



Bernard Plossu,
Françoise à Almería, 1987

Silver print, 30 x 24 cm,
Artist's collection © Bernard Plossu

Press Release

meteorologica

Following the exhibition
“The Wind. ‘That which cannot be painted’”,
MuMa presents the exhibition “Meteorologica”
from 26 November 2022 to 5 March 2023.



Eugène Boudin
Ciel, 4 heures, levant, 1848 – 1853
 Oil on paper, 11.5 x 18.5 cm,
 Le Havre, Musée d'art moderne André
 Malraux, Olivier Senn Collection,
 Donated by Hélène Senn-Foulds in 2004,
 © MuMa, Le Havre / Florian Kleinfenn



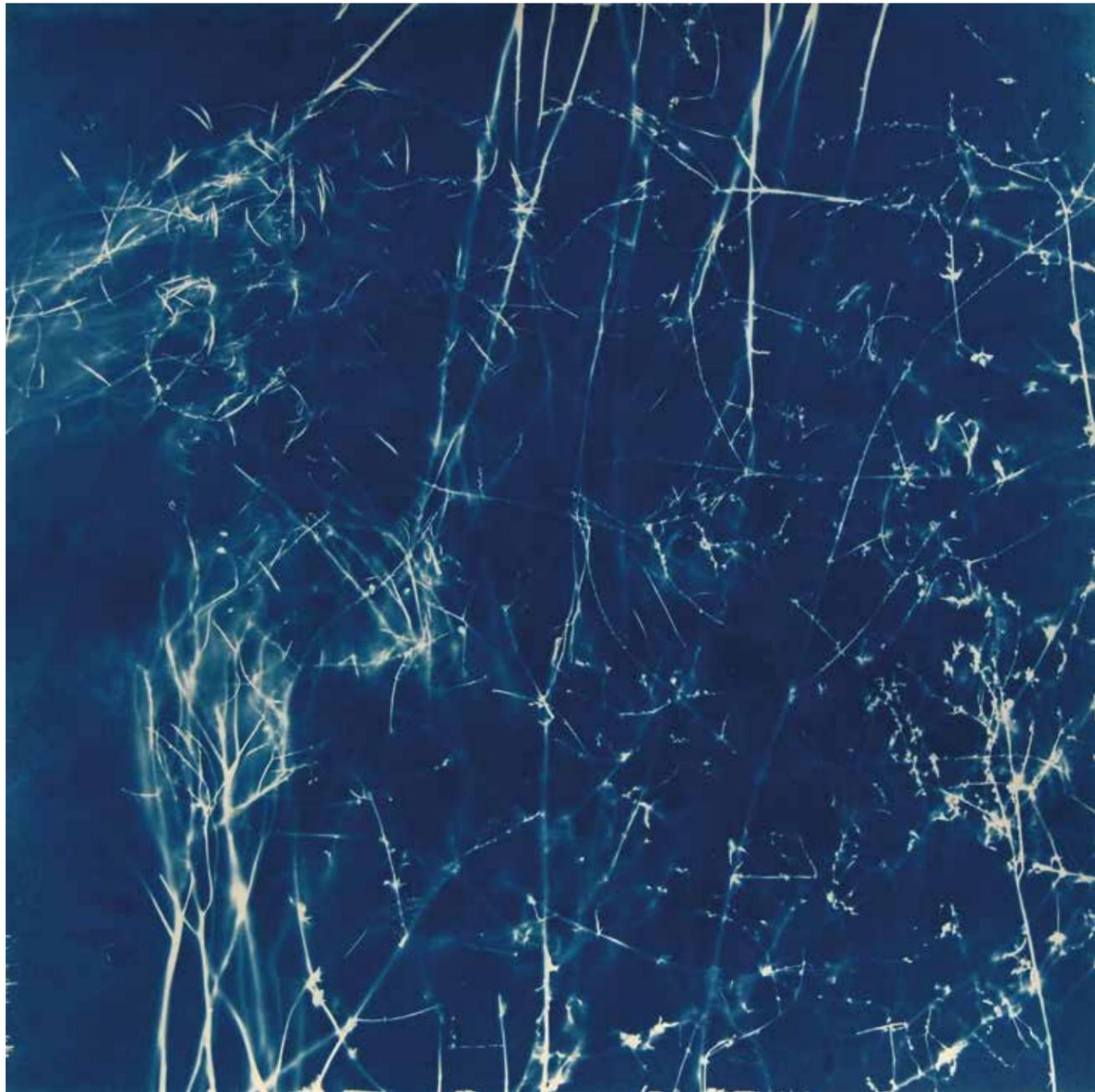
Jungjin Lee
#41 Unnamed road, 2010
 Inkjet pigment print, N° 5 / 7,51 x 100 cm,
 © Jungjin Lee / Courtesy Galerie Camera
 Obscura, Paris

The title “Meteorologica” is borrowed from a treatise by Aristotle written in the fourth century BC. The exhibition presents paintings, drawings, photographs and videos that reveal a particular artistic sensibility in response to the weather. The new hang is conceived as an extension of “The Wind”. It centres on the depiction of “air in movement” but opens out to include weather phenomena such as fog, dew, rain and white frost, whose effects determine our overall impression of a scene or a landscape. Although we have opted not to follow modern scientific typology, we decided it was legitimate to use the names of cloud formations, which have been and still are the object of countless studies by dedicated observers since Luke Howard proposed a system of classification at the beginning of the nineteenth century.

Alongside some of the contemporary artworks featured in the summer exhibition, a new group of artworks will be juxtaposed with works from MuMa’s collections by artists such as by Boudin, Dufy and Renoir. “Meteorologica” further explores the issue of how the shifting, unstable, fleeting effects of “that which cannot be painted” can be depicted, by expanding it to encompass additional contemporary artists and to include the notion of impermanence. The itinerary has been devised according to “elective affinities”. It will focus on poetic and formal similarities between artists from different eras who have a shared sensibility to and interest in atmospheric phenomena and their hugely varying expressions.

For instance, Eugène Boudin’s sky studies are echoed by Bernard Moninot’s drawings, which record cloud movements hour by hour like a sort of meteorological diary, while Jean-Baptiste Née’s drawings, Geneviève Asse’s paintings and photographs by Jacqueline Salmon, Jocelyne Allouche and Jungjin Lee answer Claude Monet’s attempts to capture particular moments in his exploration of the fleeting instant. The wind that buffets trees, bends and sculpts branches, sends ripples through fields of grass, whisks leaves into the air or sends sand scurrying along the beach is found in Henri-Edmond Cross’ fantastical neo-Impressionist works, Alexandre Hollan’s charcoal drawings, Jean-François Auburtin’s pastels and the photographs of Josej Nadj, Véronique Ellena and Éric Bourret.

The wind is an impromptu visitor: arriving suddenly with no warning offers it more scope to poke fun at things and people. In Samuel Buckman’s work, the wind whisks a leaf on a tree up into an endless autumn dance. Will the leaf never free itself from the branch and set off on its last flight? It swings to and fro and spins, stubbornly clinging on. Claire Trotignon’s iconoclastic wind fractures the world, merrily fragmenting it and scattering the pieces. The wind is mischievous, playing hide and seek with a little girl (in Corinne Mercadier) or a mackerel sky slumming it with an ersatz cloud in the form of a smoke-plume from a factory chimney (in Yamamoto). Meanwhile, François Azambourg’s kite designs, like decoy clouds, await the moment when they can soar upwards and join the real clouds high up in the sky.



Josej Nadj
Inhancutilitatem, 2015
Cyanotype, 48 x 48 cm,
© Joseph Nadj / Courtesy Galerie Camera
Obscura, Paris

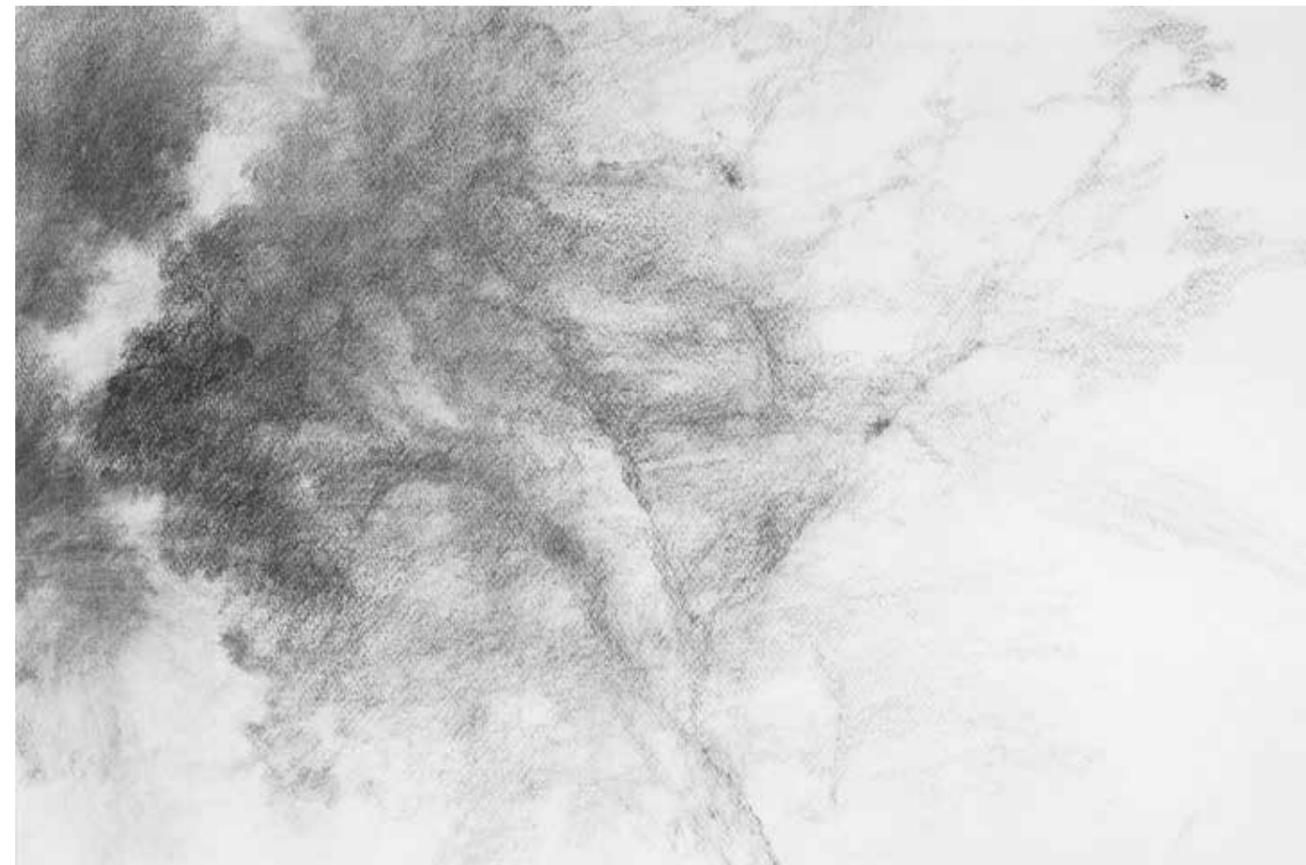


Masao Yamamoto
1500, 2007
Silver print by the artist, N° 14 / 20,
11 x 16 cm, © Masao Yamamoto /
Courtesy Galerie Camera Obscura, Paris



Jean-Francis Auburtin
*Varengville, gros effet de nuages,
 bord de mer, 1904 – 1930*

Gouache and charcoal on paper, 32 x 51.5 cm,
 Le Havre, Musée d'art moderne André
 Malraux, gift of Francine et Michel Quentin
 in 2007 © MuMa Le Havre / Charles Maslard



Alexandre Hollan
*Chênes verts dans le vent,
 2009 – 2011*

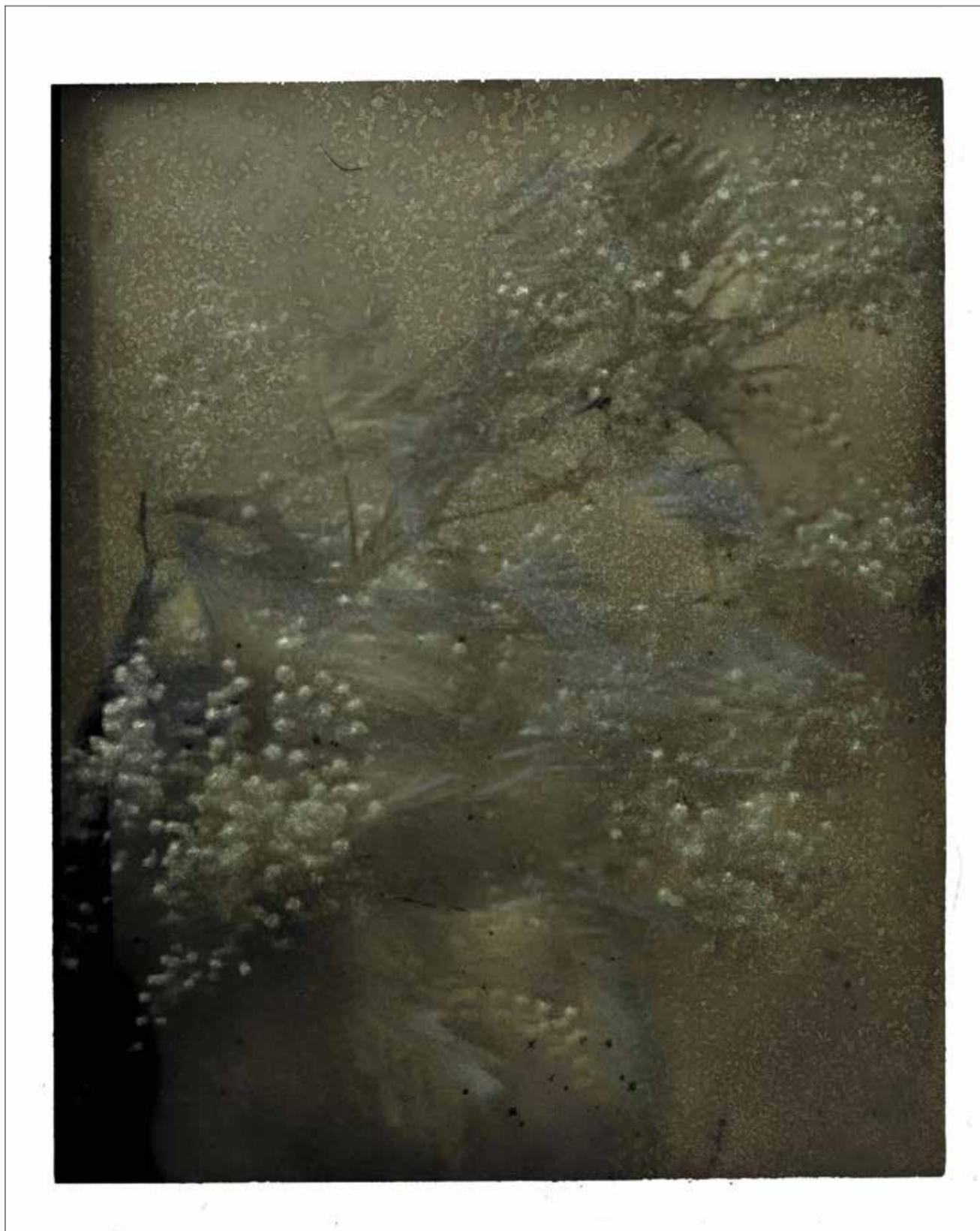
Charcoal on paper, 50 x 65 cm,
 Le Havre Musée d'art moderne André
 Malraux, gift from the artist
 © MuMa Le Havre / Charles Maslard
 © ADAGP, Paris, 2022

Mist and rain blur shapes, drenching them or enveloping them in a thick, luminous or pearly veil until they disappear. In the works of artists such as Armand Guillaumin, Marcelo Fuentes, Israel Ariño, Anne Jaillette, Françoise Nuñez and Marc Corigliano, the landscape seems to melt into so many drops of water or dissolve into a light vapour. In an even more radical transformation, the frost or condensation on a window mocks appearances, making the world around us seem unreal and suggesting a theatre of shadows, lights and signs whose meaning eludes us (Manuela Marques) and takes us to the other side of the mirror. After that, we are hardly surprised to see mimosa pompoms transformed into snowflakes (Sarah Moon).

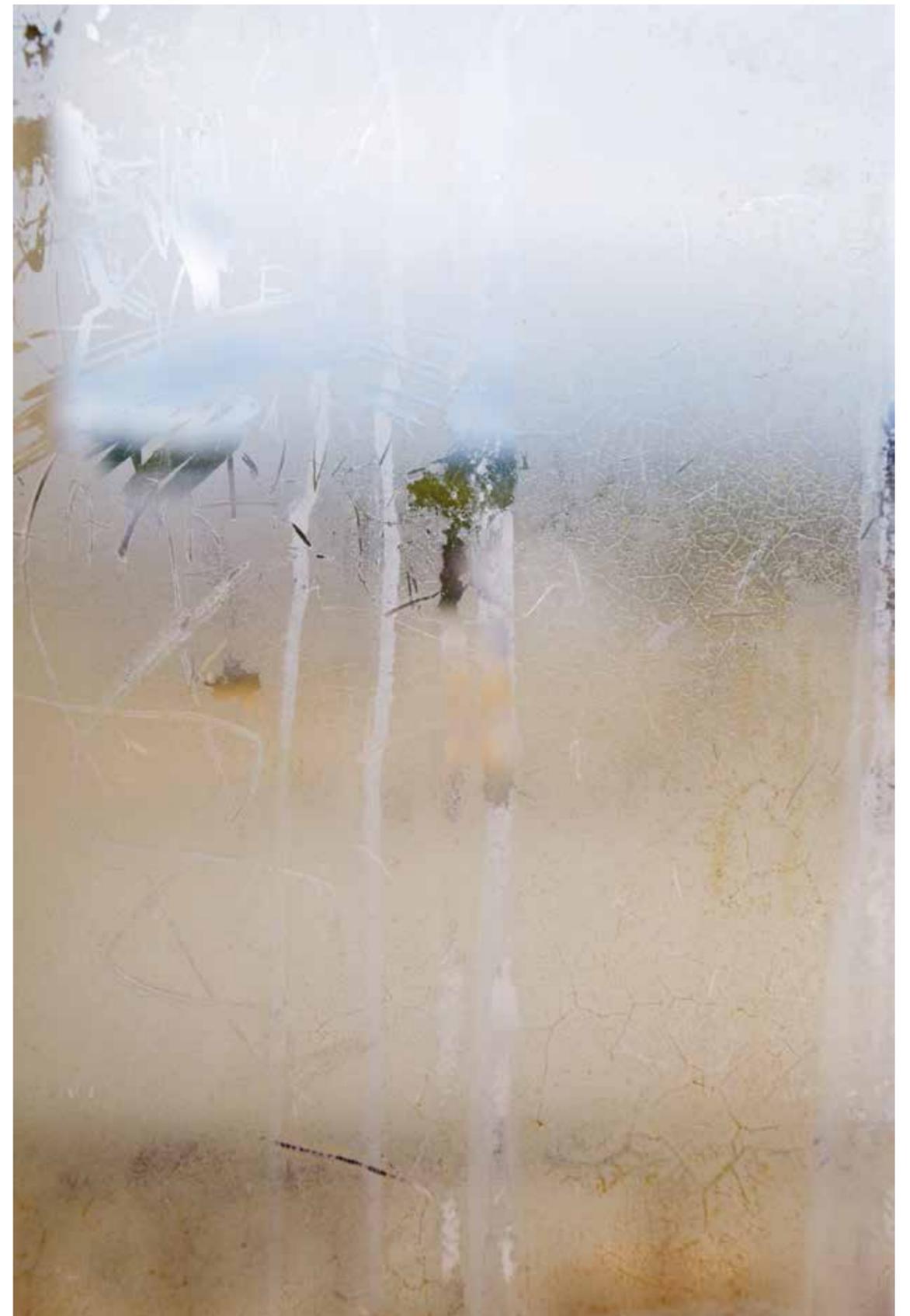
Lastly, the exhibition invites us to join the photographer Bernard Plossu on his travels, letting him take us to the many landscapes he has photographed in a lifetime of going wherever the wind blows. These photographs give form to the great winds celebrated by Saint-John Perse: "These were very great winds over all the faces of this world / Very great winds rejoicing over the world, having neither eyrie nor resting-place..." (Vents, Saint-John Perse, 1946, published in English as Winds, 1953, tr. Hugh Chisholm). From California to Italy, from Mexico to Spain and Portugal, from the north to the south of France, Bernard Plossu seems to have roamed the entire world to capture the myriad, infinitely varied manifestations of the wind, which is the very image of breath, movement and life...

Artworks by Jocelyne Alloucherie, Israel Ariño, Geneviève Asse, Jean-Francis Auburtin, François Azambourg, Eugène Boudin, Éric Bourret, Colette Brunshwig, Samuel Buckman, Marc Corigliano, Henri-Edmond Cross, Raoul Dufy, Véronique Ellena, Othon Friesz, Marcelo Fuentes, Armand Guillaumin, Alexandre Hollan, Anne Jaillette, Jungjin Lee, Alfred-Marie Le Petit, Manuela Marques, Corinne Mercadier, Bernard Moninot, Sarah Moon, Josej Nadj, Jean-Baptiste Née, Françoise Nuñez, Bernard Plossu, François-Auguste Ravier, Auguste Renoir, Jacqueline Salmon, Claire Trotignon and Masao Yamamoto.

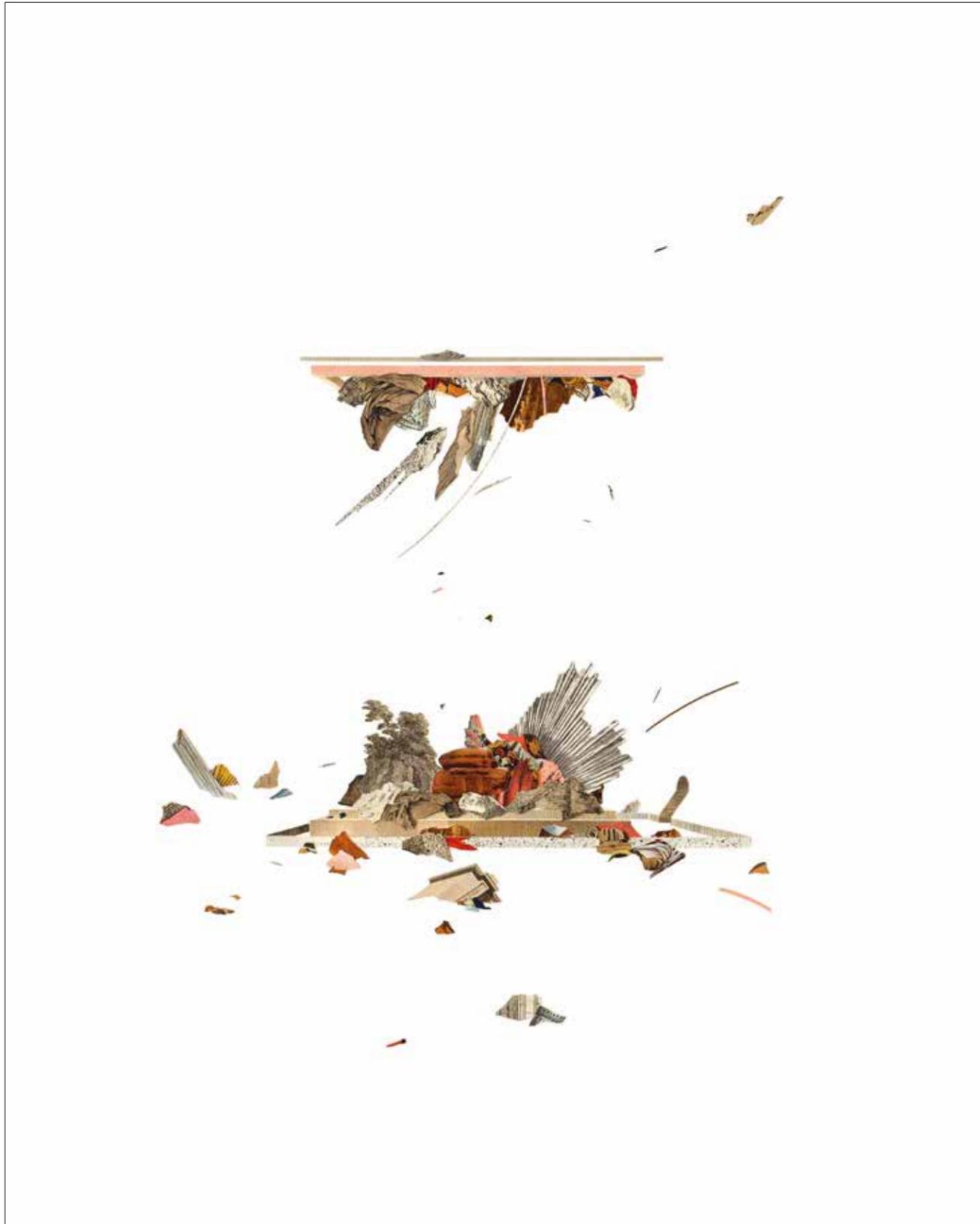
Exhibition curators:
**Annette Haudiquet, chief heritage curator,
 Director of MuMa;**
Jacqueline Salmon, photographer;
Jean-Christian Fleury, art critic and exhibition curator.



Sarah Moon
Les Mimosas, 2021
Colour carbon print, 74 x 57 cm,
Private collection © Sarah Moon /
Courtesy Galerie Camera Obscura, Paris
© ADAGP, Paris, 2022



Manuela Marques
Verre 7, 2016
Pigment print on baryta paper, 140 x 93 cm,
© Manuela Marques / Courtesy Galerie
Anne Barrault, Paris © ADAGP, Paris, 2022



Claire Trotignon
Modern Dolmen #6, 2022
Collage of old prints, watercolour and gouache on paper, 40 x 50 cm,
Private collection © Claire Trotignon /
Courtesy Galerie 8 + 4, Paris
© ADAGP, Paris, 2022



Bernard Plossu
Vitré, France, 1991
Silver print, 24 x 30 cm,
Artist's collection © Bernard Plossu

VISITOR INFORMATION AND PRESS ENQUIRIES

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Exhibition

meteorologica

from 26 November 2022 to 5 March 2023

Programme of arts events on line at muma-lehavre.fr

Opening days and times:

Tuesdays to Fridays, 11.00 a.m.-6.00 p.m.

Saturdays and Sundays, 11.00 a.m. to 7.00 p.m.

Admission charges: €7 / €4

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Raoul Dufy

Vue du Havre à l'arc-en-ciel, 1935

Watercolour on paper, 57 x 124.3 cm,
Le Havre, Musée d'art moderne André
Malraux, Mrs. E. Dufy bequest in 1963
© MuMa Le Havre / Florian Kleinfenn
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