

Anders Zorn

MASTER OF SWEDISH PAINTING

15 September - 17 December 2017

PRESS KIT
September 2017



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

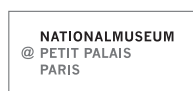
Tuesday-Sunday
10 am - 6 pm
Late opening - Friday until 9 pm

INFORMATION
www.petitpalais.paris.fr



Anders Zorn, *Summer Holidays*, watercolour, 1886. Private collection © photo Hans Thorwid

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PRESS RELEASE

Following up the Carl Larsson exhibition of 2014, the Petit Palais is delighted to be presenting a large-scale retrospective of the work of Anders Zorn (1860–1920), Swedish painting's other major figure. Although recognised and admired in Paris in the late 19th and early 20th centuries, Zorn has not been shown here since...1906! Some 150 works will retrace the career of a great artist: friend and rival of Sargent, Sorolla, Boldini and Besnard, virtuoso watercolourist, talented oil painter and brilliant etcher. This exhibition marks the return of a master whose popularity in Scandinavia has never flagged and who was fêted in San Francisco and New York in 2013 and 2014.

Anders Zorn's life was the stuff of a great novel: born into a poor family, abandoned by his father, rising by sheer hard work to fame and fortune. At 21, after training at the Royal Swedish Academy of Fine Arts in Stockholm, he left his homeland to travel the length and breadth of Europe: Spain first, then London, Paris, Turkey, Italy and Greece, followed by North Africa and triumphal tours of the United States. This cosmopolitan artist was quick to attract attention with his large watercolours and the consummate skill he brought to depicting water in portrayals of the Stockholm archipelago, the North African coastline, the Venetian Lagoon, the port in Hamburg and the waves of the Atlantic. In capturing water's endless movement he knew no equal. During his many stays in Paris Zorn alternated watercolour and oil painting, specialising in portraits whose refinement and sophistication were much appreciated by his clients. His innate sense of framing and mastery of light made each painting an elegant tour de force. In the United States his success was phenomenal, as presidents, politicians, bankers and industrial magnates vied for the privilege of having him paint their portraits. In a few short years he became one of the most respected and sought-after painters in USA of course but also in Europe. Multi-talented, he was also a superb etcher, much indebted to Rembrandt, whose engravings he collected.

Late in the 19th century Zorn and his wife moved to Mora, in Sweden, where his house-studio remains a tourist attraction today. In his painting he celebrated his country's natural environment and vernacular traditions: his *Midsummer Dance*, an outright declaration of love for his native region of Dalarna and its long summer nights, has become a Swedish art history classic.

The exhibition's layout and scenography will conjure up this many-faceted life with very different ambiances and enlargements of photographs of the artist, most of them never shown before. This is a chance to see the finest works from the Zorn Museum in Mora and the Nationalmuseum in Stockholm, both of which are partners in this project. The presentation is rounded off by major loans from other Scandinavian and French museums.



Anders Zorn, *Summer Holidays*, watercolour, 1886.
Private collection © photo Hans Thorwid

CURATORS

Johan Cederlund: director, Zornmuseet, Mora
Carl-Johan Olsson: curator, Nationalmuseum, Stockholm
Christophe Leribault: director, Petit Palais
Dominique Morel: chief curator, Petit Palais

GUIDE TO THE EXHIBITION



Anders Zorn, *Selfportrait*, oil on canvas, 1896. Nationalmuseum, Stockholm, Sweden © Photo Nationalmuseum

Beginnings: between Sweden Spain and London

Zorn was born into modest circumstances. He spent his childhood in Mora, a town in extremely rural Dalecarlia, central Sweden. His skill in drawing and sculpture did not however, go unnoticed, and at fifteen, he was sent to the Royal Academy of Arts in Stockholm. Clashing with the director, he withdrew in 1881 and left to study abroad in Spain, by way of Paris and London. 'Here, the weather is hot and sunny, the girls pretty and the beggars picturesque. A veritable painter's paradise,' he wrote. In autumn of 1882, he moved to London's fashionable Mayfair district. There, he quickly developed a reputation as an excellent portraitist, receiving many commissions. In 1885, he returned to Sweden to marry Emma Lamm, a wealthy young woman from Stockholm's upper class to whom he had secretly become engaged in 1881. This ensured the young man's finances were sufficiently stable to support a household, especially as the social position of his in-laws brought him a new clientele.

The major watercolours: ripples on water from Istanbul to Saint Ives



Anders Zorn, *In Alhambra Park*, watercolor, 1887. Zorn Museum, Mora, Sweden © Photo Lars Berglund

From the first, Zorn was recognized as a first-rate watercolourist. In 1880, he exhibited his watercolour *In Mourning* to universal acclaim. From the Swedish painter Egon Lundgren (1815-1875), he learned all the possibilities offered by water-based paint, from the lightest of washes to the most opaque applications that betray no trace of the white paper beneath. Zorn's watercolours, often monumental in size, bear witness to a well-travelled painter ticking off cities along the way North, South, East and West: Constantinople, Algiers, Saint Ives in Cornwall and Hamburg, to say nothing of Venice with its lagoon or the Stockholm archipelago. In his views of ports and marinas, Zorn excels in rendering the movement of water, he called it 'putting the waves and ripples into perspective.' Often, figures hold strictly symbolic roles, and exist only to emphasise the beauty of the liquid element.



Anders Zorn, *Night Effect*, oil on canvas, 1895.
© Göteborg Konstmuseum, Sweden.

The parisian decade

In 1888, Zorn took up residence in Paris to paint portraits of banker Ernest May and his children. Through his client, he met the main figures of the era in politics and art, including Antonin Proust, Armand Dayot, the dancer Rosita Mauri, the younger Coquelin, an actor, all future clients and friends. That same year, the State purchased *A Fisherman, St. Ives*, which he had just exhibited at the Salon, for the Luxembourg. Zorn initially set up shop on the rue Daubigny, but moved to a more permanent location on the Boulevard de Clichy. He sent seven works to the Exposition Universelle in 1889. Shortly after, he was made a Chevalier of the Légion d'Honneur. In 1890, Zorn was inducted as a foreign member of the Société nationale des beaux-arts. Meanwhile, he exhibited in private galleries with dealers Georges Petit and Durand-Ruel. He was a sensation at the Salon of 1891, with no less than 12 works accepted. At the next year's Salon, he presented a painting entitled *Omnibus* that earned him the epithet 'revolutionary', and in 1893 was compelled to withdraw his *Vénus de La Villette*, considered shocking, from the show. In 1895, Zorn participated with his friends Rodin, Whistler, Besnard and Thaulow in the first ever Salon de l'Art Nouveau at the Galerie Bing. In under a decade, Zorn had become a highly visible figure of the Parisian arts scene, with which he would always remain in contact.



Anders Zorn, *Portrait of Elizabeth Sherman Cameron*, oil on canvas, 1900. © Private collection / Photo Courtesy Atheneum

The society portraits

Along with Sargent, Carolus-Duran and Boldini, Zorn was one of the most brilliant portraitists of the late 19th century. His instinctive, spontaneous technique owes a great deal to his work in watercolours. Foregoing an initial sketch of the composition, he used heavily diluted colours applied with light, quick brushwork. Rather than work in his studio, he preferred to paint his patrons in their homes to better capture the character and psychology of each of his models. Décor and accessories play an important role in depicting and distinguishing the subject represented. A large number of Zorn's portraits were produced in the United States during the seven trips he undertook to the New World. Bankers, tycoons, politicians - including three US presidents - all were prepared to pay colossal sums to have their physiognomy immortalised by Zorn. While he mingled with international high society, Anders Zorn carried with him his modest upbringing. 'Zorn still remains a peasant with muscular arms that can clasp raw reality', remarked one critic.



Anders Zorn, *Hersmaid*, oil on canvas, 1908.
Zorn museum, Mora, Sweden
© Photo Patric Evinger

A successful printmaker

While in London in 1882, Zorn met fellow countryman Axel Herman Haig, who introduced him to printmaking. Following his arrival in Paris in 1888, he regularly exhibited at the Société des peintres-graveurs (Association of painter-printmakers), which played a crucial role in the revival of innovative etching. The show organised in 1906 at the Galerie Durand-Ruel definitively established Zorn as a master printmaker. In all, Zorn's printed oeuvre comprises 288 works, largely portraits and nudes. Zorn was a swift, strong engraver, slashing the plate with diagonal cuts. The portrait of Marcellin Berthelot is said to have been completed in less than 20 minutes, and the preparatory drawing for the portrait of Ernest Renan in under an hour. Among the influences that can be seen in his work, that of Rembrandt - whose prints he collected - is the most obvious. He shares the Dutch master's taste for sketching and improvisation, contrasts of shadow and light and often depicted himself. Also, like Manet, another member exhibiting at the Société des peintres-graveurs, he frequently produced prints based on his painted compositions, sometimes modifying and adapting them.

Zorn at the French National Library



Anders Zorn, *Emma Zorn reading*, oil on canvas, 1887, Zorn museum, Mora, Sweden © DR

The famed cabinetmaker and antiques dealer Alfred Beurdeley (1847-1919) was an early admirer and collector of Zorn. Indeed, he commissioned the artist to paint his portrait. In 1906, he chaired the exhibition committee for the Zorn exhibition at the Galerie Durand-Ruel. Following the exhibition, he gifted 99 prints by the artist to the Bibliothèque Nationale. That same day, Zorn himself offered them 40 prints. In 1943, these were joined by the 68 pieces from the Curtis Collection. American by birth, but residing in France since 1904, Atherton Curtis (1863-1943) bequeathed his collection to the national library in his will. He possessed a handsome set of works from Zorn's printed oeuvre, including portraits of Renan, Anatole France, King Gustave V of Sweden and a series of bathers. In all, 212 of the 288 prints produced by Zorn identified by Karl Asplund and figuring in the catalogue published in 1920 are held at the French National Library, making it one of the most complete reference collections, as the artist's plates were printed in small editions, each print carefully signed by the artist.

Scenography by ATELIER MACIEJ FISZER



Anders Zorn, *Midsummer Dance*, oil on canvas, 1901. Nationalmuseum, Stockholm, Sweden © Photo Nationalmuseum

Traditional Sweden

In 1896, Zorn and his wife left Paris to settle back in Mora. Located in the Dalecarlia province on the banks of Lake Siljan, Mora was a village at the time, though it had been the backdrop to a number of historic events that brought the Swedish state together. It was in its hills that the 16th century king Gustave Vasa sought refuge before seeking to retake his country. Zorn appreciated the opportunity to enjoy a simple and earnest life close to nature in Mora, and in Gopsmor, some twenty kilometers away, at another wooden home, more isolated than his handsome townhouse in Mora, destined to later become a museum. In fact, he progressively bought up a number of old buildings along the lakeshore that became an outdoor museum dedicated to rural life. A number of his paintings are drawn from day-to-day existence - the cowherd in the forest, the fiddler, or the women of Mora attending to their tasks. The painting he was perhaps most proud of *Midsummer Dance* (1897) is not only a declaration of his love for Dalecarlia and its bright summer nights, it has also become a classic in the history of Swedish Art.



Anders Zorn, *Reflects*, oil on canvas, 1889. Private collection, Geneva, Switzerland

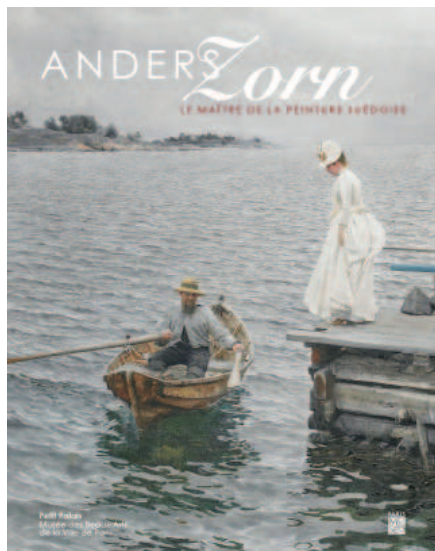
Nudes and bathers

In the late 1880s, Zorn began a cycle of paintings on the theme of outdoor nudes. Without mockery, disguise or any mythological pretext, he represented naked woman bathing in the vast Stockholm archipelago. It was an opportunity to study at his leisure the effects of light on the human body. Zorn's nudes have sometimes been compared to those of Renoir, who had exhibited his *Grandes Baigneuses* at the Galerie Geoges Petit in 1887, perhaps inciting Zorn to paint his first nudes the following year. 'Zorn's models are forceful, but they are also women, women in the quality of their flesh, like Renoir's women, but longer-limbed and more elegantly athletic,' wrote Henri Focillon in 1922. At the end of his life, Zorn produced an avalanche of nudes, both drawings and prints, a frenetic quest of the erotic. Here, the accent is less on location and atmosphere than on the exposed skin of naked bodies. The painter's extensive use of photographic stills and consequent enslavement to reality somewhat explains this shift in perspective.



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EXHIBITION CATALOGUE



A central figure of Swedish painting at the turn of the twentieth century, Anders Zorn (1860-1920) was immensely famous as a portraitist and engraver. Along with Sargent, Sorolla, Boldini and Besnard, he is one of the most representative artists of a modern and virtuoso international style, where powerful brushwork combines with bold compositions and lighting. He forged his style through productive encounters and stays in foreign countries, including London (1882-1885), Paris (1888-1896) – where he quickly became a success and met well-known celebrities, such as Auguste Rodin, Coquelin the Younger, Ernest Renan, Paul Verlaine, Marcellin Berthelot and Jean-Baptiste Faure – and starting in 1893, the United States, where his career as a society portraitist intensified. He also traveled to Constantinople, Algiers, Spain and Italy, places he captured in magnificent watercolors. However, Zorn did not forget Dalecarlia, the region of his birth, which was the inspiration for paintings of the traditional life there. He also dedicated the last part of his work to the theme of women bathers that combined landscapes and full-bodied nudes.

With over two hundred reproductions and unpublished essays, this work pays tribute to an elegant and talented artist.

Anders Zorn, le maître de la peinture suédoise (Anders Zorn, the Master of Swedish Painting)

Texts by Johan Cederlund, James Ganz, Christophe Leribault,
Carl-Johan Olsson and Vibeke Röstorp

Éditions Paris Musées

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Illustrations: 180 illustrations

Price (incl. tax): 35 euros

Paris Musées is a publisher of art books and makes available some thirty volumes per year, including exhibition catalogs, guides to the collections and small publications. These beautiful books are worthy testimonials to the wealth of the City of Paris museums and the diversity of temporary exhibitions.

www.parismusees.paris.fr



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PARIS MUSÉES A NETWORK OF PARIS MUSEUMS

Under the aegis of the Établissement public Paris Musées, the fourteen museums of the city of Paris contain collections of exceptional diversity and quality: fine arts, modern art, decorative arts, Asian arts, history, literature, archaeology, fashion – they cover a huge number of fields and reflect the cultural diversity of the capital of France and its rich history.

In an important gesture of outreach and an urge to share this fabulous heritage, admission to the permanent collections was made free of charge in 2001*. This has been completed by new policies for welcoming visitors, and more suitable admission charges for temporary exhibitions; particular attention is also now being paid to a public deprived of cultural amenities. The permanent collections and temporary exhibitions therefore include a varied programme of cultural activities.

In addition to this, developments in the frequentation of the museums are being accompanied by a policy of seeking a more diverse public. Paris Musées, in partnership with people working in the social sectors of the greater Paris area, is consolidating and developing activities for a public unfamiliar with museums. In 2014, more than 8000 people took advantage of these activities in the museums of the city of Paris. Our outreach extends to the Internet, with a website giving access to the complete programme of museum activities and to online details of the collections, so that people can prepare their visit.

www.parismusees.paris.fr

This breakdown of visitor numbers confirms the success of the museums:

Visits: 3 010 000 visitors in 2016

Temporary exhibitions: 1 650 000 visitors

Permanent collections: 1 360 000 visitors

*Except for establishments charging an admission fee for temporary exhibitions as part of the visit to their permanent collections (the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs). The Palais Galliera collections are only shown during temporary exhibitions.

PARIS MUSÉES CARD FOR EXHIBITIONS AT YOUR OWN PACE!



A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities. It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or via the site:

www.parismusees.paris.fr

*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.



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ABOUT THE PETIT PALAIS



Petit Palais, Paris Museum of Fine Arts © C. Fouin



Petit Palais, Paris Museum of Fine Arts © B. Fougeirol



Petit Palais, Paris Museum of Fine Arts © B. Fougeirol

Built for the Exposition Universelle de 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewelry by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

Since 2015, the collection presentation has been extensively reworked. It has been enriched by two new galleries on the garden floor level, one of which is dedicated to the Romantic period. In one gallery, restored large-format paintings by Delaroche and Schnetz are surrounded by works of artists such as Ingres, Géricault and Delacroix. In the second gallery, decorative paintings by Maurice Denis are interspersed with works by Cézanne, Bonnard, Maillol and Vallotton. In the fall of 2017 the collection of icons and Eastern Orthodox arts, which is the largest one in France, will benefit from a new museographic presentation. An area will also be dedicated to sketches of the major nineteenth-century Parisian settings. Early in 2018, these new presentations will be complemented in the North Gallery by collections of monumental sculptures from the nineteenth century.

The program of temporary exhibitions at the Petit Palais alternates ambitious major subjects like *Paris 1900*, *Baccarat*, *Les Bas-fonds du Baroque* (*Baroque Slums*) and *Oscar Wilde* with monographs that allow rediscovering forgotten painters such as Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017) have been invited to exhibit in the Petit Palais permanent collections in order to create a dialog with these paintings and reveal links between their works and those of the museum.

A café-restaurant opening on the interior garden and a new bookstore-boutique on the ground floor of the museum round out the services available to visitors.

*The museum is open daily from 10 a.m. to 6 p.m. except on Monday.
Open on Friday until 9 p.m. for the temporary exhibitions.*
petitpalais.paris.fr



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PRACTICAL INFORMATION

Anders Zorn Master of Swedish painting

15 September - 17 December 2017

OPENING HOURS

Tuesday to Sunday 10:00 am to 6:00 pm
Late opening Friday until 9:00 pm.
Closed on Mondays

ADMISSION CHARGES

Free entry to the permanent collections
Charges for temporary exhibitions:
Full price: 11 euros
Reduced price: 9 euros

COMBINED TICKET

The combined ticket gives access to the exhibitions
Anders Zorn and *The Art of Pastel*.
Full price: 15 euros
Reduced price: 13 euros

Free up to and including age 17

PETIT PALAIS

Musée des Beaux-Arts de la Ville de Paris
Avenue Winston Churchill - 75008 Paris
Tel: + 33 1 53 43 40 00
Accessible to handicapped persons.

TRANSPORT

Metro stations
Champs-Élysées Clemenceau   
Invalides  
Bus : 28, 42, 72, 73, 83, 93

Café Restaurant 'Le Jardin du Petit Palais'
Open from 10:00 am to 5:00 pm

Bookshop-Boutique
Open from 10:00 am to 6:00 pm

MEDIA RELATIONS

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