



Schedule of exhibitions spring 2019

The information below is subject to change.

Please contact the Press Office to confirm scheduling and dates prior to publication.

Les Nabis and the Decorative Arts

Bonnard, Vuillard, Maurice Denis ...

(13 March - 30 June 2019)

Musée du Luxembourg

Red,

art and utopia in the land of Soviets

(20 March – 1 July 2019)

Grand Palais, Clemenceau entrance

The Moon

(3 april - 22 july 2019)

Grand Palais, Square Jean Perrin entrance

Vis-à-vis 3. Fernand Léger et ses ami.e.s (Working Title)

(1st June - 23 September 2019)

Musée national Fernand Léger, Biot

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more information on grandpalais.fr

press release



Les Nabis and the Decorative Arts

Bonnard, Vuillard, Maurice Denis ...

13 March - 30 June 2019

Musée du Luxembourg
19 rue Vaugirard, 75006 Paris

This exhibition is organized by the Réunion des musées nationaux-Grand Palais and the Etablissement public des musées d'Orsay and Orangerie, Paris.

There has never been an exhibition dedicated to the decorative arts of Les Nabis until now. This is an essential area of activity for this group of artists who sought to break down the barriers between fine arts and applied arts. From the formation of the group at the end of the 1880s, the notion of decoration is applied as a fundamental principal of the unity of creation. This conception, which was not entirely new, had its origins in the philosophy of William Morris, founder of the *Arts & Crafts* movement with John Ruskin in England in the 1860s. The movement began in England and spread to Spain with Catalan modernism, to Belgium with Victor Horta, Van de Velde and Paul Hankar, to France and then all over Europe. The decorative art of the Nabis was part of a global trend of innovation defended and popularised by Siegfried Bing in his Art Nouveau gallery. It constitutes a specific experience of total art based on dialogue between the artists and a shared admiration for the art of Japan.

The interest of the Nabis for the ornamental occupies an important place in their creativity by allowing them to expand their technical experiences in the field of painting – on easels but also on screens and fans –, printing, tapestry, wallpaper and stained glass. Fascinated by the Japanese prints they discover during an exhibition organised in 1890 at the Ecole des Beaux-Arts in Paris, they take inspiration from these expressive images to develop a new stylistic grammar. By proscribing illusionist imitation and affirming the natural flatness of the medium, the Nabis have developed an art with simplified forms, flexible lines and patterns without modelling, intended to embellish contemporary interiors. Their compositions are distinguished by the use of bright colours, undulating lines and perspective without depth, with motifs underlined by a border to better detach them from the background.

True pioneers of modern décor, Bonnard, Vuillard, Maurice Denis, Sérusier and Ranson defended an art relating directly to life to introduce beauty into the everyday. They preach an original expression, joyous, lively and rhythmic, in reaction against the aesthetics of pastiche in vogue at that time. «Our age hates nothing so much as repetition,» declared Roger Marx, «recipes inherited from the past, it is tormented by a yearning for the forbidden, it covets the new thrill; to escape the haunting of

remembrance, to banish what is required and taught, such is its ambition, if not its rule.»

The exhibition at the Musée du Luxembourg will allow the reconstruction of decorative ensembles that have been dismantled and dispersed over time. Alongside paintings, it will devote a significant portion to the creations of the Nabis in the field of tapestry, wallpaper, stained glass and ceramics. Its four sections address the topic through important themes such as the symbolic association of woman and nature in the early works of Bonnard, Maurice Denis, Vuillard and Ker-Xavier Roussel, and the theme of interiors in the work of Vuillard. It will also discuss the contribution of these artists to the innovations encouraged by Bing in his *Art Nouveau* gallery. The exhibition will conclude with a presentation of sacred themes depicting the enthusiasm of some Nabis for the esoteric and the spiritual.

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curators :

Isabelle Cahn, senior curator of paintings at the Musée d'Orsay

Guy Cogeval, director of the Centre for the Study of the Nabis and Symbolism

set design :

Hubert Le Gall, assisted by **Laurie Cousseau**

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opening hours :

everyday from Monday to Sunday
from 10.30 am to 7pm,
late opening on Mondays at 10pm
the museum is closed on the 1st
of May

tarifs: 13 € ; concessions 9 €,
special young persons rate : 9 €
for 2 visitors from Monday to
Friday after 4pm
free for those under 16 years,
minum wage earners

directions : M° St Sulpice ou
Mabillon
Rer B Luxembourg
Bus : 58 ; 84 ; 89 ; arrêt Musée du
Luxembourg / Sénat

informations and reservations :

<https://museeduluxembourg>.
[https://www.grandpalais.fr/fr/
evenement/les-nabis-et-le-decor](https://www.grandpalais.fr/fr/evenement/les-nabis-et-le-decor)

#ExpoNabis

**published by Réunion des musées
nationaux-Grand Palais et les musées
d'Orsay et l'Orangerie :**

- **exhibition catalogue**, 192 pages,
250 illustrations, 27 x 31 cm, 39 €

- **exhibition diary**, 24 pages, 40
illustrations, 28 x 43 cm, 6 €

press contacts :

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press release



Red. Art and utopia in the land of Soviets

20 March – 1 July 2019

Grand Palais
galeries nationales
entrée Clemenceau

Exhibition organised by the Réunion des musées nationaux - Grand Palais and the Centre Pompidou Musée national d'art moderne.

The October revolution of 1917 led to an upheaval in the social order, the repercussions of which proved decisive in terms of artistic creativity. Many artists were committed to the communist cause and wanted to participate in the construction of the new society through their works. Led for the most part by genuine convictions, as with Mayakovsky, these artists held opposing ideas on what the art of socialism should be. From the end of the 1920s, such debates were silenced by the Stalinist regime.

This led to the gradual establishment of socialist realism, an aesthetic doctrine that came to govern all areas of creativity. Such debates were followed closely in capitalist countries: many artistic exchanges were established with the young Soviet Russia, which attracted intellectuals and artists curious to discover the «fatherland of socialism».

It is this story, with its tensions and its ups and downs, that the exhibition relates through a series of important works on loan from the major Russian museums and the Centre Pompidou; a history where material innovations and ideological constraints, inextricably linked, raise the question of a possible politicisation of the arts.

Art in life

The first part of the exhibition highlights the debates that vigorously animated the Soviet art scene in the aftermath of the revolution and continued during the 1920s: what form should the art of the new socialist society take? The exhibition is organised around the policy supported by many in the avant-garde: to abandon forms of art judged «bourgeois» in favour of an «art of production» that could help towards the active transformation of the way of life. Design, theatre, photomontage and cinema became the favoured media of this radical enterprise, with such key figures as Gustav Klutskis, Vladimir Mayakovsky, Lyubov Popova, Alexander Rodchenko and Varvara Stepanova. Constructivist architecture explicitly positioned itself in the service of «social control». It created new categories of buildings – workers' clubs, collective habitats – and dreams of ideal cities.

This artistic utopia of a fusion of art and daily life was rapidly thwarted by the growing hostility of Bolshevik rulers to the avant-garde. They believed in art that was «understandable to the masses», reflecting the ongoing transformations of society, while large exhibitions of revolutionary art from capitalist countries, especially Germany (1924), were organised in Soviet territory.

A dream life in art

The level of power held by Stalin, at its apex by 1929, led to the end of pluralism hitherto defended by Trotsky or Bukharin. While repression befell the art of the left, accused of «bourgeois formalism», a consensus was established around figuration, considered the most adept to penetrate the masses and to present to them the models of the new socialist man.

A group of modernist artists, schooled in the avant garde, played a central role in the emerging definition of the pictorial foundations of socialist realism: the Society of Easel Painters in Moscow – including Alexander Deineka and Yuri Pimenov – and the Circle of Artists in Leningrad – Alexander Samokhvalov, Alexei Pakhomov – produced monumental paintings celebrating idealised heroes, which the exhibition covers in major thematic sections devoted in particular to manual workers, the body and the bright future.

A spectacular collection of works will also be devoted to Stalinist architecture, which, like painting, became monumental: while Moscow opened the first metro lines, with their luxuriously decorated stations, Pharaonic projects were designed to transform the city into a global capital.

Indeed, Moscow welcomed many artists from the Communist International, from John Heartfield to Diego Rivera, for extended visits.

The exhibition concludes with a selection of works demonstrating the advent of realist socialist dogma, through paintings in an academic style that depict the mythical figure of the leader by recycling the clichés of historical painting. Entirely subject to ideology, transformed into a machine to produce images, art had become mired in state kitsch.

.....
curator : Nicolas Liucci-Goutnikov, curator at the Centre Pompidou - Musée d'art moderne / Centre de création industrielle

set design : Valentina Dodi and Nicolas Groult

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opening :

from Thursday to Monday from 10 am to 8 pm, wednesday from 10 am to 10 pm ; closed on Tuesdays and the 1st of May.

prices: 14 €, reduced price 10 € (16-25 years old, jobseekers and large families), tribal rate (4 people including 2 young people 16-25 years old) 33 €, free for children under 16 and beneficiaries of social minima.

access :

métro line 1 and 13: «Champs Elysées-Clemenceau»
or line 9 : «Franklin D. Roosevelt»

published by the Réunion des musées nationaux - Grand Palais, 2018 :

- exhibition catalog

under the scientific direction of Nicolas Liucci-Goutnikov.
Paperback + wraparound band, 22 x 26 cm, 288 pages, 250 illustrations, 45 €

- exhibition diary

metal pique, 24,5 x 32,9 cm, 28 pages, 40 illustrations, 6 €

press contacts :

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information and tickets :

<https://www.grandpalais.fr/fr/event/rouge>



This exhibition is organized with the support of the Total Foundation





The Moon

3 april - 22 july 2019

Grand Palais
Galeries nationales
Square Jean Perrin entrance

exhibition organised by the Réunion des musées
nationaux – Grand Palais

The 50-year anniversary of the first human step on the Moon is an opportunity to study, present and celebrate the long history that links humans with this familiar celestial body, through the artworks and objects that embody the countless visions and emotions it has inspired.

This five-part exhibition is a journey to the Moon, through dimensions both real and imaginary. Each stage takes visitors on a voyage through time, revealing artistic creations from Antiquity to the modern day, produced mainly in Europe but also by African, Arab and Far Eastern civilisations.

From the Moon to Earth, from the real journey to the imaginary voyage

The exhibition begins with the real journey of July 1969, to best illustrate all the facets of imaginary voyages to the Moon, before and since then.

The voyage as our ancestors dreamed of it will be explored through publications, engravings and drawings which, since the 17th century, have illustrated the tales of adventure that attest to an endless fascination with the Moon and a desire to reach it by the most far-fetched possible means.

With the Apollo 11 expedition, the journey became a reality, marking the start of a new era of imagination. Indeed, the reality did not kill the dream – quite the contrary: those first human footsteps sparked other, hypothetical ones that mirrored humanity's major collective questions: feminism, nationalism and the inequality of economic development, as evidenced by contemporary works.

Observing the Moon

The first attempt to draw the Moon was made by Thomas Harriot in 1609. With Galileo, increasingly precise instruments allowed the surface to be explored, and the Moon to be observed. The first maps of the planet were drawn up in the mid-17th century. At the end of the century, Cassini produced a more precise map than previous versions, one that would remain a reference until photography emerged. The replica of Galileo's eyeglasses and the first drawings, maps and photographs on display will illustrate the evolution of an increasingly learned perspective, on a quest for objective truth, if still imbued with fascination.

The three faces of the Moon

Over three sections, the exhibition explores representations of the three faces of the Moon, or its three moods: gentle, unpredictable or troubling.

The first is beneficial and gentle; the Moon that protects and inspires. Under its protection, Man can dream, love, pray or meditate. In the famous painting by Girodet, the sleeping Endymion is visited by Diana in the form of a beam of light that caresses the handsome shepherd's body, facilitated by Zephyr, who pulls back the branches of a laurel tree.

The second face is that of the unpredictable, versatile Moon, whose transformations cadence our time and our calendars. According to popular belief, it was the source of the female, or "lunatic", mood. Its rhythms became optical phenomena, inspiring many 20th century artists.

Finally, the third face is that of darkness, melancholy or madness: the black or diabolical Moon, the source of fantasy and fear.

The Moon is a person

The second part of the exhibition demonstrates how, since Antiquity, this distant celestial body has been seen as a nearby divinity in human form, whether male or female, and often with different aspects linked to the changing facets of the Moon. In Egypt, Mesopotamia and modern Hinduism, the Moon is deified in male form (Thot, Nefertem, Sin, Chandra), while according to classical Antiquity it is female, with three facets: Selene, the full Moon; Artemis, the crescent Moon and Hekate, the new Moon. In Rome, Selene becomes Luna and Artemis, Diana. Finally, the feet of the Virgin of the Immaculate Conception rest on a lunar disc, which became spherical in the 17th century.

A shared experience of beauty

The last part of the exhibition shows the Moon as a source of inspiration, near yet mysterious, which reveals Nature in a reflective, strange, intimate, melancholic and always contemplative light, conducive to a revival of the landscape theme. It is a unique experience of beauty. A final meditative stroll under the watchful eye of the Moon.

The exhibition concludes with Canova's Sleeping Endymion, for a peaceful moment of contemplation.

.....
curators : **Alexia Fabre**, Chief Curator, Director of the Mac Val, Musée d'Art Contemporain du Val-de-Marne, and **Philippe Malgouyres**, Chief Curator, Département des Objets d'art, Musée du Louvre.

scenography : **Agence bGc studio: Giovanna Comana / Iva Berthon Gajsak**

.....
opening hours : from Thursday to Monday from 10 am to 8 pm, Wednesday from 10 am to 10 pm, closed on Tuesdays

price: 14 €, concessions 10 € (16-25 years, jobseekers and large families), free for those under 16 years, minimum wage earners

access : metro line 1 and 13: «Champs Elysées-Clemenceau» or line 9 : «Franklin D. Roosevelt»

information and booking:
www.grandpalais.fr

published by Réunion des Musées Nationaux – Grand Palais, Paris 2019 :

- **exhibition catalogue**, 24 x 33 cm, 248 pages, € 45

- **the exhibition journal**, 18 x 32 cm, 48 pages, € 6

- *Le fou caché de la Lune*, BD 19 x 26 cm, 48 pages, € 12,50

- *La Lune, encyclopédie du voyage*, facsimile, 11 x 15,5 cm, 180 pages, € 25,90

press contacts :

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#ExpoLune

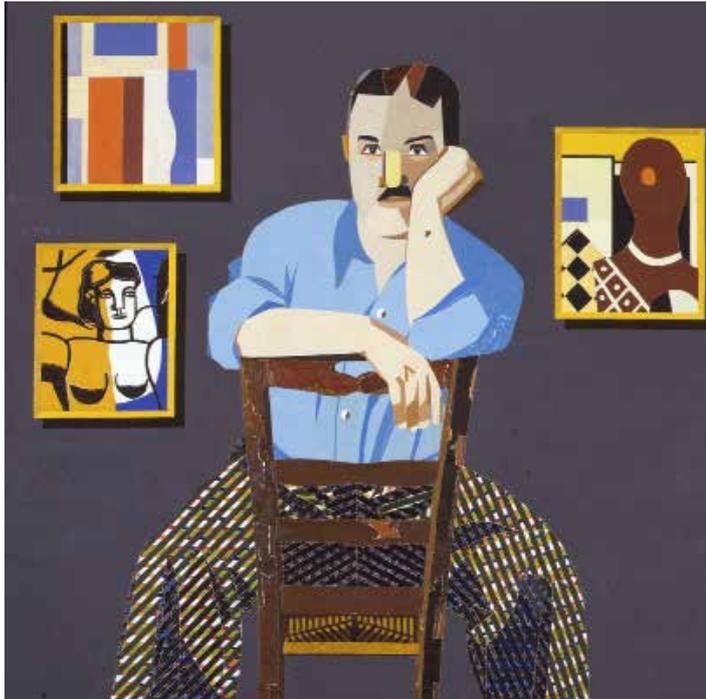


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L'exposition bénéficie du soutien d'IBM France, de Crédit Agricole Corporate & Investment Bank, d'OMEGA France et d'ArianeGroup.





Vis-à-vis 3. Fernand Léger et ses ami.e.s (Working Title)

1st June - 23th September 2019

Musée national Fernand Léger
Chemin du Val de Pôme
Biot

Exhibition organised by the Réunion des musées nationaux - Grand Palais, in collaboration with the musée national Fernand Léger.

Following the success of the two previous editions in 2017 and 2018, we are pleased to announce the third and final instalment of «Vis-à-vis 3. Fernand Léger et ses ami.e.s».

In a spirit of creative friendship and collaboration, this cycle of exhibitions consists of comparing a work from the museum's collection with that of another artist, painter or sculptor, with whom Fernand Léger (1881-1955) established a friendship or developed an artistic collaboration during his career.

Fernand Léger was an artist with a naturally generous temperament who was curious and open to the technical and artistic innovations of his time. He always sought the company of artists, who went on to influence his creative process. His work is at the confluence of the major movements of the European avant-garde, oscillating between the abstract and the figurative, in tandem with the major aesthetic revolutions of the first half of the 20th century: it provides an original take on modernity and a vindication of freedom and the artist's independence of spirit and creativity.

Beyond taking a fresh look at the collections, the Musée National Fernand Léger uses this programme of exhibitions to reveal the stylistic and thematic proximity between the works and also the reciprocal and fruitful influences that influenced and affected the artists of this era.

The two previous editions of the exhibition looked at various themes such as the representation of movement or the fascination of artists for the mechanical world. Various artistic movements from the period have been covered, including purism, futurism and surrealism. The term 'friend', expanded from the notion of artistic heritage, also concerns the notion of Fernand Léger's legacy, through the presentation of artists from the second half of the 20th century, inspired by the work of Francis Bacon (1909-1992) or the American artist and founder of Pop Art, Roy Lichtenstein (1923-1997).

In 2019, the third edition of «Vis-à-vis 3. Fernand Léger et ses ami.e.s» explores two eminently classical subjects of painting, on the one hand the representation of the human figure, on the other hand that of the landscape, to reveal how modern artists have succeeded in revolutionising them. From Neo-Impressionism to the artists of Narrative Figuration, to the radical break with Cubism, Fernand Léger's work brings together and traverses all of the currents in painting, influencing the creations of today with its visionary imprint.

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curator : Anne Dopffer, National Heritage Curator, director of Musées Nationaux du XXème siècle des Alpes-
Maritimes
.....

opening times :

everyday from 10 am to 18 pm
closed on Tuesdays and the May 1st

price:

15€, reduce price 6€, group price 7€
(groups of 6 people minimum) including
the permanent collection

Free entrance for children under 26
years (members states of the European
Union), disabled public (MDPH card),
professors and the 1st Sunday of the
month

information and reservations:

www.musee-fernandleger.fr

04 92 91 50 30

Booking visits with speakers and workshop

visiteguide-06@culture.gouv.fr

04 93 53 87 28

Reservations of opens visits

visitelibre-mn06@culture.gouv.fr

04 93 53 87 28

**published by Réunion des musées
nationaux - Grand Palais, 2018 :**

- exhibition catalogue :

catalog containing the three successive
editions of this exhibition.

accés :

by plane : airport of Nice-Côte d'Azur, 15
km

by train : TGV station of Biot

by bus : Envibus n°10 and 21 (stop musée
Fernand Léger)

by car : exit Villeneuve-Loubet, RN7, then
direction Antibes and take the direction of
Biot

press contacts :

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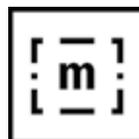
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exhibitions fall / winter 2019

**L'âge d'or de la peinture anglaise
Gainsborough, Reynolds, Turner...
11 septembre 2019 – (date à confirmer)
Musée du Luxembourg**

**Il était une fois l'artiste
20 septembre 2019 - 6 janvier 2020
Palais des Beaux-Arts de Lille**

**Toulouse-Lautrec. Résolument moderne
9 octobre 2019 – 27 janvier 2020
Grand Palais, galerie Champs-Élysées**

**Greco
16 octobre 2019 - 10 février 2020
Grand Palais, galerie sud est**

**Par hasard (titre provisoire)
18 octobre 2019 – 24 février 2020
La Vieille Charité et Friche la Belle de Mai à Marseille**

**Man Ray et la mode (titre provisoire)
7 novembre 2019 - 8 mars 2020
Musée Cantini et Musée des Arts décoratifs, de la Faïence et de la Mode, Château de Borely
à Marseille**

**Picasso et le paysage en méditerranée (titre provisoire)
16 novembre 2019 - 23 février 2020
Musée d'art à Toulon**