

THIS SEASON AT THE GRAND PALAIS

BILL VIOLA

5 March - 21 July 2014

Bill Viola is without doubt the most celebrated exponent of video art. This retrospective, the most important ever dedicated to the artist, will present moving drawings and monumental installations from 1975 to today. Focusing on both intimate and universal experiences, the artist expresses his emotional and spiritual journey through great metaphysical themes: life, death and transfiguration.

ROBERT MAPPLETHORPE

26 March - 13 July 2014

Robert Mapplethorpe was one of the great masters of art photography. He produced highly stylised black and white portraits, nudes and still lifes. Beyond the erotic power that made Mapplethorpe's work famous, the exhibition presents the classic dimension of the artist's work and his search for aesthetic perfection.

CANDIDO PORTINARI. WAR AND PEACE

7 May - 9 June 2014

"War and Peace" was the last work and the masterpiece of Brazilian neo-realist painter Candido Portinari (1903-1962), considered as one of the leading 20th century Brazilian artists. Following a restoration campaign, it will be presented at the Grand Palais with forty preparatory drawings before being returned to the UN Headquarters in early summer.

MONUMENTA 2014. ILYA AND EMILIA KABAKOV. THE STRANGE CITY

10 May - 22 June 2014

Each year Monumenta invites an internationally renowned contemporary artist to take over the Nave of the Grand Palais. In 2014, Russian artists Ilya and Emilia Kabakov will create a spectacular, mysterious installation: through a Utopian city under the monumental glass roof, it offers the visitor a journey of initiation and a reflection on the human condition.

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AROUND THE EXHIBITION

TEACHING ACTIVITIES

Dates, times and reservations at grandpalais.fr

ADULTS

Guided tour

The reign of the first Emperor, Augustus, a decisive phase in ancient history, lasted more than forty years. His contemporaries include Julius Caesar, Cleopatra, Virgil, Ovid, Maecenas and Jesus... Accompanied by a tour guide, discover the man, the political strategy and his era through a selection of exceptional works.
Duration: 1h30. Full rate €22. Concession €16. Tribe tariff (ticket for a group of 4 paying visitors including 2 young people aged 16 to 25) €60
Dates: Excluding school holidays: 2.30pm Monday, Wednesday, Thursday, Friday and Saturday, 6pm Thursday and Friday. School holidays: 10.15am and 3pm Monday, Thursday, Friday and Saturday, 3pm and 7.30pm Wednesday.

Dual guided tour

The so-called "Augustan Age" was rich in literature. The most famous authors, often close to the first Emperor, have left behind many testimonies to his personality, as well as his family and his political action. Discover the exhibition accompanied by a tour guide and a Latinist interpreter from the ancient Théâtre Démodocos company, who will reproduce the pronunciation of contemporary texts of works (Suetonius, Horace, Virgil and Cicero).
Duration: 1h30. Full rate €22. Concession €16. Tribe tariff (ticket for a group of 4 paying visitors including 2 young people aged 16 to 25) €60
Date: Thursday 10 April at 6pm

Adult Visit-Workshop Drawing tour

Do you like drawing? Are you an art professor or head of an art workshop? Amateur or professional artist? Come and experience the atmosphere of the Grand Palais during a limited opening. Accompanied by a tour guide, take a moment to fill the pages of a sketchbook with the masterpieces of the "Augustan Age"...

Drawing material not provided. Duration: 2h. Full rate €30. Concession €22. Dates: Tuesday 6 May and 17 June at 2pm

ART DE VIVRE- Adult Visit-Workshop Art and oenology

Wine had a very important place in Roman civilisation: from the Altar to the table, rituals and tableware were markers of a person's affiliation with the Roman Empire. The conquered Provinces adopted and soon produced this divine nectar. Visit the exhibition with the enlightening explanations of a tour guide, then, in the safe hands of a sommelier, taste a selection of vintages reconstructed using Latin recipes.
Duration: 2h30 (1h30 guided tour, 1h with the instructor). Full rate €70. Concession €50. Dates: Friday 16 May at 6pm and Saturday 17 May at 2.30pm.
With Vincent Pateux (vincentpateux.com).

ART DE VIVRE- Adult Visit-Workshop Art and fragrances

Influenced by the Orient and the Greek world, the Romans also used perfume for religious, medical, and gastronomic purposes, as well as for personal grooming and seduction. Balsam jars and other vials attest to the commercial channels and daily uses. Visit the exhibition accompanied by a tour guide, then discover the olfactory universe of the Emperor Augustus.
Duration: 2h30 (1h30 guided tour, 1h with the instructor). Full rate €70. Concession €50. Dates: Excluding school holidays: Friday 27 June at 6pm and Saturday 28 June at 2.30pm. With Cinquième Sens (cinquemesens.com).

FAMILIES AND CHILDREN

Guided tour for families (age 5 and over)

Accompanied by a tour guide, your family can discover the artworks and lifestyles of the Roman era thanks to this exhibition dedicated to the Emperor Augustus.
Duration: 1h. Full rate €20. Concession €14. Tribe tariff (ticket for a group of 4 paying visitors including 2 young people aged 16 to 25) €54
Dates: Excluding school holidays: 4.30pm Wednesday and Saturday. School holidays: 5pm Wednesday, Friday and Saturday.

Introductory tour of the exhibition. Exclusive offer for new visitors!

A visit with a tour guide who will evoke the intense life of the Grand Palais and introduce you to Augustus, the first Emperor, and his era thanks to a selection of exceptional works... You are then free to continue your visit unguided.
Duration: 1h. Rates: €13. Free for under 16s for a maximum of 3 children per adult (reservation required)
Enjoy special rates at the "Les Galeries" restaurant (access via Square Jean Perrin): €21.50: adult visit + packed lunch / €17.90: adult visit + snack pack / €8.50: children's visit + packed lunch / €4.90: children's visit + snack pack
Dates: 3.30pm Saturday 5 April.

Visit-Workshop The Emperor, power and currency (for children aged 8-11)

A means of conveying the Emperor's image, currencies spread through Rome and the Provinces. Issued for major events, they celebrated his power or the territories conquered. After a tour of the exhibition, rich in coin collections, participants will decipher inscriptions and images, then create their own model coins.
Duration: 2h (1h tour, then approx. 1h workshop). Full rate €10. Dates: Excluding school holidays: 2pm Wednesday and Saturday. School holidays: 2.30pm Monday, Wednesday, Thursday, Friday and Saturday.

AROUND THE EXHIBITION

CULTURAL ACTIVITIES

Free admission to the Champs-Élysées Auditorium For the Wednesday encounters and Friday films, priority access on presentation of an invitation available at grandpalais.fr. Find our conferences online at grandpalais.fr, itunes.fr/grandpalais and France Culture Plus.

WEDNESDAY ENCOUNTERS AT 6:30pm

Wednesday 19 March: *I, Augustus, Emperor of Rome...*

Conference by Cécile Giroire and Daniel Roger, both heritage curators in the Greek, Etruscan and Roman Antiquities Department at the Musée du Louvre and exhibition curators.

Wednesday 21 May: *Femmes fatales: Empresses and Princesses in the Augustan Era*

Conference by Virginie Girod, historian, author of the work *Les Femmes et le sexe dans la Rome antique [Women and gender in ancient Rome]*, Tallandier, 2013.

Wednesday 4 June: *Métamorphoses, Evening by Christophe Honoré*

Christophe Honoré has just filmed an adaptation of Ovid's *Metamorphoses*.

Wednesday 11 June: *Octavian-Augustus: a fictional hero*

Conference by Claude Aziza, fictitious Antiquity historian, Université de la Sorbonne Nouvelle

SYMPOSIUM

Thursday 26 and Friday 27 June: *Augustus in words. The "Princes" in the mirror of literature*

Symposium organised by the Rmn - GP in partnership with Aix Marseille Université, the Centre Paul-Albert Février, under the direction of Sabine Luciani, Aix-Marseille Université, Cécile Giroire and Daniel Roger, Musée du Louvre

Thursday 26 June - 9am / 12.45pm: *Biography, literature and politics* - 2.30pm / 6pm: *Augustus and the poets*

Friday 7 June - 9.30am / 1pm: *Writing history under Augustus* - 2.30pm - 5.15pm: *Augustus judged by history*

FRIDAY FILMS 12pm / *From Caesar to Augustus Cycle*

Friday 21 March: *Julius Caesar*. By Joseph L. Mankiewicz, 1953, with Marlon Brando and James Mason, VOST-French, 2h

Friday 4 April: *Legions of the Nile*. By Vittorio Cottafavi, 1960, with Linda Cristal and Georges Marchal, VOST-French, 1h40

Friday 16 May (1st part) and Friday 13 June (2nd part): *Augustus, the First Emperor*. By Roger Young, with Peter O'Toole and Charlotte Rampling, VOST-French, 2 x 1h30

DOCUMENTARY: *Le Destin de Rome [The Destiny of Rome]*

By Fabrice Hourlier, 2011, co-produced by Docside, Indigènes and Arte, 1h45

Wednesday 19 March, 2 April, 9 April, 16 April, 14 May, 21 May, 4 June, 11 June, and 18 June at 3pm.

EVENT

Saturday 17 May

European Museum Night Exceptional opening from 8pm to midnight. Free admission.

MULTIMEDIA

FREE EXHIBITION MOBILE APPLICATION: THE ROMAN FACTORY

Download, discover, selfie, share. Selfies to post, postcards to send, on the theme of Ancient Rome. Free app for iPhone and android.

THE EXHIBITION AUDIOGUIDE

French, English, German, Italian and aged 8/12 version. €3.59 for smartphones and tablets. <http://tinyurl.com/o3p9cle>

THE EXHIBITION E-ALBUM

Price: €4.49 for tablets. Our multimedia products at www.itunes.com/grandpalais

PUBLICATIONS

Réunion des musées nationaux-Grand Palais Publications, 2014

- hardback exhibition catalogue, 24.5 x 29 cm, 352 p., 330 ill., €45

- paperback exhibition album, 48 p., 40 ill., €10

Artlys Publications, 2014

- *Auguste et son siècle [Augustus and his era]*, by Xavier Darcos, Académie Française. Paperback, 11 x 18 cm, 128 p., 25 ill., €12



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Grand Palais, Galeries nationales
Clemenceau entrance

I, AUGUSTUS, EMPEROR OF ROME... 19 March - 13 July 2014



English version



Download the exhibition audioguide and application free: THE ROMAN FACTORY

Selfies to post, postcards to send on the theme of Ancient Rome.



OVERVIEW OF THE EXHIBITION

- **The largest exhibition ever dedicated to the Emperor Augustus** and organised for the two thousandth anniversary of his death.

- **The first exhibition** dedicated to ancient Rome at the Grand Palais.

- **200 works from around the world** (Germany, Austria, Denmark, Spain, the USA, France, Greece, Hungary, the Netherlands, the UK etc.) and Italy in particular, with exceptional loans from the Capitoline Museums, the Vatican and the Naples National Archaeological Museum.

- **Antique masterpieces** that retrace the greatest moments of the reign of Augustus: statues, busts, portraits, frescoes, stuccoes and jewellery.

Introduction

2014 marks the two thousandth anniversary of the death of the first Emperor of Rome, Augustus, who died in Nola on 19 August 14. He is famous for having unified the Roman world, in other words the entire Mediterranean Region. The aim of this exhibition is to bring this man, with his aspirations, his contradictions, his qualities and his illusions, as well as his era, back to life.

Octavian and the Civil War

Before receiving the title Augustus, Octavian had already made a name for himself in political life. The great-nephew of Julius Caesar, he became his heir at the age of nineteen on his adoption by the Caesar. After his assassination, Octavian entered into the civil war to establish his power. He played on the conflicts of interest of the forces involved: sometimes he satisfied the demands of the veterans, part of the *populares*, promising them the money and land they were entitled to in Caesar's will; sometimes he allied himself with the traditionalists thanks to the praise of the speaker and politician Cicero, who depicted him as the saviour of the Republic. He eventually turned his back on the Roman aristocracy to form a coalition against the assassins of Caesar with Mark Antony, his most loyal general, and Marcus Lepidus: the Second *Triumvirate*. But their interests quickly diverged. Octavian finally turned against Mark Antony, in a series of events that lead him to rise to power alone after the Battle of Actium.

The Augustan Regime

Octavian thus proclaimed peace and was honoured by the Senate. He was attributed the title of *Augustus* (hallowed, venerable): henceforth he would be known by this name. Although official he was merely the "first among equals" of the Senate (*Princeps Senatus*), the titles he held granted him all powers. This new political regime was established under a name that hid its true nature: the Principate. To assert his authority, Augustus relied on the widespread dissemination of an official representation, which determined

how he would be known to the inhabitants of the Empire. His image and that of the members of the Imperial family, close relations and heirs, circulated in the form of portraits, particularly on coins. He publicised the image of his relations in order to legitimise the succession he intended to instate. Indeed, with no child from his third wife Livia, he resolved, at the end of his life, to adopt her first son, Tiberius, who would indeed succeed him. Portraits became a key instrument in the communication system he developed. The support of the Empire's inhabitants for the new regime can be seen in their private commissions of representations of the *Princeps*, which took up this official codified image: monuments in honour of Augustus, the development of sumptuary arts, altars, precious stones, private portraits, ceremonies and festivals.

Augustan Rome

The reign of Augustus gave rise to intense urban development, which transformed the centre of Rome. He encouraged all initiatives, even private ones. As such, Agrippa, a general and a friend of the *Princeps*, remodelled the Field of Mars area. He renovated the *Saepta Julia* (used for voting), and built baths and the Pantheon. Augustus first completed Caesar's construction programme, notably modifying the plans for the forum. Next, he reorganised the city's administration into 14 *regiones*. He finished the Roman Forum, where he rebuilt the Basilica Julia, and constructed a temple to Caesar. He built a third forum, which bore his name. In terms of religion, he undertook a major renovation and construction policy for temples. He also established buildings for the people, such as the Theatre of Marcellus. All of these buildings were rich decorative projects that highlighted the values of the *Princeps*. Nonetheless, in a personal capacity, Augustus distanced himself from architectural magnificence; he advocated a simple lifestyle, inspired by the Republican ideal. He never built a palace, but instead lived in a house on the Palatine. Although his biographies praise his modest character, respectful of traditions, pious and dedicated to country, it is clear that his monumental programme was one of his main political tools.

The spread of a new traditional Greek artistic language

The reign of Augustus created the necessary conditions for the development of the arts: the Empire was at peace, and its inhabitants lived in relative prosperity. Under the Republic, the victorious generals had already brought Greek works to Rome. From the reign of Augustus though, the Greek artists themselves took up residence here. A school of Neo-Attic sculpture was established in Rome, where artists produced works inspired by the masterpieces of Greek art. One of the most illustrious schools was that of Pasiteles, an Athenian sculptor who moved to Rome, both a practitioner and a theorist who followed the example of the great Greek masters from different periods. This practice gave prominence to the circulation of models of works, no doubt in the form of moulds. Artists did not follow a particular art movement. They drew on Greek artistic sources from all periods, from Archaism to Hellenistic Art, to create new and eclectic forms that were highly appreciated by the Roman clientèle. There was a climate of *aemulatio* (emulation, rivalry) and *interpretatio* (interpretation, transposition), rather than *imitatio* (imitation). They took their inspiration from masterpieces, while attempting to make them their own in order to create new works to rival these models.

Private life in the Augustan Age

Under the reign of Augustus, the climate of peace encouraged the accumulation of wealth among part of the population. This prosperity was visible in the furnishings of houses and tombs. The objects that have survived attest to an unprecedented development of sumptuary arts. Innovations multiplied in many domains: glass, silverware, glyptics (engraving or carving of hard stones), goldsmithery, mural painting etc. Furniture fulfilled an important social function: it demonstrated wealth and social status to visitors. The Roman way of life did not notably change during the Augustan Age, but it spread throughout the provinces. This Romanisation of daily life was most evident in funerary furnishings. Possession of these objects, whether they were imported to Rome or produced locally, was a claim of a person's affiliation with Roman culture and the Empire.

Augustus and the provinces

Augustus added new territories to the Roman Empire, but above all he endeavoured to stabilise the borders. He wanted to lay the foundations for an era of prosperity, after the turbulent years of the end of the Republic. In 27 B.C, the Empire's administration was reorganised with the establishment of a Principate. It was divided into forty or so provinces. The oldest and most peaceful were placed under the authority of the Senate, and governed by the proconsuls. In the imperial provinces, strategic zones often located on the borders, it was Augustus himself who appointed the legates. The census was also extended to the entire Empire, in order to better manage human resources and materials. To ensure peace, Roman domination aimed to be flexible, adapting legislation to local practices. In any case, Roman power was represented in public spaces by the construction of characteristic public monuments: forums, temples, theatres, baths etc. Numerous colonies were founded for veterans, which acted as power outposts. Finally, the imperial cult ensured the cohesion of the Empire.

Death and apotheosis

On 19 August 14 A.D, Augustus died aged 75 in Nola (Italy). The funeral arrangements had been planned long in advance by the *Princeps* himself. After a grand procession that resembled more a triumph than a funeral procession, the body was placed on the pyre at the Field of Mars. The urn was placed in a mausoleum, which he had purpose-built forty years earlier. On 17 September, the Senate approved the apotheosis of the *Princeps*, which raised him to the status of a god. He was thus given the title *divus* (divine), and became an official object of worship. Livia assumed responsibility for this cult, as its Priestess. She was also adopted by Augustus as his daughter, and took the name Julia Augusta. The *Res Gestae*, the second scroll of Augustus' testament, was engraved on two bronze plaques in front of the mausoleum. Augustus named Tiberius and Livia as his successors, a decision that was not contested. This is without doubt Augustus' greatest success: gradually modifying mentalities in order to establish a lasting political reign to follow him.

Exhibition opening hours (19 March - 13 July 2014)

10am - 8pm Thursday to Monday

10am - 10pm Wednesday

The Grand Palais is closed on Tuesdays. Closed 1 May.

Exhibition organised by the Réunion des musées nationaux - Grand Palais and the Musée du Louvre, Paris, in collaboration with Azienda Speciale Palaexpo - Scuderie del Quirinale and the Musei Capitolini, Rome.

The exhibition project was designed by Eugenio La Rocca.

Exhibition curator:

- Cécile Giroire, Heritage curator, Musée du Louvre, Greek, Etruscan and Roman Antiquities Department,
- Daniel Roger, Chief heritage curator, Musée du Louvre, Greek, Etruscan and Roman Antiquities Department
- Eugenio La Rocca, Archaeology and Greek and Roman Art History professor, Università degli Studi di Roma "La Sapienza"
- Claudio Parisi Presicce, Sovrintendente Capitolino ai Beni Culturali, Director of the Musei Capitolini
- Annalisa Lo Monaco, Università degli Studi di Roma "La Sapienza"



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