

Schedule of exhibitions fall-winter 2019/2020



The information below is subject to change.

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

The golden age of English painting

From Reynolds to Turner...

Masterpieces from Tate Britain

(11 September 2019 - 16 January 2020)

Musée du Luxembourg, Paris

The dream of being an artist

(20 September 2019 - 6 January 2020)

Palais des Beaux-Arts de Lille, Lille

Toulouse-Lautrec

Resolutely Modern

(9 October 2019 - 27 January 2020)

Grand Palais, Square Jean Perrin entrance

Greco

(16 October 2019 - 10 February 2020)

Grand Palais, Galerie sud est

By chance

(18 October 2019 - 23 February 2020)

Centre de la Vieille Charité / Friche la Belle de Mai, Marseille

Man Ray and Fashion

(8 November 2019 - 8 March 2020)

Musée Cantini and Château Borély - Musée des arts décoratifs, de la faïence et de la mode, Marseille

Picasso and the Mediterranean landscape

(16 November 2019 - 23 February 2020)

Musée d'art de Toulon, Toulon

Concept Car

(29 November 2019 - 23 March 2020)

Palais de Compiègne

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more information on grandpalais.fr

press release



The golden age of English painting From Reynolds to Turner... Masterpieces from Tate Britain

11 September 2019 - 16 February 2020

Musée du Luxembourg
19, rue Vaugirard, 75006 Paris

Exhibition organised by the Réunion des musées nationaux - Grand Palais in cooperation with Tate, London.

The 1760s, at the start of the reign of George III, marked a turning point in British art with the triumphant rise of Joshua Reynolds (1723-1792) and Thomas Gainsborough (1727-1788), as well as the founding of the Royal Academy of Arts, of which Reynolds was the first president. The renowned masters of portraiture, Reynolds and Gainsborough competed to raise the genre to new heights of visual and intellectual innovation. They paid tribute to the grand masters while demonstrating acute psychological insight and a command of painting that was constantly reinvented.

The exhibition *The golden age of English painting* begins by juxtaposing these two painters through full-length portraits and intimate studies that bear a striking resemblance to public figures, members of the royal family and other important people. Here, Reynolds' intellectual ambition and historical references contrast with Gainsborough's immediacy and pictorial poise. Together, they redefined British art and elevated the new generation to new heights. Their lasting influence is then explored through a selection of major portraits painted by either their direct competitors or their disciples, most of whom were drawn by the new Royal Academy, among them John Hopper, William Beechey and Thomas Lawrence. With the support of the king, and more importantly by key figures of trade and industry, British painting flourished into a host of different styles and was seen by contemporaries as the sign of a golden age for the arts.

The next section will address themes that were in vogue at the time, such as lineage, family and the home, in the portraits and painting of the genre. This era saw the birth of a new interpretation of childhood, characterised by intimate accents and a championing of leisure. Representations of the family and childish innocence illustrate a new understanding of nature and emotion. The subsequent section develops this theme with a focus on paintings depicting everyday life, and rural life in particular. Major works by Gainsborough (in his preferred role of landscape painter), George Stubbs and George Morland reveal the new attention paid to the picturesque, while Reynolds' extraordinary portrait, *The Archers*, uses the concept of wild nature to espouse a new heroic image of the British ruling class.

A more careful selection then illustrates the presence of Great Britain in India and the Caribbean, reminding us that the country's artistic and cultural progress was essentially founded on the political and commercial exploitation of overseas territories.

In parallel to this, a selection of works on paper demonstrates the remarkable rise of another form of pictorial expression in England, watercolour, which enabled many artists to attract attention while meeting the need for a new society of enthusiasts.

As president of the Royal Academy, Reynolds set out new ambitions for British art, focused on historical painting, the only genre that could entirely fulfil an artist, even though he himself noted that patrons were rarely inclined to support this very noble form. However, portraits, landscapes and scenes of daily life prospered, and the true variety of British art in these fields seemed to be the product of a uniquely British prowess, free from rules and conventions. Nevertheless, historical painting did develop in Great Britain, undergoing a radical transformation during this period. The final part of the exhibition shows how British artists cultivated narrative figuration, raising it to the sublime. Works by Henri Fuseli, John Martin and P.J. De Louthembourg, as well as the art of J.M.W. Turner, paved the way for a new vision of art as a medium for the imagination.

.....
curator : Martin Myrone, Senior Curator, Tate Britain

Cécile Maisonneuve, Scientific Advisor, DRéunion des musée nationaux - Grand Palais

scénography : Jean-Paul Camargo – Saluces
.....

horaires d'ouverture:

everyday from Monday to Sunday
from 10.30am to 7pm,
late opening on Mondays at 10pm
the museum is closed on the 25th of
December.

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

informations et réservations :

[https://museeduluxembourg.fr/
expositions/lage-dor-de-la-peinture-
anglaise](https://museeduluxembourg.fr/expositions/lage-dor-de-la-peinture-anglaise)

#PeintureAnglaise

**published by the Réunion des
musées nationaux - Grand Palais,
2019 :**

- catalog of the exhibition

bound, 25 x 22.5 cm, 208 pages,
150 illustrations, 39 €

- exhibition diary

stitched, 28 x 43 cm, 24 pages, 32
illustrations, 6 €

- exhibition book

editions Gallimard and Rmn – Grand
Palais, paperback with flaps, 48 pages, 40
illustrations, 9,20 €

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press release



The dream of being an artist

20 September 2019 - 6 January 2020

Palais des Beaux-Arts de Lille
Place de la République
Lille

Exhibition organised by the Palais des Beaux-Arts de Lille in co-production with the Réunion des Musées Nationaux – Grand Palais for ELDORADO, the 5th themed edition of Lille3000.

Following the *Joie de Vivre* themed exhibition and the major *Jean-François Millet* retrospective, the Palais des Beaux-Arts presents *The dream of being an artist*. From Albrecht Dürer to Marina Abramovic, via Jacques - Louis David, Edouard Manet, Wim Delvoye, Jeff Koons and Pilar Albarracín, this exhibition tells the story of how a myth was constructed, the story of the artisan who wanted to become immortal.

For an artist, Eldorado means making your name, making a living from your art, being recognised by your peers, representing a benchmark, etc. Ever since the Middle Ages, when painters and sculptors were mere craftsmen, artists have dreamed of finding their place in the sun. To get there, over the centuries they pursued an incredible strategy of social elevation, giving them the ability to rise up from their condition and enjoy creative freedom, while at the same time mingling with the powerful, Princes and Kings. Artists gradually came to be seen as unique, out of the ordinary beings, arousing respect and admiration, as well as controversy, censure and persecution. Divided into six sections and more than 100 works, the exhibition examines the following themes:

I sign therefore I am ?

Making your name in your lifetime and for posterity ?

Signing literally means making your name. In the Middle Ages, in illuminated manuscripts, a signature was equivalent to a self-portrait. In the Renaissance, it raised an artisan product to the status of a work of art. Pervasive, discreet, pretentious or cryptic, over the centuries it expressed the original mind and personality of a master and his workshop. Today, it has become a certificate of authenticity, commercial value, a brand or a logo. Sometimes it becomes the work itself.

A place in the sun ?

Power, patrons and dealers – making a living from art...

Finding a place in the sun is not easy for an artist who wants creative freedom: courting favour without compromising principles, making a living from art without completely depending on the powerful patrons immortalised in your work. Over the centuries, artists built up a whole strategy to overcome these material and moral constraints: creating academies to escape from the artisans' guilds and guarantee an income, obtaining a social status that protected their creative freedom, profiting from without being exploited by the system of dealers and critics that grew up in the 19th century, and is still very prosperous today.

Achieving greatness ?!

The myth of the artist as God ?

If you want something done well, do it yourself. Artists created their own legend to prove that they were not like ordinary men or women. From the Renaissance and Giorgio Vasari, who was also an artist, biographies were written in which the artist was represented as a genius, possessing an innate, godlike gift.

Me, Myself & I

What image of oneself for eternity ?

What could be better than a self-portrait for creating the myth of the artist ? From every angle, full-length, bust, from the front, three-quarters, firstly in ceremonial attire to show off their success, then in scruffy clothing or fancy dress to display their freedom, finally naked and uncompromising to signify their difference, artists know how to represent their condition and the changing states of their soul. In doing so, by becoming both the subject and object of their works, artists demonstrate their own vanity and ours.

Splendour and misery ?

The golden myth of the artist, from Bohemian to celebrity

From the "First Painter to the King" to the Bohemian artist, from the Royal Academy to art school, from a miserable garret to a luxury studio, the living and working conditions of artists have gone from one extreme to another. The path to art, like the path to gold, oscillates between poverty to wealth.

Self-mockery !

Shattering your image

Laughing at yourself is an art in itself! Although artists have spent centuries trying to create an extraordinary status, they are also capable of making fun of themselves and representing themselves with uncompromising humour.

.....
general curator: Bruno Girveau, Director of the Palais des Beaux-arts and the Musée de l'Hospice Comtesse, Lille

scientific curator: Delphine Rousseau, curator, 20th century paintings and sculptures department
Régis Cotentin, Doctor in contemporary art
assisted by **Clémentine Delplancq**
.....

opening hours :

every day except Tuesdays, and
1 November, 25 December and 1
January

prices: exhibition only €10 /
concessions €8

combined ticket exhibition and
permanent collections: €11 /
concessions €9

informations et reservations :

www.pba-lille.fr
[#leRevedEtreArtiste](https://www.instagram.com/leRevedEtreArtiste)

published by Réunion des musées nationaux - Grand Palais, 2019 :

- **exhibition catalogue**, 16 x 24 cm, 160
pages, 100 illustrations, 19,90 euros

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PALAIS BEAUX-ARTS
LILLE



press release



Toulouse-Lautrec Resolutely Modern

9 October 2019 – 27 January 2020

Grand Palais

National Galleries

Square Jean Perrin entrance

Exhibition produced by the musées d'Orsay et de l'Orangerie and the Réunion des musées nationaux - Grand Palais with the exceptional support of the ville Albi city and the Toulouse-Lautrec museum.

Exhibition produced with the exceptional assistance of the Bibliothèque nationale de France, holder of the entire lithographic work of Henri de Toulouse-Lautrec.

Three rejections define the established view of Toulouse-Lautrec (1864-1901) : he despised the values of his class, ignored the art market and exploited Parisian nightlife and the sex trade, looking down on it. The liberation of forms and satirical verve of his greatest work are evidence. To this conflictual vision of his modernity, typical of the years 1870-1880, we must substitute another, more positive view. This exhibition – which brings together about 200 works – seeks to reinstate the artist and identify his singularity. The contradiction is in appearance only, as Lautrec himself simultaneously acted as heir and networker, by conquering public space, and as an accomplice to the world that he conveyed with unique force, and at times a fierce fondness, making "the present life" more intense and meaningful without any judgement. Rather than ascribe to a caricature that seeks to hurt or even humiliate, he should be viewed in a very French lineage of expressive realism, abrupt, funny and direct (as Yvette Guilbert would say), which includes such names as: Ingres, Manet and Degas. Like them, too, Lautrec made photography his ally. More than any other 19th century artist, he associated with photographers, amateur or professional, was aware of their power, contributed to their promotion and make use of their effects in his work on movement. Lautrec's photographic archive, moreover, follows the aristocratic games of appearances and identities that are exchanged for pleasure, a way of saying that life and painting do not have to comply to ordinary limits or those of the avant-garde. "Everything delighted him", concludes Thadée Natanson.

Since 1992, the date of the last French retrospective of the artist, countless exhibitions have explored the connections in the works of Toulouse-Lautrec to "Montmartre culture", which he concurrently chronicled and criticised. This sociological approach, pleased by what it tells us of the expectations and anxieties of the time, reduced the scope of an artist whose origins, opinions and open aesthetics protected him from all inquisitorial temptation. Lautrec never positioned himself as an accuser of urban vices and decadent affluence. By his birth, training and life choices, he saw himself rather as a pugnacious and comical interpreter, terribly human in the sense of Daumier or Baudelaire, of a freedom that needs to be better understood by contemporary audiences. By giving too much weight to the context and folklore of the Moulin Rouge, we have lost sight of the aesthetic, poetic ambition which Lautrec invested in what he learned, in turn, from Princeteau, Bonnat and Cormon. As evidenced by his correspondence, Manet, Degas and Forain allowed him, from the mid-1880s, to transform his powerful naturalism into a more incisive and caustic style. Yet there was no linear, uniform progression, and true continuities are observed on both sides of his short career. One of them is the narrative component from which Lautrec strayed much less than one might think. It is particularly clear in his

approaches to death, around 1900, when his vocation as a historical painter took a desperate turn. The other dimension of the work that must be attached to his training is the desire to represent time, and soon to deploy duration as much as freeze momentum. Encouraged by his photographic passion and the success of Degas, electrified by the world of modern dancers and inventions, Lautrec never ceased to reformulate the space-time of the image.

As soon as his work fell into the striking synthesis of the 1980s, starting with the revolutionary poster for the Moulin Rouge, Lautrec developed a strategy between Paris, Brussels and London, that the exhibition emphasises by distinguishing the public face of his work from the more secretive side. Lautrec turned his back on official exhibitions, shunning both the public arena and the broadsheets. Like Courbet and Manet before him, this proved that his actual goal was to capture history through painting by exploring modern society in its myriad dimensions, often with disregard for proprieties. That he had relished the Montmartre spectacle, celebrating the aristocracy of pleasure and the priestesses of vice in Baudelaire's footsteps, was irrefutable. The brothel offered him a space where women enjoyed unique independence and authority, however paradoxical that may be. An insatiable pleasure-seeker, Lautrec quickly perfected the means of conveying the electricity of the cancan, the glare of the modern lights and the fever of customers accustomed to excesses. The unbridled movement breaks down before our eyes, resulting in his most dynamic posters, such as the prints of Loïe Fuller and panels of La Goulue, equally cinematographic in style. There is both a passion for speed and a pre-futuristic process that blends the gallop of the horse, the racket of the cabaret, the velocipede fever and the motor car. However, even the magic of the machines does not dehumanise his paintings and prints, which continue teem with life. Following his favourite writers and regulars in the *Revue Blanche*, Lautrec successfully married the subjective fragmentation of images and the desire to uplift modern life into a new mythology. Bringing together painting, literature and new media, the exhibition weaves its way into the heart of this involuntary 20th Century trail blazer.

.....
curators : **Stéphane Guégan**, Scientific adviser to the Presidency of the public institution of the Musées d'Orsay et de l'Orangerie ; **Danièle Devynck**, Chief curator, Director of the musée Toulouse-Lautrec, Albi

set design : Martin Michel

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opening times:

from Thursday to Monday from 10 am to 8 pm,
Wednesday from 10 am to 10 pm
closed on Tuesdays

price:

€15, concessions €11 (16-25 years, jobseekers and large families).
free for those under 16 years, minimum wage earners

directions:

metro lines 1 and 13
«Champs-Élysées-Clemenceau»
or line 9 «Franklin D. Roosevelt»

information and reservations:

www.grandpalais.fr

#ExpoToulouseLautrec

published by Rmn-Grand Palais:

- exhibition catalogue

21.6 x 28.8 cm, 352 pages, 350 illustrations,
€45

- exhibition magazine

28.8 x 43.2 cm, 24 pages, 30 illustrations,
€6

- l'expo

16,2 x 21,6 cm, 304 pages, 280 illustrations,
€18,50

- Un Henri de Toulouse-Lautrec

14 x 21 cm, 236 pages, 60 illustrations,
€19

- DVD Toulouse-Lautrec, the uncatchable, 52 min, €14,90

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This exhibition is organized with the support of ING, MAIF and Fondation Louis Roederer.





Greco

16 October 2019 - 10 February 2020

Grand Palais

Galleries nationales

Galerie sud-est

Exhibition co-organised by the Réunion des musées nationaux – Grand Palais, the Musée du Louvre and the Art Institute of Chicago, where it will be presented from 8 March to 21 June 2020.

This retrospective is the first major exhibition in France ever to be dedicated to this artist. Born in Crete in 1541, Doménikos Theotokópoulos, known as Greco, undertook his initial apprenticeship in the Byzantine tradition before refining his training in Venice and then Rome.

However, it was in Spain that his art flourished, firmly taking root from the 1570s. Attracted by the incredible promise of the El Escorial site, the artist brought Titian's colour, Tintoretto's audacity and Michelangelo's graphic power to the peninsula. This eloquent combination, original yet consistent with his own path, gave to Greco (who died four years after Caravaggio) a unique place in the history of painting, as the last grand master of the Renaissance and the first great painter of the Golden Age.

Rediscovered in the late 19th century and acknowledged and embraced by the 20th century avant-garde, the artist has enjoyed the dual prestige of tradition and modernity, linking Titian to the Fauvists and Mannerism to Cubism, Expressionism, Vorticism and Abstraction.

Greco was also an insatiable inventor of forms, developing bold and innovative compositions to which he ceaselessly returned throughout his career, varying the effects, graphic means and intentions of his discourse. His resolutely independent approach was matched only by the electric freedom of his palette and brush.

Among the unique scientific angles that emerged was the painter's impressive early transformation, from iconic art to an aesthetic adherence to the Venetian movement; his inventions and variations which, within a single theme, demonstrated the innovative character of his art and chronicled the progression of his style from Venice to Toledo; and both his sensitivity – more humanist than mystic – and his spiritual, ardent and literary temperament.

His prolific production and the spectacle created by each of his compositions allow us to map out the painter's entire career, built on strong and decisive works, to give visitors a true, powerful yet unexpected image of an artist who we think we know through a dozen of his paintings, but on whom a complete retrospective will help shed new light, bringing about emotion, discovery and rediscovery around a timeless artist imbued with modernity.

.....
curator : Guillaume Kientz, Curator of European Art, Kimbell Art Museum, Fort Worth, USA

associate curator : Charlotte Chastel-Rousseau, Curator of Spanish and Portuguese painting, musée du Louvre, Painting Department

curator of the exhibition at the Art Institute of Chicago : Rebecca Long, Patrick G. and Shirley W. Ryan Associate Curator of European Painting and Sculpture before 1750, The Art Institute of Chicago, Chicago, USA

set design : Véronique Dollfus

.....
opening hours : Thursday, Sunday and Monday from 10 am to 8 pm. Wednesday, Friday, Saturday from 10 am to 10 pm.
Closed on Tuesdays
Closed on 25 december 2019

price : 13€, concessions 9€ (16-25 years old, jobseekers and large families), free for children under 16 and beneficiaries of social minima.

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

informations et réservations : www.grandpalais.fr

published by the Réunion des musées nationaux - Grand Palais, in coedition with Musée du Louvre, 2019 :

- exhibition catalog, 22,5 x 31 cm, 248 pages, 200 illustrations, 45 €

- exhibition diary, 28 x 43 cm, 24 pages, 45 illustrations, 6 €

#ExpoGreco

press contacts:

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This exhibition is organized with the support of Aurel BGC, Sanef and the Stavros Niarchos Foundation





By chance

18 October 2019 - 23 February 2020

Centre de la Vieille Charité
2 rue de la Charité

Friche la Belle de Mai
41, rue Jobin

Marseille

Exhibition organized by the City of Marseille and the Réunion des Musées Nationaux - Grand Palais in partnership with La Friche la Belle de Mai

From chance to the sublime

It is the ink blot of Victor Hugo, the hesitation in the impression of a monotype by Degas, or a roll of the dice by Mallarmé, that will never abolish chance. The euphoria of a work of art. Unlike artistic teaching, the intervention of chance in the creative process of the work allows artists to free themselves from the rules of representation. The accidental, the random, a happy discovery, unintentional sculptures, colours and compressions all bring forth a repertoire of free forms giving rise to the sublime through the uncertainty of the movement. Superseding the incarnation of God, the trembling of chance becomes one of the symptomatic components of modernity. This magic of the unexpected can even become the subject of an ideal, even genius work of art, painted without the slightest intervention of thought. Chance reveals the demiurgic role of the artist as alchemist, guided by the serendipity of chemical reactions in the materials. In contrast to “anartists”, some invent protocols, entrusting their senses to the anonymous powers of the mathematical method. They use the concept of the random as a scientific frameworks through which they escape the gestural aspect of painting, the source of an ever-uncertain, even precarious geometry. From the dot to the pure line, from automatism to mathematicism, the exhibition is a chronological exploration of chance as a creative process through the most important currents and artists from the second half of the 19th century to the present.

“Art happens by chance”

As early as the Renaissance, Leonardo da Vinci instructed readers of his Treatise on Painting that the observation of spots, cracks and erosion on plaster walls could give rise to landscapes and other battle scenes. Such visual mediation projected on the random renderings of involuntary aesthetics lies behind the conception of cabinets of curiosities, the chance finds of which create assemblages of forms due to their inherent strangeness. “This is natural art,” said August Strindberg, “where the artist works in the same capricious way as nature, without a specific aim”. In the second half of the 20th century, artists ventured beyond their solitary concern for representation towards “a charming jumble of unconsciousness and conscience”. They began to exploit the accidental artefacts of their technical experimentation. The landscapes of Edgar Degas’ monotypes lose their horizon gradually. The print fades, everything is blurred, only chance remains when captured by impression on paper. With his pen, Victor Hugo, allowed spontaneous assemblies of dots to mark his manuscripts, the nervous writing of which gives birth to a mysterious, heavenly world. Georges Sand worked with “crushed” watercolour to create his imaginary landscapes, while Gustave Moreau kept liberally-coloured sketches in his “cabinet of abstracts”. In painting as in poetry, chance liberates the senses, and the very meaning of reading. The poem *A Roll of the Dice Will Never Abolish Chance*, composed in 1897 by Stéphane Mallarmé and illustrated by Odilon Redon, is a construction of words assembled from beginning to end under the continuously rolling sound of a die. The words fall in an avalanche. All that remains is rhythm, that no longer represents anything; “art happens by chance”, as the poet wrote.

Chance and modernity

More hazardous still, in order to annihilate any contact with the sheet of paper and the canvas, artists worked with drips, footprints and falls. Marcel Duchamp took a metal wire, dropped it onto panels painted in Prussian blue, and archived its traces in a box. A new yardstick was born. In this way he composed a “musical erratum” whose notes are drawn by lot. The twentieth century definitively puts chance on the map. By the same laws, Jean Arp dropped scraps of coloured paper and white biomorphic volumes floating through a monochrome space. In Dada, chance is sacred, an ink jet of Francis Picabia becomes a holy virgin while Kurt Schwitters collects rubbish. His Merz paintings evoke the chaotic entanglements of an attic, an untidy drawer or a dump. Out of a bin, Man Ray unveiled a torn-paper lampshade. Its serendipitous spiral shape inspired a ready-made masterpiece, *Lampshade*. For surrealist artists, chance was synonymous with automatism but retained the stigmata of representations of the unconscious. Through the sand paintings of André Masson, the rubbings of Max Ernst, disjointed drawings of strange forests, the Decals of Óscar Domínguez with their transparent chasms, and the exquisite corpses filled with monsters, the indomitable psychic power of André Breton’s objective chance teeters between abstraction and revelation. The development of photographic techniques made it possible to preserve the residual dust of time. A true icon, Man Ray’s *Dust Breeding* transforms Marcel Duchamp’s *Large Glass* into the soil of a futurist planet with a muted visual power. During his nocturnal wanderings, Brassáï scrutinised the faces in the walls that became like caves. With Salvador Dalí he photographed *Involuntary sculptures of rolled bus tickets* and *the Morphological chance of the toothpaste*. As a fine observer of the phenomena to be found on the pavements of our cities, Jean Dubuffet catalogued the texturology of traces of our urban humanity. Jackson Pollock, meanwhile, left the city to paint on the ground. He no longer considered the canvas a surface, rather a carpet that he trampled at random in a shamanic dance. Dripping, which was also explored by the Surrealists and Georges Mathieu, reveals undulations cadenced by the sound of paint dropping onto the canvas, strands of accidental, deceptive drops that form a cosmic interlacing all of its own.

At Random

During the second half of the 20th century, the new realists demystified the sometimes deceptive coincidences of automatism and revived the idea of recuperation. The waste and detritus of the consumer society became raw materials to be exploited without interference. The compressed carcasses of César become industrial totems where the sublime power of the machine transcends the colourful flexibility of sheet metal. Arman makes garbage cans, Daniel Spoerri raids his guests’ tables, Niki de Saint Phalle shoots in colour, and Yves Klein, painting with fire and with the collaborations of those he called his «Living Brushes», produces monotype impressions of elusive bodies. Poster artists François Dufrêne and Raymond Hains tear literary poems from the walls, violently crossed out and erased. The artists Fluxus, John Cage, Robert Filliou and Georges Brecht revisit the playful processes of the Dadaists by inventing silent sounds and other games with strangely methodical rules. More seriously, painters today use chance as a mathematical basis for pictorial algorithms. Gerhard Richter and Ellsworth Kelly have developed a random colour chart, while François Morellet and Aurélie Nemours take up the twin colours of the faces of a die, weaving black and white scores according to the angular and rocky laws of CHANCE.

Organised chronologically, the exhibition at the Centre de La Vieille Charité will focus on bringing to light the many techniques employed experimentally by artists from 1850 to 1980: Degas’ monotypes, Victor Hugo’s spots, Marcel Duchamp’s stallions, Hans Arp’s ripped papers, Kurt Schwitters’ Merz paintings, Man Ray’s dusting and rayograms, exquisite corpses and surrealist painted letters, involuntary sculptures by Brassáï and Salvador Dalí, sand paintings by Andre Masson, rubbings by Max Ernst, Oscar Dominguez decals, Jackson Pollock’s drippings, Jean Dubuffet’s phenomena, the lacerated posters of Raymond Hains and François Dufrêne, César’s compressions, Arman’s trash cans, Daniel Spoerri’s snare paintings, Yves Klein’s cosmogonies and anthropométries, Niki de Saint Phalle shots, Fluxus games, Gerhard Richter’s colour charts, Elsworth Kelly’s Mallarmé Suite, random strokes by François Morellet, and numbers and chance by Aurélie Nemours.

Centre de la Vieille Charité

This first part of the exhibition will end in the Chapel of Pierre Puget with the installation by Robert Filliou *Eins, Un. One...* composed of 16,000 coloured, echoing the poem by Stéphane Mallarmé *A Roll of the Dice Will Never Abolish Chance*.

Adrien Vescovi will unveil, outdoors, an original installation of his free canvases coloured with natural pigments.

Friche la Belle de Mai

The exhibition continues at the Friche la Belle de Mai with contemporary works from 1970 to the present day from the MAC, Frac-Paca, Marseille Common Collection of Contemporary Art, Cirva, special collections, galleries and productions of unpublished works by artists working in Marseille or in residence at the Friche la Belle de Mai.

The exhibition consists of 12 sections : Dices / Order / Disorder / Fingerprints / Burns / Burns / Water / Mold / Encounter / Dust / Game / Music.

artists Friche la Belle de Mai

Dove Allouche, Arman, John Baldessari, Davide Balula, Gilles Barbier, Isa Barbier, Michel Blazy, Jérémie Bennequin, Lieven de Boeck, Eric Bourret, Marie Bovo, Gillian Brett, Sophie Calle, Claude Closky, Philip Corner, Robin Decourcy, Jérémie Demester, Jennifer Douzenel, Mimosa Echard, Esther Ferrer, Alain Fleischer, Anne-Valérie Gasc, Gottfried Honegger, Christian Jaccard, Tom Johnson, Jérôme Joy, Paul Kneale, Jiří Kovanda, Tetsumi Kudo, Perrine Lacroix, Sol LeWitt, Mourad Messoubeur, Duane Michals, Gabriel Orozco, Bernard Plossu, Etienne Rey, Evariste Richer, Dieter Roth, Vivien Roubaud, Jean-Claude Ruggirello, Linda Sanchez, Virginie Sanna, Mathieu Schmitt, Franck Scurti, Yann Sérandour, Roman Signer, Timothée Talard, Cédric Teisseire, Adrien Vescovi, Claude Viallat, Delphine Wibaux.

.....
curators : **Xavier Rey**, directeur des musées de Marseille

Guillaume Theulière, conservateur au musée Cantini

assisted by **Lea Salvador**

scenography: e.two - **Etienne Lefrançois, Emmanuelle Garcia**

opening hours :

Centre de la Vieille Charité

Tuesday to Sunday from 10am to 6pm

Friche la Belle de Mai

Wednesday to Friday from 2pm to 7 pm

Saturday and Sunday from 1pm to 7 pm

information and booking :

<http://musees.marseille.fr>

rates :

Centre de la Vieille Charité

full price : 12 €

reduced price : 8 €

Friche la Belle de Mai

full price : 5 €

reduced price : 3 €

joint ticket (Vieille Charité & Friche la Belle de Mai) : access for both exhibition at the unique price of 14 €

published by Réunion des musées nationaux - Grand Palais, 2019 :

- exhibition catalogue :

coedition Ville de Marseille / RMN, 120 x 190 mm, 384 pages, 250 illustrations, 29,90 €

access:

Centre de la Vieille Charité

metro : line 2 (red) direction Bougainville to the Joliette exit

Friche la Belle de Mai

metro : lines M1 and M2 (Gare Saint-Charles or M1 stop Cinq Avenues-Longchamp)

tram : line T2 (stop Longchamp)

bus : lines n°49 and n°52 (Belle de Mai La Friche stop)

access for people with reduced mobility

press contacts :

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press release



Man Ray and Fashion in Marseille

8 November 2019 – 8 March 2020

Man Ray, fashion photographer
Musée Cantini, 13006 Marseille

Fashion in Man Ray's Time
Château Borély - Musée des arts
décoratifs, de la faïence et de la mode,
13008 Marseille

This exhibition is co-produced by the City of
Marseille and the Réunion des Musées Nationaux
– Grand Palais

“...I wanted to combine art and fashion” Man Ray

The exhibition aims to highlight a little-known aspect of Man Ray's work.

The artist left New York in July 1921 to settle in Paris at Marcel Duchamp's suggestion who introduced him to the Parisian artistic scene. While taking part in the Surrealist movement, he also developed his activity as a portrait photographer which gradually led him to work as a fashion photographer for fashion designer Paul Poiret, then for the magazines *Vogue* and *Vanity Fair*. During the 1930s, the American magazine *Harper's Bazaar* regularly published his photographs.

Man Ray brought new life to fashion photography, a field then in full expansion but still very often confined to a documentary level. He brought an experimental dimension of technical inventiveness and a new freedom of tone, influenced by the art of the stage and contemporary cultural life. Compositions, reframing, shadows and light, solarisation and colourisation are all innovations used in the creation of images in touch with the developments in photography of the 1920s and 1930s, of which Man Ray was one of the major representatives.

Despite his intense productivity, to which the artist devoted a large part of his career, his fashion photographs still remain relatively unknown today.

The exhibition at the Cantini Museum allows us to address the permanent and reciprocal enrichment that exists between Man Ray's artistic projects and his commercial commissions. This is the case with his fashion and advertising photography, like the series of *Tears*, one of the iconic works of surrealist photography, which was first seen as an advertisement for a cosmetic product. About 200 photographs interact with fashion magazines, at the origin of the realization of these images. These are widely represented in the exhibition, in order to highlight their role in the diffusion of a new aesthetic.

As a counterpoint to the “*Man Ray, fashion photographer*” exhibition, the Château Borély Museum of Decorative Arts, Faïence, and Fashion is presenting an exhibition over two stories dedicated to “*Fashion in the time of Man Ray*”. The exhibition focusses on the inter-war period, offering a broad perspective of fashion.

Occupying the large lounges of the Château Borély, evening wear highlights the profound developments which occurred over a few years: short, straight, and fluttering in the 1920s, dresses became longer and tailored during the following decade. The gowns display the labels of prestigious fashion designers: Augustabernard, Callot Sœurs, Chanel, Nicole Groult, Jeanne Lanvin, Louise Boulanger, Molyneux, Jean Patou, Paquin, Paul Poiret, Maggy Rouff, Elsa Schiaparelli, Madeleine Vionnet, or Worth.

These creations were destined for a chic clientele that Man Ray kept company with. This is shown in a slide show comprised of portraits of celebrities wearing Chanel. These images gave life to the society columns of which the readers of *Vogue*, *Vanity Fair*, or *Harper's Bazaar* were very fond, setting the tone along with seasonal reviews and advertisements. Trends were followed by department stores, neighbourhood dressmakers, and the many housewives who made their own clothes. As digitised magazines show, these columns were accompanied by a host of recommendations on decorum, that were deemed important to follow...

Because fashion is not just about clothes ! First and foremost fashion is an attitude, a way of being, that Man Ray was able to capture wonderfully. And it is also what the Fashion Gallery intends to show.

Brought to life with period films, the Gallery provides a more analytic perspective: the change in tailoring from one decade to another (infographics) and the role of lingerie in creating an aesthetic can be observed. We see that, from the 1920s, beauty came onto the fashion scene through hairdressing and make-up, conveyed up by a film and surrealistic hairdresser busts.

The remainder of the Gallery is devoted to the study of fashion according to the time of day, with exceptional "sport" pieces by Patou, Jenny, and Hermès, from the Musées de Marseille collections. This presentation is rounded off with 48 Autochrome Lumière early colour photography reproductions from the Albert-Khan departmental museum, which bear witness to the fashions as they were worn.

The tour ends with an echo of getting married in Marseille, using wedding photos collected among people from Marseille in 2018-2019.

Another version of this exhibition will be presented at the Musée du Luxembourg in Paris from April 9 to July 26, 2020.

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Exhibitions **Man Ray and fashion :**

Commissaire général: **Xavier Rey**, directeur des musées de Marseille

Man Ray, fashion photographer

Musée Cantini, 19 rue Grignan, Marseille

curator: Claude Miglietti, Curator of the Cantini Museum and **Maud Marron-Wojewodzki** commissaire scientifique : **Alain Sayag**, conservateur honoraire au Musée national d'Art moderne

Fashion in Man Ray's Time

Château Borély – Musée des Arts Décoratifs, de la Faïence et de la Mode

curator: Catherine Örmén, Curator of Heritage, **Marie-José Linou**, Curator of the Musée des Art-Décoratifs, de la Faïence et de la Mode and **Pamela Grimaud**.

.....
opening hours :

musée Cantini / château Borély
du mardi au dimanche de 9h30 à 18h
(fermé le lundi)

published by the Réunion des musées nationaux - Grand Palais, in coedition with Musée du Louvre, 2019 :

- exhibition catalog, 35 €

press contacts :

Réunion des musées nationaux - Grand Palais
254-256 rue de Bercy
75577 Paris cedex 12

price:

musée Cantini / château Borély plein:
9 € / réduit : 5 €
billet combiné pour les deux expositions: 12 € / réduit: 8 €

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[@Presse_RmnGP](mailto:presse.rmngp.fr)



Musées de Marseille

PHOTO
MARSEILLE
2019

press release



Picasso and the Mediterranean landscape

16 November 2019 - 23 February 2020

Musée d'art de Toulon

113 Boulevard Général Leclerc
Toulon

Exhibition produced by the musée d'Art de Toulon, the Réunion des musées nationaux - Grand Palais and the Métropole Toulon Provence Méditerranée.

For its reopening to the public following major renovations, the musée d'Art de Toulon presents the exhibition "Picasso and the Mediterranean Landscape" that concludes the "Picasso-Mediterranean" event.

Compared to other subjects such as portraiture or still life, landscape may seem more rarely depicted by Picasso. However, it remained a feature throughout his work and life, in his different studios and the residences frequented by the painter, from his childhood in Andalusia to the end of his life in the South of France. The exhibition will be based on some twenty Mediterranean landscapes painted by Picasso, presented in conjunction with around twenty more Midi landscapes painted by his contemporaries, friends or acquaintances: Raoul Dufy, Georges Braque, André Derain, Kisling –, revealing their mutual influences. Finally, a selection of some fifteen photographs by Lucien Clergue, Robert Capa, André Villers will illustrate the familiar places, residences and studios frequented by Picasso. The works presented will come from major public (Musée national Picasso - Paris, Centre Pompidou - Musée national d'Art Moderne, Museu Picasso de Barcelona, etc.) and private collections.

Picasso's first landscapes were small canvases, painted outdoors in Galicia. During his Blue and Rose periods (1901-1906), landscape disappeared almost entirely from his production. In 1909, while staying in Horta de Ebra, just before his Cubist period, the artist created different views of the little Spanish village, in which Cubist processes are already clearly evident. The following year, Picasso painted a number of views of the port of Cadaqués, alongside his friend André Derain. During the Cubist years, he spent several summer holidays in Céret, where he worked on the region's landscapes. From 1919 onwards, Picasso spent nearly every summer on the Côte d'Azur, and the sunny landscapes of Saint-Raphaël (1919), Juan-les-Pins (1920, 1924, 1925, 1926, 1930), which would become subjects for "formal" study, Cap d'Antibes (1923) and Cannes (1927) went on to inspire his entire production in the 1920s and 1930s. The artist produced multiple paintings of landscapes whose hills, trees and sea reminded him of his native Spain.

In the latter period of his life, his exploration of other, more arid landscapes, at the foot of the Montagne Sainte-Victoire and around the Château de Vauvenargues, led him to renew his work on colour and light.

Picasso-Méditerranée, an initiative from the Musée national Picasso-Paris.

“Picasso-Méditerranée” is an international cultural event that will take place between 2017 and 2019. More than sixty institutions have helped to create a programme based around the “fiercely Mediterranean” artwork of Pablo Picasso. Commissioned by the Musée National Picasso-Paris, this journey through the artist’s work and the locations that inspired him offers a new cultural experience, bringing all of the shores closer together.

.....
curator : Brigitte Gaillard, chief curator at the musées de Toulon
.....

opening hours :

from Tuesday to Sunday from 12.00 to 6 p.m
closed on Monday and bank holidays

price :

€5 ; concessions €3 (adult groups from à 10 people, students more than 26 years (hors campus de Toulon La Garde and art and art history students not included), members of associations d’amis de musées)

free for children and et young people under 26 years, school groups, art and art history students, students from campus de Toulon and La Garde campus, minimum wage earners, job seekers (more than 6 months), earners of the carte mobilité inclusion (CMI) ou handicap, earners of the carte ministère de la Culture, members of Icom, Icomos, AGCCPF, earners of a press card, members of the association Maison des artistes, local, national and international guide-speakers, members of the Ecole du Louvre, members of the sociétés savantes (Académies), members of the Association pour les Musées de Toulon.

direction :

by car : A50, A57, paid parking around

by bus :

réseau Mistral :

Vauban stop ; Péri/Obs stop : lines 1 – 6 – 8 – 10 – 11/11B – 18 – 19 – 20 – 29 – 39 – 40 – 70 – 102 – 103 – 191

train station : from 450 m (6 minutes)

informations and booking :

museeart@mairie-toulon.fr

04 94 36 81 01

published by Réunion des musées nationaux - Grand Palais :

- exhibition catalogue

24 x 28 cm, 80 pages, 60 illustrations
€20

press contacts :

Réunion des musées nationaux - Grand Palais

254-256 rue de Bercy
75 577 Paris cedex 12

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press release



Concept Car. Pure Beauty

29 November 2019 – 23 March 2020

**Musée national de la Voiture
Château de Compiègne**
Place du Général de Gaulle,
60200 Compiègne

Cette exposition est organisée par la Rmn-Grand Palais et le Château de Compiègne

The exhibition *Concept Car. Pure Beauty*, co-organised by the Château de Compiègne and the Réunion des musées nationaux – Grand Palais, heralds the revival of the Musée National de la Voiture, the world's first museum dedicated to locomotion, which was opened at Compiègne in 1927 and is now to embrace the motoring heritage of the twentieth century.

Bringing together some thirty automobiles, motorcycles and record-breaking vehicles and around one hundred photographs, documents, preparatory drawings and models, this exhibition retraces the origins of the motor vehicle in its closest form to a work of art: the concept car. Having first appeared in the 1930s, these vehicles were generally made in just one example, constructed as part of a study on aerodynamism or style or, later, for commercial promotion.

All the leading manufacturers, designers and master coachbuilders produced this type of vehicle, known as the Dream Car in the United States. Though often destroyed after a temporary display, we have been able to obtain some of the surviving models.

This exhibition, which is the first to focus on this theme, presents the genealogy of these unique objects. The vehicles will be displayed in the rooms of the château built for Louis XV, establishing a dialogue between 18th century architecture and 20th century design.

around the exhibition - highlights

Family days, workshops for children and adults, special tours by the exhibition curator, late-night events with car manufacturing specialists, guided tours, narrated tours... and unique "open-top" tours.

The exhibition will open to mark the 4th *Night for reading* on 18 January 2020.

.....
curator: Rodolphe Rapetti, General Heritage Curator - Director of Museums and National Estates of the Châteaux de Compiègne and Blérancourt

set design : Flavio Bonuccelli
.....

opening hours :

le château :

every day from 10 am to 6 pm (except on Tuesdays). Closed on the 25th of December, the 1st of January.

Last entrance at 5.15 pm

le musée national de la voiture during the exhibition period :

- every day except on Tuesdays from 2pm to 6pm

prices

(including permanent collection) :
9,50 €, TR 7,50 €, tarif groupe 8 €
Free for visitors under 26 years old, the members of the Sociétés d'Amis des musées nationaux des Châteaux de Compiègne et de Blérancourt and the first Sunday of each month for all

access : from Paris, highway A1, exit n° 9 to Compiègne Sud. SNCF Paris gare du Nord-Compiègne (about 40 minutes)

From Lille, highway A1, exit n° 10 to Arsy

information and tickets :

information.compiegne@culture.gouv.fr

published by the Rmn – Grand Palais in 2019:

illustrated exhibition catalogue featuring contributions from leading automobile specialists and historians.

contacts presse :

Réunion des musées nationaux - Grand Palais
254-256 rue de Bercy
75577 Paris cedex 12

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[@Presse_RmnGP](https://twitter.com/Presse_RmnGP)



exhibitions fall / winter 2020

And for spring 2020....

(can be modified)

GRAND PALAIS

Pompéi

25 March - 8 June 2020

Noir & Blanc : une esthétique de la photographie.

Collections de la Bibliothèque nationale de France

8 April - 6 July 2020

MUSEE DU LUXEMBOURG

Man Ray et la mode

9 April - 26 July 2020