

The Art of Peace

PRESS KIT
October 2016

SECRETS AND TREASURES OF DIPLOMACY

19 October 2016 - 15 January 2017



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

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

INFORMATION
www.petitpalais.paris.fr

Exhibition organised with the French Ministry of Foreign Affairs and International Development.



Claude Monet, *La rue Montorgueil, à Paris. Fête du 30 juin 1878*. Photo (C) Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt

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PRESS RELEASE

Exhibition organised with the French Ministry of Foreign Affairs and International Development.



The Art of Peace is the subject of an ambitious, ground-breaking exhibition organised by the French Ministry of Foreign Affairs and International Development and the Petit Palais from 19 October 2016 to 15 January 2017. **40 treaties and 60 or so other documents from the diplomatic archives highlighting key moments in the history of France's international relations will be on public display for the first time. They will be accompanied by paintings, sculptures, furniture, precious objects and archive film footage in order to set them in their historical context and make them more fully understandable by revealing the negotiating processes behind them.**

The exhibition aims to make visitors think about the ideal of peace promoted by France over the centuries while rediscovering key elements of the country's collective and individual memory.

Altogether, the exhibition contains **nearly 200 items from the Middle Ages to the present day**, shown in five thematic sections. On their way through the exhibition, visitors will encounter visually spectacular displays alternating with parts where the focus is more historical.

After an introduction evoking the horror of war, the exhibition proper opens on the subject of great conflicts and how they were resolved through alliances, often in the form of marriage. **Exceptional archive documents like the Treaty of Arras (1435) between Charles VII and Philip the Good** are accompanied by paintings such as the one by Sebastiano Ricci (Farnese Palace, Piacenza) commemorating the reconciliation of Francis I and Charles V under the auspices of Pope Paul III.

The exhibition continues with a gallery of large-scale paintings from the 17th to the early 19th century, celebrating the theme of Peace in allegories by artists such as Procaccini, Vouet, Marot, Coypel, De Matteis and Boilly.

The third section investigates the rules and protocols to be followed in order to achieve peace. As time went by, diplomacy became the preserve of professionals and various negotiating techniques appeared. A number of rituals and practices became widespread in the 19th century, such as the joint drafting of documents, the exchange of gifts and codes of diplomatic entertainment, before the emergence of public international law. **Exceptional objects such as the Teschen Table, also known as the Table of Peace, recently acquired by the Louvre, are displayed here together with paintings by Philippe de Champaigne, De Troy and others.**

Another highlight of the exhibition is the "treasure chamber" containing an anthology of diplomatic documents chosen for their exemplary qualities or magnificence.



Claude Monet, *La rue Montorgueil, à Paris. Fête du 30 juin 1878*. Photo (C) Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt



Multilatéral
Peace treaty with the empire, also known as « Treaty of Westphalia ». Munster, 24 October 1648. Courtesy of Frédéric de la Mure / French Foreign Ministry

With their boasting velvet bindings embroidered with silver and gold thread, their miniatures and their finely crafted seal boxes, some treaties are true works of art, like the letter from the king of Siam to Napoleon III, engraved on gold leaf. Arranged by rank in chronological order to highlight France's national narrative, they aim to remind visitors that the constituents of our collective and individual memory are at work through these treasures of French diplomacy.

After recalling the role of thinkers on peace since the 17th century, **the final part of the exhibition evokes the emergence of public opinion, illusory moments of peace** like the League of Nations and the inter-war period, **decolonisation and peoples' right to self-determination**, the UN and, to close the exhibition and forge a link with more recent times, **the irreversible interdependence of humankind as demonstrated by the doctrine of mutually assured destruction, climate change issues and global governance**. This last section contains works from the 19th and 20th centuries, including a large collection of posters from 1914 to 1970, caricatures by **Daumier** and others, the terrible Apotheosis of War (1871) by **Vasily Vereshchagin** (Moscow, Tretyakov Gallery), works by **Monet** (La Rue Montorgueil) and **Picasso** (The Dove of Peace) and historical objects like the **18th Century writing table by Charles Cressent on which the Treaty of Versailles was signed in 1919**. Audiovisual materials such as film footage, sound archives and interviews conducted specifically for the exhibition give a voice to politicians and specialists in diplomatic matters and provide an opportunity to raise issues of current interest.



Simon Vouet, *La Prudence amène la Paix et l'Abondance*, 1625-1650. Paris, musée du Louvre. © RMN-Grand Palais (musée du Louvre) / Franck Raux

CURATORS:

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Christophe Leribault, Director of the Petit Palais

Patrick Lemasson, Chief Curator of the Petit Palais

Isabelle Nathan, General Curator of the Diplomatic Archives of the Ministry of Foreign Affairs and International Development

Isabelle Richefort, General Curator, assistant to the Director of the Diplomatic Archives of the Ministry of Foreign Affairs and International Development

Gaëlle Rio, Curator at the Petit Palais

Guide to the exhibition

Introduction

The art of war must not make us forget the art of peace – an ideal to be celebrated all the more in these troubled times. This exhibition at the Petit Palais, in association with the City of Paris and The Ministry of Foreign Affairs and International Development, focuses on the concept of peace and its evolution from nostalgia for the order imposed by Rome and later by the Church through to the thinkers of the modern era. It does this through an interweaving of historical strands: the national narrative and such leading figures as Charlemagne, Napoleon and de Gaulle; the emergence of supranational institutions ensuring a balance of power; and a new world order extending beyond the political framework and embracing economic and environmental issues. On show here for the first time are more than a hundred treaties and other documents from France's diplomatic archives: monuments of a nation's collective memory. These treasures are set in context by paintings, curios and audiovisual material that also illustrate how they came into being. In five chronological and thematic segments «The Art of Peace» explores the specific diplomatic role played by France and its capital city from the Middle Ages up to the present day.



Jean-François de Troy, *Portrait de Louis XV de France et l'infante d'Espagne*, 1724. Florence, Palais Pitti. ©2016. Photo Scala, Florence - courtesy of the Ministero Beni e Att. Culturali



Simon Vouet, *La Prudence amène la Paix et l'Abondance*, 1625-1650. Paris, musée du Louvre. © RMN-Grand Palais (musée du Louvre) / Franck Raux

The Peace of Princes: a Family Affair (Room 1)

After the division of Charlemagne's empire between his three grandsons had been formalised at Verdun in 843, Europe remained nostalgic for a unity seen as a guarantee of peace. The dispersal of power during the feudal era prompted the Church to protect civilians with the «peace of God», backed up by spiritual sanctions. Once royal authority had been reestablished, the sovereign was torn between his duty as a warrior to enlarge his kingdom and that of ensuring peace for his subjects. With the signing of treaties, marriages between princely families were used to compensate for an impossible unity. Inheritances, though, sometimes degenerated into wars «of succession» or led to a potentially hegemonic concentration of territory, as happened with the Habsburg Empire in the 16th century. So efforts were made to establish a peace based on a balance of power maintained, when necessary, by armed force and the work of increasingly expert negotiators.

The Ideal of Peace (Room 2)

The art made for princes extolled their heroism in war much more than the blessings of peace. As we see in this gallery of paintings and objets d'art, peace is most often represented allegorically. Conceived of as a goddess and the daughter of Zeus and Themis, she is readily identifiable by her attributes: an olive branch, a torch setting fire to the spoils of war, a cornucopia and ears of wheat – or, in a lighter vein, Venus's doves making their nest in the helmet of Mars, god of war.



Johan-Christian Neuber, *Table de Teschen*, 1779. Musée du Louvre
© Musée du Louvre, Dist. RMN-Grand Palais / Philippe Fuzeau

Many artists, among them Simon Vouet and Cesare Procaccini, celebrated the ideal of peace, while other works focused on specific historical events: François Marot's rendering of the treaty of Ryswick, for example, and Paolo de Matteis's *Allegory of the Peace of 1714*. Whatever the charms of the brush, however, these allegories of Peace had to confront those of War, and symbolised the triumph of the victors more than they glorified any balance of power.

Peace: a User's Guide (Room 3)

In the 16th century sovereigns began travelling less and gradually gave up the practice of personal summit meetings. Representation was the domain of princes and high dignitaries, while the technical and legal aspects of diplomacy were assigned to advisers, who also composed the necessary documents. In the course of the 17th and 18th centuries negotiation became a more diverse, more professional matter; handbooks were written by former ambassadors, and in 1712 Colbert de Torcy, France's minister for foreign affairs, founded the first school for diplomats. Being the king's representative demanded scrupulous attention to ceremonial, notably in respect of receptions and exchanges of diplomatic gifts intended for the sovereign, his family and his representatives. The diplomat also had to be a vigilant observer – an «honourable spy», according to French ambassador Abraham de Wicquefort (1606–1682) – who discreetly kept his minister informed via regular, coded despatches.



Henri Rousseau dit Le Douanier Rousseau, *Les représentants des puissances étrangères venant saluer la République en signe de paix*, 1907. Musée Picasso.
© RMN-Grand Palais (musée Picasso de Paris) / René-Gabriel Ojéda

Paris and Peace (Room 3)

From the Middle Ages onwards the presence of the Capetian dynasty and the university meant increasing prestige for Paris. The city became a major centre for international negotiations ranging from the Treaty of Paris in 1259 to the COP21 climate change conference in 2015. Another Treaty of Paris in 1763 endorsed the loss of Canada and France's first colonial empire at the end of the Seven Years' War; yet another ratified the fall of the First Empire in 1814, but a fourth, in 1856, after the Crimean War, made the France of Napoleon III the arbiter of Europe. The 1856 treaty was negotiated in the sumptuous new Ministry of Foreign Affairs building on the Quai d'Orsay, on the Left Bank of the Seine; as was the Treaty of Versailles, which failed to establish a new international order in 1919, and in 1951 the founding of the European Coal and Steel Community (ECSC), which would evolve into the European Union. Paris was also the venue for discussions in which France was not involved, such as the Vietnam War peace conference in 1973. The ongoing circulation of engravings, photographs and TV images showing these negotiations in Paris endowed the French capital with a worldwide image as a diplomatic focal point.



Ratification péruvienne du traité d'amitié, de commerce et de navigation entre la France et le Pérou du 9 mars 1861. Lima, 23 mai 1861. © Frédéric de la Mure / MAEDI

Diplomatic Treasures (Room 4)

Emblematic of France's history, these documents from the archives of the Ministry of Foreign Affairs are on show not only for their historical value, but also for their sheer beauty. Here we find correspondence with monarchs and heads of state all over the world, letters of accreditation for foreign ambassadors, and treaties entered into by France, together with their ratifications. Drawn up according to strict protocols, these diplomatic instruments, with their elaborate calligraphy, illuminations and seals, are true works of art. Presented in chronological order so as to foreground the national narrative, these treasures are crucial parts of France's collective memory.



Vassili Verechtchaguine, *Apothéose de la guerre*, 1871. Galerie Trétiakov, Moscou
© Tretyakov Gallery

International Order and Disorder (Room 5)

The succession of major treaties since the Congress of Vienna in 1815 testifies to a widespread popular urge to lay the foundations for a durable peace. Triggered by European and World wars, the formation of pacifist groups signalled the emergence of public opinion as part of the debate; this tendency was also given expression by intellectuals and artists of all nationalities, among them Lamartine, Hugo, Daumier, Vereshchagin, Steinlen and Picasso, who denounced militarism and stood out for peace. The League of Nations, founded in the wake of the Treaty of Versailles in 1919, sought to establish a peaceful world order; it was followed in 1945 by the United Nations Organisation, whose aim was the regulation of international relations. The balance shifted constantly, however, in response to the Cold War, the arms race, decolonisation and the rise of nationalism. And today's world order is subject to the joint influences of economic globalisation, climate change and the nuclear issue.

SCENOGRAPHY

On an appropriately monumental scale, Philippe Pumain's scenography takes the form of **five sections combining the chronological and the thematic**. In the interests of easy access to the historical material and its significance, **three rooms have been equipped with touch screens**.

The visitor is welcomed with an introduction dealing with the subject of war. **Then follows the opening section of the exhibition, devoted to «The Peace of Princes: a Family Affair»**. The core element comprises four central vitrines and a dedicated multimedia set-up: a filmed interview with journalist/historian Franck Ferrand; a map of the alliances between Europe's great ruling families over the period 1650–1815; and a focus on the Treaty of Arras of 1482 as an illustration of the aesthetic details specific to a treaty: introductory formula, signature, impressive size, and seals.

The itinerary continues with «The Ideal of Peace» and immerses the visitor in the luxurious ambience of a colonnaded room in a palace. Divided up by pilasters, the red walls are hung with a series of allegorical paintings.

The third room, home to «Peace: a User's Guide», acquaints the visitor with the practices and «techniques» of professional peace negotiators. One of the touch screens is dedicated to the Treaty of Tilsit and offers an insight into the mechanisms of drawing up a peace treaty. On the other screen is a map showing the territorial issues involved. This section closes with a video interview with French politician and diplomat Dominique de Villepin.

There follow in the next room the splendid exhibits of the «Treasure Chamber». The atmosphere is an intimate one: the ceiling has been lowered with an awning and there is pleasing visual interplay between the carpeted floor, the burgundy-coloured leather wall coverings and the exhibits. At the entrance a video interview with Hélène Carrère d'Encausse, historian and permanent secretary of the French Academy, considers various treaties in greater detail.

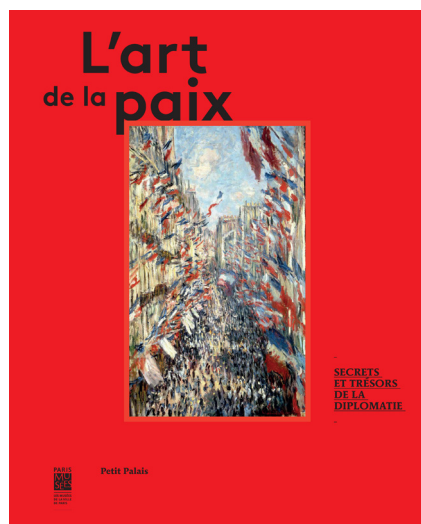
The exhibition's fifth and final section, «International Order and Disorder», addresses more contemporary issues via screens and an interactive multimedia system: an interview with politician and diplomat Hubert Védrine, a map of the evolution of the European Union, a focus on the Treaty of Maastricht, and a map illustrating the scope of the Law of the Sea Convention, with particular reference to France.





The Art of Peace, secrets and treasures of diplomacy - 19 october 2016 - 15 january 2017

EXHIBITION CATALOGUE



THE CATALOGUE

The Art of Peace Diplomatic Secrets and Treasures (in French)

This is no boring book for experts. The presentation of the treaties is backed up with paintings, sculptures, objets d'art and archival material aimed at giving the reader a clearer idea of our country's ideal of peace.

24 x 30 cm
336 pages
clothbound
250 illustrations
49.90 euros

Preface by Christophe Leribault

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Hélène Carrère d'Encausse and Richard Boidin

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Isabelle Nathan

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Gaëlle Rio, curator of prints and drawings at the
Petit Palais



AN ESSENTIAL REFERENCE WORK

LA FRANCE ET LA PAIX/FRANCE AND PEACE (in French)

The aim of France and Peace is a chronological retracing of the evolution of the idea from the Hundred Years' War up to the present day. The shaping and maintaining of peace have been key French concerns from the Middle Ages, when the scriptural concept prevailed, through to Dominique de Villepin's United Nations speech against military intervention in Iraq. Peace has long been the subject of philosophical debate: think Abbé de Saint-Pierre, whose "Project for Perpetual Peace" was studied in detail by Rousseau, and the different lines of thought that underlay the construction of the European Union. It has also been a very public issue, as in the early debates about "collective security", the Munich Agreement and the Algerian War crisis. The book reviews the historical ups and downs leading

to the establishment of peace in France; analyses peace as an ideological concept – a mix of idealism and pragmatism, of moral and physical combat; explains the alliances and the checks and balances it rests on; and deciphers the tactics used to maintain it. In an age when the boundaries between peace and war are becoming increasingly blurred, this book, by helping us grasp the concept and the history of peace, provides a clearer understanding of its complexity and, above all, its fundamental fragility.

15 x 22 cm
240 pages
16 maps
25.00 euros

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Introduction by Hélène Carrère d'Encausse

«Impossible Peace? Diplomacy in the Hundred Years War», by Philippe Contamine

«The Europe of Kings and Princes», by Lucien Bély

«Peace and the Enlightenment: From Abbé de Saint-Pierre (1712) to the Congress of Rastatt», by Jean-Pierre Bois

«Napoleon and Peace», by Thierry Lentz

«From the First Restoration to 1870», by Yves Bruley

«The Construction of Peace from the Concert of Europe to Collective Security», by Georges-Henri Soutou

«France and Peace since 1945», by Maurice Vaïsse

Bibliography

Index of proper names

With an insert of 16 maps

Paris Musées issues some thirty art publications every year: handsome exhibition catalogues, guides to collections and brochures that are eloquent testimony to the artistic wealth of the City of Paris's museums and the variety of their temporary exhibitions.

www.parismusees.paris.fr



PARIS MUSÉES A NETWORK OF PARIS MUSEUM

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: 3 379 384 visitors in 2014 (i.e. +11 % compared with 2013)

Temporary exhibitions: 1 858 747 visitors, including nearly 1 million at the Musée des Beaux arts de la Ville de Paris (+90 % compared with 2013)

Permanent collections: 1 520 637 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



THE PETIT PALAIS



© L'Affiche-Dominique Milherou



© L'Affiche-Dominique Milherou

The Petit Palais was built for the **Exposition universelle in 1900** by the architect Charles Girault. In 1902 it became the Musée des Beaux-arts de la Ville de Paris. It has a very fine collection of paintings, sculptures, furniture and objets d'art dating from the **Classical era to 1914**.

There is an exceptionally fine collection of Greek vases and a large number of Flemish and Dutch paintings from the 17th century, focused around **Rembrandt's** Self-portrait with a Dog. The magnificent collection of French paintings from the 18th and 19th centuries includes major works by **Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Renoir, Sisley, Cézanne and Vuillard**. The museum has a fine collection of sculpture, including works by **Carpeaux, Carriès and Dalou**. The decorative arts collection is particularly rich in works from the Renaissance and works from the 1900s. There is glassware by **Gallé**, jewellery by **Fouquet** and **Lalique**, and also the dining room designed by **Guimard** for his private town house. The museum also has a fine collection of prints and drawings, which includes complete series of engravings by **Dürer, Rembrandt**, and **Callot**, and a rare collection of North European drawings.

The programme of temporary exhibitions has been reconceived to concentrate more on the periods covered by the museum's extensive collections. In addition to the two principal temporary exhibition spaces on the ground floor and on the first floor, special shows and spotlight exhibitions extend the trail into the permanent galleries.

A **café-restaurant** opening onto the courtyard garden and a bookshop-boutique are available to add to the pleasure of a visit.

Remember to consult the programme for the **auditorium** (concerts, screenings, literary events, and lectures) on the museum website.

The museum is open to the public every day from 10:00 am to 6:00 pm except Mondays.

Late opening on Fridays until 9:00 pm for temporary exhibitions.

Entry to the permanent collections and the museum garden is free.
petitpalais.paris.fr



PRACTICAL INFORMATION

The Art of Peace Secrets and treasures of diplomacy

19 october 2016 - 15 january 2017

OPENING HOURS

Tuesday to Sunday 10:00 am to 6:00 pm

Late opening Friday until 9:00 pm.

Closed on Mondays, 1 May. and 14 july.

ADMISSION CHARGES

Free entry to the permanent collections

Charges for temporary exhibitions:

Full price: 10 euros

Combined ticket : 17 euros. The combined ticket gives you access to two exhibitions of your choice.

Reduced price: 7 euros

Free up to and including age 17

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PETIT PALAIS

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Accessible to handicapped persons.

Transport

Metro station Champs-Élysées Clemenceau



Station Invalides



Bus : 28, 42, 72, 73, 83, 93

Activities

It is necessary to reserve for all activities (children, families, or adults) apart from lecture-visits, at least 72 hours in advance. This can only be done by e-mail to petitpalais.reservation@paris.fr

Programmes are available at the reception desk.

Charges for activities are in addition to the exhibition admission charge

Auditorium

Information about the programme is available at the reception desk

www.petitpalais.paris.fr

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