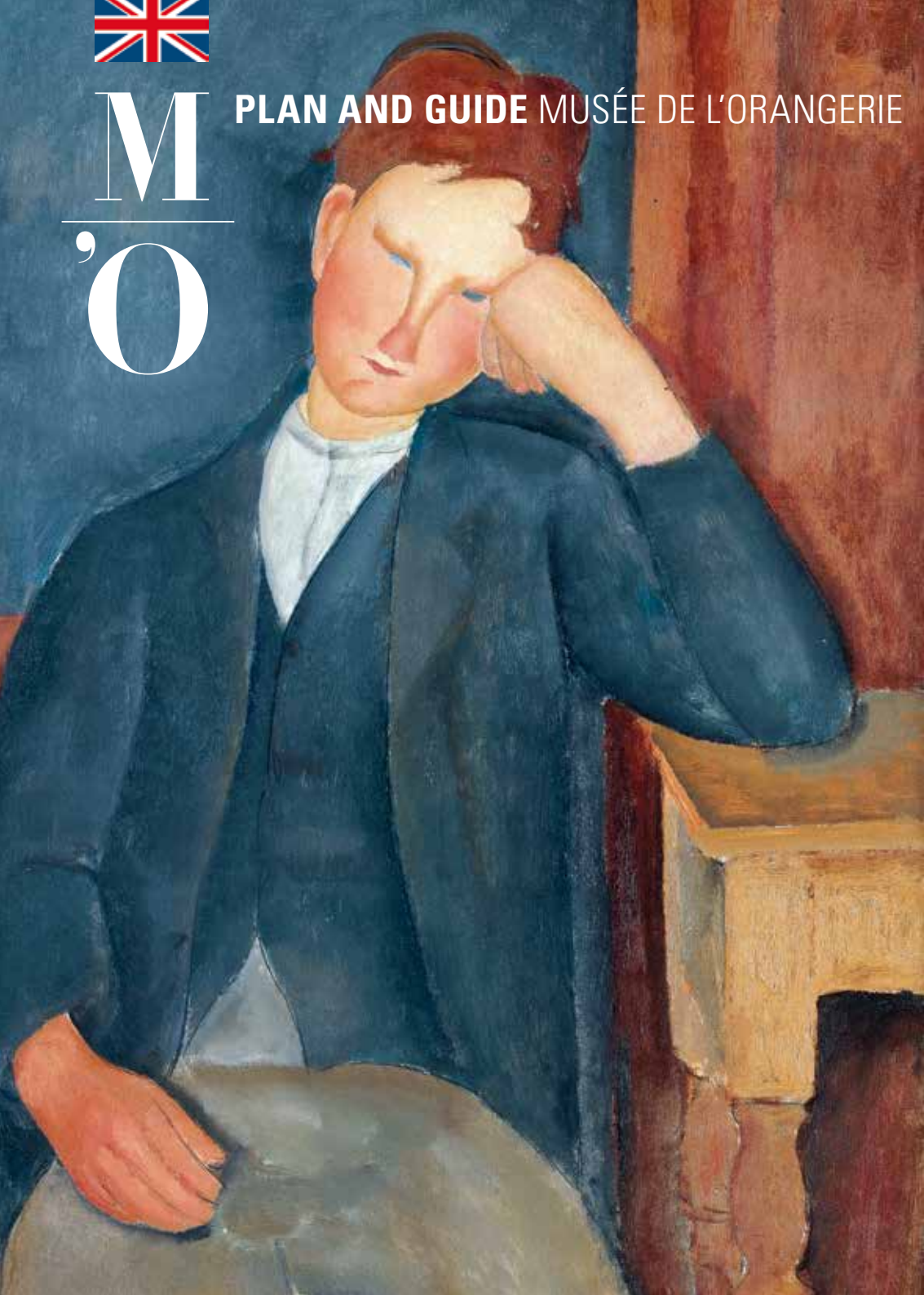




M O

PLAN AND GUIDE MUSÉE DE L'ORANGERIE



Amedeo Modigliani, *Le Jeune apprenti* (Musée de l'Orangerie) / Hervé Lewandowski
Graphism design: Cyrille Lebrun, Communication EPMO. Printing: La Galiote Prenant, February 2014.

level 0 WATER LILIES BY CLAUDE MONET



Information and Services

www.musee-orangerie.fr

Rooms cleared at 5.45 pm

Groups prior booking obligatory

Audioguide

Children's version

Bookshop-Boutique
9 am - 5.45 pm

Auditorium 9 am - 5.45 pm

Activities

Workshops for all (adults and children) themed tours, literary tours, stories and activities for children

Reduced mobility
Wheelchairs, walking sticks, pushchairs and baby carriers available

Magnetic loop
Site with several points



The vestibule was designed by Monet to create a space between the hustle and bustle of the city and his works.

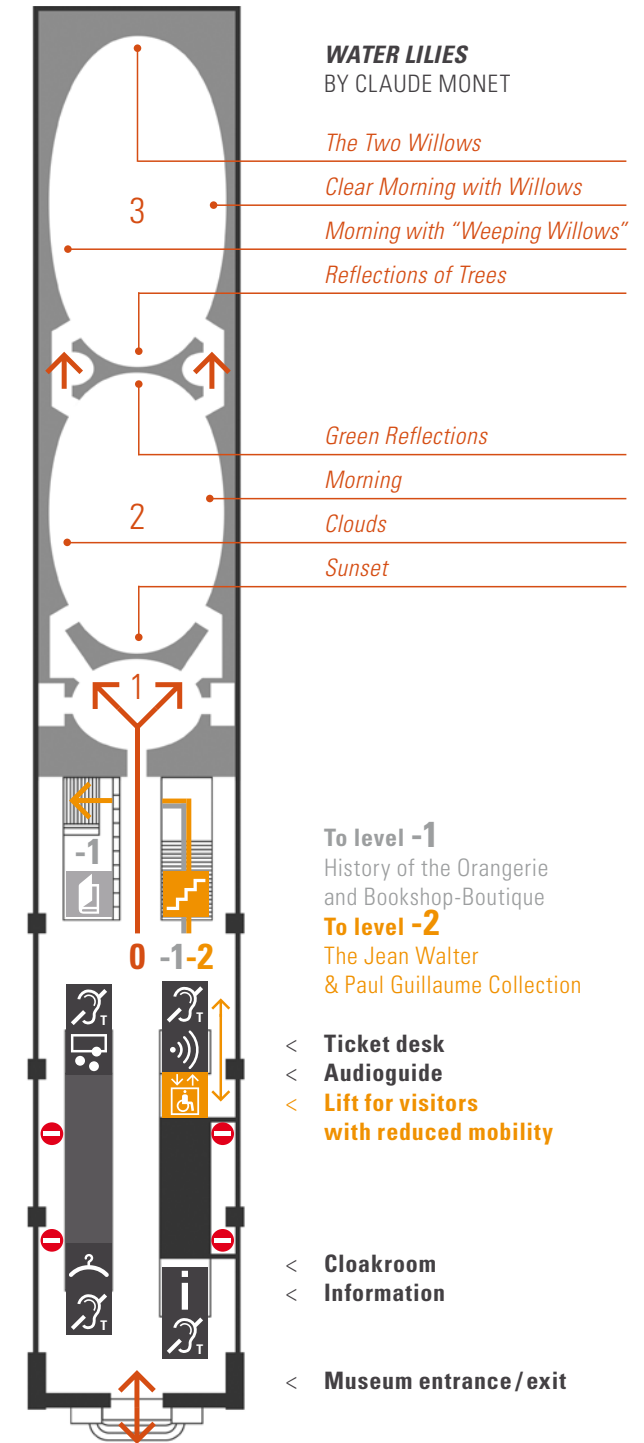
By donating the *Water Lilies* to France, after the First World War, Monet was offering Parisians a haven of peace, inviting them to contemplate an image of nature evoking infinity. In 1909, when first considering this project, he wrote: "Nerves strained by work would relax in its presence, following the restful example of its stagnant waters, and for he who would live in it, this room would offer a refuge for peaceful meditation in the midst of a flowering aquarium."

A true testament to Monet's artistic talent, these *Grandes Décorations* are the culmination of a lifetime's work. He continued to work on them from 1914 until his death in 1926, taking inspiration from his "water garden" at Giverny. From 1886, Monet had focused on capturing the changing qualities of natural

light in his garden. The eight panels presented in these two rooms evoke the passing of the hours from sunrise in the east to sunset in the west.

With no horizon to orient the viewer, the elements – water, air, sky, earth – seem to merge in a composition without perspective where the flowers create a rhythm. Monet thus conveys "the illusion of an endless whole, of water without horizon and without shore".

Presented to the public in 1927, a few months after the artist's death, the *Water Lilies* attracted little attention, the critics at that time being much more interested in the innovations of the avant-garde. After the Second World War, influenced by the proponents of lyrical abstraction, who detected in the *Water Lilies* the origins of abstract art, interest in his work revived, bringing increasing numbers of visitors to the Orangerie.



level -1

HISTORY OF THE ORANGERIE

Room 4

Bookshop-Boutique

To ground floor
Claude Monet's *Water Lilies*
Exit

Lift for visitors
with reduced mobility

To level -2
The Jean Walter
& Paul Guillaume Collection



level -2

THE JEAN WALTER & PAUL GUILLAUME COLLECTION

RENOIR-CÉZANNE-MODIGLIANI-MATISSE-PICASSO-DERAIN-SOUTINE

Born into a modest family, Paul Guillaume started his working life in a garage. In 1911, he displayed some African statuettes in the window of the garage and thus attracted the attention of the poet Guillaume Apollinaire who became his mentor.

Within a year he opened his first gallery and began a new career as an art dealer and collector. Paul Guillaume quickly became a respected figure in the artistic and literary circles of the 1920s and saw himself as both a witness to and patron of this illustrious group.

He was director of the *Les Arts à Paris* magazine, provided support for Picasso, Soutine, Derain and Marie Laurencin and specialised in African arts, which, at that time, were a source of inspiration for avant-garde painters. He died in 1934 before fulfilling his ambition to create a museum of modern art. His wife completed and modified the collection, reorganising it around works representing modern Classicism and Impressionism, before ceding it to the State in 1959.

Auguste Renoir, *Baigneuse aux cheveux longs*, vers 1885-1896 © RMN-GP



André Derain, *Arlequin et Pierrot*, 1923 © ADAGP, 2013



Amedeo Modigliani, *Paul Guillaume*, Nova Piota, 1915 © RMN-GP



Chaim Soutine, *Le Village*, vers 1923 © ADAGP, 2013



TUTELARY FIGURES: RENOIR / CÉZANNE

The Paul Guillaume Collection reflects the temperament of this sophisticated, cultured and enquiring collector. He was open to both modern and traditional works, and was always looking to seek out new talents like Modigliani and Soutine, without neglecting established painters like Renoir and Cézanne, recognising their talent and feeling for innovation

THE MODERN PRIMITIVES: ROUSSEAU / MODIGLIANI / LAURENCIN

The Douanier Rousseau, Amedeo Modigliani and Marie Laurencin were part of the Modern Primitive movement that rejected the inherited conventions of Classicism in order to develop new forms of representation. The Douanier Rousseau developed a highly personal approach as we can see in *La Noce* [The Wedding Party]. In this composition with its vertical lines, the figures grouped around the bride look like cut-out motifs superimposed on a background of exotic plants.

MODERN CLASSICISM: MATISSE / PICASSO

Paul Guillaume's relationship with Henri Matisse was always somewhat distant. However this did not stop him from buying 25 of Matisse's paintings. Domenica, Guillaume's wife, only kept 10 of them, from the period in Nice (1917-1929). Painted after his experimental Fauve period (1905-1908), *L'Odalisque à la culotte grise* [Odalisque in Grey Trousers] illustrates how Matisse developed a very personal idiom through sophisticated constructions and interplay of colour.

THE RETURN TO ORDER: PICASSO / DERAIN

In 1923, Paul Guillaume became André Derain's main dealer and gave his unflinching support to this artist whose reputation was at its height in the 1920s and 30s. The 28 paintings in the Musée de l'Orangerie illustrate the period known as the "return to order", characterised by the predominance of line over colour, in the Classic tradition, with a distinct preference for the nude and still life. Here again we find Paul Guillaume's ability to reconcile modernity and tradition.

TURMOIL AND BURSTING EXUBERANCE: UTRILLO / SOUTINE

The Orangerie has the largest collection of Chaim Soutine's paintings in Europe, and the final section in the museum presents the powerful, tormented works of both Soutine and Maurice Utrillo. These paintings reflect the eclecticism of Paul Guillaume who saw no conflict between the gentle beauty of a Renoir, and the violence of a Soutine. Early in his career as an art dealer, Guillaume supported Maurice Utrillo, the son of Suzanne Valadon. Views of Paris and Montmartre were the preferred subjects of this tormented, solitary painter.

THE JEAN WALTER & PAUL GUILLAUME COLLECTION

Cézanne

Matisse / Picasso

Modigliani / Derain / Laurencin

Renoir

Rousseau

Utrillo / Soutine

Paul Guillaume Room

Replica Interiors

Derain's Golden Age

To level 0
The *Water Lilies*
Exit

Auditorium

Temporary exhibition

The "Fossés jaunes" fortifications

Classroom

