

# MUSÉE MARMOTTAN MONET

## **TROMPE-L'ŒIL**

### **FROM 1520 TO THE PRESENT DAY**

17 October 2024 – 2 March 2025

Specialist curator: Sylvie Carlier, Head of Collections, Musée Marmottan Monet

Associate curator: Aurélie Gavoille, Curatorial Assistant, Musée Marmottan Monet

**From 17 October 2024 to 2 March 2025, the Musée Marmottan Monet will present an exhibition entitled: *Trompe-l'œil, from 1520 to the present day*. This exhibition traces the history of the representation of reality in the arts and seeks to pay tribute to a little-known facet of the Museum's collections, while shining a light on Jules and Paul Marmottan's penchant for this pictorial genre.**



Henri Cadiou (1906-1989), *La Déchirure*, 1981. Huile sur toile. Collection particulière © Collection particulière

The French term “trompe-l’œil” is believed to have been used for the first time by Louis Léopold Boilly (1761-1845) in the caption of a work exhibited at the 1800 Salon. The term was adopted thirty-five years later by the Académie Française. Although the term appeared in the 19th century, the origin of trompe-l’œil is linked to a much older account, that of Pliny the Elder (c.23-79 AD), who reported in his *Natural History* that the painter Zeuxis (464-398 BC), in a competition against another painter by the name of Parrhasios, represented grapes so perfect that birds came fluttering around them!

Over the centuries, trompe-l'oeil has been used in various media and has proven to be multifaceted. Not only does it play with the viewer's gaze, but it is a nod to the potential traps set by our own perceptions. If certain themes of trompe l'oeil are well-known—vanities, hunting trophies, letter holders or racks, and grisailles—other aspects will be explored in this exhibition, such as the decorative variations on furniture, pottery, etc., and even the political significance of this pictorial genre from the revolutionary period up to the modern and contemporary day.



John Frederick Peto (1854-1907), *For the Track*, 1895. Huile sur toile, 110,5 x 75,9 cm. Washington, National Gallery of Art  
© Washington, National Gallery of Art

More than eighty key works ranging from the 16th to the 21st century, coming from both private and public collections in Europe and the United States (National Gallery of Art in Washington, Museo nacional Thyssen-Bornemisza in Madrid, the Musée d'art et d'histoire in Geneva, the Museo dell'Opificio delle Pietre Dure in Florence, the Château de Fontainebleau, the Louvre, the Musée de l'Armée, Musée national de la Céramique in Sèvres, the Fondation Custodia, the Palais des Beaux-Arts in Lille, the Musée Unterlinden in Colmar, etc.) will be on display, allowing visitors to understand the formal evolution of the trompe l'oeil genre.

Martin Battersby, Louis Léopold Boilly, Henri Cadiou, Guillaume Dominique Doncre, Pierre Ducordeau, Daniel Firman, Piero Fornasetti, Johann Caspar Füssli, Gaspard Gresly, Cornelis Norbertus Gysbrechts, John Haberle, William Harnett, Jean Antoine Houdon, Nicolas de Largillièvre, Jean-François de Le Motte, Jean-Etienne Liotard, Cristoforo Munari, Jean-Baptiste Oudry, Giuseppe Penone, John Frederick Peto, Michelangelo Pistoletto, Jacques Poirier, Christian Renonciat, Pierre Roy, Lisa Sartorio, Piat Joseph Sauvage, Daniel Spoerri, and Anne Vallayer-Coster are just some of the masters featured in this exhibition celebrating the art of illusion, based on a great deal of skill and technique.



Jean Pillement, *Trompe-l'œil avec ruban turquoise devant le paysage de la campagne portugaise*, n.d., Huile sur toile. 37,5 x 54 x 1 cm. Paris, Collection Farida et Henri Seydoux © Studio Christian Baraja SLB

For the exhibition, eight works from the Museum's collection have been restored and will be presented to the public. These include *Trompe-l'œil* (1665) by Cornelis Norbertus Gysbrechts (1630 – c. 1675), *Trompe-l'œil: Portrait de Madame Chenard, grisaille à l'imitation de l'estampe* (1813) by Louis Léopold Boilly (1761-1845), and the piece also known as the *Traité de paix définitif entre la France et l'Espagne* (1801) by Laurent Dabos (1761-1835).

The exhibition is divided into eight sections, which illustrate in a chronological fashion, the plurality of sensibilities and representations of the trompe l'oeil genre, as well as its evolution over time.

Press images

	<p>1.</p> <p>Anonyme, Allemagne du Nord, <i>Nature-morte aux bouteilles et aux livres</i> vers 1525</p> <p>Huile sur bois</p> <p>106 x 81 cm</p> <p>Colmar, musée Unterlinden</p> <p>© Musée Unterlinden / Christian Kempf</p>
	<p>2.</p> <p>Cornelis Norbertus Gysbrechts (1649-après 1676 ?)</p> <p><i>Trompe-l'œil</i></p> <p>1665</p> <p>Huile sur toile</p> <p>59 x 56 cm</p> <p>Paris, musée Marmottan Monet</p> <p>© musée Marmottan Monet / Studio Christian Baraja SLB</p>



3.

Jean-François de Le Motte (connu entre 1653 et 1685)

*Trompe-l'oeil*, 2<sup>e</sup> moitié du XVII<sup>e</sup> siècle

Huile sur toile

78,1 x 53,2 cm

Dijon, musée des Beaux-Arts

© Musée des Beaux-Arts / photo François Jay



4.

Nicolas de Largillière (1656-1746)

*Deux grappes de raisin*, 1677

Huile sur panneau

24,5 x 34,5 cm

Paris, Fondation Custodia, Collection Frits Lugt © Paris, Fondation Custodia



5.

Cristoforo Munari (1667-1720)

*Trompe-l'oeil avec instruments du peintre et aux gravures*, n.d.

Huile sur toile

90 x 77,5 cm

Paris, Collection Farida et Henri Seydoux

© Studio Christian Baraja SLB



6.

Jean-Baptiste Oudry (1686-1755)

*Tête bizarre d'un cerf pris par le Roi dans la forêt de Compiègne le 3 juillet 1741*, 1741

Huile sur toile

100 x 88 cm

Paris, musée du Louvre, déposée au musée national du château de Fontainebleau

© Grand Palais Rmn (Château de Fontainebleau) / Gérard Blot



7.

Jean-Etienne Liotard (1702-1789)

*Trompe-l'oeil au portrait de Marie-Thérèse d'Autriche*, vers 1762-1763

Huile sur panneau - 36,2 x 43,4 cm

Collection particulière

© Collection particulière



8.

Charles Bouillon Flammand (actif vers 1705-1707)

*Trompe-l'œil*

1704

Huile sur toile

78,1 x 53,2 cm

Paris, collection particulière

© Studio Christian Baraja SLB



9.

Jean Pillement (1728-1808)

*Trompe-l'œil avec ruban turquoise devant le paysage de la campagne portugaise*

n.d.

Huile sur toile

37,5 x 54 x 1 cm

Paris, Collection Farida et Henri Seydoux

© Studio Christian Baraja SLB



10.

Laurent Dabos (1761-1835)

*Trompe-l'œil*

1801

Huile sur toile

58,8 x 46,2 cm

Paris, musée Marmottan Monet

© musée Marmottan Monet



11.

Louis Léopold Boilly (1761-1845)

*Trompe-l'œil au sous-verre avec le portrait du peintre Swebach, fin 18e siècle – début XIXe siècle*

Huile sur toile, 52 x 62 cm

Paris, musée du Louvre

© Grand Palais Rmn (musée du Louvre) / Gérard Blot



12.

Louis Léopold Boilly (1761-1845)

*Trompe-l'œil aux pièces de monnaies, sur le plateau d'un guéridon*, vers 1808-1814

Bois peint

75 x 60 x 49 cm

Lille, Palais des Beaux-Arts

© Grand Palais Rmn (PBA, Lille) / Stéphane Maréchalle



13.

Adolphe-Martial Potemont (1828-1883)

*Lettres d'Alsace et de Lorraine*, s.d.

Huile sur toile, 49,7 x 60,9 cm

Pau, musée des Beaux-Arts

© Pau, musée des Beaux-Arts



14.

John Frederick Peto (1854-1907)

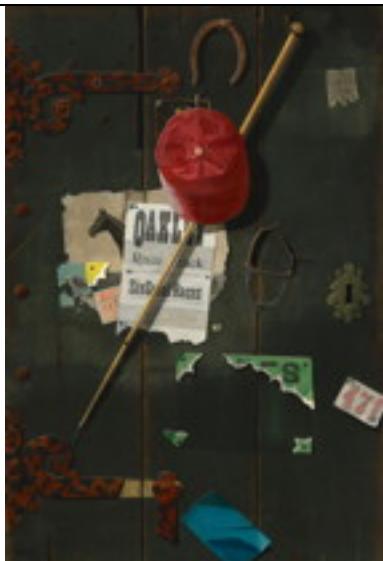
*The old Violon*, vers 1890

Huile sur toile

77,2 x 58,1 cm

Washington, National Gallery of Art

© Washington, National Gallery of Art



15.

John Frederick Peto (1854-1907)

*For the Track*, 1895

Huile sur toile

110,5 x 75,9 cm

Washington, National Gallery of Art

© Washington, National Gallery of Art



16.

Henri Cadiou (1906-1989)

*Transcendance spatiale*, 1960

Huile sur toile

41 x 33 cm

Collection particulière

© Collection particulière



17.

Henri Cadiou (1906-1989)

*La Déchirure*, 1981

Huile sur toile

Collection particulière

© Collection particulière

	<p>18.</p> <p>Ton de Laat (1946-2016)</p> <p><i>Paquet postal</i>, 1986</p> <p>Aquarelle sur papier</p> <p>39 x 30 cm</p> <p>Collection ING</p>
	<p>19.</p> <p>Pierre Ducordeau (1928-2018)</p> <p><i>Tableau en déplacement</i>, 1966</p> <p>Huile sur toile</p> <p>64 x 56 cm</p> <p>Paris, collection Ducordeau</p> <p>© Collection Ducordeau, Paris</p>