

Musée Marmottan Monet

ACADÉMIE DES BEAUX-ARTS

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THE THEATRE OF EMOTIONS

Dürer, Fragonard, Courbet, Toulouse-Lautrec,
Picasso, Schiele, Dalí ...

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**Dürer, Fragonard, Courbet, Toulouse-Lautrec, Picasso,
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From 13 April to 21 August 2022, the Musée Marmottan Monet presents an exhibition entitled *The Theatre of Emotions*. Bringing together almost eighty works dating from the Middle Ages to the present day, coming from both private collections and prestigious French and international museums, the exhibition retraces the history of emotions and their pictorial expression from the fourteenth to the twenty-first century. The fruit of a collaboration between Georges Vigarello, historian and philosophy professor, and Dominique Lobstein, art historian, the exhibition provides a new perspective on these works by contextualizing their creation.

Emotion, with its “often intense reactions,” is systematically present in the visual arts, where it is explored, sought out, and translated in a multitude of ways. Emotion is frequently the meaning behind many of these works, and is used to suggest the flesh and stimulate curiosity. All its expressions are illustrated there: from suffering to joy, enthusiasm to terror, and pleasure to pain, which Louis-Léopold Boilly skilfully presented in his *Trente-cinq têtes d’expression* (circa 1825, Tourcoing, Musée Eugène Leroy). The latter can be seen as the repertoire of a theatre of human sensibility, where emotion is exposed and displayed in all its guises. From the Middle Ages to modern times, Dürer’s *Melencolia* (1514, Paris, École nationale supérieure des Beaux-Arts), the turmoil of young hearts (Jeanne-Élisabeth Chaudet, *Jeune Fille pleurant sa colombe morte*, 1805, Arras, Musée des Beaux-Arts), the *Têtes d’expression* by the École parisienne des Beaux-Arts, or the terror bestowed on madness, as painted by Charles Louis Müller (Rachel dans Lady Macbeth, Paris, Musée d’Art et d’Histoire du Judaïsme) are all manifestations of feelings, understood by all and instantly deciphered, eloquent in their features and their expression. Finally, the fierce interest that exists today in psychological themes, traumas and affects, can only reinforce the legitimacy of an exhibition on emotion in the visual arts, its varying forms and degrees. The exhibition suggests the endless repertoire of the affective resonances of our inner world, their presence and/or absence from the inscrutable medieval ivory pieces to their

screaming sublimation in Jean Fautrier's *Têtes d'otages* (1945, Paris, Musée national d'Art moderne, Centre Georges Pompidou).

However, these nuances may be said to have a more precise or valuable interest. They also serve to reveal how these same emotions have varied over time, how their manifestations have shifted, how the attention given to them has changed, and sometimes too the meaning assigned to them. "Emotional" objects are enhanced, the gaze is renewed, intensities differentiated, as too are interpretations. What was once deemed melancholy becomes neurasthenia (Émile Signol, *La Folie de la fiancée de Lammermoor*, 1850, Tours, Musée des Beaux-Arts), violence becomes abhorrent (Pablo Picasso, *La Suppliante*, 1937, Paris, Musée Picasso), physiognomies are differentiated, and fracture like never before under the pen of Boilly or Daumier. Emotion now offers infinite nuances, which the story complements and renders unique. This exhibition provides an insight into the way in which the Western psyche was slowly constituted: its imperceptible development over time, its hidden faces, and its increasingly distinct particularities.

The eight sections of the exhibition illustrate the slow transcription of emotions by artists, and its evolution over time, in the light of aesthetic and scientific reflections, and the weight of historical events.

VISUALS

FOR THE PRESS



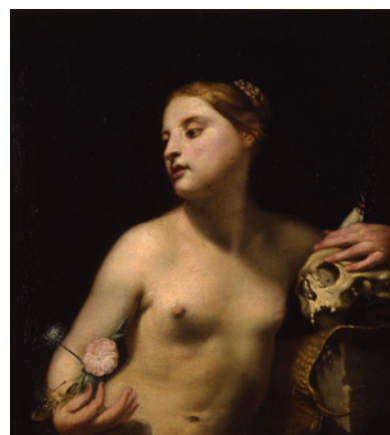
Maître de la Légende de Sainte Madeleine
Sainte Madeleine en pleurs
Circa 1525
Oil on wood
52,7 x 38,1 cm
Londres, National Gallery, Layard bequest, 1916
© The National Gallery, London



Albrecht Dürer
Melencolia I
Engraving
1514
Burin
24,1 x 18,8 cm
Paris, Beaux-Arts de Paris
Photo © Beaux-Arts de Paris, Dist. RMN-Grand Palais /
image Beaux-arts de Paris



Attributed to Angelo Caroselli
L'Entremetteuse
Circa 1625
Oil on canvas
96 x 136 cm
Beauvais, MUDO - Musée de l'Oise
Photo © RMN-Grand Palais / Thierry Ollivier



Guido Cagnacci
An allegory of Vanity and Penitence
Oil on canvas
Collection du Musée de Picardie, Amiens
© Marc Jeanneteau/Musée de Picardie



Joseph Ducreux
Portrait de l'artiste sous les traits d'un moqueur
Circa 1793
Oil on canvas
91,5 x 72,5 cm
Paris, musée du Louvre, Department of Paintings, gift from Frederic Anthony White, 1920
Photo © RMN-Grand Palais (musée du Louvre) / Jean-Gilles Berizzi



Jean-Honoré Fragonard
Le Verrou
Circa 1777
Oil on canvas
74 x 94 cm
Paris, Musée du Louvre, Department of Paintings
Photo © Musée du Louvre, Dist. RMN-Grand Palais / Angèle Dequier



Louis Léopold Boilly
L'Effet du mélodrame
Circa 1830
Oil on canvas
35.5 x 46.4 cm
City of Versailles, Musée Lambinet
© City of Versailles, Musée Lambinet



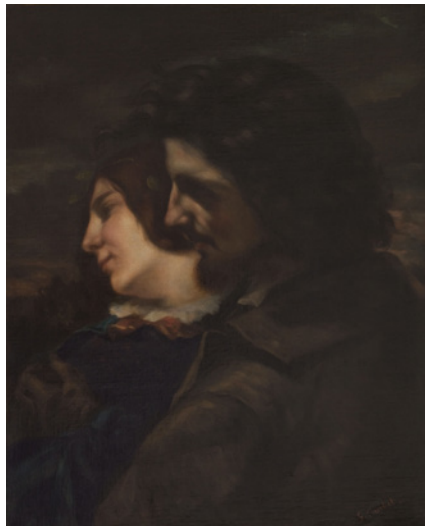
Jean-Baptiste Greuze
Jeune Fille à la colombe
Second half of the 18th century
Oil on wood
64.4 x 53.3 cm
Douai, Musée de la Chartreuse
© Douai, Musée de la Chartreuse:
Photographer: Daniel Lefebvre



Charles Chaplin
Le Rêve
1857
Oil on canvas
111 x 96 cm
Marseille, Musée des Beaux-Arts
© City of Marseille, Dist. RMN-Grand Palais / Jean Bernard



Claude-Marie Dubufe
La Lettre de Wagram
1827
Oil on canvas
65 x 54 cm
Rouen, Musée des Beaux-Arts
© C. Lancien, C. Loisel / Réunion des Musées
Métropolitains Rouen Normandie



Gustave Courbet
Les Amants dans la campagne
After 1844
Oil on canvas
61 x 51 cm
Paris, Petit Palais, Musée des Beaux-Arts de la Ville
de Paris
© Petit Palais / Roger-Viollet



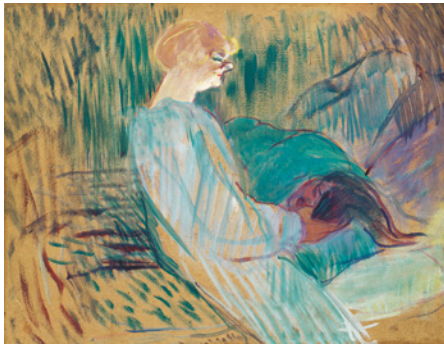
Émile Friant
Les Amoureux
1888
Oil on canvas
114 x 145 cm
Nancy, Musée des Beaux-Arts
© M. Bourguet



Charles Louis Müller
Rachel dans Lady Macbeth
 1849
 Oil on canvas
 129 x 93 cm
 Paris, Musée d'Art et d'Histoire du Judaïsme
 Photo © RMN-Grand Palais (Musée d'art et d'histoire du judaïsme) / Franck Raux



André-Victor Devambez
Les Incompris
 Circa 1904
 Oil on canvas
 91.7 x 115 cm
 Quimper, Musée des Beaux-Arts Collection, Corentin-Guyho bequest, 1936
 © Collection of the Musée des Beaux-Arts de Quimper – Photo mbaq



Henri de Toulouse-Lautrec
Maison de la rue des Moulins – Rolande
 Oil on card
 51.7 x 56.9 cm
 Albi, Musée Toulouse-Lautrec
 © Musée Toulouse-Lautrec, Albi, France



André Devambez
La Pensée aux absents
 1927
 Oil on canvas (centre), 130 x 110 cm and oils on card (side panels), 47 x 53 cm for each panel
 with frame: left panel: 88 x 66.5 cm, central panel 150 x 131 cm, and right panel: 88 x 66.5 cm
 Saint-Quentin, Musée Antoine Lecuyer
 © Musée des Beaux-Arts Antoine Lecuyer, Saint-Quentin (Aisne).
 Image Gérard Dufrene