

The Body in motion

Press Kit - May 2024

The exhibition on the occasion of the Cultural Olympiad

15 May - 17 November 2024



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

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

Information petitpalais.paris.fr



Jade Marechal, fencer holding the *Rope-Dancer* by Edgar Chahine

The exhibition was made possible thanks to



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Léopold Cavalière, *Basketteur devant Le Botteleur* (1886) de Jacques Perrin. Photo © Paris Musées / Petit Palais / Laurent Julliard.

On the occasion of the Paris 2024 Olympic and Paralympic Games, the Petit Palais is celebrating "The Body in Motion" starting on 15 May 2024. This exhibition connects art and sport within its collections. Fifty works from the museum were selected, complemented by interviews with athletes and para-athletes who share their view of the artworks with visitors, weaving links between the artists' practice and their activity as high-level sportspeople.

The exhibition, with a scenography design reflecting the colours of the Olympics, presents fifty works from the collections of the Petit Palais, ranging from antiquity to the early twentieth century, some of which have been specially taken out of the reserves. These paintings, sculptures, and art objects, as well as drawings and prints from the museum, were chosen for the way in which they highlight the body, anatomy, and sport. The exhibition is divided into eight sections.

It begins in the Galerie des Antiques, taking visitors back in time to **the origins of the Olympic Games** with visual evocations of a discus or javelin-throwing event on vases and amphoras dating from the fifth century BC. The nearby icon collection highlights the representation of the **"heroic body"** through the figure of Saint George slaying the dragon, embodying the notion of the quest and of surpassing oneself.

The section entitled **"The Drawn Body"** recalls the importance of human models in Western art and presents studies of male nudes by Dürer and Rembrandt. The exhibit continues with a dancing interlude focusing on **"suspended Bodies"**. This selection of works demonstrates that throughout the ages, dance has fascinated artists, especially sculptors, keen to capture its essence, as seen in Carpeaux's *Three Graces* or Desbois' *Salomé*. Embodying the dynamism visible throughout the exhibition, the section called **"Sculpting the Body"** sheds light on this quest for vitality by sculptors seeking to capture movement. These artists succeed in breathing life into works, which like Youriévitche's *Dancer Sacha Lyo*, conveys a kind of perpetual tension. Further on, in the section entitled **"Saddle Up!"**, the theme of the emancipation of women through sport is explored with paintings by Jacques-Émile Blanche and Léon Comerre. **"The Body at Play"** on the other hand, presents children's games like shuttlecock and pick-up sticks in eighteenth-century hangings, the respective ancestors to today's badminton and mikado. The concluding section of the exhibition, titled **"Sport in Vogue"** looks at the early twentieth century, which marked the arrival of the modern Olympic Games, transporting visitors into a new era leading up to the present day. For example, for the one-hundredth anniversary of the Paris Olympics, the Petit Palais is showcasing two Bracquemond Vases, which, in 1924 were given as prizes to the most deserving athletes.

The exhibition is complemented by videos, titled **"In the Words of Athletes"**, presenting the sports men and women, supported by the companies of Groupe BPCE, premium partner of the Paris 2024 Olympic and Paralympic Games and main patron of the Petit Palais. Each artist has chosen a work that particularly resonates with their specific sport and practice, their personal life, and the physical challenges they have



faced, along with the art of the perfectly executed gesture, and the ambitions or objectives they have set for themselves. These moving videos shed light on the link that exists between art and sport, with the participating athletes becoming, in their own words, "artletes".

This exhibition is open free-of-charge to the public and offers numerous activities and visits for all types of audiences.

Curators:

Annick Lemoine, Petit Palais Director and Head Curator.

Anne-Charlotte Cathelineau, Chief Heritage Curator, Head of the Sculpture Department.

Fabienne Cousin, Head of the Cultural and Educational Department.

Laurène Dupuy, Head of Cultural Mediation.

An artistic and sporting journey



Campanie, *Statuette of discobolus*, produced in Campania, circa 490 BCE. Petit Palais. © Paris Musées / Petit Palais.

The origin of the Olympic Games

The first Olympic Games appeared in ancient Greece, around 776 BCE. Their name was derived from Olympia, a religious centre where they were celebrated every four years in honour of the god Zeus. During these festivities, athletes made a name for themselves in sporting events. All citizens could watch the Games, meaning that women and slaves were excluded. This event was the most important social and cultural event in Greece, so much so that armed conflicts would cease while the Games were taking place. Greek athletes embodied the ideal of beauty and perfection. Any victory at the Olympic Games meant becoming immortal.

The Heroic Body

Saint George is depicted defeating the dragon, a symbol for the forces of evil. Dressed in his Roman soldier clothes, he is fighting from atop his rearing horse. His red cape billowing in the wind symbolises his energy. Young and full of vigour, with his right arm lifted up, he is wielding his lance with a swift and steady hand. The monster, stricken in its mouth, has been knocked on its back. Venerated in the Christian world since Antiquity, Saint George embodies the moral and militant qualities of knights. He is brave, humble and just. In his footsteps, knights tried to surpass themselves in their quest for exploits. Nowadays, such qualities are still expected from athletes.

The Drawn body

While the human body is one of the most common subjects in Western art, depicting it is a difficult task. Consequently, drawing was a necessary step in an artist's training. Painters and sculptors studied anatomy, notably in academies where life drawing remained an essential exercise. Some artists worked based on sculptures, such as Fernand Pelez with *The Bowmen*, others, like Rembrandt, based on live models. Just as athletes who train to perfect their physical performance, artists work on their technique to achieve a perfect depiction of bodies. The painter Pierre-Paul Prud'hon embodied this quest for perfection. Nevertheless, during the late 19th century, this model of academic teaching was challenged by some artists, advocating for a more spontaneous approach.



Augustin Rouart, *The swimmer*, 1943. Tempera on canvas. Petit Palais. © Paris Musées / Petit Palais.

Suspended Bodies

The ultimate art of movement, dance is a way for bodies to express themselves. Throughout history, dance has always fascinated artists, notably sculptors, who, like Carpeaux and Desbois, wanted to capture its essence. From the 19th century on, photography gave artists a better opportunity to study how motion is broken down. New depictions arose from it, as can be seen with Maurice Charpentier-Mio. In the early 20th century, dancers such as Loïe Fuller and Isadora Duncan revolutionised this discipline by introducing greater expressive freedom. Consequently, they became real sources of inspiration for artists: Théodore Rivière and Agathon Léonard were both inspired by them.

Sport in Vogue

In the early 20th century, sports progressively took their place at the heart of a real lifestyle. The hygienist movement promoted sports in the interest of individual health: maintaining one's body was a way of maintaining one's mind. In the 1920s, the Art deco aestheticism with its stylised shapes internalised this new vision of the body. Thus, Henri Rouart portrayed the slim and athletic physique of a swimmer and, like Émile Bracquemond, artists started tackling modern sports in their artworks. In parallel, sporting activities became more widespread, taking advantage of the new leisure time resulting from the appearance of paid leave in 1936. Under the impulse of Pierre de Coubertin, the Olympic Games were reborn: first, with the creation of the International Olympic Committee (IOC) in 1894, then with the organization of the first edition of the modern Olympic Games in Athens in 1896.



François-Rupert Carabin, *La Belle Otéro*, between 1898 and 1900. Bronze. Petit Palais. © Paris Musées / Petit Palais.

Sculpting the Body

Bodies depicted through sculpture tend to create the illusion of the human presence. But how can one animate it, breathe life into it? Movements serve this purpose for many sculptors. They choose postures and gestures intended to express the physical strain of bodies working, like with Jacques Perrin, or struggling for survival, like with Louis Gossin. Sometimes, the life force is captured and frozen in time – dead in its tracks or between two somersaults – like in the artworks of Raoul Verlet and François-Laurent Rolard. The taut muscles of Serge Youriévitich's *Dancer* or the swirling skirt designed by Paul Roussel make the material vibrate, endowing it with the illusion of life

Saddle Up!

Under the Old Regime, women did not practice many physical activities as hobbies. In the 19th century, tennis or horse riding were often the only sports available to them – exclusively practiced by high society women. Sports were considered dangerous for their health and they were encouraged to choose a physical activity deemed suitable for the physical and moral characteristics of their gender. The same was true of female artists, who were prevented from practicing sculpture, which was seen as too manly and dirty. Nonetheless, throughout the 20th century, women started taking up space, both within society and in sports. They would progressively join the Olympic Games, starting in 1900. That year, they accounted for 22 out of the 997 participants.

The Body at Play

For aristocracy, the Middle Ages were a time of knightly tournaments, infused with warrior spirit. A new vision of physical exercise emerged during the 17th century, primarily associated with the idea of fun and entertainment. Instead of divert, the verb disport was then used, which in time would give the word sport. Under Louis XIV, sports games underwent profound changes so as to diminish their violence and have them better attuned to the refinement of the Court. As moments of sociability and gallantry, they started emphasising grace and agility. Horse riding, fencing and jeu de paume became primary occupations up until the 18th century. However, during this century, nobility gradually lost interest in sports, which would experience their revival in the 19th century.

In the Words of Athletes

Pictures © Paris Musées / Petit Palais / Laurent Julliard.

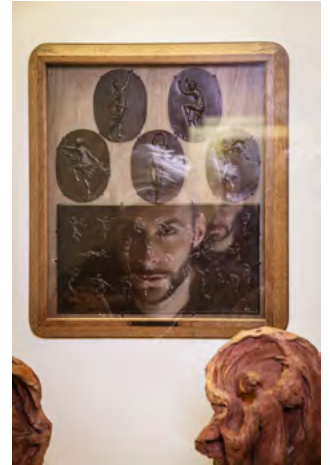


Aziza Benhami, para-archery / *La Belle Otéro* (between 1898 and 1900) by François-Rupert Carabin.

"We might have the impression that [sports and art] are two completely different worlds. But the more we think about it, the more they resemble, even merge into each other."

Valentin Belaud, modern pentathlon / *Croquis de gestes dansés d'Isadora Duncan* (1912) by Maurice Charpentier-Mio.

"Sport benefits from being connected with culture. Our sporting culture is a heritage that dates back to the dawn of time and should be associated [with other disciplines]."



Léopold Cavalière, basketball / *Le Botteleur* (1886) by Jacques Perrin.

"There is a parallel [between art and high-level sport], success comes from precise gestures and the sense of efficacy sought in both domains."

Gaëtan Charlot, para-fencing / *Le Botteleur* (1886) by Jacques Perrin.

"This sculpture by Perrin spoke to me [...], in any combat sport, every athlete has a secret skill, a technique that is unique and works just for them."

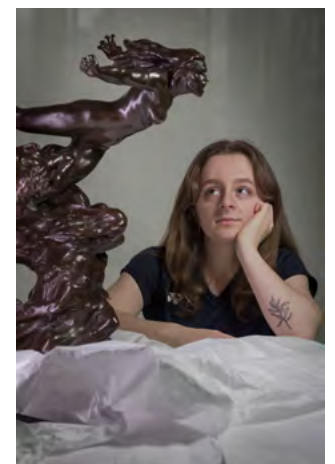


Dimitri Jozwicki, para-athletics (100 m) / *Académie d'un homme assis à terre* (1646) by Rembrandt.

"We can compare high-level sport to art, [...] the sprint is a succession of perfectly executed movements done to optimize one's time."

Marilou Maurel, para-badminton / *La Tempête et ses nuées* (1899) by Raoul Larche.

"As in this work, sport is full of trials and obstacles. [The sculpture] represents the trials that we go through [...], it shows that we can get through them despite the difficulties, as in my journey."





Jade Maréchal, fencing / *Danseuse de corde* (1906) by Edgar Chahine.

"I am advancing towards my goal exactly as Chahine's dancer does: step by step."



Charline Picon, sailing / *Vases* (1924) by Émile Bracquemond and Octave Guillonnet.

"I invite visitors to question the emotions they feel when looking at a sport or an artwork which [like the two Bracquemond vases] evokes movement and victory."



Mathieu Thomas, para-badminton / *La Danseuse Sacha Lyo* (1932-1933) by Serge Youriévitich.

"It is because of my uniqueness that I can play a sport at high-level today [...] and that I can do great things."



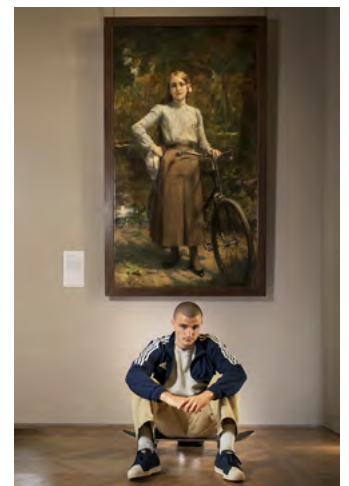
Romain Valadier-Picard, judo / *Le Dénicheur d'aigle* (1890) by Louis Gaussin.

"The struggle [depicted in this work] reminds me of judo, through the physicality and sense of combat represented."



Blandine Pont, judo / *Les Trois Grâces* (1874) by Jean-Baptiste Carpeaux.

"The artwork I have chosen is called *The Three Graces*; grace is something that I find very often in judo."



Vincent Milou, skateboarding / *Bicyclette au Vésinet* (1903) by Léon-François Comerre.

"[In skateboarding], the choice of tricks is very personal, it falls within the realm of art and self-expression."

An Olympic Design

The stage design graphically unfolds all along this “sporting” stroll, attracting the visitor’s eye to the works whose story it tells, without detracting from the esthetic quality of the existing galleries. To achieve this, the stage design uses vertical coloured lines reflecting the image of the Olympic Games and entitled “JO Signatures”. These signatures are attached to the bases of some of the Sculpture Gallery sculptures, such as *The Dancer Sacha Lyo*, or to the showcases, such as the one containing the *Three Graces* by Jean-Baptiste Carpeaux. Some showcases are framed by this graphic signature, such as those which present Théodore Rivière’s *Loïe Fuller*, or *Sketch of Isadora Duncan’s Dance Movements*. The graphic design of the texts and cards as a whole also naturally reflects the theme of the Olympic Games. The use of the “Olympic” coloured stripes provides flat reds, blues or greens on which the texts stand out against an orange background. The typography, selected for its vertical shapes and its curves, creates a sense of movement with harmonious visual balance. The combination of colours and texts lends a dynamic impression of fun and bodily lightness, creating a common theme throughout the visitor journey.

Videos of sportswomen and men are shown throughout the route, encased in fixed screen furniture or frames.

The stage design makes no apology for its colour scheme and is deliberately clearly visible, aiming for a new interpretation of the art works, whilst supporting the Commissioners’ approach and plunging the visitor into the atmosphere of the Olympic Games.



Press Visuals

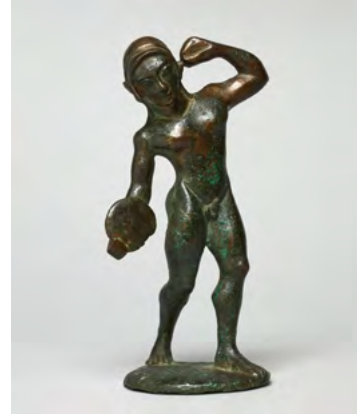


1. Euphronios (potter), Decoration attributed to Onesimos, *Cup with red figures* produced in Athens, circa 490 BCE.

Provenance : Corneto (Etruria). Medaillon : young athlete with javelin; outer decoration: palaestra scenes. Ceramic, 9×29×22,5 cm.

Dutuit Collection. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

The exterior of this cup depicts the space of the palaestra, a place where athletic exercises were taught in ancient Greece. Here, young men are training for various sports: weights, javelins, and discuses can be seen. The trainer, recognisable by his tunic and staff, oversees everyone's performance. The inscription on the central medallion praises the beauty of the young athlete, hope of victory for the City. As a theme, sports allowed the painter Onesimos to study motion.



2. *Statuette of discobolus*, produced in Campania, circa 490 BCE.

Provenance : Capua. Bronze, 10×5×4,5 cm.

Dutuit Collection. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

This small bronze cast is one of the discoboli that were sitting on top of the large bronze funerary vases of aristocrats from Campania – a region in current Italy. With his right arm lowered and the other raised up to balance himself, the athlete is holding the metal discus in his right hand. About to pivot, this decisive gesture will prelude his final extension and the throwing of the discus. The athletic nudity is here used to highlight the muscular tensions and the curve of a slender yet powerful body.



3. Crete, *Saint George Defeating the Dragon and Scenes from his Life*, 1st half of the 17th century.

Tempera on wood, 110×70 cm.

Bequest of Roger Cabal, 1998. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Saint George is depicted defeating the dragon, a symbol for the forces of evil. Dressed in his Roman soldier clothes, he is fighting from atop his rearing horse. His red cape billowing in the wind symbolises his energy. Young and full of vigour, with his right arm lifted up, he is wielding his lance with a swift and steady hand. The monster, stricken in its mouth, has been knocked on its back. Venerated in the Christian world since Antiquity, Saint George embodies the moral and militant qualities of knights. He is brave, humble and just. In his footsteps, knights tried to surpass themselves in their quest for exploits. Nowadays, such qualities are still expected from athletes.



4. Rembrandt Harmenszoon van Rijn, *Academy Figure: Man Seated on Ground*, 1646. Etching, 9,7×16,4 cm. Dutuit Collection. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

The portrait of this young boy etched by Rembrandt is part of a series where the same model appears nude in various poses. This type of representations, called "academy figures", were made during sessions where the artist, together with his students, used to draw based on live models. They are evidence of the practice of life drawing in the studio. With such exercises, artists trained to better depict the human anatomy through the direct observation of bodies.



5. Alexandre Falguière, *The Wrestlers*, Circa 1875. Pen and black ink on translucent paper, 23,8×19,8 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

This preparatory drawing for a painting shows two wrestlers in the arena of Rue Le Peletier, in Paris. They have probably been traced from a photograph by Falguière. A sculptor above all else, the artist focused his attention on the bodies of the two athletes in a grappling hold called a "bodylock". His nervous hatching darkens the shadows and enhances the salient reliefs of the wrestlers' muscles. Following the War of 1870, wrestling became popular and the wrestler a symbol for bravery in the face of adversity. Today, two types of wrestling are featured in the Olympic Games: freestyle wrestling and Greco-Roman wrestling.



6. Edgar Chahine, *Rope-Dancer*, 1906. Soft-ground etching on laid paper, 49,8×28,5 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

In this scene, Chahine showed the effervescence of Paris and its suburbs at the start of the 20th century. He repeatedly depicted street shows, where acrobats used to perform surprising physical feats that drew in crowds. Here, a rope-dancer, or equilibrist, has mesmerised the onlookers assembled below. The stretched-out or bent limbs of the athlete, outlined on a clear sky, hint at the tenseness of her muscles used to keep her balanced.



7. Edgar Chahine, *Double Shoulder Lock on the Ground*, 1904. Soft-ground etching on laid paper, 57×31,4 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Chahine chose to frame this scene of wrestling on the ground in a way that would show off the bodies of both athletes. They seem to be floating above the dirt floor. The artist, who used to wrestle himself, depicted a decisive moment in the fight. One of the wrestlers, his neck and shoulders held by his opponent, seems definitely immobilised. Around the two men and their tense struggling bodies, spectators, more or less roughly sketched, are fading in the background.



8. Raoul Larche, *The Storm and her Clouds*, 1899. Reduction based on the full-size plaster model. Bronze (sand casting), chef-modèle for the edition, 58×33,5×37,5 cm. Dutuit Collection. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

In this whirl of a composition, Raoul Larche transcribed the raging elements with incredible dynamism. The allegory of the storm is embodied by a woman in fury. Emerging from a group of intertwined female bodies, she is literally being propelled forward. Son of a cabinetmaker, Raoul Larche trained under Alexandre Falguière at the École des Beaux-Arts in Paris. A token of his success, the City of Paris commissioned him a bronze copy of this artwork, based on the plaster cast shown at the Salon.



9. Jean-Baptiste Carpeaux, *The Three Graces*, 1874. Patinated terracotta, 82×44×43 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

This patinated terracotta sculpture pictures three female figures moving around a vegetal pillar. The alluring choreographic composition leads the viewers in a daring and sensual dance, multiplying the number of viewpoints. This work was derived from the famous group of *The Dance* adorning the façade of the Opéra Garnier. Carpeaux asserted himself as one of the greatest sculptors of the French Second Empire (1852-1870), both in the fields of portraits and large statuary.



10. François-Rupert Carabin, *La Belle Otero*, between 1898 and 1900

Bronze, 17,4×16,7×13,6 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Known as "La Belle Otero", Carolina Otero has been portrayed in motion by Carabin, holding in her hands the large ruffles of her skirt, with which she used to create undulations, that caused quite a stir with the public and earned her fame. Star of the Folies-Bergère and the Moulin-Rouge, famous for her sensual dances inspired by flamenco, she was also known as a great courtesan – or what was called a "demimondaine". The Spanish dancer was an iconic figure of the Belle Époque.



11. Maurice Charpentier-Mio, *Sketch of Isadora Duncan's Dance Movements*, 1912.

Bronze, 53×47 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Isadora Duncan is portrayed here in 5 medallions presenting a broken-down vision of the movements being performed. Inspired by ancient Greece, the famous American dancer broke new grounds by dancing barefoot, dressed in a simple tunic. Straying away from traditional choreographed steps, she strived to communicate emotions above anything else. After moving to Paris in 1900, Duncan laid the foundations of modern dance by breaking free from classical ballet rules.



12. Augustin Rouart, *The Swimmer*, 1943.

Tempera on canvas, 37×59 cm. Donation subject to usufruct of Jean-Marie Rouart, 2020. Petit Palais, musée des Beaux-Arts de la Ville de Paris.

© Paris Musées / Petit Palais.

Augustin Rouart portrayed a swimmer doing the front crawl, as he is turning his head to breathe. The tightly framed composition fixes the attention on the character, whose realistically depicted body contrasts against the stylized aquatic elements. The Swimmer hints at the painter's taste for Art deco aesthetics and Japanese woodblock prints. This artwork, created against the backdrop of an emerging leisure society, attests to a search for speed in swimming shown by the front crawl's popularity. Today, the front crawl is the technique used in the freestyle swimming event during the Olympics.



13. Émile Bracquemond, (céramiste) and Octave Guillonnet, (author of the design), *Vases*, 1924. Porcelain, 33×15 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

These *Vases* were awarded as prizes at the 1924 Olympic Games in Paris, as had been the custom in Antiquity. The four low-relief medallions feature sports scenes on a laurel background. Produced by the Sèvres Manufactory, these *Vases* attest to the technical mastery of the sculptor and ceramist Émile Bracquemond, as well as to the prestige of French savoir-faire. With their 1924 edition, the Olympics became an international event.



14. Léon-François Comerre, *Bicycle in Le Vésinet*, 1903.

Oil on canvas, 199×115 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris.
© Paris Musées / Petit Palais.

At the age of 14, George, daughter of the painter Léon-François Comerre, used to roam the woods of Le Vésinet on her bicycle. She is portrayed by her father as a modern young girl, wearing a culotte-skirt, with one hand on her hip and the other on her mount. Appearing in the 1880s, bicycles gave women unprecedented mobility, helping them with their emancipation. This unexpensive mode of transport quickly became very popular, while men's bicycle races picked up speed from the late 19th century.



15. Jacques-Émile Blanche, *Mademoiselle Meuriot on her Pony*, 1889.

Oil on canvas, 223×227,5 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris.
© Paris Musées / Petit Palais.

Marie Marguerite Meuriot, aged 16, is riding side-saddle on her pony. In the late 19th century, horse riding was the only physical activity that women from high society were allowed to practice. The development of new areas in western Paris, including the Bois de Boulogne, offered them a particularly suitable setting. With this artwork, Jacques-Émile Blanche perpetuated the tradition of equestrian portraits, presenting, with this young girl, an interpretation full of charm and gracefulness.



16. Serge Youriévitich, *The Dancer Sacha Lyo*, 1932-1933.

Plaster, 253×70×53 cm. Long-term loan from the Conservation des œuvres d'art religieuses et civiles (COARC). Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

The Russian dancer Sacha Lyo was immortalized while performing a vertical split and defying the laws of gravity in this acrobatic position. This spectacular athletic prowess, soliciting every muscle in the young woman, was the occasion, for Serge Youriévitich, to prove his talent as a sculptor and showcase his great technical skills.



17. Louis Gossin, *The Robber of the Eagle's Nest*, 1890.

Plaster, 177×175×120 cm. Long-term loan from the Conservation des œuvres d'art religieuses et civiles (COARC). Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

This nest robber, coming to take an eaglet from its nest, is being attacked by the eagle protecting its brood. This extremely dynamic composition relies on two opposing diagonals, formed by the figures of the bird and its aggressor – his muscles tensed under such a strain. The dizzying movement of the tumbling body is inspired by baroque statues from the 17th century, characterised by their aesthetic profusion and dynamism.



18. Jacques Perrin, *The Hay-Trusser*, 1886.

Plaster, 155×145×125 cm. Long-term loan from the Conservation des œuvres d'art religieuses et civiles (COARC). Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Hard at work, this man is trussing hay to make a bale. His nakedness is surprising for a farmer working in the fields. Far from being a sign of inferiority, it lends nobility to the character, by alluding to the nakedness of ancient heroes and athletes. The Lyon-born sculptor, Jacques Perrin, paid special attention to his depiction of anatomy. His artwork thus exalts workers from the rural world through its reference to ancient statuary.



19. Georges Bateau, *Diana the Huntress*, 1898.
Plaster, 198×145×100 cm. Long-term loan from the Conservation des œuvres d'art religieuses et civiles (COARC). Petit Palais, musée des Beaux-Arts de la Ville de Paris. © Paris Musées / Petit Palais.

Gracefully riding on an eagle's back, the goddess of hunting is soaring through the air, her head held high, her arms spread wide open, as if echoing the bird's wings. The outstretched posture, the arched back and the beating wings all add up to the feeling of motion. While this representation was perfectly consistent with the ancient canon – and the rules of body proportions –, the softness of her curves appealed more to the taste of the time. Shown in 1898, *Diana the Huntress* was acquired by the City of Paris.



Groupe BPCE, major patron of the Petit Palais



The main sponsor of the Petit Palais for a three-year period, Groupe BPCE is demonstrating its engagement through three major initiatives: the restoration of the building's peristyle and fresco; renovations and work to improve the energy performance of the Petit Palais, and the production of the exhibition "The Body in Motion" reflecting its commitment to the world of sport.

Groupe BPCE companies (Banque Populaire, Caisse d'Épargne, Casden Banque Populaire, Crédit Coopératif, Natixis Investment Managers, Natixis Corporate & Investment Banking, Banque Palatine, and Oney) are the Premium Partners of the Paris 2024 Olympic and Paralympic Games and are the sponsors to over two hundred and forty French athletes.

With one hundred thousand employees, Groupe BPCE—the second largest banking group in France—serves thirty-five million customers around the world. It is the leading French bank for the SME sector; the second largest bank for private individuals; and the leading financier of local authorities, social housing projects, hospitals, social and solidarity economy sector companies, micro-credit, and "fragile" customers.

The participating athletes are sponsored by the various companies of Groupe BPCE:

Aziza Benhami is sponsored by BPCE Infogérance & Technologies.

Valentin Belaud is sponsored by BPCE Digital & Payments.

Léopold Cavalière is sponsored by La Caisse d'Épargne Grand Est Europe.

Gaëtan Charlot is sponsored by Technologies & Opérations / Groupe BPCE.

Dimitri Jozwicki is sponsored by Natixis Investment Managers.

Marilou Maurel is sponsored by La Fondation Banque Populaire.

Jade Marechal is sponsored by BPCE Assurances.

Vincent Milou is sponsored by BPCE Assurances.

Charline Picon is sponsored by La Banque Populaire Aquitaine Centre Atlantique.

Blandine Pont is sponsored by DNCA.

Mathieu Thomas is sponsored by La Banque Populaire Rives de Paris.

Romain Valadier-Picard is sponsored by DNCA.



Paris Musées Celebrates the Olympics!

Fully committed to the 2024 Olympic and Paralympic Games, the museums and sites of the City of Paris are participating in the event with major exhibitions organized throughout the Paris Musées network, themed visits around "Art and Sport," and numerous events and activities as part of the Cultural Olympiad. Find all the information and events related to the Cultural Olympiad on the Paris Musées website at: www.parismusees.paris.fr/fr/paris-musees-a-l-heure-olympique.

Paris Musées Collector Pass Special for the Olympic and Paralympic Games

Paris Musées is launching its new "Paris Musées 2024 Collector Pass" in a limited edition.

Available from May to September 2024, this pass will allow any visitor to discover all the temporary exhibitions of the City of Paris museums (excluding the Catacombs) for two weeks, with unlimited and fast-track access.

It will also offer discounts of 5 to 10% in museum cafes-restaurants and museum bookstores-shops.

Priced at 24 euros per adult (free for accompanying children under 18), it will be available for purchase on the Paris Musées online ticketing service and in the museums of the network, as well as at the Paris Tourist Office and through partner reseller websites.

Paris Musées – Cultural Walks for Central, Southern, and Western Routes

Three sporty and cultural routes to discover the museums of the City of Paris are offered as part of the Cultural Olympiad during each school holiday period. Combining physical activities and cultural discoveries, these routes allow participants to maintain their physical fitness while discovering the museums of the City of Paris.

The "Central" route starts at the Archaeological Crypt of the Île de la Cité and continues to the Carnavalet Museum, the Cognacq-Jay Museum, and ends at the Maison de Victor Hugo.

The Southern route, starting from the Liberation Museum, passes through the Catacombs, the Zadkine Museum, and the Bourdelle Museum.

The Western route includes the Petit Palais, the Palais Galliera, and the Museum of Modern Art.

"Go-ahead!" - Paris Musées Educational Kit on Art and Sport

Intended for children aged 5 to 12, "Go-ahead!" is a fun resource for discovering arts and sports through the collections of the museums of the City of Paris.

It will be offered to all preschools and elementary schools as well as Parisian leisure centers. 1500 kits will be distributed free of charge in partnership with the Academic Delegation for Arts and Culture of the Paris Rectorate. Labeled as part of the Cultural Olympiad, the "Go-ahead!" kit echoes the many routes, activities, and exhibitions exploring and celebrating the links between arts and sports in the museums of the City of Paris.

Paris Musées Podcasts "Art and Sport" - Special Edition for the Cultural Olympiad

Available online in French and English since September 2022

Digital arts, art history, and sports history

A series of 12 episodes dedicated to art history and sports history, "Paris Musées-Art and Sport" allows listeners to discover museum works through the lens of the modern Olympic Games.

Each uniquely written episode is a fiction that immerses listeners in the often forgotten big and small stories of the Olympic Games, from the famous sculpture Herakles the Archer by Antoine Bourdelle to Victor Hugo's practice of fencing. Designed as a sound immersion thanks to binaural sound technology, the series was created by Nuits Noires, with the expertise of the curators of the museums of the City of Paris.



The Cultural Olympiad



Something exceptional awaits us: the Summer Olympic and Paralympic Games, in France, promising us intense emotions. And even though it is immense, even though it is unique, it is not all, because Paris 2024 has made the strong choice to integrate culture at the heart of its project.

Thus, all actors of the artistic life, so rich in our country – musicians, dancers, actors, photographers, visual artists! – will take advantage of this joyful time of the Games to co-construct and co-write this celebration for all that will be the Cultural Olympiad.

A popular festival that will unfold until the end of summer 2024, through hundreds of events (mostly free and open to the public) at the intersection of art, sport, and Olympic values. With a unique territorial network, in mainland France and overseas, and in constant dialogue with the Olympic and Paralympic movements.

Throughout France, artists will leave their studios and rehearsal spaces to meet the sports world and imagine, together, stories of sharing. This will happen wherever their creative desire leads them: in public spaces and natural heritage sites, in gymnasiums, stadiums (or more surprising, even secret locations), but also in sites like the Grande Halle de la Villette, the Opéra Garnier in Paris, the Château de Versailles, or the Mucem in Marseille. The public will discover the creations and performances of well-known artists, such as Mourad Merzouki, Raphaëlle Boitel, or Bartabas, as well as hundreds of new talents' proposals. With major events dedicated to our common heritage (autumn 2023), to children and youth (spring 2024), and to amateur practices (throughout the summer of 2024).

All creators of imagination and beauty mobilizing for this long collective story will be keen to show that sport and culture have many values in common: the pursuit of performance and excellence, cultural dialogue, as well as sharing and humanity at the center of everything. The Cultural Olympiad will embody all of this, involving all bodies, young and old, able-bodied and disabled, athletes or non-athletes, to share our common values and write the Games together.

Concerts, performances, exhibitions, collective dances, films, digital creations, workshops for all ages, off-site culture, festive parades (on foot, by bike, by the water...): the interactive map of the Cultural Olympiad allows you to discover these thousands of events.
Sport and culture: the Games, together!

Led by the Cultural Directorate of the Paris 2024 Olympic and Paralympic Games (OPG), the Cultural Olympiad mobilizes all actors of sport and culture thanks to the involvement of numerous stakeholders, including the Ministry of Culture, the Ministry of Sports and the Olympic and Paralympic Games, the City of Paris, the Greater Paris Metropolis, the Île-de-France region, the Seine-Saint-Denis department, and the City of Marseille.



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 5.3 million visitors in 2023.

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.en



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

The Petit Palais



© C. Fouin

Built for the Exposition Universelle of 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, jewellery 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.



© B. Fougeirol

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.



© B. Fougeirol

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, Valérie Jouve in 2018, Yan Pei-Ming in 2019, Laurence Aëgerter in 2020, Jean-Michel Othoniel in 2021, Ugo Rondinone in 2022 and Loris Gréaud in 2023) 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.en



Information

The Body in motion

15 May - 17 november 2024

Free entrance

Opening hours

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

Petit Palais

Avenue Winston-Churchill, 75008 Paris

+33 (0)1 53 43 40 00

petitpalais.paris.en

Accessible to people with disabilities

Access

Métro

Line 9 : Franklin Roosevelt

Line 12, 14 and 8 : Madeleine

Information on anticiperlesjeux.gouv.fr

Auditorium

Information on petitpalais.paris.en

Café-restaurant le 1902

Open from 10:00 a.m. to 5:15 p.m. (last order)

Terrace closes at 5.40pm.

Bookshop

Open from 10:00 a.m to 5:45 p.m