

THIS SEASON AT THE GRAND PALAIS

CARAMBOLAGES

2 March - 04 July 2016

Carambolage, or Cannon in English is a term used in the game of billiards. A shot in billiards in which the cue ball contacts one object ball and then the other. fig.: double whammy, shot ricochet. 185 works of art from different eras, styles and countries are presented in an exhibition designed like a game of dominoes, where each work leads to the next by an association of ideas or forms. The creations of Boucher, Giacometti, Rembrandt, Man Ray, Annette Messager and other anonymous artists interact in a fun tour that revisits our traditional approach to art history.

SEYDOU KEÏTA

31 March - 11 July 2016

Seydou Keïta (1921-2001) is now considered one of the greatest photographers of the second half of the twentieth century. Showing off his subjects to best advantage, his mastery of framing and light and the modernity and inventiveness of his compositions all earned him a huge success. He retired in 1977 after having been the official photographer of a Mali that had become independent. His work constitutes an exceptional testimony to the Malian society of his time.

EARTH, FIRE AND SPIRIT. Masterpieces of Korean ceramics

27 April - 20 June 2016

To mark the 130th anniversary of diplomatic relations between Paris and Seoul, the Grand Palais, backed by the National Museum of Korea, is exhibiting 300 masterpieces of Korean ceramics, a historical tradition dating from the first century AD and inspired by Central Asia and China.

MONUMENTA 2016. HUANG YONG PING. Empires

8 May - 18 June 2016

Since 2007, internationally renowned contemporary artists have been filling the Nave of the Grand Palais with masterful works designed for the occasion. After Anselm Kiefer, Richard Serra, Christian Boltanski, Anish Kapoor, Daniel Buren and Ilya and Emilia Kabakov, Huang Yong Ping, the true founder of contemporary art in China, who now lives and works in France, takes up the challenge in 2016.

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AROUND THE EXHIBITION

EDUCATIONAL ACTIVITIES

AUDIO-GUIDES (to hire): French, English and Spanish €5
Tour for young people in French

ADULT TOURS

Guided tour

Still relatively unknown in France, Amadeo de Souza Cardoso is one of the artists who created avant-garde. Thanks to this ambitious retrospective, discover the many facets of a painter who refused to be labelled. Accompanied by a lecturer, explore the dazzling career of an artist who was able to reinterpret the artistic research of his time and assert an original personality.

Duration: 1 hour 30 minutes/Price €22 - Concessions €16 - Tribu ticket offer €60 (for a group of 4 paying visitors, including 2 young people aged 16 to 25).
Dates: Outside school holidays: Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm; Wednesday at 7 pm.
During school holidays: Monday, Thursday, Friday at 11 am and 2.30 pm.

Workshop tour for adults. Dessins en promenade

Do you like drawing? Do you teach plastic arts or run a drawing workshop? Are you an amateur or a professional artist? Come and experience the Grand Palais atmosphere for yourself, alone or in a group, during a restricted opening session. Take a tour with our tour guide and complete the pages of a sketch book featuring creations of a precursor of modern art.

Drawing equipment not provided. Duration: 2 hours. Price €30 - Reduced price €22. Date: Tuesday 31 May at 2 pm.

FAMILIES AND CHILDREN

Family guided tour

Accompanied by a well-informed tour guide, families learn about the amazing work by an artist described as the "First avant-garde Portuguese painter".

Duration: 1 hour
Price €20 - Reduced price €14 - Family price €45 (2 adults and 2 young people aged 16 to 25).
Dates: Outside school holidays: Wednesday and Saturday at 4.45 pm
During school holidays: Wednesday and Saturday at 4.45 pm

Introductory tour of the exhibition

Special offer for new visitors!

Learn about the intensity of life at the Grand Palais with a tour guide and explore the life and work of an avant-garde artist. The tour is followed by free time to explore on your own.

Duration: 1 hour/Price €13 - Free for under-16s, up to 3 children per adult (booking required).
Date: Saturday 4 June at 11 am.

Tour and workshop (for 5-7 year-olds). Copy/create

Thanks to this ambitious retrospective, discover the many facets of a painter who refused to be labelled. After the guided tour of the exhibition, participants are invited to observe a landscape in the manner of Amadeo de Souza Cardoso in order to recreate it.

Duration: 1 hr 30 min. Price €7.5
Dates: Outside school holidays: Saturday at 10:30 am / During school holidays: Wednesday and Saturday at 10:30 am.

Tour and workshop (for 8-11 year-olds).

Duration: 2 hours. Price €10
Dates: Outside school holidays: Saturday at 2 pm / During school holidays: Wednesday and Saturday at 2 pm.

Plan your visit in advance at grandpalais.fr



Choose the time of your visit and buy your ticket online, learn about the exhibition with our videos, interviews, articles and activities for young people.



Are you interested in our products?

Visit the exhibition gift and book shop at the end of your tour, or go to our online shop at boutiquesdesmusees.fr

AROUND THE EXHIBITION

CULTURAL PROGRAMME

Admission to the auditorium is free with an invitation, which can be downloaded from grandpalais.fr.

WEDNESDAY MEETINGS, 6.30 pm

Wednesday 20 April: The life and work of Amadeo de Souza-Cardoso

Lecture by Helena de Freitas, historian and art critic at the Calouste Gulbenkian Museum in Lisbon, the exhibition curator, and Catarina Alfaro, Chief Curator at Casa das Histórias Paula Rego.

Wednesday 11 May: "I really do not understand. How did he get this from that?"

Amadeo de Souza-Cardoso and Flaubert: *The Legend of Saint Julian the Hospitaller*

Lecture by Maria Filomena Molder, philosopher, professor emeritus at the Universidade Nova de Lisboa.

Wednesday 18 May: Santa Rita, Sá-Carneiro, Pessoa, Almada and Amadeo: the Portuguese Futurist "Modernismo". Lecture by Fernando Cabral Martins, writer, professor at the Universidade Nova de Lisboa.

Wednesday 1 June: And today Amadeo?

Round table with Pedro Cabrita Reis, visual artist and Christophe Fonseca, writer-director.

Chair: Jean-François Chougnat, president of the Musée des civilisations de l'Europe et de la Méditerranée (MuCEM), director of the Berardo Foundation in Lisbon from 2007 to 2011.

FRIDAY FILM SCREENINGS 12 noon

Friday 22 April: Máscara de Aço contra Abismo Azul (Steel mask against blue abyss)

By Paulo Rocha, 1989, Telefilm with Fernando Heitor, Inês de Medeiros and Vítor Norte, 1 hr 5 min, Original version without subtitles. Courtesy of RTP, Portuguese public broadcasting corporation.

Friday 13 May: Voyage to the Beginning of the World

By Manoel de Oliveira, 1997, with Marcello Mastroianni, Jean-Yves Gautier, Leonor Silveira, 1 hr 30 min.

Friday 20 May: Se Eu Fosse Ladrão...Roubava

By Paulo Rocha, 2013, with Norberto Barroca, Márcia Breia and Joana Bárcia, 1 hr 30 min, Original version with French subtitles. In collaboration with the Cinemateca Portuguesa in Lisbon

Friday 3 June: Our Beloved Month of August

By Miguel Gomes, 2008, with Tânia Sónia Bandeira, Hélder Fábio Oliveira and Domingos, Joaquim Carvalho, 2 hr 30 min, Original version with French subtitles.

EUROPEAN NIGHT OF MUSEUMS, Saturday 21 May.

Late opening from 8 pm until midnight. Free admission.

DIGITAL OFFER



THE EXHIBITION APP, free.

Detailed information and programme.

Download the audio guides (French, English, Spanish and children's version) - €2.99

[Tinyurl.com/amadeodesouza](http://tinyurl.com/amadeodesouza) (Google Play, Appstore)

THE EXHIBITION FILM

Amadeo de Souza-Cardoso, the last secret of modern art, film by Christophe Fonseca, 52 min.

Co-production of Films de l'Odyssée, RMN-Grand Palais, Imagina Producoes with the participation of France 5.

RMN-Grand Palais edition / France 5 - €19.9 (in shops and VOD)

Screenings at the Auditorium from 14 March to 10 June: at 5 pm on Mondays 14 and 21 March, 4 and 11 April, 23 and 30 May, 6, 13 and 20 June; at 5 pm on Wednesdays 20, 27 April, 11 and 18 May, 1 June; at 12 noon on Thursdays 12, 19 and 26 May, 2, 9, 16 and 23 June; at 2 pm on Fridays 22 April, 6 and 27 May, 10 June.

EXHIBITION VISITORS BOOK

Do not forget to leave your impressions on our digital visitors' book available at the exit of the exhibition. And share them on social networks.

PUBLICATIONS

THE OFFICIAL EXHIBITION CATALOGUE, the only book which reproduces all the works exhibited at the Grand Palais. Published by Réunion des musées nationaux - Grand Palais, 2016 Size 245x290 mm, 288 pages, 220 illustrations, €40.

EXHIBITION ALBUM, Published by Réunion des musées nationaux - Grand Palais, 2016.

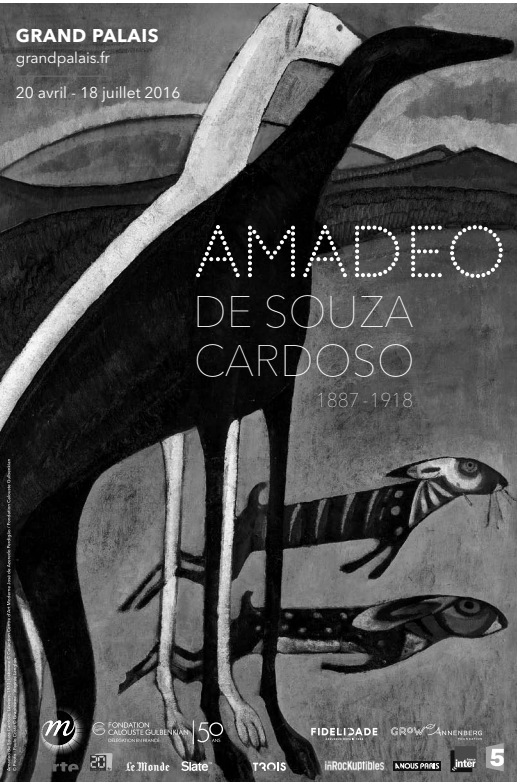
Size 210x265 mm, 48 pages, 40 illustrations, €10. Find all our publications on grandpalais.fr



Grand Palais, Galeries Nationales
Champs-Élysées entrance

AMADEO DE SOUZA-CARDOSO

20 April - 18 July 2016



#ExpoAmadeo



Download the exhibition app

Detailed info, programme, audio-guides, etc.



INTRODUCTION

"It seems intelligent to me that when someone intensely likes a work of art, they are even more careful not to imitate it!"
Letter from Amadeo de Souza-Cardoso to his uncle Francisco, Paris, 1910

There are few more surprising examples of a major 20th-century artist who has fallen into obscurity than Amadeo de Souza-Cardoso (1887-1918). Amadeo's career was divided into two periods and between two places: Paris, from 1906 to 1914, and Manhufe, Portugal, from 1914 to 1918, both of which are explored in this exhibition. Throughout his artistic life, Amadeo also crossed between two worlds: the rural world, with its natural and intellectual landscape, and the modern, urban world. Each formed part of the same dynamic and neither took precedence over the other. A magnet for artists challenging the classical models of the day, Paris provided Amadeo with the opportunity to enter into a creative dialogue with Modigliani, Brancusi and the Delaunays, and his work was presented at the most important group exhibitions of his time: the Paris Salons (1911-1912), the Armory Show in the United States, and the first German Autumn Salon (1913). But it was during the war, in Portugal, far from the acclaim of his peers, that Amadeo embarked upon the most brilliant stage in his career – and a little-known chapter in international art history. Before his death from Spanish influenza at the age of 30, Amadeo managed to produce an astounding body of work that bears witness to the aesthetic revolutions of his time – Cubism, Futurism, Orphism and Expressionism – but which is unlike that of any other artist. To reflect his non-linear development, this exhibition approaches Amadeo's career from different angles and, like his painting *The Leap of the Rabbit*, is intended to reflect the unpredictable and fleeting nature of his work. The exhibition also explores the idea of dialogue with Amadeo's contemporaries, his references, materials and with art of today.

THE LEAP OF THE RABBIT / ARMORY SHOW

The Leap of the Rabbit is one of Amadeo's most famous paintings. It was among eight works presented at the Armory Show in 1913, where the artist won high praise from journalists, critics and collectors. *The Leap of the Rabbit* is also the name of a traditional Gascony dance that allows participants a large degree of freedom, a quality reflected in the Portuguese artist's own work. Although the paintings presented by Amadeo at the Armory Show borrow from the Cubist vocabulary, their atmospheres and forms are influenced by medievalism and feature decorative elements inspired by tapestry work. He was also inspired by Japanese prints in this period. Hunting and horse riders are recurrent motifs in his paintings and drawings, and form the building blocks of his highly personal artistic universe.

BASED ON NATURE

"The mountains have a silhouette that makes you want to pass your hand over their spine."
Letter from Amadeo de Souza-Cardoso to Lucia, Manhufe, 1910

The landscape provided Amadeo with a medium through which to reflect on art. His self-portrait in a painter's smock standing in front of the undulating mountains of Manhufe points to a very personal and artistic relationship with nature. His first paintings were landscapes, which he used as the starting point for his pictorial experiments. From his Cézanne-like composition to lush foliage, Amadeo gradually developed solutions in line with Robert Delaunay's Orphism. The Portuguese artist's paintings conveyed a dynamic and vibrant vision of the landscape through colour and simplified shapes. This section sheds light on the experimental work that led Amadeo to "pure painting", including works presented by the painter at the First German Autumn Salon at the Der Sturm gallery in Berlin in 1913.

LIVING NATURE (OBJECTS)

The title of this section is borrowed from one of Amadeo's still life paintings – *Nature vivante des objets*. Taking this play on words as its starting point, and echoing the artist's attachment to the idea of flexibility, this section features landscapes and still lives, houses, kitchens, processions and humanity in all its diversity. These works share Amadeo's personal and heterodox interpretation of Cubism as evidenced by his dynamic treatment of space, iconographic freedom and intensive use of movement and colour.

WOMAN IN MOTION

In the early 1910s, the depiction of women played a central role in Amadeo's work, as it did in Modigliani's work in the same period. The two artists were close friends and shared the same artistic sensibility, as revealed by the graphic similarities between their work and their shared interest in primitive art. However, despite exploring the same subjects, each artist developed his own unique vision and carried on different lines of work. Whereas Modigliani created ideals of bliss and static, timeless caryatids, Amadeo studied volume, the dynamic articulation of shape and the sensation of speed, and almost always depicted women's bodies in motion.

XX DRAWINGS

Amadeo began compiling his album, *XX Dessins*, in the spring of 1912. Published on 31 August the same year, it contains reproductions of twenty original drawings made between 1911 and 1912. Since these drawings were intended for this printed album, it can be seen as a conceptual and unitary work. The different illustrations do not, however, share a common theme: the artist combines a variety of visual references, guided by his desire to associate himself with 20th century avant-garde movements and to call them into question in order to assert his own artistic personality. The common thread running through the work appears to be his elaboration on contemporary iconographic and aesthetic models, especially those found in modern European painting, including "primitivism", the subject of much theoretical discussion at the time, which he has brought up to date by adding his own personal stamp.

THE LEGEND OF SAINT JULIAN THE HOSPITALER AND THE HEROES OF LITERATURE

In the summer of 1912, while on a journey through "noble Brittany", Amadeo became increasingly interested in primitive painters and medieval heraldry, which led him to produce an ink-brush calligraphic manuscript with illustrations of Gustave Flaubert's *La Légende de Saint Julien L'Hospitalier*. Inspired by the work of medieval scribes, part of Amadeo's personal mythology, the "original-unique copy" is also an example of the way in which avant-garde artists experimented with the relationship between writing and painting. This relationship lies at the heart of Amadeo's artistic identity. A fusion of archaism and modernity, the *La Légende de Saint Julien L'Hospitalier* is a key work in his artistic development and unique in this period.

OVERVIEW

"This week I will go to Manhufe to isolate myself and work. There is such bright sunshine here, I tell myself so many times that if Lucia was here, she would like this intense light, this country filled with picturesque things."
Letter from Amadeo de Souza-Cardoso to Lucia. Espinho, 1910

This room presents a collection of photographs by Amadeo de Souza-Cardoso, some never been seen in public before, and a video installation by Nuno Cera. It explores places important to Amadeo – Manhufe, Portugal and Brittany – at two different points in time using the same technical device: the optical lens. The transformative eye of these artists expands the field of perception and interpretation and turns experimentation into a working method.

POPULAR SONG - DOLL'S HOUSE - POEM IN COLOUR

Following his final return to Portugal in summer 1914, Amadeo began to systematically explore popular iconography and the landscape in which it was rooted. He depicted details from the landscape, such as houses, windows and targets at rural fairs, objects like pottery and regional dolls, and folktales tinged with violence and cruelty. Colour poems, folk songs and poem-prayers reveal his visual interest in words and establish a dialogue with the most radical avant-garde developments of his time. The presence of Sonia and Robert Delaunay in Portugal in 1915-1916 and the creation of the Corporation Nouvelle framed Amadeo's plastic researches. The working materials presented in this section reveal the emergence of a new technique, the stencil, and a new graphic practice with which the artist experimented until the end of his life.

NEGRO HEAD - GREEN LANDSCAPE

The artist's dramatic inclination and intense spirituality come across very strongly in this series of paintings that reveal the emergence of a new line of work, which bears a striking resemblance to German Expressionism and the *Blaue Reiter*. The fusion of man and nature and the characterisation of physical types and altered psychological states reflect his increasingly symbolic treatment of landscape and the human figure through the use of darker colours and thicker, bolder brush strokes.

OCEAN HEADS

The rhythmic, intense and contrasting polychromy of these heads gives this series a coherence and unity that was remarkably original in the international context of the time. The Futurist titles and the skilful formal and chromatic articulation of the geometric elements reveal Amadeo's maturity as a painter. His Orphic-inspired disks are dissociated from their original meaning and transformed into components of faces and masks. Although the inspiration for these *heads* – African masks – was the same as for other avant-garde movements, they reveal a critical distancing from the contemporary artistic scene and define the scope of his unique testing ground.

LIFE OF THE INSTRUMENTS

"I work in oil – morale is very strong and so is nature. My garden is a superb mix of colour and sap and light. There are strawberries to fill baskets and 'young and strong roses'. I am in love. Rimbaud is in my room."
Letter from Amadeo de Souza-Cardoso to Sonia Delaunay. Manhufe, 19 May 1916

This set of watercolours presented alongside paintings of musical instruments reflects the same rationale of manipulation and deviation as seen in the mask series. The violin and the guitar – basic elements of Cubist experimental painting – are expressed here in a highly sensual way, intensified by the lively colours of the small geometric shapes that compose these instruments. Amadeo gradually associated them with other objects, animals and unexpected elements, with no obvious logic between them, in compositions that became more complex and dense. These musical instruments seem to have a life of their own and establish a dialogue with the artist's favourite motifs.

DYNAMIC ARABESQUE ZIG-ZAG

Dynamic arabesque Zig-Zag quotes one of Amadeo's titles and underscores a structuring element influenced by Cubo-Futurism that runs through and energises a large number of the artist's paintings and drawings. Combined with windmills, water mills and lighthouses, themselves engines for transformation and movement, the zigzag underscores the symbolic content of these pictures. These diagonal lines also crosses the human body in some pictures, presses it into motion, deconstructs it and electrifies it, in a direct allusion to mechanical man. Amadeo added to his compositions, which become more and more hybrid and complex in this period, titles inspired by Futurist poetry and the visual power of words, or letters and figures, with which the artist also experimented. The working materials and documents presented in this room reveal the sheer range of his artistic endeavours.

AVANT-GARDE STRAWBERRY

"What a beautiful picture it would make if I could project onto a screen, at the same time, all electric lighting, all light commercials and all passing cars with a huge bottle of champagne or a Black Cat advertisement in a major capital city of the world!"
Amadeo de Souza-Cardoso interview with João Fortunato de Sousa Fonseca, Jornal de Coimbra, Coimbra, on 21 December 1916

The paintings in this final section include the artist's last works and provide an overview of his artistic project. The compositions and bright colours of the large format paintings presented here give them a strong visual impact. After experimenting with solutions found in Cubism and Futurism and abstraction, Amadeo focused his energy on representing his world in another way, adding new elements that provide a clearer vision of the fusion between the rural and the cosmopolitan. His use of stencils and collage gives an object-like character to these paintings. Some are directly related to a working maquette that is presented here in two stages of composition. This section also exhibits tools, stencils and some of the objects to which they refer, including dolls. Had he lived, the artist may well have used the small collage made from advertisements, probably one of his last works, as the starting point for further invention.

Amadeo de Souza-Cardoso (20 April - 18 July 2016)

Exhibition opening times

Open every day, except Tuesdays, from 10 am to 8 pm. Late-night opening on Wednesdays until 10 pm. Closed on Tuesdays. Closed on Sunday 1 May and Thursday 14 July.

European Night of Museums Saturday 21 May: all the exhibitions are open and admission is free after 8 pm. Doors open until midnight and close at 1 am.

This exhibition is organised by Réunion des musées nationaux – Grand Palais and the Calouste Gulbenkian Foundation. Under the auspices of President François Hollande, President of the French Republic. Under the auspices of President Marcelo Rebelo de Sousa, President of the Portuguese Republic.



Exhibition Curators: Helena de Freitas, historian and art critic, Calouste Gulbenkian Foundation, Lisbon

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EXHIBITION MAP

