

EXP[®]



A Woman of
the Avant-Garde

QUADIA LEGER

Press kit

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PARIS

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**NADIA
LEGER**

**A Woman of
the Avant-Garde**

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Nadia Léger. A Woman of the Avant-Garde

November 8, 2024 - March 23, 2025

Nadia Khodossievitch-Léger (1904-1982) was a key figure in twentieth-century art. Featuring over 150 works, the retrospective ***Nadia Léger. A Woman of the Avant-Garde*** retraces the largely unknown journey of this exceptional woman, who was at one and the same time a prolific painter, magazine editor, collaborator with her husband Fernand Léger, Resistance fighter, museum builder and fervent Communist activist.

The exhibition follows her journey from her native Russian village to Paris, the influences she experienced and the artistic communities she encountered. Using original dialogues with works by Fernand Léger, Pablo Picasso and students of the Atelier Léger (Nicolas de Staël, Hans Hartung, Marcelle Cahn...), the exhibition explores the universe of this adept of collective adventures.

An artist first and foremost, her work never ceased to evolve through contact with the avant-gardes of her time, in constant tension between abstraction and figuration. From Cubism to Suprematism, from Suprematism to Realism and back to Suprematism, her output bears witness to her ability to reinvent herself, illustrated by a signature that changed with each stage of her creative life.

An art and history exhibition conceived, designed and produced by Tempora,
in collaboration with Aymar and Jean du Chatenet.

An early immigrant to France from her native Russia, Nadia Khodossievitch-Léger (1904-1982) was director of the Atelier of Fernand Léger - her mentor-, the builder of museums dedicated to his work, a magazine editor, a member of the French Resistance and an intimate of the greatest artists of the 20th century. Above all, she was a painter.

And then she virtually disappeared from the collective memory. A number of reasons have been put forward for this relative obscurity. Some seem less convincing than others. One of these is her communism, which is admittedly of the Stalinist kind, extreme and unshakeable. But so many others did not suffer from it, on the contrary, at a time when communism was not just another ideology, but an intellectual fashion and an attitude.

She was also a foreigner, but then again, most of the École de Paris was made up of foreigners.

She was also a woman in a Parisian artistic milieu which, unlike other major centres of the avant-garde such as Russia and Germany, remained rather patriarchal and, however progressive it wanted to be, not free of sexism.

However, two disadvantages seemed to be decisive. One was the shadow cast by Fernand Léger. She herself was aware of this: 'Léger is a giant like Picasso, Braque and Matisse. I lived next to him... crushed...'. The other is to be found in her work itself. It is difficult to discern any unity of style or inspiration. A close friend of Chagall, who was also close to Braque and Picasso, worked in so many genres, successively or at the same time, and was part of so many currents: Suprematism, Constructivism, Cubism, New French Realism, Suprematism again...

Nadia Léger is like a sponge, moving from one style to another according to her whims, influences and ideological imperatives. Her signature, changing according to the stages



Photo : Ida Kar © National Portrait Gallery, London

Ida Kar
*Nadia Khodossevitch-Léger
with various self-portraits*
1961
Vintage bromide print



Nadia Léger
Autoportrait à la plante
1956
Oil on canvas
Collection particulière

Photo IMAN éditions © Sabam

of her creative life and her marriages, bears witness to a plural identity reflected in the variety of her work.

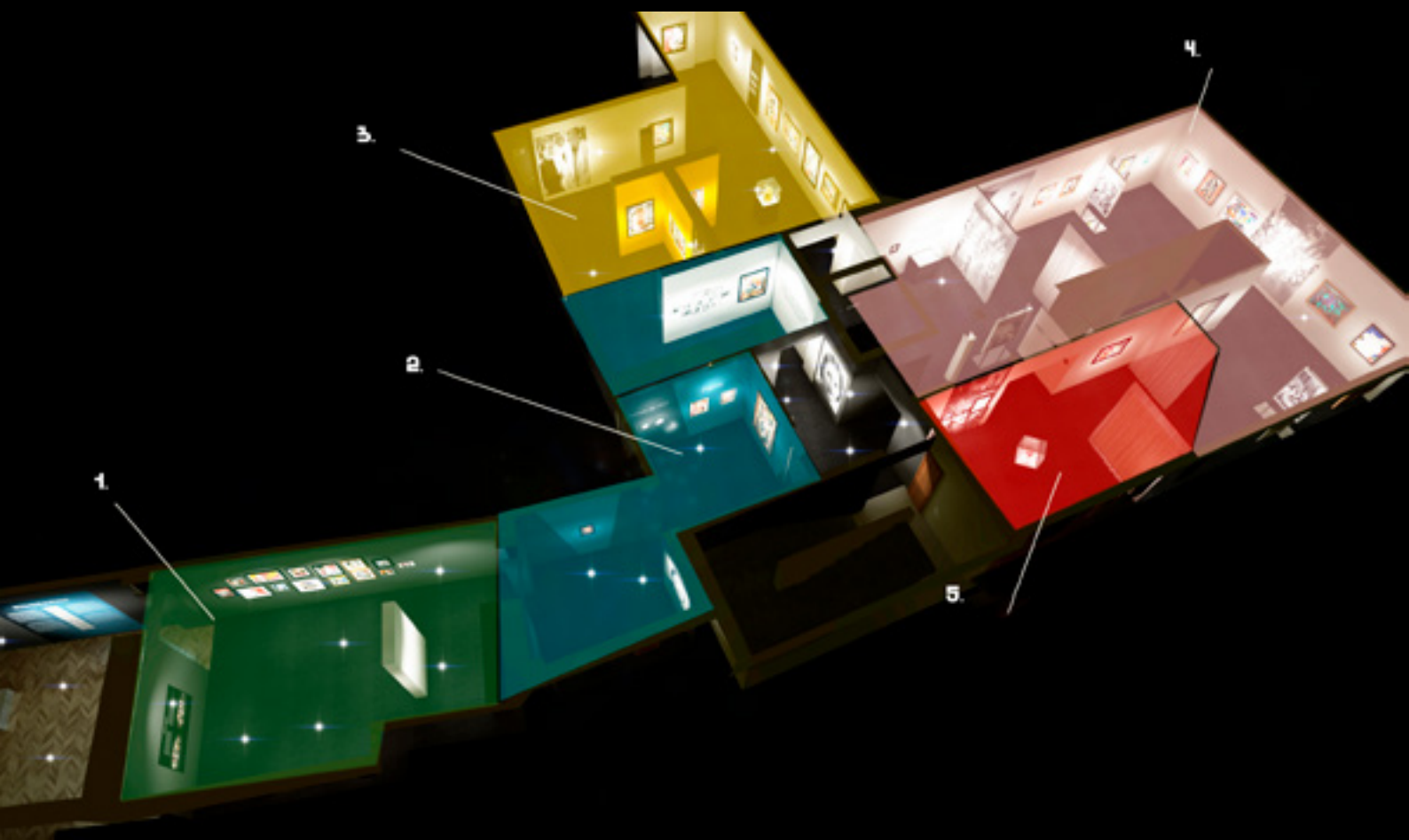
This retrospective follows Nadia Léger's long and rich career as she travelled from Russia to France, where her talent reached maturity. The exhibition explores the avant-gardes in which she evolved, compares her work with that of her contemporaries - in particular Fernand Léger and the students at the Atelier - and draws connections between her art and her political and social commitments. *Nadia Léger. A Woman of the Avant-Garde* aims to give her the status she deserves in the history of modern art, by anchoring her work in the political, cultural and affective history of her time.

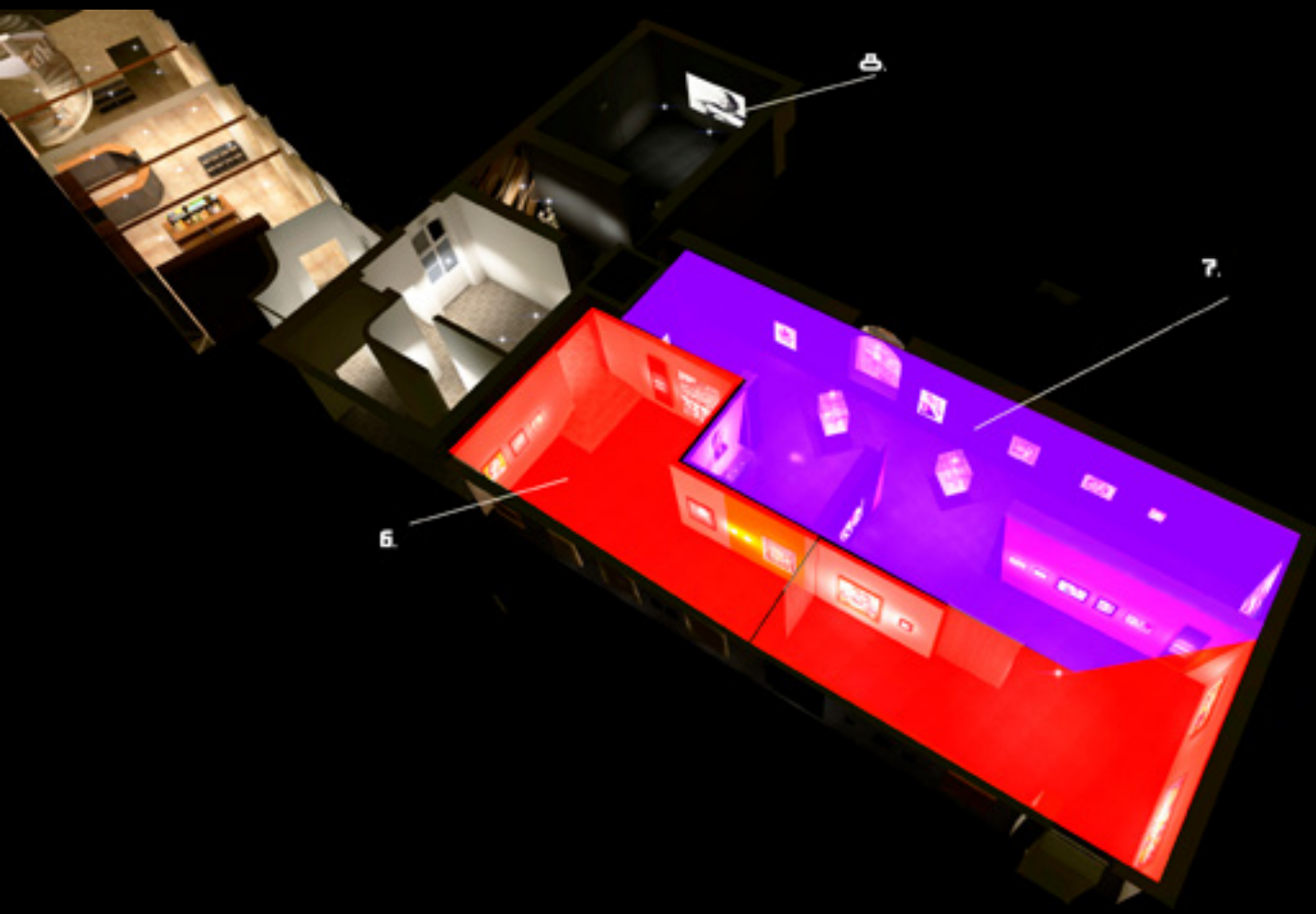
Unless mentioned otherwise, the works presented in the exhibition are by Nadia Khodossievitch-Léger.

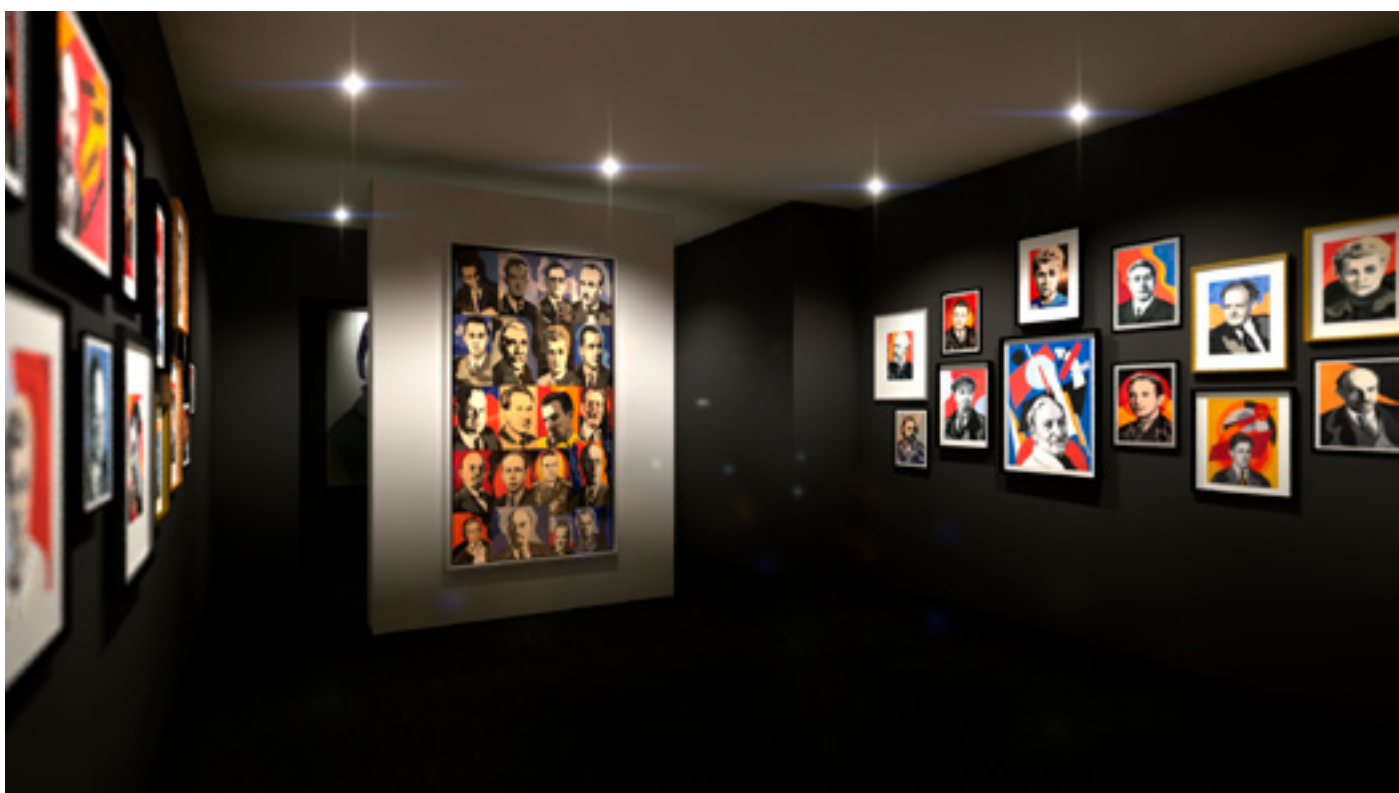
**NADIA
LEGER**

EXHIBITION ITINERARY

EXHIBITION ITINERARY







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1

Nadia's Pantheon

From Tolstoy to Chagall and Stalin, these effigies of politicians, artists, writers and cosmonauts form Nadia Khodossievitch-Léger's personal pantheon. These recognisable faces against a background of solid colours are icons that reveal the artist's role models and sources of inspiration. These were preparatory studies made between 1944 and 1971, and were intended to be enlarged. Some of the monumental portraits produced adorned the congresses of the French Communist Party (PCF), while others were translated into monumental mosaics and then donated and installed in public places in the major cities of the USSR.

2

Smolensk, Warsaw, Paris

Encountering the Avant-Garde

Oscillating between abstraction and figuration, Nadia's early works illustrate the journey of an artist seeking her way through the maze of avant-garde movements.

From her native Belarus to Paris, this child of the revolution, born into a peasant family and driven by a passion for art, shaped her style through teachings and encounters.

In Smolensk, alongside a series of charcoal portraits of women, Nadia produced her first abstract works with teachers Władysław Strzemiński and Kasimir Malevitch. She continued her training in Warsaw, Poland, where she was part of the Cubist, Suprematist and Constructivist circles.

As soon as she arrived in Paris, the European capital of the arts, in 1925, she frequented the artists of the Montparnasse

district and took part in collective adventures such as 'Cercle et Carré'. The *purist* experiments of Amédée Ozenfant and the *biomorphic* experiments of Hans Arp infused her work. Thanks to her numerous contacts, she ensured the circulation of avant-garde ideas between France and Poland.

'I let loose my imagination using anti-geometric shapes in space.'



Fernand Léger as a beacon *Dialogue with the 'master'*

Nadia's encounter with the 'magnificent brute' in the 1920s acted like 'a rope tossed to save her'.

Leafing through the magazine *L'Esprit nouveau*, which was circulating in Eastern Europe, Nadia found a new guide in Fernand Léger. She became his pupil in 1928 and never left his side.

The 'master' and his 'Tartar' were close collaborators, and both shared the same ambition: to contribute to the development of a social art form that could be seen as much on easels as on the façades of buildings. From 1937, Nadia adopted the 'Léger style', a *new realism* using pure colours to depict modern life.

Comparing portraits and still lifes by the two artists highlights this stylistic kinship - roots and biomorphic forms, black circles, tubular arms and 'colour outside'. However, Nadia's art is not simply that of an imitator. Through the individualisation of figures with expressive faces and her compositions of intimate objects, Nadia charts her own course.



Archives Diana Vashkevitch © Droits réservés

4**The Atelier Léger***The laboratory of Modernity*

With nearly 350 artists enrolled between 1924 and 1955, the Atelier de Fernand Léger was one of the most important modern art academies in Paris.

A place for teaching and commissioned collective work, the Atelier Léger welcomed artists of all nationalities. From Montparnasse to Montmartre, its activities survived the war thanks to the loyal support of Nadia Khodossievitch, who went from being a student to an assistant, and the painter Georges Bauquier. Robert Doisneau's photographic report highlights the role of Nadia, who taught the students in Fernand's absence.

'It's extremely free here, I accept everything', said the master in 1949. Although he raised the standard of realism, Fernand Léger accepted all tendencies in his studio, including the abstract school. The presentation of a sample of works by students who were influenced by the painter's style during their time at the Atelier, only to emancipate themselves from it later on, offers an insight into the legacy of Léger's art and vision.

'Don't be afraid to come under my influence, for a while at least [...] It's up to you to say "shoo to Léger" and retain from your time at the Atelier all that you consider useful for the development of your personality.'

Fernand Léger to his students

5

The resistant
Militant painting

A member of the Communist Party since 1932, Nadia's militancy grew stronger during the Occupation.

'As long as there is even one German soldier left on French soil, there will be war! After becoming a liaison officer for the Francs-tireurs et partisans - immigrant labour, her involvement in the Resistance in 1941 led to the creation of a series of portraits of activists.

First and foremost, her self-portraits, with their confident or tortured expressions, were a manifesto of the struggle against the occupying forces. As well as portraying a combative self, she personified missing Fernand (in exile in New York at the time) by depicting him and the hopes of the Resistance by representing her daughter Wanda.

At the Liberation, she honoured the 'party of those shot' by decorating communist rallies with monumental portraits of martyrs and figures of victory.

6

Serving the Party
Art and propaganda

Like many intellectuals and artists - both sympathisers and activists - at the end of the war, Nadia supported the Party's policy with her actions and her paintbrush.

Bolstered by this support, in 1947 the PCF defined the guidelines for its cultural policy. On the model of *socialist*

realism in the USSR, a party art form that was 'national in form and socialist in content' was created under the label of *New French Realism*.

From then on, Nadia's painted scenes became relays of communist ideology. Like propaganda posters and photographs, the clear, legible pictorial message must unite the people around model ideas and personalities. Glorified, the painted figures - Stalin, Lenin, heroines, workers and athletes - formed an inventory of socialist archetypes.

In admiration of this body of work, which brought together portraits, praise for work and appeals for peace, Fernand wrote to Nadia in 1950: 'We have paved the way for new realism - it is up to you, dear Nadia, and to the young people around you, to create a great pictorial era independent of previous ones.'



The ghost of Malevitch

A return to the avant-garde

In the 1960s, the conquest of space at the height of the Cold War fascinated a generation of artists.

From design, with the Panton chair, to music, with astronaut Major Tom in David Bowie's *Space Oddity*, and fashion, with Pierre Cardin's futuristic collections, the 'Space Age' spanned every creative field.

The Russian exploit of the Vostok 1 mission on 12 April 1961, embodied by cosmonaut Yuri Gagarin, marked a turning point in Nadia's work. She gradually returned to abstraction, enclosing her figures in geometric shapes before allowing them to occupy the space of the painting on their own. To depict the turmoil of the stars, she invoked Malevitch, in whom she saw a prophet of her time, and returned to her compositions from 1919-1922.

This 'neo-suprematism', which flourished as much on canvas as in the applied arts (jewellery, furniture, tapestry,

sculpture, mosaics), alongside a series of monumental mosaic portraits, is the ultimate variation in a body of work in perpetual effervescence.

1904: Born Nadiejda Khodossievitch in Ossetishchi (Russian Empire), in what is now Belarus, on October 23.

1919: Joins the National Superior Art Workshops in Smolensk and attends the courses of Wladyslaw Strzeminski.

1922: Enters the Academy of Fine Arts in Warsaw.

1924: Marries Polish painter Stanislas Grabowski and takes the name Wanda Grabowska.

1925: The couple arrives in Paris. She becomes a student of Amédée Ozenfant at the Académie Moderne.

1927: Birth of her daughter, Wanda. Separates from Grabowski.

1928: Begins her relationship with Fernand Léger; joins his courses at the Académie Moderne.

1930: Participates in the "Cercle et Carré" exhibition at Galerie 23.

1932: Moves from student to assistant to Léger. Joins the Communist Party.

1939: With the closure of the Académie, she sets up a studio in Montrouge with Georges Bauquier. Becomes a member of the executive committee of the Union of Soviet Patriots.

1940-1945: Fernand Léger's exile in New York.

1941: Joins the Resistance under the alias Georgette Paineau.

1945: After the Liberation, she paints a series of portraits for the 10th Congress of the French Communist Party and the 1st Congress of the Union of French Women. The Académie reopens under the name Atelier de Fernand Léger.

1946: Organizes an auction of 150 paintings (Léger, Braque, Picasso, Matisse...) to benefit former Soviet prisoners of war.

1948: Receives confirmation of her Soviet citizenship.

1952: Divorces Stanislas Grabowski. Marries Fernand Léger.

1953: Participates in the exhibition "From Marx to Stalin" at the Maison des Métallurgistes. First retrospective "Nadia Petrova" at Galerie Bernheim-Jeune.

1955: Death of Fernand Léger. She dedicates the remaining years of her life to promoting the master's work through the creation of

museums and organizing exhibitions, and continues major projects with the Atelier team.

1957: Marries Georges Bauquier.

1959: Sets up her studio at the Château Bellevue in Callian (Var).

1960: Inauguration of the Fernand Léger Museum in Biot (Alpes-Maritimes).

1961: Acquires an apartment in Moscow.

1965: Sends over 2,000 reproductions of master paintings to the USSR for the artistic education of Soviet citizens.

1970: Inauguration of the Fernand Léger Farm-Museum in Lisores (Calvados).

1971: Exhibits neo-suprematist works at the Espace Cardin.

1972: Decorated with the Order of the Red Banner by Ekaterina Furtseva, USSR Minister of Culture.

1982: Passes away in Grasse on November 7.



Photo : IMAY éditions © Sabam

Jeune fille suprématiste

This work on paper follows in the footsteps of Malevitch's 'cubo-futurist realism', one of Nadia's early inspirations. The geometrical body of the young girl, from her triangular feet to her semi-circular head, rests on solid blue and red surfaces and striated shapes that energise the composition. In a notebook of drawings from the 1920s that depict nothing but geometric shapes with no desire to represent, the subject even disappears. She briefly explored Malevitch's Suprematism or 'objectless world', returning to it in the 1960s.

Nadia Léger
Jeune fille suprématiste
Ca. 1921-1922
Indian ink and gouache
Collection particulière

La "couleur en dehors"

In *Nature morte aux poissons*, Nadia takes up the concept of 'colour outside' the line, first experimented with by Fernand Léger in 1943 during his exile in the United States. The multicoloured lights of the advertisements seen in New York inspired him to dissociate colour from drawing. The flat areas of pure colour, laid out freely on the canvas outside the wide black rings, conferred a new energy. This technique is also used in the *Portrait de Nadia* painted by Fernand, the two being recurring models for each other.

Nadia Léger
Nature morte aux poissons
1949
Oil on canvas
Collection particulière

Fernand Léger
Untitled [Nadia]
1953
Gouache and Indian ink on paper
Collection particulière



Photo : IMAY éditions © Sabam



© Crédit photographique : Collection particulière. Photographie : Pierre-Yves Dhinault



Photo : IMAY éditions © Sabam

Autoportrait

This self-portrait is Nadia's response to Fernand Léger's 1935 portrait of the great American collector Maud Dale, painted during a visit to the United States. Nadia uses the composition of this rare commissioned portrait by Fernand to assert her status as an artist. With her confident gaze defying the viewer, Nadia poses in front of an undulating red curtain, a likely evocation of her communist commitment. Indeed, that year, 1948, she obtained her long-awaited Soviet nationality. This major self-portrait was translated into a mosaic on the artist's tomb in Callian in southern France.

Nadia Léger
Autoportrait
1948
Oil on canvas
Collection particulière

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Photos IMW éditions © Sabam

Le serment d'une résistante

'I'm going to paint a self-portrait, because someone said that the life of the resistant is very short and that my own end may be near. May my daughter Wanda keep a memory of me.' In 1941, Nadia and her 14-year-old daughter lived alone and joined the Resistance. In this frontal self-portrait, with a serious face emerging from an abstract form, Nadia took an oath. A year later, in *La Mort de Tania*, this root-like form was used to portray an image of martyrdom, a hanged woman. This type of composition, used in a series of works, became her signature.

Nadia Léger
Autoportrait, le serment d'une résistante
1941
Oil on canvas
Collection particulière

Propaganda realism

La Marchande de poissons, *Les Mineurs* and *Les Constructeurs* make up a series celebrating workers, exhibited in 1953 at Nadia Petrova's (her father's Russian name) first retrospective. The archetypal figures with their attributes, often magnified by the low angle, stand out against a stylised background.

Although he opposed the socialist realism supported by Aragon to a non-propagandist 'realism of conception', Fernand Léger shared certain subjects with Nadia. At the same time, he painted his *Constructeurs* (of which two preparatory gouaches are shown here) and a *Composition aux deux matelots* which, when set against Nadia's *Mineurs*, shows a similar palette and composition.

Nadia Léger
Les Mineurs
1950-1953
Oil on canvas
Collection particulière

Nadia Léger
Les Constructeurs
1950-1953
Oil on canvas
Collection particulière

Fernand Léger
Composition aux deux matelots
1951
Oil on canvas
Musée national Fernand Léger, Biot



Photos IMAV éditions © Sabam



Photos IMAV éditions © Sabam



GrandPalaisRmn (musée Fernand Léger) / Gérard Blot © Sabam



Photos IMAY éditions © Sabam

Gagarine

The first human to make an orbital flight, Yuri Gagarin became an ambassador for the Soviet regime. During his visit to France in 1963, he stayed at Nadia Léger's property in Gif-sur-Yvette, which had been made available to the PCF. This feat both sharpened the Russian woman's patriotic pride and led to an artistic revelation. Nadia saw Gagarin as a messiah and Malevitch as his prophet. Figuration - the demand for 'art for the people' - and abstraction - drawn from the Suprematist system - coexisted to represent a celestial reality and exalt the hero of star wars.

Nadia Léger
Yuri Gagarine, composition suprématisse
1963
Gouache on paper
Collection particulière

Toward the Earth

In 1920, Malevitch disconcerted his followers when he declared that 'painting is finished'. At the end of the 1960s, after thirty years of developing a realistic body of work, Nadia's paintings, with their compositions of geometric forms, were an objection to the assertion of her first inspiration. The double dating of the paintings may be surprising, but it reveals a new approach. The artist used the drawings in her Suprematist notebooks, produced around 1920, as preparatory studies for new works illustrating the movement of the stars.

'The important thing is not what we have done,
but what remains to be done.
Nothing is finished.'

Nadia Léger
Naissance de mouvement, envol I
Daté 1922-1968
Oil on canvas
Collection particulière



Photos IMAY éditions © Saham

Collective curatorship

- Elie Barnavi
 - Aymar du Chatenet
 - Jean du Chatenet
 - Michel Draguet
 - Léa Rangé
 - Benoît Remiche
- supported by the whole team at Tempora

What is a collective curatorship?

At Tempora, the "collective curatorship" fulfills the functions traditionally assigned to a single person, the curator: creating, organizing and managing a temporary exhibition. Composed of those responsible for the various aspects of the project - scientific content, scenography, artistic direction, production - who work as a team, the "collective curatorship" harmonizes the work of its members, creates a productive exchange between them and saves time. It relies on a large team. Everyone works as part of an integrated team, bringing together, at every stage of the creative process, the full range of skills needed to make the project run smoothly. This method has evolved empirically over the years. Today, "collective curatorship" is a trademark of Tempora, a component of its culture.

Elie Barnavi

Elie Barnavi is a historian and essayist, Professor Emeritus of Modern Western History at Tel Aviv University. From 2000 to 2002, he served as Israel's ambassador to France. Since 1998, he has been a scientific advisor to the Museum of Europe in Brussels and the scientific director of the company Tempora. He has led or co-led the scientific committees for several exhibitions.

CURATOR

He has published about twenty works on the French and European 16th century, on contemporary Israeli history, and on the Jewish people, as well as numerous studies in professional journals across Europe, the United States, and Canada, along with political analysis articles in major media outlets in Israel and abroad (France, Belgium, Spain, Italy). Elie Barnavi has received several awards, including the Grand Prix de la Francophonie from the Académie Française in 2007 for his body of work.

Aymar du Chatenet

Aymar du Chatenet is a publisher, author, and former television journalist in France (La Cinq, TF1, M6). In 2004, he founded the IMAV Editions, which has published several international bestsellers in children's literature, including all volumes of *Histoires inédites du Petit Nicolas*. He is also the author of several books on René Goscinny, his life, and his work.

Passionate about art, he has conducted extensive research on the life and work of Nadia Léger, resulting in a substantial book: *Nadia Léger - L'histoire extraordinaire d'une femme de l'ombre* (2019). He has also given numerous lectures and curated exhibitions, including *Les couleurs de Nadia*, presented at the Annonciade Museum in Saint-Tropez (2021).

Jean du Chatenet

Jean du Chatenet is an art dealer who began his career in 1982 alongside his uncle, Bernard du Chatenet. In 2005, he discovered the area of Lisores in Normandy and the Fernand Léger Museum-Farm. Captivated by its beauty, he decided to acquire it. After extensive renovations, the facility opened to the public in 2020.

In 2015, Jean du Chatenet was officially appointed as an expert by the legal successors of Fernand and Nadia Léger, within the French Union of Experts, and serves as an active member of the Léger Committee. His career has been marked by active

participation in numerous exhibitions dedicated to Fernand and Nadia Léger, for which he has often served as exhibition curator.

Michel Draguet

With a PhD in Philosophy and Literature and an Advanced Degree in Higher Education in Philosophy and Literature, Michel Draguet is a professor of Art History at the Université libre de Bruxelles and High Representative for Belgian Cultural Heritage. Honorary General Director of the Royal Museums of Fine Arts of Belgium (2005-2023), he also directed the Royal Museums of Art and History of Belgium from 2010 to 2014. In 2009, he founded the Magritte Museum in Brussels, followed by the Fin-de-Siècle Museum in 2013.

A specialist in 19th- and 20th-century painting, he has curated 52 exhibitions on Symbolism, 20th-century Belgian art, and Magritte. He is the author of 120 scholarly articles and 31 books as a sole author, including *Khnopff ou l'ambigu poétique* (Paris, Flammarion, 1995 - awarded the Arthur Merghelynck Prize 1996 from the Royal Academy of Belgium); *Chronologie de l'art du XX^e siècle* (Paris, Flammarion, 1997; new edition in 2003); *Ensor ou la fantasmagorie* (Paris, Gallimard, 1999); *Le Symbolisme en Belgique* (Fonds Mercator, 2005); *Magritte Tout en papier* (collages, dessins, gouaches) (Hazan, 2006); *Alechinsky de A à Y* (Gallimard, 2007); *Monet. Les Nymphéas grandeur nature* (Hazan, 2010); *Les Nagas* (Fonds Mercator, 2018 - winner of the 2018 International Tribal Art Book Prize); *Fernand Khnopff* (Fonds Mercator, 2018); and *Mémoires berbères. Des bijoux et des femmes au Maroc*, published in Brussels and New Haven by Fonds Mercator and Yale University Press in 2021.

Léa Rangé

A graduate of the École du Louvre (History of Art - specialization in 19th and early 20th centuries and Museology), the University of St. Andrews (Museum and Gallery Studies), and the ESSEC Business School (Strategic Management), Léa Rangé joined the Tempora team in 2020 as a project manager and museographer following research on the exhibition 21 rue La Boétie (La Boverie, Liège / Musée Maillol, Paris). She designs permanent and temporary exhibitions and coordinates the creation of content. She has notably contributed to the exhibitions *Warhol. The*

American Dream Factory (La Boverie, Liège), *Hyperréalisme. Ceci n'est pas un corps* (Tour & Taxis, Bruxelles / La Sucrière, Lyon / Musée Maillol, Paris), *Elliott Erwitt. Une rétrospective* (Musée Maillol, Paris), *Chéri Samba dans la collection Jean Pigozzi* (Musée Maillol, Paris) and *Andres Serrano. Portraits de l'Amérique* (Musée Maillol, Paris).

Benoît Remiche

With a degree in law, a diploma in pure economics, and a bachelor's degree in philosophy from the Catholic University of Louvain, along with time as a visiting fellow at the University of California, Benoît Remiche has notably served as an advisor and then director of ministerial cabinets. He later became president of Belgacom (a Belgian telecommunications operator with 25,000 employees) and president and director of Spacebel (a subsidiary of the Matra group).

Passionate about culture and its dissemination to the widest audience, Benoît Remiche founded Tempora in 1998. Under his leadership, the company has completed over 100 major projects and has made a significant mark in the European cultural landscape through a three-phase development strategy. Tempora initially specialized in the design, creation, and management of public-oriented cultural exhibitions, a genre previously unseen in Europe.

Simultaneously, the company rapidly expanded internationally, exporting its exhibitions across Europe (notably to Spain, Poland, and France) and North America (United States, Canada). It has also contributed to major international cultural sites such as the Museum of the Second World War (Poland) and the Discovery Center at the Cave of Pont d'Arc (France).

In recent years, Benoît Remiche has led the company to diversify its activities, including the management of cultural sites such as the Bastogne War Museum and Mudia. Beyond his role as managing director, Benoît Remiche continues to oversee the artistic direction of projects.

Benoît Remiche has also been a Lecturer at the Université libre de Bruxelles on "Cultural Tourism Issues" (Master's in Cultural Management), an expert for the European Commission on cultural matters, and a speaker at institutions such as the ENA (National School of Administration), the French National Assembly, and the Academy of Fine Arts in Turin.

The partners thank the rights holders, numerous private collectors, as well as institutions and galleries for their support and the loan of their works.

- *Fondation Gandur pour l'art*
- *Musée national Fernand Léger*
- *Kunsthaus Zürich*
- *Musée de Grenoble*
- *Fondation Beyeler*
- *Musée national Picasso Paris*
- *Musée Cantini*
- *Fondation Bengt Olson*
- *Institut national d'histoire de l'art*
- *Galerie Jean-François Cazeau*
- *Galerie Jeanne Bucher Jaeger*
- *Atelier Robert Doisneau*

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Tempora and Musée Maillol, a Marriage of Reason and Passion

In the fall of 2017, Tempora presented the Paris edition of its exhibition *21 rue La Boétie* within the walls of the Maillol Museum. This exhibition explored a pivotal moment in the history of modern art—and history itself—through the career of art dealer Paul Rosenberg. It quickly became clear that it would be a missed opportunity if this first collaboration did not lead to more. Over the many months of preparing this event, it became evident that, beyond the friendship we had begun to build, we shared the same vision of culture in general and exhibition art in particular—the same approach to our profession. In short, a vision of popular culture as high-quality intellectual productions offered to a wide audience, presented in a way that everyone can appreciate. Like any cultural work, an art or history exhibition—or one that combines both—should engage the public's intelligence and sensitivity, sharpen its curiosity, and enrich its knowledge while also entertaining. To achieve this, it must tell a story. We were all convinced of this. Thus, based on these "elective affinities," a strong structural partnership began to take shape. The rest came together naturally, thanks to the complementary nature of our institutions.

The successful exhibition *The World of Steve McCurry*, co-produced with Civita Mostre e Musei, was the first outcome of our partnership. The second was the fascinating *Hyperréalisme. Ceci n'est pas un corps*, co-produced with the Institute for Cultural Exchange, followed by *Elliott Erwitt. Une rétrospective*; *Chéri Samba, dans la collection Jean Pigozzi* and *Andres Serrano. Portraits of America*. *Nadia Léger. A Woman of the Avant-Garde* is the sixth exhibition in what we hope will be a long series.

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TEMPORA

Tempora is a Belgian agency specialising in the design, creation, promotion and management of museums, exhibitions and cultural facilities. Founded in 1998, the company now has around 100 employees.

Over the years, Tempora has established itself as a major cultural operator whose exhibitions are exported to Europe and the rest of the world. It has an integrated team - historians and architects, scenographers, graphic designers and multimedia specialists, engineers and technicians - who are responsible for the entire production chain, from design to management and production.

Tempora's approach is based on a certain number of values: respect for the sites and their history; the showcasing of the collections; the search for a balance between enjoyment, aesthetics and rigorous respect for scientific data; access for the greatest number of people and a focus on education.



MAIN PERMANENT EXHIBITIONS

- Muzeum Drugiej Wojny Światowej, Gdansk, Poland
- Interaktywne Centrum Historii Ostrowa Tumskiego w Poznaniu, Poznan, Poland
- Ferme d'Hougoumont, Waterloo, Belgium
- Centre d'interprétation de la légende de Saint-Georges et du dragon, Mons, Belgium
- Centre d'interprétation de la Grotte Chauvet, France
- Red Star Line Museum, Antwerp, Belgium
- Museum aan de Stroom (MAS), Antwerp, Belgium
- Hof van Busleyden, Een bourgondisch stadspaleis, Mechelen, Belgium
- Abbaye Villers-la-Ville, Belgium
- Le Musée du Fer, Fourneau Saint-Michel, Belgium
- House of European History, Brussels, Belgium
- Le Beerstorium de la Brasserie Dubuisson, Pipaix, Belgium
- OTAN Transparency Center, Brussels, Belgium
- Belexpo, Brussels, Belgium
- Permanent exhibition "Planète Vivante" Musée des Sciences naturelles, Brussels, Belgium
- Experience Europe, Brussels, Belgium
- Espace 14-18, Citadelle de Dinant, Belgium

MAIN TEMPORARY EXHIBITIONS

- La Belle Europe, Brussels 2001
- Einstein, l'autre regard, Brussels 2006
- Dieu(x), modes d'emploi, Brussels 2006, Madrid 2007, Quebec 2010, Ottawa 2011, Paris 2012, Warsaw 2013, Geneva 2019
- C'est notre histoire ! Cinquante ans de construction européenne, Brussels 2007, Wroclaw 2009
- C'est notre Terre 1 & 2 !, Brussels, Warsaw 2008
- L'Amérique, c'est aussi notre histoire ! Trois siècles de relations entre l'Europe et les États-Unis, Brussels 2010
- Be. Welcome. La Belgium et l'immigration, Brussels 2010, Charleroi 2011
- 14-18, c'est aussi notre histoire, Brussels 2014
- Via Antwerp. The road to Ellis Island New York, Ellis Island Immigration Museum 2016
- L'Islam, c'est aussi notre histoire ! Douze siècles de présence musulmane en Europe, Germany, Italy, Bosnia-Herzegovina, Bulgaria 2010
- 21, rue la Boétie. Picasso, Matisse, Braque, Léger, Liège 2016, Paris 2017
- Bruegel, A poetic Experience, Brussels 2019



- *Warhol. The American Dream Factory*, Liège 2020
- *Inside Magritte*, Liège 2021
- *The World of Steve McCurry*, Brussels 2017, Lyon 2019, Antwerp 2021, Paris 2021
- *The Climate Show*, Brussels 2022, Bordeaux 2022
- *Hyperrealism Sculpture. Ceci n'est pas un corps*, Liège 2019, Brussels 2021, Lyon 2022, Paris 2022
- *Toutankhamon. À la découverte du pharaon oublié*, Lyon 2022, Strasbourg 2023
- *Bill Viola. Sculptor of Time*, Liège 2023
- *Johnny Hallyday. L'Exposition*, Brussels 2022, Paris 2023
- *Chéri Samba. Dans la collection Jean Pigozzi*, Paris 2023
- *Passion Japon*, Lyon 2024
- *Andres Serrano. Portraits of America*, Paris 2024

MAIN CURRENT PRODUCTIONS AND FUTURE PROJECTS

- *Elliott Erwitt. Une rétrospective*, Paris 2023, Lyon 2023, Brussels 2024
- *The Worlds of Paul Delvaux*, Liège 2024
- *Terracotta Army and the first emperor of China*, Brussels 2024
- *Antoine de Saint Exupéry. Un Petit Prince parmi les Hommes*, Lyon 2020, Brussels 2022, Strasbourg 2024
- *Pompeii. The immortal city*, Brussels 2017, Richmond 2019, Spokane 2020, Orlando 2020, Quebec 2021, New-York 2022, Arlington 2024, Lyon 2024
- *Pulse. Au rythme de la lumière et du son*, Paris 2024
- *Robert Doisneau. Instants donnés*, Paris 2025
- *Centre d'interprétation des Glaciers et du Climat*, Chamonix 2025

DELEGATED OVERSIGHT

- *Bastogne War Museum*, Bastogne
- *Mudia*, Redu
- *WoM (World of Mind)*, Brussels
- *Musée Maillol*, Paris





MUSÉE MAILLOL

In 1955, Dina Vierny, Aristide Maillol's model and associate, bought a flat in the building at 61, rue de Grenelle, famous for, among other things, Edme Bouchardon's majestic Four Seasons fountain. Little by little, over a period of twenty years, she managed to buy the whole building. It took about fifteen years to complete the redevelopment work under the direction of architect Pierre Devinoy. It took another twenty-five years before the Maillol Museum opened its doors on 20 January 1995. Today, it presents to the public the most important collection of works by the artist.

In parallel, the museum has presented an impressive series of temporary art exhibitions since its creation.

MAIN TEMPORARY EXHIBITIONS

- Serge Poliakoff, 1995
- Maillol et la passion du bronze, 1995
- René Rimbart, 1996
- Giorgio Morandi, 1996
- Émile Gilioli, 1997
- Jean-Michel Basquiat, 1997
- Félix Vallotton, 1997
- Michel Haas, 1998
- Diego Rivera – Frida Kahlo, 1998
- Vieira Da Silva, 1999
- L'École de Londres, 1998
- Keith Haring, 1999
- Erick Boulatov, 1999
- Raymond Mason, 2000
- Pierre Bonnard, 2000
- Horvat, A Daily Report, 2000
- Dior by Baugeste, 2000
- La vérité nue, 2001
- Maillol peintre, 2001
- Bengt Olson, 2001
- Toulouse-Lautrec et l'affiche, 2002
- Robert Rauschenberg, 2002
- Christian Schad, 2002
- Raoul Dufy, 2003
- Jean-Michel Basquiat, peintures, 2003
- Botero, œuvres récentes, 2003
- Francis Bacon, le sacré et le profane, 2004

- Poliakoff, la saison des gouaches, 2004
- Julio Gonzalez, 2004
- Gustav Klimt, papiers érotiques, 2005
- Robert Couturier, 2005
- De Picasso à Basquiat, 2005
- Magritte, tout en papier, 2006
- Marilyn, la dernière séance, 2006
- Ra'anan Levy, 2006
- Pascin, le magicien du réel, 2007
- Weegee dans la collection Berinson, 2007
- Allemagne, les années noires, 2007
- Le musée Maillol s'expose, 2008
- China Gold, l'art contemporain chinois, 2008
- Séraphine de Senlis, 2008
- L'avant-garde russe dans la collection Costakis, 2008
- George Condo, 2009
- Guy Pellaert, 2009
- C'est la vie ! De Caravage à Damien Hirst, 2010
- Trésor des Médicis, 2010
- Miró sculpteur, 2011
- Pompéii, un art de vivre, 2011
- Artemisia, pouvoir, gloire et passions d'une femme peintre, 2012
- Canaletto à Venise, 2012
- Murano, chefs-d'œuvre de verre de la Renaissance au XXI^e siècle, 2013
- Étrusques, 2013
- Le trésor de Naples – Les bijoux de San Gennaro, 2014
- Les Borgia et leur temps, de Léonard de Vinci à Michel-Ange, 2014
- Ben, tout est art, 2016
- 21 Rue La Boétie, 2017
- Pop art, 2017
- Foujita, peindre dans les années folles, 2018
- Giacometti, entre tradition et avant-garde, 2018
- La collection Emil Bührle, 2019
- Du Douanier Rousseau à Séraphine, les grands maîtres naïfs, 2019
- Esprit es-tu là ? Les peintres et les voix de l'au-delà, 2020
- Uderzo, comme une potion magique, 2021
- Le monde de Steve McCurry, 2021
- Hyperréalisme. Ceci n'est pas un corps, 2022
- Chéri Samba. Dans la collection Jean Pigozzi, 2023
- Andres Serrano. Portraits of America, 2024

OPENING DATES

From 8 November 2024 to 23 March 2025

TICKETS ONLINE:

www.museemailol.com

PRESS CONTACTS

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RATES

Standard (26 years +) - €16.50

Young people (6 - 25 years) - €12.50

Every Wednesday, single price of €12.50

Groups (15 people or more) - €15.50

School - €8

OPENING HOURS

Every day from 10.30am to 6.30pm

Night opening on Wednesdays until 10pm

PRACTICAL INFORMATION

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