丝·马丁（Agnes Martin）、琼·米切尔（Joan Mitchell），他们的作品与法国及莫奈的绘画联系密切，这让维琪·科隆贝特也得以亲近自己的故土。况且莫奈从未远离她的创作和生活。对她而言，莫奈就像一个守护者，一个无法模仿、未被模仿的导师：用她的说法，通过玛摩丹莫奈博物馆的藏品接近莫奈，接近他作品中的塞纳河畔、紫藤、睡莲，并不是要模仿它们，而是要从视觉上深入其中，从中获取一种创作的冲动，在其间“畅游”，“仿佛相信万物有灵一般”沉浸其中。以颜色为例，就是要从《吉维尼附近的塞纳河》（图35），这样的画中，借鉴多种钴颜料、黑色颜料、氧化颜料的用法，将它们放到自己的画布上，任由它们发挥、流淌、形成这样或那样的波与浪，看到它们，眼前仿佛就能神奇地再现莫奈笔下塞纳河波光粼粼的景象。

这也是我们在《水与光》（Water and Light）中看到的。这幅巨型油画长宽各1.98米，创作于2017年。画面犹如液体震颤着流过。天青蓝、白色、马斯黑、钴紫集中在画布的顶端和底部，但并没有延伸到边缘，左右两侧则被钴绿色占据。画布中央形成了一片光亮地带，仿佛之前颜料的运动在这里放缓，某道不知从何而来的光线经过反射由此浮现出来。

这幅画表现的可能是塞纳河，也可能是拂过吉维尼水面的一阵风，或是萨兰德朗科河的近景，又或是哈德逊河。她的某些系列画作，呈现的是水和土的摩挲、交织、褶皱，这些作品的标题也令人浮想联翩：《土地系列》（Earth Series）、《南极洲》（Antarctica）、《褶皱与风景》（Plis et Paysages）。从高处俯瞰的世界，我们的大地。

所以绘画与世界之间，显然在相互渗透。每幅画都



图40

是一个自然力相互作用的世界。运用自然的元素，或者不如说让不同的元素自由发挥，这和大地的作用相似。用画笔将颜料施于画布之上，某种程度上就像是在画布上播种，播撒下去的种子要抽芽、生长，需要监督、引导、照顾——悉心地除草、浇水、扦插。所以，位于哥伦比亚县的画室，还附带有一个花园，就如同从画面中延伸出来的一部分。

这不像莫奈在吉维尔的花园；它没有大片大片相互簇拥、颜色鲜亮的鸢尾花、菖兰树篱、玫瑰拱门或是紫藤长廊，这些都曾为莫奈提供了源源不断的创作主题，也集中了他所要求的视觉效果。

维琪·科隆贝特的花园是一个生态系统，那里种植的花卉——旱金莲、耬草、金盏花、玻璃苣、海索草——首先是为了吸引益虫。栽种的植物都是可以食用的：罗勒、洋葱、豌豆、野苣芝麻菜、洋蓟、番茄、酸模、菠菜、黄瓜、薄荷、龙蒿、葱，并且遵循永续农业的理念。在蔬菜的四周堆砌大块的石头，白天积聚热量，到晚上再

释放出来；为需要阴凉的植物搭建松木增高板，协调动物、植物和人之间的关系：维琪·科隆贝特的花园仿佛延续了她在绘画中的做法。她的画具有非凡的接受力，允许自然原初的力量贯穿其间，并且恰恰反映出21世纪不同以往之处。今时今日，大地干疮百孔，自然环境已不再是莫奈当年所见的样子，岌岌可危。当参观者步入橘园美术馆，在环形展厅欣赏着《睡莲》时，油然而生一种交融之感，仿佛与画中的水天胜境、自然的美好整体合二为一，不分彼此，这种感觉似乎只在过去的时代里才有。

维琪·科隆贝特的绘画唤起我们对自然本原的关注，让我们意识到它的永恒和脆弱。太阳从色彩的裂缝间升起，河流在画布和我们的眼中流淌，大地龟裂却因颜料而得以固着、显现、焕发生机。画外的世界里，薰衣草招来蜜蜂，草木植物引来鸟雀。在这儿，钴紫、赭石红、钛白、来自深层地底的钴青绿相互混合，对比鲜明，让我们恒久地凝视晦暗与明媚间的交替嬗变。



图41



图42

莫奈 / 弗朗格，色彩的诗学 日出·印象，1872 / 2019

玛丽安娜·马蒂厄（Marianne Mathieu）
玛摩丹莫奈博物馆常务副馆长、典藏与展览部主任

《日出·印象，2019》

2017年，玛摩丹莫奈博物馆邀请画家热拉尔·弗朗格（Gérard Fromanger）从他们的永久馆藏中汲取灵感，创作一件新的作品。两年后，画家交出了一幅大小为200厘米×300厘米的油画，题为《日出·印象，2019》（图44）。画的标题包含着时间，这点很引人注目。画家想借此再度表明，自己不仅仅要向先贤致敬，而且更想要创作一件扎根我们时代而非过去、具有当下意义的作品。

画家在创作时提出了清楚的问题。如果莫奈的作品捕捉到的是1872年在勒阿弗尔港的酒店窗口看到的日出景象，那么今天，弗朗格应该把画架安放在哪里才能创作出属于21世纪的“日出·印象”呢？弗朗格在巴黎介绍这幅画的同时接受了一个采访，在访谈中他进一步明确了这个问题：“我依靠谁、以怎样的方式观察日出和日落？”提出这样的问题后，他逐渐有了自己的角度。“二千年里，太阳、行星的位置只有细微的改动，大概只有一毫米。相反，在同样的时间里，我们有关世界的知识，我

们的感受，凭借科学的发现和图像有了长足的进步。日出让我想到尤里·加加林、尼尔·阿姆斯特朗，他们在遥远的宇宙空间站或是月球表明，以另一种方式观看日出。今天，宇航员托马·佩凯从太空向我们发送图像。现在人人都能通过宇航员的眼睛，看到宇宙中日出的情景……时至今日，天空不再是一种景致（就像当年莫奈和不久之前的人们还认为的那样）。我们不再与太空遥相对视，而是置身于太空之中。我就处在佩凯的位置上。这还不算完！在一张我保存多年的小卡片上，我曾经画了地球绕太阳公转和它自转的轨迹（图47）。我在旁边标记道，地球绕太阳一周是一年时间，相当于以每小时106400千米的速度绕行了9300万千米！此时此刻，地球——也就是我们——正在以每小时106400千米的速度运动！每秒钟我们绕着太阳行进30千米。想象香榭丽舍达到上的行人以每秒30千米的速度行走。这太不可思议了！今天的我，觉得地球就是星际火箭，这是全新的感受。因此我关于“日出·印象”的灵感来自这样一种想法：我在一架太空飞船里，我的地球就是一艘火箭，一颗卫星。这便是我的画，我的《日出·印象，2019》。”



图43

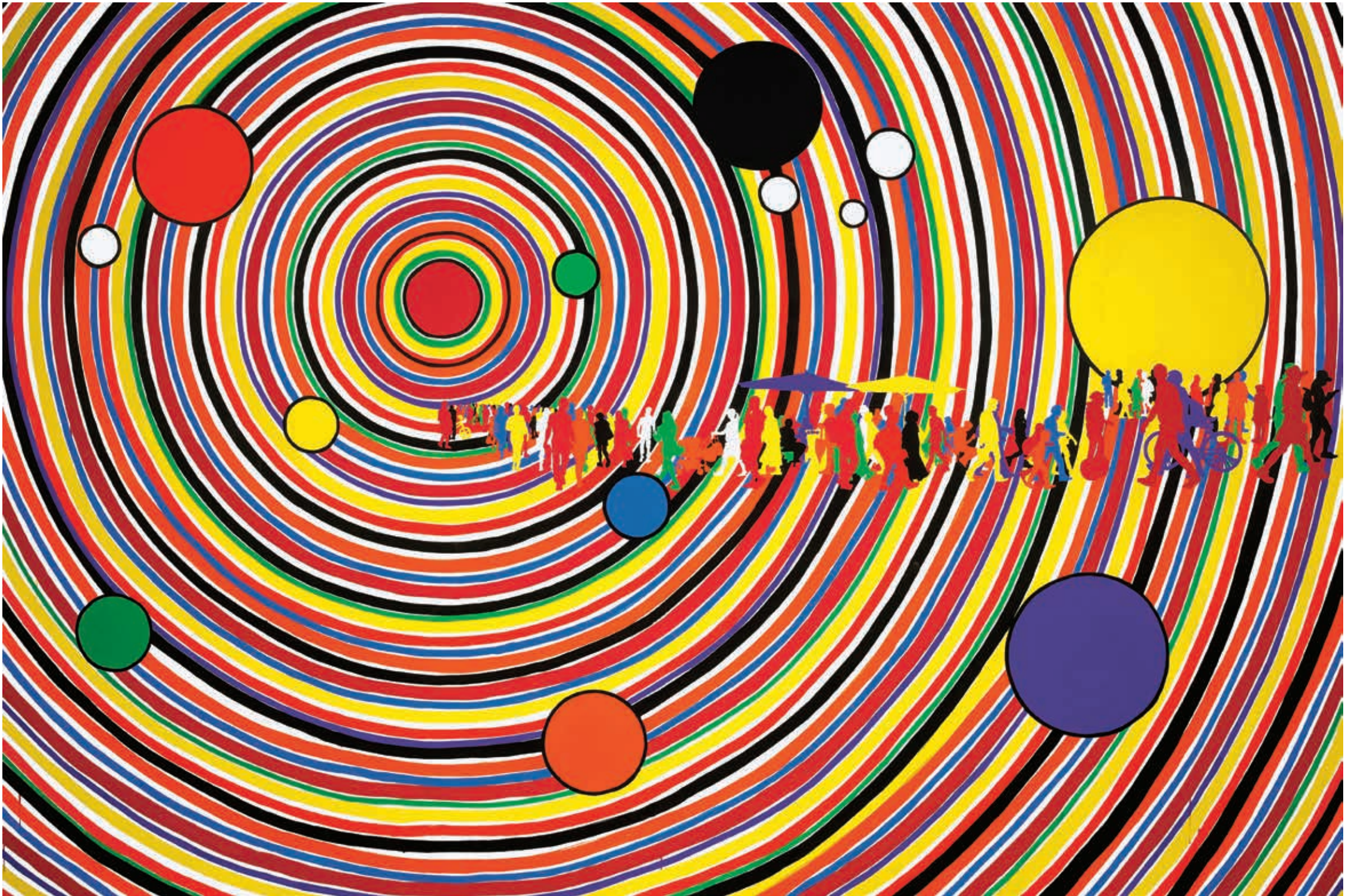


图44



图45



图46

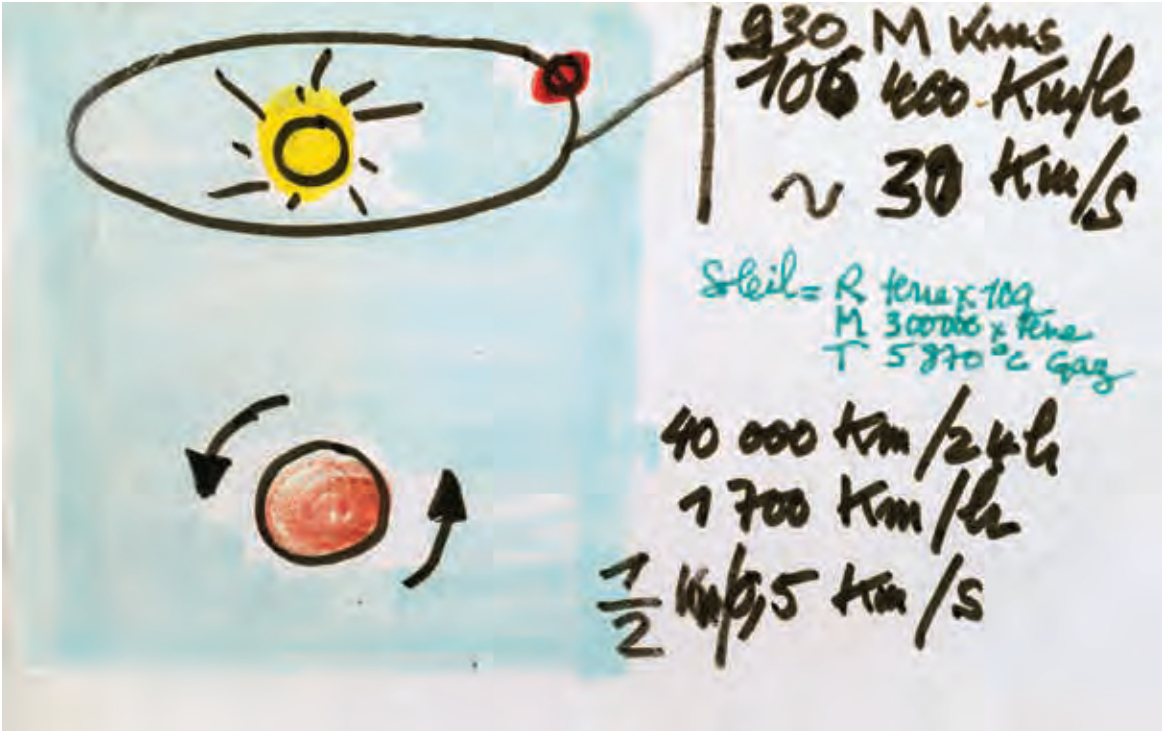


图47

为了表现这种对世界新的认知/感受，弗朗格没有参考现代拍摄的太空图像，而是转向过去，从一幅十二世纪绘制的想象的天体图中获取灵感。这幅图是一间小教堂穹顶的装饰画（图45）。教堂所在地蒙特锡耶皮是意大利托斯卡纳地区的一个村庄，距离画家工作了四十多年的地方只有几公里的距离。

仿照这幅画，弗朗格生动描绘了一幅抽象的宇宙图景，组成这一宇宙空间的是圆盘样的行星和环形的轨道，各自具有单纯的色彩：黄、橙、红、绿、紫、蓝、白和黑。具有相同色彩组合的人群剪影向着鲜红的构图中心前行，参与到日出这一天体的相对运行之中。

规格、视角、与现实的关系、色彩的处理……一切似乎都将弗朗格的日出印象和莫奈的区分开来。

弗朗格 vs 莫奈

从一开始弗朗格就代表了对莫奈遗产的反动。他出

生于1939年9月6日，晚于印象派大师一个世纪。二战结束后，以杰克逊·波洛克（Jackson Pollock，1912—1956）和赵无极（Zhao Wuji，1920—2011）为代表的抽象表现主义和抒情风格成为绘画艺术的主流。在弗朗格看来，这些艺术家追随莫奈，推崇快速地绘画，或者说把绘画的行为当作创作的首要载体。他们的创作方式突出艺术家的主观性，最终产生了一种技术精湛、具有神秘色彩的艺术形式。但和弗朗格同代的艺术家们则希望与这种潮流决裂。为了赋予创作更多的客观性，弗朗格转向了具象艺术。他先是于1958年在大茅舍艺术学院（l’Académie de la Grande Chaumière）和巴黎市举办的夜校学习，随后模仿阿尔贝托·贾科梅蒂（Alberto Giacometti）创作灰色调素描人体，一直到1965年才开始转向上镜头性（photogénie），这一转向具有决定性意义。

上镜头性

弗朗格通过摄影艺术来将自己的绘画与现实联系起来。照片使他得以重建与世界和所处时代的真实关系。通过运用现成的图像，他让自己的画作避开自身主观性的影响。来自报纸或画家在街头随意拍摄的照片，将现实生活中的某个瞬间固定下，这便成为画家创作的起点。

对摄影照片的运用也证明，图像的地位在20世纪60年代的法国不断攀升。消费社会围绕着广告组织起来，广告的影响日渐增强。哲家居伊·德波（Guy Debord）与罗兰·巴特（Roland Barthes）对这一现象做了理论的阐述，并提出了景观社会的概念。今后，我们的身份既属于我们周遭的世界，又属于这个世界光怪陆离的虚拟“变体”。摄影既已融入我们的生活，不可分割，也就不可避免地成为弗朗格作品的组成要素。选定的摄影图像被投射在空白画布上，图像的轮廓经画家的铅笔被复制移植过来，也就把现实的准确印记固定在了绘画的载体上。

纯色

下一步是上色。正如人们所看到的，质疑行动绘画的艺术家选择使用均匀的色调。画笔之下，看不出执笔者任何心绪的变化。色彩的涂层必定是光滑、统一、覆盖均匀的。人们听到的是色彩而非艺术家的声音。同样道理，画家拒绝将不同色调混合在一起。他使用的不是调色板，而是一个一个的颜料杯，以保持色调的纯净。每一种颜色都是独一无二的。为了突出色彩的重要性，弗朗格常常在画作的标题里标出主色调的名字：埃及紫、维罗纳绿、巴约紫等。《日出·印象，2019》也同样准确无误地标出了使用的颜色：中绿、浅黄、中橙、浅蓝群青、中红、浅紫、炭黑以及拉斯科牌的钛白。最后还有颜色的选择。在这一点上，弗朗格不再忠于现实，他没有使用缤纷的色彩（用尽可能的颜色来保留现实世界的观感）。他的方法完全不同：“我任意选

择颜色，为的就是给这个世界的图像一些新鲜感。”他把自主性还给颜色。

鲁热·弗朗格（Rouge Fromanger），生命之红

在所有颜色中，有一种颜色占据了特殊的地位——红色。也许是因为有了它，一切才得以开始。弗朗格就是依靠红色，经由红色铸就了自己的个性，找到了自己的身份，正如诗人雅克·普雷维尔（Jacques Prévert）在1971年吟诵的那样：“鲁热（Rouge），是个姓氏，但就像罗斯（Rose）或布朗什（Blanche），它也可以作为名字，所以热拉尔·弗朗格完全也可以叫作鲁热·弗朗格……许多人心肠黑，精打细算，有一颗计算机式的心，而他呢，他有一颗红心，血管里流淌的血液滋养着他，既鲜红又活泼，既温柔又热烈，日复一日，如时光般绵延不绝。”

红色，弗朗格在巴黎与之相遇，正值1968年5月学生的反抗运动。那时，青年和后来的工人先后让整个国家和首都陷入瘫痪。大学被占领，工厂关闭，法国停摆。人们要求更多的自由。什么都应当自由，到处都应当自由。游行示威不分昼夜。人们纷纷走上街头。口号标语层出不穷，最著名的就是那句：“禁止禁止。”

这是他人生中一次重要的转折。1968年“五月风暴”打破了保守的父权范式留下的最后枷锁。此后，一切似乎都是可能的。最显著的后果就是引发了性革命。不过1968年“五月风暴”留下的远不止这些，它的影响更加深远，直抵社会风俗、存在方式，还触及到人们的占有物，造就了滋生消费社会的温床。

弗朗格是1968年“五月风暴”的一份子，一位重要的参与者。他密切地关注着这场运动。他参与占领了国家美术学校，在那儿和一帮年轻的艺术家共同建立了大众美术工作坊。他们的目的是：让自己的技艺服务于街头的运动，为抗议活动创作海报。

这一刻，弗朗格视之为一个节日，一次生命力的

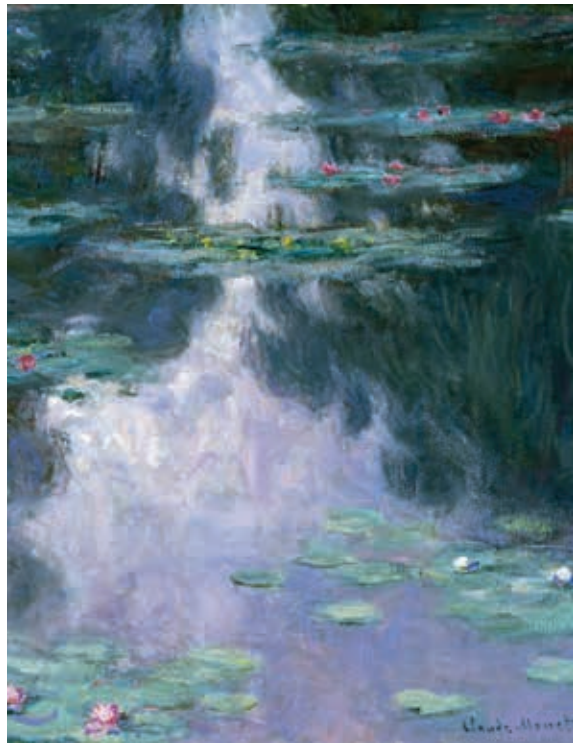


图48



图49

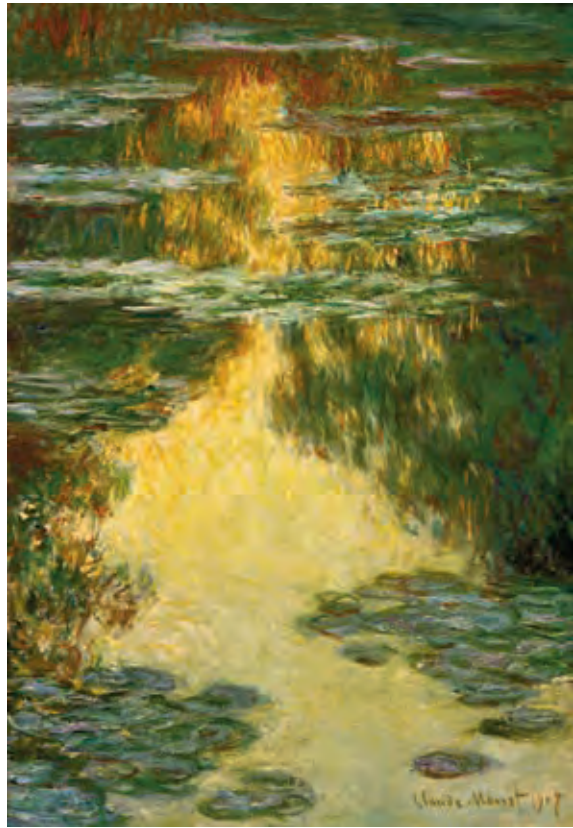


图50



图51



图52



图53



图54



图55

精彩爆发，而催动这种蓬勃生机的是他们的梦想，梦想着团结一致就能使任何事情成为可能。为了表现这种想法，他选择了红色。不是血红色，不是代表暴力的红色，而是象征世界生机的红色。一种积极向上、生机勃勃、兴高采烈的红色。从那以后，弗朗格就用这种生命之红（rouge-vie）来作画。

形象—街道

弗朗格从1968年“五月风暴”中获得了一种颜色，也获得了一个创作的主题。那就是街道。他解释说：“街道简直是工厂以外唯一能发生点事情的地方，而且总是发生某一件关系到所有人的事……只有在街头，才始终有一种保持警惕的状态。只有在街头，世界才可以，才有可能而且有时真切地随时发生变化。人们有过这样的见识，人们有过这样的体验，人们明白一点。”（《和声》杂志，1973年）在弗朗格那里，街道并不是一个框架。他画的不是城市而是居住在那里的人。弗朗格截取的是川流不息的人潮，是簇拥的人群，也可以说是芸芸众生。一幅油画接着一幅油画，从1968一直到最近的《日出·印象，2019》，街头的形象乐此不疲地出现在他的作品里，且贯穿始终，这也为他博得了“形象—街道”画家的称号。

在很多方面，弗朗格都与莫奈截然相反。他们绘画的主题不同：莫奈描绘自然，弗朗格表现形象。他们关心的事情也相反。莫奈力图再现一个瞬间，捕捉不同气象条件下景致的特性，而弗朗格关注永恒，希望把一种集体的、生命的冲动呈现出来，哪怕这种冲动并非显而易见。印象派画家描绘的是一种对世界的印象，而弗朗格给出的是一种对世界的阐释。

他们的技巧也大相径庭。一方是面对实物写生，另一方则透过已有的照片及素描来创作。莫奈在户外快速

地作画，弗朗格在画室里缓慢地工作。莫奈推崇提纲挈领的素描，不在意形态是否精准，弗朗格倚重线条、轮廓和均匀设色的力量。最后一点，莫奈将不同色调混在一起（为了完全呈现自己看到的景象，在白色画布上穷尽粉、蓝、绿等各种色彩，再现颜色间的细微差别），而弗朗格则保持颜色的纯净，并且任意使用色彩，不追求颜色与自然的联系。

超越细枝末节

人们会问莫奈和弗朗格之间有关联吗？把他们放在一起难道只是一时兴起？他们之间确有一些共同之处。首先是在绘画的内容方面。对他们来说，主题并没有那么重要。早在1895年，莫奈就清楚地宣称：“对我而言，主题是次要的；我想要表现的是我与观察对象之间存在的东西……我想要画出弥漫在桥、屋、船四周的空气。”在什么地方作画也不重要。莫奈描画的是眼前的东西，是自己居住或访问的城市附近一些稀松平常的景致。弗朗格也一样。他出生在一座名为蓬查特兰（Pontchartrain）的村庄，距离莫奈曾经居住的吉维尼（Giverny）仅有50千米。他在职业生涯早期也沉浸在这一带相同的氛围之中，当时的许多作品表现了这片“单纯而默默无闻的风景”。在弗朗格看来，绘画的要义也要到景色的秀美别致以外去寻找。因此他必须排除这些东西。他把人物拍摄下来，再以此为参照创作出后来的作品；在这个过程中，人物在画布上逐渐变化：先是成为红色的人物轮廓和剪影，继而在不同时期的作品中有了各种颜色，就像我们在《日出·印象，2019》中看到的那样。弗朗格消除了人物的肉体 and 一切可辨识的记号。他画的不是特定的个体而是一个个无名之辈，一个个具有普遍性的人物。人物周边的环境也一样。在他的作品里，巴黎（法国）、户县（中国）（图56）或是阿比让（科特迪

瓦）的街道面目全非。弗朗格也像莫奈那样不在意作画的地点。随便哪里都可以。他像运用生命之红那样描绘那些环境—世人（environnements-monde）。

系列绘画

绘画的主题并不代表绘画的全部。两位艺术家由此出发，在同一题材上不断发展变化，创作出许多系列作品。莫奈率先运用了这一手法。这位印象派大师经过长期的摸索，终于形成了一套严格、系统的方法，可以针对同一主题创作系列油画。这些画并不是一幅接着一幅依次完成，而是同步进行创作。莫奈将它们并列在一起，画的时候从一幅转向另一幅，相互之间协调一致。《干草堆》系列、《鲁昂大教堂》系列、《伦敦》系列，还有《睡莲》系列都是这样完成的。

从一开始，弗朗格就继承了莫奈的手法，经过吸收和应用，使之成为自己创作的主要方式（图41，弗朗格在画室创作《组合体》）。每幅油画都属于一个整体。从《被质疑的画》（Tableau en question，1966）到《绘画—世界》（Peinture-monde，2016），他的画作越来越走向多元。正因为弗朗格的绘画都是成系列的，从来如此，所以他和克劳德·莫奈可谓是一脉相承。他的《日出·印象，2019》也不例外。在此之前，弗朗格于1990年创作了“城市与田野之色”系列，这一系列就是根据蒙特锡耶皮的教堂穹顶画而来。然后从2016年起，他又有了《绘画—世界》，继续发展圆盘—行星的主题。

色彩的诗学

重要的不是画什么，而是怎么画。绘画的对象是语言。为了验证这一点，弗朗格仿照莫奈的做法，首先从风景入手。“破碎的风景”系列（paysages

découpés）就是他的实验室。弗朗格在其中将绘画主题与创作过程截然地分开。后者——自然化为单线条勾勒的太阳、云层和大地——从一个画板复制到另一个画板，没有丝毫变动，创作行为是在对载体进行加工。作品间的区别仅在于画作被切分为10个部分，画面是凹面还是凸面，是粗线条还是细线条……

但最终是在色彩当中，莫奈和弗朗格找到他们真正的表达方式。尽管莫奈讲究色调的复杂而弗朗格追求色彩的纯净，但两人都在发觉色彩的奇妙力量。比较莫奈在1907年创作的《睡莲》系列，会看到异常丰富的色调变化——从蓝到红——尽可能重视地再现了从早到晚不同条件下的自然景象（图48–51）。

弗朗格在排列油画时也会对色彩加以排列，这一点在他的《意大利林荫大道》系列（Boulevard des Italiens）中得到了充分体现。这一系列创作于1971年，创作的地点和1874年莫奈展出《日出·印象》的地方只有几米的距离。弗朗格根据中午12点至13点拍摄的一组照片创作了三十幅画。他在谈及这一系列时解释说：“当时我眼前正好有一套Lefranc-Bourgeois牌颜料的色谱选样。有完整的七彩色，四种黄色，四种红色，四种蓝色，等等。我把这一色彩系列作为抽象的参照物，因为我画的是和印象派画家相同的风景画，但我完全没有想走上街头，去获取雪的印象或者雨的印象。每一幅油画我都是先画背景，林荫大道，然后涂上一种颜色……用单一的黄色、红色、紫色、淡紫色、绿色或蓝色来处理整个画面……这是个全新的想法。我对颜色有一种抽象的、脱离现实的看法，我坚信这一看法。”最终，克劳德·莫奈与热拉尔·弗朗格的作品都在探索色彩棱镜的无穷变化，遵循系列绘画的原则使他们得以从整体上拥抱这些变体。所以他们的绘画尽管有种种不同，却都可以定义成一种色彩的诗学。



图56

插图说明

《勒阿弗尔大码头》，约1900年明信片
勒阿弗尔，市立档案馆（图2 局部图，P28；图3 局部图，P294）

克劳德·莫奈（1840—1926）《峭壁，埃特雷塔的日落》，1883年布面油画，55厘米×81厘米罗利，北卡罗来纳州艺术博物馆（P31；P297）

克劳德·莫奈（1840—1926）《日出·海洋》，1872年布面油画，50厘米×61厘米洛杉矶，盖蒂博物馆（图5 P32；P110–111；局部图，P112–113；P298）

克劳德·莫奈（1840—1926）《勒阿弗尔港·夜景》，1872年布面油画，60厘米×81厘米私人收藏（图6 P32；P114–115；局部图，P116–117；P298）

《大码头景观》，约1875年照片
唐纳德·奥尔森藏（图7 P33；底图，P36；P299；底图，P302）

《港口扩建工程:涨潮时的外港现状》发布于杂志《L’ Illustration》评论中，1878年1月5日唐纳德·奥尔森藏（图8 P34；图8 P300）

《港口扩建工程：涨潮时的外港现状》发布于《画刊》评论中，1878年1月5日（图9 P34；图9 P300）

克劳德·莫奈（1840—1926）《勒阿弗尔港大码头》，1874年布面油画，61厘米×81厘米圣彼得堡，冬宫博物馆（图10 P35；上图，P36；图10 P301；上图，P302）

《拉米劳特酒店外观》照片
唐纳德·奥尔森藏（图11 P35；P301）

拉乌尔·莱法克斯（1866—1941）《拉米劳特酒店》，1928年《勒阿弗尔》相册中粘贴在纸面的照片，1928年，20厘米×14.5厘米(相册:32厘米×22.5厘米)
勒阿弗尔，市立图书馆（图12 P35；P301）

Etienne Théodore Quinette de Rochemont (1838—

1908)潮汐曲线图，1875年发布于《勒阿弗尔港简介》，巴黎，国家印刷局，1875年唐纳德·奥尔森藏（P38；P304）

埃米尔·莱特利耶（1833—1893）《克拉佩龙号穿越跨大西洋船闸。勒阿弗尔港口，通往勒厄尔锚地的入口》，约1880年—1890年照片，20.5厘米×29厘米勒阿弗尔，市立图书馆（P39；P305）

《莫奈在英格兰及法国居住的酒店外观》照片
唐纳德·奥尔森藏（图17 P40；P306）

《勒阿弗尔港地图》，约1870年唐纳德·奥尔森藏（封底，图18 P41；P307）

克劳德·莫奈（1840—1926）《勒阿弗尔港的歌美尔斯锚地》，1874年布面油画，37厘米×45厘米列日，美术博物馆（图19 P42；局部图，底图，P44；P308；局部图，底图，P310）

《勒阿弗尔港的信号楼》，约1880年照片
唐纳德·奥尔森藏（图20 上图，P43；上图，P309）

《信号楼景观》，约1880年照片
唐纳德·奥尔森藏（图20 中国，P43；中国，P309）

克劳德·莫奈（1840—1926）《勒阿弗尔外港景观》，1874年布面油画，60厘米×102厘米费城，费城艺术博物馆，弗兰克·格雷厄姆·汤姆森夫人的遗赠，1961（图20 底图，P43；上图，P46；底图，P309；上图，P312）

《歌美尔斯渠西端的立桅起重船》，约1880年照片
唐纳德·奥尔森藏（图21 上图，P44；上图，P310）

《歌美尔斯渠东侧的立桅起重船与勒阿弗尔歌剧院》，约1880年照片

唐纳德·奥尔森藏（图21 中国，P44；中国，P310）

博物馆与勒阿弗尔码头，约1900年明信片
唐纳德·奥尔森藏（图22 上图，P45；上图，P311）

克劳德·莫奈（1840—1926）《勒阿弗尔博物馆》，1873年布面油画，75厘米×100厘米伦敦，英国国家美术馆，海伦娜和肯尼斯·利维的遗赠，1990年（图22 底图，P45；底图，P311）

左边的南码头和北码头上的信号楼，约1880年照片
唐纳德·奥尔森藏（图23 下图，P46；下图，P312）

加斯帕德·费利克斯·图尔纳雄（俗称费利克斯·纳达尔，1820—1910）《纳达尔位于巴黎嘉布遣大道35号的摄影工作室的正面》，1870年照片
巴黎，法国国家图书馆，地图和规划部（图24 P50；P320）

亚历山大·卡巴内尔（1823—1889）《维纳斯的诞生》，1863年布面油画，130厘米×225厘米巴黎，奥赛博物馆（图25 P52；P322）

托马斯·库图尔（1815—1879）《帝国衰亡中的罗马人》，1847年布面油画，472厘米×772厘米巴黎，奥赛博物馆（图26 P53；P323）

爱德华·马奈（1832—1883）《草地上的午餐》，1863年布面油画，208厘米×264.5厘米巴黎，奥赛博物馆（图27 P54；P324）

克劳德·莫奈（1840—1926）《花园里的女人》，约1866年布面油画，255厘米×205厘米巴黎，奥赛博物馆（图28 P55；P325）

克劳德·莫奈（1840—1926）《嘉布遣大道》，1873年布面油画，80厘米×60厘米

堪萨斯城，纳尔逊-阿特金斯艺术博物馆（图29 P55；P325）

克劳德·莫奈（1840—1926）《罌粟田》，1873年布面油画，50厘米×65厘米巴黎，奥赛博物馆（图30 P56；P326）

维琪·科隆贝特（1953—）《日落》#1451-20(“日落”系列)，2020年布面油画、颜料(镉橙、镉黄、玛斯红和钛白)和醇酸树脂182.8×182.8厘米艺术家自藏（P58–59; P169；局部图，P170–171；P328–329）

布莱恩·齐默尔曼
维琪·科隆贝特在她的工作室里，2020年照片（图31 P60；P330）

克劳德·莫奈（1840—1926）吉维尼附近的塞纳河支流，1897年布面油画，91厘米×93厘米罗斯柴尔德基金会长期借展巴黎，玛摩丹莫奈博物馆（图34 P64；P334）

维琪·科隆贝特（1953—）“来自漂浮的世界”系列#1440—20，2020年布面油彩、颜料(玛斯红、群青蓝R4和钛白)和醇酸树脂作画，91厘米×93厘米艺术家自藏（图35 P64；P334）

维琪·科隆贝特（1953—）“来自漂浮的世界”系列 #1442—20，2020年布面油彩、颜料(玛斯红和群青蓝R4、中等钴紫罗兰、翡翠绿、氧化钴蓝绿、钛白和氧化铁黑)和醇酸树脂作画，91厘米×93厘米艺术家自藏（图36 P65；P335）

维琪·科隆贝特（1953—）“来自漂浮的世界”系列 #1446—20，2020年布面油彩、颜料(玛斯红、群青蓝R4、浅钴蓝、氧化钴蓝绿、钛白、氧化铁黑和玛斯黑)和醇酸树脂作画，91厘米×93厘米艺术家自藏（图37 P65；P335）

维琪·科隆贝特（1953—）“来自漂浮的世界”系列 #1441—20，2020年布面油彩、颜料(玛斯红、群青蓝R4、中等钴紫罗兰、深亮钴紫罗兰、翡翠绿、钛白和氧化铁黑)和醇酸树脂作画，

93厘米×91厘米

艺术家自藏

(图38 P65; P335)

维琪·科隆贝特(1953—)

“来自漂浮的世界”系列#1445—20, 2020年

布面油彩、颜料(玛斯红、群青蓝R4、中等群青紫罗, 91厘米×93厘米

凯瑟琳·奥本海默 藏

(图39 P65; P335)

安德烈·莫兰

《热拉尔·弗朗格在他的工作室》

照片

(图42 P70; P340)

《圣加尔加诺修道院的圆顶》, 12世纪, 意大利蒙特西皮

(图45 P74; P344)

热拉尔·弗朗格(1939—)

《地球围绕太阳和自转示意图》

绘画

艺术家自藏

(图47 P76; P346)

克劳德·莫奈(1840—1926)

《睡莲》, 1907年

布面油画, 92.1厘米×81.2厘米

休斯顿, 休斯顿美术馆, 哈里夫人赠

(图48 P78; P348)

克劳德·莫奈(1840—1926)

《睡莲》, 1907年

布面油画, 107厘米×73厘米

耶路撒冷, 以色列博物馆

(图49 P78; P348)

克劳德·莫奈(1840—1926)

《睡莲》, 1907—1908

布面油画, 105厘米×73厘米

哥德堡, 哥德堡美术馆

(图50 P78; P348)

克劳德·莫奈(1840—1926)

《睡莲》, 1907年

布面油画, 100厘米×73厘米

巴黎, 玛摩丹莫奈博物馆

(图51 P78; P348)

热拉尔·弗朗格(1939—)

《意大利林荫大道》(“意大利林荫大道”系列), 1971年

布面油画, 100厘米×100厘米

艺术家自藏

(图52 P79; P349)

热拉尔·弗朗格(1939—)

《破冰》(“意大利林荫大道”系列), 1971年

布面油画, 100厘米×100厘米

艺术家自藏

(图53 P79; P349)

热拉尔·弗朗格(1939—)

《马里沃电影院〈爱你到死〉宣传海报》(“意大利林荫大道”系列), 1971年

布面油画, 100厘米×100厘米

艺术家自藏

(图54 P79; P349)

热拉尔·弗朗格(1939—)

《一切都必须消失》(“意大利林荫大道”系列), 1971年

布面油画, 100厘米×100厘米

艺术家自藏

(图55 P79; P349)

热拉尔·弗朗格(1939—)

《在中国户县》(“欲望无处不在”系列), 1974年8月

布面油画, 200厘米×300厘米

巴黎, 蓬皮杜艺术中心, 现代艺术博物馆, 工业设计中心

(图56 P82-83; P352-353)

克劳德·莫奈在他吉维尼的家前, 1921年

彩色底片, 18×24厘米

巴黎, 奥赛博物馆

(局部图, P88-89)

努沙·萨利米

《维琪·科隆贝特》

照片

(P162)

《莫奈在吉维尼花园》

照片

巴黎, 法国学院图书馆

(P163)

亨利·曼努埃尔(1874—1947)

《克劳德·莫奈在他吉维尼的工作室》, 约1922年

照片, 20厘米×26厘米

巴黎, 玛摩丹莫奈博物馆

(P208)

克莱尔·德尔菲诺

《热拉尔·弗朗格在他的工作室》, 2016年

照片

艺术家自藏

(P209)

- I **Claude Monet** 克劳德·莫奈
- II **Vicky Colombet** 维琪·科隆贝特
- III **Gérard Fromanger** 热拉尔·弗朗格



克劳德·莫奈(1840—1926)
《特鲁维尔海滨》，1870年
布面油画，38厘米×56厘米
巴黎，玛摩丹莫奈博物馆

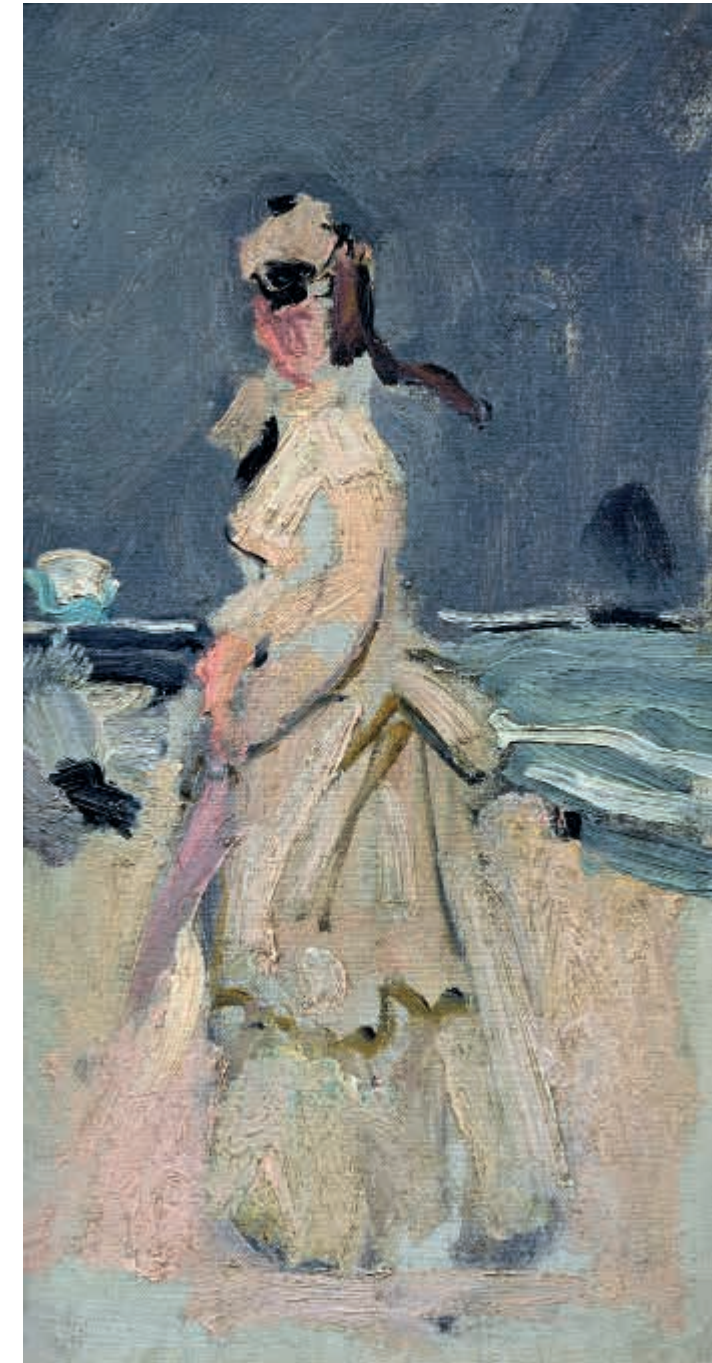
Claude Monet (1840—1926)
On the Beach at Trouville, 1870
Oil on canvas, 38 × 56 cm
Paris, Musée Marmottan Monet

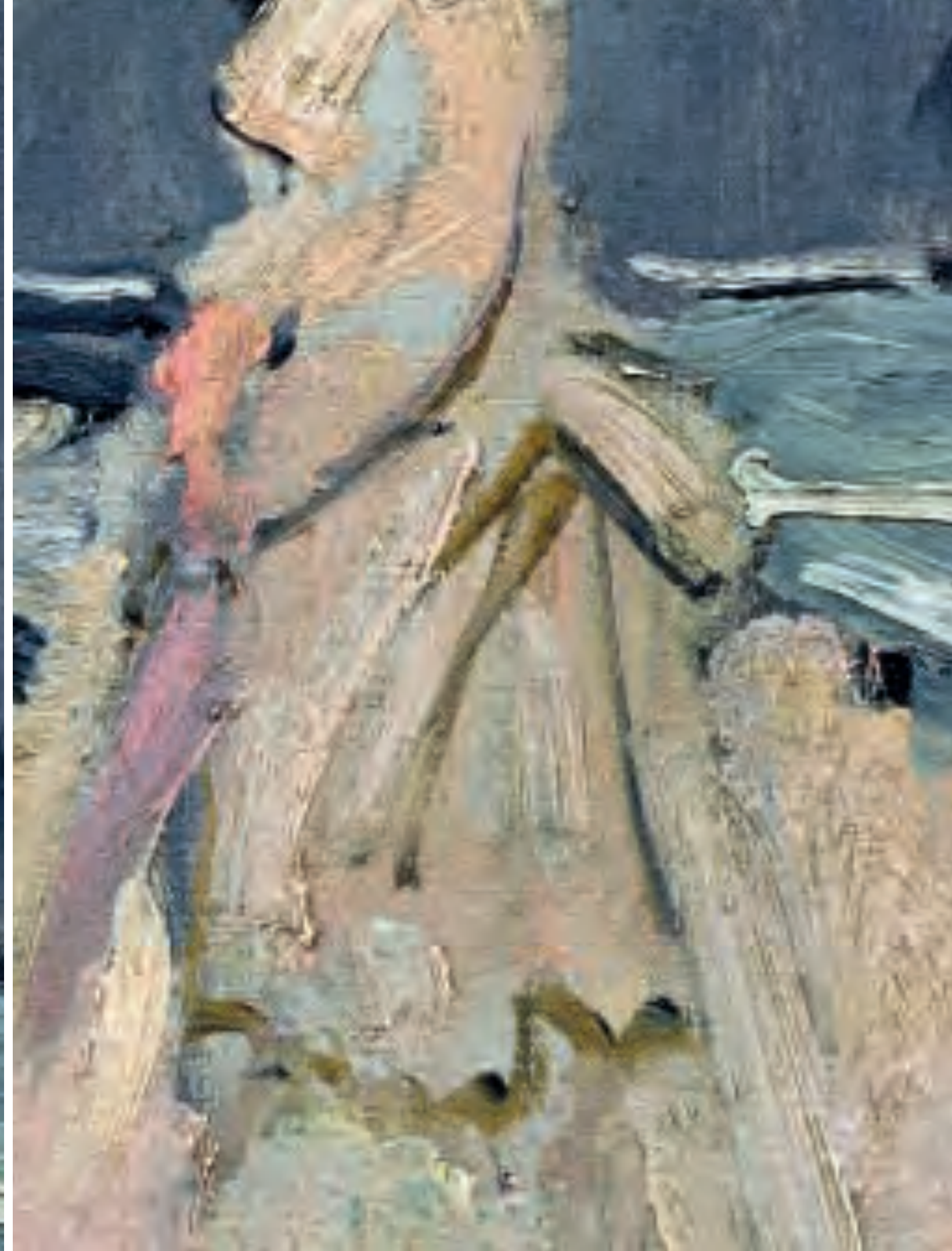




克劳德·莫奈(1840—1926)
《海滩上的卡米耶》，1870年
布面油画，30厘米×15厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
Camille on the beach, 1870
Oil on canvas, 30 × 15 cm
Paris, Musée Marmottan Monet





克劳德·莫奈(1840—1926)
《威斯敏斯特教堂下的泰晤士河》，约1871年
布面油画，47厘米×73厘米
伦敦，国家美术馆

Claude Monet (1840—1926)
The Thames below Westminster, c. 1871
Oil on canvas, 47 × 73 cm
London, the National Gallery





克劳德·莫奈(1840—1926)
《沃勒赞港风光》，1871年
布面油画，18厘米×38厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
View of the Voozaan, 1871
Oil on canvas, 18 × 38 cm
Paris, Musée Marmottan Monet





克劳德·莫奈（1840—1926）
《日出·印象》，1872年
布面油画，50厘米×65厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
Impression, Sunrise, 1872
Oil on canvas, 50 × 65 cm
Paris, Musée Marmottan Monet





克劳德·莫奈(1840—1926)
《日出·海洋》，1872年
布面油画，50厘米×61厘米
洛杉矶，盖蒂博物馆

Claude Monet (1840–1926)
Sunrise (Marine), 1872
Oil on canvas, 49 × 60 cm
Los Angeles, Getty Museum





克劳德·莫奈(1840—1926)
《勒阿弗尔港·夜景》，1872年
布面油画，60厘米×81厘米
私人收藏

Claude Monet (1840—1926)
The Port of Le Havre, Night Effect, 1872
Oil on canvas 60 × 81 cm
Private collection





克劳德·莫奈(1840—1926)
《帆船，夜晚印象》，1885年
布面油画，54厘米×65厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
The sailing Boat, Evening Effect, 1885
Oil on canvas, 54 × 65 cm
Paris, Musée Marmottan Monet





克劳德·莫奈（1840—1926）
《亚蒙岬口，清晨印象》，1885年
布面油画，50厘米×61厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840-1926)
Falaise and Porte d'Amont, Morning Effect, 1885
Oil on canvas, 50×61 cm
Paris, Musée Marmottan Monet





克劳德·莫奈（1840—1926）
《伦敦查灵十字桥》，1899年—1901年
布面油画，60厘米×100厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840-1926)
Charing Cross Bridge, 1899-1901
Oil on canvas, 60×100 cm
Paris, Musée Marmottan Monet





克劳德·莫奈(1840—1926)
《查灵十字桥·伦敦》，1901年
布面油画，65厘米×92.2厘米
芝加哥，芝加哥艺术学院，马丁·瑞森夫妇藏

Claude Monet (1840-1926)
Charing Cross Bridge, London, 1901
Oil on canvas, 65 × 92.2 cm
Chicago, The Art Institute of Chicago, Mr. and Mrs. Martin A.
Ryerson Collection



克劳德·莫奈(1840—1926)
《泰晤士河上的查灵十字桥》，1903年
布面油画，73厘米×100厘米
里昂美术博物馆

Claude Monet (1840—1926)
Charing Cross Bridge, The Thames, 1903
Oil on canvas, 73 × 100 cm
Lyon, musée des Beaux-Arts





克劳德·莫奈(1840—1926)
《伦敦查灵十字桥，雾中烟云印象》，1902年
布面油画，73厘米×92厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
Charing Cross Bridge, Smoke in the Fog. Impression, 1902
Oil on canvas, 73 × 92 cm
Paris, Musée Marmottan Monet



克劳德·莫奈(1840—1926)
《雾中的国会大厦》，1903年
布面油画，81厘米×92厘米
勒阿弗尔，安德烈·马尔罗现代艺术博物馆

Claude Monet (1840—1926)
The Houses of Parliament, Fog Effect, 1903
Oil on canvas, 81 × 92 cm
Le Havre, Musée d'Art Moderne André Malraux





克劳德·莫奈(1840—1926)
《阳光照耀下雾中的伦敦国会大厦》，1904年
布面油画，81厘米×92厘米
巴黎，奥赛博物馆

Claude Monet (1840—1926)
London, Houses of Parliament. The Sun Shining through the Fog, 1904
Oil on canvas, 81×92 cm
Paris, musée d'Orsay





克劳德·莫奈(1840—1926)
《暴风雨天中的国会大厦》，1904年
布面油画，81厘米×92厘米
里尔，美术博物馆

Claude Monet (1840—1926)
The Houses of Parliament, Stormy Sky, 1904
Oil on canvas, 81×92 cm
Lille, musée des Beaux-Arts







克劳德·莫奈(1840—1926)
《伦敦国会大厦在泰晤士河中的倒影》，1905年
布面油画，81.5厘米×92厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
The Houses of Parliament, London, Reflections on the Thames, 1905
Oil on canvas, 81.5×92 cm
Paris, Musée Marmottan Monet



克劳德·莫奈（1840—1926）
《翁弗勒尔港的船只》，1917年
布面油画，50厘米×61厘米
巴黎，玛摩丹莫奈博物馆

Claude Monet (1840—1926)
Boats in the Harbor at Honfleur, 1917
Oil on canvas, 50×61 cm
Paris, Musée Marmottan Monet

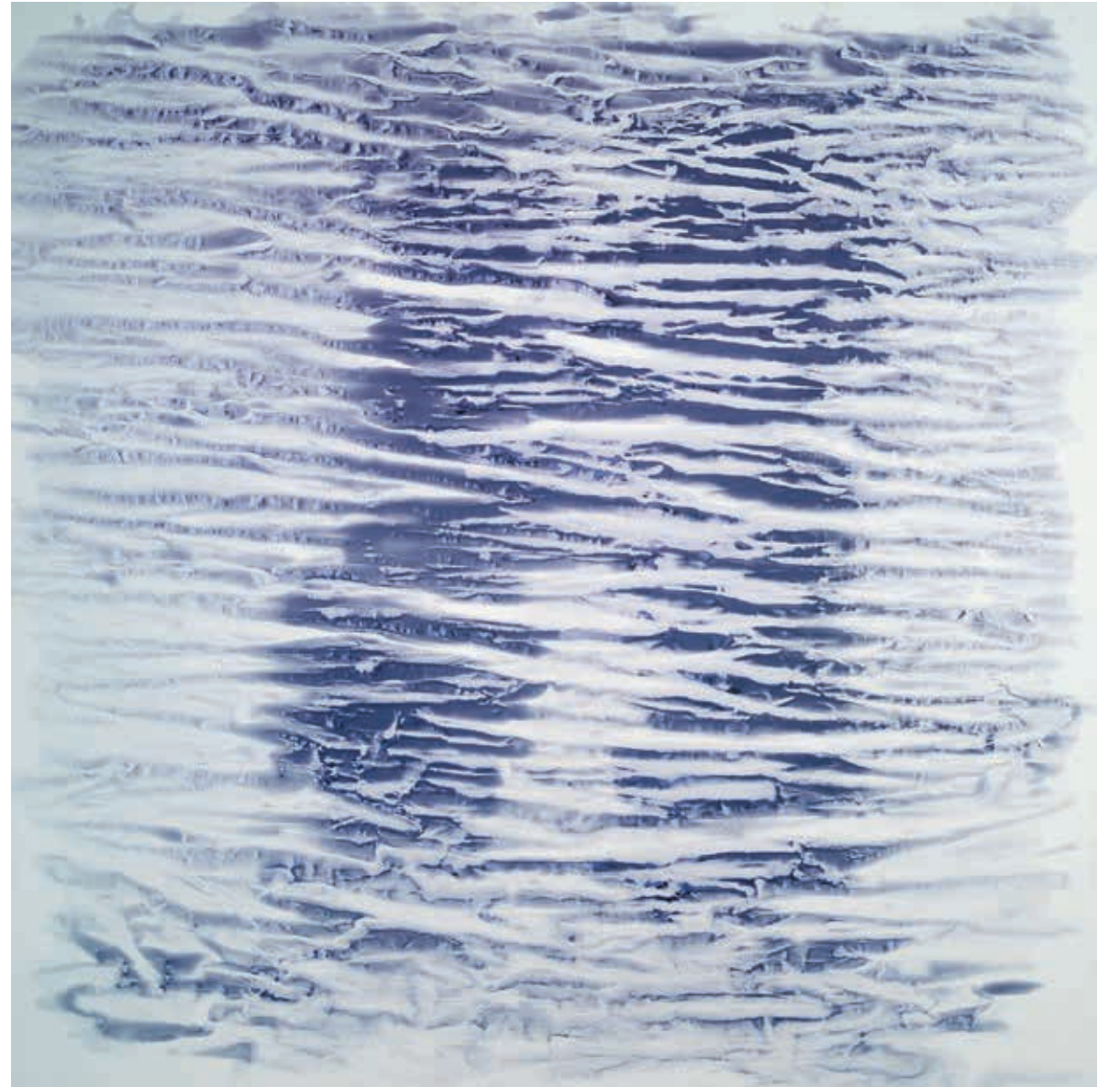


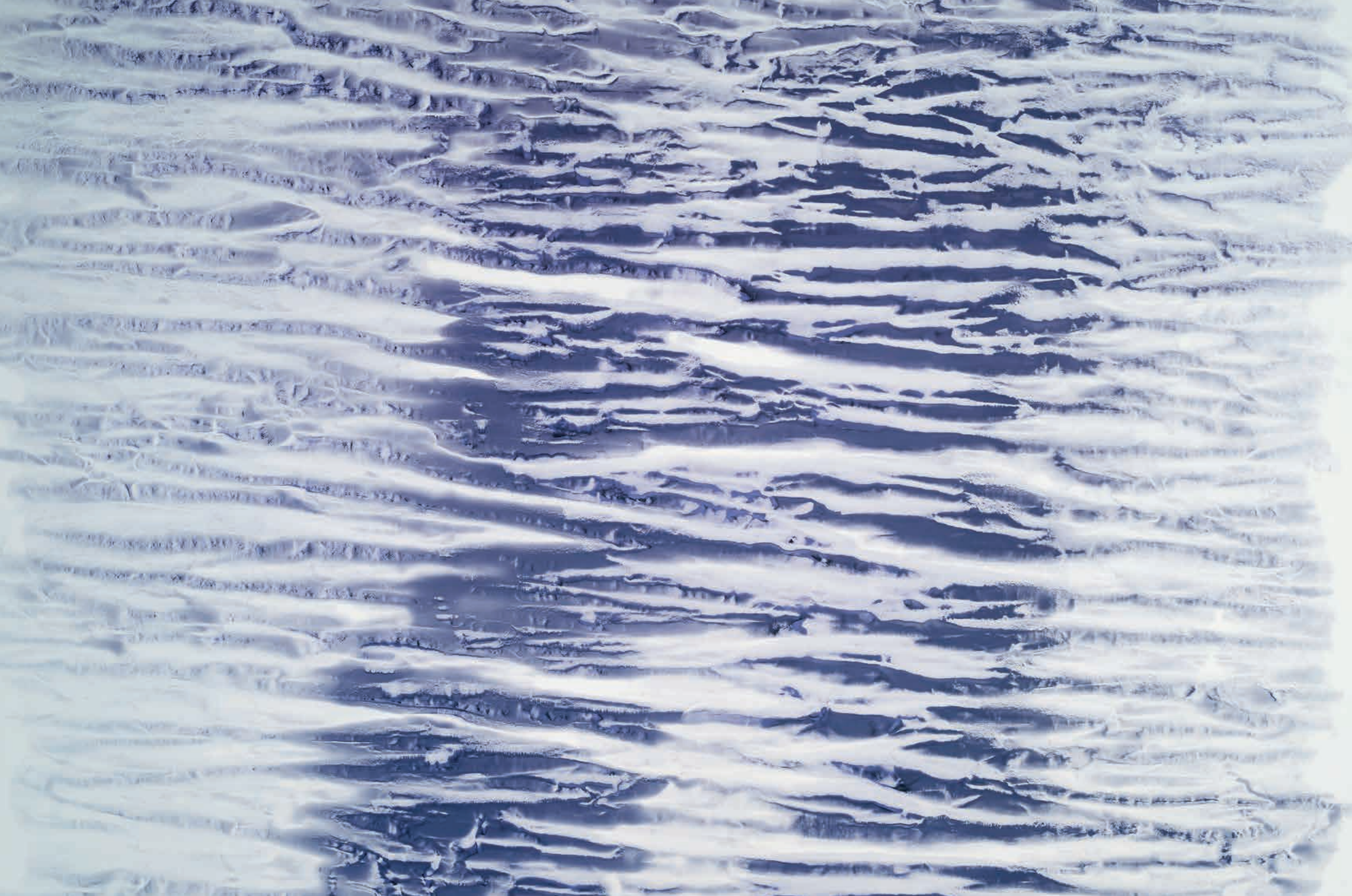




维琪·科隆贝特(1953年—)
《日出》#1427-19, 2019年
布面油画、颜料(中度群青紫)和醇酸树脂
182.8厘米×182.8厘米
艺术家自藏

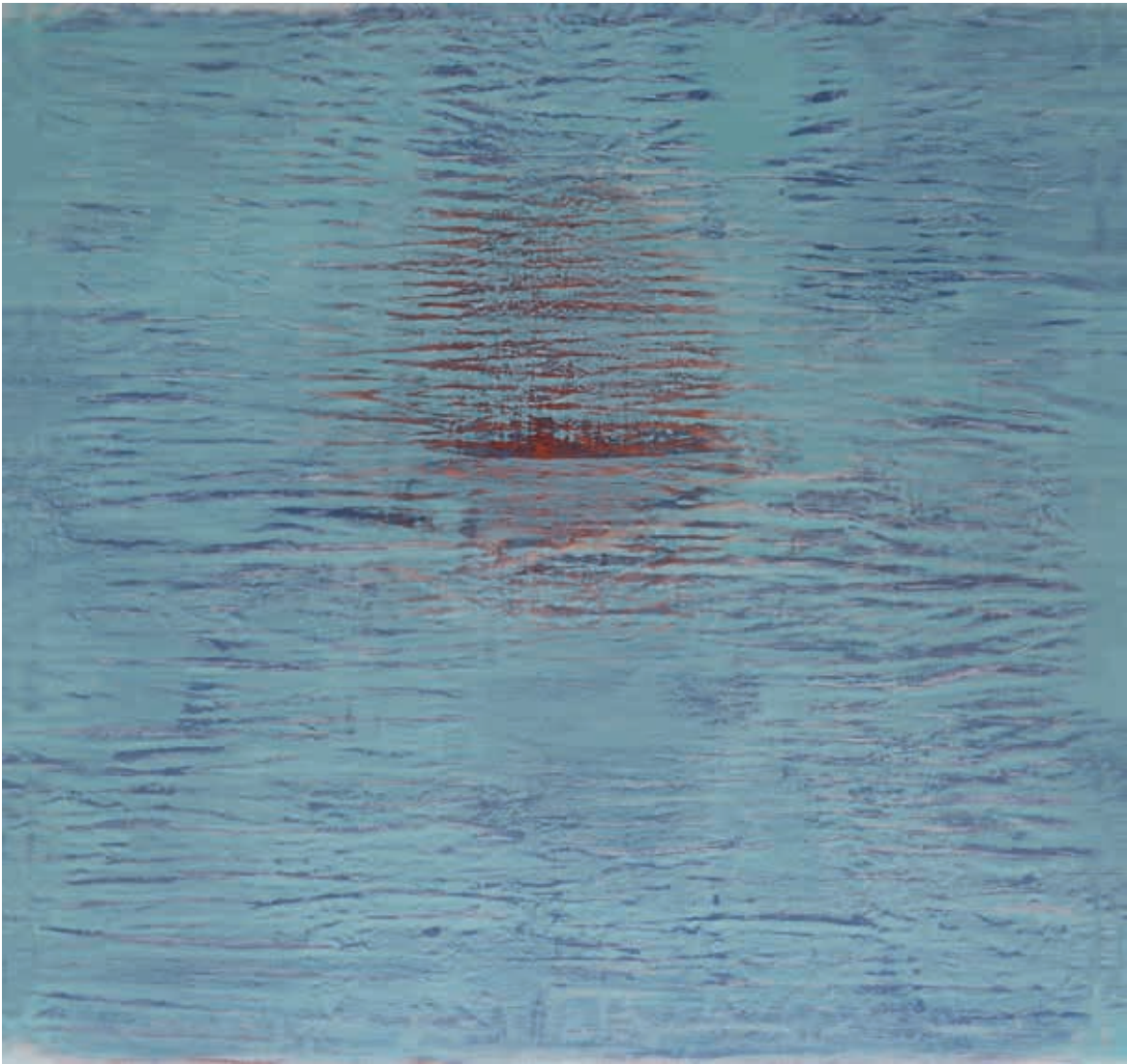
Vicky Colombet (born in 1953)
Rising Sun #1427-19, 2019
Oil, pigments (ultramarine violet medium) and alkyd on canvas,
182.8x182.8 cm
Artist's Collection





维琪·科隆贝特(1953年—)
《日落》#1451-20（“日落”系列），2020年
布面油画、颜料（镉橙、镉黄、玛斯红和钛白）和醇酸树脂
182.8厘米×182.8厘米
艺术家自藏

Vicky Colombet (born in 1953)
Sunset #1451-20 (Sunset series), 2020
Oil, pigments and alkyd on canvas (Cadmium Orange,
Cadmium Yellow, Mars Red and Titanium White),
182, 8×182, 8 cm
Artist's Collection





维琪·科隆贝特(1953年—)
《日落》#1450-20（“日落”系列），2020年
布面油画、颜料（镉橙、镉黄、玛斯红和钛白）和醇酸树脂
182.8厘米×182.8厘米
艺术家自藏

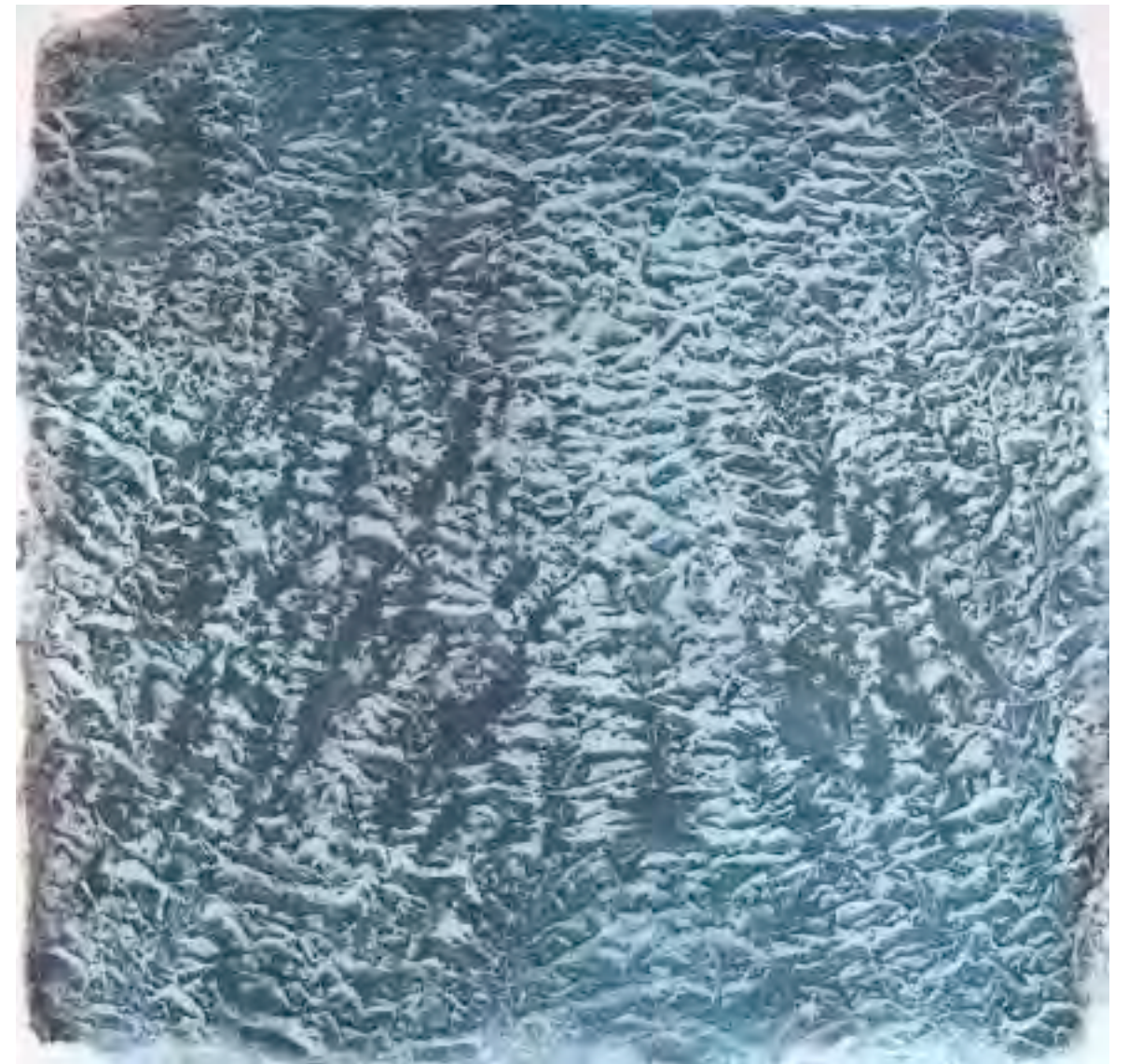
Vicky Colombet (born in 1953)
Sunset #1450-20 (Sunset series), 2020
Oil, pigments (Cadmium Orange, Cadmium Yellow, Mars Red and Titanium White) and alkyd on canvas,
182.8x182.8 cm
Artist's Collection





维琪·科隆贝特(1953年—)
《森林》#1402-18, 2018年
布面油画、颜料（透明钴蓝绿，玛斯黑，钛白和氧化铁黑）和醇酸树脂
162.56厘米×157.48厘米
艺术家自藏

Vicky Colombet (born in 1953)
Forest #1402-18, 2018
Oil, pigments (Mars Violet, Ivory Black, Mars Black red,
Bleu de Sèvres) and alkyd on canvas,
162.56×157.48 cm
Artist's Collection





维琪·科隆贝特(1953年—)
《水与光》#1387-17, 2017年
布面油画, 颜料(群青蓝、深亮钴紫罗兰、浅钴蓝绿、玛斯黑、钛白和蓝钴绿A)和醇酸树脂
198.1厘米×198.1厘米
艺术家自藏

Vicky Colombet (born in 1953)
Water and Light #1387-17, 2017
Oil, pigments (Ultramarine Blue, Dark Brilliant Cobalt Violet, Light Cobalt Turquoise, Mars Black, Titanium White and Bluish Cobalt Green A) and alkyd on canvas,
198.1×198.1 cm
Artist's Collection





维琪·科隆贝特(1953年—)
《暮光》#1449-20（“暮光”系列），2020年
布面油画，颜料（群青蓝R4、玛斯红、醇酸树脂、翡翠绿、钛白和锌贝白）和醇酸树脂
198.1厘米×198.1厘米
艺术家自藏

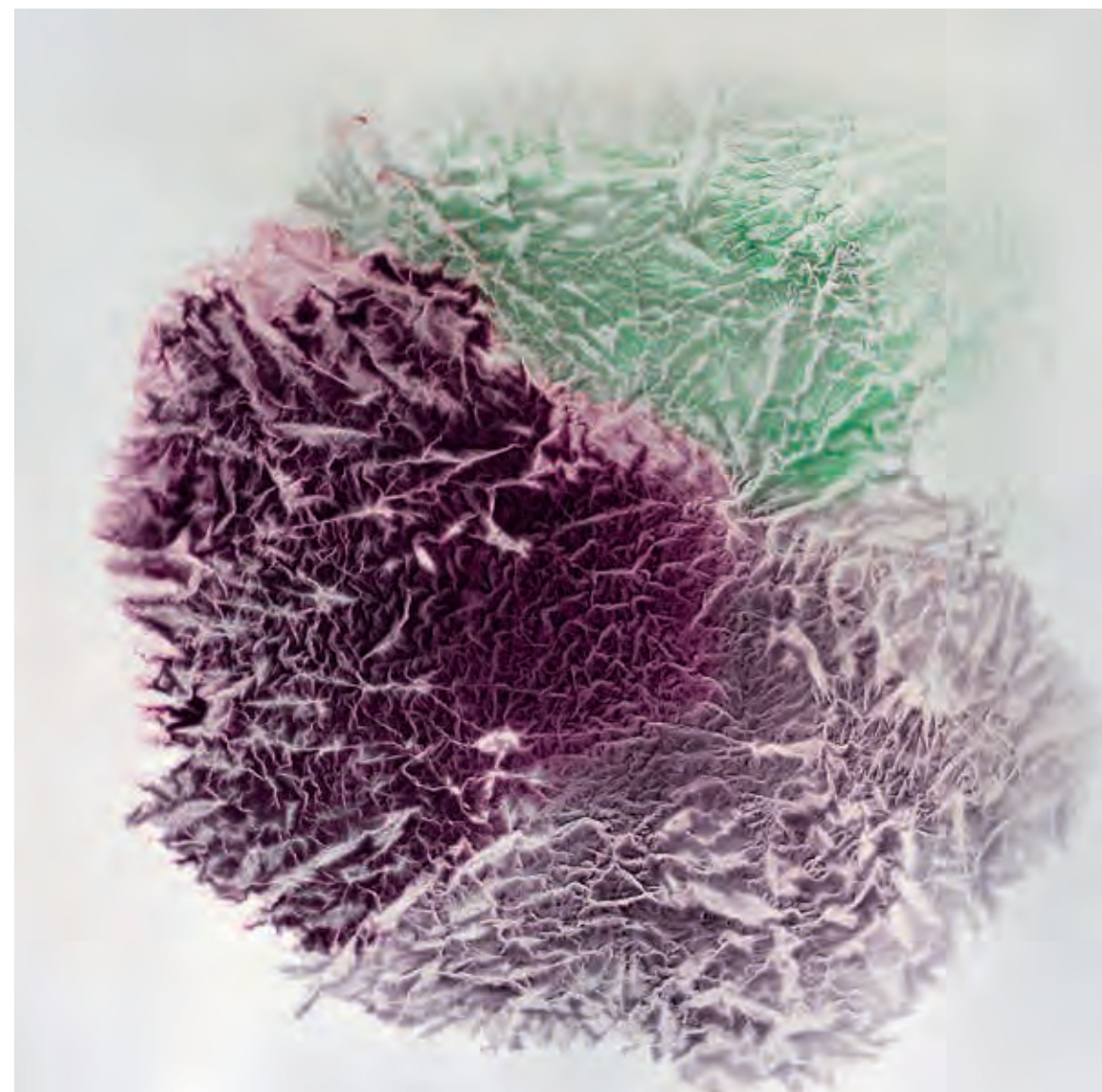
Vicky Colombet (born in 1953)
Evening Light #1449-20 (Evening Light series), 2020
Oil, pigments (Ultramarine Blue R4, Mars Red, Virid Green, Titanium White and Lithopone White) and alkyd on canvas,
198.1×198.1 cm
Artist's Collection

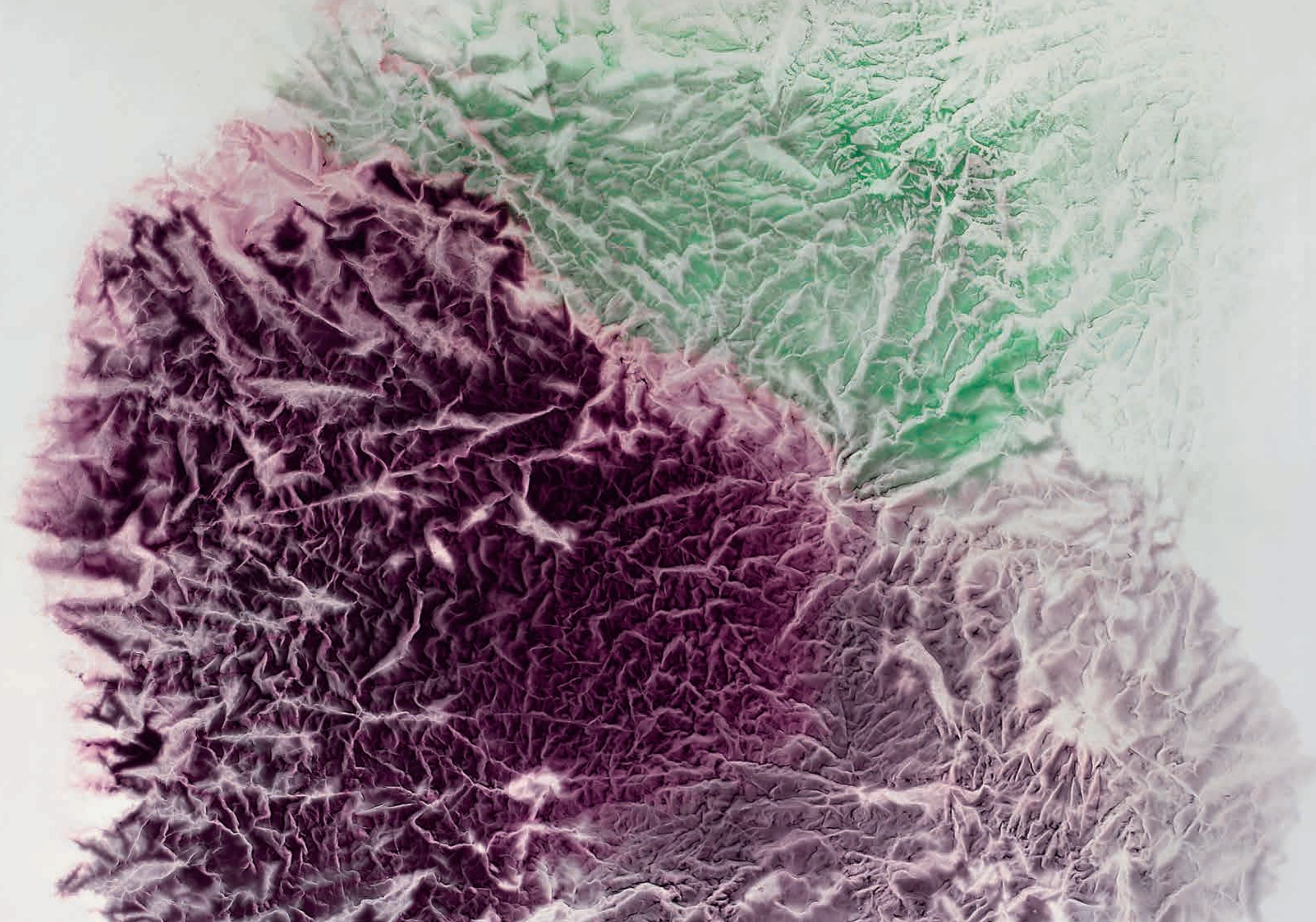




维琪·科隆贝特(1953年—)
《向莫奈致敬》#1354-16, 2016年
布面油画、颜料（深亮紫罗兰和孔雀石绿）和醇酸树脂
198.12 厘米x 198.12厘米
艺术家自藏

Vicky Colombet (born in 1953)
Homage to Monet #1354-16, 2016
Oil, pigments (Violet Brilliant Dark - Malachite)
and alkyd on canvas,
198.12x198.12 cm
Artist's Collection

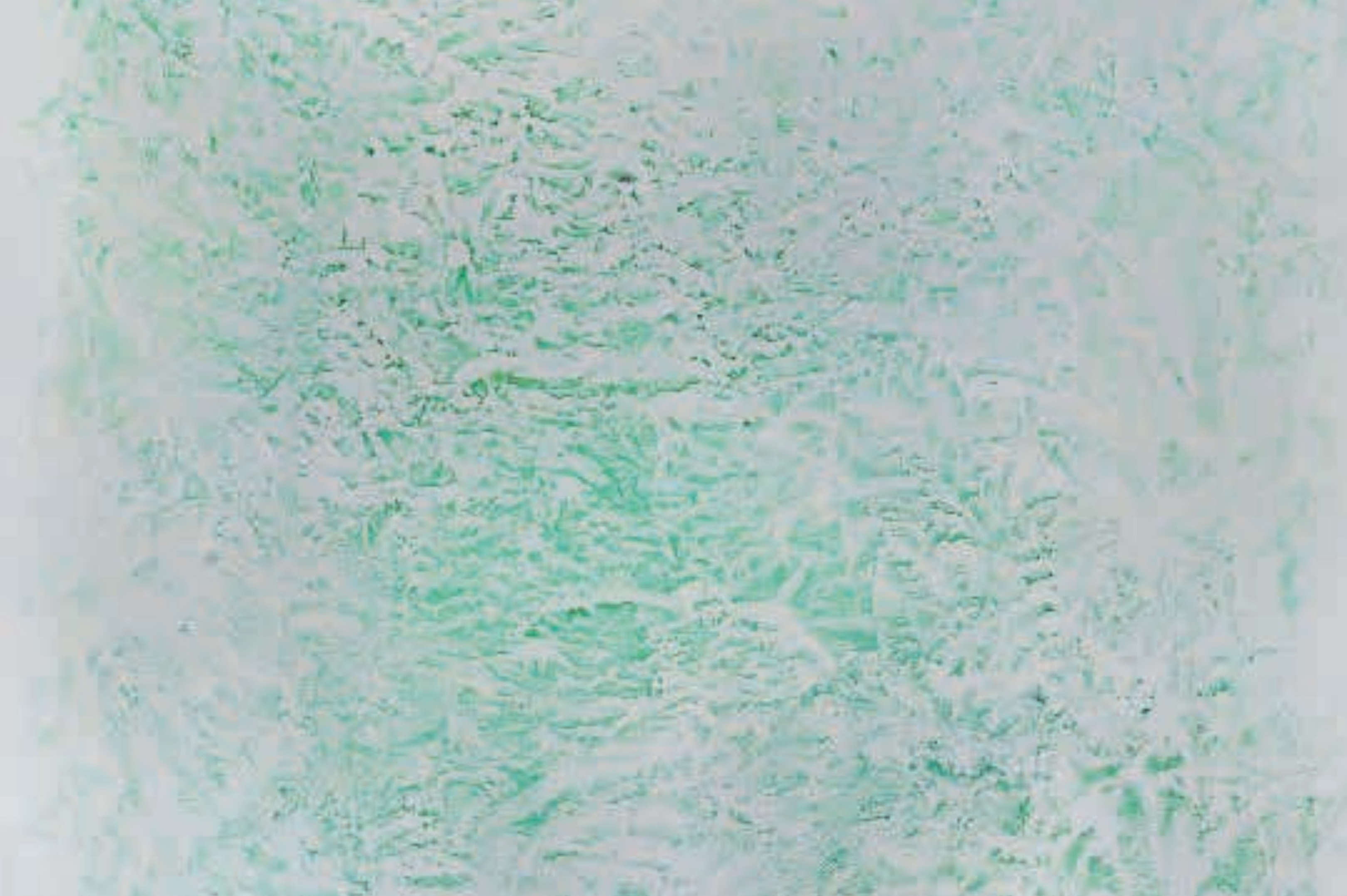




维琪·科隆贝特(1953年—)
《漫步扬子江边》#1357-16, 2016年
布面油画, 颜料(孔雀石绿)和醇酸树脂
198.12厘米×198.12厘米

Vicky Colombet (born in 1953)
Walking by the Yangtze #1357-16, 2016
Oil, pigment (Malachite) and alkyd on canvas,
198.12×198.12 cm
Artist's Collection





维琪·科隆贝特（1953年—）
《莫奈系列#1419-19》，2019年
布面油画，颜料（钴绿蓝、铁黑、翡翠绿和紫钴黑）和醇酸树脂，
182.8厘米×182.8厘米
艺术家自藏

Vicky Colombet (born in 1953)
Monet Serie #1419-19, 2019
Oil, pigments (Cobalt Oxide Green Blue, Iron Oxide Black, Viridian Green and Violet Cobalt Dark) and alkyd on canvas, 182.8×182.8 cm
Collection of the Artist





维琪·科隆贝特（1953年—）
《舞动之水》#1422-19，2019年
布面油画、颜料(群青蓝R2)和醇酸树脂，152.4厘米×152.4厘米
艺术家自藏

Vicky Colombet (born in 1953)
Dancing Waters #1422-19, 2019
Oil, pigments (Ultramarine Blue R2) and alkyd on canvas,
152.4×152.4 cm
Collection of the Artist



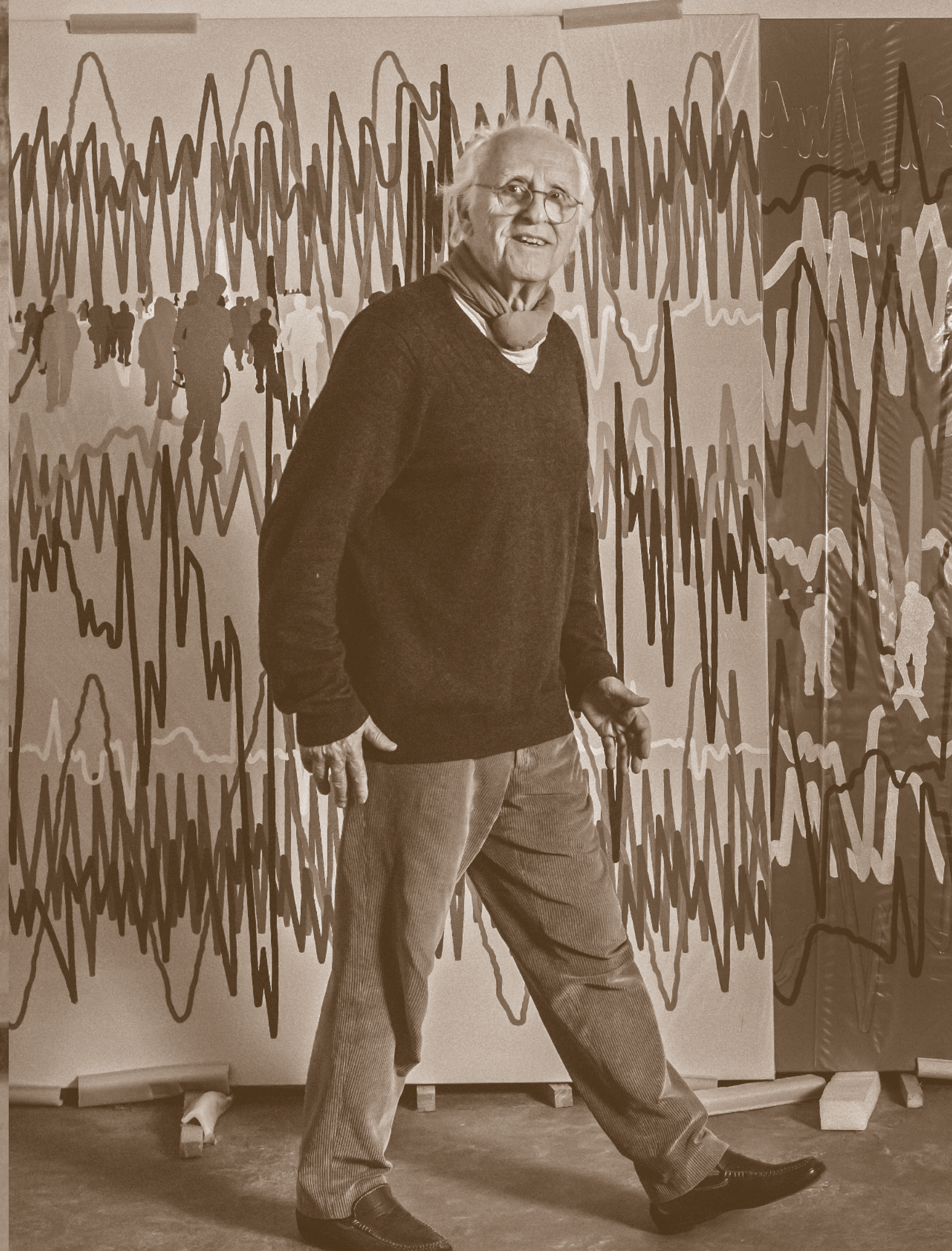


维琪·科隆贝特（1953年—）
《莫奈系列》#1349-16，2016年
油彩，颜料（深亮钴紫，钴蓝绿A，群青蓝R2和铁黑）和醇酸树脂，
198.1厘米×198.1厘米
艺术家自藏

Vicky Colombet (born in 1953)
Monet Series #1349-16, 2016
Oil, pigments (Cobalt Violet Brilliant Dark, Cobalt Green Bluish A,
Ultramarine Blue R2 and Iron Oxide Black) and alkyd on canvas,
198.1 ×198.1 cm
Collection of the Artist

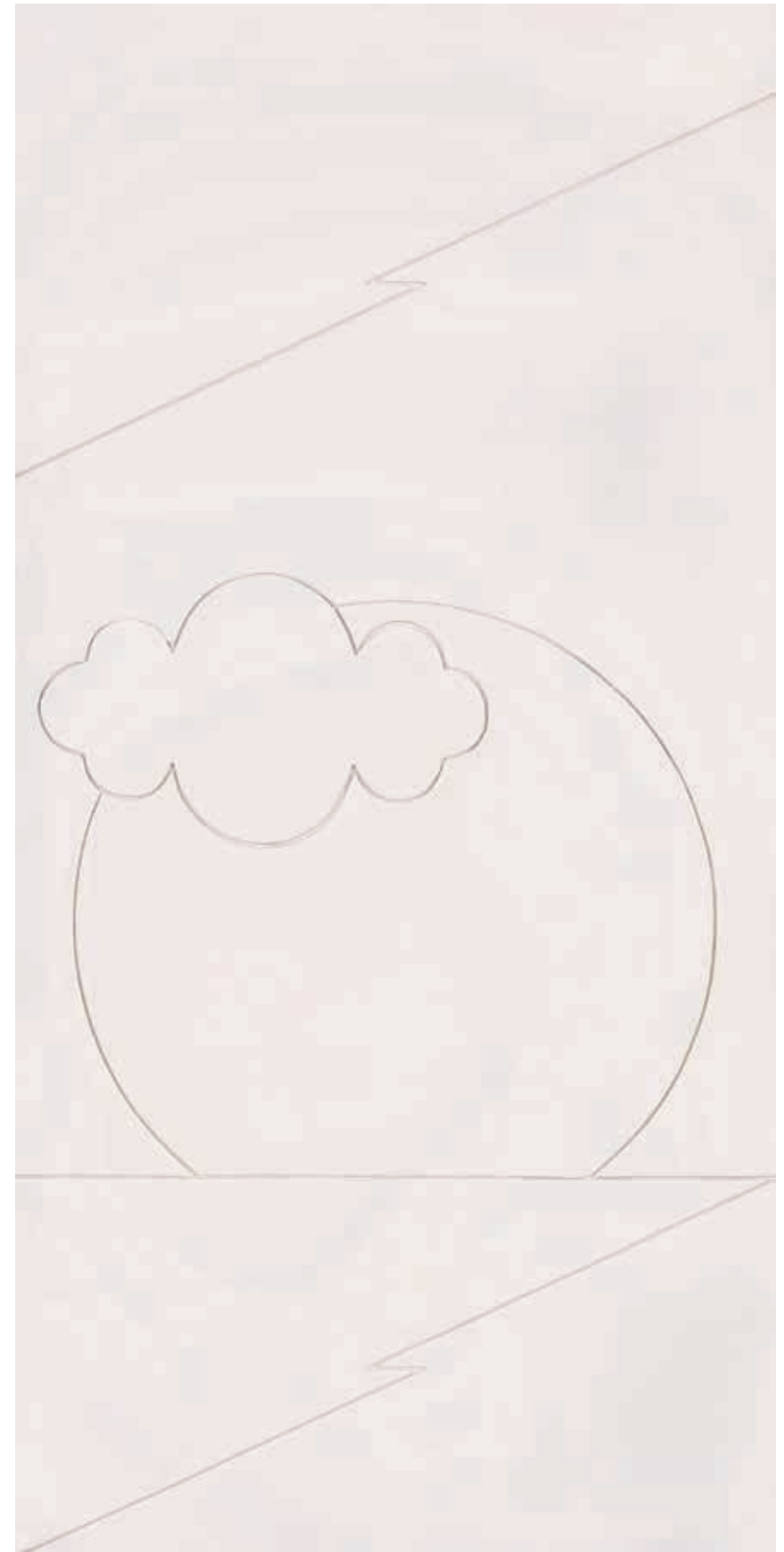






热拉尔·弗朗格（1939年—）
《凹雕风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米
艺术家自藏

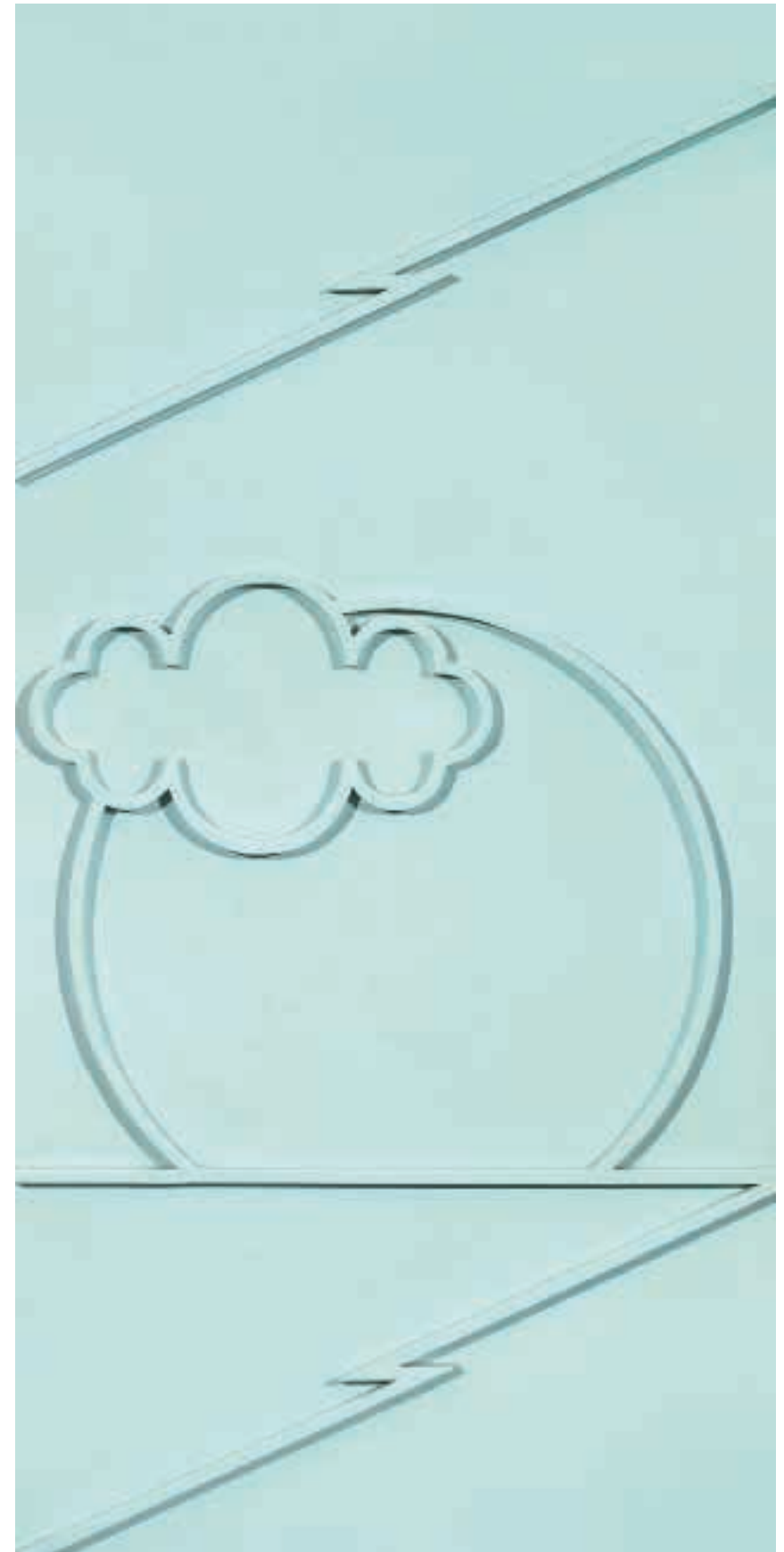
Gérard Fromanger (born in 1939)
Hollow Landscape (Cut-up Landscapes series), c. 1966-1967
Glycero, acrylic on woodcut, 122.1×60.1 cm
Artist's Collection

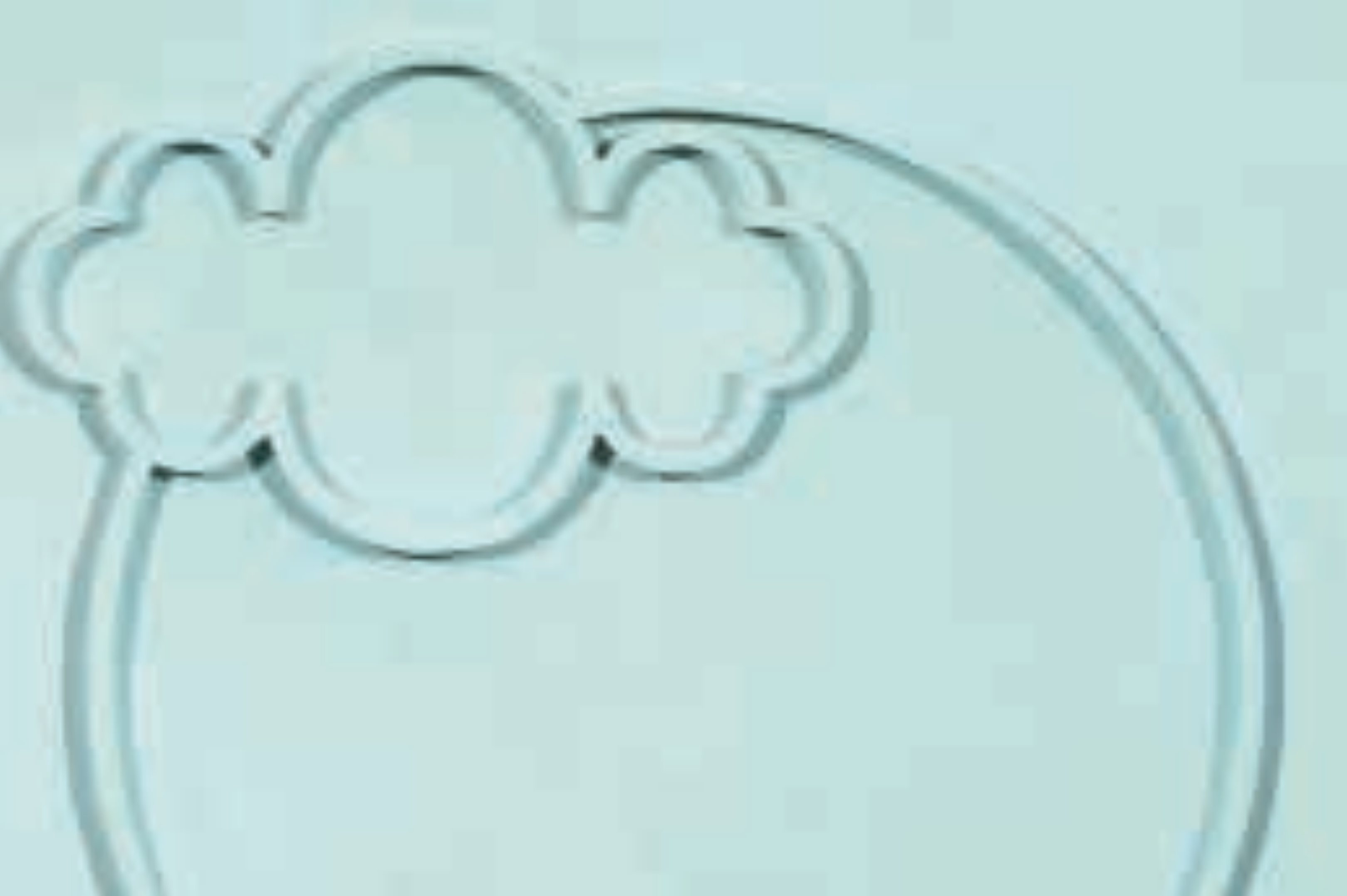




热拉尔·弗朗格（1939年—）
《浮雕风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Relief Landscape (Cut-up Landscapes series), c. 1966-1967
Glycero, acrylic on woodcut, 122.1×60.1 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《太阳每天都在升起》（“破碎的风景”系列），约1966年—1967年
丙三醇、亚克力和金属板木版画，124厘米×82厘米
艺术家自藏

Gérard Fromanger (born in 1939)
The Sun Rises Every Day (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic and sheet metal on woodcut, 124×82 cm
Artist's Collection

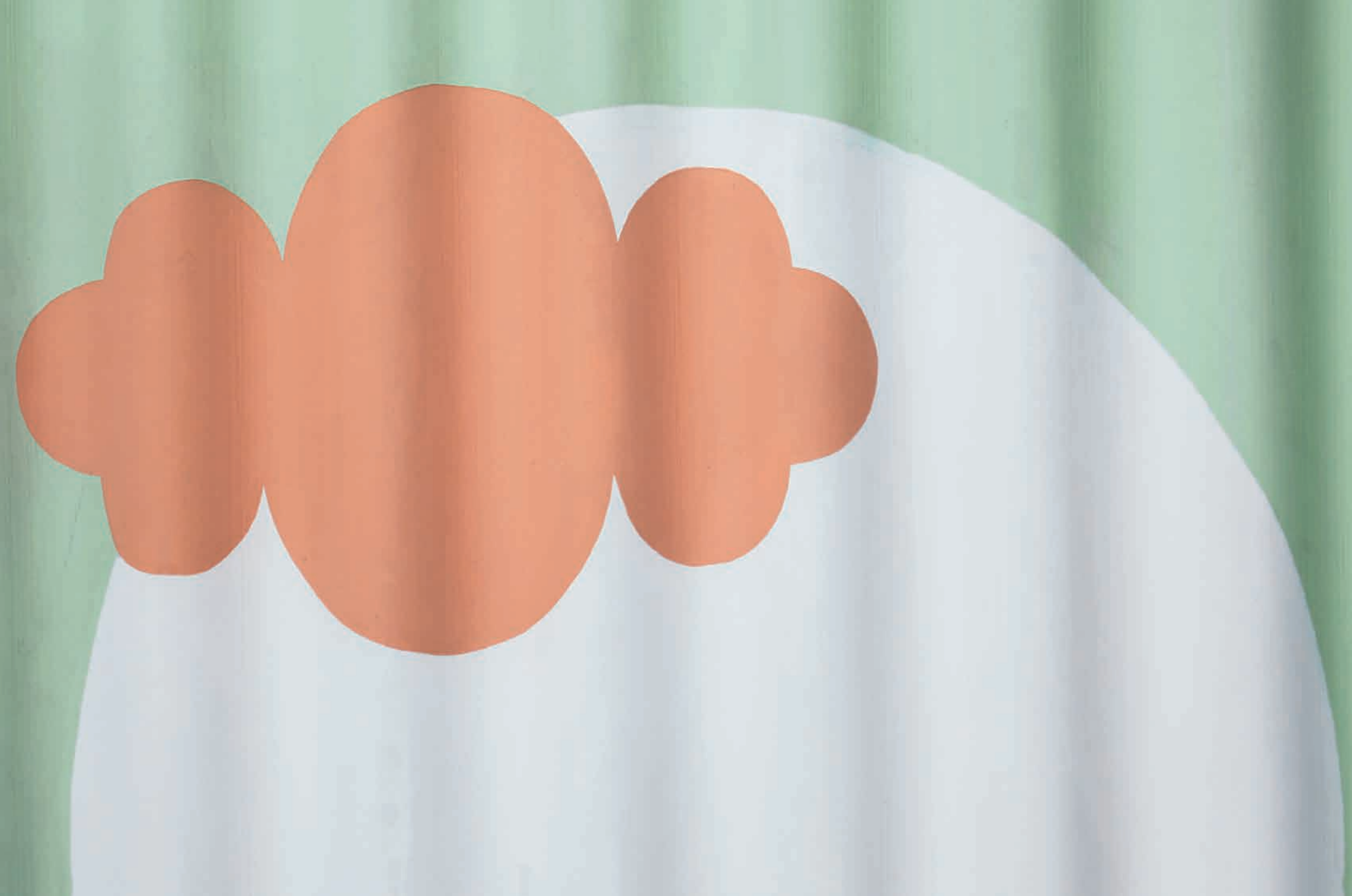




热拉尔·弗朗格（1939年—）
《波浪形风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力和金属板木版画，122.2厘米×60.3厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Wavy Landscape (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic and sheet metal on woodcut, 122.2×60.3cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《破碎的风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.2厘米×60厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Cut-up Landscape (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 122.2×60 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《阳光下的风景画，阳光穿过窗户照耀在画上》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.5厘米×60厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Light on Landscape. The Sun Goes through the Window and Ends up on the Painting (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 122.5×60 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《四重风景画凸面，略微错位的四重浮雕画》（“破碎的风景画”系列），
约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Landscape in four, convex. Painting in Four, in Relief and Slightly Displaced (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 122.1×60.1 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《四重风景画凹面，略微错位的四重凹雕画》（破碎的风景画系列），
约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.2厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Landscape in four, concave. Painting in Four, Hollowed and Slightly Displaced (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 122.1×60.2 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《一分为十的画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，129.3厘米×88厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Painting Cut into Ten (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 129.3×88 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《地球上的云特写风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，60厘米×122.2厘米
艺术家自藏

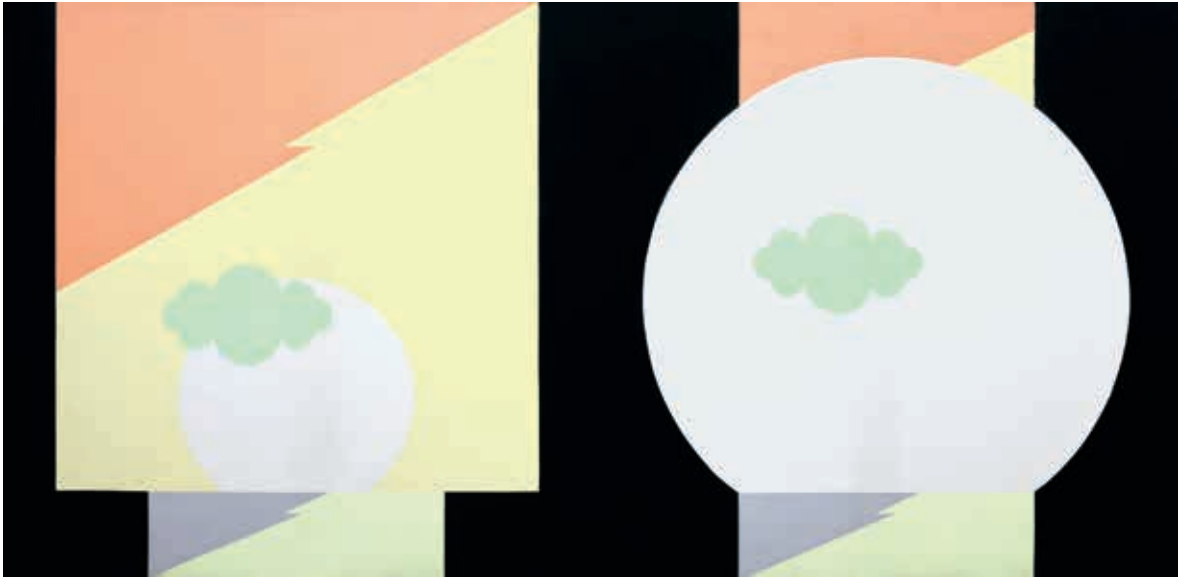
Gérard Fromanger (born in 1939)
Zoom on the Cloud. Landscape, Close-up on the Cloud on the Earth (Cut-up Landscapes series),
c. 1966-1967
Glycero, acrylic on woodcut, 60×122.2 cm
Artist's Collection





热拉尔·弗朗格（1939年—）
《天空与太阳特写风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，60厘米×122.1厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Zoom on the Sun. Landscape, Close-up on the Sky and the Sun (Cut-up Landscapes series),
c. 1966-1967
Glycero, acrylic on woodcut, 60×122.1 cm
Artist's Collection







热拉尔·弗朗格（1939年—）
《意式缩放风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，60厘米×122.1厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Landscape Zoom and Focus in the Italian Style (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 60x122.1 cm
Artist's Collection



热拉尔·弗朗格（1939年—）
《一个动作改变的画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.2厘米×74.1厘米
艺术家自藏

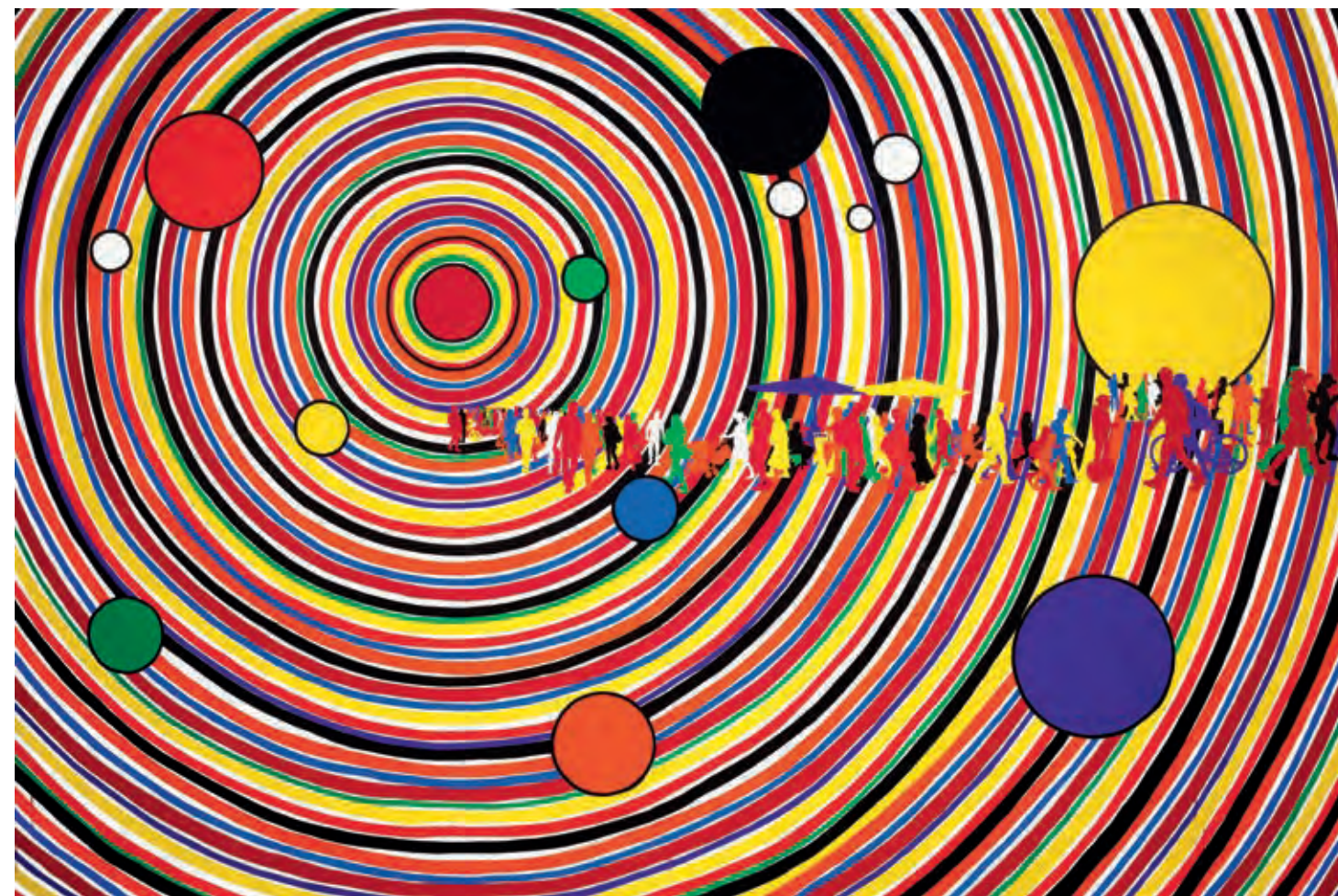
Gérard Fromanger (born in 1939)
Painting Transformed by a Gesture (Cut-up Landscapes series), c. 1966–1967
Glycero, acrylic on woodcut, 122.2x74.1 cm
Artist's Collection

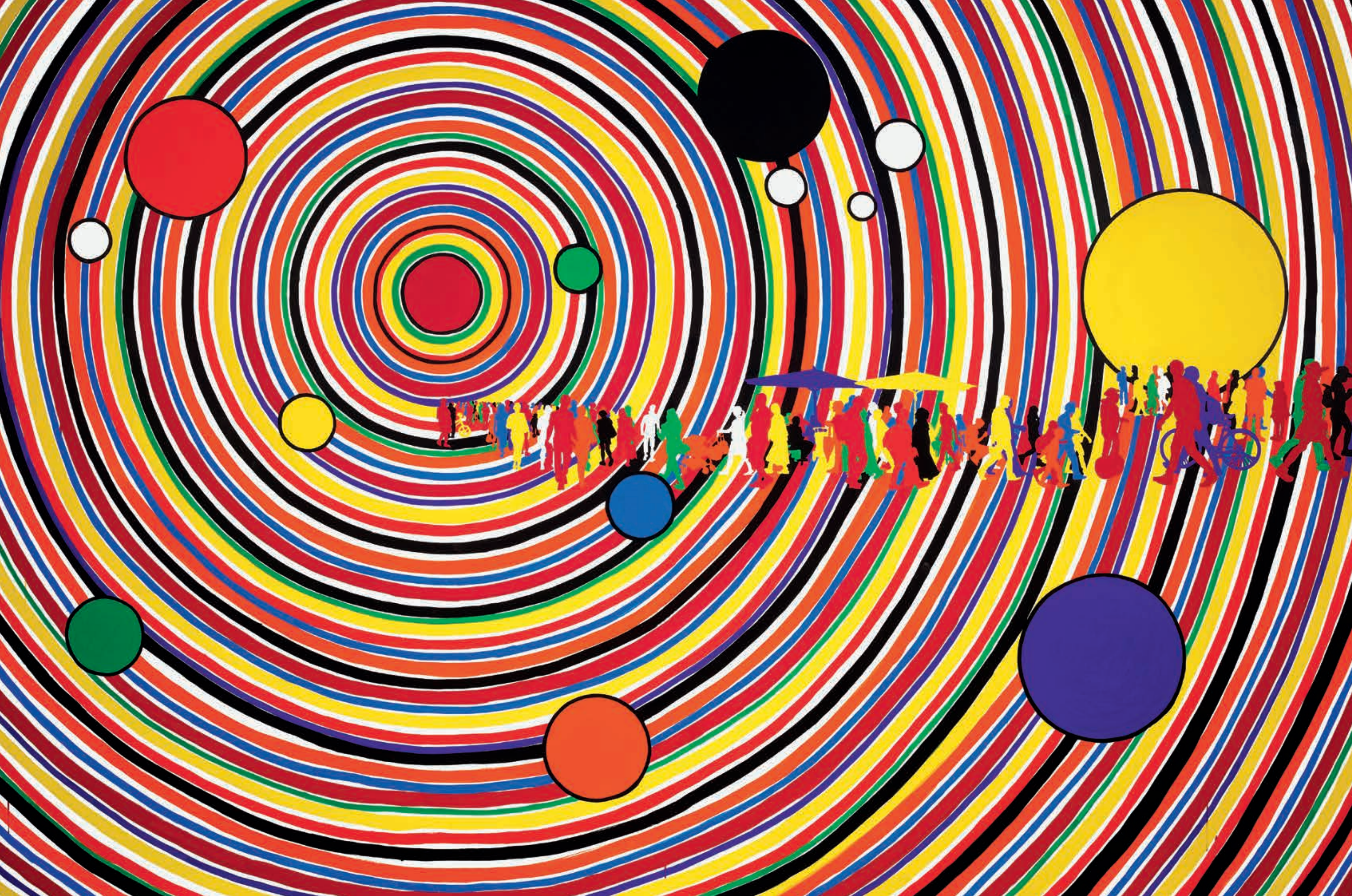




热拉尔·弗朗格（1939年—）
《日出·印象，2019》，2019年
亚克力油画，200厘米×300厘米
艺术家自藏

Gérard Fromanger (born in 1939)
Impression, Sunrise 2019, 2019
Acrylic on canvas, 200x300 cm
Artist's Collection







Musée Marmottan Monet
Académie des beaux-arts

MONET

IMPRESSION SUNRISE

DIALOGUE WITH

COLOMBET

FROMANGER

Bund One Art Museum

Musée Marmottan Monet



ACADÉMIE
DES BEAUX-ARTS
INSTITUT DE FRANCE

Musée
Marmottan
Monet



MONET

IMPRESSION SUNRISE

DIALOGUE WITH

COLOMBET
FROMANGER

Marianne Mathieu

With essays by
Marianne Alphant
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This catalogue is published on the occasion of the exhibition *Impression, Sunrise*, organized by the Musée Marmottan Monet, Shanghai Xinhua Distribution Group., Ltd. and Shanghai Tix-Media Co., Ltd, at Bund One Art Museum in Shanghai, from September 17, 2020 to January 3, 2021.

MUSÉE MARMOTTAN MONET

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Vicky Colombet Gérard Fromanger

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Myriam Kryger, Cultural Attaché
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Le musée Marmottan Monet, propriété de l'Académie des beaux-arts, est le dépositaire du premier fonds mondial d'œuvres de Claude Monet. La diffusion de ses collections contribue, depuis de nombreuses années, au rayonnement de l'artiste et de ce haut lieu de l'impressionnisme dans le monde.

Dans cet esprit de coopération internationale, le musée Marmottan Monet présentait en 2014, en association avec Shanghai Rongsheng Cultural Media Co. Ltd., la première exposition monographique dédiée à Claude Monet jamais organisée en Chine. L'événement, placé sous l'égide de l'Ambassade de France en Chine, célébrait alors le cinquantième anniversaire de l'établissement des relations diplomatiques entre les deux pays. Avec près de 400 000 visiteurs, il recevait un accueil sans précédent, confirmant l'engouement du public chinois pour l'art et la culture française.

Depuis, la collaboration entre le musée Marmottan Monet, Shanghai Rongsheng Cultural Media Co. Ltd., soutenue par l'Ambassade de France en Chine et le Consulat Général de France à Shanghai, n'a jamais été interrompue. La crise sanitaire du Covid-19 l'a même renforcée. Contraint de reporter en mars 2021 une exposition inédite de ses chefs-d'œuvre initialement prévue du 12 mars au 12 juillet 2020 à Shanghai, le musée Marmottan Monet a souhaité, nonobstant les difficultés auxquelles nous faisons collectivement face, maintenir les liens avec ses partenaires. Ainsi, un projet a été conçu durant le confinement. L'exposition envisagée célèbre notre patrimoine de même qu'elle s'inscrit dans un prisme plus large et résolument actuel, en portant l'espoir d'un renouveau que symbolise la présentation d'*Impression, soleil levant* de Claude Monet pour la première fois en Chine.

L'œuvre fondatrice de l'impressionnisme est le point focal de l'exposition d'où irradie une importante sélection de peintures composées par deux artistes contemporains français : Vicky Colombet et Gérard Fromanger. Ouvrant et clôturant le parcours du visiteur, ces peintres regardent la toile de leur prédécesseur à travers le prisme de leur sensibilité et ancrent, par leur point de vue singulier, cette manifestation dans le présent.

Nous remercions chaleureusement tous ceux qui ont concouru à la réalisation de cette manifestation en particulier : Son Excellence Laurent Bili, Ambassadeur de France en Chine, Benoît Guidée, Consul Général de France à Shanghai, Myriam Kryger, attachée culturelle à Shanghai sans qui rien n'aurait pas été possible. Nos remerciements vont tout autant au directeur de Shanghai Rongsheng Cultural Media Co Ltd., Xie DingWei, aux membres de son équipe ainsi qu'à la scénographe Margo Renisio dont l'engagement total a permis à cette exposition d'exception de voir le jour.

Patrick de Carolis
Membre de l'Institut
Directeur du Musée Marmottan Monet

The Musée Marmottan Monet, owned by the Académie des beaux-arts, holds the world's leading collection of works by Claude Monet. For many years, its dissemination of these collections has helped promote global awareness of this artist and of this great home of Impressionism.

In the same spirit of international cooperation, in 2014 the Musée Marmottan Monet worked with Shanghai Rongsheng Cultural Media Co. Ltd. to put on the first ever monograph exhibition of Monet's work in China. This event, organized under the aegis of the **Embassy of France** in China, celebrated fifty years of diplomatic relations between the two countries. With nearly 400,000 visitors, it was an unprecedented success, confirming the Chinese public's enthusiasm for French art and culture.

Since that date, this collaboration between the Musée Marmottan Monet and Shanghai Rongsheng Cultural Media Co. Ltd., supported by the French Embassy in China and the Consulate General of France in Shanghai, has continued without interruption. The health crisis of Covid-19 has even strengthened it. Forced to postpone to March 2021 a new exhibition of Monet's masterpieces in Shanghai, originally planned to run from March 12 to July 12, 2020, the Musée Marmottan Monet was determined to maintain its links with its partners, whatever the difficulties. Hence this project conceived during lockdown. The new exhibition celebrates our heritage just as it positions itself within a broader and resolutely contemporary perspective, embodying the hope of renewal that is symbolized by this first ever presentation of *Monet's Impression Sunrise* in China.

The founding work of Impressionism is the focal point of the exhibition, from which there radiates a sizeable selection of paintings composed by two French contemporary artists: Vicky Colombet and Gérard Fromanger. Opening and closing the sequence, these two painters contemplate the canvas by their predecessor through the prism of their own sensibility, anchoring this show in the present by offering their own singular viewpoints.

Our warm thanks go to all those who helped organize this very particular exhibition: His Excellency Laurent Bili, Ambassador of France in China, Benoît Guidée, Consul General of France in Shanghai, and Myriam Kryger, cultural attachée in Shanghai, without whom nothing would have been possible. We also thank the director of Shanghai Rongsheng Cultural Media Co Ltd., Xie DingWei, the members of his team and the display designer Margo Renisio whose total commitment helped make this remarkable exhibition a reality.

Patrick de Carolis
Member of the Institut
Director of the Marmottan Monet Museum

« *Sud du fleuve splendeur des paysages que j’ai connus par le passé, Au lever du soleil sur le fleuve le rouge des fleurs luisait plus que le feu, Quand venait le printemps sur le fleuve le vert devenait comme bleu* ». Les couleurs et la texture du chef d’œuvre de Claude Monet *Impression, Soleil Levant*, tout comme ces vers de Bai Juyi, célèbre poète de la Dynastie des Tang, sont une ode à la nature. C’est à travers les créations des hommes de lettres ou des artistes que nous pénétrons et admirons la nature. Bien qu’ayant vécu aux deux extrémités du continent eurasiatique et séparés d’un millénaire, Bai Juyi et Claude Monet ont chacun avec leur propre langage artistique choisi de représenter la beauté du commencement à travers le thème du *soleil levant*.

L’exposition indépendante d’avril 1874 fut initiée par Claude Monet et présentée dans les studios du photographe Nadar Boulevard des Capucines. Elle rassemblait les œuvres d’artistes encore méconnus qui se distinguaient des normes esthétiques de leur temps, devenant pour cette raison la cible de virulentes critiques et de nombreuses moqueries. Parmi eux, Degas, Pissarro, Cézanne, Renoir, Moriso, Sisley et d’autres encore.

Cette exposition, qui provoqua un véritable scandale, marqua les débuts du mouvement impressionniste. Ces œuvres, d’abord considérées comme « déviantes » et révolutionnaires, s’imposèrent au fil du temps et *Impression, soleil levant* devint la plus emblématique d’entre-elles.

Un matin brumeux dans le port du Havre, un soleil rougeoyant qui apparaît à l’horizon, un mauve mystérieux et un orangé caressant qui envahissent le ciel et la mer, les rides bleu cobalt et vert profond à la surface de l’eau qui ondule au passage des bateaux, tous les éléments de cette composition constituent une rupture avec l’académisme picturale sévissant depuis des siècles. Sous le pinceau de Monet qui fait surgir les évolutions de la lumière et des couleur au cœur de la nature qu’il observe, ni contours précis, ni couleurs affirmées, ni sujets religieux ou historiques, ni familles royales ou aristocratiques.

La crise sanitaire de la Covid 19 a affecté l’ensemble de la planète et la vie quotidienne de nombreuses populations tout au long de l’année 2020. La Chine est le premier pays à avoir maîtrisé l’épidémie et connu un retour à la normale, grâce à un important effort collectif. Dans ce contexte, Shanghai Xinhua Distribution Group et Tix Media, en collaboration avec le Musée Marmottan Monet à Paris et grâce à la coordination et au soutien de l’Ambassade de France en Chine et du Consulat général de France à Shanghai, l’exposition *Impression Soleil Levant* a pu être montée et présentée pour la première fois en Chine. Cette exposition incarne notre engagement à promouvoir des échanges artistiques d’envergure et notre volonté de devenir un hub artistique et culturel de tout premier plan. La culture est une lumière qui finira par disperser la brume matinale et illuminer l’avenir

Li Shuang
Secrétaire adjointe du Comité du Parti et Présidente du Groupe de Distribution XinHua

The famous Tang Dynasty poet Bai Juyi, in celebrating Jiangnan, wrote a poem that goes: “Fair Southern shore, with scenes I adore. At sunrise riverside flowers redder than fire, in spring green waves grow as blue as sapphire, which I can't but admire.” Likewise, the French modern master painter Claude Monet paid tribute to nature through colors and brushstrokes of his *Impression Sunrise*. Men of letters and artists with their masterpieces can always manage to bring us beautiful views of nature that contribute to our spiritual growth, just as Bai and Monet did. Though a thousand years or so apart and with the vast Eurasian continent in between, the two chose to depict with their artistic languages the same subject, i.e. sunrise – the beauty of “beginnings”.

In April 1874, proposed and initiated by Monet, an "independent exhibition" was held in the empty rooms of the photographer Nadar's studio on boulevard des Capucines in Paris, showing works by painters who were nobodies straying away from tradition then, amidst criticism, ridicule and even pity. The artists included Degas, Pissarro, Cézanne, Renoir, Morisot, Sisley among others that would go down in history later.

It was at the exhibition that the deviant artists and their style of painting that seemed unacceptable to the mainstream then played the glorious prelude to "impressionism". As time passes by, many of the works exhibited then have become revolutionary ones that have impacted art history, the most important and iconic one being *Impression Sunrise*, one of Monet's exhibits at that time.

The painting depicts a foggy morning in the port of Le Havre in northern France. A red sun has just risen above the horizon, with the mysterious purple and the warm orange across the sky and the sea, and the ripples that are scattered brushstrokes of cobalt blue and grass green caused by the boats in the distance have awakened the still yet deep sea that was quiet the whole night before. The work completely broke the shackles that had been kept by the academic mainstream for hundreds of years. It is void of a clear outline, the correct and rigid inherent colors, religion, politics, and palaces and noble families...What Monet depicted with his paintbrush is just the light and colors at the instant presented by nature, and the whole painting is as beautiful as the painter's first sight of the scene.

In 2020, due to the pandemic, the daily lives of people in many countries have been affected. As the first country to rise above the pandemic and restore normal life under strong leadership, China has demonstrated the value of concerted efforts. In this context, it is all the more a hard-won achievement of Shanghai XinHua Distribution Group and Tix-Media, in cooperation with the Musée Marmottan Monet in Paris and coordinated and supported by the French Embassy in China and the French Consulate General in Shanghai, to have managed to bring *Impression Sunrise* on its first exhibition in China. It also demonstrates our commitment to promoting the exchange of world-class art exhibits and confidence to establish ourselves as an artistic and cultural hub. Culture is the light that will eventually disperse the morning mist and illuminate the future.

I hope we will all see the light at the end of the tunnel as we emerge from the pandemic.

Li Shuang
Deputy Secretary of the Party Committee and President of XinHua Distribution Group

Impression, soleil levant à Shanghai est une exposition exceptionnelle conçue dans le contexte inédit de la crise du Covid 19 qui a ébranlé la planète.

Cette œuvre, qui fit en son temps scandale en raison de sa liberté de création, a donné son nom au mouvement impressionniste. Le génie de cette audace initiale fut par la suite reconnu et *Impression, soleil levant* fut érigé au rang de chef d’œuvre universel.

Le souhait exprimé dans le plan d’action pour les relations bilatérales entre la France et la Chine signé lors de la visite du Président de la république Française en Chine en novembre 2019 de développement de coopérations culturelles entre nos deux pays trouve ici une très belle concrétisation. Partager avec le public chinois l’une des toiles les plus célèbres du monde, symbole de l’entrée dans la modernité artistique occidentale et qui, en raison de son importance ne voyage que pour des raisons exceptionnelles, constitue un geste fort de diffusion du patrimoine artistique mondial et incarne, par la même, la vitalité de la relation culturelle franco-chinoise, qui ne cesse d’innover en menant des projets ambitieux et bien souvent pionniers.

Cette exposition est le résultat du partenariat particulièrement fécond entre le Musée Marmottan Monet et la société Tix Media. Six ans après avoir organisé, à l’occasion du cinquantenaire des relations diplomatique franco-chinoises, la toute première exposition monographique de Monet jamais présentée en Chine, le musée Marmottan Monet et Tix Media créent une nouvelle fois l’évènement avec *Impression, soleil levant*.

Je remercie vivement Monsieur Laurent Petitgirard, secrétaire perpétuel de l’Académie des beaux-arts, propriétaire du Musée Marmottan Monet, et Monsieur Patrick de Carolis, directeur du Musée, sans lesquels le soleil de Monet n’aurait pu irradier les rives mythiques du fleuve Huangpu. Je tiens à saluer la qualité et le dynamisme de la relation qui s’est nouée entre le Musée Marmottan Monet et son partenaire chinois Tix Media, grâce à l’implication de son directeur M. Xie Dingwei et de Mme Marianne Mathieu, directrice scientifique du musée Marmottan Monet et commissaire de l’exposition.

Quittant son écrin parisien pour être présenté dans celui du Bund One Art Museum, nouvelle institution récemment ouverte par Tix Media et Xinhua Distribution Group qui promettent une programmation remarquable, le soleil le plus célèbre du monde se lève aujourd’hui à Shanghai. Puisse cette exposition apporter la lumière de l’espoir et du renouveau après la tourmente dans laquelle l’épidémie de Covid 19 a plongé la planète.

Monsieur Laurent Bili
Ambassadeur de France en Chine

Impression sunrise in Shanghai is an exceptional exhibition conceived in the unprecedented context of the Covid 19 crisis, which shook the world.

This masterpiece, which in its time caused a scandal due to its freedom of creation, gave its name to the Impressionist movement. The genius of this initial daring was subsequently recognized, and *Impression sunrise* was regarded as a universal masterpiece.

During its visit to China in November, the President of the French Republic to China in November 2019 presented the action plan for bilateral relations between France and China. He emphasized the development of cultural cooperation between the two countries. This wish finds an incredible realization here. Sharing with the Chinese public one of the most famous paintings in the world is a symbol of entry into Western artistic modernity and which, due to its importance, travels only for exceptional reasons, constitutes a strong gesture of dissemination of the world artistic heritage. At the same time, it embodies the vitality of the Franco-Chinese cultural relationship, which continues to innovate by carrying out ambitious and often pioneering projects.

This exhibition is the result of the especially fruitful partnership between the Monet Marmottan Museum and the company Tix Media. Six years after having organized, on the occasion of the fiftieth anniversary of Franco-Chinese diplomatic relations, the very first monographic exhibition of Monet ever presented in China, the Marmottan Monet museum and Tix Media have once again created an event with *Impression sunrise*.

I warmly thank the Academy of Fine Arts, owner of the Marmottan Monet Museum, which gave its agreement to allow *Impression sunrise* to be presented in Shanghai and Mr. Patrick de Carolis, director of the Museum, for his commitment to lead many large-scale projects in China. I want to salute the quality and dynamism of the relationship that has been forged between the Marmottan Monet Museum and its Chinese partner Tix Media. Thanks to the involvement of its director Mr. Xie Dingwei and Ms. Marianne Mathieu, the scientific director of the Musée Marmottan Monet and curator of the exhibition.

The Bund One Art Museum is a new institution opened by Tix Media and Xinhua Distribution Group which promises remarkable events. Leaving its Parisian setting, the most famous sun in the world is rising in Shanghai today. May this exhibition shed the light of hope and renewal after the turmoil in which the Covid 19 epidemic has impacted the world.

Mr. Laurent Bili
French Ambassador to China



MONET | *Impression, Sunrise*

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Claude Monet 1872

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THE SUN RISES EVERY DAY

Marianne Mathieu

Deputy Director, Head of Collections and Exhibitions of the Musée Marmottan Monet

After first entering the collection of Georges de Bellio, doctor to the Impressionists, *Impression Sunrise* was donated to the Musée Marmottan in 1940 by Victorine and Eugène Donop de Monchy, his daughter and son-in-law. That is how a canvas that can in many respects be considered a universal icon found its way into the collection of the Académie des beaux-arts.

By giving its name to Impressionism in the late 19th century, this work came to symbolize the aspirations of a small group of artists who, in the main, painted directly from the subject, in natural daylight. Making *plein-air* one of its chief concerns, Impressionism revolutionized the art world.

Together with *Le Déjeuner sur l'herbe* (Luncheon on the Grass) by Édouard Manet (1863, Paris, Musée d'Orsay), *Impression Sunrise* marked the beginnings of modern painting.

Thanks also to Claude Monet's chosen theme, this work has, over time, acquired an even broader emblematic quality, with the rising sun celebrating the dawn of a new day, and, by extension, renewal.

With our world has been put on necessary hold by the pandemic, and with the appearance of the first new perspectives arising from this health crisis, this *Impression*, this sun rising, seems even more relevant than ever.

Planned during the period of lockdown imposed in France, after China, the presentation of *Impression Sunrise* in Shanghai is like a signal. A highly symbolic exhibition that, through the message conveyed by Monet's masterpiece, celebrates the imperious necessity to break with isolation, to resume

international exchanges and to turn a new page.

And in order to ground this event more fully in our present, *Impression Sunrise* is not only being shown alongside other paintings by the master that enable us to grasp the originality of his painting in the 19th century (working outdoors, swiftness of execution, influences from Asia and London, modernity), but is also echoed by the works of two contemporary artists, Vicky Colombet and Gérard Fromanger.

Both were invited by the Musée Marmottan Monet to create their own *Impression Sunrise*. In Shanghai they are presenting a selection of canvases that expands on this artistic resonance.

Each approaches Monet's theme in a distinctive way. Colombet is interested in the lower part of his painting, concentrating on the reflections of light on the water. Fromanger, for his part, focuses attention on the sun itself.

But their differences go further than that. Each pursues their own direction; Colombet chooses abstraction, Fromanger, figuration; the former paints landscape, the latter, figures. Moreover, where Colombet works with natural color extracted from the depths of the earth, the pure mineral-based pigment that she grinds, binds, dilutes and applies, Fromanger uses industrial paint, applied directly from the tube.

Yet for all this, both share the same point of view. They grasp the motif seen from the sky or from space and each in their own manner espouses our contemporary way of perceiving/knowing the world, going beyond the human-scale vision offered in his day by Monet.



Claude Monet (1840—1926)
Impression, Sunrise, 1872

Oil on canvas, 50 × 65 cm
Paris, musée Marmottan Monet

A stay at the Hôtel Amiraute in Le Havre around November 1872 provided Monet with the subject of his most famous painting, *Impression Sunrise*. From the window of his room, the artist quickly painted a view to the southeast of the outer harbor, seen in the early morning hours. The outlines of the Quai au Bois on the left and, on the right, of the Quai Courbe, where work is under way, structure the composition. The central opening indicates the location of the tide lock for transatlantic ships that opens onto the Bassin de l'Eure. Cranes, smokestacks, and masts are bathed in the vapors and mists of an autumn dawn. The rowboats of ferrymen in the foreground and the bright orange sun and its reflections were added at the end, when Monet was completing his picture. Painted in just a few hours, this hazy image surprised viewers with the unusual freedom of its handling. The artist decided to include it in the first exhibition by the Société Anonyme des Artistes Peintres, Sculpteurs, Graveurs et Lithographes, held in Nadar's former studio in 1874. When enjoined to come up with a title

for the catalogue, and reckoning that the work couldn't decently pass for a view of Le Havre, he called it *Impression*. The term, springing from the jargon used by painters, had been an artistic watchword since the middle of the century, reflecting the growing interest in capturing the atmosphere of a scene, or impression, rather than giving a painstaking description of nature. Sent to report on the event by the satirical magazine *Le Charivari*, the very conservative Louis Leroy immediately made the connection between the title chosen by Monet and the controversial aspirations of young painters championing this practice of outdoor work. It provided the inspiration for the title of his biting article, "L'exposition des impressionnistes" (April 25, 1874). A few days later the critic Jules Castagnary, a fervent champion of these artists, used the term *Impressionists* with a positive meaning. From then on it designated the group formed by Monet and his friends. Today, all this is symbolized by *Impression, Sunrise*.

Marianne Mathieu



Impression Sunrise
Influences



Claude Gellée, known as Claude (1600-1682)
Seaport with the Embarkation of the Queen of Sheba, 1648
oil on canvas, 149.1×196.7cm, London, The National Gallery

CLASSICAL COMPOSITION

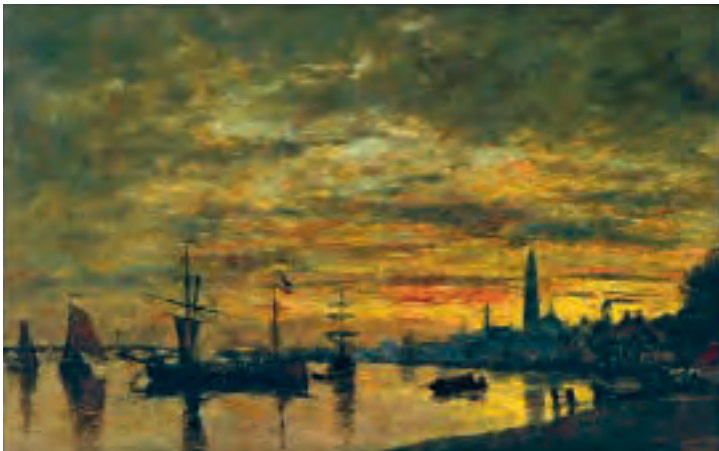
An emblematic figure of classical landscape painting in the 17th century, Claude Gellée, known in England as Claude, was an essential reference for any French painter specializing in seascapes. His influence can be observed in the way Monet creates a composition similar to that of his *Seaport with the Embarkation*.



Joseph Mallord William Turner (1775-1851)
Whalers (Boiling Blubber) Entangled in Flaw Ice, Endeavouring to Extricate Themselves, exhibited 1846
oil on canvas, 89.9×120 cm, London, The Tate Gallery

THE DISSOLUTION OF FORMS AND RADICALISM

Monet discovered Turner's painting during his first stay in London in 1870. His own works now changed significantly as he sought to represent what he himself called "effects of fog", dissolving forms in the mist or, as in *Impression Sunrise*, in the smoke bellowing from tall factory chimneys.



Eugène Boudin (1824-1898)
The Port at Antwerp Seen from the Northern Citadel, 1871
oil on canvas, 37×58.5 cm, musée de Soissons, Lasanne Collection

OUTDOORS AND ATMOSPHERE

A self-taught painter of landscapes and seascapes, Eugène Boudin, who was known as the "King of Skies", was Monet's first master. With him, the younger artist learned all about outdoor painting, making quick renderings based on direct observation of his theme and putting the emphasis on subtle effects of light.



Claude Monet (1840-1926)
The Houses of Parliament, London, Reflections on the Thames, 1905
oil on canvas, 81.5×92 cm, Paris, musée Marmottan Monet

A SPECTRAL VISION

Monet first travelled to London in 1870. He was fascinated by the spectacle of this city where the urban and maritime worlds came together and would go back there several times. He was particularly struck by the fog, both the natural variety and the industrial smoke that clogged the city. The effect of unreality that resulted made a lasting impression on him. In France, it was in Le Havre that he found this same spectral vision, which he painted most famously in *Impression Sunrise*.



Katsushika Hokusai (1760-1849)
Hokusai gofu. Album of drawings by Hokusai, c. 1849 (1st edition)
print, 22.8×31.8 cm, Paris, musée Marmottan Monet

JAPONISM

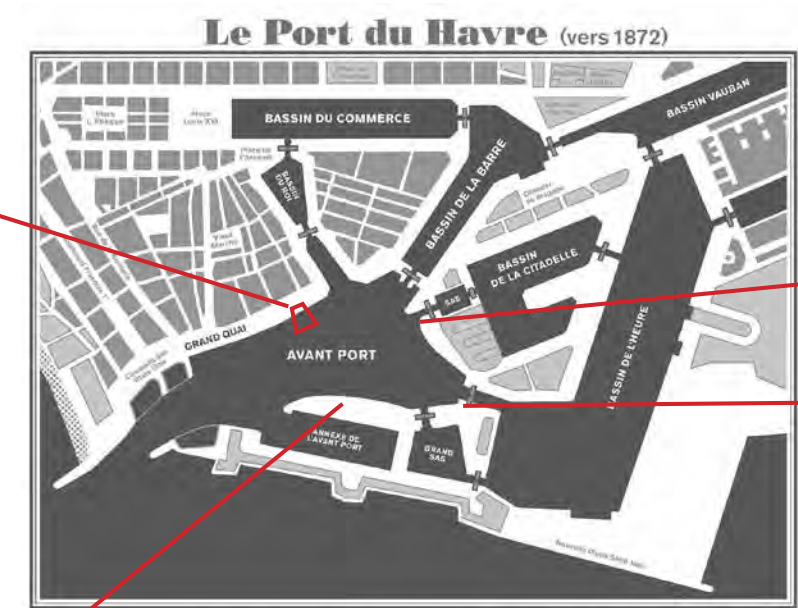
During the Meiji era (1868-1912), the dissemination of Japanese art, especially at world's fairs, began to have a considerable influence on painter over the second half of the 19th century in the west. The prints offered a vivid image of the Land of the Rising Sun and Monet was among the artists who appreciated them. His collection included the album of Hokusai drawings reproduced above.

Impression Sunrise
Motif



d. The Port of Le Havre. Machinery on the Quai au Bois, later called Quai de Broström
Photograph
Le Havre, CHRH – Funds Societ

The machinery with its chimney in the center of the photograph dates from December 1871. In Monet's painting it can be seen in action on the dock to the left of the Écluse des Transatlantiques.



a. The Old Outer Harbor of Le Havre from the Roof of the Musée des Beaux-Arts, c. 1900
Postcard
Le Havre, Museums of Art and History

This postcard offers a panoramic vision of the outer harbor at Le Havre, looking east. The photograph was taken from the roof of the Fine Arts Museum, near the Hôtel de l'Amirauté, where Monet stayed. In the centre, In the middle-distance we can see the Écluse des Transatlantiques opening onto the Bassin de l'Eure dock.



b. Hand-operated revolving crane.
Illustration from the book by Émile C. de Beaucamp and N. Le Grix, Petite Histoire du Havre Illustrée, preface by M. Louis Brindeau, Le Havre: A. Bourdignon, 1893
Le Havre, Municipal Library

These cranes and masts in Monet's painting are signs of the major being to enlarge Le Havre's outer harbor towards the south, which had been begun in 1872. It was archive documents lie these that were used in 2014 when the motifs painted by Monet were identified for the first time.



c. Le Havre, the Grand Quai, c. 1900
Postcard
Le Havre, Municipal Archives

The big white building at the center is the Hôtel de l'Amirauté, where Monet stayed in 1872 and 1874.



DATING *IMPRESSION SUNRISE*

Donald W. Olson
Professor of Physics and Astronomy, Texas State University

The date of Monet’s *Impression, Soleil Levant* (*Impression Sunrise*) has long been a subject of controversy. Not only the time of year but even the calendar year of the painting is in dispute, with both 1872 and 1873 cited by various authors. The canvas bears the inscription “72” next to Monet’s signature, but the catalogue raisonné published by Daniel Wildenstein redated three consecutively numbered Le Havre paintings with similar views – *Soleil Levant*, *Marine* (ill.5), *Impression, Soleil Levant* and *Port du Havre, Effet de Nuit* (ill.6) – to a campaign that Wildenstein placed in the spring of 1873.¹

ASTRONOMY AND ART

Over the past twenty-five years, our Texas State University group has used astronomical analysis to determine the dates for three paintings by Vincent van Gogh (July 13, 1889, at 9:08 p.m. for *Moonrise, Wheatstacks*²; April 20, 1890, at 7 p.m. for *Road With Cypress and Star*³; and June 16, 1890, at 8 p.m. for *White House at Night*⁴), along with several paintings by Edvard Munch (mid-August 1893 for *Munch’s Starry Night*⁵; August 19, 1893, at 9:15 p.m. for *The Storm*⁶; September 3, 1893, at 5:30 a.m. for *Sunrise*

in *Åsgårdstrand*⁷; and the winter season of 1883-1884 for the blood-red sunsets that inspired the sky of *The Scream*⁸). The methods employ astronomical computer algorithms to calculate the positions of the sun, moon, stars and planets. We also consult the memoirs and letters written by the artists, collect meteorological observations, and study contemporary maps of the locations. In addition to the analysis of paintings, we have arrived at dates and precise times for two moonrise photographs by Ansel Adams (September 15, 1948 at 7:03 p.m. for *Autumn Moon*⁹; and December 28, 1960 at 4:14 p.m. for *Moon and Half Dome*¹⁰). Our most recent publication⁹ was a study of Monet’s 1883 *Étretat, Soleil Couchant* (ill.3).¹¹ A site visit to the distinctive cliffs, arches, and rock formations of the Normandy coastline allowed us to determine Monet’s precise location on the beach at Étretat. Several sets of meteorological records exist from 1883, and Monet’s almost daily letters from January and February 1883 contain weather information and other clues. Combining this evidence with our computations of the tide levels at sunset and with astronomical calculations of the sun’s position in the sky, we were able to determine a date and precise time for the sunset scene that inspired Monet: February 5, 1883, at 4:53 p.m. local mean time.

THE SUN IN THE MIST

Impression, Soleil Levant poses a much more difficult problem in dating for at least two reasons. First, the hazy nature of the scene depicted has produced considerable disagreement regarding Monet’s location, his direction of view, and which part of the Le Havre harbor is depicted. Also, relevant biographical material is almost nonexistent, since only a very small number of Monet’s letters from 1872 and 1873 survived. However, the historical importance of this painting is a strong motivation for attempting to determine Monet’s location and calculate a precise date or, at least, a range of possible dates.

MONET’S WINDOW: THE WORDS OF THE ARTIST

As part of an interview published in 1898, Monet himself made it clear that the famous painting depicts the view from a window overlooking the harbor at Le Havre. Discussing the exhibition of 1874, the artist recalled: “I had submitted something done in Le Havre, from my window, the Sun in the mist and a few masts of ships in the foreground. [...] They asked me the title for the catalogue; and it could not really pass for a view of Le Havre, so I replied: ‘ Put *Impression*.’ From that came “Impressionism,” and the jokes proliferated.”¹²

DATE AND LOCATION IN LE HAVRE: WILDENSTEIN’S OPINIONS

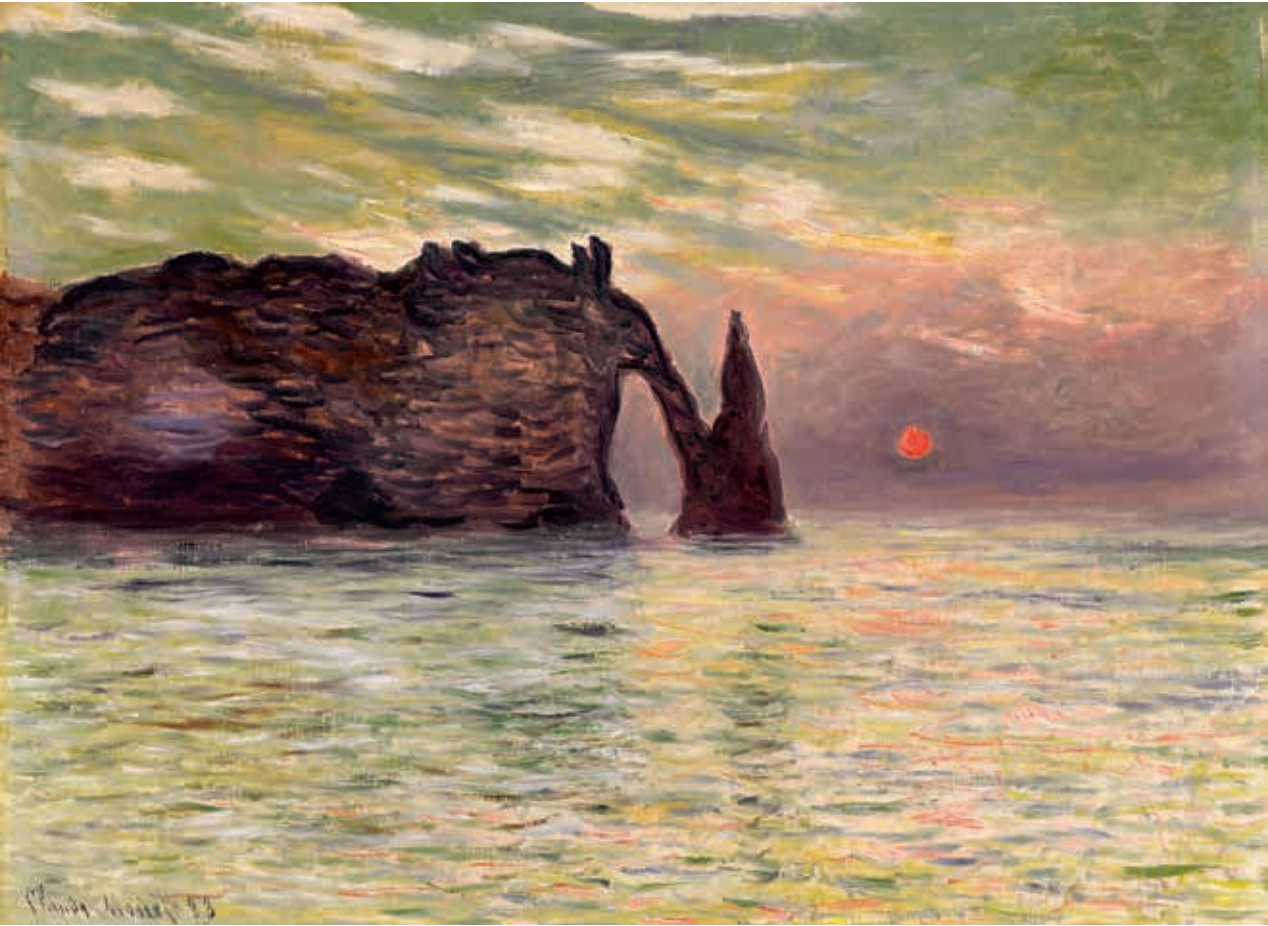
In a 1967 essay, Wildenstein described *Impression, Soleil Levant* as painted in 1872 in Le Havre.¹³ Wildenstein’s 1974 catalogue raisonné gave more detailed information about the location, and stated that: “Monet occupied a room in the Hôtel de l’Amirauté overlooking the Grand Quai [...] It is from there that he painted *Impression*.”¹⁴ However, contrary to his earlier essay, Wildenstein in this catalogue now judged that: “the date 72 following the signature on *Impression* (263) does not correspond to reality.”¹⁵ The caption to the painting’s illustration in the catalogue now read: “Cat. 263 – *Impression, soleil levant*, 1873.”¹⁶

Wildenstein’s catalogue raisonné text advanced the theory that Monet had created *Impression, Soleil Levant* and related paintings during a visit to Le Havre in the spring of 1873, asserting that: “From a trip to Normandy, Monet brought back [...] a group of canvases painted in the port of Le Havre (259-264), one of which was to cause quite an uproar (263).”¹⁷ Wildenstein explained his reasoning about the date in a footnote and quoted from a letter to Pissarro, dated April 22, 1873, in which Monet mentioned in passing, “I went to Rouen”.¹⁸ Although Monet does not explicitly state in this letter that he also worked in Le Havre during this spring 1873 trip, Wildenstein evidently assumed that the artist did make a side trip to Le Havre shortly before writing this letter. Wildenstein concluded in another footnote that all three paintings with similar views – W262 (ill.5), W263 , and W264 – were created in the spring of 1873 when Monet was in a hotel on the Grand Quai, looking to the southeast over the outer harbor. Wildenstein compared the famous *Impression, Soleil Levant* (W263) to: “*Soleil Levant (Marine)* (262) [...] which represents essentially the same motif in a very similar lighting. In both cases, installed on the Grand Quai at Le Havre [...] probably at a window of the Hôtel de l’Amirauté [...] Monet painted the old outer harbor [...] in the direction toward the southeast. All the cartographic studies and all the evidence collected from local historians agree on this point. See also *Le Port du Havre, Effet de Nuit* (264).”¹⁹ Wildenstein reiterated these conclusions about the year and the direction of view for the three paintings in a catalogue entry: “263, IMPRESSION, SOLEIL LEVANT [...] Painted at Le Havre in 1873. Represents the old outer harbor viewed in the direction toward the southeast. See numbers 262 and 264”.²⁰ Following the publication of Wildenstein’s catalogue, some authors persisted in dating *Impression, Soleil Levant* to 1872, while others adopted the revised year of 1873. John House surveyed the literature regarding Monet’s production during the decade of the 1870s and recognized that “problems arise, during the same period, over the dating of Monet’s spells of work

at Rouen and Le Havre.”²¹ An especially striking example of this dating uncertainty appears in a lavishly illustrated volume by Robert Gordon and Andrew Forge. On the page facing illustrations of W262 (ill.5) and W263 the authors state that: “The two paintings opposite, and one of the harbor at night [W264], were painted from Monet’s hotel window in Le Havre in 1872.” But the captions to those two illustrations contradict the text by listing a different year: “*Impression, Soleil Levant. 1873*” and “*Soleil Levant, Marine. 1873.*”²²

LE HAVRE IN PHOTOGRAPHS AND MAPS

To resolve questions about paintings depicting the harbor of Le Havre as it appeared in the 19th century, modern scholars can turn to an extensive cartographic and photographic record. The immense number of travelers and tourists who have passed through Le Havre make it easy to find hundreds of postcard views of the port, with these images dating primarily from circa 1900-1910. For the decades of the 1870s and the 1880s, researchers can turn to albumen prints



3

4



5



6



by such pioneering photographers as Émile-André Letellier and Étienne Neurdein.

After studying the maps and photographs of old Le Havre, we agree with Wildenstein's conclusion regarding the direction of view, that *Impression, Soleil Levant* depicts the outer harbor as viewed in the direction toward the southeast.

As seen from Monet's location on the Grand Quai, the Sun in *Impression, Soleil Levant* stands above the eastern end (the left end) of the Quai Courbe, which projects its semi-circular shape into the outer harbor from the south. Near the Sun and to the right of the Sun, the painting shows the cranes and derricks of a vast construction project on the Quai Courbe, and rising into the sky behind the quay we recognize masts of sailing ships in the Bassin de Mi-Marée.

To the left of the Sun and Quai Courbe, a channel of water curves gently to the right as it goes into the distance. In this channel, Monet included a tall sailing ship with its masts and spars reaching up into the sky. This great ship is not under sail and may be in tow through the outer harbor near either the tide-gate called the Écluse de la Floride leading into the Bassin de Mi-Marée or the tide-gate called the Écluse des Transatlantiques leading into the Bassin de l'Eure.

On the far left of the painting, we see more vertical elements, some of which may be the stacks of tugboats and others that may be chimneys of the works adjacent to the dry docks (formes de radoub) in the Bassin de la Citadelle. Also visible near the left side of the painting are the masts of at least one more sailing ship, which may be in the outer harbor or in the Bassin de la Citadelle or, perhaps more likely, in the lock that leads into the Bassin de la Citadelle.

Returning our attention to the objects in the middle distance on the right side of *Impression, Soleil Levant*, we note that our conclusions agree with those previously reached by Paul Tucker, who described the "numerous vertical elements [...] those to the right are cranes and heavy machinery that were part of a huge construction project that had been initiated just before the Franco-Prussian War and had been taken up again after the armistice."²³

7



This albumen print shows the Grand Quai as it appeared circa 1875. Near the left edge of this view, the top of the tower of the Notre Dame church is visible above the line of buildings on the quay. Near the center of the view we recognize the three buildings of the Hôtel de l'Amirauté: an annex at Grand Quai 41, the main building at Grand Quai 43, and an annex at Grand Quai 45.

Before 1870 the Bassin de la Floride extended along the entire length on the south side of Quai Courbe. As part of the construction project in the 1870s, engineers constructed an earthen traverse structure, a kind of cofferdam, dividing the Bassin de la Floride into two parts. The project came under the direction of the engineer Émile Théodore Quinette de Rochemont, who provided a timeline for the progress of the work: "The Bassin de la Floride will be divided into two parts by a traverse. The smaller part, to the east, will be transformed into the Bassin de Mi-Marée. [...] The traverse, made entirely of earth and designed to separate the Bassin de la Floride into two parts, was constructed during 1870-1871."²⁴

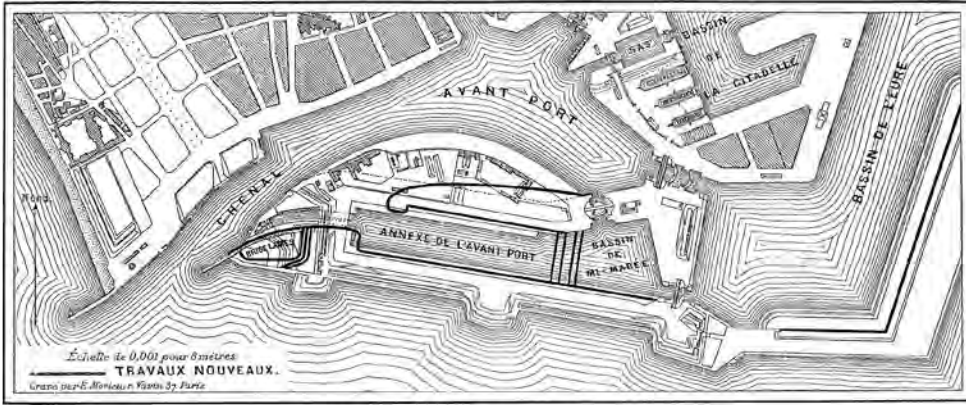
A map showing the proposed changes to the outer harbor (ill.8) appeared in the journal *L'Illustration* in

April 1874 and again in January 1878, along with a view of the project (ill.9) in 1878 as seen from the top floor of a building on the Grand Quai.²⁵ This latter view shows five large sailing ships in the Bassin de Mi-Marée.

On the right side of Monet's *Impression, Soleil Levant* we recognize the cranes and derricks of this vast construction project on the Quai Courbe and the masts of sailing ships in the more distant Bassin de Mi-Marée.

Identifying Monet's Hotel Window

In a letter to Pissarro written on January 27, 1874, Monet gave his current address as "Hôtel de l'Amirauté au Havre."²⁶ For Monet's *Le Grand Quai au Havre* (ill.10 ; W295), usually dated to 1874, the especially clear view at the quay and harbor in the light of a bright afternoon



TRAVAUX D'AGRANDISSEMENT DU PORT DU HAVRE : PLAN DU NOUVEAU AVANT-PORT.

8

Monet created Impression, Sunrise at the time of a vast construction project in Le Havre harbor. This map, titled Travaux d'Aggrandissement du Port du Havre and showing the proposed changes to the harbor, appeared in two issues of L'illustration, for April 18, 1874, and again for January 5, 1878. By 1871, the eastern end of the Bassin de la Floride had already been enclosed to form the Bassin de la Floride. During the following years, most of the Quai Courbe was removed, to be replaced by two smaller quays shown here as dark outlines.



LES TRAVAUX D'AGRANDISSEMENT DU PORT DU HAVRE : ASPECT ACTUEL DE L'AVANT-PORT À MARÉE HAUTE

9

The right side of Monet's Impression, Sunrise shows the silhouettes of cranes and derricks that were part of the vast construction project in Le Havre harbor. This woodcut, titled Travaux d'Aggrandissement du Port du Havre: Aspect Actuel de l'Avant-Port à Marée Haute appeared in L'illustration for January 5, 1878, and showed the progress of the work as seen from the top floor of a building on the Grand Quai. The remaining semi-circular outline of Quai Courbe can still be discerned even at high tide, but much of the earth forming this quay was removed in the wagons of a small railroad line. Near the left side of this woodcut, five sailing ships can be seen in the rectangular enclosure called Bassin de Mi-Marée, completed by 1871 as one of the first steps in the construction project. To the right of the Sun in Impression, Sunrise, Monet shows a few distant masts, probably of ships in the Bassin de Mi-Marée.



10



11



12

These 19th-century photographs show the Hôtel de l'Amirauté with the hotel name prominent on the façade. The distinctive architectural features allow us to recognize the hotel in wide-angle photographs of the Grand Quai taken from across the harbor.

sun makes it possible to identify the precise location of Monet's hotel room.

Several 19th-century photographs (ill.11-12) depict the main building of the Hôtel de l'Amirauté, with the hotel name prominently displayed on the façade. The architectural details visible in these close-up views in turn allow us to recognize this hotel in panoramic photographs taken from across the harbor and showing all the buildings on the Grand Quai between the Rue Saint Julien and the Rue des Galions. An especially clear early albumen photograph (ill.7), taken circa 1875, shows the three buildings of the Hôtel de l'Amirauté: an annex at Grand Quai 41, the main building at Grand Quai 43, and an annex at Grand Quai 45. Contemporary guidebooks published by Adolphe Joanne and Karl Baedeker make it clear that the main building stood at Grand Quai 43, but that the hotel included rooms at all three addresses: 41, 43, and 45.²⁷

At the extreme lower right corner of Le Grand Quai au Havre (ill.10; W295), Monet's line of sight looks over the roof of a small building with a brown wall marked by bold dark lines to another even smaller building with a scalloped pattern at the roof line and white walls with thin black vertical lines. To the left of these two buildings, W295 shows an ornate gold light with a spiral pattern. Monet looks down on the quay from a window just slightly higher than the spiral pattern at the top of this ornate street light.

In the albumen photograph, circa 1875, we can recognize on the quay just east of the Hôtel de l'Amirauté exactly the same features – the two small buildings and the same ornate street light with the spiral pattern. A three-dimensional topographical analysis reveals that Monet's view is possible only from the room marked with an "X" in Figure 13. Monet's room for Le Grand Quai au Havre therefore was in the hotel annex at Grand Quai 45, not in the main hotel building. From the main hotel building at Grand Quai 43, the smaller building with white walls and thin vertical lines would have been blocked from view in a manner inconsistent with the appearance in the painting.



For Monet's Le Grand Quai au Havre (W295, St. Petersburg, the State Hermitage Museum), usually dated to 1874, the especially clear view of the quay in bright afternoon sunlight allows us to identify the precise location of Monet's room in the Hôtel de l'Amirauté, which consists of an annex at Grand Quai 41, the main building at Grand Quai 43, and an annex at Grand Quai 45.

Top: red arrows added to a detail from the lower right-hand corner of Le Grand Quai au Havre (W295) mark three distinctive features on the quay: an ornate gold light with a distinctive spiral pattern, a small building with a scalloped pattern at the roof line and white walls marked with thin black vertical lines, and another building with a brown wall marked by bold dark lines.

Bottom: red arrows mark the same three distinctive features in this detail from an albumen print, circa 1875. Monet looked down at the scene from a balcony (marked by a yellow "X") just slightly higher than the spiral pattern at the top of the ornate light.

Perhaps worth noting is that Monet may have selected this room in the hotel annex at Grand Quai 45 because this chamber had not just a window but also a balcony.



In Le Havre, as in all cities in mid-northern latitudes, after the instant of sunrise the Sun then rises "up and to the right" into the sky. According to our topographical analysis, the low Sun seen in *Impression, Soleil Levant* stands above the eastern end of Quai Courbe, but the actual point of sunrise must have been in the direction of the water in the channel to the east (in the painting, to the left) of this quay.

DIRECTION TO THE RISING SUN

At Le Havre, as in all cities in mid-northern latitudes, after the instant of sunrise the sun then rises "up and to the right" into the sky (ill.14). According to our topographical analysis, the low Sun in *Impression, Soleil levant* stands over the eastern end of Quai Courbe, but the actual point of sunrise must have been in the direction of the water in the channel to the east (in the painting, to the left) of this quay. To express the direction of this sunrise point in a precise way, astronomers use a coordinate called azimuth to identify the compass directions, with 0° at the north, 45° at the northeast, 90° at the east, 135° at the southeast, 180° at the south, etc. On the 19th-century map of the harbor (ill.18) the line of sight from the Hôtel de l'Amirauté to the east end of Quai Courbe points in the direction of azimuth 122°, measured from true north. As observed

by Monet on the morning that inspired *Impression, Soleil Levant*, the point of sunrise on the horizon would have been slightly to the left of the east end of Quai Courbe, most probably near azimuth 117° to 121°. The low sun over the quay in the painting would correspond to an azimuth of approximately 123° to 127°. The sun rises in this position twice during each year, in mid-November and late January.

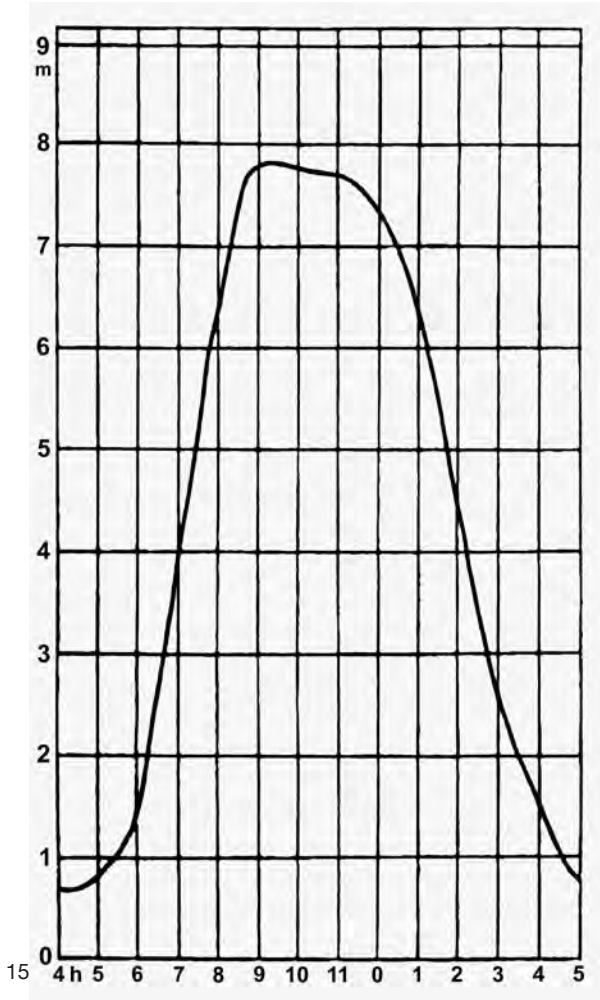
The sun's altitude in *Impression, Soleil Levant* can be estimated first by using the known diameter of 0.5° for the solar disk to deduce that the sun is standing somewhat less than two degrees above the distant horizon. An independent estimate compares the altitude of the sun to the masts of the sailing ships in the Bassin de Mi-Marée, located to the right of the sun in the painting. This method uses typical sailing ship mast heights of about fifty meters, the known distance of 550 meters from the hotel to the center of the Bassin

de Mi-Marée, and the elevation of Monet’s balcony at nine meters above the Grand Quai and eleven meters above the water level. For such a configuration, the tops of the distant masts extend approximately four degrees above the horizon, and the sun’s altitude is perhaps closer to three degrees. We therefore estimate that the disk of the Sun in *Impression, Soleil Levant* has an altitude of about two to three degrees above the horizon, a low sun position corresponding to a time approximately twenty to thirty minutes after sunrise.

THE STAND OF HIGH TIDE

The sailing ships and steamers could pass through the Le Havre outer harbor only for a period of about three or four hours, centered on the time of high tide. Before and after this interval, the water level in the outer harbor channel was not sufficiently deep and the great ships would run aground. A noteworthy hydrographic feature of Le Havre is that the tide curve (ill. 15) can exhibit a nearly flat maximum near the time of high tide. For a long interval of time called the “high water stand” the water level remains nearly constant. Émile Théodore Quinette de Rochemont described this phenomenon in his 1875 monograph on the port of Le Havre: “This feature of the tidal curve is very advantageous for navigation; it permits us to leave the tidal docks open for about three hours.”²⁸

During the time of high water stand, the tide-gates leading to the Bassin de Mi-Marée and the Bassin de l’Eure, and the lock leading to the Bassin de la Citadelle, could be open. Tugboats towed the sailing ships through the outer harbor and the tide-gates – events that were a favorite subject of 19th-century photographers. In *Impression, Soleil Levant* the masts of the largest sailing ship extend well up into the sky and indicate that this vessel is much closer to Monet’s hotel than are the distant masts on the right side of the painting. This largest sailing ship may be under tow through the outer harbor. The requirement that the low rising sun in *Impression, Soleil Levant* correspond within one or two hours to the time of high



Near the time of high tide [pleine mer] at Le Havre, the water level can remain nearly constant for three or four hours, an interval of time called the “high water stand” [“tenue du plein”]. *Impression, Soleil Levant* probably depicts the harbor during such a time period. This example of a tide curve showing the distinctive flattened top appeared in a monograph on the port of Le Havre published in 1875 by Émile Théodore Quinette de Rochemont, who remarked: “This feature of the tidal curve is very advantageous for navigation; it permits us to leave the tidal docks (bassins) open for about three hours.” [“Cette particularité de la courbe de marée est très-avantageuse pour la navigation; elle permet de laisser les bassins ouverts pendant trois heures environ.”]

water gives us a strong tidal constraint on the possible astronomical dates.

Our computer algorithms allow us to calculate the positions of the sun and the moon and the resulting tide curves for dates in the 19th century. The times of high tide and the water level at the tide-gates were also printed in a 19th-century publication called the



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Émile Letellier, *The Clapeyron traveling through the Écluse des Transatlantiques lock. Port of Le Havre, entrance to the Bassin de l’Eure*, circa 1880-1890. Photograph, 20.5×29 cm. Le Havre, Bibliothèque Municipale. Tide conditions in Le Havre harbor provide a strong constraint on possible dates for *Impression, Soleil Levant*. For an interval of three or four hours near the time of high tide, tugboats (remorqueurs) could tow sailing ships through the outer harbor (avant-port) and into the tide-gates (écluses) of the various tidal docks (bassins). This albumen print, from a photograph taken by Émile-André Letellier circa 1880-1890, captures such an event at the Écluse des Transatlantiques leading to the Bassin de l’Eure. The photographic view looks toward the northwest, with an arrow marking the main building of the Hôtel de l’Amirauté on the Grand Quai in the distance. This photograph therefore shows a view almost exactly opposite to that of Monet’s *Impression, Soleil Levant*, for which the artist looked to the southeast toward a sailing ship in this same channel and near this same tide gate.



17

Monet had a pattern of working in hotels, from rooms with windows or balconies commanding views over a harbor or a river.

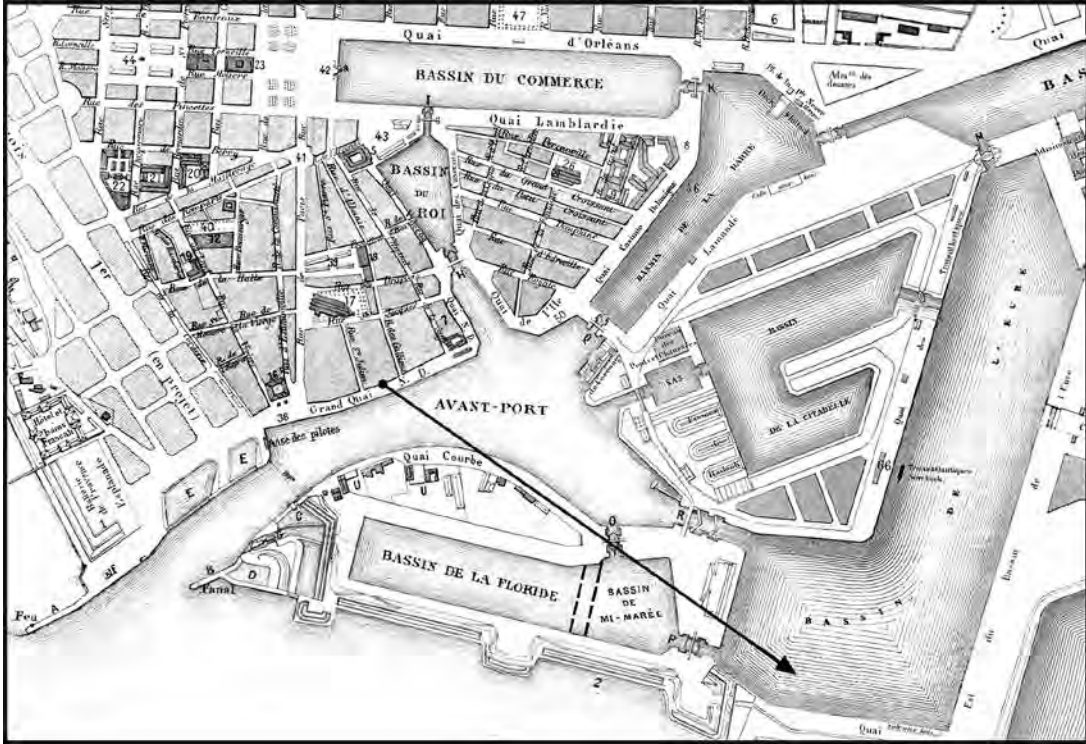
Top left: The annex of the Hôtel Blanquet in Étretat, with a corner of the main building visible at the far right.

Top right: The main building of the Hôtel Blanquet in Étretat. Monet made multiple visits to the Hôtel Blanquet. He took some views of the bay and harbor from the main building and created other paintings (e.g., W1024 and W1025) from a room on the upper floor of the annex.

Bottom left: the Hôtel de l'Amirauté and its annexes, at Grand Quai 41, 43, and 45 in Le Havre. Monet's letters prove that he resided at the Hôtel de l'Amirauté in late January 1874, and this hotel is also the most probable candidate for possible painting campaigns in 1872 or 1873.

Bottom center: the Hôtel Continental near the breakwaters on the north jetty in Le Havre. Monet stayed in the Hôtel Continental during a visit to Le Havre in late January of 1883. Each room on the seaward side of this first-class hotel featured a balcony overlooking the entrance to the outer harbor (*avant-port*). Bad weather frustrated the artist's efforts during this January 1883 Le Havre trip. This hotel is not a candidate for the viewpoint of *Impression, Soleil Levant*, the because Hôtel Continental did not open its doors until June 1882.

Bottom right: the Savoy Hotel in London, overlooking the Thames. Monet made repeated visits to this first-class hotel. He worked from the balconies of rooms 641 and 541 to create the series paintings depicting nearby Waterloo Bridge and Charing Cross Bridge.



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True north is at the top of this map showing Le Havre harbor in the 1870s. The dot indicates the position of the Hôtel de l'Amirauté on the Grand Quai, and the arrow points in the direction of the low Sun seen in *Impression, Soleil Levant*. Quai Courbe, with its distinctive semi-circular shape, projects into the outer harbor (*avant-port*) from the south. For a period of about three or four hours near the time of high tide (*pleine mer*), the tide-gates (*écluses*) (labelled H-R) were open and sailing ships could enter or exit the various tidal docks (*bassins*) of the port.

Almanach du Commerce du Havre. Based on the topographical analysis, astronomical calculations of the sun's position, and tide calculations of high water stand, the most likely dates for *Impression, Soleil Levant* are:

1872 January 21-25	at 8:00 a.m. to 8:10 a.m.
1872 November 11-15	at 7:25 a.m. to 7:35 a.m.
1873 January 25-26	at 8:05 a.m.
1873 November 14-20	at 7:30 a.m. to 7:40 a.m.

On each of these dates and times, a low sun would be rising over the east end of Quai Courbe, and a high water stand would allow maneuvers by the great sailing ships in the outer harbor of Le Havre.

GLITTER PATH

Below the disk of the sun, the sparkling light on the water of the outer harbor is known by atmospheric scientists as a “glitter path.” The depiction in *Impression, Soleil Levant* makes this certainly the most famous glitter path in history! As explained in standard references on this phenomenon, the vertical elongation of the glitter path in the painting is entirely consistent with the low altitude of the sun.²⁹

A SPRING SUNRISE ?

In 1960, William Seitz published a Monet chronology with the entry: “1872 SPRING: In Le Havre. Paints the *Impression*.”³⁰ In 1970, William Gaunt likewise asserted that “Monet painted this picture of the sun seen through mist at the harbor of Le Havre when he was staying there in the spring of 1872.”³¹ As cited earlier, Daniel Wildenstein's catalogue



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raisonné also placed this painting in the spring season, but in the year 1873. Specifically, Wildenstein’s catalogue dated all three of Le Havre paintings with similar views (W262 , 263 , and 264) to the time period just before April 22, 1873. ³² Wildenstein’s judgment about the season and the year has proved especially influential. Joel Isaacson’s 1978 Monet biography followed Wildenstein’s theory in assigning *Impression, Soleil Levant* to “Monet’s sojourn in Le Havre in March or April 1873.” ³³ The Getty Museum, following the acquisition of *Soleil Levant* (W262) in 1998, issued a press release promoting the scene as a sunrise from the spring of

1873: “Getty Museum Acquires Early Impressionist Painting by Claude Monet. Created during the spring of 1873, the painting depicts the bustling port of Le Havre on the northern French coast, as light dawns on the water. [...] Monet traveled to Le Havre from his home in Argenteuil in the spring of 1873. While there he painted several paintings of its harbor. Sunrise is most closely related to the famous *Impression Sunrise* (Paris, Musée Marmottan), painted during this trip.”³⁴

The current Getty Museum website likewise describes *Soleil Levant* (*Sunrise*, ill.5) as dated to “March or April 1873” and “painted during the spring of 1873.” ³⁵

But if our topographical analysis is correct, the paintings W262 and 263 cannot date from the spring season of any year. To see the rising Sun in March and April, an observer at a window on the Grand Quai would look to the east in March, or even somewhat to the northeast in April, over the ticket bureaus and sheds on the Grand Quai. There is then no plausible candidate for the quay that we see on the right side of *Impression, Soleil Levant* and no plausible position for the group of sailing ships, tugboats, and small boats that the painting includes to the left of the rising sun. Moreover, placing *Impression, Soleil Levant* in the spring season contradicts Wildenstein’s own statement, elsewhere in the same catalogue, about the topography of the port and the direction of view: “Monet painted the old outer harbor [...] in the direction toward the southeast. All the cartographic studies and all the evidence collected from local historians agree on this point.” ³⁶

We agree that Monet’s *Impression, Soleil Levant* does show a view to the southeast, with the solar disk in a position attained only in late fall (mid-November) or winter (late January).

VIEW FROM A BOAT ?

In an essay published in 1956, William Seitz speculated that Monet’s *Impression, Soleil Levant* was “painted at dawn, perhaps from a boat.” ³⁷ Seitz repeated this idea in a 1960 book, offering his theory regarding the origin of *Impression, Soleil Levant*: “it is easy to imagine oneself in Monet’s position here in the harbor of Le Havre, bobbing on the waves in a small boat – a lone observer, engrossed in a unique and transitory moment that will never be repeated.” ³⁸



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Comparison of 19th-century photographs to Monet’s canvases demonstrates that the artist accurately depicted the entrance to the port of Le Havre. Top: The Semaphore building – the tiered structure at the far left of this albumen photograph, circa 1880 – displayed flags to indicate the state of the tide, to warn small boats when great sailing ships were preparing to enter or depart from the port, and to give other signals of interest to mariners. Center: The photographer for this albumen print, circa 1880, set up his camera on the top level of the Semaphore. Bottom: Claude Monet, *Vue de l’Avant-Port du Havre*. The different perspective for the lights along the jetty shows that Monet took this view from the middle level of the Semaphore.

Perhaps influenced by Seitz’s vivid account, Trewin Copplestone likewise described Monet’s sunrise as “a transient moment he observed from a small boat in the harbor.”³⁹

Monet famously did employ a studio boat on the Seine near Argenteuil. This floating studio was the subject of several Monet works (W323, W390-393), and two Manet paintings from 1874 show Monet on his studio boat.

But *Impression, Soleil Levant* cannot have been viewed from a small boat in the harbor for at least two reasons. First, Monet explicitly stated the scene was observed “from my window.”⁴⁰ Moreover, a quick glance at the three small stern-oar boats (*godilles*) that form a diagonal line in the bottom half of *Impression, Soleil Levant* proves that Monet was well above the water level. If Monet had sketched the view from his own small boat in the harbor, the heads of the oarsmen (*godilleurs*) in the three small boats would all have been even with each other and with the horizon line. Instead, the painting shows Monet looking down on the three small boats, with the horizon line in the painting located far above the oarsmen, entirely consistent with Monet’s window being well above the water level. As a concrete example, Monet’s window for Le Grand Quai au Havre (W 295) was nine meters above the pier and approximately eleven meters above the water level at high tide. In Le Grand Quai au Havre (W 295) the artist looks down on two small boats in the outer harbor from approximately the same perspective as he looks down on the three small boats in *Impression, Soleil Levant*.

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ROOMS WITH A VIEW

Perhaps worth noting is Monet’s pattern of working in hotels, from rooms with windows or balconies commanding views over a harbor or a river (ill.17). Monet had a pattern of returning to the same hotel more than once, with multiple painting campaigns based at the Hôtel Blanquet in Étretat, and likewise multiple

Comparison of 19th-century photographs to Monet’s canvases demonstrates that the artist accurately depicted the Bassin du Commerce at Le Havre.
Top: This 19th-century albumen photograph, taken circa 1880 from the west end of the Bassin du Commerce, looks to the east from the Place de la Mâtüre, with the machine à mâter prominent in the foreground. Mariners used this apparatus, shaped like a gigantic “A” to remove and replace the masts of sailing ships.
Center: The photographer for this albumen print, circa 1880, set up his camera at the east end of the Bassin du Commerce and looked toward the west, with the sheerhulk and the distinctive profile of the Le Havre Théâtre visible in the distance.
Bottom: Claude Monet, *Le Bassin du Commerce, Le Havre*. The slightly different perspective demonstrates that Monet took his view from a position somewhat to the left of the location used for the center photograph.

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Comparison of early photographs to Monet’s paintings demonstrates that the artist accurately depicted the buildings of the outer harbor (*avant-port*) at Le Havre.
Top: Postcard view of the Le Havre Museum, circa 1900.
Bottom: Claude Monet, *Le Musée du Havre*. The Le Havre Museum was a favorite subject for photographers. The nearly identical alignment of the corner of the museum and the chimneys behind the museum demonstrates that Monet and the postcard photographer employed almost identical viewpoints on the Quai Courbe.



Comparison of 19th-century photographs to Monet's paintings demonstrates that the artist accurately depicted the entrance to the port of Le Havre.
Top: Claude Monet, *Vue de l'Avant-Port du Havre*.
Bottom: This circa-1880 albumen print shows the south jetty on the left and, across the entrance channel, the tiered Semaphore building on the north jetty. The blue arrow points to Monet's location on the middle level of the Semaphore. The two red arrows point to a street light (*lampadaire*) and the entrance to the stairway leading down to the water level; both the street light and this entrance are visible in the foreground of Monet's canvas.

working visits to the Savoy Hotel in London. No direct information exists regarding the hotel employed for *Impression, Soleil Levant*, but Monet's letters prove that he resided at the Hôtel de l'Amirauté in late January 1874, and the established pattern makes this Le Havre hotel also the probable candidate for 1872 or 1873. During another visit to Le Havre in late January of 1883, Monet stayed in the Hôtel Continental near the breakwaters on the north jetty. Each room on the seaward side of this first-class hotel featured a balcony overlooking the entrance to the outer harbor. However, this location is not a candidate for the viewpoint of *Impression, Soleil Levant*, because the Hôtel Continental did not open its doors until June 1882.⁴¹

IMPRESSION, SUNSET ?

According to a footnote in Wildenstein's catalogue raisonné, *Impression, Soleil Levant* appeared in the catalogue for the sale on June 5-6, 1878, with the erroneous title *Impression, Soleil Couchant* (*Impression, Sunset*).⁴² Paul Durand-Ruel himself made the same error when he recalled the 1874 exhibition: "Seascape at Sunset appeared in the catalogue under the title of *Impression*."⁴³

Thus began many years of misunderstanding. Paul Konody continued the pattern in his entry on Impressionism for the *Encyclopedia Britannica*, stating that "the word Impressionism was coined by a journalist as a term for opprobrium in a derisive criticism of a painting by Claude Monet, called 'Impressions,' the actual subject of which was a sunset."⁴⁴

Probably the most detailed assertions that *Impression, Soleil Levant* depicts a sunset appear in a Monet biography authored in 1966 by Charles Merrill Mount, who made a trip to the harbor and argued that he had verified the claim: "Soon again, that same January, 1872, Monet set off for Le Havre, where his quest appears to have been disappointed. Only two hasty sketches were brought away, showing a setting sun

hanging over the harbor's west end. [...] Since both rapid views of Le Havre painted on Monet's 1872 visit were present, Edmond Renoir dutifully labeled one *Le Havre: Fishing Boats Leaving Port*, and the second *Impression: Rising Sun*, though Monet might have told him that the sun, hovering over the west end of the harbor, surely was setting... Whether the sun in this canvas is rising, as Edmond Renoir thought, or setting has also caused considerable discussion. Since all arguments must ultimately be settled by geography at Le Havre, I took the problem there, discovering that Monet habitually worked either from the principal jetty, nearest to his youthful haunts at Ste.-Adresse, or from the quay adjacent to this jetty. From either position an east-west axis will extend over the sea. Thus, this sun over the sea is in the west, or setting position."⁴⁵

Probably the most influential assertions that *Impression, Soleil Levant* (W263) depicts a sunset appeared in a 1973 volume by John Rewald, who concluded: "Among the works painted from his window in Le Havre were two views of the harbor, one with a rising, one with a setting sun shining through the fog [...] which, in the artist's own words, were impressions of mist."⁴⁶

In the captions to the illustrations of these two works, Rewald identifies W262 as "MONET: *Impression Sunrise* (Le Havre), 1872" and identifies W263 as "MONET: *Impression, Setting Sun (Fog)*, (Le Havre), d. 1872."⁴⁷ In a note, Rewald reiterates that in W263 "the sun seems to be setting rather than rising."⁴⁸ Rewald's interpretation has been influential and often-repeated in the years since 1973. For example, a survey of Impressionism by John Russell Taylor employed the title *Impression: setting sun (fog)*, 1872" for W263.⁴⁹ Many subsequent authors have likewise followed Rewald by describing W263 as a sunset painting.⁵⁰ As astronomers, our Texas State group is at a loss to understand Rewald's remarks, and Rewald offers no information regarding how he can distinguish sunrises

from sunsets.

Such a distinction can easily be done for any photograph of the Moon near the horizon. The dark lunar surface features called maria make it easy for an astronomer to distinguish moonrises from moonsets with just a glance. The side of the Moon containing the distinctive feature called *Mare Crisium* always rises first and also sets first, and the side with *Mare Imbrium* always rises last and sets last.

But the sun’s surface has no such features visible to the naked eye. Astronomers looking at still photographs or paintings of the sun near the horizon require some additional information, perhaps an accurate memoir or statement from the artist, or topographical information to clarify whether the western horizon or eastern horizon is depicted, or some other convincing evidence.

When we view a scene in a motion picture or a sequence in a television program showing the motion of the sun near the horizon, the difference between a sunrise and sunset becomes obvious. In mid-latitudes of the northern hemisphere, the sun rising up from the eastern horizon always moves up and to the right, while the setting sun always follows a path down and to the right as it approaches the western horizon. A potentially confusing point is that movie and television directors have been known to film sunsets and to reverse the motion in attempts to fool the viewers into thinking that they are watching sunrises. Astronomers can easily detect such faked “sunrises” in motion pictures, because the “rising” Sun then moves in the incorrect direction, up and to the left relative to the horizon.

But for a single image of a low sun in a photograph or painting, there is no simple and straightforward way for astronomers to distinguish a rising sun from a setting sun.

The map of Le Havre harbor (ill.18) shows that sunsets can indeed be observed by looking generally west from the quays of the outer harbor. But, unlike the appearance of W263, the right side of such a sunset view would show the long line of hotels and other large buildings on the Grand Quai, curving gently to the left with the disk of the sun over the north jetty in the distance. Moreover, there are no docks for large vessels to be found on the north side of the Le Havre entrance channel that passes

between the north jetty and the south jetty. The waters just north of the north jetty instead formed the bathing beach for the Hôtel Frascati. The appearance of Monet’s *Impression, Soleil Levant* (W263), with the masts of large sailing ships visible in the distance to the right of the low sun, cannot be a sunset view.

TURNER’S LE HAVRE SUNSETS

A watercolor by J. M. W. Turner, Le Havre, also known as River Scene (circa 1832, Dundee City Council, Dundee’s Art Gallery and Museums) does correctly depict a sunset over the outer harbor at Le Havre. The long line of hotels and other buildings on the Grand Quai, appears on the right side of Turner’s canvas. Turner shows the late afternoon sun sinking toward the western horizon, not far from the immense round tower called Tour François 1er near the west end of the outer harbor. None of Monet’s Le Havre paintings included this tower, because the structure was demolished in a construction project that realigned the north jetty during the years 1861–1863.⁵¹ A canvas by Eugène Boudin, *L’Avant-port au Soleil Couchant* (1882, private collection, courtesy Sotheby’s) is likewise an accurate depiction of a sunset at Le Havre. The line of buildings visible at the right edge of this painting proves that the direction of view is toward the west and south-west, with the late afternoon sun low in the sky above the north jetty.

Both Turner and Boudin took their sunset views from locations in the north-east corner of the outer harbor, not far from the tide gate that leads into the Bassin de la Barre.

METEOROLOGICAL OBSERVATIONS IN 1872

Returning our attention to the dating of Monet’s sunrise paintings, we note that additional evidence can be found in the reports of 19th-century meteorological observers.

If the year 1872 is accepted at face value for *Impression, Soleil Levant* on the basis of the “72” next to the artist’s signature, then, as explained earlier, the best matches occurred during the ranges of dates

January 21–25, 1872 and November 11–15, 1872. Meteorological observations allow us to reject some of these ten proposed dates, because of the bad weather common on the Normandy coast during the late fall and winter months. Weather archives also can identify some dates when the sky conditions match the appearance in *Impression, Soleil Levant*.

In 1872, The Times of London featured a daily weather column, with observations of temperature, barometric pressure, wind speed and direction, state of the heavens, and other information, recorded at 8 a.m. from locations including London, Portsmouth and Dover on the English side of the Channel, Cape Gris-nez on the French side of the Channel, along with Paris, Brussels, and other continental cities.⁵² The *Bulletin International de l’Observatoire de Paris* collected daily observations at 8 a.m. from stations throughout France, including Le Havre.⁵³ The 8 a.m. time of weather observation matches almost perfectly the clock time corresponding to the low sun in *Impression, Soleil Levant*.

On January 21, 1872, at 8 a.m., the Le Havre observer reported light winds [“Vents: faible”] and a choppy sea [“Etat de la mer: Clapoteuse”] accompanied by a sky that was cloudy and overcast [“Etat du ciel: Nuageux couvt ”], making this morning at least a possible time when Monet could have been painting.⁵⁴

On January 22, 1872, at 8 a.m., the Le Havre weather observer reported moderate winds and a choppy sea accompanied by mist or fog, making this date a better candidate.⁵⁵

The dates January 23, 24, and 25, 1872, can be ruled out as good candidates for Monet’s paintings because of a massive winter storm that developed when a low pressure system passed over England and then France. By the morning of January 23, strong winds prevailed and rain was falling on both sides of the Channel. *The Times* summarized the observations from January 23 by noting that the barometer has “fallen everywhere” and that “Rain has been and continues general.” For the observations from January 24, *The Times* titled the column “The Weather and the Gale.” Describing the previous night of January 23–24, the column described how the “wind rose

to a very severe south-west gale on the south-east coast of England in the night, which has now moderated, but extended over France, Belgium, and the Netherlands. [...] Rain has again been general [...] the weather very unsettled. The sea runs high generally.”⁵⁶ George L. Symons, an experienced weather observer, sent a letter to The Times on January 24 and emphasized the almost unprecedented nature of this great storm, describing the “barometric depression” as “unparalleled during my own period of observation (16 years).”⁵⁷ Another correspondent, Dr. George Burder, informed *The Times* that “the barometer here stood at a lower point than it has reached for at least 23 years.”⁵⁸ *The Times* concluded that this was “the heaviest gale that has occurred in the south of England for many years” and noted that warnings were issued to all parts of the coast on January 23 and again on January 24.⁵⁹ At 8 a.m. on January 24, the Le Havre observer reported strong winds and the sea running with large swells [“Forte houle”]⁶⁰, while the French coastal observer at Cape Gris-nez reported heavy seas, rain, and remarkably strong winds with a force of eleven on the Beaufort scale.⁶¹ Employed by weather observers in the 19th century, the Beaufort scale of wind force ran from zero to twelve, with zero indicating calm and twelve indicating a hurricane with the strongest possible winds. The coastal observation of Beaufort force eleven indicates a violent storm or heavy gale with wind speeds near sixty knots. Another French observer, at Charleville on the morning of January 24, assigned this storm a Beaufort wind force of twelve, thereby describing the event as equivalent to a hurricane.⁶² By January 25 the storm had moderated considerably, but rain was still falling generally on the French coast, accompanied by rather strong winds and a swelling sea.⁶³ The journal *L’Univers Illustré* used colorful language to describe the period including January 23–25, 1872: “Storms, raging hurricanes, torrential rains: this is the weather report of the week that just ended. The material losses which these atmospheric upheavals caused in France and England are enormous [...] lamentable catastrophes that have claimed numerous victims. At Havre and at Nantes, the storm broke out a terrible manner.”⁶⁴

Another spell of bad weather allows us to eliminate three of the dates in the range November 11-15, 1872, as candidates for *Impression, Soleil Levant*. On November 11, 12, and 14, 1872, Le Havre experienced heavy rain with some periods of very strong winds and heavy seas.⁶⁵ The weather columnist for *The Times* likewise described the “very heavy sea” on the French coast accompanied “at intervals by violent showers of hail and rain, at which times the wind rose almost to a hurricane.”⁶⁶ However, the strong winds and boisterous weather calmed down at least twice during this period. On November 13, 1872, at 8 a.m., the Le Havre observer reported light winds and a choppy sea accompanied by fog or mist, making this date a possible candidate for Monet’s painting.⁶⁷ On November 15, 1872, at 8 a.m., the Le Havre observer noted light winds and fine conditions on the sea accompanied by misty or foggy conditions, making this date a good candidate.⁶⁸

METEOROLOGICAL OBSERVATIONS IN 1873

If the year 1873 is accepted for *Impression, Soleil Levant*, following Wildenstein’s suggestion that the “72” next to Monet’s signature might be a mistake, then a similar meteorological analysis identifies two promising dates in early 1873. On January 25, 1873, at 8 a.m., the Le Havre observer reported light winds and a calm sea accompanied by sky conditions that were misty or foggy, making this morning a good candidate for Monet’s painting.⁶⁹ On January 26, 1873, at 8 a.m., the Le Havre weather observer reported moderate winds and a calm sea accompanied by misty or foggy conditions, making this date also a good candidate.⁷⁰

CONCLUSIONS

If our topographical and astronomical analysis is correct, then we can conclude that two of the prevailing opinions must be wrong: *Impression, Soleil Levant* does not show a sunset, and the painting does

not portray a spring sunrise in March or April of 1873. All the elements in this canvas appear to be consistent with the depiction of a sunrise in late January or mid-November. Additional information about Monet’s travels in 1872 and 1873 may become available and help to identify a unique date. For example, some 19th-century newspapers published columns listing hotel arrivals, and perhaps Monet’s name could be found on such a list. For now, the four components of our method – topographical analysis of the Le Havre harbor, astronomical calculations of the direction to the rising sun, hydrographic calculations of the tide levels, and meteorological observations regarding the state of the sky and sea – allow us to draw only a tentative conclusion. If Monet created *Impression, Soleil Levant* as an accurate depiction of what he saw from his hotel window, then the most likely dates consistent with these factors are: Day, Date, Local Mean Time, Winds, State of the Sky, State of the Sea [*Jour, date, heure locale, vent, état du ciel, état de la mer*]

Sunday, 1872 January 21, 8:10 a.m., SE, light, cloudy, overcast, choppy, [“SE, faible”] [“Nuageux couvt”] [“Clapoteuse”]

Monday, 1872 January 22, 8:10 a.m., SW, moderate mist, fog, choppy, [“SO, modéré”] [“brume”] [“Clapoteuse”]

Wednesday, 1872 November 13, 7:35 a.m., E, light, fog, mist, choppy [“E, faible”] [“Brouillard”] [“Clapoteuse”]

Friday, 1872 November 15, 7:35 a.m., SE, light, misty, foggy, fine [“SE, faible”] [“Brumeux”] [“Belle”]

Saturday, 1873 January 25, 8:05 a.m., E, light, misty, foggy, calm [“E, faible”] [“Brumeux”] [“Calme”]

Sunday, 1873 January 26, 8:05 a.m., SE, moderate, misty, foggy, calm [“SE, modéré”] [“Brumeux”] [“Calme”]

On each of these dates and times, a low sun would be rising over the east end of Quai Courbe, and a high water stand would allow maneuvers by the great sailing ships in the Le Havre outer harbor. The 19th-century clock times are expressed in local mean time, with a less than one minute difference from Greenwich Mean Time. Modern France during the late fall and winter seasons now employs a time system one hour ahead of Greenwich Mean Time, so a low sun would appear over the harbor when modern clocks show times closer to 9 a.m. Another possible clue to dating is provided by the plumes of smoke visible on the left side of *Impression, Soleil Levant*. The smoke appears to be drifting

from left to right as it rises up into the sky. This clue suggests a preference for the tabulated dates with the wind coming generally from the east, especially the two dates November 13, 1872 and January 25, 1873. The essay by Géraldine Lefebvre in the exhibition catalogue Monet’s *Impression Sunrise: the Biography of a Painting*⁷¹ gives reasons for preferring 1872 and argues that it seems difficult to question the date “72” entered by Monet next to his signature on the canvas. For several other Monet paintings from Le Havre, we can be certain that the artist depicted the topography of the port accurately (ill.20 to 23). *Impression, Soleil Levant* likewise appears to be an accurate representation of a sparkling glitter path extending across the waters of the harbor, beneath a solar disk seen through the mist accompanying a late fall or winter sunrise.

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1 Daniel Wildenstein, <i>Claude Monet.Biographie et catalogue raisonné</i> , (Lausanne and Paris: Bibliothèque des Arts, 1974-1991) I: 65-69.	10 Donald W. Olson, Russell L. Doescher, Amanda K. Burke, Mario E. Delgado, Marilyn A. Douglas, Kevin L. Fields, Robert B. Fischer, Patricia D. Gardiner, Thomas W. Huntley, Kellie E. McCarthy, and AmberG. Messenger,"Dating Ansel Adams/Moon and Half Dome," <i>Sky & Telescope</i> 88:6 (December 1994): 82-86.	18 "Je suis allé à Rouen." Wildenstein, <i>ibid.</i> , I: 65, footnote 460.	26 Wildenstein (1974-1991) op. cit.: I, 429.	38 Seitz (1960) op. cit.: 92.	54 <i>Ibid.</i>
2 Donald W. Olson, Russell L. Doescher, and Marilyn S. Olson, "Dating van Gogh's Moonrise," <i>Sky & Telescope</i> 106:1 (July 2003): 54-58.	11 Donald W. Olson, Russell L. Doescher, Laura E. Bright, Hannah N. Reynolds, and Ava G. Pope, "Dating an Impressionist's Sunset." <i>Sky & Telescope</i> 127:2 (February 2014): 34-41. This project dating Monet's <i>Etretat, Soleil Couchant</i> , along with all the rest of our Texas State group's past projects linking astronomy and art, have been collected in a book: Donald W. Olson, <i>Celestial Sleuth: Using Astronomy to Solve Mysteries in Art, History and Literature</i> (New York: Springer, 2014).	19 "Soleil levant, la Marine (262) [...] qui représente sensiblement le même motif sous un éclairage très voisin. Dans les deux cas, installé sur le grand quai du Havre [...] vraisemblablement à une fenêtre de l'hôtel de l'Amirauté [...] Monet peint l'ancien avant-port [...] en direction du sud-est. Toutes les études cartographiques et tous les témoignages recueillis auprès des historiens locaux s'accordent sur ce point. Cf. également Le Port du Havre, effet de nuit (264)." Wildenstein, <i>ibid.</i> , I: 69, footnote 493.	27 Adolphe Joanne, "Hôtels [...] de l'Amirauté et de Paris réunis, Grand-Quai, 41, 43, et 45," <i>Itinéraire Général de la France: Normandie</i> (Paris: Librairie Hachette,1872): 596; Karl Baedeker, "Hôtels de l'Amirauté de Paris [...] Grand-Quai 41-45," <i>Paris and Environs</i> (London: Dulau and Co., 1881): 350.	39 Trewin Copplestone, <i>Claude Monet</i> (New York: Gramercy, 1998): 37.	55 <i>Ibid.</i>
3 Donald W. Olson and Russell L. Doescher, "Van Gogh, Two Planets, and the Moon," <i>Sky & Telescope</i> 76:4 (October 1988): 406-408.	12 "... j'avais envoyé une chose faite au Havre, de ma fenêtre, du soleil dans la buée et au premier plan quelques mâts de navires [...] On me demanda le titre pour le catalogue, ça ne pouvait vraiment pas passer pour une vue du Havre: je répondis: 'Mettez Impression.' On en fit impressionnisme et les plaisanteries s'épanouirent." Maurice Guillemot, "Claude Monet," <i>Revue Illustrée</i> , 13, no. 7, March 1898, n.p.	20 "263, IMPRESSION, SOLEIL LEVANT [...] Peint au Havre en 1873. Représente l'ancien avant-port vu en direction du sud-est. Cf. nos 262 et 264." Wildenstein, <i>ibid.</i> , I: 226.	28 "Cette particularité de la Courbe de marée est très-avantageuse pour la navigation; elle permet de laisser les bassins ouverts pendant trois heures environ." Quinette de Rochemont: 37.	40 See Guillemot, op. cit.	56 "The Weather" and "The Weather and the Gale," <i>Times</i> (London), January 22-26, 1872.
4 Donald W. Olson, Russell L. Doescher, Jennifer A. Burleson, Harvey E. Davidson, Lana D. Denkeler,Elizabeth D. FitzSimon, Ryan P. McGillicuddy, Dianne N. Montondon, Tomas Sanchez, Vanessa A. Voss, Jennifer L. Walker, and Amy E. Wells, "Identifying the 'Star' in a Long-Lost van Gogh," <i>Sky & Telescope</i> 101:4 (April 2001): 34-39.	13 Daniel Wildenstein, <i>Monet, Impressions</i> (Lausanne: International Art Book, 1967), p. 40.	21 John House, "The New Monet Catalogue (Daniel Wildenstein)," <i>Burlington Magazine</i> , 120:907 (October 1978): 679.	29 David K. Lynch and William C. Livingston, <i>Color and Light in Nature</i> , 2nd edition (New York: Cambridge University Press, 2001): 83-87, and references therein.	41 George Bradshaw and Company, <i>Bradshaw's Continental Railway, Steam Transit, and General Guide for Travellers through Europe</i> , No. 482 (London: W.J. Adams and Sons, July 1887): 370.	57 <i>Ibid.</i>
5 Donald W. Olson, Russell L. Doescher, Joseph C. Herbert, Robert H. Newton and Ava G. Pope,"Edvard Munch's Starry Skies, Stormy Nights, and Summer Sunrises", <i>Griffith Observer</i> , 73: 8, (August 2009): 2-19.	14 "Monet occupait une chambre à l'hôtel de l'Amirauté qui donnait sur le Grand Quai [...] c'est de là qu'il a peint Impression (cat. 263)." Wildenstein (1974-1991) op. cit., I: 47.	22 Robert Gordon and Andrew Forge, <i>Monet</i> (New York: Abrams, 1983): 58-59.	28 "Cette particularité de la Courbe de marée est très-avantageuse pour la navigation; elle permet de laisser les bassins ouverts pendant trois heures environ." Quinette de Rochemont: 37.	42 Wildenstein (1974-1991), p. 69, footnote 493.	58 <i>Ibid.</i>
6 <i>Ibid.</i>	15 "la date 72 qui suit la signature d'Impression (263) ne correspond pas à la réalité."	23 Paul Hayes Tucker, <i>Claude Monet: Life and Art</i> (New Haven: Yale University Press, 1995): 74. See also: Paul Tucker, "The First Impressionist Exhibition and Monet's <i>Impression Sunrise</i> : a Tale of Timing, Commerce and Patriotism." <i>Art History</i> 7:4 (December 1984): 465-476.	29 David K. Lynch and William C. Livingston, <i>Color and Light in Nature</i> , 2nd edition (New York: Cambridge University Press, 2001): 83-87, and references therein.	43 "Marine au soleil couchant" figurait au catalogue sous le titre d'"Impression:" "Mémoires de Paul Durand-Ruel" in Lionello Venturi, <i>Les archives de l'Impressionnisme</i> , (Paris and New York, 1939) II: 200.	59 <i>Ibid.</i>
7 <i>Ibid.</i>	16 Wildenstein, <i>ibid.</i> , I: 67.	24 "Le bassin de la Floride sera divisé en deux parties par une traverse; la plus petite, à l'Est, sera transformée en bassin de mi-marée. [...] La traverse destinée à séparer en deux parties le bassin de la Floride a été construite en 1870-1871; elle a été faite entièrement en terre." Émile Théodore Quinette de Rochemont, <i>Notice sur le port du Havre</i> (Paris:Imprimerie Nationale, 1875): 117-118.	28 "Cette particularité de la Courbe de marée est très-avantageuse pour la navigation; elle permet de laisser les bassins ouverts pendant trois heures environ." Quinette de Rochemont: 37.	44 Paul G. Konody, "Impressionism," <i>Encyclopaedia Britannica</i> (Chicago and London: William Benton, 1959): 125.	60 <i>Bulletin International de l'Observatoire de Paris</i> , January 21-25, 1872.
8 Donald W. Olson, Russell L. Doescher, and Marilyn S. Olson, "When the Sky Ran Red: The Story Behind <i>The Scream</i> ," <i>Sky & Telescope</i> 107:2 (February 2004): 28-35.	17 "D'un voyage en Normandie, Monet rapporte		29 David K. Lynch and William C. Livingston, <i>Color and Light in Nature</i> , 2nd edition (New York: Cambridge University Press, 2001): 83-87, and references therein.	45 Charles Merrill Mount, Monet, a <i>Biography</i> (New York: Simon and Schuster, 1966): 213, 245, and 416.	61 "The Weather" and "The Weather and the Gale," <i>Times</i> (London), January 22-26, 1872.
9 Donald W. Olson, Russell L. Doescher, Kara D.			30 William Chapin Seitz, <i>Claude Monet</i> (New York: Harry N. Abrams, 1960): 46.	46 John Rewald, <i>The History of Impressionism</i> , 4th ed. (New York: Museum of Modern Art, 1973): 285-289.	62 <i>Ibid.</i>



THE SCANDAL OF *IMPRESSION SUNRISE*

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CONTEXT

To understand the impact of *Impression, Soleil levant* and the scandal caused by the first presentation of Monet's landscape to the Parisian public in 1874, it may be useful to begin by evoking the general situation and developments in Western painting at the time.

One of the great issues driving its development from the 15th century onward was that of the status of the artist and the independence of art. It was during this period, the Renaissance, that painters, who were originally considered as artisans, that is to say, as simple manual workers, began to assert their status as men of learning. They set out to show that their practice could bear comparison with the most highly esteemed intellectual disciplines that, ever since Antiquity, had been grouped under the heading of "liberal arts." ¹ In the Renaissance painters began to invoke their use of science (geometry, optics, anatomy) to define the foundations of their art, and therefore of its grandeur. For Leonardo da Vinci, painting was a *cosa mentale*. In other terms, the learned painter saw himself as the equal of the learned author.

This assertion had lasting consequences for the way painting was considered in Europe. While the situation varied from one country, one school and period to another, some key elements do stand out across the centuries.

For the practitioners of learned painting, drawing came before color. Why? Because it was thought that, before

it became matter, as paint on canvas or wood, the artwork pre-existed as a mental entity (Da Vinci's *cosa mentale*) in its creator's mind, and that the delicate line of pencil was the most appropriate way of giving form to this inner *disegno* (both design and drawing). As a result drawing became established as the foremost artistic discipline. It was the key to tuition of the fine arts and one of the chief criteria for assessing the quality of a work. For many, there could be no great master who was not a virtuoso draftsman.

Color, because it was applied later, because it was applied in *addition*, because it added matter to the idea, necessarily interposed an extra distance from the work's intellectual conception. In order to minimize this impact, many painters over the centuries sought to make the colors seem to melt away, to do away with *métier*—in other words, to make the brushstrokes invisible and to make all trace of the artist's hand disappear.

Another important point: a painting must edify. The more likely its subject was to inspire the viewer, the better. Hence a hierarchy of pictorial genres; the esteem accorded to the painting depended on the theme treated by the artist. At the top of this hierarchy was history painting (scenes from mythology, religion, ancient or modern history), known as the *grand genre*; next came the portrait, notably of great men and women whose lives were held up as an example. Scenes of everyday life, known also as "genre scenes," landscape and the still life were considered minor genres.



THE SITUATION OF THE ARTS IN FRANCE IN THE MID-19TH CENTURY

In the mid-19th century, the Académie and École des beaux-arts, which had come into being two centuries earlier, were still steeped in this doctrine of the arts. Charged with regulating and teaching painting and sculpture, their organization was strict, codified and all-powerful. The future artistic elite was trained in accordance with rational and normative methods. Education placed the emphasis on theoretical instruction (anatomy, perspective, history) and the in-depth study of drawing. Initiation into the practices of painting and sculpture only came later. Particular attention was paid to the hierarchy of genres. As was customary, history painting was dominant, although the period was notable for a distinguishing interest in scenes from Classical Antiquity, which was considered a paragon of perfection.

The evaluation of students was based on a system of competitions. The most prestigious of these, the Prix de Rome, winners of which were given the opportunity to spend four years in Italy and complete their training

by studying its masterpieces, marked the transition between formal education, which it completed, and the beginning of a professional career. From now on, winners would be regular exhibitors at the official Salon, the most important event in the Parisian artistic calendar, which was usually annual.

Apart from public visibility, this right to participation was usually accompanied by state purchases, meaning the guarantee of a comfortable income.

The Romans during the Decadence by Thomas Couture (ill.26) and *The Birth of Venus* by Alexandre Cabanel (ill.25) perfectly exemplify French official art of the mid-19th century.

On the margins of this academic painting, other sensibilities continued to make themselves felt throughout the century. The Romantics, for example, put emotion before reason, color before drawing; the painters of the School of Barbizon, inspired by a feeling of communion with nature, dedicated themselves wholly to landscape, which was still seen as a secondary genre at the time. They had access to the official Salon, but on condition that their work be approved by the admissions jury.



Given that the Salon was the main arena for promoting the arts in the mid-19th century, rejection by the jury could almost destroy a painter's chances of living from their art.

Conservative by essence, the jury regularly closed the doors of the Salon to artists who, in one way or other, challenged the approved artistic subjects or techniques. In 1863 this resulted in the most famous crisis affecting the institution: the jury rejected three of the five thousand works presented to it and the protest was so intense that, a week before the opening of the Salon, the emperor Napoleon III decided to create a "Salon des Refusés" where 1,200 works that had failed to obtain the jury's approval were exhibited. The main attraction here was *Le Déjeuner sur l'herbe* by Édouard Manet (*Luncheon on the Grass*, 1863, Paris, Musée d'Orsay) (ill.27), which would come to symbolize modern painting for future generations. In the years that followed, the jury was instructed to show greater leniency and allow the new sensibilities into the official Salon. Which is why the generation of painters born after 1840, including Monet, could, despite the originality of their approach, hope to make their début at the Salon.

CLAUDE MONET: "BORN UNDISCIPLINED"

Oscar Claude Monet was born in Paris on November 14, 1840. In about 1845, he moved with his family—his mother Louise-Justine Aubrée and his brother—to Le Havre where his father, Adolphe Monet was to join the "ship outfitting and supply" business directed by the husband of one of his cousins, Paul Eugène Lecadre. It was in this port city standing on the mouth of the Seine and at the entrance to the English Channel that Monet grew up. Evoking his early days in an interview he gave to the journalist François Thiébaud-Sisson for his sixtieth birthday, Monet took pleasure in depicting himself as a good-for-nothing student and outsider.

"I more or less lived the life of a vagabond. I was born undisciplined; never would I bend, even in my most tender youth, to a rule. What little I know I learned at home. College always felt like a prison for me and I could never bring myself to live there, even for four hours a day, when the sun was so inviting, the sea so beautiful and it felt so good running on the cliffs in the fresh air or splashing around in the water. Up to the age of fourteen or fifteen, to my father's great despair, I lived



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this rather irregular but very healthy life. In between time, I had just about learned my four rules, with a dash of spelling. That is as far as my studies went. They were not too tedious because they were combined with distractions. I decorated the margins of my textbooks. I decorated the blue paper of my exercise books with fantastical ornaments and I displayed there, in the most irreverent way, deforming them as much as possible, the features of my masters.”²

Even before he left school, Monet had acquired a solid reputation as a caricaturist and was selling his humorous portraits to members of Le Havre society. In fact, this innate sense of provocation earned him the reprobation of Le Havre’s municipal council. Regretting the “direction taken hitherto by this very facile pencil,”

the municipality refused to give him a grant to study painting in Paris. Monet therefore trained on the margins of the official institutions. Like Eugène Boudin and Johan Barthold Jongkind, through whom he discovered his painterly vocation, from his teenage years Monet concentrated on outdoor landscape painting—in other words, a minor genre practiced in a manner (painting directly from the subject) that was still marginal at the time. In Paris, where he settled in 1859, he completed his training in courses that were less prestigious but also more open-minded than at the beaux-arts, going from the Académie Suisse to the atelier of Charles Gleyre. That was where Monet met several of his future comrades: Frédéric Bazille, Pierre-Auguste Renoir, and Alfred Sisley. All shared the same concerns: painting from nature, by natural light. Since their painting time was limited, they painted faster and gradually began dispensing with preparatory drawings.



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Their swiftly sketched forms became less precise and the touch, which was traditionally smooth, was now visible. Another consequence of outdoor painting was a lightening of the palette. The muted, gray and earthy tones of canvases painted indoors by candlelight were replaced by infinitely varied shades of blue, red, green, yellow and white. Leaving their Parisian studios, young painters preferred to set up their easels along the banks of the Seine or in the forest of Fontainebleau and took their lesson from nature itself.

Monet’s attitude and marginality did not betoken a lack of ambition. Ever since the scandal of the Salon des Refusés in 1863 he knew that the Salon jury had been asked to be at least moderately receptive to the new painting. Like many of his comrades, his work was therefore accepted at several editions. In 1865, for example, he showed two landscapes: *Mouth of the*



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Seine at Honfleur (Norton Simon Museum, Pasadena) and *La Pointe de la Hève at Low Tide* (Kimbell Art Museum, Fort Worth); in 1866, *Camille* (Kunsthalle, Bremen) and *Forest of Fontainebleau* (location unknown); in 1868, *Boats Leaving the Harbor at Le Havre* (location unknown). Keen to demonstrate that outdoor painting was a noble genre, Monet began working on monumental compositions worthy of one. His most ambitious painting, *Women in the Garden* (ill. 28) was rejected by the Salon in 1867. Access was gradually becoming more restricted. The 1871 edition was cancelled because of the Paris Commune. Monet with his wife and child were in London at the time, having taken refuge there from the risk of conscription at the outbreak of the Franco-Prussian War. When he returned to France in late 1871 he had not exhibited at the Salon for three years, and he remained absent in 1872 and 1873 as its policy grew more conservative.



These repeated rejections prompted him and his fellow *refusés* to find a way of reaching the public directly by organizing their own exhibition.

IMPRESSION SUNRISE AND THE BIRTH OF IMPRESSIONISM: THE EXHIBITION OF 1874

A handful of painters led by Monet, Renoir, Pissarro, Sisley and Degas therefore came together to organize an association, with each one making a contribution to help finance their exhibition. At the same time, members were free to choose the numbers of works they would show, and could do so without being subject to the approval of any jury. The statutes of this Anonymous Cooperative Association of Painters, Sculptors, etc. were published in January 1874 and from April 15 to May 15 the same year thirty painters, sculptors and engravers exhibited 165 works

under this banner at 35 Boulevard des Capucines, in premises made freely available to them by the photographer Nadar (ill.24). Monet presented five oils and seven pastels. One, *The Luncheon* (Frankfurt, Städelches Kunstinstitut) painted in 1868, was a very large canvas that he had been unable to show at the Salon while the others were more recent, medium-sized works painted directly from the subject. *Poppy Field* (ill.30) shows his wife Camille in a field of flowers on the outskirts of Paris. *Boulevard des Capucines* (ill.29) captures the frantic bustle of modern Paris. *Fishing Boats Leaving the Harbor, Le Havre* (1874, location unknown), shows the city where the artist grew up. Finally, Monet sent a seascape painted in Le Havre in 1872, for which he was asked to provide a title by the author of the catalogue. As the painter later recalled, “ [...] I had submitted something done

in Le Havre, from my window, the Sun in the mist and a few masts of ships in the foreground. [...] They asked me the title for the catalogue; and it could not really pass for a view of Le Havre, so I replied: ‘ *Put Impression.*’” The word itself had become a familiar one to painters ever since the Romantics had sought to break with the artifices of Salon painting and develop a more authentic relation to nature while renewing the practice of landscape. By titling his work *Impression*, Monet was therefore positioning himself within a tendency had been the target of the more conservative critics for decades now. After all, how could the upholders of a learned, intellectual form of art whose goal was to embody the idea of perfection and present an ideal image of man and the world ever accept that the rendering of an impression, that is to say, an emotion, a sensation could be raised to the level of an artist’s chief concerns?

It was because the style of Monet’s work marked a culmination of this approach, but also because its title was such a loaded one for commentators at the time, that it sparked such a polemic.

The most conservative commentators criticized the sketchy nature of the canvas which flouted the sacrosanct primacy of drawing. As Charles de Montifaud wrote, “the impression of a sunrise has been dealt with by the immature hand of a schoolboy who spreads pigment for the first time on whatever surface.” Louis Leroy was the first to turn Monet’s title into an adjective to define this transgression, coining the term *impressionnistes* in the title of his review for the satirical journal *Le Charivari*. This took the form of a mocking, comic dialogue between two putative visitors, the author himself and a habitué of the Salon, a painter sickened by what he saw.

“A catastrophe seemed to me imminent to me, and it was reserved for Mr. Monet to contribute the last straw.

‘Ah, there he is, there he is!’ he cried in front of No. 98. [...] What does that canvas depict? Look at the

catalogue.’

‘*IMPRESSION, Soleil levant.*’

‘*Impression*, I was sure of it. I was just telling myself that, since I was impressed, there had to be some impression in it... and what freedom, what ease of workmanship! Wallpaper in its embryonic state is more finished than that seascape!’”

The highly pejorative term forged by Leroy illustrates the position of traditionalists such as Émile Cardon who were hostile to “this new school [...] that is doing away with the line without which it is impossible to reproduce the form of an animate being or thing,” a school whose practice, he asserted, was “quite simply the negation of the elementary rules of drawing and painting.”

However, supporters of the new painting also took up the term and endowed with a positive value. Only four days after Leroy’s virulent critique, Jules Castagnary published an opinion piece in favor of Monet and his friends. Writing in support of this new generation of outdoor painters, he noted:

“The common concept which unites them as a group and gives them a collective strength in the midst of our crumbling epoch is the determination not to search for a smooth execution, but to be satisfied with a general aspect. Once the impression is captured, they declare their role terminated. [...] If one wants to characterize them with a single word that explains their efforts, one would have to create the new term of *Impressionists*. They are impressionists in the sense that they render not a landscape but the sensation produced by a landscape. The very word has entered their language: not landscape but impression, in the title given in the catalogue for Mr. Monet’s *Sunrise*.”

The group formed by Monet and his friends now had a name. Impressionism was born.

1 Namely, grammar, rhetoric, dialectics, arithmetic, geometry, astronomy and music.

2 Claude Monet, “Les années d’épreuve,” interview with François Thiébaud-Sisson, *Le Temps*, no. 14414, Monday 26 November 1900.





Vicky Colombet in her studio

COLOMBET'S RISING SUN

Marianne Alphant

Writer and Philosopher

One winter morning in 1872, from the window of a hotel in Le Havre, Claude Monet observed the sunrise over the basin of the outer harbor. He set up his easel in the open window and began covering the canvas with dark touches, working hastily, because the position of the sun was constantly changing. Its color and that of the sky changed, he had to get down what was getting away from him, that was the painter's goal, his anxiety. Seen from this window, the scene had no ground but floated, poised on the water that occupied two thirds of the canvas. Between the sky and the water, cutting off the horizon, a confused mixture of masts, of cranes and factory chimneys in a gray and blue mist. Mauve smoke rose from the chimneys, their shadows and their reflections in the water of the basin, turning violet under the multicolored, unstable sky in a mix of grays, oranges and purples.

Quick, he must seize what was changing, this breaking day. Sweeping oblique strokes for the sky, a dark patch for a little boat in the center of the canvas and for its two figures, one sitting, the other standing, wielding the steering oar. A smaller mark, not as dark, for a second boat, a bit more distant on the left. A final gray mark lost in the reflections of the masts for a third boat lined up further back, along the same diagonal. Hatchings, slashes, sweeping movements—a feverish rush of touches to capture the moment: the disc of pink-orange sun in the mauve mist and its reflections in the basin. Reflections that come down from the sun and become more interspersed and fainter towards the

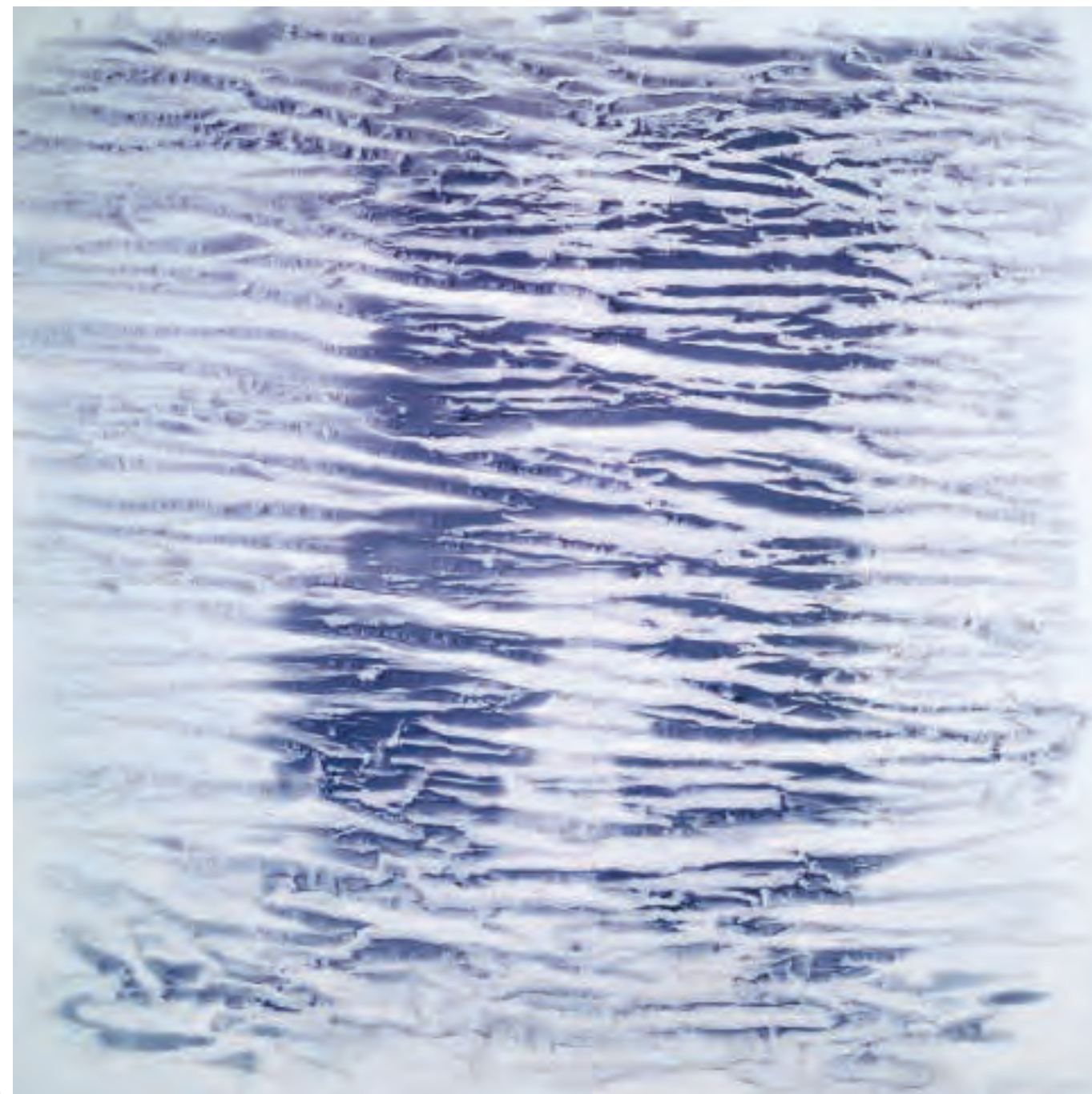
painter. Or that, conversely, guide his eyes and ours towards the sun, like the magical steps of a staircase rising up towards the light. *Impression Sunrise*.

One day in 2019, in her studio in Columbia County, a rural area not far from New York, Vicky Colombet was looking over a big canvas that she had laid out flat. Its surface was unevenly sanded to achieve the texture she wanted, the canvas rubbed smooth in places by the emery paper, more grainy elsewhere, leaving a surface for sedimentation on which liquid events could occur, the catching of traces and colors determined by the different pigments ground and diluted in a fluid medium. She would spread the mixture quickly over the canvas with a fine brush and observe its movements over the slightly sloping surface. Its work. Its progress determined by their weight and their different struggles with the medium. It was as if the pigments were in control of their progress, of their speed, of the zones they chose to stop at, a surface accident, a different grain of the canvas where they mass up until the brush passes again, still fluid, heightening or diluting the color. Having provoked the movement of these pigments, it then fell to the artist to accompany them, to follow them, to correct them. Or to stay there if the effect seems right. Drips, trails, shimmering, waves, movements like those of water or reflections on water.

In this canvas titled *Rising Sun*, horizontal streaks spread unevenly across the canvas on which white is dominant, on the right and left, where the passages of



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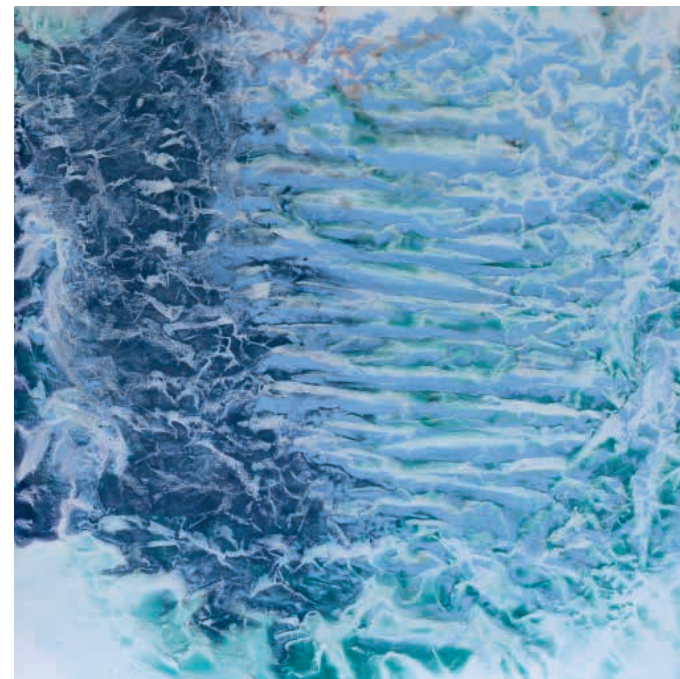
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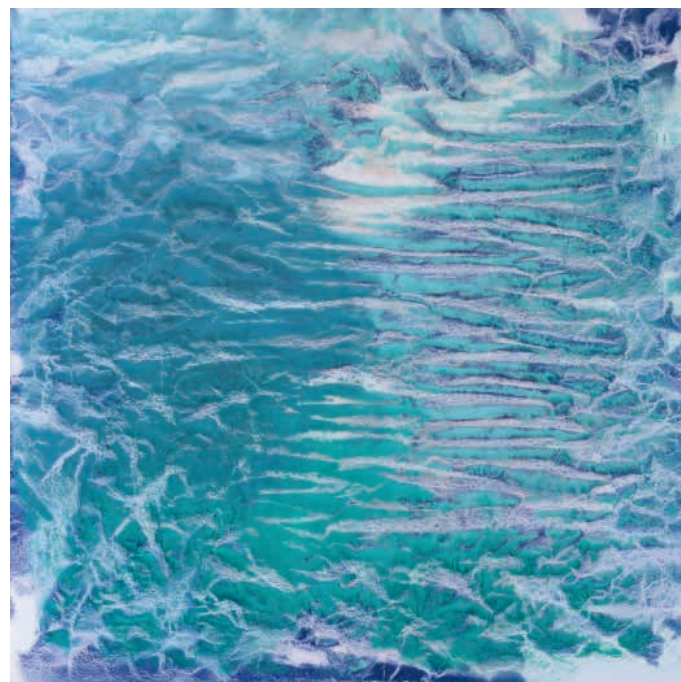
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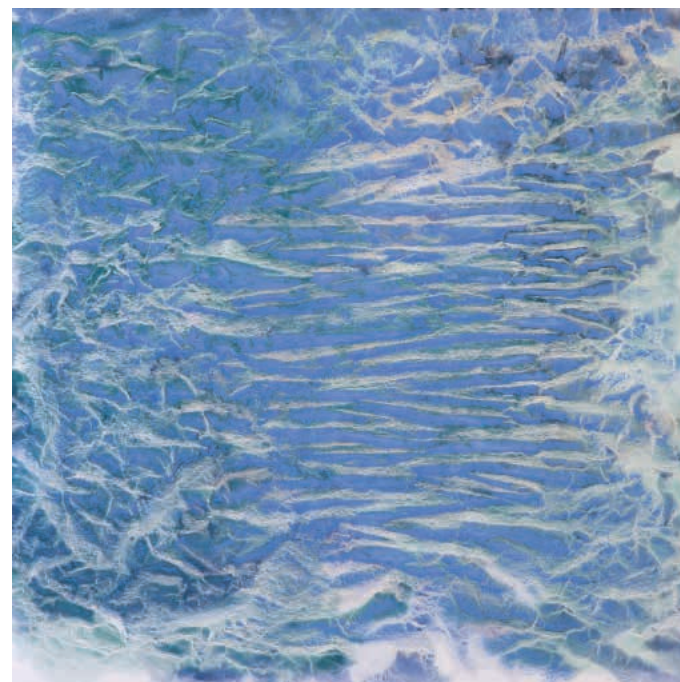
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pigments seems to stop, to slow down, the better to thicken in the center. It is as if the purplish pigments started at the top and then forged a path to the center, gradually dividing into two vertical zones whose color dies away at the bottom of the canvas, leaving two broad white margins on either side, like a reflection in water, shaped like a V. Here too there is a sunrise. It is not Monet's orange disc in the foggy sky of Le Havre but a reminiscence of it. The evocation of its light in the purple traces where the artist has combined the reds and blues of Monet's canvas.

There seem to be only differences between these two canvases, *Impression Sunrise* and *Rising Sun*. On one side is a mythical painting that gave its name to Impressionism. A painting so capital that it inspired endless speculation about its creation. Where was Monet standing? What day was it? Some sales catalogues give its title as Impression Sunset, so was the scene set in the evening or the morning? Researchers studied old maps of Le Havre, meteorological tables, tables of tides and sunsets. In the Musée Marmottan Monet exhibition catalogue *Impression Sunrise* research by a team at Texas State University whittled the possibilities down to two dates, 13 November 1872 and 25 January 1873. Everything is important in this canvas whose sun we can now see as rising on a new period and pulling with it the very movement of painting.

Created in mind of a dialogue with Monet, *Rising Sun* raises no such questions. The light of this big painting and the play of highlights that ripple across it belong to no time or place, even if it can be said that this liquid quality, these undulations and moiré effects do have their distant source in a river in the Cévennes.

Nothing in her early life seemed to single out Vicky Colombet for an artistic career. Born in Paris in 1953, her father owned a print shop and wanted her to study law. She opted for political science instead. However, it was not long before she dropped out and started working with her father, where she dealt with the creative aspects of printing. This was the 1970s, a period of feminist militancy, and Vicky joined

the Mouvement de Libération des Femmes (MLF, the Women's Liberation Movement). She worked with Simone de Beauvoir to create the journal "Les Nouvelles féministes" (the New Feminists) and befriended fellow activists Delphine Seyrig, Ioanna Wieder, Carole Roussopoulos and Christiane Rochefort. It was a time of collective writing, of struggle and protest, and of life-changing encounters. For example, through friends she met artist Henri Dimier. Vicky showed him the small drawings she was making. He was interested and invited her to freely attend his atelier. There she learnt to draw from memory and, above all, to use pigments—the pure mineral colors that she saw Dimier grind into powder, measure out and dilute. This was a new world. She decided she would be an artist.

Colombet's first canvases reflected Dimier's influence but she was soon striking out on her own, trying landscapes, semi-abstract, semi-figurative compositions, all intensely colorful. The young artist was working out an identity. She thought the answer might in the light of the south and moved to Barcelona. There years later she returned to France. It had not worked out.

She started looking for a place to live and a studio. Someone suggested she rent an abandoned spinning mill in Lasalle, in the Cévennes. The village was an old Protestant bastion and center of silk weaving, spreading over its low-mountain valley. A poor, austere region where life is harsh. Stone houses, granite rock, chestnut trees, flocks of goats and sheep. But also the river, the Salindrenque.

The spinning mill, standing on the edge of the river, was where for many years orphans would work, plunging their hands in scalding water to unwinding the silk thread from the cocoons. The memory was still strong when Colombet moved in during those tumultuous years. As she now likes to say, back then the thought that she had "lost my thread" and needed to concentrate on finding it, just like those orphans. Her painting, which tended towards abstraction, now struck her as too effortful, too loaded. Overwrought, laborious. She had to lighten, simplify. Besides, why always dwell on difficulty, the way her father had taught her? Why

not just abandon yourself? To the river, for example, to its soothing, elementary power, and *bring it onto the canvas*. Something had clicked.

"I would like to give the impression that nature is doing the painting," says the artist today, "that it is the elements that are producing the painting." The river, yes, but also the earth, the vegetation, the minerals that the pigments come from. The wind, when the artist's breath orients the flow of the medium, or when the brush skims swiftly over the canvas. Or stones: those little pebbles that she sometimes laid out on the canvas to create slight hollows and grooves that are barely perceptible when the canvas regains its elasticity yet help guide the path of the colored medium.

There are no representations of landscape in Colombet's canvases, yet viewers know: what they are seeing is a trace, an imprint, an X-ray of natural events—waves, folds, flows, a gust of wind, sliding, shimmering, tremors. Clouds, light, reflections. Landscape translated into its essential components. A collection of its forms and its movements.

There is something oriental about this contemplative position, acquired by the riverside, in this letting-go to the *accidents* of the trace, in this painting where a form of renunciation is felt, or again, a practice of restrained action, as Mallarmé understood it. Travels to Asia, India, Japan and Thailand were regular events in Colombet's childhood when her mother, born to an Asian father who came to Spain as a young man, was journeying in search of her origins. Those family tombs were never found but Asia—its colors and light, its spiritual dimension—left the child with unforgettable experiences. Eastern philosophy—impersonality, wakefulness, the closeness to nature—are part of her life and are reflected in her work, right down to that passion for landscape which reactivates the childhood experience of sitting at the back of her parents' car and playing mental games, recomposing the trees, houses and fields that flashed by outside the window.

After eight years by the river in the Cévennes, Vicky Colombet went to live in Columbia County in upstate New York and fitted out a studio there. Her big canvases were at home in the birthplace of abstract expressionism. Colombet knew the works, of course,

but in New York she became truly aware of her heritage. She had no shortage of fathers in painting but she was longing for mothers. And here they were, by the names of Helen Frankenthaler, Agnes Martin and Joan Mitchell. The latter's connection with France and the painting of Claude Monet kept Vicky close to her roots. Indeed, Monet is never far from her work or her life. He is a tutelary presence, an inimitable and unimitated master. For this artist, to approach his banks of the Seine, his wisterias, his water lilies through the collection at the Musée Marmottan is not to copy them but to enter them visually, to take from them an élan, to "swim" there, she sometimes says and penetrate them in an "almost animist" way. With her colors, for example, by lifting the different cobalts, the blacks, the oxides of a painting like *Banks of the Seine at Giverny* and laying them on her own canvases to let them work there, to run and form waves in which the gaze mysteriously finds itself back in the world of those reflections on the Seine.

Or take *Water and Light*, from 2017, a large canvas (1.98 m × 1.98 m) that seems to be run through by liquid tremors. In tracing their path, the ultramarine blue, the white, the Mars black and the cobalt purple are concentrated at the top and bottom of the canvas but do not go to the edges, or to the right or left, where the cobalt dominates. The center of the canvas forms a sheet of brightness, as if the movement of the pigments had slowed down to let through the gleams of a light coming from who knows where.

It could be the Seine. Or a gust of wind on the pool in Giverny. Or a close-up view of the Salindrenque. Or the Hudson. One could see these crumpings, braids and folds as aquatic, but also as tellurian in some of the evocatively titled series: *Earth Series; Antarctica; Folds and Landscapes*. The world seen from above. Our Earth.

There is indeed an obvious porosity between canvas and world. Each painting is a universe where natural forces are at play. Working with the elements or, rather, letting them work, is akin to working the land.



To lay pigments on the canvas with a brush is in a sense to sow, to sow there grains whose germination and development are watched, guided, cared for, with the vigilance of a person weeding, watering and taking cuttings. There is indeed a garden in Columbia County, a few steps from the studio, like an extension of the painting.

This is not the garden at Giverny. Here we will not find the teeming, the colored density of layers of irises, of hedges of gladioli, or the hoops of roses and tunnels of wisterias that provided Monet with a reservoir of motifs and the concentrate of visual elements he needed.

Vicky Colombet's garden is an ecosystem in which the flowers—nasturtium, milfoil, marigold, borage, hyssop—are there above all to attract the right insects. This garden grows food: basil, onion, sweet peas, lamb's lettuce and rocket, artichokes, tomatoes, sorrel, spinach, cucumber, mint, tarragon, leeks, following the thoughtful order of permaculture. Surrounding the vegetables with big stones that store up the heat and diffuse it at night, building raised beds on cedar wood for plants that need cool and shade, acting as intermediary between animals, plants and man:

Colombet's garden seems to extend the enterprise of her painting. Painting that is receptive, painting that can be traversed by elementary forces and must needs reflect the ruptures of the 21st century. The earth today is suffering and nature as Monet knew it is threatened. The feeling of osmosis experienced by the visitor in the double gallery of the *Water Lilies* at the Orangerie, the feeling of fusion, of being one with this aquatic, celestial universe, a euphoric experience of the healing totality of nature, that feeling and that impression may now belong to a bygone age.

Colombet's paintings, which are constantly reminding us of the permanence and the fragility of the elementary, recall all this. The sun rises in the breaches of color, the river flows on the canvases and in our eyes, the earth cracks but the pigment holds it, exposes it, elevates it. Outside, bees are drawn to the lavender and birds to the grasses. Here, cobalt purple, an Italian red ochre, a Titanium white, a turquoise cobalt taken from the depths of the earth combine, strive and invite us to the endless contemplation of the agitation and its luminous resolution.





MONET/FROMANGER: THE POETICS OF COLOR *IMPRESSION SUNRISE*, 1872/2019

Marianne Mathieu

Deputy Director, Head of Collections and Exhibitions of the Musée Marmottan Monet

IMPRESSION SUNRISE, 2019

In 2017, the Musée Marmottan Monet invited the painter Gérard Fromanger to create an original work inspired by its permanent collections. Two years later, the artist presented a canvas measuring 200 × 300 cm, which he titled *Impression Sunrise*, 2019 (ill.44).

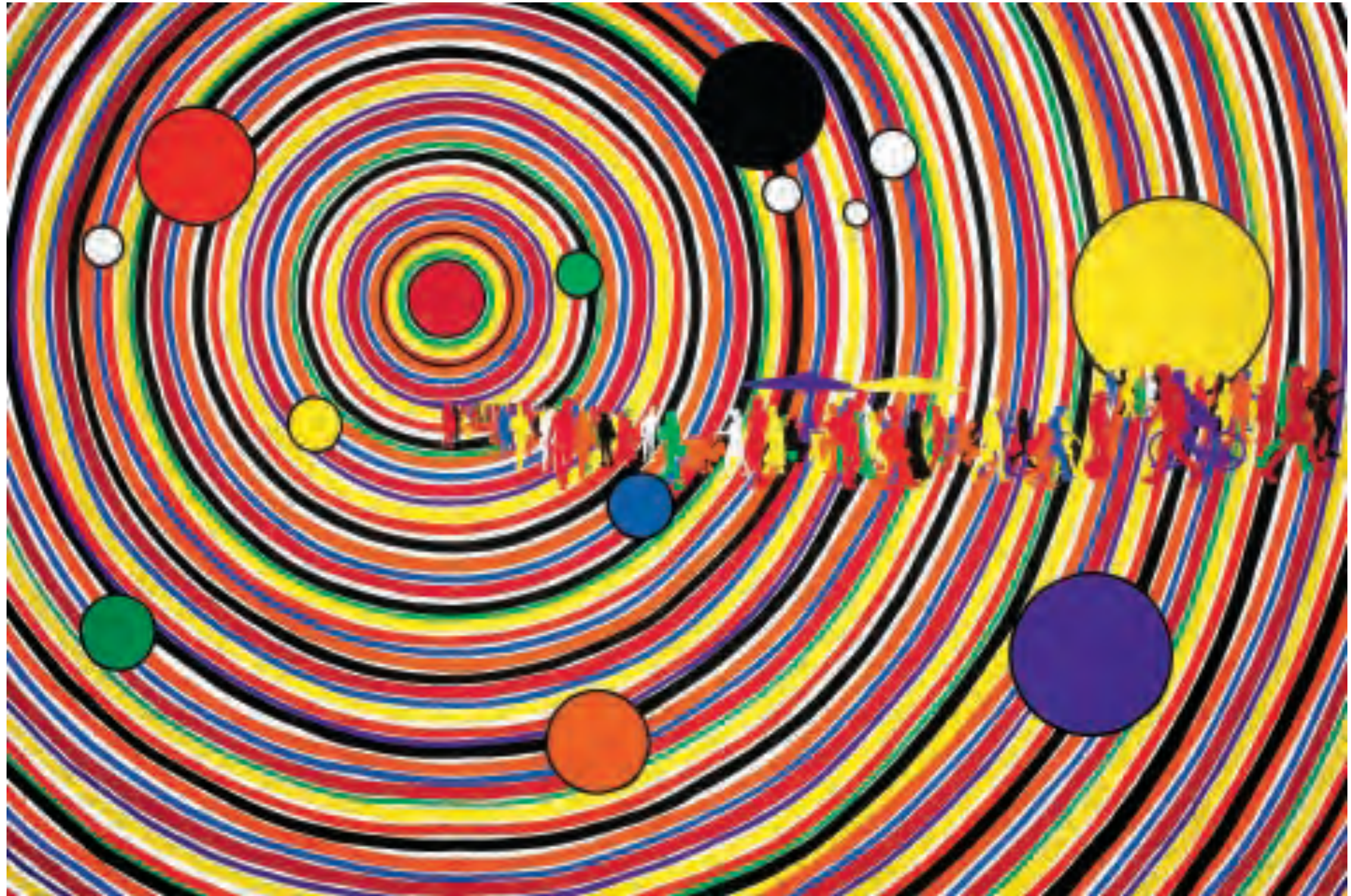
A notable aspect is that the date is an integral part of the title. The artist is thus signifying from the outset that his work is not a simple homage but very much a contemporary piece, rooted in our times and not in his predecessor's.

The problematic is clear. If Monet was able to capture the sunrise from a room with a view over the harbor at Le Havre in 1872, then where should Fromanger place his easel to produce an “impression, sunrise” for the 21st century? In an interview accompanying the presentation of the painting in Paris, the artist made his question more precise: “By whose agency and how do I look at sunrises and sunsets?” And he continued his reasoning: “The sun and the planets have hardly moved in two thousand years—a millimeter maybe. However, our knowledge of the world, our sensation of things have changed considerably because of scientific discoveries and images. For me, the rising sun is Yuri Gagarin, Neil Armstrong, up there in a space station or on the moon. They have a different view of the rising sun. Today, the spationaut Thomas Pesquet is sending us images back from space. Now, we all see the sun rising in the cosmos with the

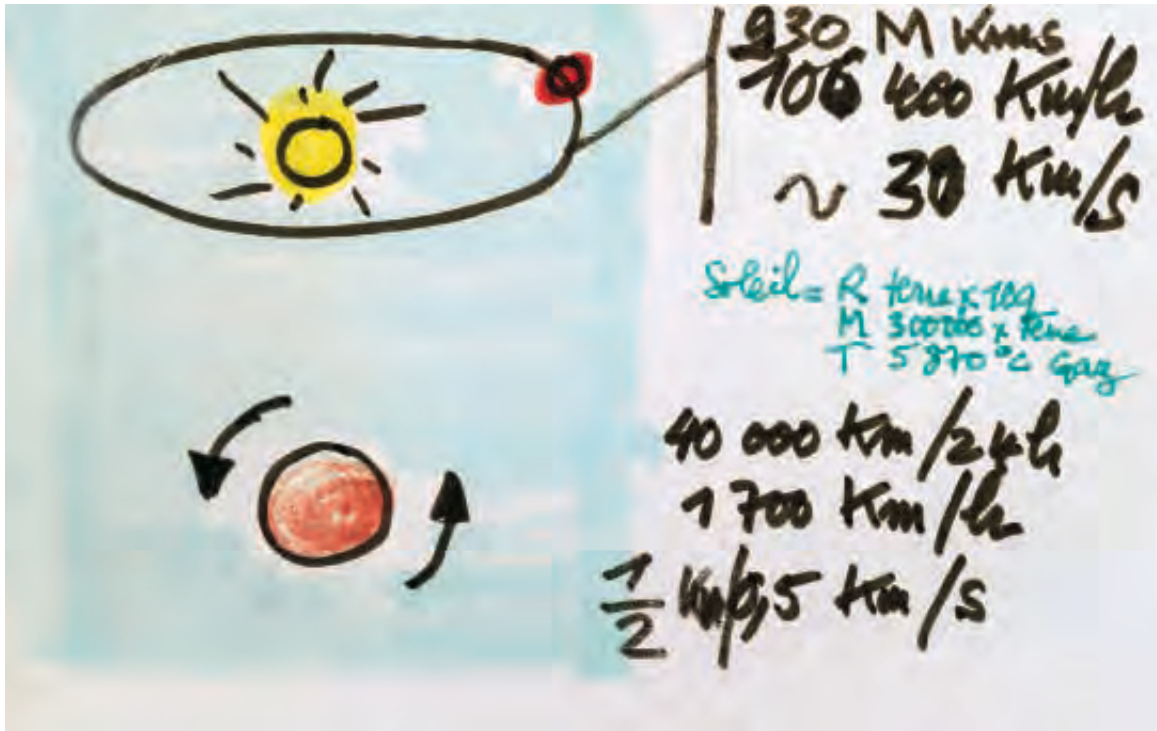
eyes of astronauts [...] Today, the sky is no longer a spectacle [as it was for Monet and still more recently]. We are not in front of space now, we are in space. I am Pesquet. And that's not all! I have a little piece of card that I have kept about me for years on which I drew the earth's movement around the sun and about itself (ill.47). I noted that in a year, the Earth revolves around the sun and covers 930 million kilometers at 106,400 km/h! Right now, the Earth—that is us—we are moving at 106,400 km/h! Every second, we travel 30 kilometers around the sun. Pedestrians on the Champs-Élysées are doing 30 km/s. That's really an incredible thought! Nowadays, I think of the earth as an interplanetary rocket and that is new. So, I have an ‘impression, sunrise’ in this idea that I am on a spacecraft, that my earth is a rocket, a satellite. That is my painting, my *Impression Sunrise*, 2019.”

To convey this new knowledge/perception of the world, however, Fromanger does not refer to images taken from space. On the contrary, he turns to the past and takes inspiration from a symbolic representation of the heavenly sphere created in the 12th century to decorate the cupola of the chapel at Montesiepi (ill.45), a Tuscan village a few kilometers from the place where the artist has had an Italian studio for over forty years now.

Here Fromanger lays out an abstract vision of the cosmos animated by planet-discs and orbit-circles in pure colors: yellow, orange, red, green, purple, blue, white and black. A host of silhouettes using the same color code heads towards the composition's scarlet







epicenter and materializes our participation in the ballet of the stars, with the sun rising.

The form, viewpoint, relation to the real and handling of colors – everything here seems to separate Gérard Fromanger’s impression, sunrise from Claude Monet’s.

FROMANGER VERSUS MONET

From the start of his career, Fromanger embodied the reaction to Monet’s heritage. Born a century after the master, on September 6, 1939, he was part of a generation of artists that set out to break with the expressionist and lyrical forms of abstraction which, from Jackson Pollock (1912–1956) to Zao Wou Ki (1920–2011) had been the dominant artistic force after World War II. He held the view that the approach of artists who, like Monet, had elevated the act of painting quickly, meaning gesture as the primary vector of creation, was a celebration of artistic subjectivity that led, ultimately, to the production of a virtuosic and hermetic art. Aiming for greater objectivity, Fromanger, who trained at the Académie de la Grande Chaumière

in 1958 and at the evening classes run by the city of Paris, turned towards figuration. After a period when he was inspired by Alberto Giacometti and painted sketch-like nudes in shades of gray, in 1965 he took the decisive step towards photograph-based art, or *photogénie*.

PHOTOGRAPH-BASED

In order to ground his painting in reality, Fromanger worked via photography. This enabled him to reinstate an authentic relation to the world and to his times. By using an image that he had not composed himself, the artist protected his painting from his own subjectivity. These pictures, found in newspapers or taken in the street by the painter himself, with no posing or staging, captured a moment of real life. They would be the starting point for his work.

The use of lens-based art also reflected the growing importance of the photographic image in sixties France. Consumer society was organized around advertising, the impact of which grew constantly. The

thinkers Guy Debord and Roland Barthes theorized this phenomenon and Debord forged the concept of the society of the spectacle. From now on, our identity would have as much to do with its virtual, fantasy “avatar” as it would with the real world. As an integral part of our livers, photography became an essential element in Fromanger’s artistic process. The chosen image is projected on the white canvas and its outline traced in pencil, thereby capturing the exact imprint of reality on the support.

PURE COLORS

Next comes the application of color. Fromanger, an artist wary of gesture, chooses flat, unbroken expanses of paint. The brush reveals nothing of the state of mind of the person holding it. The layer that he spreads is unfailingly smooth, uniform and covers the canvas. It is the color that speaks, not the artist. For the same reason, Fromanger refuses to mix shades. Rather than a palette, he works using individual cups to ensure that each color remains unadulterated. Each is unique. To celebrate them, Fromanger often includes his dominant color in the title of his painting: Egyptian purple, Veronese green, Bayeux purple, etc. For *Impression Sunrise, 2019* the designation of the tones is similarly precise: medium cadmium green, light permanent yellow, medium cadmium orange, light ultramarine blue, medium cadmium red, light dioxanine purple, carbon black and titanium white produced, he specifies, by the Lascaux brand. At the end, then, comes the choice of the colors themselves. Here, Fromanger distances himself from the real and from Technicolor (which preserves and intensifies the world’s colors). His approach is very different: “I choose the colors arbitrarily in order to refresh the image of the world.’ He restores the autonomy of color.

FROMANGER RED, LIFE-RED

Of all these colors, one occupies a particular place. Red. Perhaps because red is where it all began. It was with and through red that Fromanger forged his personality and found his identity, as the poet Jacques Prévert sung in 1971: “Rouge is a name, but like Rose or Blanche it could

also be a given name, and Gérard Fromanger could just as well be called Rouge Fromanger. [...] So many others have black, calculating hearts, computing hearts, but his heart is red and the blood that flows in his veins keeps him alive, well and truly red and bright and tender and violent from day to day like the weather.”

Fromanger came upon the color red during the student revolt in Paris in May 1968. This was a time when young people, followed by the workers, paralyzed the capital and then the whole country. Universities were occupied, factories closed. France was at a standstill. The call was for more freedom. Freedom for all things, freedom for everyone. There were demonstrations by day and by night. Crowds in the streets. Slogans sprouting everywhere. “It is forbidden to forbid” (*Il est interdit d’interdire*) proclaimed the most famous.

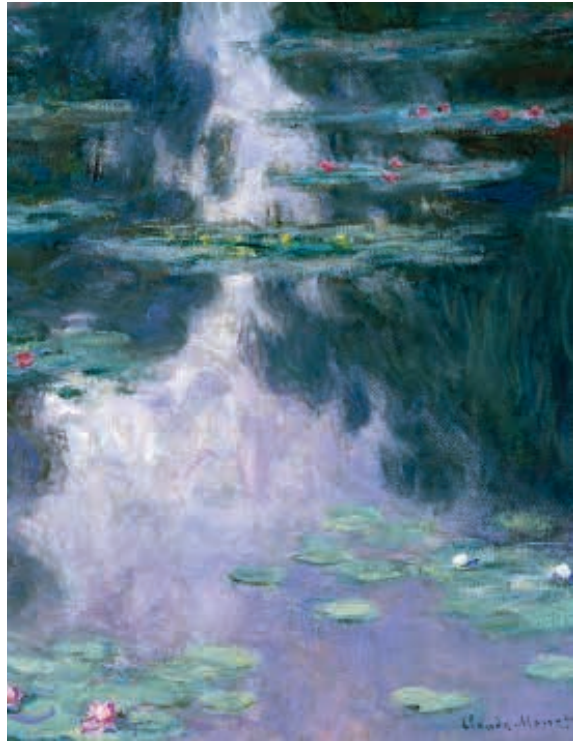
It was a major turning point. After May 1968 the last defenses of a patriarchal, conservative order crumbled. Everything seemed possible now. The sexual revolution was the most visible consequence. But May 68 reached deeper than that. It touched on morals, on the way people lived, but also on how they owned, and paved the way for consumer society.

Fromanger was a protagonist in the events of May 68, an important one. He lived it intensely. He was one of those who occupied the École Nationale des Beaux-arts, where, with a group of young artists, he founded the Atelier Populaire with the aim of putting their skills in the service of the street by producing radical posters.

Fromanger recalls this period as a festive time, a tremendous explosion of life moved by the dream that, together, everything becomes possible. To represent this idea he chose the color red. Not blood red, the red of violence, but the red of the world’s energy. A positive, dynamic and joyous red. From now on, Fromanger painted with the red of life.

FIGURE-STREET

May 68 gave Fromanger a color but also a subject. The street. As he explains, “The street is practically the only place, apart, sometimes, from the factory, where something can happen, where in fact there are always events in which everyone is concerned. [...] Only in



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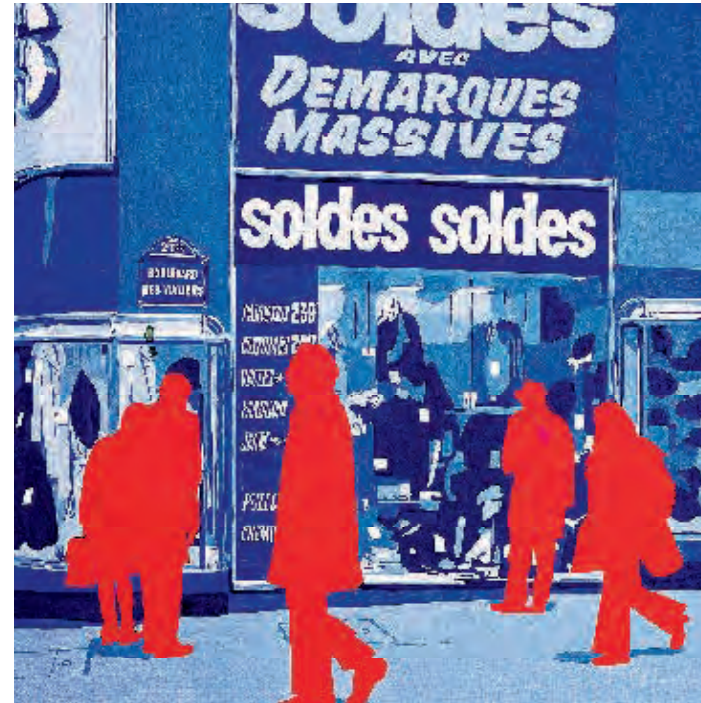
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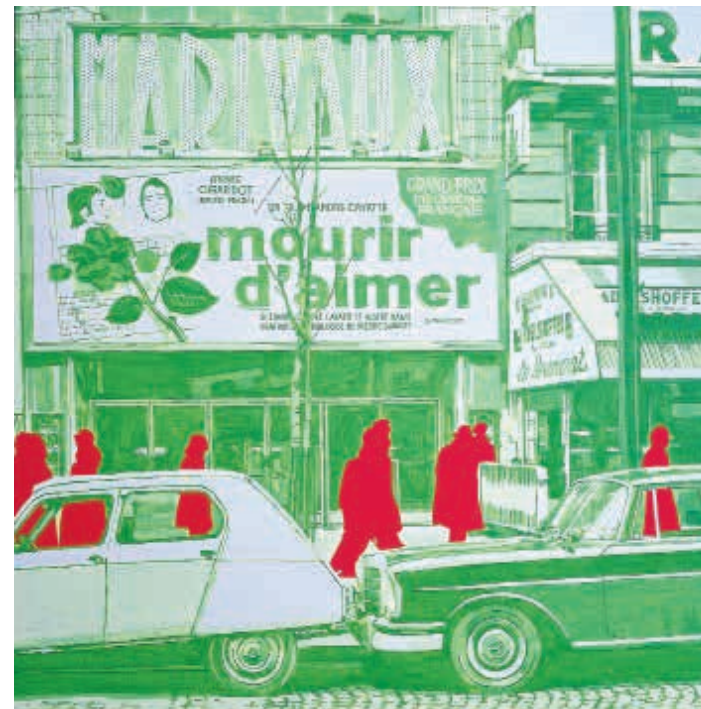
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the street is the situation constantly on the alert. Only in the street is there the possibility that the world can, could—and sometimes this happens—be transformed. We’ve seen it. We’ve experienced it. We know.” (*Revue Chorus*, 1973). Fromanger’s street is not a frame. He does not paint the city but those who live there. He captures the uninterrupted flow of passers-by, the crowd—in other words, the world. From one canvas to the next, from 1968 to the very recent *Impression Sunrise, 2019*, these figures pass tirelessly through his work as a constant that earns him the title of painter of the street-as-figure.

In many respects, Fromanger is the antithesis of Monet. Their motifs differ: Monet paints nature, Fromanger the human figure. Their concerns are also opposed: where Monet seeks to capture the moment and the singularity of atmospheric effects, Fromanger is concerned with permanence and strives to bring out the constant, if hidden presence of a collective, vital élan. The Impressionist paints a vision of the world, Fromanger, an interpretation. Their styles vary just as much. Where one works directly in relation to the model, the immediacy of the subject, the other uses the filter of photography and then that of drawing. Where Monet painted swiftly, outdoors, Fromanger spends long hours in the studio. Where Monet favors the sketch, even if that means dissolving form, Fromanger uses the power of line, contours and flat color. Finally, where one works by mixing tones (enriching white with infinite shades of pink, of blue, of green in order to fully capture his vision), Fromanger works with pure color and applies it arbitrarily, unconnected to nature.

BEYOND ANECDOTE

One might wonder if there is a link between Monet and Fromanger or if this juxtaposition is purely circumstantial. In fact, there are points that connect them. These concern the subject of painting itself. For both artists, the actual subject of the painting is secondary. As Monet clearly stated in 1895: “The subject is of secondary importance to me: I want to represent what is alive between myself and the

object (...) I want to paint the air in which the bridge, the house, the boat exist.” It mattered little where he painted. Monet dealt with what he had before him, unassuming and banal views of the areas around the towns where he lived or that he visited. Fromanger shares this point of view. Born in Pontchartrain, a village only 50 kilometers from Giverny, he in fact began his career by assimilating the same context as the older artist and devoted several works to this *simple and uneventful landscape*. For Fromanger what is at stake in painting is also beyond the picturesque. So he has to evacuate it. The figures that he photographs and that serve as the models for his mature works are transformed on the canvas: cut out, silhouetted in red at first, and, over the years, in all the colors, as in *Impression Sunrise, 2019*. Fromanger blanks out the flesh and personal features. He does not paint particular individuals but anonymous, universal figures. The same is true for their settings. The streets of Paris (France), Hu Xian (China) (ill.56) and Abidjan (Côte-d’Ivoire) seen in the images he worked from are no longer recognizable. Like Monet, Fromanger could paint here or somewhere else. It doesn’t matter. He paints world-environments just as he uses his life-red.

PAINTINGS IN SERIES

Starting from the principle that the subject is not the be-all and end-all of the painting, the two artists work through themes in series. Monet was the first artist to perfect this approach. After a long development, he effectively put in place a rigorous and systematic method that consisted in dedicating a series of canvases to the same subject. The paintings were not executed successively, one after another, but simultaneously. Placing them side by side, he could go from one to the other and paint them together. This is what he did with the Haystacks, the *Rouen Cathedral, London*, and *Water Lily* paintings, among others. In his early career, Fromanger drew on this heritage, appropriating it and making it pivotal to his approach. Each canvas is part of a whole. From *Le tableau en question* (1966) to *Peinture-monde* (2016), his painting is conceived in the plural. Because

Fromanger paints and has only painted in series, he is an heir of Monet. His *Impression Sunrise, 2019* is no exception. The painting stands halfway between the series *La couleur des villes et la couleur des champs*, begun in 1990 and based on the vault of the chapel at Montesiepi, and *Peinture-monde* (ill.56) in which, since 2016, he has been exploring the motif of the planet-disc.

POETICS OF COLOR

It is, then, not what one paints but the way one paints that matters. The object of painting is language. Like Monet, Fromanger first experimented with this in landscape. His laboratory was the *cut-up landscapes series*. Here, he clearly distinguished between subject and creation. The latter, nature reduced to the stylized motif of sun, cloud and earth, was reproduced from panel to panel, with the creative input residing in the handling of the support, with some paintings being cut into ten, others concave or convex, full or opened up. But it is above all color that is the true means of expression for both Monet and Fromanger. Whether in the former’s mixing of hues or the latter’s pure chromatics, both explore the prodigious resources of color. Placed side by side, Monet’s *Water Lily* paintings from 1907 range through a dazzling richness of tones which, from the blues to the reds, recapture with great fidelity the different effects seen from morning to night

(ill.48-51).

Fromanger also aligns colors as he does canvases. The Boulevard des Italiens series, made in 1971, a few meters from the place where Monet exhibited his *Impression, Soleil Levant* in 1874, is a manifesto in this regard. Working from photographs taken between midday and one in the afternoon, he made thirty paintings. As Fromanger explains about this project, “I had before my eyes the sample of the spectrum of colors of the firm Lefranc-Bourgeois. There was the whole rainbow. Four yellows, four reds, four blues, etc. I took this range as an abstract model, because I paint the same landscape as the Impressionists but not at all with the concern to go out into the street to get the impression of snow or the impression of rain. For each canvas, I start by painting the setting, the boulevard, to which I attribute a color. [...] The idea of envisaging the entire landscape as a yellow monochrome, or as a red monochrome, or purple, or mauve, or green, or blue [...] is a new idea. I have an abstract, unreal vision of the color, which I trust.” In the end, Monet and Fromanger both explore the infinite variations of the colored prism, which the series principle allows them to embrace as a whole. In this way, and beyond their differences, their painting can be defined as a poetics of color.



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Poppy Fields, 1873
Oil on canvas, 50×65 cm
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Vicky Colombet (born in 1953)
Sunset Series #1451-20, 2020
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Bryan Zimmerman
Vicky Colombet in her studio, 2020
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Claude Monet (1840-1926)
Arm of The Seine near Giverny, 1897
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Long-term loan from the Ephrussi de Rothschild Foundation
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Vicky Colombet (born in 1953)
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Vicky Colombet (born in 1953)
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Collection of the Artist
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Water Lilies, 1907
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Claude Monet (1840-1926)
Water Lilies, 1907
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克劳德·莫奈（1840—1926）
《伦敦查灵十字桥》，1899—1901年
布面油画，60厘米×100厘米
巴黎，玛摩丹莫奈博物馆
（P126–127；局部图，P128–129）
克劳德·莫奈（1840—1926）
《伦敦查令十字桥，雾中烟云印象》，1902年
布面油画，73厘米×92厘米

巴黎，玛摩丹莫奈博物馆
（P138–139；局部图，P140–141）

克劳德·莫奈(1840—1926)
《伦敦国会大厦在泰晤士河中的倒影》，1905年
布面油画，81.5厘米×92厘米
巴黎，玛摩丹莫奈博物馆
（P154–155；局部图，P156–157）

克劳德·莫奈（1840—1926）
《翁弗勒尔港的船只》，1917年
布面油画，50厘米×61厘米
巴黎，玛摩丹莫奈博物馆
（P158–159；局部图，P160–161）

维琪·科隆贝特（1953—）
《水与光》#1387–17，2017年
布面油画，颜料（群青蓝、深亮钴紫罗兰、浅钴蓝绿、玛斯黑、钛白和蓝钴绿A）和醇酸树脂，198.1×198.1厘米
艺术家自藏
（P180–181；局部图，P182–183）

维琪·科隆贝特（1953—）
《日出》#1427–19，2019年
布面油画、颜料（中度群青紫）和醇酸树脂，182.8×182.8厘米
艺术家自藏
（图33 P63；P164–165；局部图，P166–167；图33 P333）

维琪·科隆贝特（1953—）
《暮光》#1449–20（“暮光”系列），2020年
布面油画，颜料（群青蓝R4、玛斯红、翡翠绿、钛白和锌贝白）和醇酸树脂，198.1厘米×198.1厘米
艺术家自藏
（P184–185；局部图，P186–187）

维琪·科隆贝特（1953—）
《日落》#1450–20（“日落”系列），2020年
布面油画、颜料（镉橙、镉黄、玛斯红和钛白）和醇酸树脂，182.8×182.8厘米
艺术家自藏
（图41 P69；P172–173；局部图，P174–175；图41 P339）

热拉尔·弗朗格（1939—）
《凹雕风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米

艺术家自藏
（P210–211；局部图，P212–213）

热拉尔·弗朗格（1939—）
《浮雕风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米
艺术家自藏
（P214–215；局部图，P216–217）

热拉尔·弗朗格（1939—）
《太阳每天都在升起》（“破碎的风景”系列），约1966年—1967年
丙三醇、亚克力和金属板木版画，124厘米×82厘米
艺术家自藏
（图1 P18；P218–219；局部图，P220–221；图1 P284）

热拉尔·弗朗格（1939—）
《波浪形风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力和金属板木版画，122.2厘米×60.3厘米
艺术家自藏
（P222–223；局部图，P224–225）

热拉尔·弗朗格（1939—）
《破碎的风景画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.2厘米×60厘米
艺术家自藏
（P226–227；局部图，P228–229）

热拉尔·弗朗格（1939—）
《阳光下的风景画，阳光穿过窗户照耀在画上》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.5厘米×60厘米
艺术家自藏
（P230–231；局部图，P232–233）

热拉尔·弗朗格（1939—）
《四重风景画凸面，略微错位的四重浮雕画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.1厘米
艺术家自藏
（P234–235；局部图，P236–237）

热拉尔·弗朗格（1939—）
《四重风景画凹面，略微错位的四重凹雕画》（破碎的风景画系列），约1966年—1967年
丙三醇、亚克力木版画，122.1厘米×60.2厘米
艺术家自藏
（P238–239；局部图，P240–241）
热拉尔·弗朗格（1939—）
《一分为十的画》（“破碎的风景画”系列），约1966年—1967年
丙三醇、亚克力木版画，129.3厘米×88厘米
艺术家自藏
（P242–243；局部图，P244–245）

热拉尔·弗朗格（1939—）
《地球上的云特写风景画》（“破碎的风景画”系列），约1966—1967年
丙三醇、亚克力木版画，60厘米×122.2厘米
艺术家自藏
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热拉尔·弗朗格（1939—）
《天空与太阳特写风景画》（“破碎的风景画”系列），约1966—1967年
丙三醇、亚克力木版画，60厘米×122.1厘米
艺术家自藏
（P250–251；局部图，P252–253）

热拉尔·弗朗格（1939—）
《意式缩放风景画》（“破碎的风景画”系列），约1966—1967年
丙三醇、亚克力木版画，60厘米×122.1厘米
艺术家自藏
（P254–255；局部图，P256–257）

热拉尔·弗朗格（1939—）
《一个动作改变的画》（“破碎的风景画”系列），约1966—1967年
丙三醇、亚克力木版画，122.2厘米×74.1厘米
艺术家自藏
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热拉尔·弗朗格（1939—）
《日出·印象，2019》，2019年
亚克力油画，200厘米×300厘米
艺术家自藏
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<i>Boats in the Harbor at Honfleur</i> , 1917 Oil on canvas, 50×61 cm Paris, Marmottan Monet Museum (p. 158-159 ; detail, p. 160-161)	Vicky Colombet (born in 1953) <i>Water and Light #1387-17</i> , 2017 Oil, pigments (Ultramarine Blue, Cobalt Violet Brilliant Dark, Cobalt Turquoise Light, Mars Black, Titanium White and Bluish Cobalt Green A) and alkyd on canvas, 198.1×198.1 cm Collection of the Artist (p. 180-181 ; detail, p. 182-183)	Vicky Colombet (born in 1953) <i>Rising Sun #1427-19</i> , 2019 Oil, pigments (Ultramarine Violet Medium) and alkyd on canvas, 182.8×182.8 cm Collection of the Artist (n°33 p. 63 ; p. 164-165 ; detail, p. 166-167 ; n°33 p. 333)	Vicky Colombet (née en 1953) <i>Evening Light #1449-20</i> , 2020 Oil, pigments (Ultramarine Blue R4, Mars Red, Viridian Green, Titanium White and Lithopone White) and alkyd on canvas, 198.1×198.1 cm Collection of the Artist (p. 184-185 ; detail, p. 186-187)	Vicky Colombet (born in 1953) <i>Sunset Series #1450-20</i> , 2020 Oil, pigments (Cadmium Orange, Cadmium Yellow, Mars Red and Titanium White) and alkyd on canvas, 182.8×182.8 cm Collection of the Artist (n°41 p. 69 ; p. 172-173; detail, p. 174-175 ; n°41p. 339)	Gérard Fromanger (born in 1939) <i>Hollow Landscape (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.1×60.1 cm Collection of the Artist (p. 210-211; detail, p. 212-213)	Gérard Fromanger (born in 1939) <i>Relief Landscape (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.1×60.1 cm Collection of the Artist (p. 214-215 ; detail, p. 216-217)	Gérard Fromanger (born in 1939) <i>The Sun Rises Every Day (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic and sheet metal on woodcut, 124×82 cm Collection of the Artist (n°1 p. 18 ; p. 218-219 ; detail, p. 220-221 ; n°1 p. 284)	Gérard Fromanger (born in 1939) <i>Wavy Landscape (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic and sheet metal on woodcut, 122.2×60.3 cm Collection of the Artist (p. 222-223; detail, p. 224-225)
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Gérard Fromanger (born in 1939) <i>Cut-up Landscape (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.2×60 cm Collection of the Artist (p. 226-227; detail, p. 228-229)	Gérard Fromanger (born in 1939) <i>Light on Landscape. The Sun goes through the Window and Ends up on the Painting (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.5×60 cm Collection of the Artist (p. 230-231 ; detail, p. 232-233)	Gérard Fromanger (born in 1939) <i>Landscape in four, convex, in relief and slightly displaced (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.1×60.1 cm Collection of the Artist (p. 234-235 ; detail, p. 236-237)	Gérard Fromanger (born in 1939) <i>Landscape in four, concave, hollowed and slightly displaced (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.1×60.2 cm Collection of the Artist (p. 238-239 ; detail, p. 240-241)	Gérard Fromanger (born in 1939) <i>Painting Cut into Ten (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 129.3×88 cm Collection of the Artist (p. 242-243 ; detail, p. 244-245)
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Gérard Fromanger (born in 1939) <i>Zoom on the Cloud. Landscape, Close-up on the Cloud on the Earth (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 60×122.2 cm Collection of the Artist (p. 246-247 ; detail, p. 248-249)	Gérard Fromanger (born in 1939) <i>Zoom on the Sun. Landscape, Close-up on the Sky and the Sun (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 60×122.1 cm Collection of the Artist (p. 250-251 ; detail, p. 252-253)	Gérard Fromanger (born in 1939) <i>Landscape, Zoom and Focus in the Italian Style (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 60×122.1 cm Collection of the Artist (p. 254-255 ; detail, p. 256-257)	Gérard Fromanger (born in 1939) <i>Painting Transformed by a Gesture (Cut-up Landscapes series)</i> , c. 1966-1967 Glycero and acrylic on woodcut, 122.2×74.1 cm Collection of the Artist (p. 258-259 ; detail, p. 260-261)	Gérard Fromanger (born in 1939) <i>Impression, Sunrise 2019</i> , 2019 Acrylic on canvas, 200×300 cm Collection of the Artist (p. 72-73 ; n°46 detail, p. 75 ; p. 262-263 ; detail, p. 264-265 ; p. 342-343 ; n°46 detail, p. 345)
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