

PARIS
MUSÉES

PROGRAMME THE CITY OF PARIS MUSEUMS

MUSÉE D'ART
MODERNE
DE LA VILLE DE PARIS

MAISON DE BALZAC

MUSÉE BOURDELLE

MUSÉE
CARNAVALET –
HISTOIRE DE PARIS

CATACOMBES
DE PARIS

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MUSÉE DES ARTS
DE L'ASIE DE LA VILLE
DE PARIS

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**EDITORIAL
 BRUNO JULLIARD**

FIRST DEPUTY
 TO THE MAYOR
 OF PARIS, PRESIDENT
 OF PARIS MUSÉES

The City of Paris museums are a key part of the cultural policy of the new City of Paris municipal team, headed by Anne Hidalgo. As First Deputy in charge of culture, and as President of the Paris Musées Public Institution, I am particularly pleased with this 2015 programme which is both intense and ambitious. During its first year of existence, the public institution was crowned with success, welcoming over three million visitors. Let us hope that this excellent progression continues, with a special welcome for all types of visitors thanks to new communication campaigns, mediation work and partnerships with a number of other institutions. The cultural and often multidisciplinary events that will supplement and enrich the content of these exhibitions will also enable us to attract new visitors.

I congratulate and thank the museums' teams and the central services of the public institution for this excellent programme and for the quality of work carried out on a daily basis to enrich, preserve and exhibit the precious collections in the City's museums, as well as their commitment to sharing them with as many people as possible.

The information (dates, titles etc.) in this document may be modified.

The number of visitors confirms the museums' success, having welcomed in 2013:
 3,037,766 visitors, up more than 27% on 2012.

EXHIBITIONS
 From 740,000 visitors in 2001 to 1,674,622 visitors in 2013 (+126.3%)

COLLECTIONS
 From 395,000 visitors in 2001 to 1,363,144 visitors in 2013 (+245.10%)

EXHIBITIONS AND COLLECTIONS FROM 1st JANUARY TO 30th JUNE 2014
 1,633,907 visitors in the first semester of 2014 (+6.03% compared to the first semester of 2013).

HIGHLIGHTS OF 2015

DELPHINE LÉVY
DIRECTOR GENERAL

The main event at the Museum of Modern Art will be an exhibition in the autumn dedicated to Andy Warhol which will show, for the first time in France, the famous work *Shadows* from the DIA Foundation in New York. It will be accompanied by films and paintings by the artist. In the spring, the museum will hold Paris' first retrospective of work by German artist Markus Lüpertz, in collaboration with the artist himself, and will present the important Henry Darger donation. Contemporary Art will also receive special attention with a retrospective dedicated to Italian artist Carol Rama, and with an exhibition on young French and international artists who incorporate the internet into their work. In early 2015, the Palais Galliera will dedicate a retrospective to Jeanne Lanvin, and in the autumn will put on a series of cultural events enabling dialogue between the different forms of art and the world of fashion. The Bourdelle Museum will re-open after several months of work to improve security and accessibility, and restore Antoine Bourdelle's painting studio. The re-opening exhibition, in partnership with the Fitzwilliam Museum in Cambridge, will consider representation in the visual arts of the mannequin, the fetish and docile partner of artists since the Renaissance. The Zadkine Museum will be taking part in commemorations of the Great War, juxtaposing drawings by the artist, voluntarily enlisted and wounded in the War, with a work by Chris Marker. Balzac's House will exhibit works by artists of the CoBrA movement inspired by *La Comédie Humaine*. The Museum of General Lerclerc and the Paris Liberation / Jean Moulin Museum will present *Engraved Memories on the theme of stamps from the Second World War*, in partnership with the Postal Museum, currently closed for renovation. The Petit Palais will be looking at the underworld of Baroque Rome in partnership with the Villa Médicis, and will present an exhibition on the Opéra Comique

for its three-hundredth anniversary, under the artistic management of Jérôme Deschamps. 19th century prints will be showcased in the autumn in partnership with the French National Library with, on one hand a retrospective of the great Japanese master Kuniyoshi, and on the other hand fantastical prints from Goya to Redon. The Museum of Romantics will be addressing the same theme with fantastical imaginary worlds from David to Delacroix. Victor Hugo's House will juxtapose the writer's graphic and literary work with that of Swiss painter Louis Soutter, and then with the eroticism of the 19th century. The Carnavalet Museum will be holding *Napoleon and Paris in the spring*, and later on an exhibition on the Marais district to celebrate the fiftieth anniversary of its listing as a protected sector following the Malraux Law. The Cognacq-Jay Museum, whose museography will be revised at the end of 2014 by Christian Lacroix, will present an exhibition entitled *Tea, Coffee, Chocolate*, a topic that is symbolic of a certain 18th century French lifestyle, portrayed notably by Chardin and Boucher. The Cernuschi Museum will hold an exhibition of Chinese painters from the early 20th century from the Lingnan School, and then as part of the Year of Korea will present works by Korean artists inspired by Paris, such as Lee Ungno and Lee Ufan.

As well as these many temporary exhibitions, various initiatives will be enhancing the permanent collections. For example, the monumental work "The Ghost Train" created by Elaine Sturtevant, which was removed this year, will be reinstalled in the Museum of Modern Art. Similarly, at the Carnavalet Museum, the presentation of the rooms dedicated to the French Revolution will be given new life with multimedia exhibits in partnership with the Ministry for Education. In 2015 the City of Paris museums will

continue to modernise with the online presentation of 100,000 digitised works on a new Collections webpage. A seminar in partnership with the Institut National d'Histoire de l'Art in November will look at the great exhibitions that have marked the history of the City of Paris museums. Last but not least, major work will be carried out to restore the museums' buildings, like the main courtyard in the Carnavalet Museum, and develop digital projects that will facilitate the spread of knowledge.

The Paris Musées Public Institution has been operational since 1st January 2013.

Composition of the Administrative Council:

- M. Bruno Julliard, President
- Christophe Girard, Vice-President
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CAROL RAMA

3 APRIL — 12 JULY 2015



Carol Rama
(born in 1918),
Opéra n° 18, 1939,
watercolour on paper,
Andrea Paolo
Accornero Collection.
Photograph by Pino
Dell'Aquila
© Pino Dell'Aquila
and Archivio
Carol Rama, Torino

The City of Paris' Museum of Modern Art is holding the first retrospective in France dedicated to Italian artist Carol Rama. The exhibition will be an opportunity to discover this artist and reveal the multiple facets of her work. Her irreverent output has covered almost the whole of the 20th century, flirting as much with surrealism as with concrete art, informal art, *arte povera* and outsider art, all the while remaining unclassifiable. The ferocity of her work is embodied as much in her water colour paintings and collages as in her installations made of odd objects, nails, textiles, tyres or furs, forcing viewers to revisit the history of classical art. Carol Rama is currently considered a key artist for understanding changes in representation and the work of artists such as Louise Bourgeois, Cindy Sherman and Rosemarie Trockel. Her work has recently attracted a lot of interest from institutions, art historians and artists. An autodidact and feminist born into a traditional, Catholic middle-class family in 1918 in Turin, where she still lives, Carol Rama declares: "I didn't need a model for my painting, the sense of sin is my master." Exhibition organised by the Museo d'Art Contemporani de Barcelone (MACBA) co-produced with the City of Paris' Museum of Modern Art (MAMVP), the Espoo Museum of Modern Art (EMMA) in Helsinki and the Galleria Civica d'Arte Moderna e Contemporanea (GAM) in Turin, and the Irish Museum of Modern Art (IMMA) in Dublin.

#expoCarolRama

CURATOR: Anne Dressen

MARKUS LÜPERTZ

24 APRIL — 19 JULY 2015



Markus Lüpertz
(born in 1941), Achilles,
2014, painted bronze,
333 x 75.5 x 138 cm,
Courtesy of Galerie
Michael Werner.
Photograph by Jörg
von Bruchhausen.
© Adagp, Paris 2014

The City of Paris' Museum of Modern Art is presenting the first Parisian retrospective dedicated to Markus Lüpertz (born in 1941 in Liberec), a major artist of the German art scene. From the 1960's, Lüpertz broke free from the abstract art predominant at the time with his "Dithyrambic Paintings". In a return to figurative art, he uses a repertoire of motifs from different registers, periods and styles, the surprising association of which permits a variety of interpretations. In his works, which are grouped into series, the artist combines references to the history of art, ancient myths and contemporary history. More generally, he establishes a singular dialogue between painting and sculpture, the figurative and the abstract, and the past and the present, and revisits the history of modern art with great stylistic liberty. This retrospective including paintings, sculptures and works on paper will retrace the artist's career from the start of the 1960's, with the *Donald Duck* series, to his most recent works, including the *Arcadies series* from 2013. A major influence amongst the younger generations of painters, Markus Lüpertz has been the subject of major exhibitions across Europe (Bonn, Amsterdam, Madrid etc.) but has never had a retrospective of his work in France.

#expoLupertz

CURATOR: Julia Garimorth

HENRY DARGER

29 MAY — 11 OCTOBER 2015



Henry Darger (1892-1973),
Statues Strangling Children,
© 2014 Kiyoko Lerner /
Adagp, Paris

This exhibition is being held thanks to the exceptional gift to the museum of 45 works from the Darger succession, and presents an overview of the artist who long remained on the margins of the artistic world. Darger produced, in great secrecy, a large literary and pictorial work discovered just a few months before his death by the photographer Nathan Lerner: the illustrations of the great and epic story *The Realms of the Unreal*, based on a huge war started by the revolt of child slaves against the Glandelinian people. Combining an imaginary world, historical accounts inspired by different wars and popular culture, Darger's work cuttlingly expresses issues of the 20th century, all in an aesthetic style often classified as "Pre-Pop". The exhibition showcases a variety of works: large double-sided narrative panels, flags, portraits of characters and a collection of documents. A reference publication will include various essays from major authors, a testimony from Kiyoko Lerner, the widow of Nathan Lerner and a dictionary to understand the artist's complex mythological world.

#expoDarger

CURATOR: Choghakate Kazarian

ANDY WARHOL

2 OCTOBER 2015 — 7 FEBRUARY 2016



Andy Warhol
(1928-1987), *Shadows*
1978-79, View
of the Installation
and the Dia: Beacon,
NY, Dia Art Foundation
Collection. Photograph
by Bill Jacobson.
© The Andy Warhol
Foundation for
the Visual Arts, Inc. /
Adagp, Paris 2014

The City of Paris Museum of Modern Art is dedicating an exceptional exhibition to Andy Warhol on his famous *Shadows* series. Created in 1979, *Shadows* was the fruit of an order for a set of 102 paintings purchased by the Dia Art Foundation, which is partnering the exhibition. Two abstract photographs of cast shadows were printed using silkscreen printing onto backgrounds painted with a sponge mop, alternating 17 different colours. Presented for the first time outside of the United States, this enormous installation of 130m in length covering over 700m², the largest ever created by Andy Warhol, constitutes the core of the exhibition. The little-known masterpiece summarizes all the questions that traversed the pop artist's work on repetition and the use of space. Other, older works will be compared with *Shadows*, on the themes of repetition (his famous series of silk-screen prints such as *Flowers*, *Elvis* and *Big Electric Chair*) and variation (the self-portraits), as well as some of his abstract works and environment works such as his wallpapers or works on the concert performances of the Velvet Underground. A selection of his most striking films will be projected in their original 16mm format.

#expoWarhol

CURATORS: Sébastien Gokalp (City of Paris' Museum of Modern Art), Yasmil Raymond (Dia Art Foundation), Hervé Vanel (American University of Paris)

ONLINE MYTHOLOGIES RE-MATERIALISATION OF THE OBJET D'ART

18 SEPTEMBER 2015 — 31 JANUARY 2016



DIS, Younger Than
Rihanna, 2013,
HD Video 00'55",
Courtesy the Artist
and New Galerie

In autumn 2015, the City of Paris' Museum of Modern Art will be holding an exhibition of twenty or so French and international artists with a radically different artistic language inspired by new technologies. For two decades, the explosion of the Web and the possibilities linked to its use have engendered new patterns of behaviour and changed relationships with the visual arts. Taking inspiration from the aesthetics of the media and practices of exchange, navigation and virtual mapping, the exhibition offers an environment in which visitors can immerse themselves in images, text, videos and audio montages. The artists highlight the ambivalence between the real and virtual worlds, incorporating images from marketing, advertising and video clips as well as from the world of gaming software and 3D animation. Fans of social networks, most of these artists invent new forms of collaboration, establish associations, and meet on online platforms. They increase interaction and create methods of diffusion that invite people to go beyond the strict artistic sphere in order to explore a larger creative model.

CURATORS: Angeline Scherf, Jessica Castex

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LA COMÉDIE HUMAINE: DOTREMONT, DUCHAMP, PICASSO

13 MARCH — 14 JUNE 2015 (TITLE TO BE CONFIRMED)

Pierre Alechinsky
(born in 1927),
Poster for the exhibition
entitled "Dotremont
peintre de l'écriture", 1982.
© Adagp, Paris 2014



With *La Comédie Humaine: Dotremont, Duchamp, Picasso*, Balzac's House brings together Balzac and the CoBrA movement, creating a dialogue between the "painters of writing" of the 19th century (Théophile Bra, Victor Hugo) and modernity (Jean Cocteau, Marcel Duchamp, Asger Jorn, Henri Michaux). "A dressing gown is so useful! I work like Balzac", wrote Christian Dotremont in 1963. The clothing, the moustache, modern stimulants and an attraction to the mysteries of Oriental calligraphy are all points in common, either involuntary or carefully cultivated. The founder of the CoBrA movement, Dotremont has a living and complex relationship with Balzac: his paintbrush strokes read "*La Comédie Humaine* has everything". The research into writing and relationship with the text is the same: an unusual use of printing types, the importance given to the hand etc. His logograms are living, organic Chinese ink works, born from the interaction between thought and gesture. Balzac, who so carefully considered the representation of ideas, spent much time studying a question that is still posed today: "Who can explain in philosophical terms the transition from feeling to thought, from thought to verb, from verb to its hieroglyphic expression?" This fun, poetic exhibition looks into these writing experiments initiated by Balzac, and provokes reflection on the most intimate workings of artistic creation.

#maisonbalzac

CURATOR: Dominique Radrizzani,
Art Historian and Independent Curator

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SILENT PARTNERS ARTIST'S MANNEQUIN, FROM FUNCTION TO FETISH

1st APRIL — 12 JULY 2015

Alan Beeton
(1880-1942), *Composing*,
1928-9, oil on canvas,
Beeton Family's
Collection,
© Art & Antiques
Appraisals 2014



Life-size or small-scale, the articulated artist's mannequin has, since the Renaissance, enabled progression in the art of composition, in portraying draped effects in fabric and anatomical proportions. More than a simple accessory, the mannequin becomes a substitute for the living model – and is so much more docile. From the end of the 18th century, Paris established itself as the production centre for mannequins that were accurate replicas of the human body. Artists would use this simulacrum whose "unsettling strangeness" was similar to that of fashion dolls or window display mannequins. Over the course of the 19th and 20th centuries, whether playful, ironic, erotic or even unnerving, the figure of the mannequin became the subject of works in its own right, as if to reveal the artist's fears more clearly. This ambitious exhibition, coproduced with the Fitzwilliam Museum in Cambridge, explores the history of mannequins in art and studios, presented in a theatrical scenography: rare artists' mannequins dating from the 18th century to today, window display mannequins by Siegel and Imans, paintings by Gainsborough, Courbet, Burne-Jones, Kokoschka, Beeton, de Chirico, Annigoni, drawings by Salviati, Millais, illustrations from the *Encyclopédie*, patents, photographs by Bellmer, Man Ray, List, Denise Bellon etc. More than 150 works from public, private, French and foreign collections will be on display.

#SilentPartners

CURATORS: Jane Munro, Curator of painting and drawings at The Fitzwilliam Museum in Cambridge, Guest Curator; Amélie Simier, Chief Curator for Heritage, Director of the Bourdelle and Zadkine Museums; Jérôme Godeau, Bourdelle Museum

STUDIO OF MEMORIES

OCTOBER 2015 — FEBRUARY 2016



Anonymous, Antoine Bourdelle (1861-1929) and his teenage daughter Rhodia in the workshop. © Roger-Viollet / Musée Bourdelle / Parisienne de photographie

The beloved daughter of sculptor Antoine Bourdelle, Rhodia (1911-2002) spent a pampered childhood in her father's studio – now the Bourdelle Museum. Along with her mother Cléopâtre and her husband Michel Dufet, she worked ceaselessly to preserve the artist's memory. Their tenacity and passion transformed this working and living space into a sanctuary open to the public, spreading Bourdelle's work far beyond the studio walls by exposing, publishing and editing it. The exhibition has been designed around a common thread, with visitors walking through the museum in the footsteps of this astonishing lady, taking in souvenirs, objects, words, images and voices. Unravelling the thread to the very heart of the memory, the exhibition serves as a guide shedding new light on the birth of an artist's museum.

#AtelierMémoire

CURATORS: Madeleine Blondel, Honorary Chief Curator for Heritage, former Director of the Sacred Art and Burgundy Life-Perrin de Pucousin Museums; Amélie Simier, Chief Curator for Heritage, Director of the Bourdelle and Zadkine Museums

MUSÉE CARNAVALET – HISTOIRE DE PARIS

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NAPOLEON AND PARIS
A CAPITAL FOR EUROPE

8 APRIL — 30 AUGUST 2015



Napoleon I wearing his uniform of Colonel of the Chasseurs de la Garde, commissioned for Paris City Hall, Robert Lefevre 1809. © Musée Carnavalet / Roger-Viollet

The principal setting for the Napoleonic saga, Paris was also a major preoccupation for the First Consul and then Emperor. This exhibition aims to illustrate the complex relationship between Napoleon Bonaparte and the capital. It was in Paris that his dual identity as heir to the Enlightenment and promoter of a new form of absolutism was most clearly brought to light. After reviewing the successive stages of the Napoleonic saga in Paris, from the École Militaire to Notre-Dame Cathedral, the exhibition will evoke the impact of his rule on the administration of a city of 690,000 inhabitants at the time. In a Paris perceived as the heart of political, diplomatic and social life in the "Empire", the Palais des Tuileries became the Emperor's official residence, welcoming the new court and elites from all over Europe. A gifted administrator and a visionary, Napoleon dreamed of grand monuments and town planning projects for Paris, some of which were brought to completion and foretold the major transformations the capital was to see under Napoleon III. The exhibition concludes with the mark Napoleon left on Paris, through monuments such as the Vendôme Column or the Invalides, as well as the influence of Parisian architecture and town planning on other European cities.

#NapoléonParis

CURATORS: Thierry Sarmant, Chief Curator; Florian Meunier, Chief Curator; Charlotte Duvette, Associate Curator; Philippe de Carbonnières, Conservation Officer, Historical Consultant

THE HERITAGE OF THE MARAIS
50 YEARS SINCE THE MALRAUX LAW

4 NOVEMBER 2015 — 28 FEBRUARY 2016



Saint-Paul-Saint-Louis Church seen from Rue de Sévigné, 4^e arrondissement, Paris, 1960-1970. Photograph by Gösta Wilander, Paris, Carnavalet Museum. Saint-Paul-Saint-Louis Church seen from Rue de Sévigné, 4^e arrondissement, 2014. © JB Woloch

The ground-breaking Malraux law voted on 4th August 1962 encouraged the protection of historic districts. Nearly 20 years after the Second World War, heritage was to be restored and returned to its former glory. The Marais district covering an area of 126 hectares benefited from a Protection and Development Plan. The exhibition aims to highlight the people of past and present day who, since André Malraux, have contributed to giving the architecture and heritage of the Marais a new lease of life. Which protection and renovation operations have been the most significant? What can be said of the interaction between the protection of the district's historic monuments and its economic, social and cultural development? What vision do its inhabitants have in the context of the second Marais Protection and Development Plan, voted in December 2013? Through the results of recent research and previously unseen documents, this exhibition will shed light on the architectural and heritage policies that have been at work for 50 years in this exceptional district of Paris. The multi-sensory and multi-dimensional exhibition will offer a kaleidoscope of colours, images and perceptions. The creators, photographers, producers, historians, inhabitants and lovers of the Marais district reveal all this, highlighting the development potential and attractiveness of a district at the heart of which is the Carnavalet Museum.

#Marais2015

CURATOR: Valérie Guillaume, Director of the Carnavalet Museum

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THE SEA IN PARIS
45 MILLION YEARS AGO

UNTIL 4 JANUARY 2016



The "Workshop", a former quarry showing the two techniques for supporting the gallery roof used during mining operations for Lutetian limestone. © DAC / Christophe Fouin

The City of Paris ossuary, commonly known as the Catacombs, is famous for its galleries of bones, but these former building-stone quarries hold another extraordinary treasure, the traces of a time when Paris was covered by a tropical sea, approximately 45 million years ago! This extended exhibition reveals this little-known geographical heritage and explains the formation of the subsoil of Paris. The geological cross-section of the soils that can be seen in the Catacombs has served as an international reference in order to define a time slot in the Earth's history between 49 and 40 million years before our time. The geological era is known as Lutetian in reference to Lutetia, the name of Paris in Roman times. The rocks in the Catacombs exhibition tell the story of the Lutetian Sea which once occupied the current location of Paris, and of the geological events that accompanied the creation of the Pyrenees and the Alps. These events have remained recorded in the rocks from the moment they were deposited on the bed of the Lutetian Sea until they were mined in underground quarries in the Middle Ages. The exhibition aims to illustrate this little-known geological heritage and explain the formation of the Parisian subsoil. The Catacombs are the only place in Paris where it is possible to relate the Earth's recent history *in situ*.

#meraparis

CURATORS: Sylvie Robin, Chief Curator at the Carnavalet Museum; Rose-Marie Mousseaux, Curator for Heritage and Director of the Cognacq-Jay Museum; Jean-Pierre Gély, Director of Research and Associate Researcher at the University of Paris I – Panthéon – Sorbonne

MUSÉE CERNUSCHI

MUSÉE DES ARTS DE L'ASIE DE LA VILLE DE PARIS

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THE LINGNAN SCHOOL (1870-1950): THE AWAKENING OF MODERN CHINA

19 MARCH — 28 JUNE 2015

Chen Shuren (1883-1948), *Lions on Watch at Dusk*, 1926, ink and paint on paper, 95.8 x 173.5 cm, Hong Kong Museum of Art.
© Hong Kong Museum of Art



The last great Chinese school of traditional painting, the Lingnan School was created in Guangdong (now the region of Canton), a province that had long been open to international trade and foreign influences. At the beginning of the 20th century, Chen Shuren and the two Gao brothers, Gao Jianfu and Gao Qifeng, concerned about the loss of political and cultural momentum in China, turned to Japan in order to build a new modernity for China, like a number of other contemporary artists and painters. They took inspiration from *Nihonga*, a movement that had brought new life to traditional Japanese painting, and elaborated a new and original pictorial style. The Lingnan School enriched its work with naturalist subjects of Japanese inspiration, while themes drawing on the current affairs of the time and others showing people in their day to day activities occupied a new place in art. The rise of nationalism in response to the loss of authority of the Manchu State and in the face of foreign interference led the artists to consider the social and political implications of their work and to address these tragic historical events directly. Thanks to the Museum of Hong Kong's rich collection and the loan of Japanese works by European museums and private collectors, the Cernuschi Museum will retrace the birth of this school and the complexity of its role in an eventful political context which endows it with both artistic and historical importance.

#EcoleLingnan **CURATOR:** Mael Bellec, Curator for Heritage at the Cernuschi Museum

FROM LEE UNGNO TO LEE UFAN

KOREAN ARTISTS IN FRANCE

16 OCTOBER 2015 — 7 FEBRUARY 2016

Lee Ungno (1904-1989), *Cranes*, 1976, ink and colour on paper, 30 x 15.8cm, Paris, Cernuschi Museum, gift from the artist in 1980. Photograph by Valérie Lee
© Succession Lee Ungno



For the Year of Korea in France, the Cernuschi Museum is dedicating an exhibition to modern and contemporary Korean artists who have worked or still work in France. Attracted by Paris's cultural influence, they have studied in the capital and adapted to French artistic circles. Through their work they have played an active role in the renewal of Korean painting and its dissemination around Europe. Some have become an integral part of the French art scene. A chronological exhibition retraces the arrival of three generations of artists, from the 1950's to the 1980s. Themed sections complement this approach, showcasing aesthetic and stylistic features that are often common to these artists, whether in their relationship with materials or creative processes. The exhibition also offers visitors a chance to discover some of the most important Korean artists of the 20th century including, among others, Rhee Seundja, Kim Whanki, Nam Kwan, Bang Haija, Han Mook, Moon Shin, Park Seobo, Kim Tschangyeul, Yun Hyongkeun, Shim Kyungja, Lee Ufan and Lee Ungno, a major Korean artist of whose works the Cernuschi Museum possesses the largest collection outside Korea.

#artistesCoréens **CURATOR:** Mael Bellec, Curator for Heritage at the Cernuschi Museum

MUSÉE COGNACQ-JAY

MUSÉE DU XVIII^e SIÈCLE DE LA VILLE DE PARIS

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Open every day from 10am to 6pm
Except Mondays
and national holidays
www.museecognacjay.paris.fr

TEA, COFFEE OR CHOCOLATE

THE RISE OF EXOTIC DRINKS IN PARIS IN THE 18th CENTURY

26 MAY — 27 SEPTEMBER 2015



Carmontelle (1717-1806), *La Marquise de Montesson, La Marquise du Crest and La Comtesse de Damas drinking tea in a garden*, watercolour and pastel, Paris, Carnavalet Museum.
© Musée Carnavalet / Roger-Viollet

Praised for their medicinal and therapeutic properties, the so-called "exotic" drinks introduced into Europe in the 17th century became associated with the pleasures and high society of the 18th century. Following their official introduction into European courts, these drinks originating from the cocoa tree, the coffee plant and the tea plant – foreign to Europe – became an integral part of aristocratic and upper middle-class social norms. As imports, the price of tea, coffee and hot chocolate in the 17th and 18th centuries made them luxury products and added a manifest image of prestige to their consumption, which was also marked by the appearance of furniture and accessories or services produced in factories. It also gave rise to public places for drinking – cafés – and new eating habits, such as breakfast and afternoon tea, which progressively spread through society. The exhibition is organised around three main themes – "Virtues and Dangers of Exotic Drinks", "Circles of Consumption" and "New Services" – and offers a new look at these drinks that have become an integral part of our daily rituals. It displays works by various artists who are emblematic of the 18th century, such as Boucher and Chardin.

#ThéCaféChoco **CURATOR:** Rose-Marie Herda-Mousseaux, Curator for Heritage and Director of the Cognacq-Jay Museum; with the scientific collaboration of Patrick Rambourg, Researcher and Specialist Historian for cooking and gastronomy, and Guillaume Séret, Doctor in the History of Art and Specialist in Sèvres porcelain

CRYPTE ARCHÉOLOGIQUE DU PARVIS NOTRE-DAME

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PARIS LOST, PARIS UNCOVERED

UNTIL 4 JANUARY 2016



Rue du Cloître-Notre-Dame,
Paris (4e arr.), 1898,
photograph.
© Musée Carnavalet /
Roger-Viollet

The “Paris Lost, Paris Uncovered” exhibition on the ancient history of Paris is being continued in the Archaeological Crypt of Notre-Dame. The exhibition invites visitors to (re)discover the remains preserved in the Crypt and place them in the architectural and historical context of their era. For the occasion, and for the first time since its opening to the public in 1980, the site’s museography has been fully renewed and has benefited from the installation of the latest digital technologies. It now offers a virtual exploration of Paris in the olden days thanks to touch screens and 3D reconstructions by Dassault Systèmes, notably including the different stages of the construction of Notre-Dame and the city’s Roman baths. The archaeological remains under the ground here in the heart of Paris date from the creation of the Roman city of Lutetia up to the 19th century transformations under Haussmann. Demonstrating the intense urbanisation process of the surrounding area over the course of the centuries, this entanglement of remains is difficult to understand today for the general public. The principle of archaeological reconstruction, the subject of the exhibition, gives visitors vital clues for understanding the site: each set of remains is presented separately, being transformed into a miniature interpretation. The history of Paris is revealed through reproductions of works and documents using the most recent technologies. In 2015, the Archaeological Crypt will have a new entrance and will be accessible to people with reduced mobility.

#parisdisparu

CURATORS: Sylvie Robin, Head Curator at the Carnavalet Museum; Rose-Marie Mousseaux, Curator for Heritage, Director of the Cognacq-Jay Museum

PALAIS GALLIERA MUSÉE DE LA MODE DE LA VILLE DE PARIS

DIRECTOR
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75116 Paris
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Open Thursday evenings until 9pm

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JEANNE LANVIN

MARCH — AUGUST 2015

“RITA. LA CAVALLINI.”,
gouache from the
Maison Lanvin,
1925 (Deep blue robe
de style decorated
with pearls tied
in a bow at the waist,
the skirt covered with
tulle, and accessorized
with a red cape).
© Patrimoine Lanvin



This exhibition is the first retrospective in Paris dedicated to Jeanne Lanvin, founder of the oldest haute couture establishment still in operation. It will display the Palais Galliera’s exceptional collection, complemented by major pieces held by the Patrimoine Lanvin, in a layout created in direct collaboration with Alber Elbaz, Lanvin Artistic Director. After beginning as a milliner in 1885, Jeanne Lanvin (1867- 1946) proposed her first children’s collection in 1908, inspired by her daughter and muse, Marguerite; the following year she opened a Young Girls and Women department. Her logo designed by Paul Iribe became widely recognised, and she was very early on counted among the great names of Parisian haute couture such as Chéruit, Doeuillet, Doucet, Paquin, Poiret, Redfern and Worth. The business at N° 22 rue du Faubourg-St Honoré was incredibly prosperous and opened several different departments (furs, bridal, sport, menswear, perfume etc.) as well as new branches in Madrid, Cannes, Deauville, Le Touquet, Biarritz and other locations. The establishment employed over 1,000 workers. The blue colour with its variations and the Robe de Style have become iconic. The graphic design of the motifs is predominantly Art Deco, in contrasting black and white. The Lanvin style resides in the brilliance of the details – appliqués, insertion – as well as in the richness of its ornamentation and luxuriance of its embroidery.

CURATOR: Sophie Grossiord, Curator General
at the Palais Galliera

THE LIVING FASHION MUSEUM

AUTUMN 2015



Anne de Vandière,
“Chuchotements” series,
Palais Galliera Cellars,
© Anne de Vandière

“The Living Fashion Museum” offers a variety of insights into the place of clothing in museums. Various experimental exhibitions, performances, workshops and fashion shows prompting reflection will be staged to redefine re-invent the museum and fashion. The aim is to transform old and modern items of clothing into a form of artistic expression. The museum’s collections are to be transformed into the subject of a commissioned piece, thanks to an artistic residence system. The duration is defined by the artist: a choreographer, a visual artist, a fashion designer, a comedian... the artists come from a range of disciplines and forms of expression and are asked to create a piece of work with multiple formats inspired by their immersion in the heart of the museum’s collections. Within these walls, the guests must question the poetic or creative boundaries of clothing. The artists will produce fashion shows, installations, exhibitions, performances, readings or workshops that will be hosted in the Palais Galliera in an active relationship with visitors. The Palais Galliera also aims to be a source of support for young fashion designers. Each day during *Fashion Week*, a different designer will be invited to put on a show in the heart of the museum.

#Muséevivantde la Mode **CURATOR:** Olivier Saillard, Director of Palais Galliera

MUSÉE DU G^{AL} LECLERC DE HAUTECLOCQUE ET DE LA LIBÉRATION DE PARIS / MUSÉE JEAN MOULIN

DIRECTOR
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and national holidays
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ENGRAVED MEMORIES STAMPS THAT TELL THE STORY OF THE SECOND WORLD WAR

12 MARCH — 8 NOVEMBER 2015

Draft design by Paul-Pierre
Lemagny for the first
stamp illustrating
the Resistance in 1947.
© L'Adresse Musée
de La Poste, Paris /
La Poste



Images on postal stamps communicate memories and have come to reflect the turmoil of history. Through them, artists and engravers during the Second World War expressed their experience of the fighting. The philatelic collections on display in this exhibition are from collections of the Museum of General Leclerc and the Paris Liberation / Jean Moulin Museum, as well as boasting additions from the considerable collections of the Postal Museum, which is partnering the event. The exhibition will enable visitors to follow the creation process of these stamps and will reveal to the public for the first time their trial designs, sketches and dies.

#MémoiresGravées

CURATORS: Christine Levisse-Touzé, Curator General
and Director of the Museum of Generale Leclerc
and the Paris Liberation / Jean Moulin Museum;
Mauricette Feuillas, Director of the Postal Museum

PETIT PALAIS MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS

DIRECTOR
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Avenue Winston-Churchill
75008 Paris
Tel. 00 33 (0)1 53 43 40 00
Open every day from 10am to 6pm
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and national holidays
Open Thursday evenings until 8pm
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Access for disabled people
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BAROQUE UNDERWORLD THE ROME OF VICE AND POVERTY

24 FEBRUARY 2015 — 24 MAY 2015

Cabaret scene,
Nicolas Tournier.
© Photo musées,
Ville de Bourges



Numerous exhibitions have presented the brilliant, sumptuous Rome of the Seicento era, the heir to Antiquity placed at the service of the triumphal power of the popes, but the picture is too simplistic. The aim of this exhibition is to unveil for the first time the other side of this splendid 17th century Rome: not the city of the "Great Ideal", but the "real-life" city. This other version of Rome – the "vulgar and common" Rome of vice, poverty and excess – inspired works of art that were new and astonishing thanks to their diversity, paradoxes and inventions. Nearly 80 works will be on display (paintings and drawings), created in Rome during the first half of the 17th century by Italian, French, Dutch, German, Spanish and Flemish artists, from Caravaggio to Claude Lorrain, from Bartolomeo Manfredi to Valentin de Boulogne. It will include loans from prestigious European public institutions as well as previously unseen works from private collections.

#BasfondsBaroque **COMMISSAIRES** : Francesca Cappelletti, Professor at the University of Ferrara; Annick Lemoine, Head of History of Art at the French Academy in Rome, university lecturer; Christophe Leribault, Director of the Petit Palais

CARMEN AND MÉLISANDE, DRAMA AT THE OPÉRA COMIQUE

18 MARCH — 28 JUNE 2015



Théâtre de l'Opéra Comique:
view of the Salle Favart,
Citadelles & Mazenod.
© Sabine Hartl
and Olaf-Daniel Meyer

Built in February 1715 at the end of the reign of Louis XIV, the Opéra Comique is one of the three oldest theatrical institutions in France alongside the Opéra de Paris and the Comédie-Française. Its three hundredth birthday will be celebrated in 2015 alongside other national commemorations, and will mark the start of an exceptional artistic season. This exhibition evoking the creative arts and the stage will focus on the institution's most prosperous period at the end of the 19th century and beginning of the 20th century. Between 1870 and 1914, great masterpieces were written that are still performed all over the world, such as *Carmen*, *The Tales of Hoffmann*, *Lakmé*, *Manon*, *Louise* and *Pelléas and Mélisande*. Such a list of works shows that the Opéra Comique was the French centre for arts and different skills, techniques and aesthetics at the time.

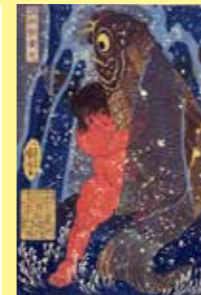
Exhibition organised by the Petit Palais and the Opéra Comique.

#OpéraComiqueExpo **CURATORS**: Agnès Terrier, playwright for the Opéra Comique; Cécile Reynaud, Chief Curator in the Music department of the BNF

KUNIYOSHI (1797-1861) THE PRINT DEMON

OCTOBER 2015 — JANUARY 2016

Sakata Kaidō-maru,
print, around 1836.
Tokyo,
Private collection



A contemporary of Eugène Delacroix, the Japanese engraver Utagawa Kuniyoshi (1797-1861) was always less well known in the West than Hokusai and Utamaro. Although his exuberant imagination caught the attention of the Goncourt brothers and great artists such as Monet or Rodin who owned some of his prints, the unusual character of his work marginalised him from the wave of Japanese decorative fashion that flooded through Europe at the end of the 19th century. Today, as the worlds of Manga and tattoo art draw on Kuniyoshi's work as a source of inspiration, this first French retrospective will offer great discoveries for the public. Far from the stereotypes of the style, the originality of the inspiration and composition of Kuniyoshi's images make them unmistakable. Although ultra-violent in his series of fighters and monsters, Kuniyoshi proved himself also to be fun in his series of Chinese shadows and various caricatures, without mentioning his humorous representations of the life of cats, in which he became an amused specialist. Although long forgotten due to the difficulty of classifying his work, all things considered Kuniyoshi is perhaps of all Japanese engravers the one who has the most to offer our modern viewpoint. The exhibition will include approximately 230 prints and paintings by the artist, mainly from Japanese collections.

#Kuniyoshi **CURATORS**: Yukiko Iwakiri, Curator; Gaëlle Rio, Curator at the Petit Palais

FANTASTICAL PRINTS IN THE 19th CENTURY FROM GOYA TO REDON

OCTOBER 2015 — JANUARY 2016



Francisco de Goya
(1746-1828), *Los caprichos*,
page 43: *El sueño de la
razon produce monstruos*
(The sleep of reason
produces monsters),
1799, engraving,
etching and aquatint,
21.6 x 15.2 cm, Paris,
Bibliothèque nationale
de France, Prints
and photography.
© BnF, Paris

From Goya to Odilon Redon, 19th century prints and lithography are full of fantastical themes. Although much developed in the work of masters such as Eugène Delacroix, Grandville, Gustave Doré, Rodolphe Bresdin, Charles Meryon, Odilon Redon and Félicien Rops, the fantastic also attracted less well known artists, revealed by this exhibition, such as Alphonse Legros, François Chiffart, Félix Buhot, Eugène Viala and Marcel Roux. Recurring themes of black and white fantasy feature literary sources of inspiration, gloominess, fantastical creatures, inhabited scenes and the representation of dreams and nightmares. These works cover three consecutive waves of Romanticism: the historic Romanticism of the 1830's, the Neo-Romanticism of the Second Empire and the Post-Romanticism at the end of the century, which prepared the way for symbolism. This exhibition held outside the French National Library will be hosted by the Petit Palais in autumn 2015 and will present approximately 180 works from collections in the prints and photography department.

#EstampeFantastique **CURATORS**: Valérie Sueur-Hermel, Chief Curator in the Prints and photography department of the BNF, scientific curator of the exhibition; Gaëlle Rio, curator at the Petit Palais

MAISON DE VICTOR HUGO

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and national holidays
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VICTOR HUGO / LOUIS SOUTTER

30 APRIL — 30 AUGUST 2015



Louis Soutter (1871-1942),
Projet de reliure,
1923-1930, ink on paper,
21.2 x 32.9 cm, Lausanne,
Cantonal Museum
of Fine Arts.
© Musée cantonal
des Beaux-Arts de
Lausanne. Acquisition,
1956. Inv. 8. Photo:
Pénélope Henriot

In a continuation of its exploration of the links between modern art and Victor Hugo's works, the museum is juxtaposing the poet's drawings with those of Louis Soutter. This comparison invites visitors to follow two extraordinary artists who pushed the boundaries and allowed themselves to be guided by their vision and liberty alone. Artist and violinist Louis Soutter (1871-1942) was a key figure in Swiss art and his works are collected all over the world. The cousin of architects Le Corbusier and Pierre Jeanneret, Soutter's unusual work is an important source of inspiration for contemporary artists such as Arnulf Rainer. Between 1923 and 1927 Soutter, aged 52 at the time and in a hospice for elderly people in the Jura Vaudois, started to draw and write with quill and black ink in forty or so school exercise books. He also covered the pages of twenty or so works (novels, art and poetry books) with drawings and short comments. An acquaintance of writers Jean Giono and Charles-Ferdinand Ramuz, he took inspiration from various playwrights, novelists and poets. It is in his drawings that he refers to writings by Victor Hugo, as well as to William Shakespeare, a figure of reference for Hugo's work.

#HugoSoutter **CURATORS:** Gérard Audinet, Curator General,
Director of Victor Hugo's House and Julie Borgeaud,
Guest Curator

EROS HUGO

19 NOVEMBER 2015 — 28 FEBRUARY 2016



Victor Hugo
(1802-1885), *Le Lever*,
quill and wash drawing
in brown ink, Paris,
maison de Victor Hugo.
© Maisons de Victor
Hugo / Roger-Viollet

"What we call, delight, libertinage and debauchery is no more than violence done on us by life", wrote Hugo in 1876. This "violence" concerns both the author's passion (Hugo was always very much a lover) and his sexuality, often considered unrestrained. It also relates to one of his work's greatest qualities: power, generosity and lyricism. Victor Hugo was at the same time reserved and excessive: reserved when he glorified idyllic, "pure" and almost "chaste" love, from Cosette to Déa, and when he voluntarily rejected, in his posthumous work, poems written for his mistresses that were sometimes very risqué. He was excessive, meanwhile, when he gave free reign to the vital force of the god Eros. The exhibition aims to follow this theme chronologically through his life and work. To do this, collections of Hugo's works will be displayed alongside corresponding collections from the same era (on noir fiction, orientalism, the world of courtesans and actresses, prostitution, the illustrations of bacchantes, satyrs etc.). At the same time, brief, suggestive evocations of 19th century eroticism at certain points show that Hugo never got involved in such matters. The exhibition will display works by Boulanger, Cabanel, Chassériau, Corot, Courbet, Daumier, Delacroix, Vivant Denon, Achille Devéria, Gavarni, Constantin Guys, Ingres, Victor Hugo, Pradier, Rodin and others.

#ErosHugo

CURATOR: Vincent Gille, Head of Documentary
Studies at Victor Hugo's House

MUSÉE DE LA VIE ROMANTIQUE

DIRECTOR
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Hôtel Scheffer-Renan,
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and national holidays
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FACES OF TERROR VIOLENCE AND FANTASY FROM DAVID TO DELACROIX

24 SEPTEMBER 2015 — 31 JANUARY 2016



Léon COGNIET
(1794-1880),
Têtes de femme et d'enfant,
étude pour la Scène
du massacre des
Innocents, before 1824,
oil on canvas,
73.5 x 91.2 cm, Orléans,
Museum of Fine Arts.
© Orléans, musée
des Beaux-Arts / Cliché
François Lauginie / 2012

The Romantic movement emerged in France in the late 18th century, towards the end of Neoclassicism, and was rooted in an unease that reflected the troubles of the time on a political and economic level, as much as on a social and cultural one. From the end of the *Ancien Régime* to the vain hopes of the Revolution in 1848, artists lived through a century of upheaval and disappointments that led them to reconsider, or even redefine, the purpose of their art. In Neoclassicism, whose great masters included David, Girodet and Gérard, violence, often justified, imposed itself as part of the artistic theme. Often culminating in the honourable death of the hero, it also marked the beginning of a period of dialogue between the living and the dead in the afterlife. Thus, from the time of the French Directoire and throughout the Romantic era, there was an abundance of artwork, often little known, that addressed the supernatural or even morbid. During this time, terror, political upheaval and Napoleonic war transformed horror from a subject of historical paintings to an everyday reality. Bringing together French works by David, Delacroix, Géricault and Ingres, some of which have never before been seen, the exhibition shows the progression from dramatic, controlled violence at the end of the 18th century towards a French form of fantastical and black Romanticism, inspired as much by the trauma of the Revolution as by historical and contemporary literature.

#visagesEffroi

CURATORS: Jérôme Farigoule, Chief Curator,
Director of the Museum of Romantics; Hélène Jagot,
Director of the Museum of the Roche-sur-Yon;
Sidonie Lemeux-Fraitot, Art Historian, Girodet Museum;
Saskia Hanselaar, Doctor in the History of Contemporary Art

MUSÉE ZADKINE

DIRECTOR

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DES(T/S)INS DE GUERRE WARTIME DESTINIES

13 FEBRUARY — 14 JUNE 2015



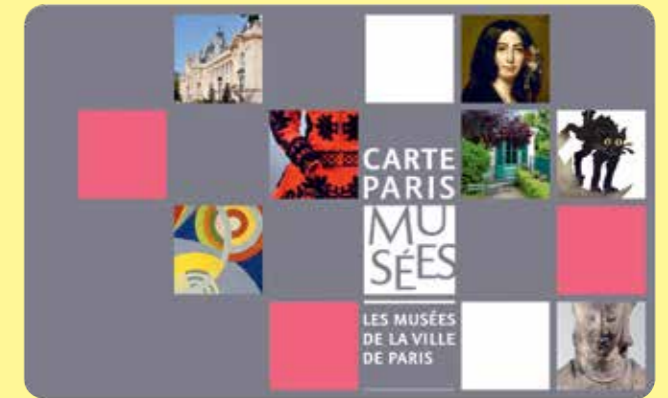
Ossip Zadkine,
Album: Etchings
of the War, 1914-1918.
© Musée Zadkine /
ADAGP / Roger Viollet

Images of broken bodies, lives destroyed, the shaking and deconstruction of space... the drawings and engravings by Zadkine during the First World War portray harsh reality. Within the studios that Zadkine – a military volunteer from 1915, gassed in 1916 and definitively exempted in 1918 – moved into in 1928, these 60 or so works repetitively strewn with bodies are being displayed together for the first time in the autumn of 2014. Alongside these images there will be the work *Owls at noon, Prelude: The Hollow Men*, by Chris Marker, inspired by the poem *The Hollow Men* written by T.S Eliot in 1925. Extracts from the poem by the American writer, moving photographs of wounded soldiers and images of weeping women will be projected on eight screens in a succession whose screenplay turns narrative convention upside down. The exhibition echoes with reverberations of the war, its traces left on paper by those who lived through it – Apollinaire with his head in bandages, Cendrars missing an arm – and whose challenge was to live again after it.

#DestinsDeGuerre

CURATOR: Véronique Koehler, Head of Collections,
Deputy Director of the Bourdelle and Zadkine Museums

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*except the Catacombs and Archaeological Crypt of Notre-Dame

THE CITY OF PARIS MUSEUMS

www.parismusees.paris.fr

MUSÉE D'ART MODERNE DE LA VILLE DE PARIS

www.mam.paris.fr

Located in the Palais de Tokyo that was built for the Exposition Internationale in 1937, the museum was inaugurated in 1961. Its extensive collections include more than 9,000 works illustrating the great 20th century art movements: Fauvism, Cubism, École de Paris, Abstraction, New Realism, Narrative Figuration, Conceptual Art etc. Temporary exhibitions are one of the museum's main activities and focus on the major trends and artists of the 20th century European scene. Topical national and international subjects are also covered through monographic and themed exhibitions. Visitors can discover the museum's modern and contemporary collections in the permanent collections exhibition opened in 2013, with its chronological, themed exhibition route and large place consecrated to young artwork.

MAISON DE BALZAC

www.balzac.paris.fr

Nestling on the slopes of Passy, Balzac's House is the only one of the novelist's Parisian dwellings still remaining today. It was in this study that Balzac corrected the entirety of *La Comédie Humaine* from 1840 to 1847. Portraits of the artists and his characters as well as paintings, engravings, drawings and an original scenography provoke reflections about the artist and suggest original paths of discovery, such as reading *La Comédie Humaine*.

MUSÉE BOURDELLE

www.bourdelle.paris.fr

Within the gardens and studios where Antoine Bourdelle (1861-1929) lived and worked, the Bourdelle Museum houses an exceptional collection of plaster, bronze and marble works by the artist who worked for Rodin and taught Giacometti, Germaine Richier and Vieira da Silva. The extension built in 1992 by Christian de Portzamparc serves to enhance the sculptor's work. The new exhibition route created in June 2012 in the permanent collections is educational, chronological and sensitive, showcasing Bourdelle's artistic development. The Bourdelle Museum is currently undergoing work to improve safety and accessibility and restore Antoine Bourdelle's painting studio and will re-open in early 2015.

MUSÉE CARNAVALET – HISTOIRE DE PARIS

www.carnavalet.paris.fr

The oldest of the municipal museums, Carnavalet is dedicated to revealing the history of Paris, from its very beginnings to today. Historical in essence, Carnavalet is nonetheless an art museum that exhibits original works faithful to that unique Parisian spirit. Close relationships with illustrious Parisians from the capital's various intellectual, political and artistic domains, emotions aroused by scenes of the past and the proximity of the artworks give the museum its originality and the ambience unique to the City of Lights through the centuries. In 2014, as renovation work begins in the museum on the Louis XIV Courtyard, several other rooms will also be renovated, including the Revolution Room, and will be open to the public in February 2015.

CATACOMBES DE PARIS

www.catacombes.paris.fr

A labyrinth in the heart of subterranean Paris, the Catacombs are located in the tunnels of former quarries. Twenty metres underground, the ossuary holds the remains of approximately six million Parisians, transferred between the end of the 18th century and the middle of the 19th century as the city's graveyards were gradually closed for reasons of hygiene. Within this maze of dark galleries visitors explore a presentation of death, with bones exhibited in a macabre Romantic setting. This unique site re-creates Parisians' stories, and takes visitors on a journey through time.

MUSÉE CERNUSCHI MUSÉE DES ARTS DE L'ASIE DE LA VILLE DE PARIS

www.cernuschi.paris.fr

In 1896, the financier Henri Cernuschi left his private mansion on the edge of the Parc Monceau to the City of Paris, along with his collection of art from the Far East that he acquired while travelling round the world. The museum was fully renovated in 2005 and possesses a remarkable collection of ancient Chinese art that is regularly enhanced by acquisitions and donations, which include Neolithic pottery, archaic bronze works and funerary statues, as well as a magnificent collection of 20th century classical and modern Chinese paintings.

MUSÉE COGNACQ-JAY MUSÉE DU XVIII^e SIÈCLE DE LA VILLE DE PARIS

www.museecognacjay.paris.fr

Situated in the heart of the Marais district, in an attractive mansion that is listed as a historical monument (16th – 18th century), the museum holds artwork collected by Ernest Cognacq, founder of the Magasins de la Samaritaine, and his wife Marie-Louise Jay, that were left to the City of Paris in 1928. The museum's scenography was redesigned by Christian Lacroix in 2014, and with the notable exception of a major painting by the young Rembrandt, most of the works on display date from the 18th century: paintings by Canaletto, Tiepolo, Boucher, Fragonard, Greuze and Reynolds; pastel drawings by de La Tour and Perronneau; sculptures by Houdon, Lemoyne and Clodion; Meissen porcelain; gold and silversmith objects; press works etc.

CRYPTE ARCHÉOLOGIQUE DU PARVIS NOTRE-DAME

www.crypte.paris.fr

The Archaeological Crypt was established in 1980 under the forecourt of Notre-Dame Cathedral to display the archaeological remains discovered during searches carried out between 1965 and 1972. It offers a unique overview of the urban and architectural history of the Île de la Cité, the historical heart of Paris. Visitors follow the course of time, discovering the various buildings that were located on the site from Antiquity to the 20th century. Bringing back to life the history of one of the oldest districts of Paris, the Crypt shows how the city has not stopped building and re-building itself over more than 2000 years. In 2012 the museography of the Archaeological Crypt of Notre-Dame was fully redesigned, and for 2015 it has a new reception and access for people with reduced mobility.

PALAIS GALLIERA MUSÉE DE LA MODE DE LA VILLE DE PARIS

www.palaisgalliera.paris.fr

Just a stone's throw from the most prestigious fashion designers, the Palais Galliera is housed in a Renaissance-style palace. Through its temporary exhibitions that are both monographic – great names of fashion design, figures of fashion – and themed – decades, types of clothing, influences – the museum displays part of its inestimable and fragile collections that testify to the creative talent of fashion from the 18th century to today. The museum does not have a permanent collection exhibition. Since it re-opened at the end of September 2013 following work to bring it into line with safety and accessibility standards, visitors have been enjoying the museum with improved infrastructures and original decoration.

MUSÉE DU G^{AL} LECLERC DE HAUTECLOCQUE ET DE LA LIBÉRATION DE PARIS / MUSÉE JEAN MOULIN

www.ml-leclerc-moulin.paris.fr

Designed by historians specialising in the Second World War, these two museums, also centres of research and documentation, explain and retrace the history of three major participants in the Liberation: General Leclerc de Hauteclocque, Jean Moulin and the City of Paris. The museography makes considerable use of audio-visual techniques, and revisits a crucial moment in 20th century history.

PETIT PALAIS MUSÉE DES BEAUX-ARTS DE LA VILLE DE PARIS

www.petitpalais.paris.fr

Built for the Exposition Universelle in 1900 and fully renovated in 2005, the Petit Palais offers an artistic overview from Antiquity to the 20th century: collections from Antiquity and the Middle Ages, precious objets d'art from the French and Italian Renaissance period, Dutch and Flemish paintings (Dutuit legacy), icons (Cabal legacy), works from the 18th century (Tuck donation), French paintings and sculptures from the 19th century – Courbet, Carpeaux, Cézanne, Vuillard – and Art Nouveau creations.

MAISONS DE VICTOR HUGO

www.musee-hugo.paris.fr

The City of Paris has preserved the two houses that Victor Hugo occupied for the longest amount of time: Rohan-Guéméné Manor in Paris, and Hauteville House in Guernsey. Rohan-Guéméné Manor was turned into a museum in 1902 thanks to the donation to the City of Paris by Paul Meurice. The apartment that Victor Hugo lived in from 1832 to 1848 reproduces his life during three decisive periods: before exile, during exile and after exile. The museum holds two temporary exhibitions per year that showcase works from the collections and by Victor Hugo, also a visionary drawer.

Hauteville House, bought in 1856 thanks to the success of *Contemplations*, and given to the City of Paris in 1927 by the descendants of Victor Hugo, was the house that the poet spent his time in exile in. It is a "signature of three floors, a poem of multiple rooms", as his son Charles wrote. It was in Hauteville House in his "look-out" overlooking the little port, and taking inspiration from the force of the ocean, that the writer-artist signed *Les Misérables*, *The Legend of the Ages*, *Toilers of the Sea* and *The Man Who Laughs*.

MUSÉE DE LA VIE ROMANTIQUE

www.vie-romantique.paris.fr

Situated in the Romantic period district of "Nouvelle Athènes", this dwelling with its courtyard, garden and two artist's studios has retained all its charm. Here, painter Ary Scheffer received the distinguished personalities of the July Monarchy: Delacroix, Rossini, Sand, Chopin, Gounod, Turgenev, Dickens etc. The museum constitutes a valuable setting for paintings by Scheffer and other artists of the time, such as *memorabilia* of George Sand (furniture, paintings, objects of art and jewellery).

MUSÉE ZADKINE

www.zadkine.paris.fr

Located near the Jardin du Luxembourg, the Zadkine Museum nestles amongst the greenery of its garden inhabited by sculptures. It contains the house and studios where Ossip Zadkine (1890-1967), a sculptor of Russian origin and a major figure of the École de Paris, lived and worked from 1928 to 1967. Following a year of works to improve accessibility and in time for its 30th birthday, the museum was re-opened in 2012, the presentation of its collections having been redesigned as close as possible to the spirit of the studio. Illuminated by glass roofing and surrounded by earth, cement, wood and stone, the exhibition route has been designed to create dialogue and reflects the intimate truth of a location that, before being a museum, was a place of the making of forms.

