

Impressionists in London

French artists in exile, 1870-1904

PRESS KIT
May 2018

21 June – 14 October 2018



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

Tuesday - Sunday, 10 am - 6 pm
Open late: Friday until 9 pm

INFORMATION
www.petitpalais.paris.fr/en



Claude Monet, *The Houses of Parliament*, London c. 1900-1901, oil on canvas, Mr and Mrs Martin A. Ryerson Collection © 2017 The Art Institute of Chicago / Art Ressource, NY

Exhibition organised by Tate Gallery, in conjunction with le Petit Palais.



With the backing of



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#impressionnistesLondres

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PRESS RELEASE

This summer, the Petit Palais is presenting an original exhibition devoted to the many **French artists who took refuge in London** following the Franco-Prussian War of 1870 and the uprising of the Commune. The exhibition plunges the visitor into this troubled period, whose impact on many artists is not widely known. **In spite of their social and political differences and their diverse artistic sensibilities, many of them found themselves on the British side of the Channel, where they formed a community of exiles.**

Organised in conjunction with the Tate, the exhibition presents **140 works** borrowed from museums in Britain, including **Tate Britain**, the **Victoria & Albert Museum**, and the **National Gallery**; the United States, including the **Brooklyn Museum**, the **Art Institute of Chicago**, the **Metropolitan Museum of Art**, New York; and also from French museums such as the **Musée d'Orsay**.

Works by **Monet**, **Pissarro**, **Sisley**, and also by **Tissot** and **Legros**, as well as sculptures by **Carpeaux**, **Rodin** and **Dalou**, are contrasted, at specific moments in the exhibition, with works by British artists such as **Alma-Tadema** and **Watts** as a means of evoking the networks of solidarity that evolved at that time between French and British artists.



Claude Monet, *The Houses of Parliament*, London c. 1900-1901, oil on canvas, Mr and Mrs Martin A. Ryerson Collection © 2017. The Art Institute of Chicago / Art Ressource, NY

The exhibition follows a chronological path, which helps visitors understand what led the French artists to settle in London. Even though some, like Legros, were already living in London, it was the **Franco-Prussian War of 1870 that acted as the trigger for a whole spate of arrivals from Paris.** The British Empire was at the height of its power and London provided a safe haven. But their choice of destination was also influenced by a belief that there was a more lucrative art market in London. The Parisian art dealer **Paul Durand-Ruel** opened a new gallery there, which became a base for promoting French painting.

The future impressionists were among the first expatriate artists. **Monet** and **Pissarro** arrived in London at the end of 1870 and met the older painter **Daubigny**. The landscapes of London, its parks and gardens and its famous fog became their favourite subjects. However, this first visit was difficult for Monet; he failed to sell his paintings and decided to return to France in the autumn of 1871.

Tissot, on the other hand, like **Legros** before him, had no difficulty in adjusting to London life. Tissot adapted his style to an audience that was particularly keen on genre scenes. He depicted Victorian society in meticulous detail through his many portraits and scenes from day-to-day activities such as concerts, balls, picnics, and boat trips on the Thames. It was on the advice of his friend **Whistler** that Legros moved to London in 1863, for financial reasons. He married an English woman and soon obtained British nationality. He became the pillar of the French exile community and one of the most respected teachers of painting and drawing in the capital.

On the demise of Napoleon III, who had been his great supporter, **Carpeaux** found sanctuary in London, but he did not enjoy the success he had hoped for. His student, **Dalou**, who had been a Communard, fled Paris in the spring of 1871 and headed for the British capital, where he spent eight highly productive years. He was well received by English artists and gave lessons in sculpture. The informal subjects of his sculptures were hugely popular with financiers and landowners.

Long after these difficult years, impressionists like Pissarro and Monet returned several times to London. These visits confirmed them in their enthusiasm for working in the open air. The many parks and gardens in the British capital – Hyde Park and Kew Gardens, for example –, and the Thames with its boating pleasures became recurrent motifs in their paintings. From 1899 to 1901, Monet chose the river and the infinite variations of light on the water as the subject of a long series of paintings.

He painted over a hundred pictures of Charing Cross Bridge, Waterloo Bridge and Westminster Bridge. The paintings of the Houses of Parliament are among the most beautiful. The buildings served as a pretext for immortalizing the view of the Thames and its fogs, which were subject to a multitude of chromatic variations depending on the time of day.

The exhibition ends with Derain paying tribute to Monet, in 1906-1907, by painting the same subjects. He defied the master by developing his own artistic expression and proposing a new image of London.

Visitors are guided through the exhibition by several mediation devices.

A sound track broadcasts the conversations of two English characters chatting about social issues: Arthur Gordon, a journalist who worked in Paris before the war, and his young cousin, Dorothy Bailey, who studied painting in London. Their exchanges provide an opportunity for visitors to discover the artistic controversies of the time and to follow them in the places frequented by the French community in London.

An interactive table in the «art club», a space designed like a London club, features a map of the city with 80 entry points giving access to information on artists, personalities, meeting places and the locations depicted in the paintings in the exhibition.

Finally, the **«art studio»**, an educational space located on the exhibition trail; it evokes a late 19th century artist's studio. With the help of interactive learning aids and original works (paintings, engravings and sculptures), visitors are encouraged to discover and experiment with the techniques of the artists featured in the exhibition. Free activities, for young and old alike, for which reservation is not required, can be enjoyed throughout the exhibition.



Camille Pissarro, *Kew Green*, 1892, huile sur toile, Musée d'Orsay, Paris, en dépôt au musée des Beaux-Arts de Lyon, legs de Clément et Andrée Adès, 1979 © Lyon, MBA – Photo Alain Basset

CURATORS:

Isabelle Collet, Head curator at the Petit Palais

Dr Caroline Corbeau-Parsons, curator at Tate Britain,

Christophe Leribault, director of the Petit Palais

With academic curatorship from **Amélie Simier**, director of the Musée Bourdelle.

GUIDE TO THE EXHIBITION



James Tissot, *Le soldat blessé*, vers 1870, aquarelle sur papier, Tate © Tate / Lucy Dawkins

1870-1871: Paris at war, Paris in ruins

On 19 July 1870, France's Second Empire government launched an offensive against Prussia. Following the defeat at Sedan, the Emperor capitulated and the 3rd Republic was promptly proclaimed. Hostilities nonetheless continued, and on 19 September, Paris was besieged. The population was forced to wait out the war, their suffering exacerbated by an especially harsh winter, food shortages and bombings. Peace was signed on 26 February 1871. Victorious, Germany annexed Alsace, as well as part of Lorraine. However, this truce was deemed unacceptable by Parisians. On 29 March, municipal elections brought a left-wing majority to power at City Hall, in contrast with a National Assembly two-thirds of whom were monarchists or Bonapartists. The Paris Commune thereupon declared independence and began passing its own laws. These tragic events prompted a many underemployed artists to leave the capital. Those who remained bore witness to the hardships of the war, such as James Tissot, Ernest Meissonier and Gustave Doré, who volunteered to serve in the National Guard. During the Commune, several artists, Gustave Courbet and the young sculptor Jules Dalou among them, played an active role in managing arts institutions, laying the foundations of a public administration for the arts. In May 1871, the national army put an end to the city's revolt, at the expense of 20,000 or so civilian lives. During the *semaine sanglante* (week of bloodshed) several major monuments were set ablaze. Their façades remained in ruins for several years, a desolate spectacle in sharp contrast with frenzied construction Paris experienced during the Second Empire.



Gustave Doré, *Au-dessus de Londres depuis une voie ferrée*, gravure sur bois, Musée d'art moderne et contemporain de Strasbourg © Musée d'Art moderne et contemporain de Strasbourg, Cabinet d'Art graphique. Photo : Musées de Strasbourg, Mr Bertola

Arrival in London

Claude Monet was thirty-one years old when the war broke out. He left Bougival, stored his paintings in Louveciennes at Pissarro's home, and moved to Trouville with his companion, Camille Doncieux, whom he married on 28 June. As the father of a child and lacking a clientele, the painter embarked with his family at Le Havre amongst the throng of French refugees fleeing the German invasion, reaching London in September 1870.

London proves to be an enormous city, one whose population is exploding. This phenomenal growth is in large part due to the influx of workers from all of England and Ireland, at a time when the capital stands as the largest industrial centre in Europe.

Victorian England offered an attractive alternative for exiles arriving from France for economic or political reasons. The freedom of opinion, strong independent press and absence of customs procedures allowed any foreigner to gain passage to England and settle there. The geographical proxi-

mity to France, as well as the economic power of the British Empire, made London an ideal base.

By 1870 the city's French community was well established, especially as a first wave of refugees had already settled there following the coup d'état by Napoleon III in 1852. After the *semaine sanglante* (week of bloodshed in May 1871), some 3,500 Communards also fled France, remaining in England until they were amnestied in 1880.



Claude Monet, *Hyde Park*, 1871, huile sur toile, Museum of Art, Rhode Island School of design, Providence, don de Mrs Murray S. Danforth © Erik Gould

The Future Impressionists and their Circle

London, with its vibrant art market, was an attractive destination for artists in exile. The landscape painter Charles-François Daubigny had already visited twice to test his prospects in the 1860s and took refuge there in the fall of 1870. He met Paul Durand-Ruel, who had transferred his stock from Paris to London and opened a gallery on New Bond Street a month earlier. This new gallery became a centre for the dissemination of French painting, particularly for the Barbizon school, much prized by British collectors.

Monet's first visit, in fall of 1870, proved difficult, and the artist painted just six views of London parks and the Thames. His works refused by the jury of the Royal Academy, Monet made no sales despite the support of Daubigny, who introduced him to Durand-Ruel. Discouraged, Monet left London and spent the summer of 1871 in Holland before returning to France that very fall.

At forty years old, Camille Pissarro left France in similar haste at the beginning of September 1870, threatened by the advancing Prussians. Arriving in December, he settled in Norwood, a verdant suburb south of the Thames. While in London, Pissarro spent time with close family (his mother, her brother and his family) and frequented the French quarter between Soho and Leicester Square. Durand-Ruel bought two of his paintings but was unable to sell any. On 14 June 1871, Pissarro married his companion, who was pregnant again, and the couple returned to France to find their home in Louveciennes ransacked by the Prussians.



Jean-Baptiste Carpeaux, *Flore*, 1873, Museu Calouste Gulbenkian, Founder's Collection, Lisbonne © Carlos Azevedo

Carpeaux, the Economic Exile

The Franco-Prussian war deprived French artists of their livelihoods. For a sculptor as renowned as Carpeaux (1827-1875), exile to London was initially an economic initiative. In 1871, he spent March through December there, seeking to secure new commissions by exhibiting each year at the Royal Academy and participating in sales at Christie's, where he sent his serial pieces. Also in 1871, Carpeaux travelled to Chislehurst, where the imperial family was in exile, intending to make a portrait of Napoleon III. A few moving sketches and a posthumous portrait commissioned by the Empress Eugenia are the final testaments bearing witness to the bond that existed between the artist and his patron.

Carpeaux also produced portraits of famous artists, friends from France in exile like himself: the painter Jean-Léon Gérôme or the composer Charles Gounod, for instance, as well as several British commissions, such as Lord Ashburton and Henry James Turner, the young patron of Gérôme and Tissot. He proved successful in selling graceful decorative works in marble, which he adapted to the tastes of his clients. Excepting brief visits to supervise sales or commissions, Carpeaux spent almost no further time in London before his death in 1874. Contrary to his former student, the sculptor Jules Dalou, who was also in exile in London, the author of *La Danse* (on the façade of the Opéra de Paris) had little impact on contemporary art in Britain.



James Tissot, *La Galerie du «HMS Calcutta» (Portsmouth)*, vers 1876, huile sur toile, Tate, Londres, don de Samuel Courtaud en 1936 © Tate / Lucy Dawkins/Samuel Cole

James Tissot, Anglophile

Tissot (1836-1902) spent eleven years in England, after fleeing the civil war in Paris to seek refuge in London during May 1871. There he was welcomed by his friend, Thomas Gibson Bowles, editor of *Vanity Fair* and former war correspondent in France during the siege of Paris. Tissot, who had been exhibiting in London since 1861, had already Anglicised his first name, originally Jacques-Joseph, to James in 1859. After settling across the Channel, his ties to the London scene were strengthened by membership at the Hanover Street Arts Club, a meeting place for artists.

The works painted in England show Tissot adapting his style for an audience with a penchant for genre scenes in the tradition of Reynolds and Gainsborough. His meticulous representations of contemporary life offer a perspective tinged with irony on the social rituals of Victorian England. A painter of urban life, Tissot placed a considerable emphasis on fashion, and on the complex rules of etiquette imposed by high society.

A savvy businessman, the artist shrewdly adapted his output to the English market. His work was broadly disseminated in the form of etchings, a commercial success that endured after his return to France in 1882. Tissot abruptly left England after the death of his young companion, Kathleen Newton, who had become the central focus of his work in London.



Alphonse Legros, *Edward Burne-Jones*, 1868-1869, huile sur bois. Aberdeen Art Gallery & Museum Collections, don de sir James Murray

Alphonse Legros, a painter at the nexus of the French community

Legros (1837-1911) had already left to establish himself in London for economic reasons before the war. He married an Englishwoman and was even naturalised a British citizen in 1881.

Exhibited at the Paris Salon in 1861, his Ex-voto proved a sensation among painters but was poorly received by critics. Misunderstood and impoverished, Legros crossed the Channel in 1863 on the advice of his friend Whistler and was welcomed by the Pre-Raphaelite painters Rossetti, Watts and Burne-Jones. The Royal Academy long refused to exhibit his paintings, however, the Frenchman enjoyed the support of several passionate collectors, notably amongst the community of Greek extraction in Rossetti's entourage.

As of 1870, Legros became a crucial resource for his fellow French refugees. Monet and Pissarro both contacted him, as did Tissot and the dealer Paul Durand-Ruel. Generously, Legros shared with them his extensive British network. Through him, the sculptor Jules Dalou was introduced to two major collectors and patrons, the Howards and the Ionides. Ten years later, he similarly aided Rodin when the sculptor set out to conquer the London market.

A remarkable professor, first at the South Kensington School of Art, then from 1876 onward at the Slade School of Fine Arts, Legros taught in French (he never learned to speak English) and by example. His teaching of drawing was renowned, as were his painting, printmaking and, later, modelling classes.



Jules Dalou, *Paysanne française allaitant*, 1873, terre cuite, Victoria and Albert Museum © Victoria and Albert Museum

The art of modelling: Jules Dalou

After the harsh repression of the Communards in May of 1871, Dalou (1838-1902) came to London, where he would be in exile for eight years. Legros, a former schoolmate from the *École Impériale et Spéciale de Dessin à Paris*, helped him secure lodging, a paid situation that would feed him, and patrons.

Well received by his British counterparts and, arriving at a moment when sculpture had fallen out of fashion, Dalou exhibited as early as 1872 at the Royal Academy. *Le Jour des rameaux à Boulogne*, a small terracotta statuette purchased by George Howard was the first in a series of works to meet with success. The subjects Dalou chose to model were largely associated with private life. They reflect the importance to him of his family, and the tastes of his clients who were financiers or landed gentry who saw him as an artist in the tradition of 18th century French sculptors.

Appointed to a professorship at the National Art Training School in 1877, and to the South London Technical Art School in 1880, Dalou implemented a new teaching method. His mastery of modelling, as well as the combination of charm and realism that characterises his works in England ins-



Alphonse Legros, *Portrait d'Auguste Rodin*, 1882, huile sur toile, Musée Rodin, Paris. © Musée Rodin

pired an entire generation of students, particularly proponents of what would be known as the New Sculpture movement.

Nonetheless, the Communard outlaw was homesick as an exile, and waited with growing impatience to make his mark on his native soil. Pardoned by the French government in May 1879, he returned to Paris with designs for a monument to the Republic which distance and exile had helped to mature. He never returned to London, and maintained no close ties from this period.

Reciprocal portraits

The portraits brought together in this room all represent exchanges among artists. They bear witness to the support network that united them during their time in London.

Having settled in Great Britain in 1863, Alphonse Legros, encouraged by his then-friend Whistler, was very well-connected, and shared his network with the fellow countrymen who came to him for help and advice. The dealer Paul Durand-Ruel, despite having his own connections to galleries and clients in London, asked Legros to lend his support to exhibitions of the Society of French Artists.



Alfred Sisley, *Vue de la Tamise : le pont de Charing Cross*, 1874, huile sur toile, Andrew Brownsword Arts Foundation, en dépôt à la National Gallery, Londres © Andrew Brownsword Arts Foundation

Pissarro et Sisley, a return to London

Pissarro and Sisley participated with Monet in the Parisian exhibition that gave its name to the Impressionist movement in May of 1874. Impressionism, shocking to partisans of the polished painting style favoured by academic masters both in France and at the Royal Academy, placed a new emphasis on the materiality of paint and subjects from modern life.

During this period when the movement was taking shape, the landscape painters increased their commitment to plein air painting despite the humid and changeable weather. The sites they chose were those frequented by newly urban residents seeking recreation, who boarded trains to get away from the fog of central London.

After 1871, Pissarro returned several times to London, where his sons Lucien and Georges had settled. At over sixty years old, he finally achieved the success that had long eluded him. Paul Durand-Ruel held the artist's first major retrospective in Paris during January of 1892; every canvas found a buyer. Pissarro left shortly after for a long stay across the Channel.

Although he was a British national, Sisley lived his entire life in France. His father sent him to London to study business, but the young man preferred to dedicate himself to painting, adopting the bohemian lifestyle of his friends Renoir and Monet. Ruined by the war of 1870, with two small children to provide for, Sisley lived henceforth in financially dire straits. Sales of his works were rare, despite the wholehearted support of Durand-Ruel and the famous opera singer and collector, Jean-Baptiste Faure, who financed the painter's trip to London in the summer of 1874.



Claude Monet, *The Houses of Parliament*, London c. 1900-1901, oil on canvas, Mr and Mrs Martin A. Ryerson Collection © 2017. The Art Institute of Chicago / Art Ressource, NY

Monet and the River Thames

From the moment they arrived, Tissot and the future Impressionists were fascinated by the Thames as the heart of a modern capital. The river was thus to become a recurrent motif among the French painters, for whom the London fog presented a special challenge. Like that of Whistler, the Impressionist approach enhanced the sooty mists of the industrial stronghold to reveal their mysterious allure.

During his exile in 1870, Monet was poor and unknown. The lack of commercial success that had met Durand-Ruel's first exhibition of his works provoked in him a desire to return and paint in London as a highly successful artist. From autumn of 1899 through January 1901, he stayed on several occasions at the Savoy Hotel, observing the Thames from the window of his room. Maintaining an identical vantage point in each canvas, the artist concentrates on capturing the manifold variations of light specific to the meeting of river and sky.

The series of views depicting Parliament stands as an artistic testament to exile in London, and an archetypal representation of the River Thames. It was shown among the *Vues de la Tamise* (Views of the Thames) and Durand-Ruel's Paris gallery in 1904, the year the Entente Cordiale was signed, and a time when the vitality of London was attracting a new wave of French painters.



André Derain, *Big Ben*, 1906-1907, huile sur toile, musée d'Art moderne de Troyes, don de Pierre et Denise Levy 06, Derain à Londres dans le pas de Monet © Laurent Lecat

Derain in London, between homage and defiance

André Derain (1880-1954) was just twenty-three years old when he saw Monet's exhibition, *Vues de la Tamise* (Views of the River Thames), at Durand-Ruel's gallery. He promptly wrote about the Giverny master, by then recognised and admired:

'I love his work in spite of everything, indeed, because of his mistake, which serves as a valuable lesson for me. After all, is he not right to render in his evanescent, unstable colours those natural impressions which are no more than impressions? I was looking for something else: the component of nature that partakes of the immutable, the eternal, the complex.' (Letter to Maurice de Vlaminck, June 1904).

At the Autumn Salon of 1905, some young painters clustered around Matisse, the 'fauves' (beasts), provoked outrage. In search of new talent, the dealer Ambroise Vollard spotted Derain among them and took the youngster under his wing. It was he who, in 1906, financed the painter's winter sojourn in London by commissioning views of the city to echo those of Monet.

Derain did indeed pay homage to Monet by choosing similar subjects along the Thames and in parks. In doing so, he challenged the older master on his own ground, progressively developing his own idiom and offering, in turn, a radically new vision of London through no less than thirty canvases. For artists of the 1870s, London was a place of forced exile; thirty years later, the city could boast of being a major subject in French art.



SCENOGRAPHY

The exhibition itinerary takes the form of a journey enabling the visitor to share the experience of these artists in exile.

A sober presentation is backed up by specially designed listening terminals that set the lives of the painters in the context of the London of the time. Generous exhibition spaces ensure ease of movement, with such high points as the evocatively divided introductory room offering «Paris at War, Paris in Ruins» and «The Air-lock», a poetic immersion in the crossing of the English Channel via a Monet-inspired animation.

The transitions are effected by graphic enlargements and maps. In the Seine Gallery a succession of central windows in perspective enables visual interplay with the rooms devoted to Carpeaux, Tissot and the «Art Club» whose British atmosphere lends itself perfectly to interaction between portraits. The exhibition closes with a vast, spectacular room notably featuring late Monet masterpieces on a long, curved wall.

Scenography by Atelier Maciej Fiszer

Education space: the Art Studio

Part of the exhibition itinerary, the Art Studio recreates a late 19th-century artist's studio.

Teaching aids and original works invite visitors to discover and try out for themselves the techniques of the painters, engravers and sculptors on display in the exhibition.

Activity sessions lasting around 20 minutes – for all ages, free, no advance booking required – will be taking place throughout the exhibition:

Drawing

Tuesdays, 1:30 – 5:30 pm

26 June, 3, 10 July, 28 August, 4, 11, 18, 25 September, 2, 9 October

Under the guidance of an artist, you'll make sketches inspired by works in the exhibition.

Modelling

Fridays, 1:30 – 5:30 pm

22, 29 June, 6, 13 July, 7, 14, 21, 28 September, 5, 12 October

Under the guidance of a sculptor, you'll try your hand at modelling and sculpting techniques.

Engraving and printing

Saturdays, 1:30 – 5:30 pm

30 June, 7, 21, 28 July, 4, 11 August, 22, 29 September, 6, 13 October

After trying out the drypoint technique with the help of an engraver, you'll be able to watch the printing process.



Impressionists in London, 21 June – 14 October 2018

EXHIBITION CATALOGUE



The *Impressionists in London* tells the little-known story of those artists who left France and sought refuge in London during and after the Franco-Prussian War and the Paris Commune. Faced with Britain's culture and climate, these expatriates adapted, seizing the opportunities offered by the capital of a burgeoning Empire in portrayals of the banks of the Thames, verdant parks, cricket fields and high society gatherings.

This catalogue brings together major artists of the period – the trailblazer painters Daubigny and Legros, then Monet, Pissarro, Tissot, Sisley and, later, the young Derain and the sculptors Carpeaux and Dalou, followed by Rodin – in a multi-faceted look at subsequent Franco-British artistic relationships: the trauma of the war and the Commune for the French artists, the odd career of James Tissot, the teaching methods of Dalou and Lantéri in London, and the way artists like Monet and Whistler originated such mythic motifs as the famous London fog.

The *Impressionists in London*:
French Artists in Exile, 1870–1904

Curator: Caroline Corbeau-Parsons
Academic adviser: Isabelle Collet

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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



MUSIC PROGRAMME BRIT SESSIONS

To mark the exhibition *The Impressionists in London*, the Petit Palais is going English: great evening events devoted to the British musical scene.

Paris Musées OFF Swinging London Concert by Public Service Broadcasting

Thursday 21 June, 7 – 10 pm

Admission free – just sign on to the museum’s Facebook page

The Petit Palais is joining forces with Paris la Nuit for a festive plunge into Sixties London. A pop-coloured setting where you can sip a Pimm’s cocktail in the museum garden, get turned into Twiggy in our makeup studio, and have yourself and your gear photographically immortalised in front of a truer than life phone box flanked by guardsmen. Not to mention, in the South Gallery, a one-off concert by alternative rockers Public Service Broadcasting: heading home after a tour, they’re making an electrifying stopover at the Petit Palais

London calling, Fridays too!

7:30 – 8:30 pm amid the lush greenery of the museum garden: the young English music scene – pop, folk, electro

Admission free subject to availability

29 June: Be Charlotte

6 July: Joyce Jonathan & David Zincke

13 July: Paperface

20 July: Fyfe

Programmed in partnership with the British Embassy in France

Past and future: always neighbours

Les Voisins – «Neighbours» – is a celebration of the ties that bind the UK and France. But above all a celebration of bonds between people. The figures speak for themselves: 14 million Britishers visit France every year, there are 18,000 French students in the UK, 60,000 passengers take the Channel Tunnel every day and 400,000 British and French citizens have opted for living «across the water».

But it’s the stories – the French exchange student who meets her future husband in a UK campus bar; the chef who moves to Paris to prove that the British can cook too; the Yorkshireman who tends the pitch at the Stade de France – that are the best illustration of the deep friendship between our two countries. Since March 2017 the British Embassy in Paris has been actively celebrating these stories and the people who keep that friendship alive.



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: 3 150 000 visitors in 2017

*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.



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



PRACTICAL INFORMATION

Impressionists in London French artists in exile, 1870-1904

21 June – 14 October 2018

OPENING HOURS

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

Closed on Mondays and July 14

Late opening Friday until 9:00 pm.

From 14 September until 14 October, exceptionnally open until 9pm on Fridays and until 8pm on Saturdays and Sundays (except Sunday 7 October)

ADMISSION CHARGES

Free entry to the permanent collections

Charges for temporary exhibitions:

Full price: 13 euros

Reduced price: 11 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   

Franklin D. Roosevelt   

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,

Late closing: Fridays, 9 pm