

PRESS RELEASE

30.05  
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Centre photographique  
Rouen Normandie

30.05 — 02.08

Jardin des Plantes de Rouen, Pavillon

# Sarah Moon

## *D'après nature*

NORMANDIE  
IMPRESSIONNISTE  
2026

CENTRE  
PHOTOGRAPHIQUE  
ROUEN  
NORMANDIE



DROITS  
CULTURELS



Rouen

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PRESS TOUR  
TUESDAY 26 MAY, 11AM  
UPON RESERVATION  
AND BY APPOINTMENT

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GROUP VISITS: MON-FRI

EXHIBITION FROM MAY 30, 2026  
PHOTOGRAPHY CENTRE: UNTIL SEPTEMBER 26, 2026  
JARDIN DES PLANTES PAVILION: UNTIL AUGUST 2, 2026

CENTRE  
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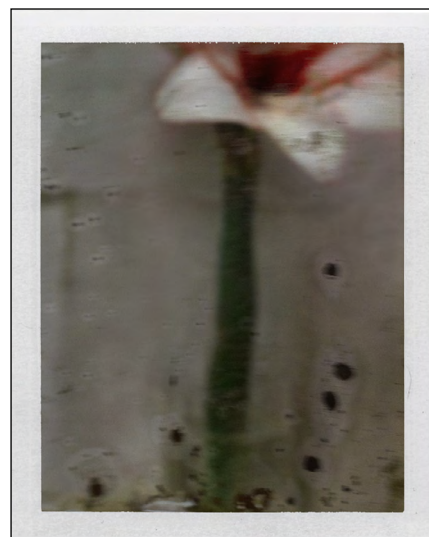
# SARAH MOON *d'après nature*

As part of the Normandie Impressionniste festival, the Centre Photographique is organising a two-part exhibition dedicated to Sarah Moon, spread across two venues in Rouen. In line with the festival's theme of gardens, *D'après nature* offers a retrospective journey through the photographer's work. Bringing together some sixty black-and-white and colour prints, the two-part exhibition explores the paths and alleys of Sarah Moon's inner garden. Photographs taken, amongst other places, in the gardens along the banks of the Loire, at the Villa Medici, at the natural history museums in Paris and New York, and at Bagatelle—all taken between the late 1980s and 2013—are complemented by recent shots from her stays in Normandy.

It is a photography of silvery, precious silence, furtively crossed by the laughter of a child doing a cartwheel, the rustling of wheat bent by the wind, the flutter of a white wing brushing against the camera's lens. Sarah Moon (1941), who has photographed gardens and their inhabitants—both plant and animal—at length, works within the folds of time and the mind. Somewhere, within their depths, she waits for the desired image to take shape. Whilst fashion photography, through which she made her name, was a necessity for her, it is the landscape—and more specifically the garden—that has proved to be her chosen domain. A place of memory par excellence, the garden in Sarah Moon's work becomes a palimpsest, a tangle of memories, moments and sensations. It is here, in particular, that she captures within her camera that precious echo between the world and her own world.

Through a series of monumental colour prints and a collection of rich black-and-white works, the exhibition *D'après nature* invites us to explore the garden as Sarah Moon perceives it: a contrasting, undulating landscape, made up of vast expanses, charming hideaways and dark woods, conducive to gathering the joys and vicissitudes of the soul.

As the title suggests, any representation of nature is a vision negotiated between reality, as it presents itself, and as we perceive it—each of us differently. Sarah Moon embraces this disconnect between reality and its representation rather than fighting it. Going against what one might expect from photography, with its privileged relationship to reality, the artist chooses to convey this volatility through an art of shadow and blur, achieved through long exposures and the use of Polaroid and pigment prints in particular.



Sarah Moon, *Paule Monory*, 1996 ; *L'Amaryllyis*, 2012 ; *L'Été*, 1989.  
© Sarah Moon / ADAGP, 2026

The garden—shared, open, public—is not the one we are invited to experience here. Sarah Moon’s garden is private; or if it is not in reality (the Jardin des Plantes in Paris is certainly very busy), it appears so in the image. To enclose its perimeter, there is, for example, the large glass frame of the aviary in this very Jardin des Plantes, and there is, almost always, that deep black which serves to completely transform this field, or that tree. Sarah Moon’s black star eclipses the excess of sunlight and colour, definitively removing her landscape from the orbit of postcard imagery. Perhaps, ultimately, her garden lies beneath the garden, a ‘night garden’ in the sense intended by Gilles Clément when, in *A Brief History of the Garden*, he discusses the place of the grotto: “Caves, caverns, crypts—places buried beneath the garden yet forming part of it—question the dream and the night, that part of the unconscious without which everything that stands in the light would appear with the sheer force of certainties: a setting for vanities.” Perhaps, then, we are wandering the walls of a grotto, hidden within the planetary garden, upon whose walls are projected—haloed by spots, shrouded in blurriness—the visions of Sarah Moon. There we encounter parrots and toucans, of whom we cannot say whether they are as alive as their colours or captured in their beautiful death, eroded stone nymphs, plant imprints, bird skeletons: like so many enigmas left for our consideration by an artist who never ceases to traverse her inner night.



The exhibition and creative residency were supported by



and its presentation at the Jardin des Plantes was supported by the City of Rouen.



Sarah Moon, *Les Deux Oiseaux*, 2000 ; *La robe de l'ange*, 1999.

© Sarah Moon / ADAGP, 2026

#### OPENINGS

in artist’s presence

#### CENTRE PHOTOGRAPHIQUE

Thursday, May 28, 6 pm

#### JARDIN DES PLANTES

Saturday, May 30, 5 pm

#### INFORMATIONS & HORAIRES

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[centrephotographique.com](http://centrephotographique.com)

#### CENTRE PHOTOGRAPHIQUE

15, rue de la Chaîne, Rouen

tuesday to saturday, 2pm–7pm

free entry

group visits: mon–fri

#### JARDIN DES PLANTES, PAVILLON

114 ter, avenue des Martyrs de la Résistance, Rouen

wednesday to sunday, 2pm–7pm

free entry

group visits upon request

# SARAH MOON • CREATIVE RESIDENCY



As part of this year's Normandy Impressionist Festival, which is dedicated to gardens, Sarah Moon was invited to take a stroll through the paths and gardens of Normandy.

Storms thwarted the original plan to work during the winter, so the photo shoot took place in the early days of spring.

During March and April 2026, Sarah Moon visited Giverny, Claude Monet's gardens, as well as the Château de Vauville and the Château de Flamanville, and walked along the coastal paths in the Cotentin.

At these two geographical extremes of Normandy, she took, as is her wont, the back roads. In Monet's garden, it was the water that held her attention above all else, and the landscapes of light that take shape there. In the Cotentin, near the La Hague peninsula, she captures in her frame the roads lined with tall trees that bend and draw in the visitor who ventures there;

here, the winding paths, suddenly revealing, in the folds of the dune, a wild, unexpected garden, like a treasure sheltered in the palm of a hand.

The result is a dozen black-and-white photographs, presented in the exhibition, with subtle tones brought out by the palladium print on Japanese paper.



Top of page :  
Sarah Moon, *à Giverny*, 2026  
© Sarah Moon / ADAGP, 2026

Above: Sarah Moon in Claude Monet's gardens at Giverny, March 2026

# SARAH MOON • BIOGRAPHY

A photographer since 1970 and a filmmaker since 1978, Sarah Moon, born in 1941, defies conventions and subverts established codes to create a body of work of uncompromising singularity. The scope of her creative work has constantly expanded, from still images to moving images, from fashion photography and advertising films to personal exploration from 1985 onwards, without ever abandoning any of these fields. It is the continuity of a body of work carried out with audacity and patience, perseverance and invention, that captures the attention: it is neither calculated nor premeditated, but the result of an inner necessity—that of expressing the echo of the world in the depths of one's being. From her very beginnings in fashion and advertising, Sarah Moon has worked to make a photograph “a fiction of a second”. Each of her images is a story that she does not tell but suggests by containing it in the suspense of a gesture or the enigma of a gaze: a whole possible world, one that never came to be, which she has managed to glimpse and which she allows us a glimpse of.

Sarah Moon explores the flip side of the obvious and enriches the real world with possible worlds. In the studio or outdoors, with an SLR, a Polaroid or a film camera, in a feature or short film —*Mississippi One*, in 1991, or her five unadorned adaptations of Perrault's and Andersen's fairy tales – from *Circuss* to *Le Petit Chaperon noir* – in colour or black and white, she follows traces buried in memory, watching for the coincidence between images born within and the things of the outside world. The film or photograph she creates reveals to her—and to us—the richness of an inner life rooted in the emotions of ‘childhood rediscovered at will’ (Baudelaire): not a specific childhood, that of a biography, but the state or virtue of childhood, the wonder and dread produced by abrupt contact with the world before the eye and the heart become prisoners of convention and worn down by habit.

International renown, numerous awards, and, at the heart of a photograph or a film, always the same inner necessity. At regular intervals, Sarah Moon has published—initially with Robert Delpire, her husband—books that serve as milestones in a continuous creative process. In them, she brings together those of her past images that reignite her inspiration: *Vrais semblants*, *Sarah Moon* in the Photo Poche collection, *Coincidences, 1,2,3,4,5*, *Alchimies*, and in 2020 *PasséPrésent* – the catalogue for the exhibition at the Musée d'Art Moderne. For someone who does not separate work from life, photography and film are a way of fighting tooth and nail against time, that thief.



Portrait de Sarah Moon © Patti Wilson

# SARAH MOON • INTERVIEW

*Sarah Moon in conversation with Raphaëlle Stopin, curator of the exhibition.*

*14 April 2026, the artist's studio, Paris.*

*Excerpts from a conversation with the photographer on the themes of the garden, the light, the dark and the mirror.*



**Raphaëlle Stopin:** Looking at your photographs, I was reminded of this quote by Michel Foucault: “The garden is the smallest plot of the world, and yet it is the whole world.” In this statement, he expresses the idea that the garden is both a real space and a space that condenses all manner of other realities—the meeting of the microcosm and the macrocosm. This inevitably brings to mind childhood, that time when we discover, particularly in the garden, a realm which, beneath our feet and our curious eyes, reveals itself to be immense, diverse and ripe for fairy tales. Does your perception of the garden include this element of childhood projection?

**Sarah Moon:** Yes, above all it is a refuge. And this attraction to the garden as a refuge grows stronger with time. It has something to do with memory, I suppose. Although I am a city child, there is indeed something of the order of memory, of escape, of special moments of my childhood, when nature, the garden, the sea or the countryside—that space, that territory Foucault speaks of—were already a refuge. It was sometimes a backdrop in my fashion photos, and it was only when I photographed it outside of commissions, ‘for myself’, that I made it my own bit by bit, through cropped fragments, that I became attached to it, if I may say so, to the point of never wanting to let it go. The forest, on the other hand, is not a refuge for me; don’t ask me to go there. The fear of the dark, the fear of the lack of light—that too comes from childhood; it’s absolutely certain... Why are we afraid of the dark?



Sarah Moon, *Crépuscule*, 2005 ;  
*Le Poirier*, 1992.  
© Sarah Moon / ADAGP, 2026

**It’s interesting that you say that, because there’s a very strong connection to the dark in your work.**

I’ve always said that I dream in black and white, and it’s true. I very rarely dream in colour. In any case, the ones I remember are in black and white. So, I feel that my memory is in black and white.

Colour really came to the fore for me when I started photographing fashion. People would say to me, ‘It’s pictorial’; I don’t know if it is, but I was conscious of the colours I was combining.

**Are these two different languages for you?**

Yes, colour is more realistic, more direct; black and white offers the possibility of greater transposition. This ties in with the act of taking a photograph, when one eye is open to the outside world through the mirror and the other is closed to the inner world, that of memory. People often tell me that my photographs are unreal, dreamlike, but I believe they have more to do with memory than with dreams. “We think we’ve been dreaming, but in fact we’re remembering”—it’s like a flash of memory. And I realise that my recent work focuses increasingly on light, sometimes

# SARAH MOON • INTERVIEW



Sarah Moon, *Le Pavot*, 1997  
*Du début à la fin*, 2001  
© Sarah Moon / ADAGP, 2026

white light, like the sun's reflection on water.

**For the exhibition, you also extended your explorations of the garden by travelling through Normandy, in particular wandering through Giverny, and water holds a special place in that garden! Was that what particularly interested you?**

Yes, in Giverny, it was the light in the water that captivated me. Everything seemed too ordinary, but water has this power to completely change your perspective; it acts as a mirror, reflecting and reshaping contours. When I arrived, it was the first days of spring; there was this large patch of light, which was also extended by these jets sweeping the water just below the surface—something they use to prevent the water from stagnating and algae from forming. I wanted to capture it, or at least try.

**Since we're talking about this garden, which belonged to a painter, perhaps we could return to the analogy drawn between your photography and painting, and even a certain Impressionism—a kinship that arises from the prominence given to the feeling of the landscape and through your use of photography, in contrast to its transparency and mechanical obviousness. Are you a bit of a painter, after all, in the way you handle photography?**

After all, as a photographer, one is really limited... It's still just a fraction of a second. You can't retake it. And it's this all-or-nothing nature that I have to work with that's difficult: it happens so often that you feel you're seeing something but can't capture it. And it's that quest that never ends. I mean, even on a walk—what I call a walk—in nature, there's all the weight of what you feel, and yet, on the film, there's nothing. That's the advantage of the painter: they have a much, much slower pace of expression; they can search and come back to it... transpose it.

**But you blunt this sharp edge of photography by introducing a sense of the passage of time, particularly through your use of Polaroid and its imperfections. How has this film, and the way you've repurposed it, changed your photography? Has it brought your images closer to what you actually perceive?**

I started using the Polaroid on the advice of my printer, Patrick Toussaint. It was already widely used for studio fashion shoots, as was the custom at the time, especially for lighting tests. And then came the idea of using the Polaroid for outdoor shoots. I had my little darkroom and I started using the Polaroid 665; I'd take the negative side of the Polaroid. When you open it and don't fix it straight away in a developer—because you're outdoors—and you dip it in whatever you've got to hand, it creates surprises, accidents. And I love that. I feel as though I've snatched it from reality! That film had an extraordinary quality; I didn't put the Polaroid down for years – I had a 'Polaroidised' eye!

But this transfiguration or transposition of reality – I'm not conscious of it; it's more a fragment of reality that I recognise as my own.

**So this happens on the surface of the film, depending on its accidents,**

# SARAH MOON • INTERVIEW



Sarah Moon, Azay le Rideau, 2001 ;  
Le pin du jardin botanique, 2013 ;  
Champ d'orge, 1997.  
© Sarah Moon / ADAGP, 2026

**but also in the moment—is that what you call ‘the echo’?**

I always tell young photographers that photography is a state of mind. You can walk past a tree ten times and suddenly, there’s an echo between that tree and you. And that’s when you can take the photo. It’s part of the stroll; you need a kind of openness, you need to be attentive. It’s not concentration, it’s an attentive gaze, a state that allows for an encounter with chance.

**Like that pine tree photographed at the Jardin des Plantes in Paris, which you told me you’d walked past so many times before really seeing it. Can we talk about the work you did at the Jardin des Plantes in 2013, which led to a beautiful exhibition at the Museum?**

It was a wonderful experience, truly wonderful. I have a dazzling memory of that adventure. It was a gift. Florence Drouhet had asked me to create a body of work for the National Museum of Natural History. It all happened very quickly. I was lucky enough to be able to work at the Jardin des Plantes and the Menagerie for a month, from 7am to 9pm. I had the time, and it was just the two of us – my assistant Xavier and me. I could watch the animals being fed very early in the morning and observe them coming out of their shelters. That kind of unhurried observation isn’t possible when there are people around; it requires a certain solitude.

**In the exhibition, there are botanical and zoological gardens, fields, wild gardens and, in a few places, French formal gardens...**

The layout of French formal gardens bores me a little; I find them authoritarian. I’ve photographed them, but they are already, in themselves, images.

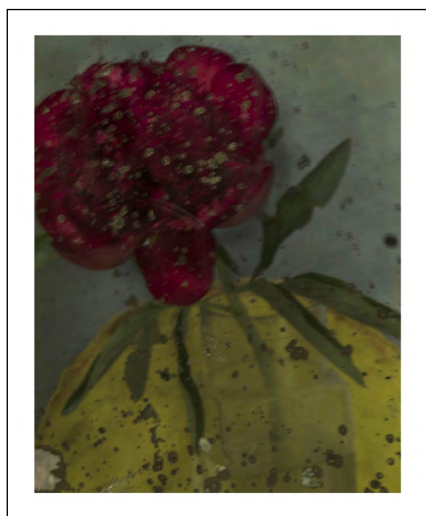
**The wild garden, like the one you photographed during your stay in the Cotentin, at a bend in a hiking trail, seems to correspond more closely for you—to borrow Gilles Clément’s definition—to that ‘mental territory of experience’ that is the garden, and which you would recognise as your own. There is indeed a form of organisation to this landscape, but one you discover, in the hollow of the dune, without the effect having been staged for the eye. Ultimately, it is you, through your framing, who make it a garden. This question of perspective and surprise reminds me—since I see several of them here arranged in your garden—of the mirror we were talking about earlier. Is the mirror a way for you to recreate a shortcut through what presents itself to you?**

I always photograph a lot of things in mirrors. Something happens there that I can’t really control and that I haven’t planned, because of the angle at which it’s positioned. I’ve used it a lot in fashion, because we’re always in this face-to-face situation, each in our own place.

**As a way of sidestepping the obviousness of beauty, because apart from fashion, you’ve also used the mirror a lot in your photographs of flowers?**

I’ve used it a lot for still lifes too. It’s a long, static process... the mirror can introduce a different vanishing point, allowing you to step out of the

# SARAH MOON • INTERVIEW



corridor... It's funny you mention that, because I can't do flowers anymore. I've done them, and I even took that photograph, 'The Penultimate Peony', telling myself that perhaps there'll be a season when I can do one more, give myself a chance, but I'm not sure. The last time I photographed flowers, I realised I was framing them until only the stems remained in the vases, and I started photographing the vases.

## **Without flowers?**

Without flowers. Empty vases, with water. But I stopped.

**Was the mirror also to ward off too many colours? To put some distance between you and your fascination with colour? I remember that during our first discussion about the project to photograph the gardens in Normandy, you immediately said to me: "Yes, but in winter and in black and white."**

I mean, when colour is imposed on me by the landscape, I'm less comfortable with it. When I create it myself, in the studio, that's fine. It's a dialogue, it's harmony. I can't do a sunset in colour, because it always exceeds what I can capture. It's too overwhelming and I end up with a postcard.

I've done a lot of colour work in fashion, and as with still lifes, I choose the backgrounds, I seek harmony, I avoid contrasts, to ultimately arrive at something that can be likened to a form of monochrome, even amidst a diversity of colours.



[...]



Sarah Moon, L'avant dernière pivoine, 2011 ;  
Villa Médicis, 2020 ;  
L'oiseau de mauvais augure, 2007.  
© Sarah Moon / ADAGP, 2026

# JARDIN DES PLANTES DE ROUEN



To mark the D'après nature exhibition, the Centre Photographique, in partnership with the City of Rouen, is taking over the Pavillon du Jardin des Plantes.

Now covering 8,500 m<sup>2</sup>, Rouen's Jardin des Plantes traces its origins to the late 17th century, when a sandy plot of land was ceded to Louis de Carel by the Cloistered Nuns of Rouen. In 1691, he had walls erected, designed a garden open to the public and commissioned the construction of the pavilion (above), which still hosts exhibitions and conferences today, including one of the two parts of Sarah Moon's exhibition.

In the early 19th century, the Rouen merchant François Thillard acquired the site and renamed it the Jardin de Trianon, organising large public festivals there. Napoleon I subsequently bought the estate to establish the Sénaterie de la Seine Inférieure there. In 1820, the English horticulturist Crac Calvert installed greenhouses and a collection of dahlias, which can still be seen today. In 1832, the City of Rouen obtained permission to acquire the estate to relocate its botanical garden there. Opened to the public in 1840 under the name Jardin des Plantes — in reference to the one in Paris — it featured over 6,000 species and became a venue dedicated to science and education. The late 19th century saw the construction of the greenhouses and the orangery, whilst the garden gradually expanded. Redesigned several times to meet public expectations whilst retaining its botanical focus, the Jardin des Plantes in Rouen was awarded the national JBF label in 2004.



Images: *Mimesis* by Kim Boske at the Pavillon du Jardin des Plantes in Rouen, spring 2022; Charles Fréger, Sophie Grassart, *Tout vert*, children's workshop at the Jardin des Plantes in Rouen, 2021.

# NORMANDIE IMPRESSIONNISTE 2026 • COMMUNIQUÉ DE PRESSE

**Building on the success of the record-breaking 2024 edition, which attracted 2 million visitors, the Normandie Impressionniste festival will return in 2026 for its sixth edition.**

2026 is an important year for Impressionism, as it marks the centenary of Claude Monet's death in Giverny. Monet spent the last 43 years of his life creating and contemplating his garden in Giverny, which he designed as a painting, using plants as his brushstrokes.

It was this garden, perfect and fantastical, that definitively propelled Monet's painting into abstraction, and art history into modernity. This 6th edition of the Normandy Impressionist Festival 2026 is a celebration of this theme, which continually opens up to universal questions: 'A Possible Garden' – an intimate/extimate space, openness/closure, controlled/free nature, reconnection with the world/withdrawal into oneself, nature/artifice.

"Monet in his garden is the one on the front line": when Georges Clemencau responded to critics accusing Monet, secluded in his garden, of indifference to the First World War, one cannot help but think of the concept of "Response-ability" that cyberfeminist Donna Haraway would attach to the garden a century later. Haraway's theories are based on this collaboration (the "doing with") between various living species—human, animal and plant—within a garden, and confer upon the garden a political and ethical significance. Giverny is the place where Monet does with: with light, with water, with the transformation of flora, and accepts the interplay between these different living and fluctuating elements. He "stays with the disturbance", as Haraway would say. Accepting the disturbance, the slowness, the response to nature: could this be the solution to slowing down the march of the world?

This may be the message Monet sends to humanity and to the future in the aftermath of the First World War, by offering his Water Lilies to the nation and to history.

More than ever, in 2026, tending one's garden becomes an act of resistance. The gardens of Honfleur, where the young Monet learnt to paint the atmosphere, now offer a unique landscape in the face of globalisation encroaching upon the Seine estuary. This Seine, which, further upstream at Rouen, then Vernon and Giverny, has (literally) seen it all—more industrial in the 19th century than it is today—is the setting for spectacular artistic proposals that raise, as Monet did 100 years ago, the question of the natural and the artificial, and even that of a certain violence in the relationship between Man and nature.

During the summer of 2026, from June to September, this entirely contemporary itinerary (a first in the festival's history) offers an extension of the Giverny garden, across the whole of Normandy and notably along the Seine, which symbolises Monet's lifeline, from Le Havre to Paris, via Honfleur, Rouen and Vernon.

The biggest names on the international and French art scenes rub shoulders with the most inventive artists of the new generation:

**Céleste Boursier-Mougenot**  
**Julien des Monstiers**  
**DRIFT**  
**Noémie Goudal**  
**Cai Guo-Qiang**  
**Ange Leccia**  
**Sarah Moon**  
**Fujiko Nakaya**  
**Mika Ninagawa**  
**Jacques Perconte**  
**Lionel Sabatté**  
**Diana Scherer**  
**Ai Weiwei ...**



# EVENTS • CULTURAL PROGRAMME

Unless otherwise stated, events are free of charge and can be booked at [info@centrephotographique.com](mailto:info@centrephotographique.com), subject to availability.



## OPENINGS

Thursday, May 28, 6pm at the Centre Photographique  
Saturday, May 30, 5pm at the Jardin des Plantes

## GUIDES TOURS

Centre photographique :

Saturday, June 13, 4 pm; Thursday, August 6, 7 pm;

Saturday, September 26, 4 pm (dubbed in French Sign Language)

Jardin de plantes:

Saturday, June 6, 4 pm

Sunday, August 2, 4 pm

## GROUP VISITS on request

Monday to Friday, 9am to 6pm, except public holidays

Upon reservation at [education@centrephotographique.com](mailto:education@centrephotographique.com)



## CHILDREN'S WORKSHOP

*Paon Paon*

for 6–10 year olds

with artist **Sophie Grassart**

Sunday, July 25, 10am–12.30pm

For each of our exhibitions, we invite Rouen-based artist Sophie Grassart, aka TIGRE, to run a creative workshop for children. Inspired by Sarah Moon's majestic and enigmatic birds, she is offering a workshop to create mini fans and puppets:

*It is an elegant animal, resembling a large fan; its colours are pearly, intense and iridescent. It could be funny, but it prefers to strut about... It is a peacock!*

TIGRE is a space that brings together art workshops for children and teenagers, a children's library and a cultural programme dedicated to young audiences. The space is run by Sophie Grassart, who blends her personal artistic interests with contemporary and traditional practices, techniques drawn from the visual and craft arts, and materials of all kinds.

Free, upon reservation.



# EVENTS • CULTURAL PROGRAMME



## MOVIES

### *Horticourt*

in partnership with the *Le Courtivore* festival  
Thursday, June 5, 7pm

Continuing our partnership with the Le Courtivore festival, and echoing Sarah Moon's exhibition *D'après nature*, we present a programme of short films on the theme of the garden: a journey through gardens, parks and nurseries that become the setting for stories of love, death, eros and the passing of time.

On the programme:

*Xylella Fastidiosa*, Thomas Colineau, France, 2025, 25 mins

*Montsouris*, Guil Sela, France, 2024, 14 mins

*Jour de vent*, Martin Chailloux, Ai Kim Crespín, Elise Golfouse, Chloé Lab, Hugo Taillez, Camille Truding, France, 2025, 7 mins

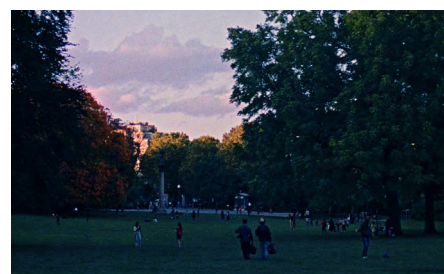
*Plantasia*, Aggelos Gourzis, Greece, 2024, 4 mins

*Botanica*, Noël Loozen, Netherlands, 2017, 13 mins

*Garden Party*, Florian Babikian, Vincent Bayoux, Victor Caire, Théophile Dufresne, Gabriel Grapperon, Lucas Navarro, France, 2016, 7 mins

Duration: 70 mins

Free event. Booking required at [info@centrep photographique.com](mailto:info@centrep photographique.com)



Images from films, from top to bottom:  
*Botanica*, *Jour de vent*, *Xylella Fastidiosa*, *Montsouris*, *Plantasia*, *Garden Party*.

# EVENTS • CULTURAL PROGRAMME

## DOUBLE GUIDED TOURS

In order to place Sarah Moon's exhibition and work in dialogue with her contemporaries, art history and other media, the Centre Photographique, in partnership with FRAC Normandie and the Musée des Beaux-Arts de Rouen, is offering two double guided tours.



Ceija Stojka, *Sans titre*, 1995 © Adagp, Paris 2026

### SARAH MOON • CEIJA STOJKA

In partnership with **FRAC Normandie – Sotteville-lès-Rouen**

Saturday 27 June, 3pm, venue: FRAC

A two-part visit exploring the work of Ceija Stojka (1933–2013) at FRAC Normandie in Sotteville-lès-Rouen, followed by a visit, just a few steps away, to Sarah Moon's exhibition at the Jardin des Plantes pavilion, with the flower as a shared motif.

About the exhibition at the FRAC: as part of the Normandie Impressionniste festival and in partnership with the Christophe Gaillard gallery, the FRAC Normandie presents a unique exhibition dedicated to the Austrian Romani artist Ceija Stojka. A painter and poet, her work has made her an indispensable witness to the Nazi genocide of the Roma. Through more than 60 works comprising drawings, paintings and postcards, the exhibition traces the years spent in the hell of the concentration camps, whilst paintings of idyllic, colourful landscapes evoke her nomadic, happy and free life in a caravan before and after the war.

Ceija Stojka *The sunflower is the flower of the Roma*

Exhibition from 25 April to 30 August 2026, FRAC Normandie  
Wednesday to Sunday, 2pm to 6pm.

### SARAH MOON • PERMANENT COLLECTIONS OF THE MUSEUM OF FINE ARTS

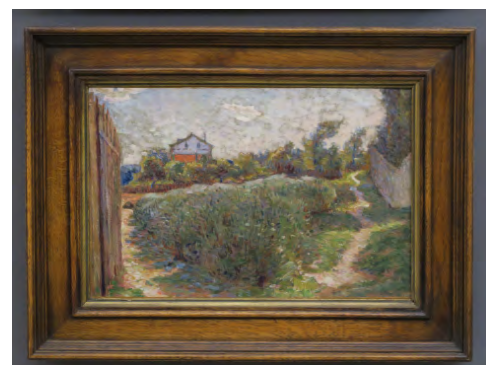
In partnership with the **Rouen Museum of Fine Arts**

Saturday 5 September, 3pm

venue: Centre photographique

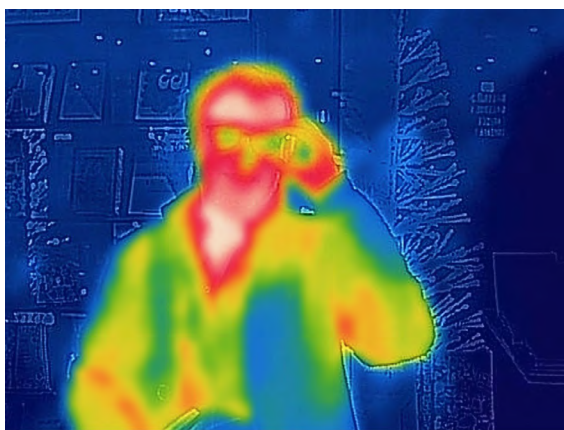
A two-part visit to provide a historical perspective: the tour of Sarah Moon's exhibition at the Centre Photographique will be followed by a guided tour of the museum's collections, specially designed for the occasion.

The depiction of nature reflects humanity's relationship with its environment. Following the Renaissance, Western art saw a clash of trends between idealised interpretations and realistic representations of nature. The artist shapes it in his own image, or rather in the image of his time. Still lifes are skilful and symbolic constructions, bringing together species that, more often than not, one would not expect to see coexisting. The landscape, whether real or pictorial, is domesticated, dramatised; it is an art of mastery, whether 'à la française' or 'à l'anglaise'. The 18th and 19th centuries mark the height of this constant oscillation between nature and culture, reality and artifice. From the Rococo movement to Romanticism, from Realism to the Fauves, art remains a space of fiction and re-presentation.



Marie Bracquemond, *Petit paysage avec maison*, 1880, huile sur toile, collection MBA de Rouen © RMM

# EVENTS • CULTURAL PROGRAMME



## CONFERENCE

*The art of gardens, or the art of thinking (the art) differently*  
with **Guy Tortosa**,

Thursday 17 September, 7pm

Traditionally regarded as a minor art form in the history of the arts, belonging as much to popular as to scholarly practices, the art of gardening is one in which, since time immemorial, all the arts and all the senses have come together. In gardens, indeed, there is no place for hierarchies between taste, smell, hearing, touch and sight. The body and its surroundings, the earthly habitat and even the starry sky, form a single space of inscription that defies distinction. In the art of gardens, the model need not die to exist as a representation. The thing can be both present and represented. As in the landscape, the viewer—who is also a walker—is within the picture. An art of the open, leading to a redefinition or de-definition of the ‘ready-made’ through the prism, for example, of the ‘planetary garden’ conceptualised by Gilles Clément, the art or non-art of gardens presents still and moving images, drawings, and even photographs, a significant proportion of which are produced without human intervention, by ‘natural genius’ (the elements, animals, photosynthesis...)

By examining examples of works created by creators—whether intentional or unintentional, human or non-human—I would like to share my insights and, with the aid of a few reproductions, invite us to ask ourselves: is another form of art possible?

**Guy Tortosa** is an art critic and curator. A specialist in public art and garden art, he has, among other roles, directed the FRAC des Pays de la Loire and the International Centre for Art and Landscape in Vassivière, Limousin, and supported, in their early careers, ecology-focused artists and garden designers such as Lothar Baumgarten, Michel Blazy, Thierry Boutonnier, Gilles Clément, Suzanne Husky, Fabrice Hyber and Erik Samakh, and has also supported visual artists such as Dove Allouche, Thierry Fontaine, Valérie Jouve, Louise Lawler and Jean-Luc Moulène. In 2023, he coordinated a special issue entitled ‘Artistic Creation and Ecological Emergency’ for the journal *Culture & Recherche*.

Portrait de Guy Tortosa © Philippe Rahm

# IMAGES AVAILABLE FOR THE PRESS

For any article or advertisement relating to the exhibition, you may choose three royalty-free photographs from the twelve shown below. These will be sent on request by email to [info@centrephotographique.com](mailto:info@centrephotographique.com). Captions must be included in all publications. No cropping is permitted.



1 – Sarah Moon, *Paule Monory*, 1996 © Sarah Moon / ADAGP, 2026



2 – Sarah Moon, *L'oiseau 1*, 2000 © Sarah Moon / ADAGP, 2026



3 – Sarah Moon, *Les tulipes*, 2003 © Sarah Moon / ADAGP, 2026

# IMAGES AVAILABLE FOR THE PRESS

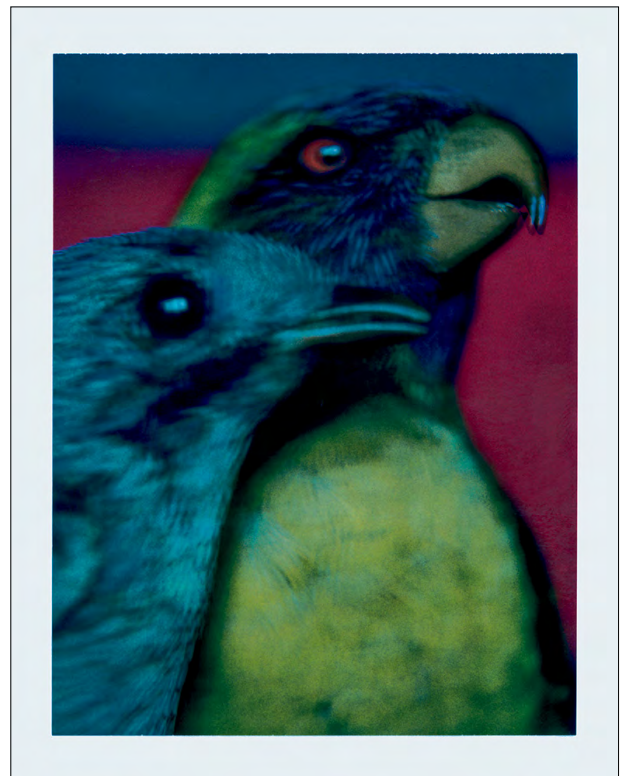
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4 – Sarah Moon, *Ombellifères*, 1993 © Sarah Moon / ADAGP, 2026



5 – Sarah Moon, *Le Pin du jardin botanique*, 2013 © Sarah Moon / ADAGP, 2026



6 – Sarah Moon, *Cotinga du Pérou et Trichoglossus du Timor*, 2000 © Sarah Moon / ADAGP, 2026

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7 – Sarah Moon, *à Giverny*, 2026 © Sarah Moon / ADAGP, 2026



8 – Sarah Moon, *Le Pavot*, 1997 © Sarah Moon / ADAGP, 2026



9 – Sarah Moon, *le chemin de randonnée*, 2026 © Sarah Moon / ADAGP, 2026

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10 – Sarah Moon, *Azay-le-Rideau*, 2001 © Sarah Moon / ADAGP, 2026



11 – Sarah Moon, *La Mouette*, 1998 © Sarah Moon / ADAGP, 2026



12 – Portrait de Sarah Moon © Patti Wilson

# CENTRE PHOTOGRAPHIQUE ROUEN NORMANDIE



Exhibition views: *Matière terrestre*, Françoise Huguier, May – September 2025;  
*Obscurités radieuses*, Ray K. Metzker, October 2025 – January 2026.

Designated a Centre for Contemporary Art of National Interest, the Centre Photographique Rouen Normandie continues a history that began thirty years ago. As the first venue dedicated to photography in Normandy and one of the pioneers in France at a time when photography was still a medium seeking artistic recognition in the country, it is situated in the heart of Rouen city centre.

The Centre presents an annual programme of three to four exhibitions within its walls, complemented by outreach initiatives in partnership with regional and national institutions (art venues, schools, hospitals, etc.) and a programme of artist residencies. The Centre Photographique pursues an artistic vision that places aesthetics at the heart of its programme as a vehicle for engagement, and a cultural approach that places particular emphasis on the materiality of the work and what physical presence entails: the artist's choice, the viewer's experience.

The programme, which brings together historical figures and so-called 'emerging' artists, champions unique artistic proposals, engaged with the realities of the world, through exhibitions that are largely unseen in France and offering an international panorama of photographic creation. A sustained policy of educational projects and a rich programme of tours, debates, screenings, workshops in photographic practice, literary writing and performance offer the widest possible audience the opportunity to gain a fresh perspective on the world of the image (photography and moving images), to uncover its connections with other forms of artistic expression and its ramifications in society. Portfolio reviews, workshops and grants are also offered to support professional photographers at regional and national levels.

As part of the European FUTURES project, the Centre is developing the Frutescens programme, dedicated to emerging French photographic creation. The Centre regularly organises photography residencies across Normandy. Artists are invited to focus their gaze on an aspect of the region that may resonate with the themes at play in their personal work. Each residency thus becomes an encounter between a visual language, a conceptual journey and the faces of a region.

The Rouen Normandy Photography Centre is supported by:



He is a member of the following networks:

