Музей Орсе в Третьяковской галерее

24 апреля в рамках международного чествования Третьяковской галерее в год ее 150-летия в залах музея на Крымском Валу торжественно открылась выставка французской живописи и скульптуры из неповторимого и оригинального Музея Орсе, собирающего произведения, созданные в период с 1848 по 1914 год. Выставочный проект осуществлен при финансовой поддержке Внешторгбанка.

«Французский проект» стал второй частью программы сотрудничества Галереи с Музеем Орсе: первый ее этап — яркая, насыщенная и самобытная экспозиция русского искусства второй половины XIX века с большим успехом прошла в Париже в прошлом году.

Выставка французского искусства представляет шедевры второй половины XIX — начала XX веков, периода, который теснейшим образом связан с собирательской деятельностью Павла Михайловича и Сергея Михайловича Третьяковых. Она сосредоточена на том отрезке национальной культуры, для которого характерно стремление перевести искусство в плоскость современности, приблизить его к жизни. Пути развития русского и французского искусства и художественной жизни не всегда только параллельны, иногда они пересекаются — они соприксаются. Выставка даёт пищу для размышлений о различиях, для сравнения выбранных русскими и французами творческих и общественных ориентиров.


Такая выставка — лучший подарок, о котором только может мечтать любой музей для своей публики. И Третьяковская галерея исключительно благодарит Музея Орсе (празднующего в этом году свое двадцатилетие) за такое щедрое подношение первому музею российского искусства в дни празднования его юбилея.

Екатерина Селезнева
The exhibition halls of the Tretyakov Gallery on Krymsky Val saw on April 24 the grand opening of the exhibition of French painting and sculpture from the unique and unrivalled Musée d’Orsay, that prides itself on its collection of art created between 1848 and 1914. The project is sponsored by Vneshtorgbank.

The exhibition was held within the international programme dedicated to the 150th anniversary of the Tretyakov Gallery. “The French Project” is the second part of the gallery’s cooperation programme with the Musée d’Orsay; its first stage in Paris last year hosted a comprehensive and distinctive exhibition of Russian art of the second half of the 19th century.

The exhibition halls of the Tretyakov Gallery on Krymsky Val saw on April 24 the grand opening of the exhibition of French painting and sculpture from the unique and unrivalled Musée d’Orsay, that prides itself on its collection of art created between 1848 and 1914. The project is sponsored by Vneshtorgbank.

The exhibition halls of the Tretyakov Gallery on Krymsky Val saw on April 24 the grand opening of the exhibition of French painting and sculpture from the unique and unrivalled Musée d’Orsay, that prides itself on its collection of art created between 1848 and 1914. The project is sponsored by Vneshtorgbank.
and the Tretyakov Gallery sincerely organised the Artel (Union) of Artists in St.
Kramskoi, as students of the Imperial Academy.

Among those “rejected” by the official jury Edouard Manet who had exhibited
his works at the Salon two years earlier for another jury was Edouard Manet who had exhibited
his works at the Salon two years earlier for another

In 1863 two seemingly unrelated events took place in France and in Russia at the same time. The "boom of
two years" burst out in St. Petersburg led by Ivan Kramskoi, as students of the Imperial Academy
of Arts refused to paint an exam picture
on the given topic ("The Feast of Venus")
and asked for permission to choose topics of their own. Their request denied, they left the Academy in protest and later organised the Artel (Union) of Artists in St.
Petersburg, the first step towards the Societies
of Wanderers ("Pendriveki") exhibitions founded in the early 1870s. It was like a thunderstorm in 1863, and the atmosphere of Russian art cleared. A bunch of young artists, poor, helpless, weak, suddenly did what only giants or strong
men could do. They turned all the previous
canons upside down and freed themselves
from the old shackles. It was the beginning of
something new. As Auguste Renoir wrote, that was the beginning of a new art.

Nevertheless, many artists had the courage to display their works at the alter-
native exhibitions, believing, quite naively, that the public would understand them.
In 1870-1880 years, the Tretyakov Gallery became the centre of artistic
energies. When Manet, Cole, Van Gogh and others
came to the show. That was exactly the reaction that Napoleon III and the jury had
reckoned on. The public and journalists were espe-
cially shocked by the exhibition, which they named the "Bath" in the Salon catalogue. The painting
that Napoleon III considered "indecent" was "Le Déjeuner sur l’Herbe". The
character of Manet’s work of 1863 was not a picture of Gioconda, although the subject was borrowed from "The Por-
trait of Delacroix". Delacroix who had depicted dressed and nude figures against a
landscape. A conventional Frenchman trans-
formed the painting into the language of modern French realism, enlarged its size and changed the form of dress into
dreadful French clothes... "wrote the famous English journalist Hamberton in the "Fine Arts Quarterly Review". There

the Italian Woman.
V.ВАН ГОГ

Paul GAUGUIN

Paul GAUGUIN

Поль ПУГЕН

олеo on canvas

81 by 60 cm

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.

81 by 60 cm

Oil on canvas

c. 1888

The Italian Woman.
Sergei Tretyakov’s attention when he started working as a painter in 1870. He had only a few paintings but they were all chefs-d’œuvre. The younger Tretyakov enriched his collection with Jules Breton’s ‘Rural Love’, very famous at the time, and many others. That is when Durand-Ruel had to sell their works at a loss. At the same time, however, the impressionists brought him to ruin. The critics abuse us and accuse us of lack of craftsmanship. I’m getting back to my words. We are moving forward and getting recognition, no matter how painful it is. The younger Tretyakov had obviously much in common with the Russian collection of his brother. Alexandra Bakhrushin once said: “Pavel Mikhaevich’s brother collects modern art. He has just been inaugurated at Durand-Ruel’s. A peaceful passer-by, attracted by his window, has just been informed. Sergei Tretyakov’s collection included six large-sized ‘Fishermen in Menton’ and his ‘Fishermen in Menton’, extremely ridiculous exhibition” and other terms, which cannot be repeated even in private. Many people laugh at our pictures, they even say that they have no meaning. These so-called artists … take a canvas, a palette, a brush, make several accidental strokes and sign the whole thing... Try to make Monet Pis sarou understand that trees are not violet, that the sky is not of the same color as fresh butter. But he is much more courageous, energetic gallerist and entrepreneur, than the rest of the critics. It is also obvious why Sergei Tretyakov was much attracted by paintings of Camille Corot, and the grand painting of ‘Mezzocorona’ by Botticelli. It is an informal arbitrator between the Academicians and the Peredvizhniki (Wanderers) and many others. That is whenDurand-Ruel, by whom the last time had lost all of his collection, appealed to his former clients and organized a superb exhibition of French paintings (130 works) covering the period from 1830 to 1870. It showed 88 works by Courbet, and 32 by Daubigny. The general public did not appreciate its true worth but the critics and connoisseurs, who attended the exhibition, were amazed. However, Durand-Ruel – it is said, is a very underestimated but hard-working entrepreneur with stunning intuition – failed to make the public understand his intentions. Many people laugh at our pictures, they even say that they have no meaning. These so-called artists … take a canvas, a palette, a brush, make several accidental strokes and sign the whole thing... Try to make Monet Pis sarou understand that trees are not violet, that the sky is not of the same color as fresh butter. Durand-Ruel had to sell their works at a loss. At the same time, however, the impressionists brought him to ruin. The critics abuse us and accuse us of lack of craftsmanship. I’m getting back to my words. We are moving forward and getting recognition, no matter how painful it is. How do you estimate the true value of Cezanne, Go ga, Van Gogh? Some say – it is not even a copy. Nevertheless, there were people in France who valued the new French paint ing and believed in its future. It is worth mentioning that in 1856, when the Musée Tretyakov bought two paintings of the Russian artists Khudobyak and Shilder to form the basis of his collection, a Parisian painter Durand-Ruel decided to sell the works of French artists in Europe. Up to 1870, among Durand-Ruel’s, favourite artists were Corot, Millet, Courbet, and Daubigny. The same artists attracted Sergei Tretyakov’s attention when he start ed to systematically collect European paint ings in the early 1870s. Sergei Tretyakov often went abroad on his family business. He had his head quarters in Paris where he stayed for long periods of time and met with artists. When buying works of art, he asked for advice from Ivan Turgenev and Alexei Bogolyubov. Sergei Tretyakov’s collection included oil paintings by Daubigny, five works by Camille Corot, and the grand painting of Giulio Ceruti’s ‘The Chill Sea’. It is no surprise that in the 1870s–1880s, Sergei Tretyakov was much attracted by paintings depicting peasant life. His collection consisting of works created by foreign artists had obviously much in common with the Russian collection of his brother. Alexandre Bakhrushin once said: “Pavel Mikhaevich’s brother collects modern art. He has just been inaugurated at Durand-Ruel’s. A peaceful passer-by, attracted by his window, has just been informed.

**Current Exhibitions**

<table>
<thead>
<tr>
<th>Name of the Artist</th>
<th>Name of the Work</th>
<th>Medium</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pierre-Auguste Renoir</td>
<td>Young Boy with a Cat.</td>
<td>Oil on canvas</td>
<td>c. 1868–1869</td>
</tr>
<tr>
<td>Claude Monet</td>
<td>Waterlilies</td>
<td>Oil on canvas</td>
<td>1877</td>
</tr>
</tbody>
</table>

In 1878 the year of the first exhibition of the Russian Peredvizhniki, the society, consisting of artists from the southern part of Russia, presented their works at the Paris Salon. The younger Tretyakov often went abroad on his family business. He had his headquarters in Paris where he stayed for long periods of time and met with artists. When buying works of art, he asked for advice from Ivan Turgenev and Alexei Bogolyubov. Sergei Tretyakov’s collection included oil paintings by Daubigny, five works by Camille Corot, and the grand painting of Giulio Ceruti’s ‘The Chill Sea’. It is no surprise that in the 1870s–1880s, Sergei Tretyakov was much attracted by paintings depicting peasant life. His collection consisting of works created by foreign artists had obviously much in common with the Russian collection of his brother. Alexandre Bakhrushin once said: “Pavel Mikhaevich’s brother collects modern art. He has just been inaugurated at Durand-Ruel’s. A peaceful passer-by, attracted by his window, has just been informed.

**Current Exhibitions**

<table>
<thead>
<tr>
<th>Name of the Artist</th>
<th>Name of the Work</th>
<th>Medium</th>
<th>Year</th>
</tr>
</thead>
<tbody>
<tr>
<td>Pierre-Auguste Renoir</td>
<td>Young Boy with a Cat.</td>
<td>Oil on canvas</td>
<td>c. 1868–1869</td>
</tr>
<tr>
<td>Claude Monet</td>
<td>Waterlilies</td>
<td>Oil on canvas</td>
<td>1877</td>
</tr>
</tbody>
</table>
It seems that Manet’s thought could well be shared by some of his Russian colleagues: “Everything moves, everything grows, everything rises around us,”[1] Science performs miracles, industry works wonders but we remain indignant, insensible, worthy of contempt, plucking the worn-out strings of our lives, closing our eyes to seeing, or else staring obtusely at the past about which we have no regrets. Steam energy is discovered – we are praising Venus, electricity is discovered – we are praising Bacchus, the veronical and indigene. This is absurd! It sounds so to the social zeal of the “Pendredovitch.” Although if it is partially dissolved in the compromised fusion with academicism, this impulse may be regarded as the materialized energy of a social utopia which later fed the Russian avant-garde.

In the presentation of French paintings and sculptures in the Tretyakov Gallery’s exhibitions, art that enables us to observe the links between the cultures, and breathe the exciting air of the changes which occurred at the turn of the 19th century. But apart from academic comparisons and contexts, the exhibitions of the Musée d’Orsay is also a collection of exceptional works of art. The opportunity to come into direct contact with these masterpieces creates the most important aspect of emotional perception at the masters’ touchstones. This is the plasticity and freedom of colour, and admiration for the new age language. In other words, this means enjoying the art that in Russia has traditionally been considered a conceptual and methodological problem.

In other words, this means enjoying the art that in Russia has traditionally been considered a conceptual and methodological problem. Although simultaneously in both countries, there arose a wave of new movements,[2] and independent artists’ groups were formed. In the same way they formulated the impending “advent of modernism.” French art was on the verge of the contemporary form of giving art a new status of an independent – second – reality. “One should be the true philanderer,” proclaimed Manet. But how to express this contemporaneity in art? It is enough to choose actual and topical subjects!

Eugéne DÉGAS  Dancer (First Arabesque)  1879  Épreuve de photogravure  92 by 43 by 21 cm

Aristide MAILLOL  Eros  1900–1905  Bronze  53 by 40 by 24 cm

The Meissonier brothers, who later became leaders of a French romantic school, saw that there was a need for the emergence of modernism, and this was characteristic of the Russian avant-garde. The Meissonier brothers, who later became leaders of a French romantic school, saw that there was a need for the emergence of modernism, and this was characteristic of the Russian avant-garde.

Methodology, used by the French and Russians and the solution to their own particular artistic and social problems to determine the historical development in the evolution of modernism in France and Russia. Although simultaneously in both countries, there arose a wave of new movements, and independent artists’ groups were formed. In the same way they formulated the impending “advent of modernism.” French art was on the verge of the contemporary form of giving art a new status of an independent – second – reality. “One should be the true philanderer,” proclaimed Manet. But how to express this contemporaneity in art? It is enough to choose actual and topical subjects!