

LANDSCAPES



MOODSCAPES



Just in time for back-to-school and as a complement to the existing "Emotions At Work" educational tool, the Musée Fabre is publishing "Landscapes & Moodsapes", a new device with support from FRAME. The goal is to add a poetic angle to the broader educational tool on emotions. This new device will enable students to choose a landscape from the museum's collection and recognize or seek in it an emotion. From tempest-tossed seascapes to calm and relaxing pockets of greenery, the painted landscapes become mirrors to the painter's – or the viewer's – emotions.

THE 6 ARTWORKS CHOSEN FOR THIS DEVICE ARE:

Willem VAN DIEST, *Calm Seascape*, 1646.
Nicolas POUSSIN, *Venus and Adonis. View of Grottaferrata*, circa 1626.
Louis GAUFFIER, *A View of the Arno Valley in Florence*, 1795.
Louis ISABEY, *Storm with a Shipwreck*, 1835.
Jules LAURENS, *The Blue Mosque in Tabriz, Persia*, 1872.
Achille LAUGÉ, *The Road to There, called "L'Hort"*, circa 1896–1898.

THIS DEVICE IS COMPRISED OF :

6 postcards with details on the artworks (downloadable documents, to be handed out to students)
6 illustrated cards (downloadable documents)

The museum visit can be made independently or with a guide.



in the context of the FRAME program entitled
Des Maux, des Musées, des Mots / Curating a Culture of Respect



Willem VAN DIEST, *Calm Seascape*, 1646, oil on wood

22.83" W

16.02" H

LANDSCAPES & MOODSCAPES



WILLEM VAN DIEST

CALM SEASCAPE



It is sunrise, and the wind is starting to build up on the North Sea. A small boat is moored on the shore. Fishermen are working on the beach, bent over their wicker baskets. We notice sailors' silhouettes busily moving about the fishing boat. The wind is filling up its sail. In the distance, near the horizon, a ship appears, ghostlike. The swollen clouds are becoming menacing as they fill up the huge expanse of sky. Delicate touches of white applied on the small waves evoke foam and give texture to the ripples.



THE WATER

The clear water is calm and barely affected by the wind. The seabed below is a warm brown with golden highlights, echoing the dark clouds gathering on the top left of the painting. Delicate touches of white applied on the small waves evoke foam and give texture to the ripples.



THE WIND

Gusts of wind, indicated by the visible marks left by the painter's brush on the paint layer, are pushing the ship towards shore. This coastal landscape is painted in shades of brown and beige, and its golden tone is achieved partly by the color of the wood panel peeking through the thin layers of paint.

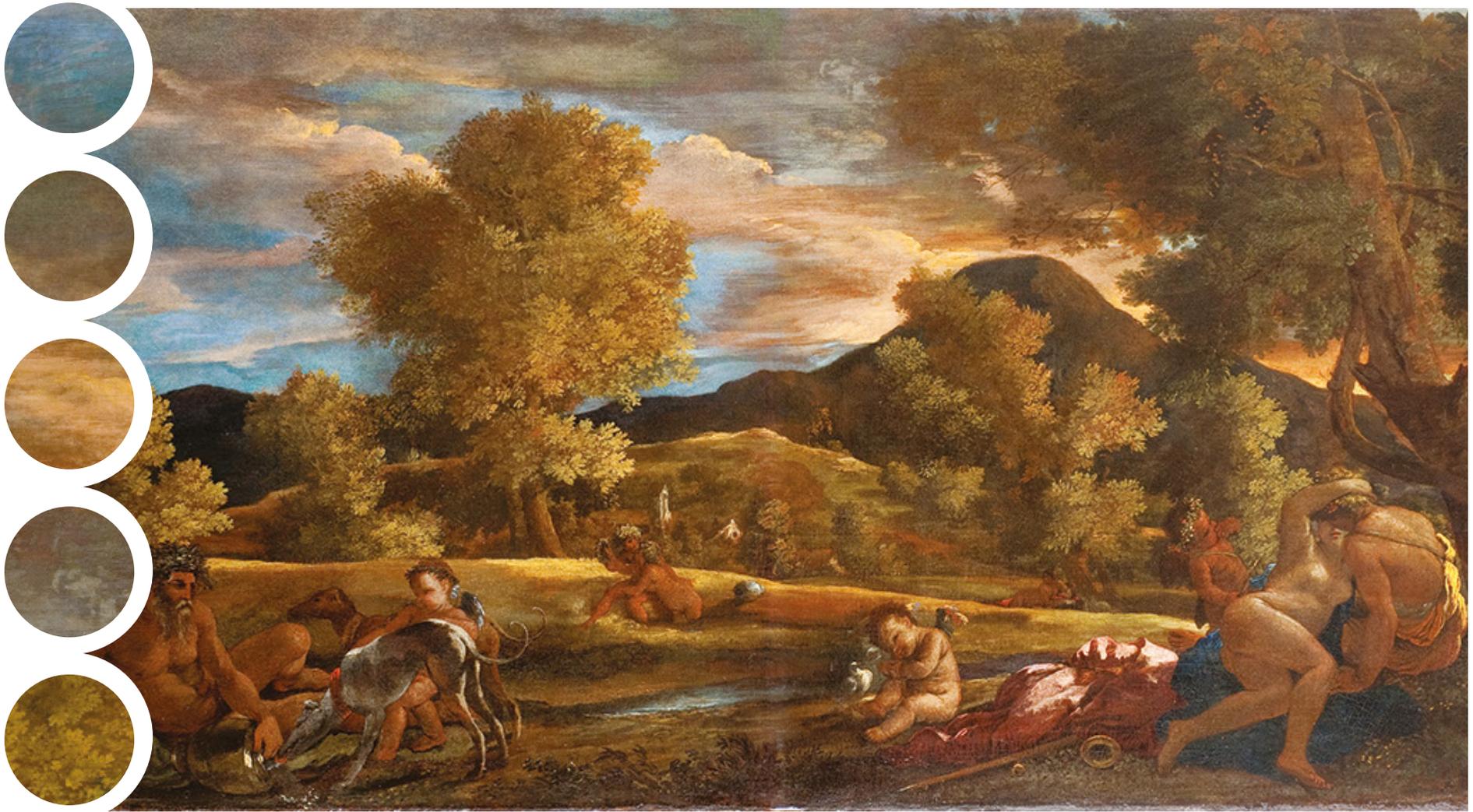


THE AIR

Looking at the small boat, one can almost breathe in the humid air of the coast... Behind the towering curls of clouds, the sky appears bright blue and full of hope.



The painter Willem Van Diest lived in The Hague, in the **Netherlands**, in the **17th century**. This small painting was intended for the interior decoration of a middle-class home.



Nicolas POUSSIN, *Venus and Adonis*. View of Grottaferrata, circa 1626, oil on canvas (detail)

44.09" W

29.33" H

LANDSCAPES & MOODSCAPES



NICOLAS POUSSIN

VENUS AND ADONIS

View of Grottaferrata



taking advantage of the half-light of the setting sun, Venus encircles Adonis in her arms for a lengthy embrace. The rolling, curvy lines of the landscape and the soft backdrop created by the dense greenery give the lovers a charming setting. The reclining River God, to the left, seems to look over the scene with a melancholic and protective gaze.



THE DARKNESS

All is calm. Time seems to have stopped. The warm coloring makes the atmosphere almost mysterious while the partial darkness seems timely for the young couple... Passionate Venus puts all her energy in protecting Adonis from the mortal dangers of the hunt by covering him in kisses.



THE SKY

Clear blue to the left, first blushes of dawn to the right, and a horizon set ablaze, much like the fire burning in the hearts of the two lovers. The sweeping clouds enliven the whole view and evoke the passage of time, which inevitably goes from pleasure (night) to death (day)...



THE FRAMING

This painting has only recently been reconstituted in its original state. It was cut in two in the 18th century and thereafter considered two distinct artworks. The two parts followed very different paths: one was sold to the US, and Fabre purchased the other. A recent restoration made it possible to identify and reassemble it.



Nicolas Poussin is an **important classical French painter from the 17th century**. While on a trip to Italy, François-Xavier Fabre purchased one these paintings – without realizing it was missing its other half!



Louis GAUFFIER, *A View of the Arno Valley in Florence*, 1795, oil on canvas

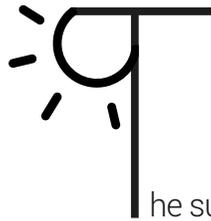
43.31" W

32.28" H



LOUIS GAUFFIER

A VIEW OF THE ARNO VALLEY IN FLORENCE



The sun is setting on Florence. The backlit tree branches filter the rays and imbue the terrace with a soft golden light that bathes the women and frolicking children. One can almost hear the birds sing and feel the soft breeze rustle through a light shawl... A peaceful afternoon filled with the light humming of animated conversation.



DUSK

This view on the Arno Valley at sunset is captured from the vantage point of a terrace overlooking the city, surrounded by old walls. Churches are silhouetted against the river winding in the distance towards the Tuscan foothills.



THE HAZE

Painter Louis Gauffrier's sensitivity to subtle atmospheric effects is shown in his treatment of the light, rendered here in a vaporous ochre haze.



A DREAM?

The female figures in the foreground, dressed in folkloric Italian costumes, give the composition a charming character. This painting was acquired by the Musée Fabre in 2016 and joins an already important collection of landscapes depicting an idyllic vision of Italy at the close of the 18th century.



Louis Gauffrier is a French painter from **the end of the 18th century**. He befriended François-Xavier Fabre at the French Academy in Rome, and they remained close friends in Florence where they both passionately worked on neoclassical representations of the surrounding landscapes.



Louis ISABEY, *Storm with a Shipwreck*, 1835, oil on canvas

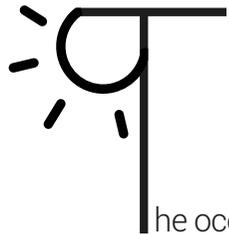
32.38" W

25.6" H



LOUIS ISABEY

STORM WITH A SHIPWRECK



The ocean is tossed by enormous gusts of wind. High waves crash down mightily on the shore. A broken mast and a shredded sail hint to the terrible shipwreck that has just occurred. A sailor's leg is seen crushed under the wreckage, indicating that the unfortunate event has been a deadly one...



THE SKY

The pervasive grayish white clouds blacken as they reach the horizon. The salty air is heavy and menacing. In the center, behind the cliffs, a glimpse of blue sky offers up a sliver of hope.



THE SEA

Repeated assaults of the waves crashing on the rocks have covered the stormy sea in thick foam. The ruthless elements offer no respite from the storm. They beat down forcefully and intensely on the few humans and animals that did not find cover.



THE SHORE

The high, dark boulders rise up in a terrifying wall. Where is this hostile shore? Are we to recognize a cliff on the Normandy coastline, where the painter often stays? Or simply accept it as part of a landscape summoned by his fertile imagination in his Parisian studio, based on sketches created from nature?



Louis Isabey is a Romantic painter from the 19th century. He wanted to become a sailor before eventually making a career as a famous painter, like his father.



Jules LAURENS, The Blue Mosque in Tabriz, Persia, 1872, oil on canvas

43.31" H
64.96" W

LANDSCAPES & MOODSCAPES



JULES LAURENS

THE BLUE MOSQUE IN TABRIZ, PERSIA



In the middle of a landscape bathed in intense light, travellers stop briefly, exhausted by the harsh conditions of their expedition. A blinding blanket of snow covers the landscape around them. Up above, the wide expanse of almost cloudless blue sky does not let them forget the cold, piercing air that surrounds them.



THE JOURNEY

This group of travelers on camelback harkens to a long journey that the painter Jules Laurens participated in, as illustrator for a scientific mission led by a geographer. In the middle of the 19th century, the group crossed Greece, Turkey and Persia (Iran today). The artist returned home with hundreds of sketches and watercolors that inspired him for years to come.



THE SNOW

The snowy cover allows for both a beautiful range of white shades and a touch of originality in this Orientalist painting. The altitude, which is hinted at with the Persian mountaintops seen in the distance, makes such a meteorological phenomenon possible.



THE GLAZED TILES

The ruined Blue Mosque is imposing in the center of the painting. The fascinating mosaic of Arabic motifs in turquoise and indigo echo the colors of the surrounding sky. The majestic vestiges of this mosque near Tabriz are all that remained after an earthquake, but they were enough to attract the attention of the painter then, and of the museum visitor today.



Jules Laurens is a 19th century painter. He studied at the fine arts school of Montpellier alongside Alexandre Cabanel.



Achille LAUGÉ, *The Road to There, called "L'Hort"*, circa 1896-1898, oil on canva

45.27" W

37.20" H



ACHILLE LAUGÉ

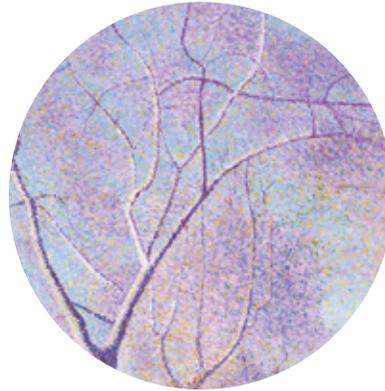
THE ROAD TO THERE, CALLED "L'HORT"



The village of Cailhauud, in the summer of 1896. The sunlight may be blinding, but the long shadows hint to a peaceful late afternoon... We can imagine the accumulated heat of the day's sun, the smell of the cut grass, the sound of the wind in the branches.

A spotless dirt path leads to the houses nestled in the middle of the composition.

All is still and absolutely calm... the painter has captured a suspended moment that no animal or busy child interrupts.



THE LEAFS

The poetry of the purple leaves is heightened by the impression that the treetops are disappearing in a dissolving haze into the blue sky.

The painter has simplified the forms he is observing and has neatly juxtaposed his brushstrokes on the canvas. Inspired by Chevreul's scientific theories, Laugé has painted a pointillist landscape whose charm resides in its blurry strangeness.



THE HAY

The hay bales drying in the sun indicate that it is the end of summer. They evoke the hard labor of hand harvesting and announce the upcoming fall, when they will be stored in a nearby barn or shed.



THE PATH

The word "Hort" comes from the Latin *hortus*, meaning "garden". This Hort is a stretch of road that we recognize from photographs of the era. (The "L" in front of "Hort" is French for "The") Achille Laugé was very sensitive to geometry. He was so fascinated by the regularity of the trees on the side of the road that he painted many dozens of versions of this same motif...



Achille Laugé enjoyed life in turbulent Paris for a few years, at **the end of the 19th century**, before **returning to southwestern France** to live and paint, by himself, in a village close to Carcassonne.

FINDING THE ARTWORKS

A location map is available at the museum's entrance.



ROOMS 1 TO 8
Willem VAN DIEST,
Calm Seascape,
1646



ROOM 11
Nicolas POUSSIN,
Venus and Adonis,
View of Grottaferrata,
circa 1626



ROOM 22
Louis GAUFFIER,
A View of the Arno Valley in Florence,
1795



ROOM 32
Louis ISABEY,
Storm with a Shipwreck,
1835



ROOM 31
Jules LAURENS,
The Blue Mosque in Tabriz, Persia,
1872



ROOM 40 TO 42
Achille LAUGÉ,
The Road to There, called "L'Hort",
circa 1896-1898