

# Ilya Repine (1844-1930)

## *Painting the soul of Russia*

5 October 2021 – 23 January 2022



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

Tuesday to Sunday from 10:00 a.m. -  
6:00 p.m.  
Late opening on Friday until 9:00 p.m.

Information  
[petitpalais.paris.fr](http://petitpalais.paris.fr)



Ilya Répine, *Portrait of Yury Repine*, 1882.  
State Tretyakov Gallery, Moscow



With the generous support of Mrs.  
Natalia Logvinova Smalto, founder  
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– Institut de France

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## Ilya Répine (1844-1930) *Painting the soul of Russia*

From 5 October 2021 to 23 January 2022, the Petit Palais presents the first French retrospective dedicated to Ilya Repine, one of the greats of Russian art. Little known in France, Repine's oeuvre is nevertheless considered a milestone in the history of Russian painting of the 19th and 20th centuries. Some one hundred paintings, including very large format works, will be on loan from, notably, the State Tretyakov Gallery in Moscow, the State Russian Museum in Saint Petersburg and the Ateneum art museum in Helsinki, Finland. The exhibition allows visitors to retrace the career of this illustrious Russian painter through his masterpieces.

A key figure in the art world of his time, Repine took an interest in different aspects of culture, from literature to music and science. He was very close to many Russian personalities such as the writer Leo Tolstoy, the composer **Modest Mussorgsky**, and the collector **Pavel Tretyakov**. Witness to the many upheavals that shook Russia during his lifetime, Repine was particularly attentive to the profound historical and social changes that shaped his country, echoing them through his work.



Ilya Repine, *Barge Haulers on the Volga*, 1870–73.  
State Russian Museum, Saint Petersburg.

Associated with the Realist movement, Repine began his career at the Imperial Academy of Arts in Saint Petersburg. He then joined a group of artists known as “The Wanderers”, who promoted painting inspired from the ordinary life of Russians. His first major work, *Barge Haulers on the Volga* (1870–73), immediately established his reputation. Artist, but also professor, art theorist and writer, Repine's work goes beyond borders. An avid traveller, he discovered French art in the 1870s and enjoyed success in Universal Exhibitions.



From the 1860s, Repine painted many portraits of his family and close friends with obvious affection in the Realist style. A prolific portraitist, he also painted major artists of his time, like “The Mighty Five” composers, Ivan Turgenev and even Leo Tolstoy, whom he counted as a close friend. The Old Russia inspired him to paint several large, cinematic pictures, like Zaporozhian Cossacks writing a letter to the Turkish Sultan (1880–91), one of his most famous works. Fascinated by populist movements that violently called into question the Tsarist regime, he nevertheless accepted several major commissions from the highest echelons of power, notably the monumental composition Alexander III receiving rural district elders (1886), the Portrait of Nicolas II (1896), and other important official projects. The Revolutions of 1905 and 1917 gave Repine a chance to depict current events and examine Russian history.

Professor at the Imperial Academy of Arts in Saint Petersburg, Repine observed what was happening on the art scene and trained many students. In 1903, he settled for good in his home in Penates, in Kuokkala (modern Repino), in the former Grand Duchy of Finland which was then part of the Russian Empire. There, he continued to paint and experiment, receiving many visitors. In 1918, Finland declared independence, making Repine an exile in spite of himself. He nevertheless refused all invitations from the Soviet regime to return to Russia. And so it was there, just a few kilometres from Saint Petersburg, which had since become Leningrad, that he died, in 1930, after a career spent in a front-row seat to all the earth-shattering events of his times.

Thanks to an immersive design approach and exceptional loans, the exhibition transports visitors to the Russia of Tsars and revolution. It presents the diversity of subjects and styles developed by Repine over the course of his career, offering a vast panorama to better discover this painter of the soul of Russia.

#### Exhibition curators

Christophe Leribault, Director of the Petit Palais  
Stéphanie Cantarutti, Chief curator of 19th-century paintings at the Petit Palais

Tatiana Yudenkova, Head of the painting department (second half of the 19th century – early 20th century) at the State Tretyakov Gallery, Moscow



Ilya Repine, *Portrait of Yury Repine*, 1882.  
State Tretyakov Gallery, Moscow



Ilya Repine, *Dragonfly*, 1884  
State Tretyakov Gallery, Moscow



## The exhibition

### Room 1 – Saint Petersburg

Ilya Repin was born in 1844 into a family of serfs. He studied icon painting in his native village of Chuguev (Ukraine), before beginning his studies at the drawing school of the Society for the Encouragement of Artists. In 1864, he entered the Imperial Academy of Fine Art in Saint Petersburg, where he had a decisive encounter with Ivan Kramskoi (1837-1887), the leader of the Itinerants. These artists, who had trained in the academic system, had been practising realistic painting since their “Revolt of the Fourteen” in 1863, in an effort to reflect the real life of the people and their concerns. They organized traveling art exhibitions in all the major cities of the empire presenting the group’s new style of painting. Although Repin did not become a member of the Itinerants until 1878, he shared their vision very early on. Furthermore, he was close to the influential art critic Vladimir Stassov, who also sought to honour subjects from the everyday life of ordinary Russian people. In 1873, at the Academy’s annual exhibition, Repin presented his large painting *Barge Haulers on the Volga*, which was immediately hailed a major work, and established his reputation.



Ilya Repin, *Sadko*, 1876  
State Russian Museum, Saint Petersburg.

### Room 2 – Paris

In 1871, Repin obtained a scholarship from the Academy of Fine Art in Saint Petersburg, allowing him to study abroad. He chose France which, between 1860 and 1900, attracted approximately a hundred Russian painters. The young artist left Russia in 1873 and spent three years in Paris, where he lived in Montmartre with his family. This new environment stimulated his creativity and research. He began to look for new subject matter for his large-format canvases and filled his notebooks with many ideas. He was drawn to the modernity of French painters and by the emerging Impressionist movement. While in Paris, he painted many portraits to earn a living. Despite the formal ban on exhibiting at the Salon in Paris, decreed by the Academy in Saint Petersburg, he exhibited a series of paintings there in 1875 and 1876. In Paris, Repin mixed with a large Russian colony of painters, sculptors, writers and political refugees. The key figure of this group was Ivan Turgenev (1818-1883), whose novels foreshadowed the social changes to come in Russia. Under the guidance of landscape painter Alexey Bogolyubov (1824-1896), also based in Paris, Repin discovered Normandy and experimented with open-air painting. After this stay, rich in new experiences, he returned to Russia to pursue a fruitful career. Repin would return to Paris on several occasions between 1883 and 1900, both for pleasure or for the World Fairs of which he was both an exhibitor and a member of the jury.



Ilya Repin, *Portrait of Nadia Repin*, 1881  
Radishchev Art Museum, Saratov

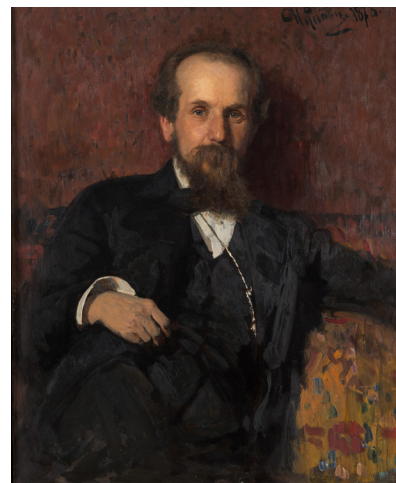
### Room 3 – The Family Circle

A prolific portraitist, Repin often used family members as his models, who could pose for him at leisure. In this restricted circle, he gave free rein to his innovative approach, and to his experiments with light and colour, all of which helped renew the portraiture genre in Russia. Anxious to render his models truthfully, the artist was quick to represent them in daring attitudes or poses: work, meditation, sleep, etc. His first wife, Vera, and his children, little Vera, Nadia and Yuri, were amongst his preferred models. Their representations throughout childhood have given rise to some charming and highly natural compositions.



## Room 4 – Life in Russia

Repin did not officially join the Society for Itinerant Artistic Exhibitions until 1878. However, early on, he shared the ideas of its members, who called for a new form of painting, in touch with the Russia of the time and taking its inspiration from reality. He painted numerous episodes inspired by the life of the people in a world that was still predominantly peasant. The theme of the religious procession runs through his work until the 1920s, sometimes treated simultaneously in several large-format paintings. The artist illustrates the persistence of Russian traditions and the fervour of his peers for collective events, like holidays and religious rites. It was also an opportunity for him to paint powerful portraits of figures of real people, taken in isolation or placed within their social group. Furthermore, Repin testifies to the changes brought about by the slow modernization of Russia, such as the growing impact of the railroad and the progress of medicine.



Ilya Repine, *Portrait of Pavel Tchistiakov*, 1878  
State Tretyakov Gallery, Moscow

## Room 5 – Repin as a Portrait Artist

Repin was one of the most popular portrait painters of his time. He distinguished himself in this genre throughout his career, producing almost three hundred portraits, marked by a strong psychological intensity. Fascinated by the human soul, he painted the celebrities of the day: politicians, authors, scientists, writers, women of the world, and influential figures in artistic circles. A keen music lover, Repin also immortalized the composers of the “Mighty Five”. In a way, the approach of these musicians, who had made the choice to privilege Russian popular traditions, was not unrelated to his own. Collector Pavel Tretyakov, eager to honour the glories of Russia, commissioned several major portraits from the artist. His collection would form the founding core of the State Tretyakov Gallery, which opened to the public in 1893, and is still one of Russia’s largest museums today.

## Room 6 – Old Russia

Like other Russian painters of his day, such as Vasily Surikov and Viktor Vasnetsov, Repin also took an interest in historical Russia, that of the boyars and the streltsy. A great painter of history, he excelled at giving his figures (Tsarevna Sophia, Tsar Ivan the Terrible, the Zaporozhian Cossacks) an exceptional presence. Meticulous about historical accuracy, he carried out documentary trips and undertook research on the costumes and accessories that contributed to the decor and atmosphere of the scenes depicted. His historical paintings soon became a talking point and sometimes even gave rise to great controversy, at a time when the autocratic power of the Tsar and his legacy were increasingly contested. In 1885 for example, Alexander III temporarily prohibited the exhibition of his painting *Ivan the Terrible and his Son Ivan, 16 November 1581*, as it depicts the Tsar having just killed his eldest son and heir to the throne. In this regard, the work was considered too subversive.

### Ivan le Terrible, An Iconic Work

The painting *Ivan the Terrible and his Son Ivan, 16 November 1581* (1885, Moscow, State Tretyakov Gallery) is notably absent from the exhibition at the Petit Palais. This iconic work by Repin, created while the artist’s career was nearing its zenith, was vandalized in 2018. It is currently being painstakingly restored in Moscow. Already targeted by an attack in 1913, during Repin’s lifetime, this painting has generated heated debate since its creation. Discover its turbulent history [here](#).

## Room 7 – The Regim of the Tsars

A reader of the great Russian writers of the 1860s (Dostoyevsky, Turgenev, Tolstoy), like them, Repin drew inspiration from the dynamic history of contemporary Russia. The schism between the old world and the new, illustrated by Turgenev in his novels *Fathers and Sons* and *Virgin Soil*, permeates his work. Repin devoted several paintings to the populist Narodnik movement (meaning “going to the people”), which attacked the tsarist regime. Therefore, he illustrated the sacrifice of the victims of revolutionary struggles. Feeling an obligation to educate the popular masses, intellectuals, mostly from cultivated social classes, left the city for the countryside, in order to convince the peasants to stand up against the Tsar. Paradoxically, they only encountered

misunderstanding and mistrust, with some peasants even going so far as to denounce these young people whose objectives went beyond their comprehension. After a series of violent anarchist attacks that were severely suppressed, and the assassination of Tsar Alexander II in 1881, the artist found inspiration in the failure of the movement and produced works with a remarkable suggestive force. At the same time however, Repin also worked for the monarchy: in 1886, he produced what he affectionately called his “royal painting”, the very large format Alexander III receiving Rural District Elders, which presents the Tsar as the great unifier of his people.



Ilya Repine, *Leo Tolstoy working*, 1887  
State Tretyakov Gallery, Moscow

## **Room 8 – Leo Tolstoy, The « Moujik-Count »**

Repin and Leo Tolstoy (1828-1910) first met in 1880, in the painter’s studio. The author of *War and Peace* (1864-1869) and *Anna Karenina* (1873-1877) was already world famous. However, he was undergoing a serious moral crisis, documented in *My Confession* (1879-1882). From an old Russian noble family, he described his existential crisis and deep disgust for his wealthy life. Anxious to give new meaning to his existence, Tolstoy decided to give up his belongings in order to live in unison with the people, amongst the moujiks (peasants). Between 1885 and 1887, Tolstoy and Repin supported each other when they encountered similar difficulties with censorship: the painter at the time of the controversy linked to his painting *Ivan the Terrible* in 1885, and the writer after his play *The Power of Darkness* was banned in 1886. The two men met frequently up until 1909. Repin regularly visited Tolstoy and his family on Khamovniki Street in Moscow, and at Yasnaya Polyana, 200 kilometres away, in Tolstoy’s summer family residence. Fascinated by the living legend that was Tolstoy, Repin produced no less than seventy painted or sculpted portraits of the “Moujik-Count”. Although they did not always share the same artistic views, the two men maintained a dialogue that went unbroken until the death of the writer in 1910.



## Room 9 – Glory and Doubt

At the turn of the 19th and 20th centuries, Repin was an artist at the height of his fame. A professor at the Academy of Fine Art in Saint Petersburg since 1892, he took charge of the school's painting studio from 1894 to 1907. A whole young generation of painters gravitated around him. He was relatively wealthy: the sale in 1892 of his painting *The Zaporozhian Cossacks* brought him enough money to buy a property in Zdravnievo, in the Vitebsk region (current-day Belarus). Despite his successes however, the artist experienced several periods of self-doubt. On more than one occasion, he was tempted to quit teaching at the Academy. The publication of his «Letters on Art» (1890) generated a controversy, which had an impact on him. These years were also darkened by family difficulties.



Ilya Repin, 17 October 1905, 1907, reworked in 1911  
State Tretyakov Gallery, Moscow

## Room 10 – Towards Revolution

At the turn of the century, the autocratic regime of the Tsar struggled to contain the revolts of the population and to put into place anticipated reforms. At that time, Repin was carrying out a commission from the government of a huge painting intended to highlight the enlightened governance of Nicholas II: *Ceremonial Sitting of the State Council on 7 May 1901* (1901-1903, Saint Petersburg, State-

Russian Museum). The painter also produced portraits of the great politicians of his day, beginning with the Tsar himself. However, Russia soon experienced major upheavals: the revolutions of February and October rocked the old regime. The crown was shaken in the face of a Russian people demanding the establishment of democratic institutions. Despite his promises, Nicholas II continued to exercise his power of veto over the Parliament. The gap therefore widened between the Tsar and his people, until the brutal overthrow of the Romanov Dynasty in 1917. Against the dramatic backdrop of events, Repin once again found material to question the history of his country.

## Room 11 – Departure For Finland

In 1899, Repin purchased, in the name of his new partner, writer and photographer Natalia Nordman, a small plot of land in Kuokkala (today Repino), 40 kilometres from Saint Petersburg, in the territory of the Grand Duchy of Finland, then annexed to Imperial Russia. There he built a house with a workshop. This estate was called the Penates and was surrounded by extensive grounds. In 1903, Repin moved there permanently. In Kuokkala, he welcomed a number of relatives and countless visitors, while continuing to paint. Natalia Nordman created an atmosphere favourable to artistic activity. In order to avoid unannounced visitors, one day a week was dedicated to guests. The Penates became a true artistic hub. Repin painted there and welcomed figures like writers Maxim Gorky, Leonid Andreyev and Kornei Chukovsky; neurologist Vladimir Bekhterev; actor Pyotr Samoylov, and several other personalities, many of whom posed for him. Natalia Nordman was known for her progressive ideas, and her vegetarian lunches had become legendary. Repin established warm relations with the Finns, such as poet Eino Leino and painters Albert Edelfelt and Akseli Gallen-Kallela. He was also asked to present work in several exhibitions in Helsinki, at the Salon Strindberg, a large Finnish art gallery, and the Ateneum Art Museum.



## Room 12 – La Russian Revolution

Repin suffered through the years of the First World War. With the proclamation of its independence in December 1917, the Grand Duchy of Finland, where the artist's house was located, ceased to belong to the Russian Empire. Repin therefore became an exile by a twist of fate. The seaside resort of Kuokkala was deserted, and the dachas abandoned. The Finnish Civil War raged on in neighbouring villages and echoes of the fighting reached the Penates. Dark news also arrived from Petrograd, the new name for Saint Petersburg, where Repin's relatives lived. Despite all this, Repin continued to feel Russian and was concerned by the political developments of the Bolshevik regime. He pursued his work, inspired by the 1917 Revolution and the war.

## Room 13 – The Later Years

The last years of Repin's life were marked by isolation, grief and material hardship. His opinion on the Revolution changed. Soviet Russia had him under surveillance, which put him in a difficult position, but did not prevent him from exhibiting all around the world. Invited to attend exhibitions of his work, held in Moscow in 1924, then in Leningrad the following year, he nevertheless declined the offer. Paradoxically, these difficult years were nevertheless rich in new visual experiments. Despite suffering from joint pain, Repin painted with large, colourful strokes. With this new technique, he was quick to rework some of his former compositions, which he considered essential to the understanding of his art. Away from his native land, in the last decade of his life, he revisited certain religious subjects (Golgotha, 1922-1925), and attempted to revive traditional Russian themes to which he added a sense of respiration and expressiveness bordering on the hallucinatory (Gopak, 1927-1929). Repin died in Finland in 1930, at the age of eighty-six. He was buried in his Penates estate, according to his last wishes. In 1948, in homage to Repin, the city of Kuokkala, part of the Soviet Union since 1944, was renamed Repino.



Ilya Repin, Gopak. *The dance of the zaporozhian cossacks*, 1926-1930  
Myra Collection



## Biography

1844: Born 24 July in Chuguev, modern-day Ukraine.

1864: Admitted to the Imperial Academy of Fine Arts of Saint Petersburg.

1873: Wins a medal for *Barge Haulers on the Volga* exhibited at the Academy. Visits the World's Fair in Vienna, then travels to Italy before arriving in Paris, where he will live until 1876.

1874: First participation in the Salon of the Société of the “wandering artists exhibitions”, where he will exhibit regularly until 1917.

1876: Obtains Academy member status.

1878: Official member of The Wanderers.

1880: First meeting with Leo Tolstoy.

1881: Paints a portrait of the composer Modest Mussorgski shortly before his death.

1885: The painting *Ivan the Terrible and His Son Ivan* causes a scandal on 16 November 1881. Alexandre III forbids for it to be displayed. The work will be vandalised in 1913 at the Tretyakov Gallery.

1894-1907: Becomes director of the Academy's painting workshop.

1896: Receives invitation to Moscow to attend the coronation of Nicolas II to produce two paintings.

1899: Acquires Penates, his home in Kuokkala, a city in the Grand Duchy of Finland annexed to imperial Russia (40 kilometres from Saint Petersburg).

1900: Participates in the World's Fair in Paris as an exhibitor and member of the painting jury.

1901: Decorated by the French Legion of Honour.

1903: Settles permanently in Kuokkala.

1905: Russian Revolution. Repine follows events with interest.

1911: Journeys to Rome for the World's Fair, where he presents several works.

1915: Big celebrations in Saint Petersburg for the 45th anniversary of his career.

1918: Following civil war, Kuokkala becomes part of the new Finnish state. Isolated, Repine pursues his work and exhibits regularly in Helsinki.

1920: Exhibition at the Ateneum art museum in Helsinki. Donates seven works to the museum.

1924: Repine declines Stalin's offer to return to the USSR, a refusal reiterated in 1926 and confirmed in an open letter to the press the following year.

1930: Repine dies on 29 September and is buried in Penates, according to his wishes.

1948: The city of Kuokkala, Soviet since 1944, is re-named Repino in honour of the artist.



## Exhibition design

Architectural and colourful, the exhibition design is based on spatial structure and a fluid pathway that leads visitors through each section where different surprises await, in terms of volume and atmosphere.

The exhibition décor is designed to conserve relative sobriety so as to not interfere with the works on display, which are striking enough themselves. The goal is to take visitors out of their daily routines by plunging them in a Russian atmosphere as a backdrop to the curators' commentary.

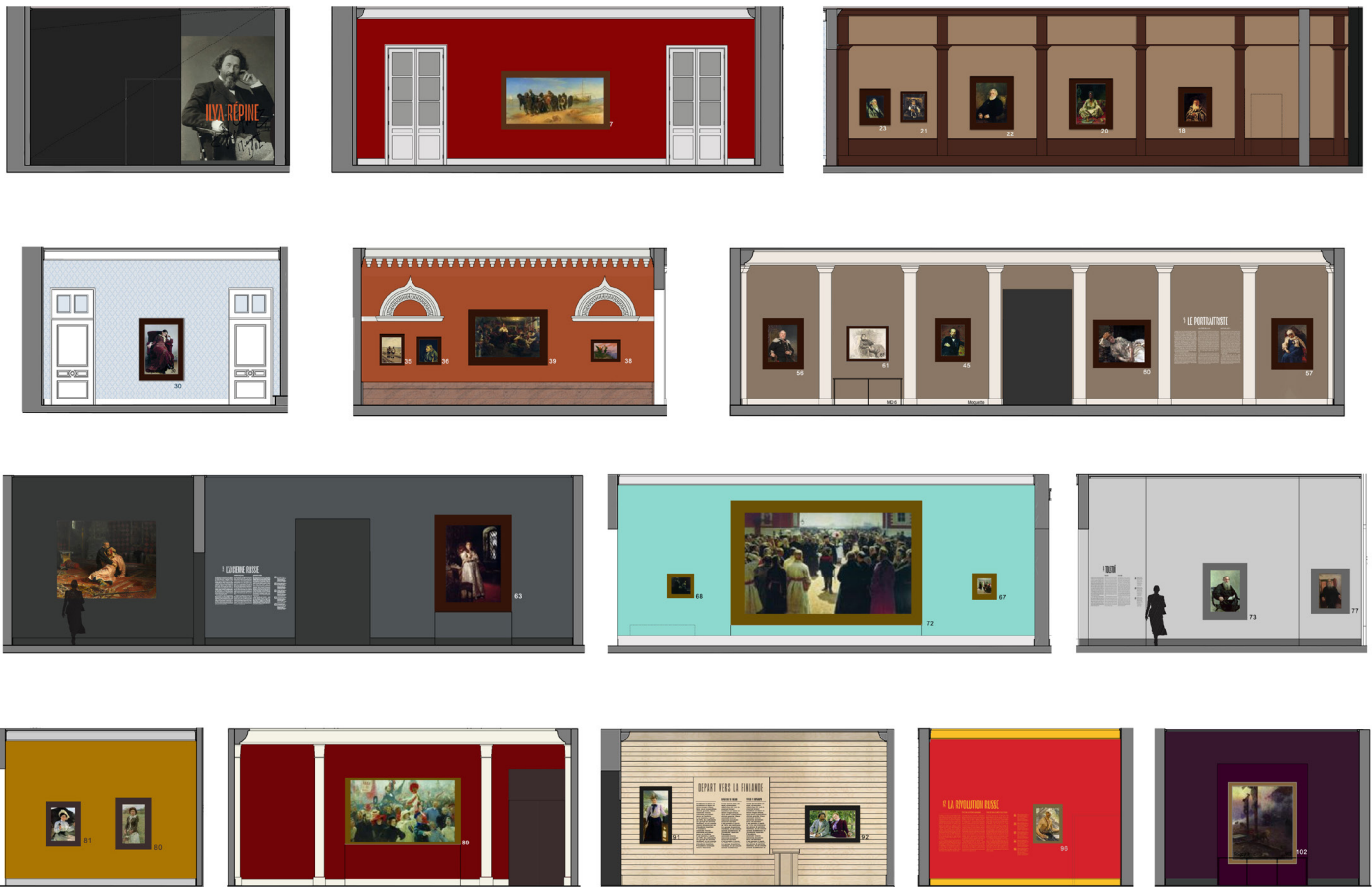
Each room was designed according to its layout, décor and wall colour, which ranges from dark grey to plum to brick red, turquoise and deep red. The room dedicated to Repine's years in Finland is fitted with pine planks from northern Europe.

Stylised mouldings on the periphery offer visual boundaries of the height of most spaces. The lighting varies according to the room and theme, sometimes soft, sometimes more theatrical.

Lastly, the exhibition is scattered with several audio-visual displays (films, musical excerpts from Russian composers painted by Repine, texts illustrating the relationship between Repine and Leo Tolstoy), creating counterpoints to Repine's paintings.

Philippe Pumain, architect in charge of exhibition design

Project design by Camille Portier, assistant exhibition designer, Agnès Rousseaux, graphic designer and Philippe Michel, lighting designer (*Ateliers de l'éclairage*).





# Programming around the exhibition

## AUDITORIUM

Free admission, limited seating

182 seats, subject to change depending on public health situation

## Conferences

### **5 October / Introductory conference for the exhibition, “Repine’s place in Russian art of his times”**

By Tatiana Yudenkova, head of second half of the 19th – first half of the 20th century paintings department of the State Tretyakov Gallery (subject to change)

### **16 November / “The History of Russia in the time of Ilya Repine”**

By Marie-Pierre Rey, professor of Russian and Soviet history at the Université Paris 1 Panthéon-Sorbonne

### **23 November / “Repine and Tolstoy”**

By Laure Troubetzkoy, professor emeritus at Sorbonne-Université

### **30 November / “Listening to faces: Russian composers and musical portraits”**

By André Lischke, musicologist, specialist in Russian music

### **7 December / “The art of icons in Russia”**

By Raphaëlle Ziadé, in charge of icons and Eastern Christian art at the Petit Palais

### **14 December / “Repine and modern art”**

By Tatiana Mojenok, art historian

### **4 January / “In the footsteps of Russians in Paris”**

By Juliette Chevée, art historian, student curator at the French national heritage institute

## Concerts

### **16 and 17 October / Opera Fuoco, directed by David Stern**

Masterclass (Saturday) and concert (Sunday)

To be confirmed

### **23 and 24 October / ArtenetrA**

To be confirmed

### **28 November at 4pm / Trio concert**

With Johanne Cassar, soprano, Jérémie Maillard, cello and Laurent Wagschal, piano

Programme:

- Modest Mussorgski: Songs
- Piotr Ilytch Tchaikovsky: Extracts from the Queen of Spades, Lisa’s aria, Gretry’s song, Pauline and Lisa duet, Sentimental waltz
- Rimsky Korsakov: Flight of the Bumblebee
- Mikhaïl Glinka: Piece for piano
- Nikolaï Miaskovsky: Sonata n.1
- Anton Rubinstein: Melody op.3
- Sergei Rachmaninov: Vocalise, Oriental dance, Melodies





**3 December at 7pm / Secession Orchestra, directed by Clément Mao-Takacs, Bons baisers de Russie**

Public rehearsal 3 December from 2 to 4pm

To be confirmed

**5 December / Cello and piano duet**

By Ophélie Gaillard, cello and Claire Désert, piano

To be confirmed

**12 December at 4pm / Arthemus, piano and violin recital**

By Anna-Maria Bell, violin and Frédéric Lagarde, piano

Programme:

- Tchaikovsky: Melody, Scherzo waltz
- Mussorgsky: Hopak
- Rimsky-Korsakov: Scheherazade, Op. 35: III. The young Prince and Princess
- Rachmaninov: Marguerite, Popular Russian themes, Two guitars, The black eyes, Cocher ralentis tes chevaux
- Dvorak: Humoresque
- Prokofiev: Five melodies for violin and piano
- Sibelius: Humoresques

**19 December / Piano and readings (19th-century Russian music and literature)**

With François Chaplin and Jean-Pierre Bouvier

To be confirmed

**9 January / Flute and piano concert**

By Jean Ferrandis, flute and Qiaochu Li, piano

Programme:

- Chostakovich: 4 preludes op 34 for violin. Argmt Ferrandis
- Tchaikovsky: Lensky Aria and None but a lonely heart aria. Argmt Ferrandis
- Otar Taktakishvili: Sonata for flute and piano
- Rachmaninov: Vocalises
- Prokofiev: Sonata

## Theatre

**13 and 14 November / Compagnie Les Dramaticules:**

**13 November at 4pm and 14 November at 11am (adults and teenagers)**

Reading/sound show: The End of the World by Turgenev, The Two Brothers by Tolstoy, Star by Veresaev

**13 November at 11am and 14 November at 4pm (for families)**

The Wolf by Tolstoy, Ivan Tzarevitch and the Enchanted Goussli by an anonymous author

## EVENT: THE PETIT PALAIS CELEBRATES THE RUSSIAN NEW YEAR FRIDAY 14 JANUARY 2022 / 18-30 YEAR-OLDS

In the exhibition: commentary of works by students from the École du Louvre

In the south gallery: readings from Russian literature and musical interludes by actors and musicians from the conservatory in the 8th arrondissement of Paris



## **TOURS OF THE EXHIBITION**

For individuals: adults and teenagers from 14 years old

### **Guided visits**

Wednesdays at 3pm, Thursdays at 12:30pm and Saturdays at 11am

### **Literary visits**

Tuesdays at 12:30pm

All throughout his career, Ilya Repine was intimately tied to the literary and musical circles of his times. He admired Nicolas Gogol, met Ivan Tourgueniev in Paris and befriended Leo Tolstoy. Throughout the exhibition, works are presented alongside literary excerpts that allow visitors to discover these ties. From legends to the great classics, from ancestral Russia of the Tsars to the Russian revolution, the Russian soul is expressed at the crossroads of different art forms.

### **Visit for the blind and people with impaired sight**

Guided visit by an educator trained in leading tours for people with disabilities.

Participants discover the exhibition through descriptive commentary.

Duration: 1.5 hours

Rate: 5 euros per person, free for one accompanying person / Free entry to the exhibition

Reservations by e-mail at [petitpalais.handicap-champsocial@paris.fr](mailto:petitpalais.handicap-champsocial@paris.fr)

For groups: by request at [petitpalais.reservation@paris.fr](mailto:petitpalais.reservation@paris.fr)





## Exhibition catalogue

### **ILYA REPINE 1844-1930** **Painting the Soul of Russia**

The broad retrospective organised by the Petit Palais in partnership with the State Tretyakov Gallery in Moscow and the State Russian Museum in Saint Petersburg was an opportunity to publish the first French monographic work dedicated to Ilya Repine (1844-1930). Considered the most famous Russian painter of the 19th century, Repine is generally associated with the Realist movement. Witness to all the upheaval Russia experienced in the 19th century, the artist took an interest in the cultural life of his times (literature, music, sciences, etc.) and paid particularly close attention to the profound changes shaping his homeland. The catalogue sheds light on the diversity of subjects and themes developed by the artist over the course of his life (genre and history paintings, portraits and religious works), and reveals the power of a painter in the image of his inspiration.

Paris Musées publication  
Hardcover, 24 x 30 cm, 260 pages  
180 colour reproductions  
ISBN: 9782759605040  
Publication date: October 2021  
42 euros





## Paris Musées, a museums network

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality.

To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings.

Their permanent collections, which are free\*, and the temporary exhibitions and varied cultural programming reached 3 million visitors in 2018.

### Get the Paris Musées card!

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 on **[parismusees.paris.fr](http://parismusees.paris.fr)**.



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



## The Petit Palais



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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.



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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 romantic, Paris 1900, Les Bas-fonds du Baroque (Baroque Slums) and Oscar Wilde with monographs that allow rediscovering forgotten painters such as Anders Zorn, Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017, Yan Pei-Ming in 2019 and Laurence Aëgerter in 2020) 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.

**[petitpalais.paris.fr](http://petitpalais.paris.fr)**



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## Ilya Repine (1844-1930)

### *Painting the soul of Russia*

5 October 2021 to 23 January 2022

#### Rates

Full rate : 13 euros

Reduced rate : 11 euros

#### Opening Hours

Tuesday to Sunday from 10:00 a.m. - 6:00 p.m.

Late opening on Friday until 9:00 p.m.

#### Petit Palais

Fine Arts Museum of Paris

Avenue Winston Churchill, 75008 Paris

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Accessible to people with disabilities

#### Access

Metro

Lines 1 and 13: Champs-Élysées Clemenceau

Line 9: Franklin D. Roosevelt

RER

Line C: Invalides

Bus

Lines 28, 42, 72, 73, 83, 93.

Vélib'

Petit Palais station n°8001

#### Auditorium

Information on [petitpalais.paris.fr](http://petitpalais.paris.fr)

#### Café-restaurant *Le Jardin du Petit Palais*

Open from 10:00 am to 5:00 pm

Late opening on Friday until 8pm

#### Bookshop

Open from 10:00 am to 6:00 pm,

Late closing at 9 pm