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[Claude Monet](#)
[French, 1840-1926](#)

Poppy Field (Giverny), 1890/91

Oil on canvas

61.2 x 93.4 cm (24 1/16 x 36 3/4 in.)

Inscribed, lower right: Claude Monet 91

Mr. and Mrs. W. W. Kimball Collection, 1922.4465

Wildenstein, Claude Monet, biographie et catalogue raisonné, 1979 1253

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In July 1890, Claude Monet began four almost identically scaled canvases showing poppy fields near his home in Giverny. Although he did not consider these to be a series, like the 25 paintings of stacks of wheat that he began shortly after the harvest that same summer, the works certainly show his growing interest in developing several canvases at once. They also demonstrate a far more homogeneous touch than the freely brushed landscapes of his earlier career, with surfaces that have a tapestry-like materiality.

— Permanent collection label

This work is featured in the online catalogue [Monet Paintings and Drawings at the Art Institute of Chicago](#), the first volume in the Art Institute's scholarly digital series on the Impressionist circle. The catalogue offers in-depth curatorial and technical entries on 47 artworks by Claude Monet in the museum's collection; entries feature interactive and layered high-resolution imaging, previously unpublished technical photographs, archival materials, and documentation relating to each artwork.

[Exhibition, Publication and Ownership Histories](#)

Exhibition History

New York, Fine Arts Society Building, Loan Exhibition, Feb. 1893, cat. 40, as Champ des Coquelicots, Lent by Mr. Durand-Ruel.

New York, Durand-Ruel Galleries, Exposition of Forty Paintings by Claude Monet, Jan. 12–27, 1895, cat. 3, as Coquelicots. 1891.

Possibly Boston, St. Botolph Club, Exhibition of Paintings by Claude Monet, Feb. 4–16, 1895, cat. 25, as Coquelicots. 1891.

Buffalo (N.Y.), Library Building, Buffalo Society of Artists, Fifth Annual Exhibition, Mar. 23–Apr. 11, 1896, cat. 57 (ill.), as Landscape, Durand-Ruel.

Possibly Pittsburgh, Carnegie Institute, Second Annual Exhibition, Nov. 4, 1897–Jan. 1, 1898, cat. 156, as Red Poppies.

Possibly Omaha, Neb., Trans-Mississippi and International Exposition, Fine Arts Exhibit, June 1–Nov. 1, 1898, cat. 378, as Coquelicots. Loaned by Durand-Ruel, Paris.

Art Institute of Chicago, The Paintings of Claude Monet, Apr. 1–June 15, 1957, no cat. no.

Art Institute of Chicago, Paintings by Monet, Mar. 15–May 11, 1975, cat. 84 (ill.).

Albi, Musée Toulouse-Lautrec, Trésors impressionnistes du Musée de Chicago, June 27–Aug. 31, 1980, cat. 13 (ill.).

Los Angeles County Museum of Art, A Day in the Country: Impressionism and the French Landscape, June 28–Sept. 16, 1984, cat. 103 (ill.); Art Institute of Chicago, Oct. 23, 1984–Jan. 6, 1985; Paris, Galeries Nationales d'Exposition du Grand Palais, as L'impressionnisme et le paysage français, Feb. 4–Apr. 22, 1985, cat. 102 (ill.).

Auckland City Art Gallery, *Claude Monet: Painter of Light*, Apr. 29–June 9, 1985, cat. 20 (ill.); Sydney, Art Gallery of New South Wales, June 21–Aug. 4, 1985; Melbourne, National Gallery of Victoria, Aug. 14–Sept. 29, 1985.

Boston, Museum of Fine Arts, *Monet in the '90s: The Series Paintings*, Feb. 7–Apr. 29, 1990, cat 12 (ill.); Chicago, Art Institute of Chicago, May 19–Aug. 12, 1990; London, Royal Academy of Arts, Sept. 7–Dec. 9, 1990.

Art Institute of Chicago, *Claude Monet, 1840–1926*, July 22–Nov. 26, 1995, cat. 95 (ill.).

Omaha, Neb., Joslyn Art Museum, *On View to the World: Paintings at the Trans-Mississippi Exposition*, 1898, May 30–Aug. 16, 1998, no cat.

Florence, Sala Bianca di Palazzo Pitti, *Claude Monet: La poesia della luce; Sette capolavori dell'Art Institute di Chicago a Palazzo Pitti*, June 2–Aug. 29, 1999, no cat. no. (ill.).

Staatsgalerie Stuttgart, *Claude Monet: Effet de soleil—Felder im Frühling*, May 20–Sept. 24, 2006, cat. 30 (ill.).

Musée d'Art Américain Giverny/Terra Foundation for American Art, *Impressionist Giverny: A Colony of Artists, 1885–1915*, Apr. 1–July 1, 2007, no. cat. no. (ill.); San Diego Museum of Art, July 22–Oct. 1, 2007 (Giverny only).

Fort Worth, Tex., Kimbell Art Museum, *The Impressionists: Master Paintings from the Art Institute of Chicago*, June 29–Nov. 2, 2008, cat. 74 (ill.).

Publication History

American Fine Arts Society, *Catalogue: Loan Exhibition*, exh. cat. (Fine Arts Society Building, 1893), p. 39, cat. 40.

Durand-Ruel Galleries, New York, *Exposition of Forty Paintings by Claude Monet*, exh. cat. (Durand-Ruel, 1895), cat. 3.

Possibly St. Botolph Club, *Exhibition of Paintings by Claude Monet*, exh. cat. (St. Botolph Club, 1895), cat. 25.

Georges Clemenceau, "Révolution de cathédrales," *La justice*, May 20, 1895, p. 1.

Georges Clemenceau, *Le grand Pan* (Charpentier, 1896), p. 431.

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Possibly Carnegie Institute, Pittsburgh, Second Annual Exhibition, exh. cat. (Carnegie Art Galleries, 1898), cat. 156.

Possibly Trans-Mississippi and International Exposition, Official Catalogue of Fine Arts Exhibit, Illustrated, exh. cat. (Klopp & Bartlett Co., 1898), p. 88, cat. 378.

Art Institute of Chicago, Handbook of Sculpture, Architecture, Paintings, and Drawings, pt. 2, Paintings and Drawings (Art Institute of Chicago, 1920), p. 60, cat. 762.

Art Institute of Chicago, "Accessions and Loans," Bulletin of the Art Institute of Chicago 16, 7 (Dec. 1922), p. 98.

M. C., "Monets in the Art Institute," Bulletin of the Art Institute of Chicago 19, 2 (Feb. 1925), p. 19.

Georges Clemenceau, Claude Monet, les Nymphéas (Librairie Plon, 1928), p. 85.

Art Institute of Chicago, A Guide to the Paintings in the Permanent Collection (Art Institute of Chicago, 1932), p. 164, cat. 22.4465.

Oscar Reuterswärd, Monet: En konstnärshistorik (Bonniers, 1948), p. 289.

Art Institute of Chicago, "Catalogue," Art Institute of Chicago Quarterly 51, 2 (Apr. 1, 1957), pp. 33.

Art Institute of Chicago, Paintings in the Art Institute of Chicago: A Catalogue of the Picture Collection (Art Institute of Chicago, 1961), p. 321.

Susan Wise, ed., Paintings by Monet, exh. cat. (Art Institute of Chicago, 1975), p. 141, cat. 84 (ill.).

Daniel Wildenstein, Claude Monet: Biographie et catalogue raisonné, vol. 3, Peintures, 1887–1898 (Bibliothèque des Arts, 1979), p. 132; 133, cat. 1253 (ill.).

Robert Herbert, "Method and Meaning in Monet," Art in America 67, 5 (Sept. 1979), pp. 98, 102.

Musée Toulouse-Lautrec and Art Institute of Chicago, Trésors impressionnistes du Musée de Chicago, exh. cat. (Musée Toulouse-Lautrec, 1980), pp. 33, cat. 12 (ill.); 67.

Andrea P. A. Belloli, ed., *A Day in the Country: Impressionism and the French Landscape*, exh. cat. (Los Angeles County Museum of Art, 1984), p. 365.

Richard Brettell, "The Fields of France," in *A Day in the Country: Impressionism and the French Landscape*, ed. Andrea P. A. Belloli, exh. cat. (Los Angeles County Museum of Art, 1984), pp. 256; 260; 261, no. 103 (ill.).

Richard Brettell, "La champagne française," in *Réunion des Musées Nationaux, L'impressionnisme et le paysage français*, exh. cat. (Réunion des Musées Nationaux, 1985), pp. 276; 278; 279, no. 102 (ill.).

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John House, *Monet: Nature into Art* (Yale University Press, 1986), pp. 197–98; 199, fig. 251.

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Anna Barskaïa and Evguenia Gueorguievskaiïa, *Claude Monet: Tableaux des musées d'URSS*, introduction by Nina Kalitina, trans. Dominique Maliarevitch-Millot and Olga Mandryka (Cercle d'Art, 1990), p. 112.

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Heide Michels, *Monet's House: An Impressionist Interior*, trans. Helen Ivor (Clarkson Potter, 1997), pp. 80–81 (ill.).

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Simonella Condemi and Andrew Forge, *Claude Monet: La poesia della luce; Sette capolavori dell'Art Institute di Chicago a Palazzo Pitti*, exh. cat. (Giunti Gruppo, 1999), pp. 32, 33 (ill.).

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Susan G. Larkin, *American Impressionism: The Beauty of Work*, with entries by Susan G. Larkin and Arlene Katz Nichols, exh. cat. (Bruce Museum of Arts and Science, 2005), p. 46, fig. 37.

Christofer Conrad, "From Impression to Organization of the Picture," in Christian von Holst and Christofer Conrad, with contributions by Roman Zieglgänsberger and Katja Mataushek, *Claude Monet: Fields in Spring*, exh. cat. (Staatgalerie Stuttgart/Hatje Cantz, 2006), pp. 96–97, fig. 70; 100.

Christian von Holst, "Travel Impressions," in Christian von Holst and Christofer Conrad, with contributions by Roman Zieglgänsberger and Katja Mataushek, *Claude Monet: Fields in Spring*, exh. cat. (Staatgalerie Stuttgart/Hatje Cantz, 2006), pp. 38; 41, fig. 18.

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Margaret Werth, "A Long Entwined Effort: Colonizing Giverny," in *Impressionist Giverny: A Colony of Artists, 1885–1915*, ed. Katherine M. Bourguignon, exh. cat. (Terra Foundation for American Art/Musée d'Art Américain Giverny/University of Chicago Press, 2007), p. 59.

Eric M. Zafran, "Monet in America," in Wildenstein and Co., *Claude Monet (1840–1926): A Tribute to Daniel Wildenstein and Katia Granoff*, exh. cat. (Wildenstein and Co., 2007), p. 104.

Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Impressionists: Master Paintings from the Art Institute of Chicago*, exh. cat. (Art Institute of Chicago/Kimbell Art Museum, 2008), pp. 22; 154 (detail); 155, cat. 74 (ill.). Simultaneously published as Gloria Groom and Douglas Druick, with the assistance of Dorota Chudzicka and Jill Shaw, *The Age of Impressionism at the Art Institute of Chicago* (Art Institute of Chicago/Yale University Press, 2008), pp. 22; 154 (detail); 155, cat. 74 (ill.).

"Cat. 26: Poppy Field (Giverny), 1890/91," in *Monet Paintings and Drawings at the Art Institute of Chicago*, ed. Gloria Groom and Jill Shaw (Art Institute of Chicago, 2014).

Ownership History

Possibly sold by the artist to Hamman, Paris, as agent for Knoedler and Company, New York, Sept. 1891. [1]

Acquired by Potter Palmer, Chicago, by Jan. 24, 1893. [2]

On deposit from Potter Palmer, Chicago, to Durand-Ruel, New York, by Jan. 24, 1893. [3]

Sold by Potter Palmer, Chicago, to Durand-Ruel, New York, Jan. 24, 1893, for 5,000 francs. [4]

Sold by Durand-Ruel, New York, to William W. Kimball, Chicago, Apr. 16, 1901, for \$3,200. [5]

By descent from William W. Kimball (died 1904), Chicago, to his wife, Mrs. William W. (Evaline M. Cone) Kimball, Chicago. [6]

Bequeathed by Mrs. William W. (Evaline M. Cone) Kimball (died 1921), Chicago, to the Art Institute of Chicago, 1922.

NOTES

[1] According to Daniel Wildenstein, *Monet: Catalogue raisonné/Werkverzeichnis*, vol. 3, Nos. 969–1595 (Taschen/Wildenstein Institute, 1996), pp. 477, cat. 1253 (ill.); 478. According to the Frick Collection's online "Archives Directory for the History of Collecting in America," Hamman was the director of Roland Knoedler's gallery in Paris.

[2] According to the Durand-Ruel, New York, stock book for 1894–1905 (no. 1015, as Coquelicots): “Purchased from Potter Palmer by DR New York on 24 January 1893 for 5 000 F; Stock DR New York no. 1015 as Coquelicots; photo no. A 209,” as confirmed by Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel Archives, to the Art Institute of Chicago, Feb. 5, 2013, curatorial object file, Art Institute of Chicago.

[3] The transaction is recorded in the Durand-Ruel, New York, deposit book for 1888–93 (no. 5041, as Champ de coquelicots): “Deposited at DR New York by Potter Palmer at an unknown date between 1888 and 1893; Deposit no. 5041,” as confirmed by Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel Archives, to the Art Institute of Chicago, Feb. 5, 2013, curatorial object file, Art Institute of Chicago.

[4] The transaction is recorded in the Durand-Ruel, New York, stock book for 1894–1905 (no. 1015 as Coquelicots): “Purchased from Potter Palmer by DR New York on 24 January 1893 for 5 000 F; Stock DR New York no. 1015 as Coquelicots; photo no. A 209,” as confirmed by Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel Archives, to the Art Institute of Chicago, Feb. 5, 2013, curatorial object file, Art Institute of Chicago.

[5] The transaction is recorded in the Durand-Ruel, New York, stock book for 1894–1905 (no. 1015 as Coquelicots): “Sold to W.W. Kimball on 16 April 1901 for \$ 3 200,” as confirmed by Paul-Louis Durand-Ruel and Flavie Durand-Ruel, Durand-Ruel Archives, to the Art Institute of Chicago, Feb. 5, 2013, curatorial object file, Art Institute of Chicago.

[6] This painting was on loan from Mrs. W. W. (Evaline M. Cone) Kimball to the Art Institute of Chicago, intermittently, by 1920, according to Art Institute of Chicago, Handbook of Sculpture, Architecture, Paintings, and Drawings: Part II, Paintings and Drawings (Art Institute of Chicago, 1920), p. 60, cat. 762.

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