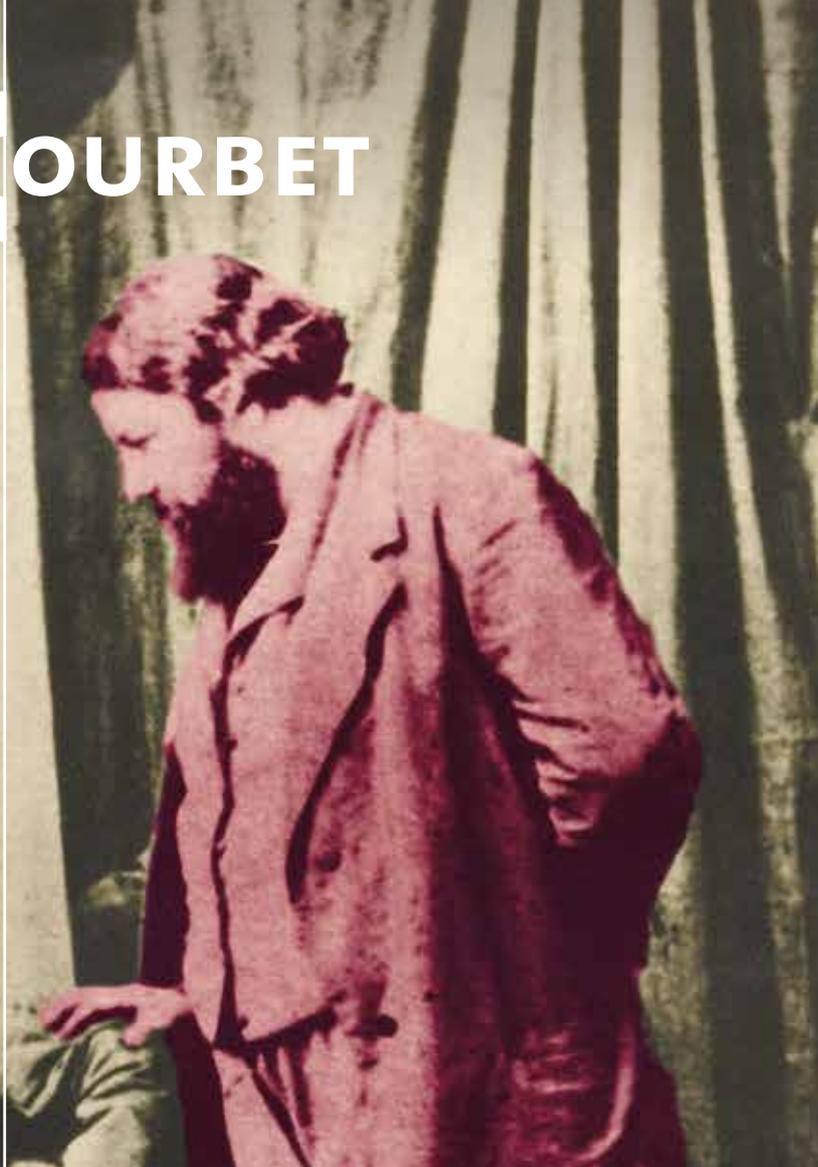


musée COURBET



PRESS RELEASE

COURBET Bicentenary

In 2019, the Doubs
celebrates its
native son



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Louis-Edmond Cougny (1831-1900)
Courbet Seated, Palette in Hand
Circa 1855 - Terracotta
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat

Cover
L. Durand et Cie
Courbet Converses With Himself
Circa 1863
Duplicate
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat

1. In 2019, the Doubs celebrates the two hundredth anniversary of Gustave Courbet.

"When I am dead, let this be said of me: he belonged to no school, to no church, to no institution, to no academy, least of all to any regime except the regime of liberty!"

Gustave Courbet,
Can Art Be Taught?, 1861



These words paint the portrait of a fiercely independent man, a particular characteristic found in his artistic philosophy, his political engagement and his private life.

Gustave Courbet was born in Ornans on 10 June 1819. To pay tribute to the illustrious painter, the Doubs Department has decided to make 2019 a year of celebration - the "Courbet Bicentenary" - by mobilising all the drive and energy of the region. Through this wide-ranging project, everyone is invited to (re)discover Courbet and to explore both his creative genius and his deep-rooted attachment to his native land. Visitors will be able to see just how much the leader of the Realism movement and his work were inspired by the landscapes of the Doubs, in particular the valley and source of the River Loue, its little villages and its inhabitants.

The Courbet Bicentenary programme is managed by a committee of institutional and cultural stakeholders. Consisting of around a hundred artistic and celebratory projects spread across the department, the programme is intended to be multidisciplinary, stimulating, varied and open to everyone. ■



The swallow, symbol of freedom

A swallow has been chosen as the emblem of the "Courbet Bicentenary", reflecting the artist's fierce independence in his artistic philosophy, political engagement and private life. We know that Courbet himself loved this bird symbolising freedom, as painted swallows were discovered in his studio in Ornans when the Department of Doubs purchased it in 2008. This vast space with dark walls - which allowed him to concentrate on his work - opened onto a ceiling painted with a clear sky where swallows skimmed through the air, as if to announce the spring. ■



While the whole of "Courbet Country" is central to the Bicentenary, the Courbet Museum will of course act as an essential link, hosting three key events to mark 2019:

A first to launch the season: the exhibition **Courbet: The Drawings**, from 15 February to 29 April 2019.

A second, the high point of the Bicentenary, will coincide with Courbet's birthday on 10 June 2019: the opening of the exhibition **Yan Pei-Ming Faces Courbet** (from 10 June to 30 September 2019). This exhibition will compare the works of the Ornans painter with those of a figure from the world of international contemporary art, the Franco-Chinese artist **Yan Pei-Ming**, who will be in residence from March 2019 in Courbet's recently restored last studio in Ornans.

And to close this Courbet season, works by the painter will be exhibited alongside those of his contemporary, the Swiss artist **Ferdinand Hodler**, in the exhibition **Courbet/Hodler** which runs from 31 October 2019 to 5 January 2020. ■

Other special events will be held to mark 2019, and will appeal to Courbet fans around the world:

An international scientific symposium, **1819-2019: Courbet From Another Angle**, organised by the Department of Doubs and Town Council of Ornans in collaboration with the University of Besançon, on 27, 28 and 29 June 2019, will suggest a new approach to Gustave Courbet and his influence on the art of his time and of today.

L'Orchestre des Nations conducted by **Jordi Savall**, in residence at the Arc-et-Senans Royal Saltworks, will perform a concert as part of the Bicentenary programme. This will be held on 3 September at the Arc-et-Senans Royal Saltworks. ■



The programme of events and leisure activities will be complemented by numerous projects led both by the Department and local organisations.

The **Courbet Farm in Flagey** owned by the Courbet family and where the painter often stayed, will celebrate its 10th anniversary in 2019 and offer an exceptional events programme throughout the year. This will revolve around by a major exhibition dedicated to Léon Isabey, an architect and friend of Courbet, six artist residencies, and two days of artistic and creative cross-disciplinary improvisation.

The **four seasons** of the Department (Digital Season, Spring of Amateurs, Artist Residencies, Common Heritage) will take their themes from the Courbet Bicentenary; for example, a digital installation with Gustave Courbet as its subject, a Spring of Amateurs dedicated to the painter, and one of the artist residencies to be held during the summer will also focus on the artist.

The **Departmental Archives** will host the exhibition **Archives and Landscapes** exploring how landscapes evolve over time.

The **Departmental Multimedia Library** will host initiatives to help visitors rediscover and reappropriate Courbet.

And many different institutions, companies and experts will lead dozens of artistic, scientific, cultural, sporting and celebratory projects, for both young and old, whether experienced or beginners. ■

Celebrating Courbet with a special events programme to mark the bicentenary of his birth is not an end in itself. The Department of Doubs will continue to mobilise its resources around this immense artistic figure as it has done for several years: for example, restoration of the Courbet Museum, purchase and redevelopment of the family farm in Flagey, purchase of the painter's last studio in Ornans, creation of walking trails, etc.

Thanks to our "ethnopôle" status, unique in France for a fine arts hub, and Courbet Country programming which links all these sites into one and the same project of cultural and scientific discovery, 2019 is the perfect time for audiences from every walk of life to come stroll "the paths of Courbet", and explore iconic places and objects which inspired a huge body of work.



2. A series of multidisciplinary events open to all.

"We must drag art down from its pedestal, for too long painters, even my contemporaries, have based their art on ideas and stereotypes."

Letter to Francis and Marie Wey, 26 November 1849

2.1 Noteworthy highlights of the Courbet Bicentenary.

Three exhibitions premiere at the Courbet Museum in Ornans.

Courbet: The Drawings, from 15 February to 29 April 2019

The inaugural exhibition of the Bicentenary, ***Courbet: The Drawings***, is based on a group of around twenty previously unseen drawings from a private collection. These pictures were left in Courbet's estate and form a controversial but particularly interesting area of study. Mainly consisting of landscapes, the set of drawings once belonged to the Genevan painter Émile Chambon, a great admirer of Courbet who also produced tribute paintings to him, several of which will also be shown in the exhibition. Philippe Clerc, a Swiss art historian and researcher at the Chambon Foundation in Geneva, will explain the results of his research and offer new insight on this collection.

The exhibition will also include around twenty drawings from major public collections. A number of paintings will also be on display to allow a better understanding of the role of drawing in Courbet's work. ■

The aim of this exhibition, and the accompanying catalogue, is therefore to:

- Initiate research into the graphic work of Gustave Courbet.
- Clarify the many questions on the authenticity and provenance of the drawings.
- Reconsider the importance of the practice of drawing for Courbet.
- Offer insights into a collection of previously unseen drawings.

The results of the research carried out in the context of this exhibition will be published in a reference work with a preface by Louis-Antoine Prat and with contributions from leading Courbet specialists.

The exhibition will also be held at the **Musée Jenish in Vevey** (Switzerland) in the autumn of 2019. ■

General curatorship:

Frédérique Thomas-Maurin,
Chief Curator and Director of the Gustave Courbet Museum;
assisted by Lonnie Baverel and Séverine Petit,
project managers at the Courbet Museum.

Scientific curatorship:

Niklaus Manuel Güdel,
Director of the Jura Brüscheweiler Archives, assisted
by Anne-Sophie Poirot.

Drawing, a founding theme in Courbet's work

This is the first-ever exhibition devoted solely to Gustave Courbet's drawings. The reason for this is twofold: not many of the painter's drawings survive, and a vast controversy divided specialists in the 1980s over the authenticity of a set of drawings from the Fonds Reverdy. Since then, apart from the occasional mention in works devoted to the artist's painting - and in particular the catalogue of the Grand Palais exhibition in 2007 - there have been few opportunities to comment on Courbet's drawings.



Gustave Courbet
*Lovers in the
Countryside*
1867 (detail)
Ink on paper
Ornans, musée
Gustave Courbet
© Musée
Gustave Courbet,
photo: Pierre Guenat



Yan Pei Ming Faces Courbet, from 10 June to 30 September 2019

To celebrate the bicentenary of Gustave Courbet's birth, after pointing out how much art owes to the aesthetic freedom the painter fought for in his time, we wanted to show what an important reference point he still is for artists today.

And so Yan Pei-Ming, "the most French of the Chinese painters" as he describes himself, will be confronted with a dozen major works of the master from Ornans. In addition, from March 2019, Ming will take up residence in Courbet's studio in Ornans - currently undergoing restoration - to paint canvases that meet the challenge of this showdown. The exhibition *Yan Pei-Ming Faces Courbet* will focus on establishing the many artistic similarities between these two painters some six generations apart.

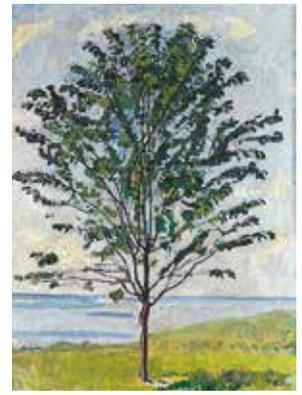


Born in Shanghai in 1960, Yan Pei Ming came to France in 1980 and studied at the École des Beaux-Arts in Dijon. At that time, painting was regarded as an outdated medium but Yan Pei-Ming forged his own path and ignored the fashions of the day, producing immense portraits. He established a reputation through the strength of his painting which is energetic and sensitive at the same time.

Yan Pei-Ming and Courbet share many similarities in their ways of being and painting: a generous and confident style, a battle fought over large formats, and an ever-present emotional intensity that the artist knows how to hide under a calm and cheerful appearance. ■

Courbet-Hodler from 31 October 2019 to 5 January 2020

The closing exhibition of the Bicentenary celebrates two great painters, and two successive generations who - from the defiance of artistic convention by Courbet to the rhythmic landscapes of Ferdinand Hodler (1853-1918) - illustrate major aesthetic changes in the history of 19th-century European art.



Courbet/Hodler, Geneva affinities

When Courbet went into exile in Switzerland in 1873, the 20-year-old Ferdinand Hodler had been in Geneva for two years, and the two artists moved in the same circles of friends revolving around the painter Barthélemy Menn, Hodler's teacher, and in particular the Baud-Bovy family. The members of this family had long-standing ties with Courbet through the painter Corot. Courbet painted the portrait of Maurice Baud-Bovy and Hodler became friends with Auguste Baud-Bovy and his son Daniel.

In addition to their social connections, Courbet and Hodler shared the republican ideals of the Baud-Bovy family who went so far as to live in line with the principles of Charles Fourier's philosophy, transforming their properties in Gruyère and Geneva into "familistères" or family cooperatives open to all.

The artistic bond between Gustave Courbet and Ferdinand Hodler was established in the latter's first years of study. They exhibited together on several occasions in Switzerland in 1874, 1876 and 1878. Later, Hodler broke away from Courbet's artistic ideals, basing his work around a principle of composition that made the repetition and symmetry of shapes and colours a central focus, and which he called parallelism. This principle, which he established as a doctrine, earned him the admiration of the greatest painters of the contemporary avant-garde, most notably Kandinsky. However, certain constants remained common to both painters: their interest in self-portraits, nature and the promotion of their art.

The exhibition will focus on exploring these various points. Curated from the archives of Jura Brüscheweiler (1927-2013), a Swiss art historian specialising in Hodler, this event has resulted in an important scientific partnership between the Courbet Museum and the Hodler Foundation in Geneva, and given the museum access to previously unseen documents. ■

General curatorship:

Frédérique Thomas-Maurin, Chief Curator and Director of the Gustave Courbet Museum; assisted by Lonnie Baverel and Séverine Petit, project managers at the Courbet Museum.

Scientific curatorship: Niklaus Manuel Güdel, Director of the Jura Brüscheweiler Archives and Diana Blome, scientific collaborator at the Jura Brüscheweiler Archives.

Ferdinand Hodler,
Small Tree, 1915
Oil on canvas,
81 x 61 cm.
Private collection
© Archives Jura
Brüscheweiler,
Geneva/
Pierre Montavon

An international symposium, *Courbet From Another Angle*, 27, 28 and 29 June 2019

Under the patronage of philosopher
Jean-Luc Marion, a member of
the Académie française.

From the beginning, Courbet's reception was unclear and therefore controversial. Family tensions, the division between his homeland of Ornans and Paris, the conflicts kindled by his sudden and often deemed unmerited notoriety, the confused polemic on realism, his sometimes contradictory political attitudes, the affair of the Vendôme column, and lastly exile - all of this has made interpreting his work and understanding the man particularly complex.

Since the last major exhibition of 2007/2008 held firstly in Paris, and then Montpellier and New York, a number of symposia have covered many aspects of the painter's life and work. In 2007, *A New Look at Courbet* proposed a broader political, social and biographical reading of the artist; in 2009, *Courbet, Painting and Politics* was based on research exploring the relationship between art and politics, and more specifically Courbet's role in the socialist, republican and democratic movements of the 19th century.

The symposia of 2011 - *Courbet's Transferences* - and 2017 - *Courbet's Correspondence, 20 Years Later* - focused on a more intimate analysis of the man.

In 2019, two centuries after the painter's birth and one century after his late and discreet reinternment in the cemetery at Ornans, the symposium *Courbet From Another Angle* will explore all the research already carried out to propose new studies through the discussion of agreed facts and generally accepted ideas.

In re-examining them, the symposium does not intend to reveal a different Courbet but to look at Courbet from another angle, in the context of the spiritual ideas prevalent in the 19th century, even though such ideas may have seemed unsuited to this deeply libertarian artist. ■

Besançon University of Franche-Comté,
Department of Human Sciences and the
Environment.

- 27 June 2019: *The Spirit of the Times*

- 28 June 2019: *Prerequisites
and Received Ideas*

Ornans, Gustave Courbet Museum and
Flagey, The Courbet Farm

- 29 June 2019: *Courbet, and Now?*

A concert at the Arc-et-Senans Royal Saltworks

3 September 2019

L'Orchestre des Nations conducted by Jordi Savall, in residence at the Arc-et-Senans Royal Saltworks, will give a concert as part of the Bicentenary programme.



2.2 Places to meet and discover, in the footsteps of Courbet.

"I want to place the most characteristic works of his life in the town he was born in, as if in a family living room."

Juliette Courbet

The osmosis between Courbet and his native land was so strong that when the Courbet Museum was being renovated in 2011, the decision was made to create an "Artist's Country" project that would bring all the different elements into a cohesive whole.

The museum at that time was housed in the Hébert mansion where the painter spent part of his youth with his family. It now also includes the adjoining Borel house and Champereux mansion on the banks of the River Loue.

Courbet Country, Artist's Country

In 2003, the Doubs Departmental Council decided to expand the Courbet Museum in Ornans, which it has owned since 1976. The project then became more ambitious: to use the museum complex in Ornans as a starting point for promoting sites in the Doubs that the artist visited, loved and painted. In this way, the museum contributes to the cultural, social and economic development of the region by championing places in the triangle between Ornans, Salins and Pontarlier.

Four sites were selected: the Courbet museum in Ornans, the Courbet family farm in Flagey, the site of the source of the River Loue, and the painter's studio. The theme connecting these places is based on Courbet's artistic output, rooted in a land he made famous both nationally and internationally; the project aims to promote both the painter's work and to make the area he loved into an economic, social and cultural driving force.

Eight walking routes known as "The Paths of Courbet" have also been devised, connecting the sites that Courbet travelled to or immortalised in his work. By immersing themselves in the landscapes that inspired him, visitors will gain a better understanding of his artistic process. ■

Courbet Country awarded "Ethnopôle" status

The design of the Courbet museum complex within a designated Artist's Country area, resulted in the creation of an "ethnopôle" or ethnology research and resources hub in 2010. This label created by the Heritage Department of the French Ministry of Culture is awarded to organisations that implement a cultural initiatives policy in conjunction with a social sciences research policy, on a clearly identified theme of interregional, national or even international interest. In this instance, the theme focuses on the links between Courbet and his native land. Exhibitions, study days and publications are just some of the activities included under this arrangement.

ETHNOPÔLE
PAYS DE COURBET



The museum at the centre of an artistic journey



With a floor space of more than 2000 m² divided into 22 rooms, the Courbet Museum has been designed with views onto the landscape that so inspired the artist. The river can be seen flowing below a glass floor, completing the sense of immersion! A permanent collection of around 80 works is displayed in a succession of rooms in an intimate atmosphere.

A beautiful space over two floors houses temporary exhibits. Year by year, they explore the relationships between Courbet, the artists of his time and those who followed him, shedding light on his work from different angles.

The Courbet Museum has been awarded the *Maison des Illustres* label issued by the French Ministry of Culture. ■

The master's studio, for artist residencies

In 2008, the Doubs Departmental Council had the opportunity of purchasing the artist's former studio, known as Villa Courbet, in Ornans. It has remained virtually unchanged since 1873, and still contains murals painted by Courbet: skimming swallows on the ceiling and two landscapes, *The Seine at Bougival* and *The Scheldt Flowing into the Sea*. Following a restoration campaign that should be completed in early 2019, the venue will be used to host artists in residence.

A place dreamt of by the artist

"I have just built a studio in the countryside so that I can work peacefully, something I really needed."

Until 1860, the date he took up residence in his new studio, Courbet worked in the attic of his maternal grandparents' house, the Oudot family, where Régis Courbet had set up a studio for his son.

Located at 24 Place des Îles Basses (now Place Courbet), the studio was "of a fairly respectable size". Courbet enlarged a window that he then had painted in "dark yellow-green, highlighted with dark red" and the high ceiling was painted in "sky blue up to a quarter of the height of the walls, it creates a wonderful effect, and the embrasures of the windows are white."



The studio was long and narrow, and it was here that Courbet painted *After Dinner at Ornans* and *The Burial* (Lille, Palais des Beaux-Arts).

From 1858 onwards, Gustave Courbet purchased many plots of land at the western entrance to the town. Régis Courbet undertook numerous and delicate negotiations for his son which allowed him to buy just under a third of a hectare stretching as far as the River Loue, in which he created his own landscape. *"It's a very pleasant plot and planted with many trees. I want to surround the land with a living hedge and long stakes connected with wire, and plant clumps of trees of all species for my painting... neatly spaced cherry trees and apple trees to make cider..."*

It was here that the artist set the stage for his paintings surrounded by the rock of the castle, the cirque, the cliffs and the River Loue, and fields of gently sloping fruit trees. He set up his studio in an existing building, the old Bastide foundry.



The ceiling was painted with a blue sky dotted with clouds and swallows, and edged with flat sections. These were painted with *The Scheldt Flowing into the Sea* and *The Seine at Bougival* with beautiful trees reflected in the water. He had "rough" wall-paper put up, and stretched fabric between sticks to create panelling. Furniture and interior curtains completed his decoration of the studio. Courbet would regularly come here, and also used it as his home. It was here that he painted *A Deer Hunt - The Kill* as shown in the photograph taken by Carjat. When Juliette, the artist's younger sister, inherited Villa Courbet, she enlarged the studio to make it "a Courbet home from home". ■

The family farm in Flagey

This former property of Courbet's paternal family, which was restored and opened to the public in 2009, is another stop on the route through Courbet Country. With its fireplace, armchairs and shelves of books, the welcoming Café de Juliette adjoins a vast room which hosts various events: exhibitions, concerts, workshops, etc. The garden is full of aromatic plants and old rose varieties that perfume the air with an intoxicating scent of the past. The farm is once again full of life and a venue where artists and the public can meet.



Gustave Courbet's parents, Régis and his wife Sylvie Oudot, shared their time between Ornans, the home town of Sylvie, and Flagey where the Courbets were landowners. Gustave Courbet inherited the farm when his father died at Flagey in 1882.

The house, consisting of living quarters and a barn, sheds light on the family's roots in the area, the business operations of Courbet's paternal lineage, and the artist's childhood.

The existing layout has been left unchanged to retain the original character of the farm. The barn houses a multipurpose space and educational workshop; the "Café de Juliette" occupies the former living quarters on the east side of the building.

The farm is surrounded by four landscaped areas: a forecourt for welcoming the public; garden areas planted alternately with perennials, annuals, biennials and vegetables; and an orchard with plum, pear and cherry trees. A 21-space car park borders the property to the west. ■

of the River Loue

The resurgence of the Loue was depicted more than a dozen times by the painter. This symbolic site in Courbet's work has been redesigned to make it accessible to all and to tell its rich agricultural and industrial history. A Natura 2000 site, this imposing natural phenomenon gives off a palpable sense of mystery.

The site of the source of the Loue is part of a classified group of features in the communes of Ouhaus and Mouthier formed by the gorges of Noailles, the source of the Loue, the course of the Loue upstream of an electrical plant, the source of the River Pontet and the Grotte des Faux-Monnayeurs (Counterfeiters' Cave). This classification dates from 18 March 1933. This legislation dating back to 1930 applies to natural or built heritage of general interest from an artistic, historic, scientific, legendary or scenic point of view. Such classified sites were placed under the responsibility of the State. The site was later classified by the Departmental Sites and Environment Commission in December 2007, and its status confirmed by the Ministry of Ecology, Energy and Sustainable Development, giving it a level of protection very similar to that of legislation on historical monuments. ■



2.3 A rich and varied programme, throughout 2019, for all tastes!

A non-exhaustive list of events

JANUARY

- 19 and 20 January: **"Courbet en série" theatrical series** by Cie Les Menteurs d'Arlequin - Ornans
- **"Courbet est en cuisine!"**: first round of a culinary creativity contest with cooks from the Doubs department schools and colleges on the theme "Courbet"

FEBRUARY

- **From 15 February to 29 April: Courbet: The Drawings exhibition - Courbet Museum - Ornans**
- From 2 February to 30 September: premiere of an installation of the 3615 Señor collective in the Courbet Museum as part of the **Digital Season** (C@P25 Seasons) - Ornans
- **17 February: talk by Hervé Mariton: Le déclin du courage, Soljenitsyne** - Ornans

MARCH

- **Yan Pei-Ming will be in residence at the Courbet studio in Ornans**
- **"Courbet est en cuisine!"**: special day with a menu from the time of Courbet in Doubs schools and colleges
- 7, 11 and 28 March: **series of 3 talks on Courbet** by the Pays de Montbéliard Agglomération and adult education institute of Montbéliard
- **Symposium of Franco-Romanian painters "In the footsteps of Gustave Courbet"** (Residence from 17 to 22 March in Ornans and exhibition from 23 to 29 March at the Galerie de l'Ancienne Poste in Besançon)
- 9 and 10 March: **Le Cabaret Andler** by Cie Bacchus - Ornans
- 23 and 24 March: **"Courbet en série" theatrical series** by Cie Les Menteurs d'Arlequin - Ornans
- **The Courbet family farm in Flagey celebrates its 10th anniversary** with 6 artist residencies running from March to October

APRIL

- 20 and 21 April 2019: **Trail'n Loue "Bicentenary Special Edition" trail running race**
- **Opération "Bars parallèles"** by the Institut Supérieur des Beaux-Arts - Carte blanche given to ISBA students on the theme of Gustave Courbet and touring exhibition of works in the bars of Besançon

MAY

- 5, 12 and 19 May: **"The Spring of Amateurs"** (C@P25 Seasons) will be entirely devoted to Courbet and will include: **composition and creation of a musical work on the life of Courbet** by the ensemble Contrepoint, Opera arias and choruses by Cie Contrezut, "IN SITU un temps suspendu, Courbets - Courbettes" by Cie Terra-luna, etc. Music schools in the department will also give performances
- 18 May: for **Museum Night, the Museum of Fine Arts and Archaeology** will be promoting the works of Courbet: creation of a guided tour with accompanying guide, and a dance show choreographed around the works of Courbet, in partnership with Les 2 Scènes - Besançon
- 25 and 26 May: **"Courbet en série" theatrical series** by Cie Les Menteurs d'Arlequin - Ornans
- 30 May: **e-C@P prize-giving ceremony**. This competition is designed to showcase and reward Doubs schools and colleges for initiatives developing new uses of digital media. The theme of this first edition is devoted to Gustave Courbet.

JUNE

- 10 June 2019: **200 years since the birth of Gustave Courbet**
- **Creation of a radio series** with school and college students and broadcast of episodes from 10 June
- **From 10 June to 30 September 2019: Yan Pei-Ming Faces Courbet exhibition - Courbet Museum - Ornans**
- From 10 June to 31 December 2019: **The Dogs of Courbet** touring exhibition by the Departmental Federation of Hunters
- 27, 28 and 29 June 2019: **international symposium on Courbet From Another Angle**, under the guidance of Jean-Luc Marion, member of the Académie française - Besançon and Ornans
- **The Courbet family farm in Flagey celebrates its 10th anniversary with the exhibition Isabey, Courbet's architect**
- 9 and 10 June: **"Proudhon modèle Courbet"** by Cie Bacchus - Ornans
- **"Courbet est en cuisine!"**: second round of a culinary creativity contest with cooks from Doubs schools and colleges on the theme "Courbet"

JULY

- July/August 2019: the show **Lux Salina adapts Courbet** - Arc-et-Senans
- 20 and 21 July at The Courbet Farm in Flagey: **an artistic project combining dance and photography** to explore the work of Courbet, by Cie Astragale
- **Dance show "Le Murmure des Pierres"** by Cie "Le Gazouillis des éléphants" at the Gorges de Nouailles
- **12 July: the Tour de France passes through Ornans**
- 13 and 14 July: **the Courbet family farm in Flagey celebrates its 10th anniversary with artistic and creative improvisation**: an invitation to artists who have exhibited and performed their work at Flagey over the last 10 years
- 15, 17 and 19 July: **"Courbet en série" theatrical series** by Cie Les Menteurs d'Arlequin - Ornans

AUGUST

- 17 and 18 August: **La Courbet** (bicycle challenge ride) and **Triangle du Doubs** (bicycle race) "special editions"
- **Artist residencies** (C@P25 Seasons) with a residency dedicated to Courbet
- From 22 to 26 August: sound and light show **"Bonjour Monsieur Courbet"**, by the Loue-Saugeais Cultural Committee - Nautilou - Ornans
- Exploration of the artist's work in the **Festival des Mômes** in Montbéliard
- 31 August and 1 September: **concert of French song** by Ensemble Les Bigarrures

SEPTEMBER

- 3 September: **concert by L'Orchestre des Nations**, conducted by **Jordi Savall**, in residence at the Arc-et-Senans Royal Saltworks
- From 12 to 15 September: **"Journées des copistes"** by the Gustave Courbet Institute, reworked version - Courbet Museum - Ornans
- Exhibition at the Departmental Archives: **"Archives and landscapes"** - Besançon
- **Common heritage** (C@P25 Seasons): a season devoted to Courbet
- **Series of talks** by the ethnology hub of Courbet Country and the Department of Doubs
- **Loan by the FRAC** of Francis Cape's work, Utopian Benches
- Talk on **Jules Verne, Nadar, Courbet** at the Arc-et-Senans Royal Saltworks
- **Writer residencies** through the Departmental Multimedia Library

OCTOBER

- From 31 October 2019 to 5 January 2020: **Courbet-Hodler exhibition** - Courbet Museum - Ornans
- Seminar on **"La pédagogie de l'art en lien avec les valeurs de Courbet"** - ISBA - Besançon

DECEMBER

- **Departmental tour** of the Youth Symphony Orchestra of the regionally renowned Conservatoire

AND ALSO

 (throughout the year):

- **Restoration and celebrations** of the Paths of Courbet based on the "Painting/Landscape" principle (spring 2019)
- **Musical show** based on *Scènes de la vie de Bohême* by H. Murger, Cie Artemuse
- **La Boucle d'oreille, acte politique**, Morteau Vocational College, National Diploma in Art and Design
- **Talks by François Royer**, film director, on his short film *Courbet - La Tourmente*
- **Commissioning of a monumental work of art celebrating Gustave Courbet** - By Ornans Town Council
- **Exhibition of watercolourists** on the theme *Courbet and Parisian life*
- **Gustave Courbet, peintre de la liberté**, Philippe Cormery - Théâtre des Sources in Ornans
- **Courbet et les demoiselles de village** by Cie La Gouaille
- **Courbet exposant 3** at the University Theatre of Franche-Comté - Besançon
- **Le Bruissement du monde** by Cie Théâtre de la Clairière
- **Musical readings** of the Correspondence of Gustave Courbet and/or of *Scènes de la Vie de Bohême* by Cie Arthémuse
- **Mediation projects** led by the CPIE on the theme **"Between nature and painting"**: work with schoolchildren, themed walking days, rally/treasure hunt, etc.
- **"À la rencontre de Monsieur Courbet"** - Mediation programme led by MJC Palente in association with artists (Sentimental Noise in particular) - Besançon
- **Creation of educational kits** shared by the Departmental Multimedia Library and the Courbet museum complex
- **Creation of frescoes** in a school programme for students from Ornans
- **A Bicentenary project** in the Pontarlier basin by the Departmental Youth Council

AND SEVERAL PUBLICATIONS

- Catalogues of the 3 exhibitions organised at the Courbet Museum.
- *Les Correspondances de Courbet* - by the Gustave Courbet Institute in partnership with the Department (publication date of 10 June 2019).
- Reissue of the book on Courbet published by Éditions Taschen.
- Reissue of the comic book for adults *Le RDV de 11h* by André Houot.



3. Gustave Courbet (1819-1877), devoted to freedom and his roots.

Gustave Courbet needs no introduction! A pioneering artist and leader of the Realism movement, a leading figure in the Paris Commune, and painter of *The Origin of the World*, a canvas that continues to cause even more scandal today than it did in the past.

But did you know that it was the landscapes and inhabitants of Ornans, a village in the Doubs where he was born on 10 June 1819, that led the master painter to change the course of history of Western art? Did you know that the painter's attachment to his native land was such that he would return to it throughout his life, constantly depicting it in

his work? In fact, he only ever created one urban scene in all of his paintings. Did you also know that it was scandal (which he embraced as a way of life), relentless work and an unwavering confidence in his genius, that propelled Gustave Courbet down the paths of intellectual independence and success? Did you know that he was a veritable witness of his time, mixing with the greatest minds of the 19th century? Proudhon, Baudelaire, Monet and Whistler were his friends; Manet and Cézanne found an essential source of inspiration in Courbet; and Maupassant would depict him as a highly colourful character in his *La vie d'un paysagiste* (September 1886). ■

Unwavering attachment to the land of his birth

"To paint a particular area, you have to be familiar with it. I know this area, I paint it.

These trees are at my home, this river is the Loue, and that one the Lison; these rocks are in Ornans and these are at Le Puits Noir. Go see them and you will recognise all my paintings."

Gustave Courbet

Courbet left the department of Doubs at the age of 20 to go to Paris and make a name for himself. But he continued to be very attached to his family and his Ornans origins, returning to them regularly. His father even had a studio built for him, where he painted many large works, often asking local inhabitants to pose for him, as in *A Burial at Ornans* (Paris, Musée d'Orsay) and *The Stonebreakers* (work destroyed in 1945).

Gustave Courbet also painted the landscapes of the Doubs many times and sometimes in series, as in *The Source of the Loue*, the theme of 13 paintings in 1863-64. He also depicted less well-known places that were dear to him, as in 1865 *Le Ruisseau du Puits noir or The Stream* (Toulouse, Musée des Augustins) and *Le Château de Thoraise* (private collection). Last but not least, Courbet loved hunting and was one of the

Courbet, a native son of Ornans

"I was born in Ornans, in the department of Doubs, on 10 June 1819!"

Letter to Edouard Reynart, 19 March 1850

With a sense of precision that is more republican than administrative in nature, and a simplicity typical of the rural world, Gustave Courbet lays down the founding facts of his career: a town, a department, a date. He has already entered history!

A lively and cherished child, he grew up in a family of wealthy landowners and merchants. The young Gustave was surrounded by loving women from childhood: his mother and his maternal grandmother, and his three younger sisters, Zoé, Zélie and Juliette. From an early age, he preferred to wander the countryside rather than go to school. He continued his studies at a small seminary in Ornans and then at the Collège Royal in Besançon, during which time he received his first lessons in art. ■

first artists to paint hunting scenes, with the action set in the landscapes of Franche-Comté and often in the snow, as in *A Deer Hunt - The Kill* (1867, Besançon, Musée des Beaux-arts et d'Archéologie) and *Deer Running in the Snow* (Tokyo, Bridgestone Museum of Art) painted in 1856/1857. By regularly depicting Franche-Comté in his paintings, Gustave Courbet made his region of origin famous all over the world. ■

The two of us in Paris!

"Since in everything and everywhere I must always be an exception to the general rule, I am leaving to pursue my destiny!"

Letter to his parents, 1837

In 1839, at the age of 20 and with all the assurance of a go-getting social climber, the young Gustave "went up" to Paris where he quickly abandoned the legal career his father had planned for him. Like many artists in training, he regularly visited the Louvre to copy its masterpieces. He also built strong ties with the intellectuals in vogue at the time, such as Charles Baudelaire.

In a letter to his parents (20 April 1845), he states: "[...] I want all or nothing. [...] I think paintings should be bigger, I want to do large-scale painting. [...] One thing is certain, that within five years, I must have a name in Paris."

In 1845, Courbet met Virginie Binet who would be his model and mistress for ten years. A child was born from this tumultuous union but died in 1872. Courbet was admitted to the Salon for the first time in 1844, an official annual exhibition organised by the Académie des Beaux-Arts. ■

The man for a scandal!

"I have always lived because of the noise I made." Gustave Courbet

In 1850, Gustave Courbet presented *A Burial at Ornans* (Paris, Musée d'Orsay) at the Salon, the official annual exhibition organised by the Académie des Beaux-Arts. This painting shows a scene in the daily life of the people of Ornans. What shocked the public and art lovers were its dimensions - 3.15 m × 6.68 m - as such large formats were usually reserved for historical or religious scenes. Courbet continued to provoke debate throughout his life, for example, again in 1855 because of the dimensions of *The Artist's Studio* (Paris, Musée d'Orsay) and in 1857 because of the sensual nature of *Young Ladies on the Banks of the Seine* (Paris, Petit Palais).

Another of his paintings shocked and even outraged the public. Unseen for many years, *The Origin of the World* (Paris, Musée d'Orsay) was exhibited for the first time in 1988 in New York. Gustave Courbet had sold it to a Turkish diplomat and collector of erotic art in 1866. For financial and then political reasons, the painting passed through various galleries and was finally bought by the psychoanalyst Jacques Lacan in 1954. His wife, Sylvie Bataille, then donated it to the Musée d'Orsay in Paris. Some see genius in this work of art. Others are uncomfortable and even shocked by this representation of women. In 2011, the painting was once again the subject of public debate when Facebook disabled the profile of a user who published it on their wall. Critics then accused the company of censorship, but Facebook claimed it had other reasons for disabling the account. Finally, seven years later, the courts eventually ruled in favour of the social networking service. Proof that nearly 200 years after his birth, Courbet is still the man for a scandal! ■

Realism breaks the mould

His destiny with "large-scale painting" was sealed in 1850 with *A Burial at Ornans* (Paris, Musée d'Orsay). And in doing so, he caused nothing short of a scandal. Courbet had represented the daily life of the people in an imposing format usually reserved for religious, mythological or historical subjects. This was a radical break with artistic convention and was met with incomprehension and even hostility from the public and his peers. But he also had fervent supporters.

Despite the controversy, he continued to exhibit at the Salon until 1855, but in that year *The Painter's Studio* (Paris, Musée d'Orsay) was rejected because of its unusually large size (3.61 m x 5.98 m). Courbet therefore decided to organise and fund his own personal exhibition: "The Pavilion of Realism".

Proudhon was one of the many characters depicted in the painting. From then onwards, the philosopher and artist continued to exchange ideas, leading to the publication of *On the Principle of Art and its Social Destination* in 1865. In this fundamental work, Proudhon commented on Courbet's paintings to explain his thinking about the relationship between art and society. ■



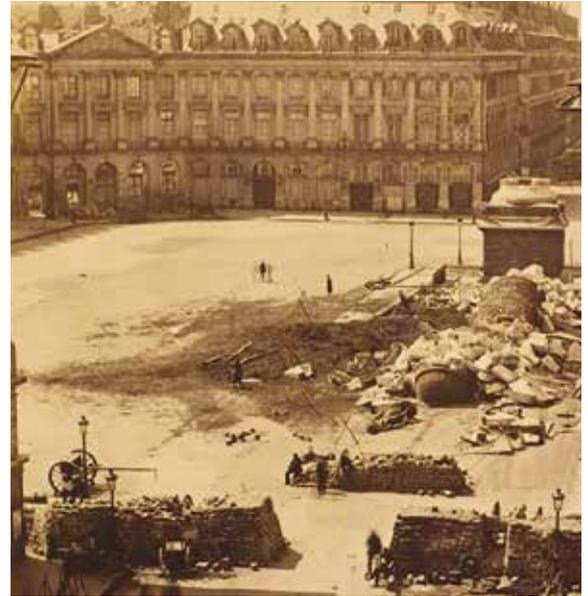
Courbet Museum
Inauguration
of the exhibition
Around
The Origin of the World,
an obscure object of
desire
June 2014

Political engagement, exile and illness

While Courbet was quick to defend the republican ideas inherited from his family, it was during the events of the Paris Commune in 1871 that he fully expressed his political engagement. He was elected a city councillor and president of the Federation of Artists. This leading role, and the unfounded accusation of his involvement in the destruction of the Vendôme column, would lead to his imprisonment after the remainder of the French army, known as the Versaillais, defeated the Communards.

Most of his time in prison was spent in the Paris jail of Sainte-Pélagie, a stay he would immortalise with the famous self-portrait on display at the Courbet Museum in Ornans. From this point on, his health started to deteriorate, and his life changed dramatically...

He was tried again in 1873, and sentenced to pay a very large fine for the reconstruction of the Vendôme column. To avoid prison, he chose exile in Switzerland where he spent the last years of his life. Ill and tired, he continued to paint to pay off his debts, while hoping to be granted amnesty so that he could finally return to France. But he died on 31 December 1877 in La-Tour-de-Peilz (Switzerland). ■



The Vendôme Column
1871
Destruction



Nadar

(real name Felix Tournachon)
(1820-1910)

*Portrait of Gustave Courbet
at the Age of 42 - Circa 1861*

Print on albumen paper

Ornans, musée Gustave Courbet

© Musée Gustave Courbet,

photo: Pierre Guenat

A global success

From the beginning of the 1850s, Courbet gained worldwide recognition and created a circle of fans, collectors and faithful supporters around him. His work was exhibited in Brussels, Berlin and Vienna. He enriched his painting with new topics such as hunting scenes as in *A Deer Hunt - The Kill* (1867, Besançon, Musée des Beaux-arts et d'Archéologie). He visited Normandy regularly where he worked alongside Eugène Boudin and Claude Monet.

Courbet everywhere around the world

For many years, Courbet was able to devote himself to his art through acts of patronage. These were often commissions from art lovers who travelled the globe. This may be one reason why his painting is found all over the world. Firstly in Europe, in France of course, and in Switzerland where he spent a lot of time, but also in cities such as St. Petersburg and Copenhagen. More surprising perhaps, some characteristic works of the Ormans master are exhibited in South America, such as *Juliette Courbet at the Age of Ten*, (1841, Buenos Aires) and *Portrait of Zélie Courbet* (1847, São Paulo).

In Asia or Australia, visitors may be surprised to find *Landscape With Stag* (1873) in Sydney and *Fox Caught in a Trap* (1860) in Kurashiki, one of the Japanese cities exhibiting Courbet's work. Finally, from Ottawa with *Woman with Gloves* (1858) to St. Louis with *The Greyhounds of the Comte de Choiseul* (1866), his painting is very widely represented in North America. In many cities in the United States, such as Chicago and Philadelphia, Courbet's work can be found in both private and public collections.

And the Metropolitan Museum of Art in New York has a particularly impressive collection of Courbet paintings. Three exhibition spaces are devoted to him there and feature notable works such as *The Source* (1862), *View of Ormans*, *Scey Bridge* (1853-1857), *Woman with a Parrot* (1866). ■

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4. Images available to the press

These visuals are free of rights only when used in press publications announcing the Courbet Bicentenary in the Doubs, prior to and throughout its duration.



Courbet: The Drawings exhibition:

Gustave Courbet,
Lovers in the Countryside, circa 1867.
Ink on paper, 28.7 x 20 cm.
Ornans, Musée Gustave Courbet.
Photo credit: Musée Gustave Courbet, Ornans



Gustave Courbet,
Portrait of Marc-Louis Bovy, 1874.
Charcoal on paper, 53 x 46 cm.
Swiss private collection.



Gustave Courbet,
Portrait of a German Hunter, circa 1850-1860.
Black pencil and charcoal on paper, 19.2 x 16.5 cm.
Swiss private collection.



Gustave Courbet, *Landscape Study*, circa 1874.
Charcoal on paper, 25 x 35 cm.
Ornans, Musée Gustave Courbet.
Photo credit: Musée Gustave Courbet, Ornans



Courbet-Hodler exhibition:

Ferdinand Hodler,
Small Tree, 1915.
Oil on canvas, 81 x 61 cm.
Private collection
© Archives Jura Brüscheweiler, Geneva/Pierre Montavon



Ferdinand Hodler,
Self-portrait, circa 1908.
Graphite pencil on paper, 17.7 x 11 cm.
Geneva, Archives Jura Brüscheweiler, inv. CB-089.
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The Courbet Museum and its collection



Gustave Courbet,
Self-portrait at Sainte-Pélagie,
Circa 1872
Oil on canvas
Ornans, Musée Gustave Courbet.
Photo credit: Musée Gustave Courbet, Ornans © Musée Gustave Courbet,
photo: Pierre Guenat



Gustave Courbet,
The Oak at Flagey or The Vercingetorix Oak, Caesar's Camp near Alesia, 1864
Oil on canvas
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat



Gustave Courbet,
Le Château de Chillon, 1874
Oil on canvas
Ornans, musée Gustave Courbet, on loan from Ornans Town Council
© Musée Gustave Courbet,
photo: Pierre Guenat



Gustave Courbet,
The Fisherman of Chavots, 1862 - Plaster
Ornans, musée Gustave Courbet, on loan from Ornans Town Council
© Musée Gustave Courbet,
photo: Pierre Guenat



Gustave Courbet,
Fox Caught in a Trap,
Circa 1860
Oil on canvas
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat



Nadar
(real name Félix Tournachon) (1820-1910), *Portrait of Gustave Courbet at the Age of 42,* Circa 1861
Print on albumen paper
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat



Eugène Feyen,
Courbet Painting in the Gardens of Ornans Seminary, 1864
Modern print
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat



Plaster
Ornans, musée Gustave Courbet
© Musée Gustave Courbet,
photo: Pierre Guenat



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Email: musee.courbet@doubs.fr

Website: musee-courbet.doubs.fr

The museum is open to the public every day except Tuesdays:

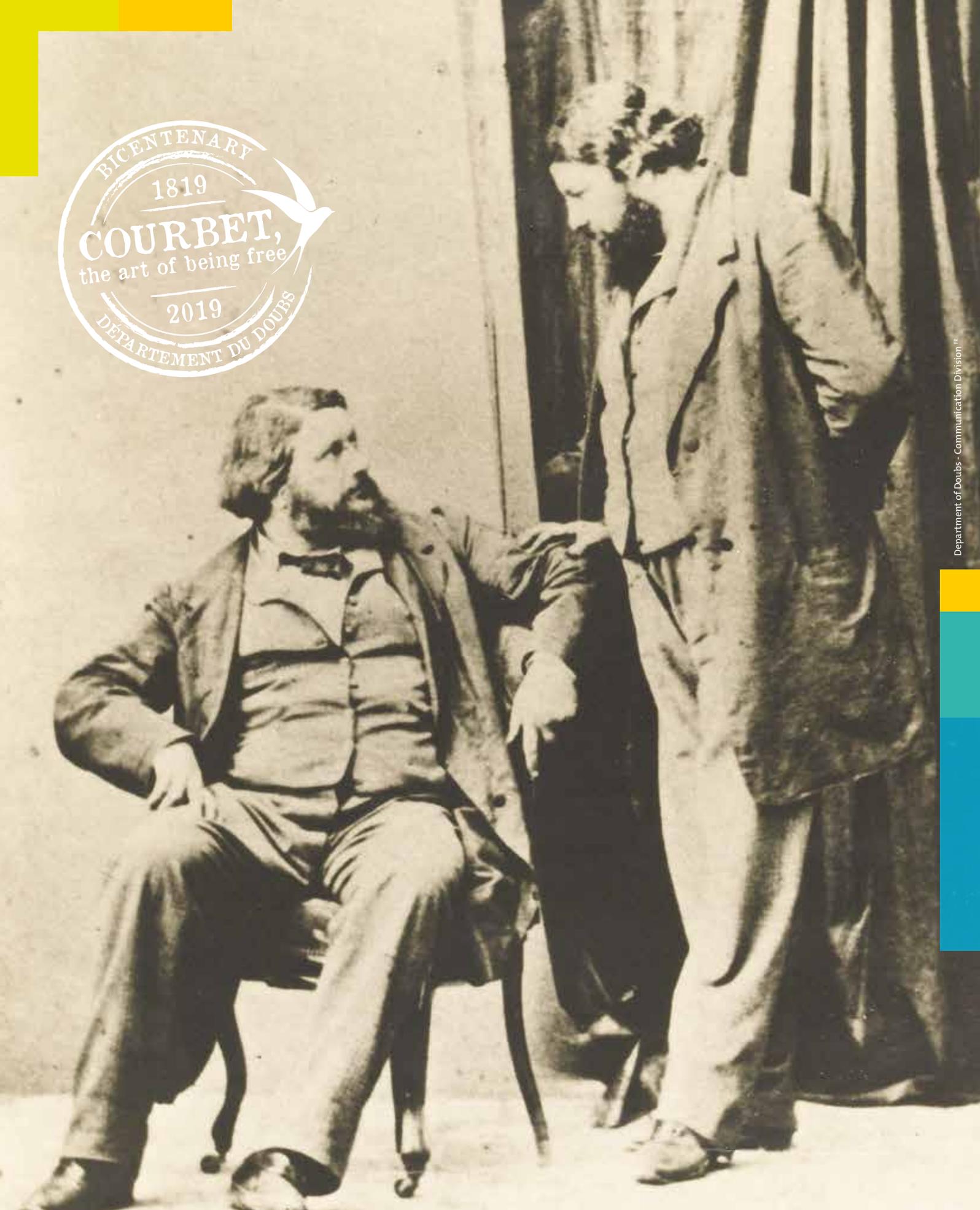
- October to March: 9am to noon and 2pm to 5pm
- April to June: 10am to noon and 2pm to 6pm
- July to September: 10am to 6pm

Last entry half an hour before closing time.

Annual closures: 1 January, 1 May, 1 November
and 25 December

Notes





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