



PICASSO
SSG
Musée Picasso Paris

**DANS
L'APPARTEMENT
DE LÉONCE ROSENBERG
DE CHIRICO, ERNST,
LÉGER, PICABIA...**

EXPOSITION
30.01 — 19.05.2024

Musée Picasso Paris

LÉONCE ROSENBERG'S APARTMENT

PRESS KIT

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SUMMARY

**Léonce Rosenberg's apartment. De
Chirico, Ernst, Léger, Picabia... 2**

Exhibition route 3

Exhibition curators 9

Exhibition catalog 10

**Mediation around the
the exhibition 11**

**Current and upcoming exhibitions at
the Musée national Picasso-Paris 12**

**Exceptionnal events outside the
museum 13**

Visuals 14

**Views of the Musée national Picasso-
Paris 15**

Practical information 16

Contacts 17

LÉONCE ROSENBERG'S APARTMENT

GROUND FLOOR OF THE HÔTEL SALÉ

30 JANUARY - 19 MAY 2024

The Musée national Picasso-Paris presents its new temporary exhibition, "Léonce Rosenberg's apartment. De Chirico, Ernst, Léger, Picabia...". In the form of evocation of a vanished setting, the exhibition will bring to light a previously unpublished and little-known pictorial ensemble, by major artists of the inter-war period.

The exhibition tells the story of the legendary décor of the Paris flat of art dealer and gallery owner Léonce Rosenberg. He wanted to associate his name with late Cubism mixed with figuration, a path opened up by Picasso, an artist he admired and accompanied during the war and the 1920s.

EXHIBITION ROUTE

Room 0.1

On 15 June 1929, art dealer Léonce Rosenberg's house-warming party at 75, Rue de Longchamp was a glittering Parisian society event. A spectacular testimony to the artistic productivity of the inter-war period, the décor of this apartment was created in 1928, only to be dismantled a few months later. A dozen artists, whose works veered between abstraction and figuration, tradition and modernity, were involved in the realisation of this total work of art. Two decorative ensembles stand out for their sheer scale: Giorgio de Chirico's "Gladiators" designed for the reception hall and Francis Picabia's "Transparencies" for Madame Rosenberg's bedroom. The décor of the Rosenberg apartment was part of the ambivalent artistic atmosphere of the late 1920s, between a return to academic practice and the emergence of Surrealism. It exemplifies this artistic uncertainty in an inventive fusion between classicism rediscovered and a provocative modernity, originating in part in the work of Picasso. From the 1910s onwards, Picasso had no qualms about combining Cubism with an often-ironic reimagining of classical culture. Brought together for the first time in this exhibition, the works conceived for the apartment on Rue de Longchamp regain their overall coherence.

Text accompanying the flat plan:

Comprising eleven rooms spread over almost 360 m², the apartment was located on the third floor of a brand-new building at 75, Rue de Longchamp, in the upscale 16th arrondissement of Paris. Léonce Rosenberg moved there in the spring of 1928 with his wife Marguerite and three daughters, Jacqueline, Lucienne and Madeleine. The apartment was divided down the centre, separating the family's private rooms (bedrooms, boudoir and bathroom) from the reception rooms (dining room, reception halls). Rosenberg began commissioning the décor in May 1928, and from the outset he decided on the principle of assigning one room to each artist, marrying the paintings with a selection of antique and contemporary furniture.

Room 0.2 Classicism subverted

Created by the Italian artist Giorgio de Chirico for the reception hall, the large-scale “Gladiators” series comprised a group of eleven canvases painted between 1928 and 1929. These monumental works covered the walls like tapestries. De Chirico focused on the powerful effect of these variations on the warrior nude. On the surface, they evoke the classical, virile grandeur glorified at the time by the Fascist regime. Yet the fallen, limp and effeminate bodies of these gladiators are the opposite of the academic representation of the splendid male nude. The works by Gino Severini, originally intended for Jacqueline’s bedroom, are in this same parodic vein: ancient ruins and commedia dell’arte characters make up seemingly meaningless scenes. This fusion of genres is echoed in the choice of furniture from different periods. With their mixing of styles, these works present a façade of classicism but foreshadow a postmodern approach to art characterised by citation and subversion.



Gino Severini,
L'équilibriste,
© Adagp, Paris, 2023

Room 0.3 Remnants of Cubism

Convinced that after the war Cubism remained the most modern expression of the art of his time, Léonce Rosenberg tried to make it his trademark and began championing artists he saw himself as spearheading. The décor of his dining room bears witness to this commitment, including in the field of applied arts. He called on the services of the painter Georges Valmier, the Hungarian sculptor Joseph Csaky, and the designer René Herbst, who created an ensemble perfectly in keeping with the collector's lavish interior. Auguste Herbin's abstract works, envisaged for the smoking room, and Albert Gleizes's colourful harmonies for Jacqueline's bedroom are part of this late style, liberated from the canons of pre-war Cubism. They abandoned the decomposed subject, half-tone colours and broken lines in favour of a visual language that was geometric and abstract, sensual and colourful, heralding the emergence of the Abstraction-Création movement in the early 1930s.

Room 0.4 On the fringes of Surrealism

The alternation of figurative and abstract works within Rosenberg's apartment illustrates his desire to create a coherent synthesis through the juxtaposition of different styles. The inclusion of lesser-known artists, such as the Armenian sculptor Yervand Kotchar and the Ecuadorian painter Manuel Rendón Seminario, also reveals Rosenberg's cosmopolitan conception of contemporary art. On the fringes of the development of Surrealism, the movement founded in 1924 by André Breton, these "unclassifiable" works are striking for their chromatic vitality and visual curiosity. Presented together, they testify to Rosenberg's taste for figuration bordering on kitsch.



Giorgio de Chirico, "Views of the gallery and various exhibitions(1913-1921)"

© Rosenberg Fonds RMN - reproducing several paintings, including one by de Chirico, © Adagp, Paris, 2023

Room 0.5 Evanescences

The décors created for the bedrooms of Madame Rosenberg and her daughters are conducive to reverie and introspection. Francis Picabia's "Transparencies" for Madame Rosenberg's bedroom, reunited here for the first time, illustrate the enveloping function of décor and the contemporary taste for the esoteric. Their fleeting, evanescent beauty echoes Alberto Savinio's fascinating "Transparent Cities". Like wobbly building blocks, the series recall distant celestial Jerusalems or the hallucinatory "aerial landscapes" evoked in Anatole France's 1893 novel *The Queen Pedauque*. Alongside Max Ernst's *Flowers of Seashells* and Ozenfant's cosmic canvas, these works bear witness to a visual exploration of the effects of transparency, where the superimposition of pictorial layers hints at a hidden world.



Francis Picabia,
Pavonia, 1929,
© Adagp, Paris, 2023

Salle 0.6 The décor manufacture

Fernand Léger's cycle of the *Four Seasons*, originally designed for the entrance hall, brings the evocation of the flat at 75 rue de Longchamp to a close, reminding us of the crucial role played by colour in the décor. As a counterpoint, the room offers a glimpse into the making of the décor, supported by a documentary apparatus that includes elements relating to Léonce Rosenberg's career and some of the archives relating to the construction work.



Photo of the flat's Grand Salon with paintings by Jean Metzinger.



Photo of Madeleine's bedroom with a work by Max Ernst.



Photo of Mme Rosenberg's boudoir with paintings by Jean Viollier.

EXHIBITION CURATORS

Juliette Pozzo is a senior documentary studies officer. Formerly responsible for the protection of historical monuments, she has conducted several studies on 19th and 20th-century architecture in France, with a preference for decorative ensembles. As the author of various contributions on this subject, she directed a work dedicated to 20th-century heritage in the Auvergne-Rhône-Alpes region. She is currently in charge of the artist's personal collection at the Musée National Picasso in Paris. As an associate curator of exhibitions ("New Masterpieces: The Maya Ruiz-Picasso Donation," from April 16 to December 31, 2022, Musée National Picasso-Paris), she oversaw the rehanging of the museum's collections in 2021 ("Picasso: Readings, Rereadings," from February 11, 2020, to September 5, 2021).

Giovanni Casini is an art historian and independent curator based in Milan. Trained between Italy and the United Kingdom, Casini holds a Ph.D. from the Courtauld Institute of Art at the University of London. His thesis, completed in 2018, focused on the Parisian art dealer Léonce Rosenberg and the history of his gallery, L'Effort Moderne, during the interwar period. It addressed cross-cutting themes of modernism, the history of collections, and the development of the art market. His research has been supported by fellowships from the Center for Italian Modern Art (CIMA) in New York and the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art in New York. In 2017-2018, Casini was the Hilla Rebay International Curatorial Fellow at the Guggenheim Museums, and during his tenure, he was an associate curator for the exhibition "A Look Back: Giorgio Morandi and the Old Masters" (Guggenheim Museum Bilbao, from April 12 to October 6, 2019). His book, titled "Léonce Rosenberg's Cubism: The Galerie L'Effort Moderne in Interwar Paris," will be published by Penn State University Press in October 2023. His expertise and work on the interwar period are complemented by research and publications on art from the 1950s in England, Italy, and France.

EXHIBITION CATALOG



*Dans l'appartement de Léonce Rosenberg
De Chirico, Ernst, Léger, Picabia...*

A Musée Picasso-Paris - Flammarion co-
publication

DESCRIPTION

208 pages

Hardback

18 x 25,2 cm

150 illustrations

39,90 euros (tax included)

ISBN 9782080440341

MEDIATION AROUND THE EXHIBITION

VISIT OF THE EXHIBITION

Accompanied by a lecturer, discover Léonce Rosenberg's flat, a legendary place to live. A merchant and patron of the arts, Léonce Rosenberg settled with his family at 75 rue Longchamp in Paris. He entrusted the décor of his home to artists from the Parisian scene, including de Chirico, Ernst, Léger, Picabia and many others. Combining paintings by major painters with a selection of antique furniture, his furnishings reflect a free and modern conception of the decorative arts.

FAMILY VISIT

Gallery apprentices

What is an art dealer? How does an auction work? Why do people collect art? Léonce Rosenberg, an art dealer in the early 20th century, was in turn a buyer, a seller and even a collector! Based on the exhibition "Léonce Rosenberg's apartment", this fun tour lets participants slip into the shoes of an apprentice gallery owner. Parents and children can discover all the secrets of the art market!

FAMILY WORKSHOP VISIT

Nature, painting!

In Léonce Rosenberg's flat, no two works are alike! And yet, once you open your eyes, you'll soon discover that flowers, plants and landscapes are omnipresent in the collector's work. Whether it's a stormy sea or an explosion of flowers, why do artists like to show nature so much? Is there only one way of representing it? After a time of observation and discussion with the family in the exhibition rooms, participants are invited to paint their own flowery world in the studio.

CURRENT AND UPCOMING EXHIBITIONS AT THE MUSEE PICASSO

Currently at the museum:

À toi de faire, ma mignonne.

A Sophie Calle at the Musée national Picasso-Paris

Until January 7, 2024

La collection du Musée national Picasso-Paris. Œuvres choisies

Until March 3, 2024

Coming up at the museum:

Rehanging of the collection

From March 12, 2024

EXCEPTIONAL EVENTS OUTSIDE THE MUSEUM

Gertrude Stein and Picasso. The Invention of Language

Musée du Luxembourg

Until January 28, 2024

Picasso. Endlessly drawing

Centre Pompidou

Until January 15, 2024

VISUALS

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Exhibition poster



Francis Picabia,
Pavonia, 1929,
© Adagp, Paris, 2023



Gino Severini,
L'équilibriste,
© Adagp, Paris, 2023



Giorgio de Chirico,
Combat,
© Adagp, Paris, 2023



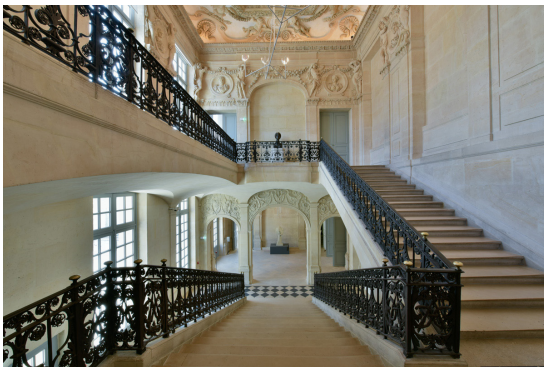
Giorgio de Chirico, "Views of the gallery and various exhibitions (1913-1921)"
© Rosenberg Fonds RMN - reproducing several paintings, including one by de Chirico,
© Adagp, Paris, 2023

VIEWS OF THE MUSÉE NATIONAL PICASSO-PARIS

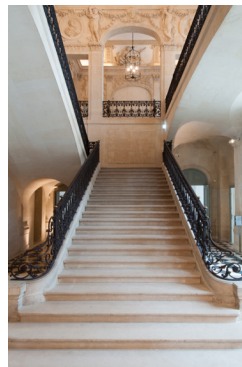
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PRACTICAL INFORMATION

ACCESS

5 rue de Thorigny, 75003 Paris

Metro

Ligne 1 Saint-Paul

Ligne 8 Saint-Sébastien-Froissart

Ligne 8 Chemin Vert

Bus 20 - 29 - 65 - 75 - 69 - 96

Vélib' Station n° 3 008 au 95 rue Vieille du Temple

Station n° 3 002 au 26 rue Saint-Gilles

OPENING HOURS

10:30am-6pm

9:30am-6pm during school vacations and weekends

Every day except Monday, January 1, May 1 and December 25.

INFORMATION

+33 (0)1 85 56 00 36

contact@museepicassoparis.fr

ACCESSIBILITY

The museum is accessible to people with reduced mobility. Disabled visitors are entitled to a personalized welcome upon request to: accessibilite@museepicassoparis.fr

TERRACE CAFÉ

Open from Tuesday to Sunday (museum opening hours)

MUSEUM SHOP

Sales desk inside the museum (museum opening hours)

PRICES

Admission ticket

Full price: 14 € / **Reduced price:** 11 €

Family ticket: reduced price for 1 to 2 adults accompanying a child

Free for children under 18

Full list of free tickets on our website.

To avoid queues, it is recommended to book tickets in advance at billetterie.museepicassoparis.fr

The Musée national Picasso-Paris is open to Paris Museum Pass holders.

PICASSO PASS

To enjoy unlimited and queue-free access, as well as many advantages at the museum and its partners, become a Musée national Picasso-Paris member!

For more information, visit our website under: Reservations / Individuals / PicassoPass Membership

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