
LE CHÂTEAU
DE VERSAILLES
À ARRAS

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Press pack

*Roulez !
carrosses !*

17th March 2012 – 10th November 2013
Saint-Vaast Abbey - Arras



CHÂTEAU DE VERSAILLES



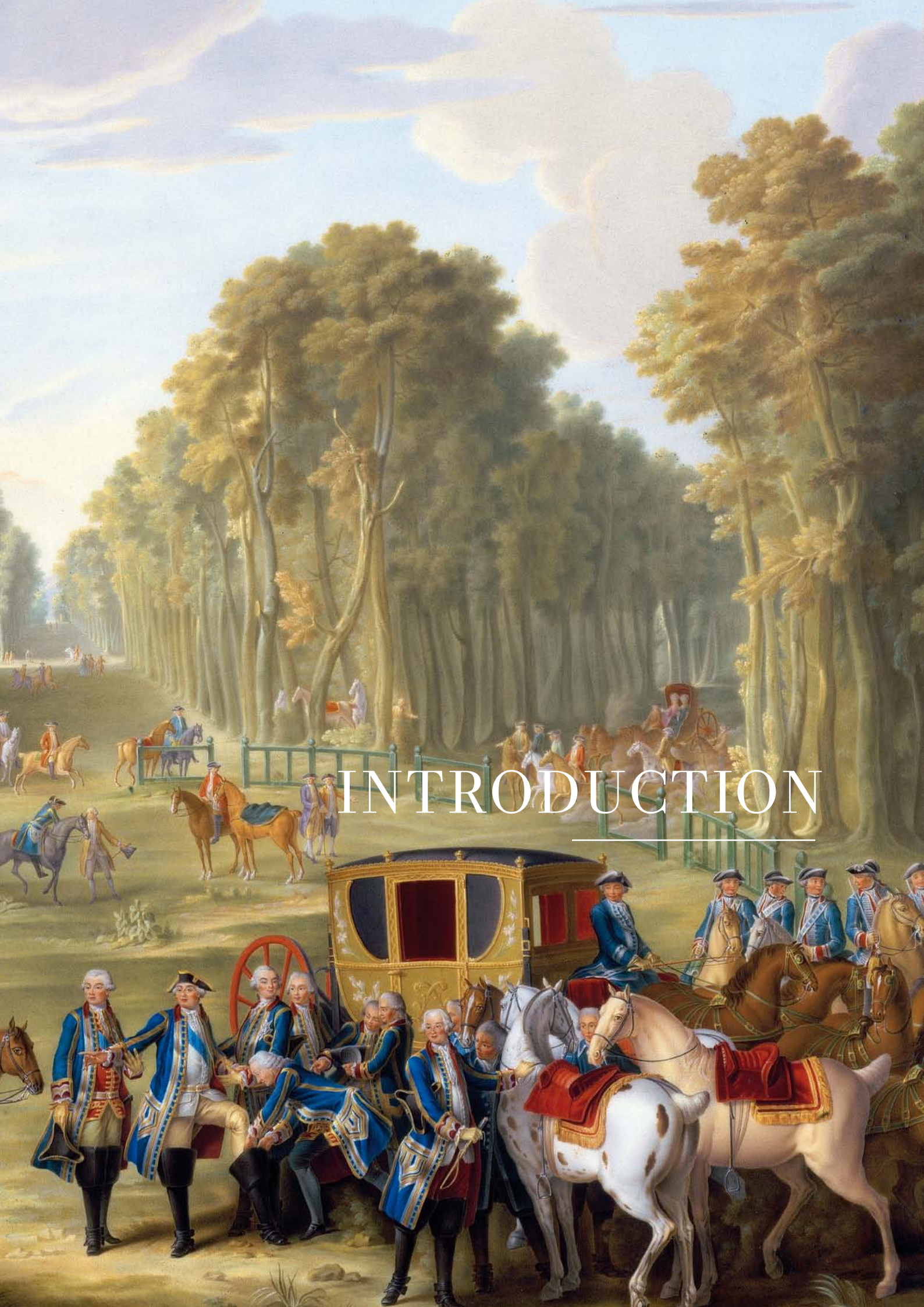
Ville
d'ARRAS



RÉGION
Nord-Pas de Calais

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INTRODUCTION

THREE QUESTIONS FOR CATHERINE PÉGARD

President of the Établissement Public du Château, du Musée et du Domaine National de Versailles



1 / Why did the Château de Versailles chose to engage in this project of cultural decentralisation?

Catherine Pégard : This project is in line with our purpose of making the French historic heritage more widely accessible, a purpose that is laid down in the very statutes of the Établissement Public de Versailles. It marks the determination to bring our collections – over 60,000 works – to the attention of the greatest number of people, in France and throughout the world. But this exemplary initiative that is currently linking Versailles and Arras could not have been implemented so quickly had it not been for the determination of a number of individuals. That of my predecessor, Jean-Jacques Aillagon, convinced that decentralisation was a key to the blossoming of culture. That of the President of the Nord-Pas-de-Calais Region, Daniel Percheron, of the firm opinion that culture was a major economic asset for territories having lived through historical upheavals. Finally, that of the former Mayor of Arras, Jean-Marie Vanlerenberghe, who resolved to give his town a new ambition by enhancing its historical links with Versailles.

2 / As President of the Établissement Public de Versailles, what makes this initiative so important to you?

Catherine Pégard : We have a duty to transfer knowledge at all levels, perhaps even more so than other cultural institutions because Versailles constitutes a digest of the History of France and is a reference for the whole world. This coach exhibition – the first in France – is symbolic of this hitherto novel approach. Popular and demanding, scientific and educational all at the same time, it will stand as an example. Apart from the partnership that binds us for ten years, I hope that this will form the foundation of a policy allowing us to unveil the riches of Versailles beyond the Château confines, by bringing us closer to all publics.

3 / In what way do you consider this collection of coaches to be symbolic of Versailles?

Catherine Pégard : First and foremost, this is a unique collection that is not widely enough known, which we owe to Louis-Philippe. He recognised its historical importance as well as its artistic value. Indeed, these carriages recount the History of France from the Ancien Régime to the Republic. They tell of power when the coach is transformed into a travelling throne – as was the case with the coronation coach of Charles X. Highly ornate specimens evoke luxury and the luxury trades. From the invention of the “modern coach” under Louis XIV, they demonstrate a constant concern for technical progress to achieve faster and more comfortable travel. As they pass, people demonstrate their fascination for power... Thanks to these exceptional vehicles – the finest examples of which have been brought here – we take a journey through the splendour and intimacy of power down the ages.

THREE QUESTIONS FOR FRÉDÉRIC LETURQUE

Mayor of Arras

Vice-President of the Urban Community of Arras



1/ The Château de Versailles à Arras exhibition, is it an echo of history?

Frédéric Leturque : I should say so! Conquered by Louis XIII in 1640, Arras was only officially attached to France in 1659 under the Treaty of the Pyrenees, signed between Spain and Louis XIV's France. In addition to that, there is the Vauban Citadel, its construction ordered by the Sun King and listed today as a UNESCO World Heritage Site, or the majestic *L'entrée solennelle de Louis XIV et de la reine Marie-Thérèse à Arras le 22 juillet 1667* painted by Van der Meulen, which will open the exhibition. Finally, it is a curious reversal of history when royalty takes up its quarters again in Arras for eighteen months, surrounded by all its finery, especially considering that Arras is also the birthplace of Robespierre... History is decidedly mischievous.

2/ What place for the arts and culture in Arras?

Frédéric Leturque : Following the exhibition *Bonaparte et l'Égypte: feu et lumières* (Bonaparte and Egypt: fire and light), hosted at the Musée des Beaux-Arts in 2009, the arrival in Arras of the collections of the Château de Versailles for a ten-year period is absolute confirmation of our intention to assign a key role to the arts and culture in the life of our city.

Right in the centre of the quartier des Arts (Arts district), this magnificent exhibition is consummately in keeping with the planned cultural hub at the Saint-Vaast Abbey, which is eagerly looking forward to hosting the "*Château de Versailles hors les murs*" outreach exhibition, along with the Musée des Beaux-Arts and its permanent collections, the mediatheque, the conservatoire and the Cultural Office. Our hope is that we succeed in opening up the Saint-Vaast Abbey to the widest possible audience, in turning this architectural gem into a true centre of activity where culture and the arts will be within everyone's reach.

3/ A win-win partnership?

Frédéric Leturque : Beyond the media-related and economic aspects, this partnership also represents a real opportunity for the municipality of Arras in terms of human values. Educational success, accessibility, solidarity with disadvantaged publics are at the core of our City Project. The *Roulez carrosses !* exhibition will be an opportunity to confirm our determination to restore a human focus to day-to-day preoccupations: recruitment of a team dedicated to including excluded publics, educational activities for children, access facilities for the elderly etc.

This partnership will allow the Château de Versailles to strive for cultural decentralisation and to bring its collections to a new audience while at the same time allowing the City of Arras to establish itself as a model in catering for all publics. A true win-win partnership!

THREE QUESTIONS FOR DANIEL PERCHERON

Senator for the Pas-de-Calais
Président du Conseil régional Nord-Pas de Calais



1 / Versailles is organising an outreach exhibition for the first time. The *Roulez carrosses !* exhibition will be on show in Arras from 17th March 2012 until 10th November 2013. Why did the Region want to host this event?

Daniel Percheron : Versailles is France, classic French civilisation, the height of Absolute Monarchy, keen to be seen as radiant. Louis XIV said or thought “The state is me.”. We must never forget that here in France, the state made the nation. Hosting Versailles and History in Arras for ten years represents an exceptional era in the region’s life. The Minister of Culture and Communication, Jean-Jacques Aillagon, wanted to decentralise the Louvre and the Centre Pompidou. Lens and the Pas-de-Calais jumped at the miraculous opportunity and brought the Louvre to the heart of mining territory. By proposing, out of the blue, a repeat of this extraordinary approach, I was hoping for a “yes” but it seemed impossible... Yet it was once again announced by the former Minister, now in charge of Versailles. Why Versailles in Arras? Because it was him and because it was us, the people of the Artois and of Arras.

2 / Does “Versailles à Arras” constitute cultural decentralisation or regional development planning?

Daniel Percheron : The coaches, the paintings, the magical presence of Versailles in the principal town of the Pas-de-Calais represent a real challenge: just a stone’s throw from such harmonious squares, in such a traditional museum, reconnecting fully with our history and our geography. Arras and the Artois region, at the heart of Europe, crossroads for exchanges, plains and hills having known invasion, are asserting the ambition of seducing, attracting and keeping men and women from elsewhere, the ideas and enterprises of a region that is part of the foundation of European strength. What other region will soon be hosting, side by side, the Louvre (9 million visitors) and Versailles (6.5 million visitors) in order to develop the concept of the “Region of museums”? From the Piscine de Roubaix to the Matisse Museum at Le Cateau, from the LaM museum of modern art in Villeneuve-d’Ascq to the Castle Museum of Boulogne-sur-Mer? We miss the factories but we hope for jobs and we are reinventing the attractiveness of our region for all, but first and foremost for our population. Arras is in the forefront and is ready for the challenge. Which is a good thing, an excellent thing.

3 / So 2012 will also see the opening of the Louvre in Lens. How do you see this project?

Daniel Percheron : 2012 is a big year for the Nord-Pas-de-Calais. The Louvre-Lens will open its doors to local inhabitants and tourists. It is also a boost for the transformation of the Mining Basin. This is the aim of Euralens whose mission, around the Louvre-Lens, is to build a metropolitan future founded on sustainable urban development, economic and social development, culture, excellence and quality.



PRESS
RELEASE

PRESS RELEASE

Roulez carrosses ! Le château de Versailles à Arras

Under a partnership with the Nord-Pas-de-Calais Region and the city of Arras, signed in July 2011, the Château de Versailles has engaged for the first time in a process of cultural decentralisation.

Starting on 17th March 2012, over a ten-year cycle marked by five keynote long-running (eighteen-month) exhibitions, the Versailles collections will be on show at the Saint-Vaast Abbey, the fine art museum of the city of Arras.



The opening exhibition *Roulez carrosses !*

is an event. It is the first French exhibition to be devoted to horse-drawn vehicles. On this occasion, Berlin coaches, royal and imperial carriages from the Versailles collections will take the road for Arras, to be admired there until November 2013. The Musée des Beaux-Arts will host paintings, sculptures, sledges, sedan chairs, horse harnesses and several outstanding carriages such as the coaches of Napoleon I's marriage procession, Charles X's coronation coach or the impressive funeral hearse of Louis XVIII. From Louis XIV to the Third Republic, these little-known vehicles will offer a journey through the History of France.

Displayed chronologically over a 1,000m² space, these works will be presented by means of astonishing scenography combining reconstruction, animation and immersion.

The exhibition will provide an opportunity to discover Versailles and its collections whilst at the same time highlighting the historical links between Arras and the former residence of kings. It will also provide an insight into the operation and evolution of horse-drawn vehicles.

Curatorship

BÉATRIX SAULE, Director General of the Musée National des Châteaux de Versailles et de Trianon, General Curator.

JEAN-LOUIS LIBOUREL, Honorary Chief Curator of Heritage.

HÉLÈNE DELALEX, Heritage Conservation Manager at the Château de Versailles and in charge of the coach museum.

Museography

FRÉDÉRIC BEAUCLAIR.



THE EXHIBITION

A WORD FROM BEATRIX SAULE

Exhibition curator

Director General of the Musée National des Châteaux de Versailles et de Trianon



Although the idea of a **partnership** between Versailles and Arras is immediately embodied in this masterpiece by Van der Meulen, depicting Marie-Thérèse entering the Artois capital, the view of the Queen's coach and the idea of travel implied by the transportation of our collections directed the choice, for this first event, towards an exceptional yet relatively unknown group of pieces: the collections of the coach museum.

Roulez carrosses ! will be the first exhibition in France to explore the theme of horse-drawn vehicles. Yet this is a theme that stimulates broad interest: just remember the popular enthusiasm for William and Kate's marriage procession in 2011.

Van der Meulen's work invited us to explore a different avenue: that of the encounters between Versailles and Arras, a most appropriate subject for an initial collaboration. This intention, validated by historical research, felicitously turned out to be in keeping with the theme of carriages, if only because of the keynote

exhibit, a truly ambulatory throne: the coronation coach of Charles X, who was known for so long in Versailles as the Count of Artois!

The Versailles collection is **distinctive** for the fact that it contains historical carriages ordered for a specific event. There could be no question, however, of transporting them all to Arras. So a choice was made to show those that were most significant historically, the most beautiful aesthetically and the most diverse technically. Eight carriages recounting History from the end of the Ancien Régime to the Republic were thus selected:

- The ancient court and its dolce vita, through sledges, sedan chairs and the children coaches belonging to the sons of Louis XVI and Marie-Antoinette;
- The most terrible days of the Revolution, with the remains of the coronation coach of Louis XVI, dismantled at the orders of the Convention (loan from the Delémont museum);
- The Imperial Court at its zenith, evoked by the Berlin coaches of Napoleon's marriage.
- The Restoration and its efforts to restore prestige to a rather colourless dynasty, through the funeral hearse of Louis XVIII and Charles X's coronation coach.
- The Second Empire and its pragmatism, with the reuse of these vehicles redecorated with imperial emblems.
- Finally, the young Republic and its austere virtue, represented by the Presidential coupé.

Finally, thanks to museographic effects, the Château de Versailles with its stables, its courtyards and gardens will make an appearance at the Saint-Vaast Abbey.

The exhibition path

Room 1: The entrance to Arras of Louis XIV

As an introduction to the exhibition, three paintings commissioned personally by Louis XIV from François Van der Meulen (1632–1690), for the castle of Marly, recall the presence of the Sun King in the Northern provinces during the Flanders campaigns. From the arrival of the King at Douai and then Lille, and culminating in the *Entrée solennelle de Louis XIV et de la reine Marie-Thérèse à Arras, le 22 juillet 1667* (Photo 1), these paintings, supplemented by a number of other works, will also demonstrate the evolution and typology of the vehicles: large modern coach, hunting chaise, calash for outings etc.

Room 2: The modern coach

Having changed little up to the mid-seventeenth century, coachbuilding saw its most significant advances under

the reign of Louis XIV with the invention of the “modern coach”, attributed to Jean Le Pautre who is thought to have developed it in Paris around 1660–1665. The body was now entirely enclosed and glazed and the front wheels could turn 90°. *Étude pour le carrosse de la reine Marie-Thérèse*, painted by Van der Meulen depicts a modern coach of the 1680s, when the painter executed this work.

Intended for royal ceremonial use, it is completely sculpted and gilded, at a time when even the most luxurious coaches were generally only decorated with painted panels.

Room 3: Sledges

From the end of the seventeenth century, the court of Versailles adopted a pursuit that originated in the Nordic courts: sledge racing.

These fragile and luxurious vehicles (Photo 2) glided along the snow-covered avenues of the park or the Grand Canal when iced over in harsh winters.



1 *Entrée solennelle de Louis XIV et de la reine Marie-Thérèse à Arras, le 22 juillet 1667.*
Adam Frans Van der Meulen (1632-1690), around 1685.



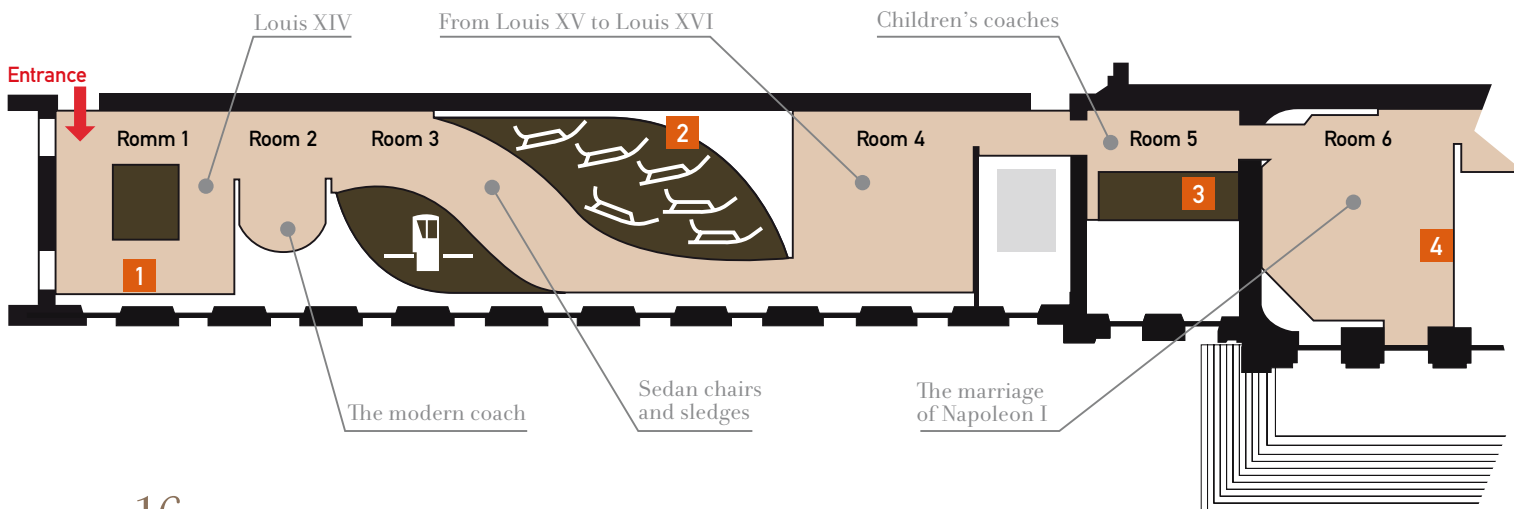
2 *Traîneau "au léopard".*
A leopard-shaped wooden body painted in life-like colours, trimmed with yellow silk velvet. Sledge runner timbers in red and gold, terminating in a wolf's head. Around 1730.



3 Calèche dite "du Dauphin"



4 *Le Cortège du mariage de Napoléon I^{er} et de Marie-Louise traversant le Jardin des Tuileries, le 2 avril 1810.*
Etienne-Barthélémy Garnier (1759-1849).



Drawn by a crampon-shod horse and chains attached to the shafts, the sledges of the French court are fashioned into fantastical creatures – rare, legendary or mythological species – and are decorated with winter-themed or aquatic sculpted motifs.

Very elaborately gilded, often with layers of clear red or green laid over gold or silver leaf, they had stunningly glossy surfaces.

Sedan chairs

Apparently imported from England to France in around 1640, the sedan chair appeared to be regarded as the most suitable vehicle for short trips in town during the Ancien Régime. At the Château de Versailles it was part of the landscape, used not only through the courtyards but also inside the Château as anyone could ride in a sedan chair as far as the foot of the King’s staircase.

Practical yet also demonstrative, an outward and mobile sign of rank, the sedan chair was perfectly in keeping with maintaining an image on a daily basis. The making of sedan chairs involved technical and decorative aspects which demonstrate the remarkable know-how of the joiners, saddlers and painters also employed for horse-drawn carriages.

Room 4: From Louis XV to Louis XVI

Several works recall the visit of King Louis XV to Arras, while a section is devoted to the coronation coach of Louis XVI, destroyed during the Revolution. Museographic effects reconstruct the destroyed coach around the painted panel of the left-hand door, the only surviving remnant. The meeting of Louis XVI and Robespierre is also evoked.

Room 5: Children’s coaches

The exhibition presents a number of children’s coaches, like the small Berlin coach constructed in around 1787 for the Dauphin Louis-Joseph-Xavier de France, eldest son of Louis XVI and Marie-Antoinette, or the small calash belonging to the Dauphin Louis-Charles (Louis XVII, 1785-1795), an exact replica in miniature of a real calash (Photo 3). Drawn by a small valet, these coaches reflect the more modern designs found in Parisian coachbuilding at the end of the eighteenth century.



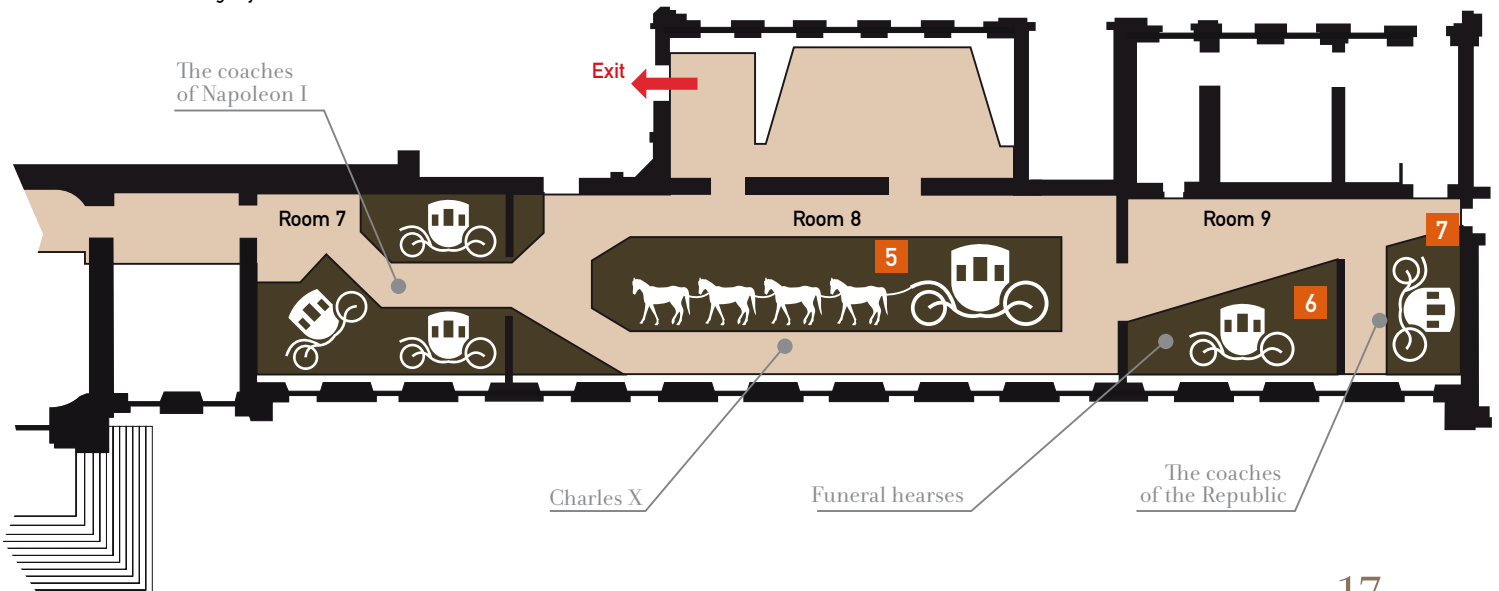
5 Carrosse du sacre de Charles X, "Le Sacre". Converted in 1856 for the baptism of the Prince Imperial, according to drawings by Percier.



6 Char funèbre de Louis XVIII, "Le corbillard".



7 Coupé Ehrler de la III^e République : coupé de gala. Fin XIX^e-début XX^e siècle.



The exhibition path (continued)

Rooms 6 and 7: The coaches of Napoleon I

Bearing witness to the splendour of the Imperial Court at its zenith, three of the ceremonial coaches used at the marriage of Napoleon I and Marie-Louise have made the journey to Arras (Photo 4). On 2nd April 1810, these Berlin coaches descended the Champs-Élysées on their way to the Louvre where the ceremony was held. The couple's solemn entrance into Paris would involve forty ceremonial coaches, whereas in similar circumstances the Bourbons used only thirty. This event gave rise to three days of festivities, whose splendour was due in large part to the sumptuousness of the processions.

The Versailles museum has conserved a set of illustrious Berlin coaches believed to have been used for the 1810 marriage procession: the Victoire and the Cornaline are on show here, together with the Baptême, a vehicle built in 1821 for the baptism of the Duke of Bordeaux, Charles X's grandson.

Room 8: The coronation of Charles X

From his accession, Charles X expressed his wish to be crowned in Reims, as the kings had been prior to the Revolution. This was a question of reconnecting with the principles of monarchy by divine right; the act of riding in a coach on this day of jubilation was symbolic, the vehicle taking on the same value as the throne. Designed from 1814 by the architect Percier and started by the coachbuilder Duchesne in anticipation of Louis XVIII's coronation, the vehicle (Photo 5) constructed for Charles X from this earlier frame was a large state berline with eight windows – ceremonial berlines and coaches generally had only seven – with four seats and two folding seats. A real masterpiece incorporating every artistic discipline, this coach is presented harnessed to eight horses, as it was for the coronation ceremony in Reims on 28th May 1825.

Room 9: The funeral hearse of Louis XVIII

Louis XVIII died on 16th September 1824. A week later, his body was transferred to Saint-Denis. The monumental hearse (Photo 6) used for his funeral introduced another use for the coach. On 23rd September 1804, harnessed to eight black velvet-caparisoned horses, the hearse headed the long funeral cortege conveying the king's body from the Tuileries to the Abbey of Saint-Denis, the necropolis of the kings of France.

The “coaches” of the Republic

At the end of the exhibition path, the visitor discovers a gala coupé used by the Presidents of the Republic (Photo 7), after 1875 to travel from the Versailles-Rive Gauche station to the Chamber of Deputies (now the Congress Room) at the Château de Versailles.

This coach, built in Paris by Ehrler in around 1880, displays none of the ostentatious luxury of the other coaches, but demonstrates the advances made in terms of technique and comfort. Its profiled lines are a direct precursor of modern bodywork.

Room 10: Multimedia

At the end of the exhibition path, a panoramic film plunges visitors into the heart of Versailles as they have never seen it before.

With the help of a camera mounted on board a hunting and promenade break, on loan from the Le Pin stud farm and harnessed to four horses, just like a coachman the visitor rides through the Château, its courtyards, stables and gardens.

The film also illustrates in an educational way the operation of the horse-drawn vehicles: towing, steering and suspension.

Museography, Frédéric Beauclair



The general intention of the exhibition consists in recreating, around the works presented, a sense of “being there” by evoking their original background and usage. The exhibition path is therefore punctuated with very large-format backlit visuals – paintings, drawings, images of archives – creating spatial depth and an aesthetic common thread. Since light is an integral part of the architecture, it glides into the spaces thus «sculpted», revealing all the beauty and detail of these spectacular works. Whilst maintaining an overall harmony, the spaces are then revealed one by one to visitors who encounter surprise after surprise as they progress along the exhibition path.

Biography

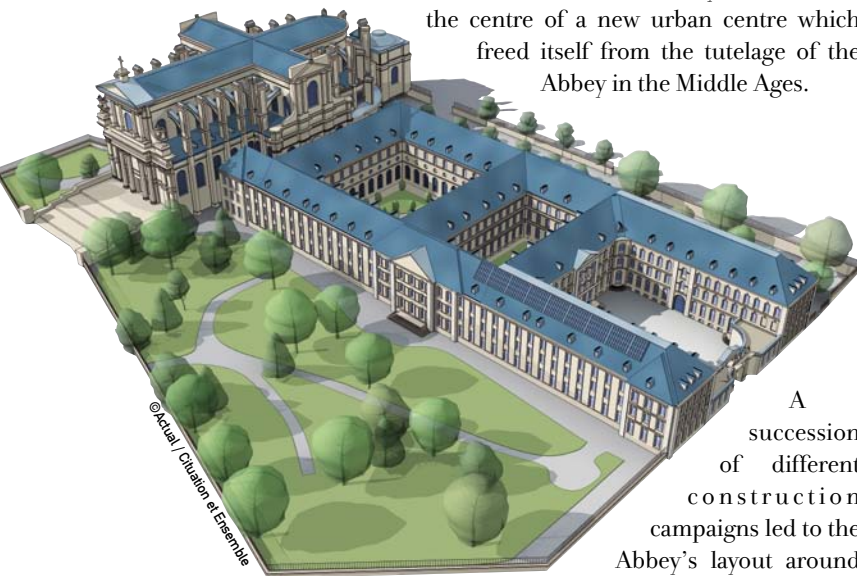
A graduate of the Paris École Nationale Supérieure des Arts Appliqués et des Métiers d’Arts, in the Interior Architecture section, Frédéric Beauclair established his firm in 1988. After spending some time in 1989 within the Directorate of French Museums, he specialised in museography and scenography. This experience opened up a fascinating career for him in a number of national museums and palaces. Over 22 years, Frédéric Beauclair has designed and realised over two hundred temporary exhibitions and permanent installations both in France and abroad, in Canada in particular. In 2009–2010, he created the scenography for the Sciences et Curiosités à la Cour de Versailles (Science and Curiosities at the Court of Versailles) exhibition at the Château de Versailles. His preoccupation is to design a pure architecture, sculpted by light, ever striving to enhance the beauty of the works presented.

THE EXHIBITION VENUE: the Arras Musée des Beaux-Arts

The Saint-Vaast Abbey in Arras: the largest monastic complex of the eighteenth century

Saint-Vaast Abbey was founded in the seventh century over the remains of the oratory where, it is said, Saint-Vaast (the first Bishop of Arras who died in 540) would sometimes come to gather his thoughts. Saint Aubert, Bishop of Arras and Cambrai, transferred some of the remains of Saint-Vaast here and entrusted them to the devotion of a group of Benedictine monks.

A very large donation made by the Merovingian king Thierry III enabled the Abbey to flourish from the following century onwards. Because of its wealth and size, the monastery soon became the centre of a new urban centre which freed itself from the tutelage of the Abbey in the Middle Ages.



A succession of different construction campaigns led to the Abbey's layout around a Gothic church erected in the second half of the thirteenth century. Over time, it has been subject to a variety of embellishments and conversions.

Gradually, however, the monastery came to pose a number of maintenance problems. In 1743, the community decided upon the total reconstruction of the church and its various buildings, an enormous project approved in 1749 by the Abbot in commendam, Cardinal Armand-Gaston de Rohan. The Abbey is an impressive urban monumental complex which is extended lengthwise and is organised symmetrically around

three courtyards in a row: the main courtyard, the *cours des hôtes* (denizens' courtyard) and the cloister. The long façade overlooking the garden with four levels arrogantly asserts the wealth and power of this royal abbey.

However, with the onset of the Revolution, the work was never completed. The monks were expelled in 1789. The abbey church, with work still in progress, was gifted by Napoleon to the bishop to serve as his cathedral. The monastic buildings were reassigned; initially converted into a military hospital, they were shared out in 1801 among diverse administrations: senatorial property, Légion d'Honneur, municipal library and then bishopric and seminary until 1905. The museum was founded here in 1832.

It was not spared in the First World War: on 5th July 1915 the Abbey was set alight. The fire devastated the buildings, museum collections and printed riches of the library. The Abbey was reduced to ruins and the municipality of Arras was minded to preserve it as a memorial to the city's suffering. It took all the power of persuasion of Pierre Paquet, architect for the reconstruction of the city, to convince the municipality of the architectural significance of the building and the necessity of reconstructing it.

The restoration started in 1920 and was to last for fourteen years. The outer appearance of the monument was preserved in every detail. However, the interior was treated with a freer hand, adapted to the requirements of the municipality and to the needs of modern administration.

Since 2007, the city of Arras has been debating over the future use of Saint-Vaast Abbey. It launched a wide consultation on the implementation of an innovative and ambitious project. Today, the city is committed to bringing together the museum, the conservatoire, the Cultural Office and the mediatheque within the Abbey, with the intention of turning it into a centre for cultural and artistic innovation, a focal point for the city.



AROUND THE EXHIBITION

Publications

Catalogue, special issue, website



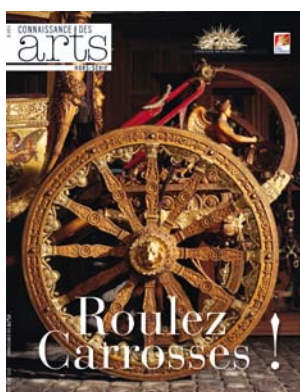
Roulez Carrosses !

Book published by Éditions Skira-Flammarion

Multi-authored book, under the direction of Béatrix Saule, Director of the Musée National des Châteaux de Versailles et de Trianon, Jean-Louis Libourel, Chief Curator of Heritage and Hélène Delalex, Heritage Conservation Manager at the Château de Versailles and in charge of the coach museum.

Bound, 256 pages, 255 x 255mm, €39.90

Contact: Béatrice Mocquard – Tel. +33 (0)1 40 51 31 35 – Mail. bmocquard@flammarion.fr



Roulez Carrosses !

Special issue *Connaissance des Arts* (knowledge of the arts)

This special issue offers an insight into the finest coaches, treasured witnesses to the History of France: the Berlin coaches used for the marriage of Napoleon and Josephine, the funeral hearse of Louis XVIII and Charles X's coronation coach among others. In this book, Jean-Louis Libourel, a specialist in the horse-drawn heritage, also retraces the evolution of these vehicles which are also works of art in themselves.

44 pages, approximately 50 illustrations, in colour, €9.00



www.versaillesarras.com

Dedicated website

Since *Fastes de cour* (the Splendours of Court) and *Louis XIV, l'homme et le roi* (Louis XIV, man and king), every heritage exhibition at Versailles has seen the creation of a reference website devoted to the exhibition.

The website www.versaillesarras.com, also developed as a mobile version, is designed to meet a number of objectives:

- **To stimulate a desire to explore** the exhibition and assist in preparing for a visit, particularly through the presentation of the most symbolic works such as Charles X's coronation coach or the funeral hearse of Louis XVIII.
- **To offer high quality content** created by the exhibition curators for those who wish to deepen their knowledge of horse-drawn coaches and how they worked.
- **To offer a virtual visit** of the exhibition's most spectacular spaces.
- **To offer an astonishing on-board experience** through an immersive tour in a horse-drawn coach.
- **Video content** will also be accessible on social networking and content sharing sites.

Cultural mediation

Almost 40 organised activities

and cultural and social events will accompany the exhibition for its entire run, in the city and around the region.

Devised by Arras associations and institutions, conferences, round tables, and artistic happenings (plastic arts, music, theatre, dance, fashion) and exhibitions will cast additional light on the general subject of the *Roulez carrosses !* exhibition. For the occasion, a programme will be published in three seasons presenting various not-to-be-missed high points to the public.

Season 1 : from March to August 2012

Season 2 : from September 2012 to April 2013

Season 3 : from May to November 2013

Can be downloaded from the website
www.versaillesarras.com

The game booklet, from 6 years of age

Upon their arrival at the museum, children will be given an 8-page game booklet. An extraordinary horse called Equus will be their guide and will accompany them around the exhibition.

A complete visit path livened up by games, a chronological frieze and “Did you know?” sections that will help them to discover *Roulez carrosses !* in a different way.



An event: the arrival of Xavier Veilhan's contemporary work

Le carrosse, presented in 2009 at the *Veilhan Versailles* exhibition. On show as part of the French national Heritage Days in September 2012, this monumental sculpture will be installed in the main courtyard of the Arras Musée des Beaux-Arts.

Installed in the historical site of Saint-Vaast Abbey, the work will provide a focus on contemporary art and its relationship with the public space. Currently placed at the Place de la République in Metz, on loan from the Centre National des Arts Plastiques (CNAP), the work will be on public display until March 2013.

www.veilhan.net

www.cnap.fr

www.mairie-metz.fr

Guided visits

1/ *The Roulez carrosses ! exhibition*

The exhibition will be accompanied by the mediation of an exhibition interpreter for adult groups, school groups and private individuals. Exhibition guides and cultural guides for young people will accompany visitors through the entire exhibition path.

Duration: 1 hour 30 minutes
(exhibition + panoramic film).

2/ 3 intersecting exhibition paths and the permanent collections of the Arras Musée des Beaux-Arts

The visitor will have the option of taking three different intersecting exhibition paths, either alone or accompanied by an exhibition guide.

Duration 1 hour 30 minutes (1 hour for the *Roulez carrosses !* exhibition and 30 minutes for the three keynote works of the 3 intersecting exhibition paths). Allow 1 hour per path for an unaccompanied visit.

Prices for guided visits:

- Guided visit for school groups: €70
- Guided visit for adult groups: €105 for groups on weekdays in addition to the entrance fee, €140 for groups on Sundays and public holidays in addition to the entrance fee.
- Guided visit for private individuals, on Saturdays and Sundays at 3.30pm: €5 in addition to the entrance fee per person.

For other groups and school groups: by reservation at the Arras Tourist Office.

Visit guide books

A *Roulez carrosses !* visit guide book will be made available to visitors free of charge at the museum reception. It follows the exhibition through the ten sections and ten keynote works.

A «Three intersecting paths» visit guide book will also be offered to visitors. It guides visitors through the three exhibition levels of the permanent collections of the Arras Musée des Beaux-Arts, where the thirty selected works are installed.

QR-codes

The ten keynote works of the *Roulez carrosses !* exhibition will each have a QR-code accessible from a mobile telephone.

This provides an interactive means for visitors to deepen their knowledge within the exhibition itself!



The intersecting exhibition paths and the permanent collections of the Arras Musée des Beaux-Arts

The Arras Musée des Beaux-Arts offers three paths through its permanent collections, all linked to the *Roulez carrosses !* exhibition. They follow the direction of the visit from the ground floor to the second floor. The visitor has the option of following all three (lasting one hour each) or of choosing just one.

Path 1

Equestrian representations

Although one of the most difficult animals to portray, the horse has nevertheless been the most frequently represented figure since prehistoric times. Present throughout the museum's collections, the horse is found in the company of biblical characters, kings, lords and peasants. Is it not said that the horse is man's noblest conquest, and thus his faithful companion in the most diverse situations?

Path 2

Costumes

Although the primary function of clothing is to cover the body in order to protect it from the cold or the gaze of others, it is also a powerful marker of identity, a distinguishing element: social category, geographical origin, trade and also the vanity of power can be inferred from the materials, the cut, the colours and the ornamentation.

Path 3

Transports

By land or by sea, the movement of people and things evolved dramatically from the Middle Ages up to the nineteenth century. This primarily involved carts, boats and horses. Yet the unlikeliest means of transport are also represented in the museum's collections, such as the shell or the cloud.

The prestigious collections of the Arras Musée des Beaux-Arts

boast over 20,000 works. Many techniques of creation (painting, sculpture, objets d'art, ceramics) are on display covering an extensive chronological period from the Gothic style of the Middle Ages to Art Deco in the early twentieth century. The display is based around three major themes: sculptures and objets d'art from the Middle Ages, seventeenth century painting in France and the Netherlands, the art of the nineteenth century, in particular the Arras school and Corot.

The gravestone of Bishop Frumaud (remains of the former Arras cathedral), the *Anges de Saudemont* (a masterpiece of art under Saint-Louis) and the *Vierge à l'Enfant* (commissioned by Maheut d'Artois in the fourteenth century) are evidence of a religious and princely patronage that flourished in the Middle Ages.

The Salle des Mays, a real monumental showcase, presents a unique set of religious paintings of seventeenth century France. In a succession of rooms at the Abbey, paintings, furniture and objets d'art, supplemented by a remarkable collection of Tournai and Arras porcelain, evoke the art of living in the eighteenth century.



THE PLAYERS

Arras, a city at the heart of events

Ideally situated at the mid-point between Paris, London and Brussels, sufficiently close yet sufficiently far away from the large densely populated basins of the Nord-Pas-de-Calais Region (15 minutes from Lens, 30 minutes from Lille, 1 hour 15 minutes from Calais), Arras enjoys many advantages.



Heir to twenty centuries of History, Arras is renowned for its fine squares, in the Flemish Baroque style, which form a lavish backdrop to the Town Hall and the UNESCO World Heritage listed Belfry. It also boasts a Citadel, constructed to the design of Vauban and symbol of the annexation of the province of Artois to the Kingdom of France. The history of Arras can also be found in its archaeological site containing remains of part of the ancient town of *Nemetacum*, founded 2,000 years ago by the Romans. The city's past has also been marked by the passage of historical figures such as Robespierre, Vidocq, Corot and Verlaine...



Arras will surprise you by the richness of its heritage and also by the *art de vivre* that characterises the entire city. **Amazing underground tunnels, world-class golf, rafting or hiking** in the Pays d'Artois are not the only reasons to come to Arras: **gourmet discoveries, the open-air market on Saturday mornings, the 1.500 terrace seats** are all reason enough to discover the capital of the Artois region, in the heart of the Pas-de-Calais.

Main Square Festival, Arras Film Festival, Christmas Market... Arras is a cultural and festive city that plays host to the biggest events. It offers a wide-ranging, entertaining and regular programme of free, popular, open-air events, all setting the stage for discovery, sharing and exchange for all. And further boosting the city's artistic blossoming, Arras has committed to creating the biggest cultural centre north of Paris, within Saint-Vaast Abbey.



In 2009, the Arras Musée des Beaux-Arts hosted the exceptional exhibition "*Bonaparte et l'Egypte*" (Bonaparte and Egypt).

Today, the city is happy to embark upon a new adventure by staging a ten-year long exhibition of the prestigious collections of the Musée de Versailles in the restructured Saint-Vaast Abbey...

The Nord-Pas-de-Calais Region loves culture for all

Culture for all... that is the ambition of the Nord-Pas-de-Calais Region. One prime illustration of this is an event that constitutes the first «outreach» exhibition of the Château de Versailles à Arras.

The collections of the Château de Versailles in Arras for ten years

At the initiative of the Nord-Pas-de-Calais Region, the City of Arras will host the collections of the Château de Versailles for a ten-year period, as part of a unique partnership.

The Conseil Régional is thus pursuing the policy of cultural decentralisation that it initiated in 2004 with the Louvre-Lens project.

Access for all to original masterpieces is absolutely consistent with the partnership approach.

The Region's objective is to contribute to a knowledge of art among the greatest number of people, by developing links with cultural institutions and educational and associative representatives in such a way as to reach out in particular to schools and to those of the region's communities who seldom frequent museums.

Five long-running major exhibitions will offer the public an opportunity to discover exceptional works from the Versailles collections at Saint-Vaast Abbey, works illustrating the history of France down the centuries.

For the staging of the first exhibition, *Roulez carrosses!*, the Conseil Régional is providing an operating grant of over €1 million in 2012-2013.

This initiative by the Nord-Pas-de-Calais Region is an additional demonstration of its resolve to enhance the attractiveness of its region by promoting the touristic, economic and social development of the Artois.

From the Louvre-Lens to the "region of museums"

With the "outreach" Louvre, the Louvre-Lens, established on the site of the former 9-9 bis pit, the collections of the Château de Versailles installed in Arras, the Centre Pompidou making a stopover in Cambrai and Boulogne-sur-Mer, the Institut du Monde Arabe establishing

a new type of unit in Tourcoing, the Piscine continuing to appeal in Roubaix, the new LAM meeting with undoubted success, the Musée Matisse making national waves: **more than ever before, the Nord-Pas-de-Calais Region is asserting itself as the region of museums.**

From Lille 2004 to Regional Capitals of Culture



The Nord-Pas-de-Calais Region launched the ambitious and novel concept of Regional Capitals of Culture, Valenciennes 2007 being the inaugural edition. Through their partnership, the Region, the town of Béthune and the Communauté d'Agglomération de l'Artois made Béthune 2011 an exceptional event that attracted over 250,000 spectators.

Dunkirk will be the next Regional Capital of Culture in 2013. Contemporary Art will occupy a special place because of the establishment of the FRAC (Regional Contemporary Art Fund) against the spectacular backdrop of the site of the former shipyard, the Chantiers Navals de France, currently undergoing conversion. Live performance will play an equally important role. The Bateau Feu, a Ministry of Culture and Communication "national stage", will run a series of events leading up to its reopening, after two years of "nomadic artistic life". Several prestigious projects will illustrate the maritime and port-centred perspective of the project as the seasons unfold.

It behoves a regional capital to bring together all the region's artistic know-how, to mobilise all the cultural talents in the area through a diverse event programme and to initiate long-term investment and development projects.

An exceptional commitment

These projects could not have seen the light of day without the historic commitment of the Nord-Pas-de-Calais Region, which has unfailingly supported artists and cultural organisations since 1974. From live performance to artistic creation, and including heritage enhancement, the Region devotes a total of over €55 million to its cultural policy.

The Château de Versailles and its coach museum



A UNESCO World Heritage site, former royal residence museum and French history museum, the Château de Versailles is also a national palace where Parliament sits in Congress.

Since the Decree of 27th April 1995, the Château de Versailles has enjoyed the status of Public establishment of an administrative character, placed under the auspices of the Ministry of Culture. Therefore, in the context of its scientific and cultural project, the Établissement Public de Versailles is under an obligation to use all appropriate means to receive the widest public, to develop visitor numbers to the Château and the estate, to promote knowledge of heritage and the collections, to design and implement educational and dissemination actions aiming to ensure equal access to culture for all.

This status also confers increased management autonomy: in completing major restoration work, improving the reception of the public and maintaining cultural activity commensurate with the site, assigning all its resources to its development.

The “Outreach Versailles” project, a deliberate cultural decentralisation initiative, is directly in keeping with this mission of democratisation of the French historical heritage.

The collections of the Musée National des Châteaux de Versailles et de Trianon contain over 60,000 works; these include 7,000 paintings, 2,900 sculptures (400 of them outside), 6,000 ancient books, 4,000 pieces of furniture, 2,500 objets d’art, 1,200 pictures, 28,000 engravings, 1,330 drawings, 1,200 vehicles and accessories.

The coach collection

Since 1985, the coach museum has occupied one of the magnificent stone and brick vaulted galleries of the Grande Écurie, built by Jules Hardouin-Mansart opposite the Château. Since hundreds of coaches and harnesses, true treasures of the old monarchy, had been dispersed or destroyed during the Revolution, Louis-Philippe sought to reconstitute part of these collections by gathering together some remarkable vehicles. Thus, coaches of historical significance were brought to the coach museum at Versailles: the berline coaches used for the marriage of Napoleon I, Charles X’s coronation coach and the funeral hearse of Louis XVIII, but also splendid harnesses trimmed with gilded bronze and tassels of golden thread, sedan chairs and an astonishing collection of sledges.



SPONSORSHIP



NORD DE FRANCE

The Crédit Agricole Nord de France Sponsor of the *Roulez carrosses !* exhibition *The Château de Versailles à Arras:* an obvious choice!

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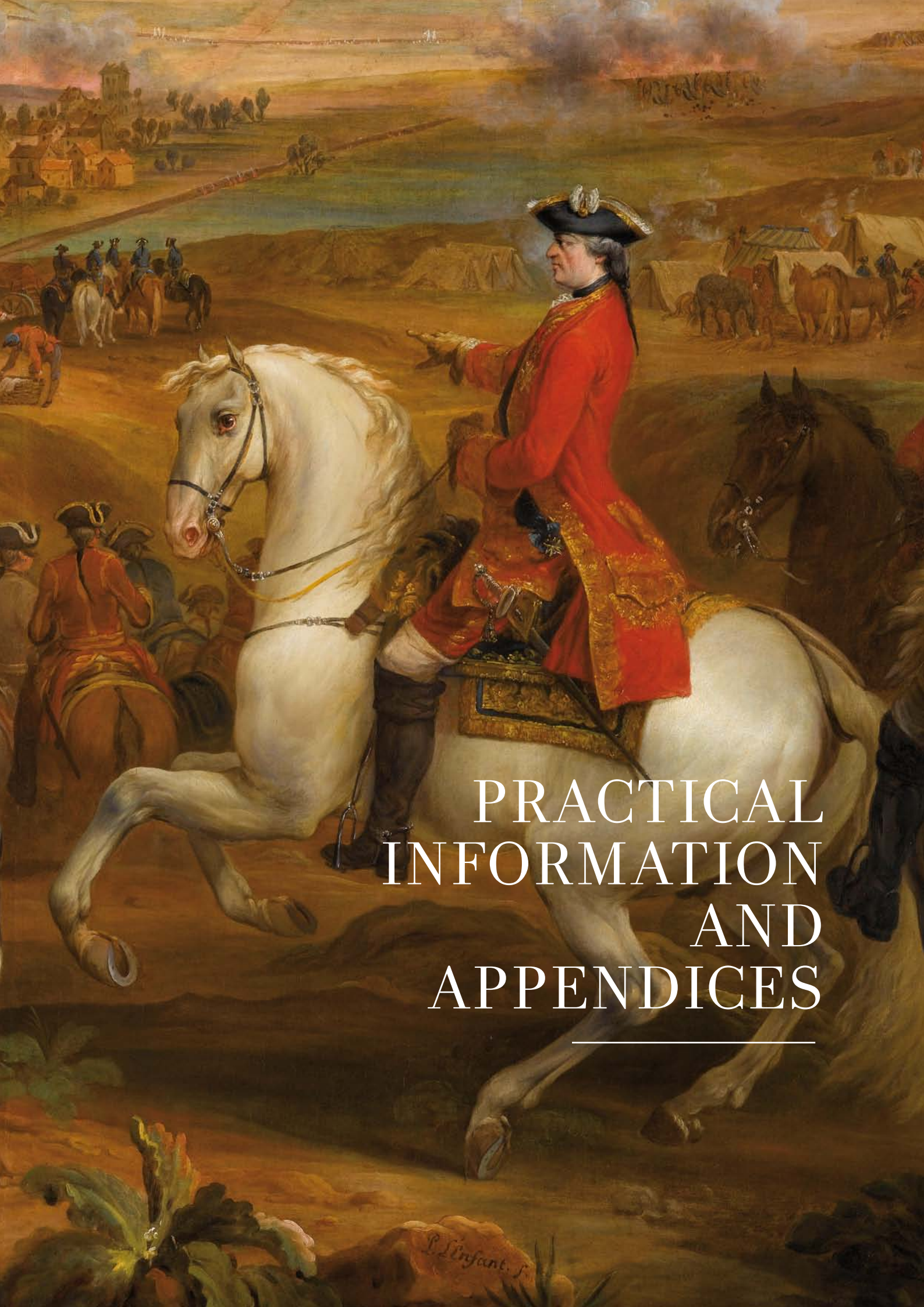
Tel. +33 (0)3 20 63 81 08

www.ca-norddefrance.fr

A universal yet local bank, leader in the region with over one million customers and 70 local branches, the Crédit Agricole Nord de France makes a daily contribution to the economic, social, cultural and sporting development of its region. It provides backing for economic players in both urban and rural areas, supporting companies as well as major regional initiatives; it provides funding across the region, extending its cultural action beyond Lille Métropole, from Boulogne to Cambrai, including Béthune and Valenciennes; and it is involved in sponsoring projects that contribute to integration, social cohesion and the blossoming of the Nord-Pas-de-Calais, projects such as the Louvre-Lens.

And so the Crédit Agricole Nord de France is proud to be one of the first partners of the magnificent ten-year collaboration between Arras and the Château de Versailles.

The bank's support for this exhibition, *Roulez carrosses !*, Versailles' first national outreach experience, is evidence of how closely the Crédit Agricole Nord de France is linked to the city of Arras, home of the Caisse du Pas-de-Calais. After the merger of its two departmental Caisses in 2011, the bank made the decision to retain its main employment area in Arras with its iconic headquarters on the Grand Place, and to strengthen its ambitions for the enhancement of the Arras region, an increasingly important centre for the region's economic expansion.



PRACTICAL
INFORMATION
AND
APPENDICES

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Opening times and entrance fees



Opening times and closures

The museum is open on Monday, Wednesday, Thursday and Friday from 11.00am to 6.00pm, and on Saturday, Sunday and public holidays from 9.30am to 6.00pm.

The museum is closed on Tuesdays and on 1st January, 1st November and 25th December.

Address

Musée des Beaux-Arts d'Arras
22, rue Paul Doumer
62 000 Arras
+33 (0)3 21 71 26 43

Information and group bookings

Tourist Office
Place des héros
62 000 Arras
+33 (0)3 21 51 26 95

Accommodation

Tourist Office
www.visitarras.com

Entrance fees for the *Roulez carrosses !* exhibition and the permanent collections of the Arras Musée des Beaux-Arts

Individual entrance: €7

Individual entrance, reduced rate*: €4

Rate for groups of over 10 people: €5.50

Guided visits on Saturdays and Sundays at 3.30pm: €5 (1 hour 30 minutes)

Entrance to the museum is free on the 1st Sunday of every month, on the European Heritage Days and the Night of the Museums.

Entrance to the museum is free upon presentation of proof of the following:

- under-18s
- students of the schools of Fine Arts, history of art, Plastic Arts, the École du Louvre and for students of Arras and the Université d'Artois (Arras, Lens, Béthune, Douai).
- Holders of the Ville d'art et d'histoire card for guides
- recipients of RSA income support
- Museum subscribers
- those holding the following membership cards: the Association Générale des Conservateurs des Collections Publiques de France, the Ministry of Culture, Journalism, ICOM, "passeport Tourisme", "Pass Pro-Tourisme"
- "Petit Léonard" clubcard holders

* Reduced rate (upon presentation of proof):

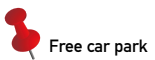
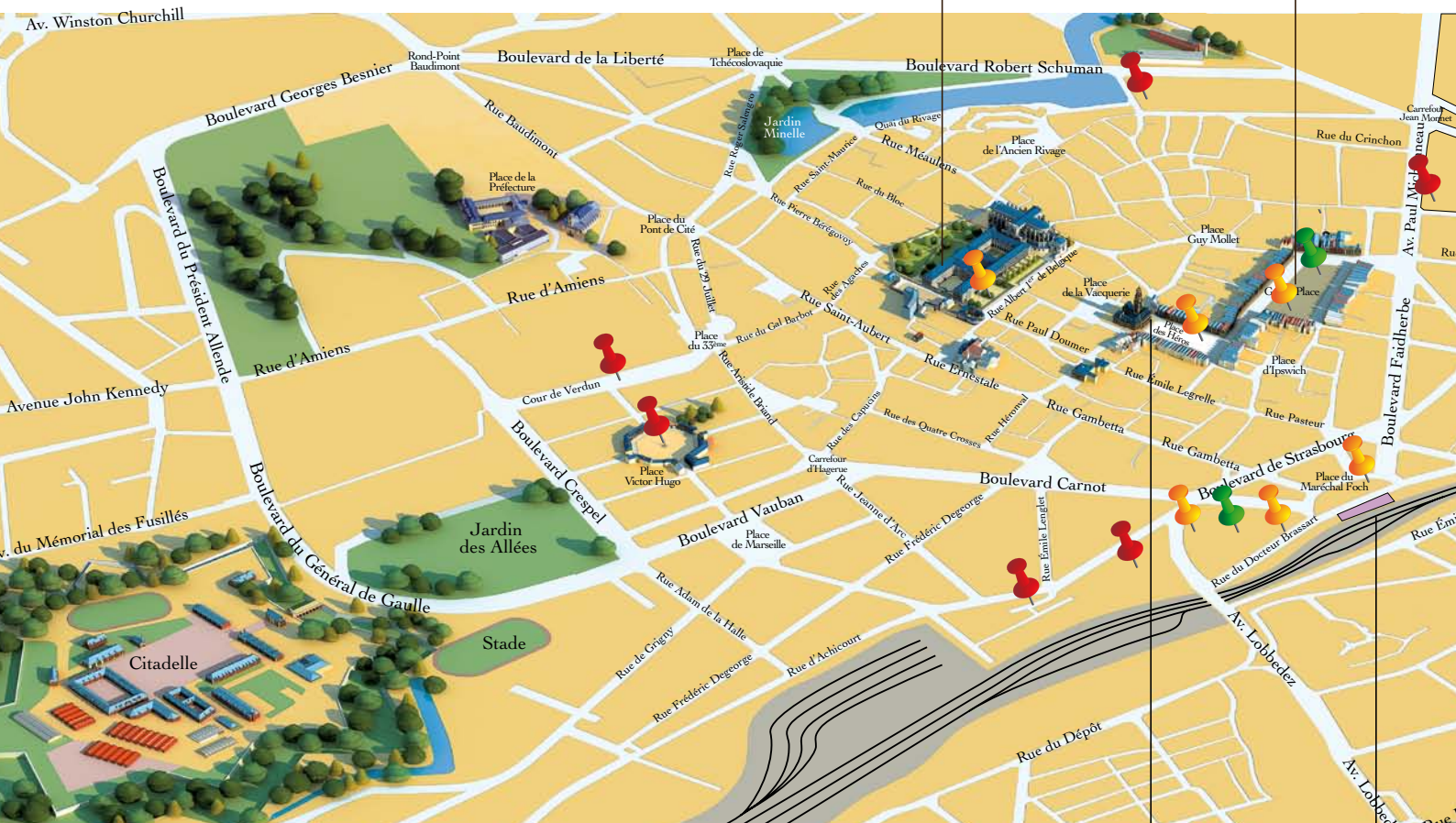
- 18-25s, and over-25s upon presentation of a student card
- persons registered with the job centre
- teachers
- disabled persons holding an invalidity card and their carer.
- CEZAM, Amis du Musée, "Muses, Musons, Musée", Furet du Nord cardholders
- 2 accompanying persons of a "Petit Léonard" clubcard holder

Access map

*Roulez !
carrosses !*

Saint-Vaast Abbey

Grand'Place



Free car park



Underground charging car park



Ground level charging car park

Place des Héros,
Tourist Office

SNCF railway
station

Accessibility

By train:

Paris-Arras on the TGV high speed train: 50 minutes

Lille-Arras on the TER regional express train: 40 minutes

By motorway:

A1 Paris-Arras: 2 hours

Copyright-free visuals

Captions and credits for the copyright-free visuals for the press



1. Entrée solennelle de Louis XIV et de la reine Marie-Thérèse à Arras, 22 juillet 1667

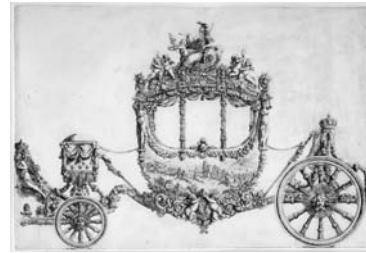
Adam Frans Van der Meulen (1632–1690), around 1685. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.

The painting emphasises the presence of the Queen, painted in the coach drawn by six white horses, lit by an oblique ray of sunshine. Louis XIV is depicted on horseback behind the coach, accompanied by his brother, Philippe d'Orléans, and Marshal Turenne. Van der Meulen reproduces the city so accurately that its monuments are recognisable: the cathedral, the Church of the Jesuits and the Saint-Vaast abbey complex. But the painter does not omit to distract the spectator's eye with vivid secondary scenes.



2. Projet de carrosse pour le Sacre de Louis XVI en 1774

François-Joseph Bellanger (1744–1818) Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Daniel Arnaudet.



3. Gravure du carrosse du sacre du roi Louis XVI à Reims, le 2 juin 1775

Painting and sculpture by Aubert, bronzes by Louis Prieur. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Rights reserved.



4. Traineau "au léopard"

A leopard-shaped wooden body painted in life-like colours, trimmed with yellow silk velvet. Sledge runner timbers in red and gold, terminating in a wolf's head. Around 1730. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.

Painted and sculpted in the likeness of a real animal, this sledge is particularly spectacular and menacing: jaws open, glass eyes, body arched and ready to pounce. We know that between 1730 and 1741, a leopard was kept in the menagerie at Versailles. It may be that the sculptor and the painter who collaborated on the creation of this sledge may have modelled their work on this animal. Highly favoured, this sledge continued to be used after the Revolution. On 16th January 1802, it was loaned to Berthier, Minister of War.

Copyright-free visuals (continued)

Captions and credits for the copyright-free visuals for the press



5. Traîneau “au patineur”

Wooden body with painted and sculpted decorations. The sledge runners terminate with a winged dragon. Around 1720. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.

Called “the skater” sledge after the winter scenes painted on the two body panels: the figure of a young man skating across the ice and a lady sitting in a small sledge being pushed along by another skater. This sculpted decoration comprises figures – a chimera on the prow, Triton holding up the coachman’s seat and a winged dragon on the front – and ornaments, in particular pink interlacing on the runners, all decorated with metal leaf covered with varnish and coloured glazes. It is probable that this sledge was frequently used under Louis XV and Louis XVI. The vehicle has been largely regilded and it might be that the winter scenes were composed to conceal damage after use. We know that it was used in February 1803 by the future Empress Joséphine de Beauharnais and her entourage, and again under Louis XVIII.



6. Chaise à porteurs de la Maison du Roi

Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



7. Vue de château de Versailles sur la cour de la Chapelle au début du XVIII^e siècle

Jacques Rigaud (around 1681–1754) (according to) Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Jean Popovitch.



8. Voiture de promenade du Dauphin Louis Joseph Xavier de France, fils de Louis XVI

Berline de promenade du dauphin Louis-Joseph-Xavier de France, vers 1787. Château de Versailles. © RMN, Gérard Blot.

Copyright-free visuals (continued)

Captions and credits for the copyright-free visuals for the press



9. Calèche dite "du Dauphin"

Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



10. Le Cortège du mariage de Napoléon I^{er} et de Marie-Louise traversant le Jardin des Tuileries, le 2 avril 1810

Etienne-Barthélémy Garnier (1759-1849).
Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Daniel Arnaudet - Hervé Lewandowski.

The painter Étienne Barthélemy Garnier had the honour of creating a monumental canvas to consign to posterity the marriage of Napoleon I and Marie-Louise, celebrated on 2nd April 1810. His picture shows the arrival of the nuptial procession at the Jardin des Tuileries. In the centre of the composition is the magnificent gilded Berlin coach used by Napoleon in 1804 on the occasion of his coronation. The vehicle's features are rendered with extreme accuracy. At the front and back of the procession train is a crush of pages whose presence, combined with that of the eight ornately turned-out harness horses, is intended to contribute to the splendour of the grouping. The coronation coach immediately follows the Empress's carriage which was constructed for the occasion by the famous coachbuilder Getting, tradition dictating that it take part in the procession empty.



11. La Victoire

Berlin coach with seven glazed windows, harnessed to 6 horses with 4 seated places and 2 folding seats. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



12. Le baptême

Berlin coach with seven glazed windows, harnessed to 6 horses with 4 seated places and 2 folding seats. 80cm upper decoration removable. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



13. Entrée de Charles X à Paris après le sacre le 6 juin 1825

Louis François Lejeune (1775-1848)
Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Daniel Arnaudet.

Copyright-free visuals (continued and end)

Captions and credits for the copyright-free visuals for the press



14. Carrosse du sacre de Charles X, “Le sacre”

Converted in 1856 for the baptism of the Prince Imperial, according to drawings by Percier. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.

The creation of this coach required the work of numerous craftsmen: the coachbuilder/saddler Daldringen, the coachbuilder/joiner Ots, the sculptor Roguier, bronzesmiths Denière and Matelin, the painter Delorme, the painter-gilder Gautier, the embroiderer Delalande. This masterpiece of coachbuilding was used on only three occasions: for the coronation of Charles X in Reims on the 25th May 1825, for his entrance into Paris on 6th June in the same year, and after a thirty-year gap it then appeared one last time on 14th June 1856 for the baptism of the Prince Imperial, the son of Napoleon III and the Empress Eugénie. At that time the royal emblems were replaced by those of Empire: the Napoleonic N and imperial arms. It was one of the very last coaches to be built in Europe and the only example preserved in France.



15. Translation des corps de Louis XVI et de Marie-Antoinette à Saint Denis, le 21 janvier 1815

Anonymous. Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles) / El Meliani.



16. Arrivée devant l’abbaye royale de Saint-Denis du cortège funèbre de la translation des restes de Louis XVI et de Marie-Antoinette le 21 janvier 1815

Jean-Demosthène Dugourc (1749-1825) (attributed to)

Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



17. Char funèbre de Louis XVIII, “Le corbillard”

Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.



18. Coupé Ehrler de la III^e République : coupé de gala. Fin XIX^e-début XX^e siècle

Musée national des châteaux de Versailles et de Trianon. © RMN (Château de Versailles), Gérard Blot.

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En partenariat avec :

