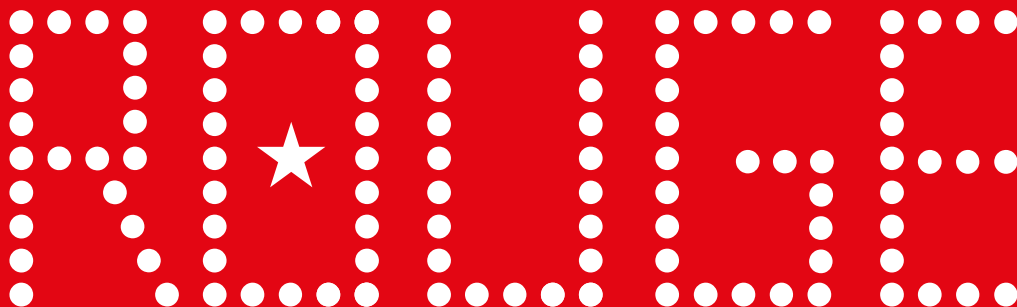




Centre
Pompidou

ART
ET UTOPIE



AU PAYS
DES SOVIETS

GRAND PALAIS

20 MARCH – 1 JULY 2019

In 1917, the October revolution gave rise to the hope of a new society, quickly thwarted by the real exercise of power. In 1953, Stalin's death ended more than 20 years of exacerbated totalitarianism. The exhibition unfolds between these two chronological boundaries. It is arranged in two sequences: in the 1920s, characterised by a form of pluralism, the Bolsheviki allow the cohabitation of different artistic groups and do not impose official aesthetic dogma. The 1930s and 1940s, on the other hand, were defined by the state's increasingly comprehensive control of the arts. These two periods are dominated by two opposing artistic utopias that the exhibition presents thanks to an exceptional ensemble of more than 400 works, most of which have never been shown in France.

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ART INTO LIFE

In 1917, the October revolution caused an upheaval in the social order, the repercussions of which proved overwhelming also for the world of artistic creation. Many artists supported the communist aims but opposed the definition of what the art of the new society should be. The avant-garde – so-called leftist – artists advocated a radical redefinition of the work of art and its functions. They sought to break with the traditional formats which they judged bourgeois, in favour of an art that was geared to an active participation in the transformation of the lifestyle. In the immediate aftermath of the Revolution, Vladimir Mayakovsky urged the “army of the arts” to take over the public arena and to submit to the “social commission”, while theorists such as Osip Brik and Nikolay Punin called for the birth of an “art of production” based on industrial lines. Fiercely rejecting easel painting, the Constructivists engaged in design, architecture, graphics and film. The first to express their adherence to the October revolution, they dominated the artistic life of the years following the event. However, from the early 1920s, their positions were challenged by traditionalist painters who in turn met the favour of the Bolshevik establishment.

1. MOBILISING THE MASSES

The Bolshevik coup d'état plunged the ex-Russian Empire into civil war. For the new power, it was crucial to garner support from the population concerning the project carried forward by the revolution. Ingenious devices of “agitation and propaganda” (agitprop) were implemented. Trains fulfilling multiple functions criss-crossed the front lines, while shows were staged on a grander or lesser scale, from travelling theatre to participatory mass actions. In this endeavour, the Bolsheviks could count on the support of many avant-garde artists who rallied to their cause in the aftermath of the uprising, thanks in particular to the action of Anatoly Lunacharsky, People's Commissar for Education (the Narkompros). In March 1918, the “Decree No. 1 on the democratisation of art” that Mayakovsky wrote with his futurist friends proclaimed the abrogation of the «domicile of art in the closets and sheds of human genius – palaces, galleries, salons, libraries, theatres”: the streets became “a feast of art for all” through the many projects of posters and urban decorations realised by artists.

2. THE THEATRE, LABORATORY OF THE NEW LIFE

In September 1921, in Moscow, an exhibition entitled “5x5 = 25” saw the presentation of what art critic Nikolai Tarabukin would call the “last painting”: *Pure red*, a monochrome work by Alexander Rodchenko. Immediately afterwards, several constructivist artists – including Rodchenko, Popova and Stepanova – publicly renounced painting and moved on to an “art of production” which they intended to be in direct drive with life. Theatre immediately became a fertile ground for research. The director Vsevolod Meyerhold, who proclaimed the “Theatrical October” in 1920, sought to revolutionize the medium. He invited constructivist artists to work with him. Scenography gave them the means to create functional play devices and to design prototypes of practical objects (furniture, clothes). Meyerhold's theatre became a place of experimentation for new forms of social life. Profoundly renewed, the repertoire promoted models of collective life. The actor's performance, overturned by the contributions of biomechanics, became linked to a new relationship with the spectator, while the stage tended to encompass the entire space of the auditorium.

3. REINVENTING EVERYDAY OBJECTS

In the aftermath of the Revolution, many “leftist” theorists called on artists to move to the “art of production”. In December 1918, Osip Brik advocated that painters “prepare for the work of creating new practical objects for the proletariat”: the artist must become the producer of “consciously produced” utilitarian objects, intended to transform lifestyle by creating new relationships. In November 1921, many constructivists renounced “pure” art. Rodchenko became the type of the artist-engineer. With Popova, Stepanova and Vesnin, he formed the hard core of the “productivist” group, which transformed the Higher Art and Technical Studios (Vkhutemas), the main artistic institution of the country, into its stronghold. Pieces of furniture, for the most part transformable or mobile, were designed to give man control of the object. Remaining as prototypes because of the lack of prospects, they nevertheless appeared in the theatre, cinema and in some major exhibitions. The textile prints designed by Popova and Stepanova, the

only constructivist artists to be involved with factories over a long-term period, instead went into industrial production.

4. THE ARCHITECTURE OF "SOCIAL CONDENSERS"

Through its ability to affect life directly, architecture quickly interested the new power. In 1923, Leon Trotsky declared that it would no longer be a matter of "building a temple, a castle or a mansion, but rather a house of the people, a block with many tenants, a community house, a large school". Four years later, the theorist of constructivism, Moisei Ginzburg, formulated the notion of "social condensers". Buildings must become machines for transforming way of life, capable of forging the new man and prefiguring the future society. "A new type of communal housing, workers' club, (...), new factory, are to become the conductors and condensers of socialist culture."

In the second half of the 1920s, modernist architects answered this requirement. The clubs and community houses of the pre-revolutionary era were rethought in the light of the new society, while utopian projects were reborn.

5. PRINTED ARTS CLOSER TO THE "FACT"

For constructivists supporting the notions of productivism, the printed arts offered the means to return to the visual arts without casting aside their social commitment. They find in this activity the opportunity to win commissions from a state that now considered "realism" the art form proper to the proletariat: the use of photography, through overprinting and especially photomontage, allowed these artists to produce a "realism" of a documentary nature, referring to events almost as these happened. The processes of mechanical reproduction inherent in the printed arts ensured an extremely extensive diffusion of their works: put at the service of propaganda, they accompany the great projects of socialism - especially the policy of forced industrialisation - and celebrate the figure of the leaders. Constructivist graphic design was still productive in the 1930s, at the price of an increasingly illustrative watering down.

6. A NEW FIGURATION

In the mid-1920s, a new generation of left-wing artists assimilated the gains of factography, without giving up painting. Founded in Moscow in 1925, the Society of Easel Artists (OST) gathered the students of David Shterenberg under the aegis of the Vkhutemas, including Alexander Deyneka, Yuriy Pimenov and Piotr Williams. Founded in Leningrad in 1925, the Circle of artists also brought together young painters trained at the avant-garde school, such as Viacheslav Pakulin and Alexander Samokhvalov. For many of their contemporaries, these artists came closest to the "style of an era", adopting industrial and urban themes from Soviet life, as well as the biomechanisation of bodies. Their works denote an effort at synthesis: the often monumental figures with simplified features represent social types rather than individuals. Their sources were varied, mixing references drawn from French and German modernism, classical art or Russian icons. But the method of composition of most of their paintings attests to the decisive influence of constructivism: the transposition of montage processes to the pictorial space - through the terse assembly of sharply cut forms - enabled them to depict differentiated temporalities. From 1928, Deyneka and Samokhvalov joined the October group. This brings together various figures of the leftist art (including Eisenstein, Klutsis, Lissitzky or Rodchenko) wishing to lead a «class war on the front of the arts.»

TOWARDS SOCIALIST REALISM

The concentration of power in the hands of Stalin, which became total from 1929, put an end to the cultural pluralism hitherto defended by certain factions of the party. In 1932, the artistic groups were dissolved and gave way to professional unions. The meaning of "realism" - which had been consensually considered since the late 1920s as the art form typical of the proletariat - was still being argued. In 1934, Andrei Zhdanov's official establishment of "socialist realism", a watchword covering all the arts inspired by the literary model, was accompanied by an injunction to "depict reality in its revolutionary development". In contrast to critical realism, rooted in reality, socialist realism portrays an ideal world,

that of the future. As a contributor to the “work of ideological remodeling and education of the workers”, it exemplifies heroic models. But in the pictorial domain, no precise definition was proffered by the authorities. A thematic logic prevailed de facto, gradually obeying an implicit hierarchy of genres. Modernist figuration, which was suspected of “formalistic” drift, gave way before the supporters of a return to the Russian realism of the late nineteenth century. On the eve of the Second World War, socialist realism found its canonical form: transformed into an industry producing images, it sank Soviet art in a form of state kitsch.

7. CLASS ENEMIES AND ENEMIES OF THE PEOPLE

The “Great Break” implemented by Stalin in 1929 put an end to the NEP (New Economic Policy). The enforced collectivisation of the countryside was initiated, leading to the “liquidation of the kulaks as a class”. The first five-year plan caused a forced industrialisation (“The Plan in four years!”); economic objectives became challenges identified thanks to “socialist emulation” between “shock brigades”. The strong social tensions aroused by this policy pushed the powers towards radicalisation. The “Great Break” was presented as a cultural revolution aimed at eradicating “class enemies”. “Saboteurs” were “unmasked” and judged, while the rhetoric of “conspiracy” invaded the public arena, amply echoed by the visual arts.

In December 1934, the assassination of Sergei Kirov, a prominent member of the Politburo, opened the way to a wave of unprecedented repression. The Moscow trials (1936-1938) were widely publicised. The “Great Terror” affected all segments of society and resulted in millions of victims. Artists were not spared: Klucis, for instance, was arrested and executed in 1938; Meyerhold in 1940.

8. A CULTURE OF VIGOUR

“A healthy mind in a healthy body”: the famous Latin phrase was a popular maxim in the USSR, where the practice of physical culture to the masses was widely encouraged. Promoted through competitions and parades, sport was acclaimed as forming “a culture of optimism, a culture of vigour” (Anatoly Lunacharsky, 1930). It enabled the expression of the unlimited

voluntarism of Stalinism, exalting the surpassing of self and the triumph of man over matter. The symbol of an obsessive quest for mastery, the athlete’s machine-body became one of the stereotypes of Soviet art in the late 1920s. It became militarised in the 1930s, at time when the Soviet regime harboured a constant fear of external aggression.

Recurrent in Rodchenko’s photographs or the paintings of Deyneka and Samokhvalov, sport offered artists the pretext for various aspects of formal research: they were able to take up the challenge of movement, often in a collective dimension, encouraged them to test new points of view and, finally, allowed for a form of eroticism in a Stalinist society that had returned to puritanism.

9. STALIN’S CITIES

Languishing for a long time as nothing more than a formula, “socialist realism in architecture” was officially adopted in 1937, accompanied, as in the visual arts, by the denunciation of constructivism and the widespread return of ornamentation. The great Stalinist architects, trained under the Tsarist regime, promoted a return to the styles of the past, and especially to Russian classicism. From the beginning of the 1930s, the focus of power was concentrated on Moscow, which was destined to become a model city, a socialist “Third Rome” reflecting the greatness of the new society. Established in 1935, the “General Plan for the Reconstruction of Moscow” resulted in the creation of urban squares and parks, as well as the ploughing through of major roads radiating outwards from the Kremlin. The new buildings presented a stately exterior decoration and were of an increased monumentality. The “subterranean palaces” of the new metro, the colossal Palace of the Soviets project and the post-war skyscrapers, summarize this enterprise of glorification. The specifically socialist issues were abandoned little by little in favour of an “imperial” programme rather more in the manner of Haussmann in Paris.

10. THE INTERNATIONALE OF THE ARTS

During the 1920s, the “homeland of socialism” became a major attraction for many artists and intellectuals, who travelled to the USSR. The Soviet state financed many of their trips: in 1927, Käthe Kollwitz

and Diego Rivera were invited to attend the lavish celebrations of the tenth anniversary of the Revolution. During their stay, these foreign visitors generally participated in the state's cultural life through conferences, exhibitions or publications. These initiatives intensified in number in the early 1930s. The economic crisis and the rise of fascism resulted in many artists moving to the USSR. These were integrated into the system and received commissions from the state. At the same time, various organisations were created to form a group of these incomers and provide a framework for the international activity of "revolutionary artists". In Moscow, numerous monographic or thematic exhibitions – "Anti-imperialist art" (1931) and "Revolutionary art in the capitalist countries" (1932) for instance – presented the works of international artists close to the "proletarian cause". In the second half of the 1930s, at a time when the USSR was withdrawing into itself, foreigners residing there became victims of the suspicion maintained by the regime.

11. RADIANT FUTURE

Optimism was an essential component of the socialist-realist aesthetics that took form in the 1930s. In 1933, Maxim Gorky called on artists to produce "joyous, contagious" paintings, containing "more smiles". Like literature, optimistic in essence, "since it is the literature of the rising proletarian class" (Zhdanov, 1934), the visual arts were to highlight the elements which, in the Soviet reality, presaged the bright future of communism. Idealised images revealed the new Soviet man in the exemplary and omnipresent traits of the enthusiastic and determined hero. The technological advances of the Soviet Union were celebrated by many artists, especially in the aeronautical field, providing a batch of new heroic figures on their way to the conquest of the skies (pilots, paratroopers).

12. HISTORY PAINTING AND MYTHIFICATION

In the late 1930s, socialist realism acquired its canonical form, that of an academic art characterised by the privileged position accorded history painting and a tendency towards monumentality. The "Wanderers", or Peredvizhniki, a group of late-nineteenth-century realist painters were raised as historical models. While any possibility of formal innovation was by now

curbed, and formalism and "uninspired naturalism" were both condemned, the depiction of the country's leaders veered towards mere hagiography. In this process of mythification which concerned not only painting, but also the cinema and theatre, fact and fiction were often intertwined. The painter, like the theatre director, focused on gestures and pose with a particular attention on the psychology of his characters. Lenin and Stalin were presented using stable, closely controlled iconographic codes. Stalin appears in semi-military dress, his gestures reduced to a minimum; his expressions are limited; his short stature and atrophied left arm hidden; he is surrounded by his most faithful seconds and relieved if necessary of the "traitors" erased from history. The large paintings produced by Aleksandr Gerasimov or Vasily Efanov, luminaries of the Academy of Fine Arts of the USSR, were reproduced in millions of copies in the form of postcards and posters.

Curators: Nicolas Liucci-Gutnikov, Curator at the National Museum of Modern Art – Centre for Industrial Design Centre Georges Pompidou.

Exhibition design: Valentina Dodi, Nicolas Groult, Scénografia Agency

This exhibition is organized by the Réunion des Musées Nationaux – Grand Palais and the Centre Pompidou National Museum of Modern Art.

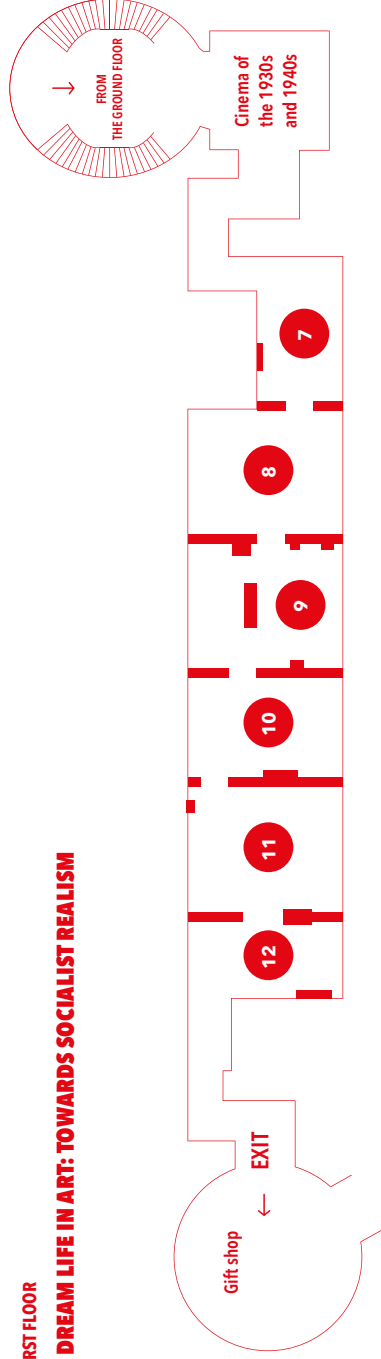


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EXHIBITION MAP

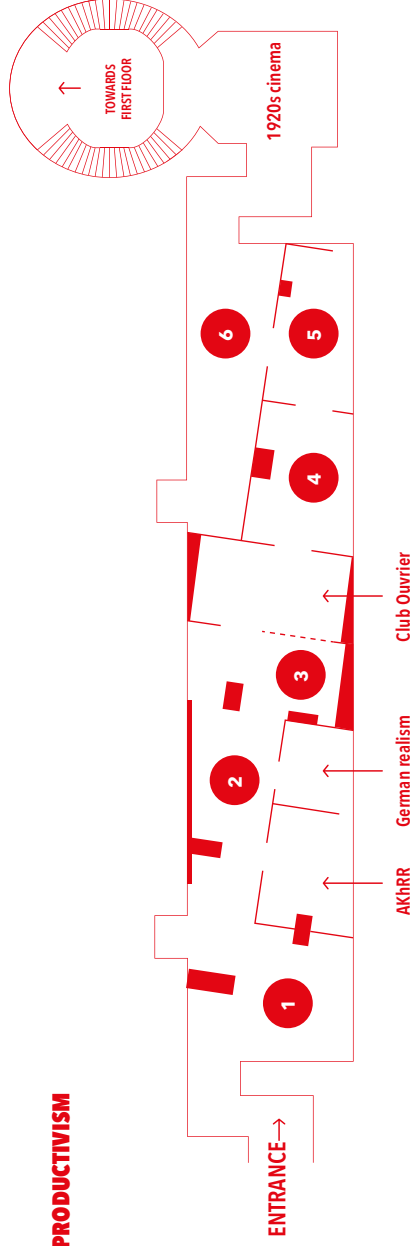
FIRST FLOOR

A DREAM LIFE IN ART: TOWARDS SOCIALIST REALISM



GROUND FLOOR

ART IN LIFE: PRODUCTIVISM



AROUND THE EXHIBITION

EXHIBITION PROGRAM

WEDNESDAY MEETINGS - 6.30 PM

Opening conference

Wednesday 20 March

Red - Art and utopia in the land of Soviets

by Nicolas Liucci-Goutnikov, Curator at the Centre Pompidou, Musée National d'Art Moderne, exhibition curator

"Art and communism" season

Wednesday 10 April

Does communist art exist?

conference by Jacques Rancière, philosopher

Wednesday 15 May

Russian constructivism: the death of art or the triumph of art?

conference by Gérard Conio, Emeritus Professor at the University of Nancy

Wednesday 5 June

Soviet painting in the 1930s: socialist realism

conference by Cécile Pichon-Bonin, Research Officer at the CNRS (Centre Georges Chevrier) and Research Associate at the Centre d'études des mondes russe, caucasien et centre-européen (CERCEC)

MONDAYS ON STAGE - 6.30 PM

Students of the Conservatoire national supérieur d'Art dramatique, Robin Renucci's "Saying and reading verse and prose" class evoke the fate of poets, writers, artists, women and men in the whirlwind of the Russian revolution through a selection of texts

Monday 15 April

reading: **The world will change base (1917-1928)**

Monday 13 May

reading: **Stalin in the Kremlin watches over each one of us (1928-1940)**

Monday 17 June

conference: **The theatrical revolution of Meyerhold and its annihilation**

by Béatrice Picon-Vallin, emeritus research director at the CNRS

FRIDAY FILMS - 12 PM

"Eisenstein, a conception of cinema" season

Friday 12 April

Strike

by Sergei M. Eisenstein, 1924, with Alexander Antonov, Gregori Alexandrov and Michail Gomorov, silent film with music and intertitles subtitled in French, 80 mins

Friday 10 May

October

by Sergei M. Eisenstein, 1928, with Vladimir Popov and Vasili Nikandrov, silent film with music and intertitles subtitled in French, 135 mins

Friday 7 June

The General Line

by Sergei M. Eisenstein, 1929, with Marfa Lapkina, Mr. Ivanin and Konstantin Vasiliev, silent film with music and intertitles subtitled in French, 125 mins

THE DOCUMENTARY

Red! Art in the land of Soviets

film by Pierre-Henri Gibert and Adrien Minard, 2019, 52 '

Mondays, 8 and 15 April, 13 May and 17 June at 4.30 pm

Wednesdays 20 March, 10 April, 15 May and 5 June at 4 pm, Fridays 12 April, 10 May, 7 June at 2.15 pm

EVENTS

European Night of Museums

Saturday 18 May from 8 pm to midnight

free opening of the exhibition
in-room activity by Paris-Dauphine University students

Cinema concert at the *Le Balzac* cinema *

Monday 27 May - 8.30 pm

House of Troubnaïa Square

Boris Barnet, 1927, with Vera Maretskaya, Vladimir Fogel and Vladimir Batalov, silent, 66 mins
Pierre-Michel Sivadier (piano) and Jean-Yves Roucan (percussion)

Price €12, concessions €9 (student and under 26)

* Buy one ticket, receive one free ticket upon presentation of the exhibition ticket

Design performances

Saturday 15 June at 5 pm - Studio Clemenceau

4 shades of red

workshop conceived and designed by the students of the Estienne school of graphic design and digital creation, with Marina Wainer, digital artist and Florence Jamet-Pinkiewicz, teacher at École Estienne

Fête de la musique

Friday 21 June at 6.30 pm

Shostakovich, Prokofiev, Kabalevsky, Roslavets, Mossolov: concert with singers from the lyrical repertoire class at the Conservatories of the City of Paris by Jean-Marc Pont Marchesi and special participation of mezzo-soprano Yaroslava Kosina

Free admission to the auditorium of the Grand Palais. Priority access with an invitation available on grandpalais.fr

AROUND THE EXHIBITION

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tinyurl.com/appligrandpalais

INDIVIDUALS make your reservation on grandpalais.fr

ADULTS

Guided tour

From 1917 to 1953, the Soviet Union experienced a period of upheaval that transformed society. Active witnesses of these changes, many artists invested all the techniques available to share their political ambitions with a whole nation.

Accompanied by a guide, follow a rich tour composed of varied works sometimes rarely exhibited in France.

Duration: 90 mins Price: €24 Concessions: €17

Tribu ticket offer (for a group of 4 paying visitors, including 2 young people aged 16 to 25): €65

Adult workshop tour

Dessins en promenade

Accompanied by a guide, come fill the pages of a sketchbook of creations inspired by the Russian revolution and the utopia of a better world.

Drawing equipment not provided.

Date: Tuesday 4 June 1.45 pm Duration: 2 hours

Price: €30 Concessions: €22

Historical trial with Polymnia

During 2 evenings reserved for 15-25 year olds, Wednesday 3 April and 5 June from 7 pm, we invite you to attend a fictitious trial conducted by Polymnia. It will oppose the proponents of abstract art and those of socialist realism. Polymnia is a society that promotes eloquence and rhetoric. It will feature law students who are also French debating champions 2018. Discover the history of art in a fun and educational way with them!

Limited spaces available.

Duration: 90 mins Price: free

FAMILIES AND CHILDREN

Family workshop tour (from 5 years)

Enlightened by your guide's commentary, discover works inspired by the dream of a new society with your family.

Duration: 1 hour Price: €22 Concessions: €15

Family ticket (2 adults and 2 young people aged 16 to 25): €49

Tribu ticket (2 adults and 2 children aged 16 and under): €59

Workshop tour 8-11 year-olds

Graphic creations

After a guided tour of the exhibition, participants take inspiration from the most colourful graphic works to create a large poster.

Duration: 2 hours Price: €10

DISABLED

French sign language tour

Over 2 hours, discover artistic production in the Soviet Union between 1917 and 1953 accompanied by a signing deaf speaker. A rich journey of sculptures, paintings, drawings and art objects that tells all of the creativity of men who believed in the advent of a new society.

Duration: 2 hours Price: €7 for disabled card holders. Price for assistants: 10 € Saturday 13 April 10.30 am

Free visit of the exhibition with **Audio description** (en) on the Grand Palais mobile application (Google Play, Appstore, tinyurl.com/appligrandpalais).

GROUPS

ADULTS

Guided tour

From 1917 to 1953, the Soviet Union experienced a period of upheaval that transformed society. Active witnesses of these changes, many artists invested all the techniques available to share their political ambitions with a whole nation.

Accompanied by a guide, follow a rich tour composed of varied works sometimes rarely exhibited in France.

Duration: 90 mins Price: €215

SCHOOL

Guided tour

From 1917 to 1953, the Soviet Union experienced a period of upheaval that transformed society. Active witnesses of these changes, many artists invested all the techniques available to share their political ambitions with a whole nation.

Accompanied by a lecturer, follow a rich tour with your class composed of varied works sometimes rarely exhibited in France.

Audience: from CE2 to high school

Duration: 90 mins Price: €105

Workshop visit

Graphic creations

After the guided tour of the exhibition, participants take inspiration from the most colourful graphic works to create a large poster.

Audience: from CE2 to high school

Duration: 2 hours Price: €120

Workshop visit

From message to poster

After the guided tour of the exhibition, students draw on graphic works and photomontage to create an image that carries their message.

Audience: From Year 4 to high school

Duration: 2 hours Price: €120

Historical trial with Polymnia

The Grand Palais brings you a special offer for 3rd graders. Book a guided tour for your class followed by a pedagogical workshop from the start of the *Red* exhibition. Then, on Tuesday 9 April, come back for free with your class to attend a fictional trial in the auditorium. It will oppose the proponents of abstract art and those of socialist realism.

Audience: from 3rd grade to high school

Dates visit-workshops: Tuesdays 26 March or 2 April at 10.30 am or 1.45 pm,

Thursday 28 March or 4 April at 2.15 pm

Duration: 2h

Historical trial date: Tuesday 9 April 2 pm

Duration: 90 mins Visit-workshop price: €120

Historical trial price: free

To book please write to :

contact.enseignants@rmngp.fr

PUBLICATIONS

EXHIBITION CATALOGUE

under the direction of Nicolas Liucci-Goutnikov, 220 x 260 mm, 288 pages, 250 illustrations, €45

EXHIBITION ALBUM

by Nicolas Liucci-Gutnikov, Natalia Milovzorova and Marija Podzorova, 245 x 329 mm, 24 pages, 40 illustrations, €6

DVD OF THE EXHIBITION FILM

Red! Art in the land of Soviets

Rmn - Grand Palais - Ina joint publication - €14.90

MULTIMEDIA

EXHIBITION FILM

Red! Art in the land of Soviets

A documentary by Pierre-Henri Gibert and Adrien Minard, 52 mins, broadcast on Arte (INA co-production, Rmn - Grand Palais, Arte France). €14.99

Broadcast on Arte Sunday 31 March 2019

RED! Domino Effect an online game for children, on the page YOUNG PERSONS site at grandpalais.fr



Betty our chatbot guides you through the exhibition and answers your questions on Facebook messenger



Create your personalised poster on Instagram at the end of the exhibition



THE NEW GRAND PALAIS MOBILE APP

The "all in one" free mobile app from the Grand Palais is the essential tool to follow the news, prepare your visit, enjoy exhibitions and events to the full and save your favourite works. Update each time you visit a new exhibition.

Download on Google Play and the Appstore.

Available as French, English and children's versions (fr):

tinyurl.com/appligrandpalais

Price of audioguides: €2.29

Go further on www.histoire-image.org/fr, the site that tells the story of France through works of art, with the special issue "Russian Art and Propaganda"

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SPRING 2019

GRAND PALAIS

LA LUNE

FROM THE REAL JOURNEY TO THE IMAGINARY VOYAGE

3 April › 22 July 2019

To mark the 50th anniversary of man's first steps on the moon, this art exhibition reveals man's relationship with this astral body, source of much inspiration and a wide range of representations. An invitation to dream and contemplate!



FROM 20 MARCH TO 1 JULY 2019

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OPEN EVERY DAY EXCEPT TUESDAY

MONDAY, THURSDAY, FRIDAY, SATURDAY AND SUNDAY FROM 10 AM TO 8 PM

WEDNESDAY FROM 10 AM TO 10 PM

Closed on Wednesday 1 May

Free "Places aux jeunes" night visits for the under 26 on the first Wednesday of each month - except in May:

closed on 1 May, evening staggered on 8 May - between 7pm and 10pm, last admission 9:15 pm.

European Night of Museums on Saturday 18 May:

all exhibitions are open and free from 8 pm. Last entry at midnight

MUSÉE DU LUXEMBOURG

LES NABIS ET LE DÉCOR

BONNARD, VUILLARD, MAURICE DENIS...

13 March › 30 June 2019

This is the first exhibition in France dedicated to the decorative and ornamental art of Les Nabis. These artists wanted to break the boundaries between fine arts and applied arts to bring beauty into everyday life.

This exhibition is organized with the support of the Total Foundation.



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