DOSSIER DE PRESSE

TURNER

PEINTURES ET AQUARELLES
Collections de la TATE
J. M. W. Turner (1775 – 1851), Jumièges, c.1832, Gouache and watercolour on paper, 13.9 x 19.1 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
In 2020, the Musée Jacquemart-André will present a retrospective of the oeuvre of Joseph Mallord William Turner (1775–1851). Undoubtedly the greatest representative of the golden age of English watercolours, he experimented with the effects of light and transparency on English landscapes and the Venetian lagoons. Celebrated by his contemporaries, he still has many admirers.

Thanks to exceptional loans from the Tate Britain in London, which houses the largest collection of Turner’s works in the world, the Musée Jacquemart-André will hold an exhibition of sixty watercolours and ten oil paintings, some of which have never been exhibited in France.

Apart from his finished works intended for sale, Turner kept a considerable collection of works for himself, which were kept in his house and studio. With their unique qualities, these sketches, which were more expressive and experimental, were certainly closer to nature than those he painted for the public. In 1856, after the artist’s death, an enormous collection of works was bequeathed to the British nation, comprising many oil paintings, unfinished studies, and sketches, as well as thousands of works executed on paper: watercolours, drawings, and sketchbooks.

The writer John Ruskin, who was one of the first to study the entire bequest, observed that Turner had executed most of these works for his ‘own pleasure and delight’. Now held in the Tate Britain, the collection highlights the incredible modernity of the great Romantic painter. The exhibition will display part of this private collection, which provides illuminating perspectives about Turner’s mindset, imagination, and private works.
This monograph portrays the young Turner, who came from relatively humble beginnings. First self-taught, he works with an architect, takes courses in perspective and topography, then enters at the Royal Academy school at the age of fourteen. Insatiable traveller, he gradually freed himself from the conventions of the pictorial genre and developed his own technique.

A chronological itinerary enables visitors to discover every phase of his artistic development: from his youthful works—which attest to a certain topographical realism—to his mature works, which were more radical and accomplished, as fascinating experiments with light and colour.

Displayed in this exhibition alongside various finished watercolours and oil paintings to illustrate their influence on Turner’s public pictures, these highly personal works are as fresh and spontaneous as they were when first set them down on paper.

Visit online of the exhibition: www.musee-jacquemart-andre.com/fr/decouvrez-visite-virtuelle-lexposition

Curatorship:
David Blayney Brown, Senior Curator of nineteenth-century British art at the Tate Britain in London.
Pierre Curie, Curator at the Musée Jacquemart-André.
J. M. W. Turner (1775 – 1851), Venice, the Piazzetta with the Ceremony of the Doge Marrying the Sea, c.1835, oil on canvas, 91.4 x 121.9 cm
Tate. Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
PREFACE BY BRUNO MONNIER, PRESIDENT OF CULTURESPACES

Although Joseph Mallord William Turner (1775–1851) passed into posterity for his dynamic oil paintings, attesting to his boldness and artistic sensibility, it is sometimes overlooked that this incredible colourist first became famous for his watercolours. An insatiable experimenter, throughout his career he explored every possibility of this medium, which was in its golden age at that time in England, creating innovative and subtle visual effects.

More than a medium, watercolour was a veritable field of exploration to which he devoted himself with great mastery over the years and during his many travels. After travelling around Great Britain, he set off to explore the Continent. With just a few brushstrokes he was capable of capturing on paper splendid views of the most beautiful landscapes in France, Germany, Switzerland, and above all Italy, whose unique light he depicted better than any other. But it was in Margate, a small British seaside town he loved dearly, that he painted the skies he considered ‘the loveliest in all Europe’: he executed many studies in which the sea and the sky were blended together with infinite coloured variations.

Culturespaces is proud to present at the Musée Jacquemart-André a fabulous selection of works from Turner’s studio collection, which is now held at the Tate Britain. These private and experimental works, which, in the words of the writer John Ruskin, were made for Turner’s ‘own pleasure’, will be displayed alongside several oil paintings. The dialogue between the watercolours and oil paintings, and between sketches and finished works, will shed light on the artist’s visionary quest to represent colour and light.

This exhibition would never have been possible without the generosity and support of the Tate in London and I would like to express my deepest gratitude to the Director, Dr Maria Balshaw, and to all of the teams who worked on this project.

I would also like to thank the curators, Mr David Blayney Brown, Senior Curator of Nineteenth-Century British art at the Tate in the United Kingdom, and a specialist in the works of Turner, who designed the theme of this fascinating exhibition, and Monsieur Pierre Curie, Curator of the Musée Jacquemart-André.

Bruno Monnier,
President of Culturespaces
SECTION 1. FROM ARCHITECTURE TO LANDSCAPES: THE EARLY WORKS

Turner’s early landscape and architectural studies advanced rapidly. A student at the Royal Academy, Turner also developed his talent as a draughtsman by working under various architects. He soon acquired the habit of making summer tours with his sketchbooks, in search of subjects to inspire fresh work for Royal Academy exhibitions or to fulfil commissions.

Venturing further from London year by year, he explored the south and west of England, Wales, and the increasingly dramatic terrain of the north of Britain, such as the Scottish Highlands. The British empire extended over the whole globe, but war with France prevented overseas tours. During this period, there was a patriotic element to British artist’s depiction of their heritage and landscapes. Turner’s work was much sought after by collectors, such as the antiquarian Sir Richard Colt Hoare of Stourhead and the immensely wealthy William Beckford of Fonthill Abbey.

J. M. W. Turner (1775 – 1851), View in the Avon Gorge, 1791, Pen and ink and watercolour on paper, 23.1 x 29.4 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
SECTION 2. NATURE AND THE IDEAL: ENGLAND, C.1805-1815

The short peace between England and France (1802-1803), concluded at Amiens, enabled Turner to discover the grandeur of the Swiss Alps and study works by the Old Masters in the Louvre. But continental Europe was once more inaccessible until Napoleon’s defeat in 1815, so Turner continued to explore England, notably in connection with commissions for watercolours that were copied as engravings for *Picturesque Views on the Southern Coast of England* and, later, the *History of Richmondshire*. These projects brought his work to a wider audience.

Turner decided to open his own London gallery in 1804 for annual one-man exhibitions, showing works on paper and oil paintings. In the following year, he lived for a while beside the Thames in the countryside west of London, sailing on the river and sometimes painting in watercolours directly from nature. In 1807, he was elected Professor of Perspective at the Royal Academy, and continued to produce original watercolour compositions.

He also sought to strengthen his standing as a landscape theorist through his ambitious *Liber Studiorum* (‘Book of Studies’) prints, published between 1807 and 1819. Based on watercolour designs, the *Liber* demonstrated categories of landscape ranging from the naturalistic to the ideal: ‘Architectural’, ‘Historical’, ‘Marine’, ‘Mountainous’, ‘Pastoral’, and ‘Elevated Pastoral’. An important source of inspiration, the *Liber Veritatis*, engraved from the landscape drawings of Claude Lorrain (1600-1682), influenced Turner’s work throughout his career.

1. J. M. W. Turner (1775 – 1851), *The River Thames near Isleworth: Punt and Barges in the Foreground*, 1805, graphite and watercolour on paper, 25.8 x 36.5 cm
   Tate. Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate

2. J. M. W. Turner (1775 – 1851), *View of Richmond Hill and Bridge*, exhibited 1808. Oil paint on canvas, 91.4 x 121.9 cm
   Tate. Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
SECTION 3. TURNER’S DISCOVERY OF EUROPE: 1815-1830

With lasting peace in Europe, Turner travelled in 1817 through Belgium, the Netherlands, and the German Rhineland. Many Continental tours followed over nearly thirty years, often in mountainous regions or along major rivers.

Late in his career, in 1819-1820, he spent six months on a ‘Grand Tour’ in Italy, mainly in Rome studying the classical monuments, art, and antiquities, with visits to Naples and Venice. This extended time in the south is often considered a key period in Turner’s career, making a lasting impact on his already increasingly strong treatment of light and colour. In 1828, he sojourned again in Rome for several months, where he exhibited paintings executed there.


1. J. M. W. Turner (1775 – 1851), Scarborough, vers 1825, Watercolour and graphite on paper, 15.7 x 22.5 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

2. J. M. W. Turner (1775 – 1851), Venice : San Giorgio Maggiore – Early Morning, 1819, Watercolour on paper, 22.3 x 28.7 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
J. M. W. Turner (1775 – 1851), A Villa, Moon- Light (A Villa on the Night of a Festa di Ballo), for Samuel Rogers’s ‘Italy’, c. 1826–1827, Pen and ink, graphite and watercolour on paper, 24.6 x 30.9 cm, Tate. Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
SECTION 4. TURNER’S TRAVELS: 1830-1840

In the 1820s, Turner travelled through France along the Seine River and toured through Belgium, Luxembourg, and Germany. In the following decade, he continued his European travels. During this period, he depicted the landscapes, towns, and cities in watercolour and gouache on the tinted papers he carried in bundles along with conventional sketchbooks. His Views of the River Loire and Seine were engraved in a smaller format for three travel books published between 1833 and 1835, entitled Wanderings by the Loire and Wanderings by the Seine, which were advertised as Turner’s Annual Tour.

Some of these views were executed using initial pencil outlines, presumably drawn from direct observation. Turner’s watercolours were in fact rarely made outdoors because it took up too much time: he preferred to add the details and colours afterwards, perhaps in an inn that evening, or back in London. However, there may be exceptions among the 1836 Alpine views in France, Switzerland, and the Val d’Aosta, as a companion reported him working in watercolour in the open air.

In 1818, he was for the first time commissioned to illustrate the writings of the poet and novelist Sir Walter Scott with minutely detailed watercolours for commercial editions. Turner subsequently illustrated numerous works, including the poems of Samuel Rogers, which were enhanced by Turner’s vivid imagery.

J. M. W. Turner (1775 – 1851), Dinant, Bouvignes and Crévecœur: Sunset, c.1839, gouache and watercolour on paper, 13.6 x 18.8 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
2. J. M. W. Turner (1775 – 1851), The Vision of Columbus, from Samuel Rogers’s Poems 1835, c.1830–1832, graphite and watercolour on paper, 23.2 x 31 cm. Tate, Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
SECTION 5. LIGHT AND COLOUR

Turner’s watercolour practice sometimes involved detailed colour studies on the same scale as his finished works. Even when working on his compositions, he was reported as saying that he ‘has no settled process but drives the colours about till he has expressed the ideas in his mind’. Many of the sheets generally called ‘colour beginnings’, executed from the late 1810s onwards, have survived.

Such freely handled colour studies were counterparts to the detailed sketchbook drawings which were his key sources. The ‘colour beginnings’ he painted in the studio based on his drawings enabled him to reintroduce light and colour, combining his incredible visual memory, imagination, and unmatched technical mastery.

Broad washes of strong colour are often detectable beneath the delicate surface finish of completed watercolours. There are parallels in Turner’s oil painting practice, as he sometimes applied a unifying web of detail to a largely unfinished composition during the ‘varnishing days’ before Royal Academy exhibitions.

To modern viewers, the ‘colour beginnings’ may appear to be complete representations of mood and atmosphere in their own right. The fact that Turner retained so many suggests that he too may have derived aesthetic satisfaction from these private experiments.

J. M. W. Turner (1775 – 1851), An Idealised Italianate Landscape with Trees above a Lake or Bay Lit by a Low Sun, c.1828–1829, watercolour on paper, 31.2 x 43.9 cm. Tate. Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
J. M. W. Turner (1775 – 1851), *The Golden Bough*, exhibited 1834, oil paint on canvas, 104,1 x 163,8 cm, Tate, Presented by Robert Vernon 1847. Photo © Tate
SECTION 6. ARTISTIC SENSIBILITY

Turner often stayed on the estate that belonged to his patron, Lord Egremont, at Petworth in Sussex, where he relaxed and made intimate watercolour studies of the house and its inhabitants. These works with their light strokes reflect the extensive expressiveness of the artist who enjoyed experimenting, both in terms of the choice of motifs and the materials he used. Also presented in this room are a palette and a pigment cabinet, which belonged to Turner and which directly attest to his bold use of colour, and, in particular, his frequent use of primary colours-red, yellow, and blue. His preference for bright colours became more pronounced in his later works.
SECTION 7.  MASTER AND MAGICIAN: THE LATE WORKS

During the last decade of his career, up to the mid 1840s, Turner executed some of his finest watercolours. Produced during a period in which there was a change in taste and in his clientele, in terms of class, they were no longer produced for exhibitions or publishers, but for a small group of collectors and avant-garde admirers. As the pressure of major engraving commissions decreased, Turner’s output of private works became more prolific. He rediscovered the pleasure of painting without the need to draw a preparatory drawing.

A third and final trip to Venice in 1840 inspired a whole series of watercolours and several canvases showing the city at all times of the day and night. The interplay of light and reflections across the lagoon often dissolves the architectural forms in washes of translucent colour. A Venetian oil painting prompted one critic to proclaim Turner a ‘magician’, with ‘command over the spirits of Earth, Air, Fire and Water’.

Such elemental combinations were developed on summer tours to the Alps between 1841 and 1844. They evoke the simplified masses of mountains catching the fleeting dawn or sunset across mirror-like lakes.

J. M. W. Turner (1775 – 1851), Lake Geneva, with the Dent d’Oche, from above Lausanne, 1841, graphite and watercolour on paper, 23.5 x 33.8 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
1. J. M. W. Turner (1775 – 1851), Venice Quay, Ducal Palace, exhibited 1844, oil on canvas, 62.2 x 92.7 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

2. J. M. W. Turner (1775 – 1851), Ehrenbreitstein with a Rainbow, 1840, graphite, watercolour and gouache on paper, 14.1 x 19.3 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
SECTION 8. HAND AND HEART: THE LAST WORKS

After more than half a century of work and travel, Turner’s health began to decline as he reached the age of seventy. He made two last brief visits to northern France and the coast of Normandy in 1845, ‘looking out for storms and shipwrecks’. He produced translucent studies in which the sea or shore merges into the sky. Very similar to the works he produced for his own pleasure for many years, they bear no clue as to the date or place of their execution, but are nonetheless boldly and skilfully executed.

In the last years of his life, Turner was a regular visitor to the English seaside town of Margate, overlooking the uninterrupted horizon of the Thames as it flowed into the open sea beneath skies he considered ‘the loveliest in all Europe’. Many studies of the sun and clouds made there or elsewhere dispense with coastal features entirely, becoming light-filled meditations on the observer’s relationship with the world beyond.

A similar approach seems to have been adopted for the preparatory work for the oil paintings that Turner produced during this period, both conceptually and formally. His style became more expressive, the paint was applied with more impasto, and the figurative compositions were replaced by canvases that were more suggestive than descriptive, based on a subtle treatment of light, colour, and atmospheric effects. The creation of subtle visual effects through the dissolution of form, which is primarily visible in his marine pictures, is also visible in the last canvases that the artist exhibited to the public at the Royal Academy in 1850. Turner passed away the following year, leaving behind an exceptionally rich and diverse collection of works.

J. M. W. Turner (1775 – 1851), The Visit to the Tomb, exhibited 1850, oil on canvas, 91.4 x 121.9 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856. Photo © Tate
TURNER (1775–1851): KEY DATES

Circa 23 April 1775: Joseph Mallord William Turner is born in London.

1789: He attends the Royal Academy, while working with architects and architectural draughtsmen, including Thomas Malton, whom he later describes as ‘my real master’.

Before 1794: He attends the evening courses run by Dr Thomas Monro at his ‘Academy’, where he copies the works of other artists.

As of 1790: He exhibits his watercolours at the Royal Academy, and eventually he submits his first oil colour—entitled Fishermen at Sea—in 1796.

As of the mid 1790s: Turner adopts a routine that he will follow almost all his life: he travels in the summer and works in his studio during the winter months, using his outdoor drawings as the basis for his studio works. He is soon supported and sought after by collectors such as Richard Colt Hoare, William Beckford of Fonthill Abbey, and the Duke of Bridgewater.

1799: Elected an associate member of the Royal Academy and an Academician in 1802, he is considered a prodigious artist destined to become the foremost painter of his generation.

1802: During the Peace of Amiens, Turner travels to the Swiss Alps, and stays in Paris, where is able to study the old master works in the Louvre.
**1804:** Turner opens his own gallery, where he exhibits his paper works and smaller and more intimate paintings than the pictures submitted to the Royal Academy. These exhibitions attract many collectors, including Walter Fawkes and George Wyndham, the third Count of Egremont. Turner’s sponsors invite him to their estates at Farnley Hall in Yorkshire and Petworth in Sussex, sites where the artist can relax and paint his intimate coloured studies. His watercolours evoke with verve life in the manors and the high society the painter frequents.

**As of 1806:** Turner draws up a classification of the history and practice of landscape painting —from mountains to seascapes, and natural to idealised landscapes—and demonstrates his mastery of the various categories in a series of original engravings, the *Liber Studiorum* (‘Book of Studies’), whose title is inspired by Claude Lorrain’s *Liber Veritatis*.

**1807:** He is appointed Professor of Perspective at the Royal Academy, where he begins to teach in 1811 after several years of research and preparation. His courses and his *Liber* highlight his talent as a teacher and attest, with the works exhibited in his gallery and elsewhere, to his exceptional vigour and determination to make an impact on the general public.

**1810, 1811, and 1813:** Aside from his travels in Sussex, Kent (1810), and the West Country (1811), the 1813 trip provides Turner with the subject matter for his book, *Picturesque Views on the Southern Coast of England*. This is the first major series of topographical subjects engraved after his watercolours.

These engravings, which provide a wonderful record and representations of contemporary life, with its industries and leisure activities, are a vivid depiction of England at the beginning of the nineteenth century.

**1815:** His gallery welcomes, amongst other famous visitors, the Italian sculptor Antonio Canova, who considers Turner a great genius.

**1817:** With lasting peace in Europe, Turner is able to visit Holland and Belgium. During this period, several exhibitions are held in his honour in the properties of his collectors and at the Royal Academy.
1818: He inaugurates a topographic and literary vein when he visits Scotland to illustrate Walter Scott’s *Provincial Antiquities* and *Picturesque Scenery of Scotland*. In the following years, he continues this approach when he illustrates the poetry of Lord Byron, Samuel Rogers, Thomas Campbell, and Thomas Moore, as well as certain of John Milton’s poetic works.

1819: Turner’s first trip to Italy, one of the most important and decisive of his career. He stays in Venice, Rome, and Naples.

1821–1832: He visits France, where he explores the banks of the Seine and the Loire.

1828: His second trip to Italy. He lives in Rome, where he paints and exhibits new works.

1829: His father passes away in September. This is followed by the loss of his friend Thomas Lawrence, who had described Turner as ‘indisputably the finest landscape painter in Europe.’

1833–1835: He goes on long trips to Europe. During this time, he publishes three volumes of engravings entitled *Wanderings by the River Loire* and *Wanderings by the Seine*, which were generically published under the title of ‘Turner’s Annual Tour’.

1841–1844: Turner’s visit to Switzerland is a fresh source of inspiration. Turner often represents the country’s scenery in his paintings, reflecting the cosmopolitan and European aspect if his mature works, as well as his consummate technical mastery.

1843: Ruskin publishes the first volume of his book *Modern Painters* and places Turner at the head of these artists. He becomes the standard bearer for a new generation of admirers of Turner, who praise the modernity of his works. Their enthusiasm for his watercolours and oils is a renewed source of inspiration for Turner, which is a driving force until the end of his life.

1845: Turner acts as interim president of the Royal Academy.
1848: For the first time since 1824, Turner presents no work in the Royal Academy. The same year, he adds a codicil to his will that mentions a ‘bequest’ and proposes a biennial display of his finished works.

1849–1850: Turner’s health rapidly deteriorates and he exhibits his works for the last time at the Royal Academy in 1850. He is now living as a recluse, especially during his stays in Margate, where Mrs Booth, his companion since 1833, looks after him.

19 December 1851: Turner passes away. He is buried on 30 December in the crypt of Saint Paul’s Cathedral, next to Sir Joshua Reynolds and Sir Thomas Lawrence, in accordance with his wish to be buried alongside his ‘Brothers in Art’.
THE ARTISTIC PROJECT TEAM

CURATORSHIP

David Blayney Brown is Senior Curator 19th Century British Art at Tate Britain, London. A specialist in British and European art of the Romantic period, with particular expertise in the work of J.M.W. Turner, he began his career at the Ashmolean Museum, Oxford, where he was in the charge of the Print Room, and has been at Tate since 1986. He has curated many exhibitions and written and lectured widely in the UK and internationally. He is editor and lead contributor to Tate’s online catalogue Sketchbooks, Drawings and Watercolours of J.M.W. Turner and his books include Romanticism, Phaidon Art & Ideas, 2001.

Pierre Curie is chief curator of heritage. Specialist of Italian and Spanish painting of the XVIIth century, he has also worked on the French painting of the XIXth century at the Musée du Petit Palais, where he started his career. Then in charge of the painting at the General Inventory, he has co-authored and led the Vocabulaire typologique et technique de la peinture et du dessin (published in 2009). Appointed head of the painting sector of the restoration department for the Centre de recherche et de restauration des Musées de France in 2007, he coordinated and followed some major restorations of paintings of national museums (Leonardo da Vinci, Titian, Rembrandt, Poussin...). Pierre Curie is curator of the Musée Jacquemart-André since January 2016.

PRODUCTION AND REALISATION

Milly Passigli, Director delegate of programming, Agnès Wolff, Director of Cultural Production, Éléonore Lacaille, Exhibition Manager at the musée Jacquemart-André, Amélie Carrière, Exhibition Registrar at the musée Jacquemart-André and Livia Lérès and Bérangère Renard for iconography at Culturespaces.

SCENOGRAPHY

Hubert le Gall, is a French designer, scenographer, artist, and contemporary art sculptor. Since 2000, he has been creating original scenographies for numerous exhibitions, including the Musée Jacquemart-André with Rembrandt intime (2016), De Zurbarán à Rothko, la collection Alicia Koplowitz (2017), Le jardin secret des Hansen, la collection Ordrupgaard (2017), Mary Cassatt, une impressionniste américaine à Paris (2018), Caravage. Amis et Ennemis (2018), Hammershøi, le maître de la peinture danoise (2019) and La Collection Alana (2019).
CULTURESPACES, PRODUCER AND DIRECTOR OF THE EXHIBITION

With **thirty years of experience and more than four million visitors** a year, Culturespaces—founded in 1990 by Bruno Monnier—is the leading private operator in the management and promotion of monuments, museums, and art centres. Since 2012, Culturespaces is also one pioneer in the creation of digital art centres and immersive digital exhibitions.

**Sites promoted and managed by Culturespaces:**
- The Bassins de Lumières in Bordeaux (in 2020)
- The Atelier des Lumières in Paris (since 2018),
- The Bunker de Lumières in Jeju (since 2018)
- the Musée Maillol, Paris (since 2016),
- the Hôtel de Caumont - Art Centre, Aix-en-Provence (since 2015),
- the Carrières de Lumières, Les Baux-de-Provence (since 2012),
- the Maison Carrée, the Tour Magne and Nîmes Amphitheatre (since 2006),
- the Musée d’Art et d’Histoire and the Antique Theatre in Orange (since 2002),
- the Cité de l’Automobile, Mulhouse (since 1999),
- the Musée Jacquemart-André, Paris (since 1996),
- the Castle of Baux-de-Provence (since 1993),
- the Villa Ephrussi de Rothschild, Saint-Jean-Cap-Ferrat (since 1992).
- The Villa Kérylos in Beaulieu-sur-Mer (untill 2015)
- The site of the Waterloo Battlefield (untill 2013)
- The Château of Valençay (untill 2008)

Culturespaces oversees the promotion of the venues and collections, the reception of the general public, the management of staff and all the services, cultural animation, the holding of temporary exhibitions, and the sites’ national and international communication.

Aware of the importance of preserving the national heritage for future generations, Culturespaces also contributes each year to funding restoration campaigns on the monuments and collections it manages.

Culturespaces ensures the highest standards for the reception of the general public and its venues are open seven days a week; it offers visitors free audio guides, applications, Wi-Fi, and activity books, as well as discounted admission prices for families, young persons, and the elderly.
The musée Jacquemart-André, the home of collectors from the late 19th century, offers the public, in this temple of art, numerous works of art bearing the most famous signatures of:

- Italian Renaissance art: Della Robbia, Bellini, Mantegna, Uccello, etc.
- Flemish painting: Rembrandt, Hals, Ruysdael, etc.
- French painting of the 18th century: Boucher, Chardin, Fragonard, Vigée-Lebrun, etc.

The beneficiary of this asset, the Institut de France, has since strived to ensure that Nélie Jacquemart’s wishes are respected and to introduce her lovingly compiled collections to as many people as possible.

The Andrés were able, with rigour and determination, to call on the greatest antiques dealers and traders, travel the world in search of rare objects, spend considerable sums of money on masterpieces, sacrifice second-rate pieces - and sometimes even return them to the seller - in order to be true to their criteria of excellence, which makes the Jacquemart-André mansion a top international museum.

President of the Fondation Jacquemart-André: Xavier Darcos, chancellor of the Institute.
Conservation of the Fondation Jacquemart-André: Alain Pasquier, member of the Institute.
Conservation du musée Jacquemart-André: Pierre Curie, curator, and Hélène Echiffre, curator attaché.

**The Institut de France**
The Institut de France was established in 1795 and is a non-profit organisation whose mission is to provide five Académies (the Académie Française, Académie des Inscriptions et Belles-Lettres, Académie des Sciences, Académie des Beaux-Arts, and Académie des Sciences Morales et Politiques) with a harmonious framework for the promotion of literature, the sciences, and the arts. A major sponsor, it encourages research and supports creative work through the award of prizes, grants, and subsidies (more than twenty-three million euros are distributed every year via its sheltered foundations). Under the aegis of the President of the Republic, it is also the guardian of a major heritage, beginning with the Palais du Quai de Conti, four libraries, including the Bibliothèque Mazarine, and many houses and collections bequeathed to the Institut since the end of the nineteenth century. They include the Musée Jacquemart-André, the Château de Chantilly, the Abbey of Chaalis, the Château de Langeais, the Manor of Kerazan, and the Villa Kérylos.
**Exhibition in 2020:**

**BOTTICELLI**

11 SEPTEMBER 2020 - 25 JANUARY 2021

Botticelli (1445-1510) is arguably one of the best-known painters of the Italian Renaissance, despite the mystery that surrounds his life and his studio’s activity.

The exhibition will highlight this studio practice, allowing the viewer to rediscover Botticelli in his role as creator, but also entrepreneur and trainer.

The exhibition illustrates Botticelli’s personal stylistic development and the influence he himself exerted on his contemporaries.

Sandro Botticelli (1445 – 1510), La Fuite en Égypte © Institut de France / Christophe Recoura

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**Latest exhibition produced by Culturespaces at the musée Jacquemart-André:**

- 2019 : La collection Alana, chefs-d’œuvre de la peinture italienne
- 2019 : Hammershøi, le maître de la peinture danoise
- 2018 : Caravage à Rome. Amis et Ennemis
- 2018 : Mary Cassatt, une impressionniste américaine à Paris
- 2017 : Le jardin secret des Hansen, la collection Ordrupgaard
- 2017 : De Zurbaran à Rothko - Collection Alicia Koplowitz - Grupo Omega Capital
- 2016 : Rembrandt Intime
- 2016 : L’Atelier en plein air - Les Impressionnistes en Normandie
- 2015 : Florence, portraits à la cour des Médicis
- 2015 : De Giotto à Caravage, les passions de Roberto Longhi
- 2014 : Le Pérugin, Maître de Raphaël
- 2014 : De Watteau à Fragonard, les fêtes galante
- 2013 : Désirs & Volupté à l’époque victorienne
- 2013 : Eugène Boudin
- 2012 : Canaletto – Guardi, les deux maîtres de Venise
- 2012 : Le Crépuscule des Pharaons
- 2011 : Fra Angelico et les Maîtres de la lumière
- 2011 : Dans l’intimité des frères Caillebotte, Peintre et Photographe
- 2010 : Rubens, Poussin et les peintres du XVIIe siècle
- 2010 : Du Greco à Dalí. Les grands maîtres espagnols de la collection Pérez Simón
- 2009 : Bruegel, Memling, Van Eyck... La collection Brukenthal
- 2008 : Van Dyck
SPONSOR OF THE EXHIBITION

“Crédit du Nord warmly thanks Xavier Darcos, Chancellor of the Institut de France, Alain Pasquier, curator of the Jacquemart-André foundation, and Bruno Monnier, president of Culturespaces, for agreeing to associate his name with the ‘Turner, paintings and watercolors from the Tate’ exhibition which will open this spring at the Jacquemart-André museum.

It is indeed with great pride that our company thus marks more than ten years of partnership in favor of Culturespaces. The links forged between our two establishments have enabled us to support, through our subsidiaries located in the regions, projects as varied as the creation of the Hôtel de Caumont - Center d’Art in Aix en Provence or the Bassins de Lights that will open in spring 2020 in Bordeaux.

This first semester’s exhibition at the Jacquemart-André museum is produced in collaboration with Tate, United Kingdom, which houses the largest collection of Turner’s in the world. This immense artist is among those whose mastery of the effects of light and transparency have made international fame.

For our Group, light is a very strong symbol, embodied by our star.

We wish all the best for this exhibition, and hope that it will allow a wide variety of audiences to discover or admire the works of this extraordinary painter of light again."

Françoise Mercadal-Delasalles
Chief Executive Officer of Crédit du Nord Group

Crédit du Nord
Franco-British group Getlink has chosen to sponsor the retrospective on Turner at the Musée Jacquemart-André as a new chapter in relations between Europe and the United Kingdom opens.

The life and work of one of the greatest English painters embodies the closeness between our two countries. It is this vital link that Eurotunnel brings to life every day.

About Getlink

Getlink (Euronext Paris and London: GET) manages, via its subsidiary Eurotunnel, the infrastructure of the Channel Tunnel and operates Truck and Passenger Shuttle services (cars and coaches) between Folkestone (UK) and Calais (France). Eurotunnel is the concessionaire and operator of the Channel Tunnel, the fastest, most reliable, easiest and most environmentally friendly way to cross the Channel, until 2086.

In 25 years, nearly 450 million people and 90 million vehicles have traveled in the Channel Tunnel. Getlink also offers rail freight activity through its subsidiary Europorte, which offers a wide range of integrated rail transport services, as well as electrical interconnection through its subsidiary ElecLink.

www.getlinkgroup.com
1. J. M. W. Turner (1775 – 1851), View in the Avon Gorge, 1791, Pen and ink and watercolour on paper, 23.1 x 29.4 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

2. J. M. W. Turner (1775 – 1851), The River Thames near Isleworth: Punt and Barges in the Foreground, 1805, graphite and watercolour on paper, 25.8 x 36.5 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

3. J. M. W. Turner (1775 – 1851), View of Richmond Hill and Bridge, exhibited 1808, Oil paint on canvas, 91.4 x 121.9 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

5. J. M. W. Turner (1775 – 1851), Scarborough, vers 1825, Watercolour and graphite on paper, 15.7 x 22.5 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

24.6 x 30.9 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
7. **J. M. W. Turner (1775 – 1851), The Vision of Columbus, from Samuel Rogers’s Poems 1835, c.1830–1832, graphite and watercolour on paper, 23.2 x 31 cm**
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

8. **J. M. W. Turner (1775 – 1851), Jumièges, c.1832, Gouache and watercolour on paper, 13.9 x 19.1 cm, Tate. Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate**

9. **J. M. W. Turner (1775 – 1851), The Golden Bough, exhibited 1834, oil paint on canvas, 104.1 x 163.8 cm, Tate, Presented by Robert Vernon 1847, Photo © Tate**

10. **J. M. W. Turner (1775 – 1851), An Idealised Italianate Landscape with Trees above a Lake or Bay, Lit by a Low Sun, c.1828–1829, watercolour on paper, 31.2 x 43.9 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate**

11. **J. M. W. Turner (1775 – 1851), Durham Cathedral: The Interior, Looking East along the South Aisle, 1797-1798, graphite, watercolour and gouache on paper, 75.8 x 57.9 cm**
Tate, Accepted by the nation as part of the Turner Bequest 1856
12. J. M. W. Turner (1775 – 1851), Dinant, Bouvignes and Crévecœur: Sunset, c.1839, gouache and watercolour on paper, 13.6 x 18.8 cm. Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

13. J. M. W. Turner (1775 – 1851), The Artist and his Admirers, 1827, Watercolour and bodycolour on paper, 13.8 x 19 cm. Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

14. J. M. W. Turner (1775 – 1851), Venice: Looking across the Lagoon at Sunset, 1840, watercolour on paper, 24.4 x 30.4 cm. Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

15. J. M. W. Turner (1775 – 1851), Venice Quay, Ducal Palace, exhibited 1844, oil on canvas, 62.2 x 92.7 cm. Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
16. J. M. W. Turner (1775 – 1851), Lake Geneva, with the Dent d’Oche, from above Lausanne, 1841, graphite and watercolour on paper, 23.5 x 33.8 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

17. J. M. W. Turner (1775 – 1851), Ehrenbreitstein with a Rainbow, 1840, graphite, watercolour and gouache on paper, 14.1 x 19.3 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

18. J. M. W. Turner (1775 – 1851), Venice, the Piazzetta with the Ceremony of the Doge Marrying the Sea, c.1835, oil on canvas, 91.4 x 121.9 cm
Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

19. J. M. W. Turner (1775 – 1851), Sunset, c.1845, watercolour on paper, 24 x 31.5 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate

20. J. M. W. Turner (1775 – 1851), The Visit to the Tomb, exhibited 1850, oil on canvas, 91.4 x 121.9 cm, Tate, Accepted by the nation as part of the Turner Bequest 1856, Photo © Tate
AROUND THE EXHIBITION

THE CATALOGUE
To complement the exhibition, Culturespaces and Fonds Mercator are publishing a 176-page catalogue that includes the works presented in the exhibition.

On sale for €35 in the musée Jacquemart-André’s cultural gift shop and online: www.boutique-culturespaces.com.

A SPECIAL EDITION OF CONNAISSANCE DES ARTS
The special edition of Connaissance des Arts provides a very interesting overview of the exhibition.

On sale in the musée Jacquemart-André’s cultural gift shop and online: www.boutique-culturespaces.com.

THE JOURNAL DE L’EXPO - BEAUX-ARTS MAGAZINE
The ‘Journal de l’expo’ Beaux Arts magazine presents the works of the exhibition.
On sale in the musée Jacquemart-André’s cultural gift shop.

THE GUIDED TOUR FOR SMARTPHONE AND TABLET
This application, which is available in French and English, enables you to discover the finest works in the exhibition thanks to around twenty audio commentaries and the exhibition preview.

THE GUIDE AUDIO
An audio guide with a selection of major works is available in two languages (French and English) at a cost of €3.

THE ACTIVITY BOOK FOR YOUNG CHILDREN
Given freely to each child (7–12 years old) who visits the exhibition, this activity book provides a guide that enables youngsters to observe, in an entertaining way, the major works in the exhibition by solving various puzzles.
PRACTICAL INFORMATION

ADDRESS
Musée Jacquemart-André
158 boulevard Haussmann, 75008 Paris

Métro: Lignes 9 et 13, stations Saint-Augustin, Miromesnil or Saint-Philippe-du-Roule
RER: Ligne A, station Charles de Gaulle-Étoile
Bus: Lignes 22, 43, 52, 54, 28, 80, 83, 84, 93

OPENINGS
26 May 2020 - 11 January 2021

Openings times online. Reservation online only: www.musee-jacquemart-andre.com

THE CAFÉ JACQUEMART-ANDRÉ
The café is opened from Monday to Friday from 11.45 am to 5.30 pm (until 7 pm on Monday during exhibitions) and from 11 am to 5.30 pm on Sunday for brunch (until 2.30 pm).

RATES
Full rate: €15
Senior rate: €14 (+ de 65 ans)
Reduced rate: €12
Youth rate: €9.5 (7-25 years old)
Offer for families: €43 (2 adults and 2 youngs)
Free under 7

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