
ART OF THE 18TH CENTURY

TWO EXHIBITIONS AT THE PETIT PALAIS



Petit Palais
Musée des Beaux-Arts
de la Ville de Paris

Tuesday–Sunday, 10 am–6 pm
Friday evening until 9 pm

INFORMATION
www.petitpalais.paris.fr



François Lemoine, *Saint John the Baptist*, 1726. Paris, church of Saint Eustache © Ville de Paris / COARC / J-M Moser



François Boucher, *Reclining Female Nude (detail)*, circa 1740. Red chalk. ©The Horvitz Collection – Photo: M. Gould

The Petit Palais is devoting its 2017 spring exhibitions to the 18th century

Two exhibitions, *Enlightenment Baroque: 18th-century masterpieces in the churches of Paris* and *From Watteau to David: the Horvitz Collection*, will offer an insight into the century of the Enlightenment in the form of an artistic panorama extending from the elegance of the *fêtes galantes* and *rocaille* to religious painting. Together these exhibitions add up to **one of the biggest retrospectives ever devoted to the painting and drawing of the period.**

PRESS OFFICER
Mathilde Beaujard
mathilde.beaujard@paris.fr
Tél : +331 53 43 40 14

P ENLIGHTENMENT BAROQUE 18th-century masterpieces in the churches of Paris

21 March – 16 July 2017

For the first time the Petit Palais is offering the public a spectacular ensemble of 18th-century religious paintings created for the churches of Paris. Through some 200 works the museum will reveal the significance and diversity of artistic output in Paris from the Regency to the French Revolution: from such heirs to the age of Louis XIV as **Largillière** and **Restout** to the exponents of rocaille, from **Lemoine** to **Carle Van Loo**, and the best of Neo-Classicism, from **Vien** to **David**. Produced in partnership with COARC (Conservation of Religious and Secular works of Art for the City of Paris), this exhibition is an extension of the one at the Musée Carnavalet (Paris) in 2012, which focused on 17th-century painting in Paris churches and the rediscovery of an enormous, little-known heritage.

The emphasis of 18th-century French painting was more on the sophistication of the *fête galante* and the portrait than the elaborateness of great religious art. Outside the Salon season, however, **it was in the churches of Paris that art lovers could view contemporary painting**, and so the city's artists gave of their best there. Indeed, parishes and congregations bent on renovating the capital's places of worship were among the main sponsors of history painting, and it is this forgotten segment of 18th-century art that «Enlightenment Baroque» aims to reassess.

In a spectacular decor evocative of the inside of a church and its related spaces – the chapels and the sacristy, for example – **the exhibition itinerary highlights numerous masterpieces, often very large, that have benefited from unprecedentedly thorough renovation**. In addition to the pictures still to be seen in churches today, the exhibition brings together works which since the Revolution have been scattered. The masterpieces come from institutions (the Louvre, the Château de Versailles and the art museums of Lyon, Rennes, Marseille, Brest and elsewhere), churches and cathedrals nearby (Saint Denis and Villeneuve-Saint-Georges, for example), or further away (Mâcon, Lyon).

Divided into eight sections, the itinerary delights the eye with the finesse and varying styles of altarpieces, the colourful grace of **François Lemoine**, **Jean-François de Troy** and **Noël Hallé**, and the unadorned Neo-Classicism of **Drouais** and, of course, **David**, whose large portrait of Christ closes the exhibition.

There are also references to ornamental ensembles, some of which, like **Charles Natoire's** decor for the Chapelle des Enfants Trouvés have been lost or destroyed. Other sections are devoted to images of the new saints of the Counter-Reformation, smaller works intended for private devotion, commissioning procedures and the restorations that took place at the time in ancient buildings like the Invalides.

Along the way viewers will find two educational spaces, one given over to restoration campaigns and the other to religious imagery. Visitors will also be able to take part in guided tours of various religious edifices in Paris.

This groundbreaking panorama of religious painting in 18th-century Paris is nothing short of a revelation: the pictures brought together for the occasion have been endowed with an unsuspected vividness of colour harking back to what we find so agreeable in the art of the Age of Enlightenment.

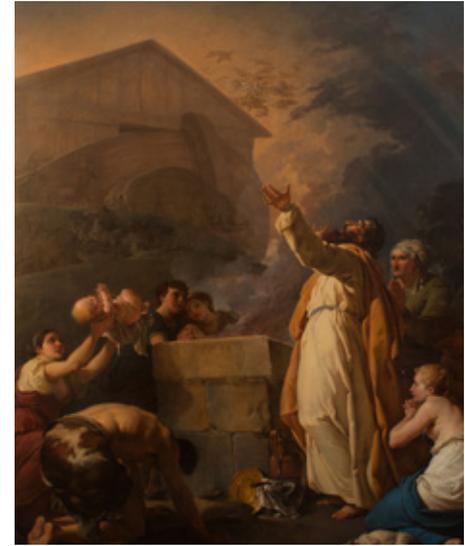
CURATORS

Christophe Leribault, Director, Petit Palais

Marie Monfort, Head of Conservation of Religious and Secular works of Art for the City of Paris

ASSOCIATE CURATORS

Maryline Assante di Panzillo (Petit Palais), Lionel Britten (musée d'Orsay), Jessica Degain, Nicolas Engel et Emmanuelle Federspiel (COARC), Christine Gouzi (Université de Paris-Sorbonne) et Guillaume Kazerouni (musée des Beaux-Arts de



Hugues Taraval, *The Sacrifice of Noah*, 1783.
© Ville de Paris / COARC / J-MMoser



François Lemoine, *The Virgin in glory* (Oil sketch for the Chapel of the Virgin in the church of Saint Sulpice, detail), 1732. Paris, Saint-Sulpice. © Ville de Paris / COARC / Claire Pignol.

CATALOGUE

400 pages, 49,90 euros

DIGITAL SYSTEMS

The exhibition will include two touch screens presenting the attributes of fifteen Catholic saints and images of saints of the 18th century. The system will also feature a quiz, so that visitors can test their knowledge.



FROM WATTEAU TO DAVID

The Horvitz Collection

21 March - 9 July 2017

The Petit Palais is delighted to be presenting an anthology of some 200 18th-century French paintings, sculptures and drawings from the Horvitz Collection in Boston. The work of thirty years, this is the largest private collection of 18th-century French drawings outside France, and is home to such artists of the first rank as **Watteau**, **Boucher**, **Fragonard**, **Greuze** and **David**. It also offers an overview of all the major artists of the period, ranging from **Oudry** to **De Troy**, from **Natoire** to **Bouchardon** and from **Hubert Robert** to **Vincent** – and all of them at their best.

The exhibition offers the visitor an exhaustive panorama of French painting and drawing from the Regency to the Revolution, together with a small but impeccable selection of sculptures, including pieces by **Lemoine**, **Pajou** and **Houdon**. It comprises fifteen chronologically organised thematic and monographic sections, whose elegant scenography provides an overview of a century rich in artistic innovation.

The itinerary opens with portraits by **Rigaud**, **Largillière** and **Jean-François de Troy**, before addressing the mythological and religious painting of the early 18th century via works by **François Lemoine** and **Charles de la Fosse**. The viewer then moves on to the fête galante, with drawings by **Watteau** and **Lancret**, and to landscape and animal painting, with **Oudry** and **Desportes**. The exhibition also takes in architecture and the triumph of ornamentation as typified by the whimsicality of **Oppenord** and **Lajoüe**. An entire section given over to **François Boucher** is followed by a group of academic nudes and head studies by **Coytel**, **Lépicié**, **Vien** and others. Next comes mid-century history painting, represented by **Natoire** and **Carle Van Loo**, and the tour continues with drawings by sculptors like **Bouchardon** and **Pajou**. A second monographic section is dedicated to **Fragonard**, after which visitors are treated to views of ruins and landscapes by **Hubert Robert** and **Joseph Vernet**, and, in a more sentimental vein, works by **Greuze**, **Prud'hon** and **Boilly**. The exhibition closes with an assertion of Neo-Classicism by **Jacques-Louis David**, **Perrin** and **Vincent**.

The Horvitz Collection, with its meticulous documentation and works in perfect condition, has become a touchstone for the period. Its presentation in Paris is a major event whose prestige and intimist character make it a perfect complement to *Enlightenment Baroque: 18th-century masterpieces in the churches of Paris*, the exhibition devoted to the big, forgotten religious paintings of the period.

The exhibition is organised in partnership with the Horvitz Collection.

ALBUM

14,90 euros, 88 pages.

CURATORS

Alvin L. Clark, Jr., The Horvitz Collection and The J.E Horvitz Consultative Curator Department of Drawings, Division of European and American Art, Harvard Art Museum, in association with Isabelle Mayer-Michalon, Doctor of Philosophy in Art History.

Christophe Leribault, Director, Petit Palais



Charles Coytel, *Head of Potiphar's Wife*, 1737. © The Horvitz Collection- Photo: M. Gould.



Louis-Leopold Boilly, *Conversation in a Park*, 1800-1810. © The Horvitz Collection Photo: M. Gould.