

Guillaume Bresson

Exhibition
Palace
of Versailles

21 January
– 25 May
2025

Versailles




CHÂTEAU DE VERSAILLES

CONTENTS	PRESS RELEASE	p.5
	<i>“The gilt and marble of the Palace of Versailles on the one hand, and concrete on the other; the colonised people of yesterday and the marginalized communities of today...”</i> , C. Leribault	p.6
	GUILLAUME BRESSON	P.9
	Biography	p.10
	The artist’s method	p.11
	Four questions for Guillaume Bresson	p.12
	THE EXHIBITION IN SELECTED WORKS	P.15
	THE AFRICA ROOMS	P.23
	EXHIBITION TIE-INS	P.27
	Programme	p.28
	Publications	p.29
	Digital content	p.29
	EXHIBITION SPONSORS	P.33
	MEDIA PARTNERS	P.37
	PRACTICAL INFORMATION	P.41



GUILLAUME BRESSON VERSAILLES

Exhibition from 21 January to 25 May 2025 – Africa Rooms

From 21 January to 25 May 2025, the Palace of Versailles is presenting the first retrospective of the contemporary artist Guillaume Bresson. Guillaume Bresson, a leading French figurative painter, creates realist paintings depicting characters captured in the violence of the urban hinterland, with references to religious and history painting. The artist's works will be displayed in the Africa Rooms, where they will engage in dialogue with large battle scenes depicting Louis-Philippe's colonial conquests.

GUILLAUME BRESSON'S HISTORIC YET CONTEMPORARY WORK

Guillaume Bresson's paintings are characterized by their realism. In order to achieve this level of photographic precision, the painter follows a process that begins with preparatory studio photoshoots with models. They choreograph their bodies, creating poses and theatricalized movements that are reminiscent in some respects of baroque painting. In his editing process, the artist isolates and detaches the bodies and then rearranges them into a group. This allows Bresson to construct paintings in which body language plays a central role in the creation of the narrative.

THE EXHIBITION AT THE PALACE OF VERSAILLES - A DIALOGUE BETWEEN BATTLE SCENES



The exhibition of works by Guillaume Bresson will be held in the Africa Rooms at the Palace of Versailles. These rooms, with their grand decorative schemes installed under Louis-Philippe, feature huge

paintings depicting battles from the colonial conquest of North Africa in the 1830s and 1840s. In this encounter between historic paintings - notably by Horace Vernet - and works by Guillaume Bresson, battlefields and urban guerillas are juxtaposed and challenge the visitor to reflect on the idea of presenting violence in painting.

EXHIBITION CURATOR

Christophe Leribault, President of the Palace of Versailles

EXHIBITION DESIGN

Antoine Fontaine

GUILLAUME BRESSON

Guillaume Bresson was born in Toulouse in 1982 and trained at the École des Beaux-Arts art school in Paris. Today, he is considered to be the leading light of French figurative painting. After living in Paris and Berlin, he has now settled in New York, and is known for his unapologetically contemporary scenes. Re-engaging with a style of representation with its roots in classical painting that has been neglected until the early 21st century, Guillaume Bresson creates a new form of contemporary history painting by applying this type of reconstruction of reality to his own times. As both a painter and director, he embeds his work in the present by tapping into current social issues in his creations.



© Château de Versailles / T. Garnier



© Château de Versailles / T. Garnier

The exhibition is being presented in collaboration with Galerie Nathalie Obadia.

SPONSORS:

- McArthurGlen Paris-Giverny
- The CORA Foundation
- Hubert and Mireille Goldschmidt

Left-hand column:

Untitled 2024, Guillaume Bresson, oil on wood, 96.2 x 96.2 x 5.1 cm, framed
© ADAGP, Paris 2024, photo credit: Simon Cherry
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels

“The gilt and marble of the Palace of Versailles on the one hand, and concrete on the other; the colonised people of yesterday and the marginalized communities of today...”

My admiration for Guillaume Bresson’s paintings would not have been sufficient justification in itself for an exhibition amidst the gilt of Versailles, had a paradoxical parallel with his scenes of violence not already existed there.

The huge Africa Rooms at the Palace, which are usually covered in neutral display fixtures to host temporary exhibitions, are actually decorated with spectacular compositions by Horace Vernet, ranging from *The Battle of Isly* to *The Capture of the Smalah of Abd-el-Kader*. These works of official art celebrating war and colonisation as great events in French history are no longer aligned with contemporary values and are therefore almost never seen, despite their artistic mastery. But I believe that it is always better to show things and explain them rather than to hide them.

This sparked the idea of juxtaposing two forms of art and violence captured almost two centuries apart, interleaving the colonial conquests of the 19th century and the brutality of the city suburbs of today, while highlighting the connections between them. Bresson’s paintings could then be explored in the light of Vernet’s works and informed by them.

In his paintings, Guillaume Bresson choreographs, with quasi-baroque grace, the brutality of spaces relegated to the fringes of cities (which are often also marginalised in cultural terms). The dramas he paints are set against the very ordinary backdrop of 21st-century city suburbs, beneath wan skies, in dark parking lots or on hard tarmac. The clash of weapons celebrated in Vernet’s paintings is juxtaposed with Guillaume Bresson’s muted, everyday, anonymous violence – in which men have no names and the paintings are untitled.

Although Bresson’s subject matter is distinctly contemporary, his work nevertheless draws on baroque and classical aesthetics in a manner reminiscent of the paintings of Caravaggio and Poussin. The use of chiaroscuro, the art of grisaille and the tondo format are incorporated into his depiction of everyday life in order to confer on it a quintessentially classical solemnity and grandeur. The tragedies previously played out in togas now take on a new form in these bodies dressed in jeans and tracksuits.

The gilt and marble of the Palace of Versailles on the one hand, and concrete on the other; the colonised people of yesterday and the marginalized communities of today. These worlds are so disparate that they might easily never collide, but the exhibition sets them in counterpoint, highlighting the persistence of inequalities and relationships of domination in territories and on bodies across eras. The end of the age of empires does not mark the end of violence, even though history is no longer painted from the perspective of monarchs.

**Christophe Leribault,
President of the Palace of Versailles,
Exhibition curator**

Next page:

Top: **Smalah Room, Palace of Versailles**

© château de Versailles, T. Garnier

Bottom: **Untitled, 2008**, Guillaume Bresson, Oil on canvas, 170 x 300 cm

© ADAGE, Paris 2024, photo credit: Martin Müller.

Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels







PART I | **GUILLAUME
BRESSON**

BIOGRAPHY



Guillaume Bresson © château de Versailles, T. Garnier

Guillaume Bresson was born in Toulouse in 1982 and lives and works in New York.

He graduated from the École Nationale Supérieure des Beaux-Arts in Paris with distinction in 2007. His work explores ideas of staging and narrative in painting. He first came to public attention with the *Dynasty* exhibition at the Palais de Tokyo and at the Musée d'Art Moderne de la Ville de Paris in 2010 – the year in which he was also awarded the Sciences-Po Prize for Contemporary Art. He took part in the Residency Unlimited programme in 2016-2017 and currently lives in New York following a residency at the FLAX Foundation in Los Angeles in 2020.

Guillaume Bresson's work has been exhibited in many international institutions including the Kunsthalle in Karlsruhe (Germany, 2011), the Curitiba Biennale (Brazil, 2011), the Perm Museum (Russia, 2012), the Institut du monde arabe (Paris, 2015), the Collection Lambert in Avignon (France, 2015), ArtSpace Boan in Seoul (South Korea, 2016), the Fondation d'entreprise Ricard (Paris, 2018), the Domaine Pommery (Reims, 2018), the French Institute Alliance française (New York, 2019), and the Centre Pompidou (in the group show *Dust. The Plates of the Present*, 2020).

In 2015, Guillaume Bresson was invited by Olivier Py, the director of the Avignon Festival, to design a poster for this internationally-renowned event and to showcase his work in a solo exhibition at the Église des Célestins in Avignon.

In the same year, Bresson was also approached by the patrons of the “Nouveaux Commanditaires” art commissioning initiative to create a polyptych for the RedStar football team, which became a club emblem. It has been exhibited in several group shows including *La Grande Galerie du Foot* (Grande Halle de la Villette de Paris, France, 2016), *Le Sport est un Art* (Centre d'art contemporain, Meymac, France, 2017) and *Par Amour du jeu* (Magasins Généraux, Pantin, France, 2018). Bresson's works have been reproduced in numerous articles and exhibition catalogues. The painter has also been the subject of two monographs: *Guillaume Bresson* published by Éditions Dilecta in 2012, and *Guillaume Bresson, RedStar Football Club* published by Les Presses du Réel in 2016. In 2017, Guillaume Bresson was awarded the Pierre Cardin Prize by the Académie des Beaux-Arts in the painting category, and subsequently received the Prix de Peinture Del Duca in 2020 at a winners' group show at the Institut de France.

Bresson's work is on display in many public and private collections, notably at the Musée d'Art Moderne de la Ville de Paris, MUDAM in Luxembourg, and the Musée des Abattoirs à Toulouse, which each own a major work by the painter. There are also drawings by the artist in the collections of the Cabinet Jean Bonna at the l'École des Beaux-Arts in Paris.

In 2019, the French Institute Alliance Française in New York invited him to present his first solo exhibition of French figurative painting. In that same year, he was also featured in the group show on figurative painting *Les Enfants du Paradis* at MUBA in Tourcoing (France), as part of the Lille 3000 *L'Eldorado* art event (curated by Jean-Max Colard and Jérôme Sans). In 2020, the Couvent des Cordeliers in Toulouse hosted a solo exhibition of the artist's frescoes.

Guillaume Bresson has been represented by Galerie Nathalie Obadia, Paris/Brussels, since 2010.

THE ARTIST'S METHOD

Guillaume Bresson's working method begins with his own photographs of friends, family or groups of young people with whom he develops community projects. He arranges his models dressed in jeans and t-shirts or tracksuits and trainers into a choreography of bodies and movements. The artist then works with these photos, isolating and rearranging his figures into groups and scenes. They are placed, as if suspended or sometimes even turned to stone, against grey tarmac backgrounds beneath cold, anonymous suburban skies, which have also been photographed. This approach means that Bresson's work can evoke the specific sensation in the viewer of being a privileged witness to a story in the making. The narrative, which is captured in a snapshot, is in fact the result of very extensive work on compositions.

A display case featuring a selection of photographs, sketches, tracings and cut-outs shows how this process can last for months or years. The preparatory work for the most complex compositions then takes the form of painted sketches in small formats.

Although Bresson's works capture particular moments and depict the unequivocally contemporary world of 21st-century city suburbs, they have an air of classicism about them, due in part to the distinctive historical forms employed. His use of monochrome canvases, for example, is reminiscent of the art of grisaille in the Renaissance, and some of his paintings revive the circular tondo format.



His highly theatrical compositions conjure up the great baroque and classical painters, foremost among whom are Caravaggio and Nicolas Poussin, notably because his scenes also echo the biblical or mythological episodes depicted by these precursors. Bresson therefore had to reinvent

for himself techniques such as foreshortening, which are no longer taught at art school. His work on fabrics, colours and chiaroscuro effects also play a role in bringing a spectacular and even lyrical dimension to the everyday scenes he depicts. This therefore explains the rationale behind the decision to present the artist's work in the unusual setting of the Palace of Versailles.

GALERIE NATHALIE OBADIA

Since opening her first gallery in Paris in 1993, followed by another in Brussels in 2008 and a second space in Paris in 2013, Nathalie Obadia has been exhibiting emerging and established artists on the contemporary international art scene. In the autumn of 2021, Galerie Nathalie Obadia opened a new space in the Matignon-Saint-Honoré district in Paris. The gallery also seeks to promote artists in institutions in France and abroad.

Galerie Nathalie Obadia takes part in international art fairs: Art Basel, Art Basel Hong Kong, Art Basel Miami, Paris+ by Art Basel, Paris Photo, Brafa, Art Genève, Art Brussels, Art Paris, TEFAF Maastricht, and TEFAF New York, to name but a few.

List of artists represented: Brook Andrew, Edgar Arceneaux, Martin Barré, Nú Barreto, Valérie Belin, Carole Benzaken, Guillaume Bresson, Rosson Crow, Luc Delahaye, Patrick Faigenbaum, Roland Flexner, Roger-Edgar Gillet, Quentin Gouevic, Josep Grau- Garriga, Laura Henno, Fabrice Hyber, Shirley Jaffe Estate, Hoda Kashiha, Seydou Keïta, Sophie Kuijken, Robert Kushner, Guillaume Leblon, Eugène Leroy, Lu Chao, Rodrigo Matheus, Meuser, Johanna Mirabel, Youssef Nabil, Manuel Ocampo, Shahpour Pouyan, Laure Prouvost, Jorge Queiroz, Fiona Rae, Antoine Renard, Sarkis, Andres Serrano, Lorna Simpson, Jessica Stockholder, Mickalene Thomas, Nicola Tyson, Joris Van de Moortel, Agnès Varda, Viswanadhan, Wang Keping, Brenna Youngblood, Ni Youyu, Jérôme Zonder.

FOUR QUESTIONS FOR GUILLAUME BRESSON

What does this exhibition mean for you in career terms? What does it mean to be exhibiting at Versailles?

This exhibition will be my first solo exhibition in a major French institution, so I'm delighted about that. The Palace of Versailles is also steeped in the baroque aesthetic that has been a major source of inspiration for my work.

How did you select the works exhibited at Versailles?

I chose the works with Christophe Leribault, the exhibition curator, and Galerie Nathalie Obadia, to reflect my artistic practice from the early days right up to the present and to make sure that the paintings entered into dialogue from a formal, conceptual and political point of view with the works by Horace Vernet on the walls in the Africa Rooms.

The selection was also determined by dimensions: the size of the rooms in which they will be hung means that we will mainly be displaying large-format works.

What is your view on the Africa Rooms, and how did you design this dialogue format?

The Africa Rooms are decorated with huge paintings by Horace Vernet which seek to justify French domination and colonisation. In their day, they were intended to extol the government, but now they represent a damning indictment of the client who commissioned them. They are proof of the crimes and violence perpetrated against certain peoples.

I show current violence, social violence, which I consider to have its roots in these events, and in the way in which governments have perpetuated forms of discrimination.

Is the theme of violence still topical? Would you still depict it in the same way now (compared to when you created the works displayed here)?

Unfortunately, I think it's still topical. There is still a lot of violence in the world. If your question refers specifically to my paintings depicting young people from the city suburbs, I do fewer paintings on this theme now, partly because I have already done a lot of them, and partly because they relate to a particular time in my own life. The people depicted in these paintings are my childhood friends and they reflected the environment I grew up in and to which I belonged. We're grown up now, and I no longer live this kind of life. However, during residencies and workshops, I'm sometimes reminded of similar worlds. That was the case when I worked with middle-school students at the Cité scolaire François Villon in Porte de Vanves, and that inspired a painting in 2019 that was in a similar vein to my first series.

This means that if I ever work on the subject of social violence in the city suburbs, I depict it in the same way, because unfortunately the situation has not changed. The city suburbs and high-rise housing projects are still areas which politics has abandoned and this leads to physical and social violence. I actually began this series in response to riots in the French city suburbs in 2005. In 2023, following the death of Nahel M., the suburbs rose up in protest again.





Untitled, 2020-2022, Guillaume Besson, Oil on canvas, 148 x 410 x 3,5 cm
© ADAGP, Paris 2024, photo credit: Sebastiano Pellioni di Perstino
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



PART II

THE EXHIBITION IN SELECTED WORKS



Untitled, 2008

Oil on canvas

170 x 300 cm

© ADAGP, Paris 2024, photo credit: Bertrand Huet / Tutti image

Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels

Using meticulously-crafted compositions in tandem with a classical style of painting, Guillaume Bresson retranscribes scenes of urban violence in the manner of historical scenes. His painting draws inspiration from mythological figures and history painting (from Poussin to Caravaggio), which he revisits in an unapologetically modern manner, drawing inspiration from topical events. Bresson therefore reflects urban rioting and scenes of street fighting. His paintings are based on photographs and photoshoots with models/actors. The young people engaged in these clashes become mythological heroes, and the colour of their trainers and tracksuit brands are the coats of arms of the clans which they represent.



Untitled, 2024

Oil on wood

96.2 x 96.2 x 5.1 cm, framed

© ADAGP, Paris 2024, photo credit: Simon Cherry
 Courtesy of the artist and Galerie Nathalie Obadia
 Paris/Brussels

Unlike his paintings with a clear social theme, this series moves away from the architectural elements and linear perspectives which previously served as reference points. Here, the figures are unsupported and move in fluid, imprecise environments with clouds, or stand out against non-specific dark backgrounds, focusing our attention on how they are falling. The meticulous treatment of skin and anatomy is emphasized by the use of chiaroscuro, which is carried through into the folds of partially removed items of clothing. More than ever before in the artist's work, his models' physical appearance is studied from every angle, with painstaking attention to every detail of a muscle, skin fold, joint or twisted limb. Although the figures' jeans and other clothing are contemporary, the way in which

the folds are treated is reminiscent of drapery in old paintings, hovering between the present and the timeless, in the interplay of different meanings to which painting lends itself.



Untitled, 2006

Oil on canvas

169 x 205 cm

© ADAGP, Paris 2024

Courtesy of the artist and Galerie
 Nathalie Obadia Paris/Brussels
 Mudam Luxembourg – Musée d'Art
 Moderne Grand-Duc Jean

The realism and detailed treatment of the figures, combined with an entirely fabricated backdrop, help to create a plausible but not realistic fiction, which is organized around complex compositional relationships. In a virtually two-tone environment with high levels of contrast, silhouettes emerge from the darkness and their bodies perform a choreography which takes shape in the middle of car parks, basements, and city housing projects.



Untitled, 2020-2022

Oil on canvas

148 x 410 x 3.5 cm

© ADAGP, Paris 2024, photo credit: Sebastiano Pellion di Persano

Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels

In 2020, Bresson was invited to lead a series of creative workshops by HOLA (Heart of Los Angeles), a non-profit organization which provides free after-school mentoring programmes to children from underserved communities. The artist taught them the storytelling techniques of traditional European history painters such as Nicolas Poussin and Jacques-Louis David, whose works had a profound influence on his own artistic practice. Participants explored visual narration through sessions with live models and collage. These culminated in photomontages which Bresson then turned into paintings featuring the students in realistic, but dramatized, local settings.

The paintings capture the atmosphere of the formerly upmarket MacArthur Park neighbourhood, which was hard hit in 2020 by crime and the pandemic. Bresson uses chiaroscuro to capture the dual aspect of this area: the vibrant residents and the shadowy aspect of their battles. Devoid of explicit narration, his works blend memories and subjective reality to reveal the darkness underlying even the brightest days.



Untitled, 2023

Oil on wood

187 x 126 x 8 cm, framed

© ADAGP, Paris 2024, photo credit: Bertrand Huet /

Tutti image

Courtesy of the artist and Galerie Nathalie Obadia Paris/
Brussels

By revisiting the archetype of Last Judgment paintings, a motif used by artists from Giotto to Tintoretto and from Michelangelo to Rubens, Guillaume Bresson explores the function of this representational trope which spans the ages, ranging in form from the religious scenes of the Renaissance through to major contemporary dystopian depictions. The artist establishes parallels between this theatricalisation and cinematographic references to apocalyptic films such as *2012*, *Don't Look Up*, *The Day After Tomorrow*, and *The Impossible*, where fear and anxiety about the end of the world and climate catastrophes are presented in spectacular Hollywood fashion. The lyrical poses of Guillaume Bresson's actors forge a link between the staging in these films and scenes from early painting. Once again, the artist explores these narrative figures, the commonplaces which span centuries, from classical painting to Hollywood blockbusters.

Next page:

Untitled, 2020-2022, Guillaume Bresson, Oil on canvas, 150 x 339 x 3.5 cm

© ADAGP, Paris 2024, photo credit: Bertrand Huet / Tutti image

Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



NOT
TER
ONG
AY







PART III | THE AFRICA
ROOMS

LOUIS-PHILIPPE'S HISTORIC GALLERIES



King Louis-Philippe and his Sons Exiting via the Gates of Honour at the Palace of Versailles after Reviewing the Troops in the Courtyards, 10 June 1837
Horace Vernet, 1846, Palace of Versailles
© RMN-GP (Château de Versailles) / D. Arnaudet

As soon as he ascended to the throne in 1830, Louis-Philippe, King of the French, expressed a keen interest in the Palace of Versailles and set about transforming it into a national monument: a museum open to all. His aim was to foster a spirit of reconciliation among the French people in the aftermath of years of political upheaval that had begun with the French Revolution, but above all to enshrine his reign in French national history.

From this point forward, two Versailles existed side by side. The royal residence in the main central building and the restored and refurnished State Apartments retained their original names and functions. Elsewhere, major work was carried out in the North and South Wings Louis-Philippe created the Historic Galleries, which extend from one end of the Palace to the other, and are punctuated by major iconographic spaces: the Gallery of Battles, from Tolbiac to Wagram, the Estates General Room and the 1792 Room, Napoleon's Coronation Room, its counterpart, the 1830 Room celebrating the new monarch, and lastly the Crusades Rooms and Africa Rooms which were still unfinished when the July Monarchy fell in 1848.

The numerous commissioned works reflect the criteria expected of official art and illustrate a history based on major events, punctuated by illustrious names. Louis-Philippe brings French heroes back to life, from Clovis right through to the most recent events of his own accession to power and reign. By transforming the former Bourbon residence into a museum open to all, the King fulfilled his educational vision of creating a palace where paintings could be read like picture books to support political discourse. Versailles was no longer merely a memorial to the past, it also became an educational venue.

Louis-Philippe worked tirelessly, and took a close personal interest in the work of his architect Frédéric Nepveu right up until 1847, making numerous visits to Versailles.

He even spent time in the Grand Trianon with his family in order to be in close proximity to this major project.

The King inaugurated the first phase of developments at his museum on 10 June 1837.



Louis-Philippe Inaugurating the Gallery of Battles, 10 June 1837
Jean-François Heim (1787-1865), Palace of Versailles
© Château de Versailles (dist. RMN - Grand Palais) / C.Fouin

Work on developing the Africa Rooms located in the North Wing of the Palace began in 1837, and was overseen by the architect Frédéric Nepveu. Louis-Philippe's intention was to commemorate the military operations in which his sons had served with distinction, the conquest of Algeria, especially. The painter Horace Vernet was tasked with the decor of the three spaces – the Constantine, Smalah and Morocco Rooms – and produced several large paintings, with assistance from Éloi-Firmin Féron, who created the arched ceiling decor.

There was no overall design plan in place: after the Siege of Antwerp in Belgium in 1832, African subjects were gradually selected as French troops advanced. All the paintings were completed within the space of six years. Vernet began each commission with a trip to the site to ensure that the settings for his paintings were authentic. The artist made several sketches of landscapes and later fleshed them out in his studio. After the fighting at Constantine and Taguin, he travelled to the area to make preparatory drawings, but also worked from plans produced by army engineers and draughtsmen.

The works were created at Versailles, in the Royal Tennis Court, which the painter used as his studio, and were then exhibited at the Salon before being permanently installed in the Africa Rooms.

In these huge formats, the artist tended to depict military life and scenes from life in encampments rather than battles. Figures suitably painted with broad areas of solid colour, stand out strikingly against the surrounding landscape. These compositions are the most spectacular productions of an orientalism which will experience great success in the following decades.



Constantine Room, Palace of Versailles
© château de Versailles, T. Garnier



The Capture of the Smalah of Abd-el-Kader by the Duke of Aumale at Taguin, 16 May 1843 (detail)

Horace Vernet, 1843-1845, oil on canvas

Palace of Versailles © RMN-GP (Château de Versailles) / F. Raux

In this painting, which is the most iconic decorative element in these rooms, Horace Vernet has relegated the fighting to the horizon in order to showcase a multitude of picturesque scenes, which mix real-life situations and a more fanciful ethnographic curiosity: the civilizing mission of France is treated implicitly by the jostled characters, projected forward by their dazzling colors – a marabout reading the Qu'ran, women falling from palanquins, and a slave skewering a watermelon, etc. The many animals depicted with obsessive attention to detail, ranging from herds of cattle mixed with gazelles and dromedaries.

This painting, embedded in the woodwork of the room to which it gives its name, is one of the largest canvases painted in Europe in the 19th century, since this large panorama, almost cinematographic, measures almost 5 meters high by a little more than 20 meters long.



Untitled, 2008, Guillaume Besson, Oil on canvas, 170 x 300 cm
© ADAGP, Paris 2024, photo credit: Martin Müller.
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



PART IV

EXHIBITION TIE-INS

PROGRAMME

AUDIOGUIDE

An audioguide tour, available in French and English, explores the main themes of Guillaume Bresson's work and his sources of inspiration. Also available on the Palace tour app.

FLASH MEDIATIONS

A cultural mediator is available for a discussion and interaction session around a work in the exhibition. Free 30-minute tours, no booking required. In French or English. Regular departures from 10 am to 4 pm at weekends

EXHIBITION LATE OPENING

Friday 21 March until 11 pm. (Last admissions 10 pm). Timed entry booking required. Self-guided tour with an audioguide.

GUIDED TOURS OF THE EXHIBITION

Available to members of the public, subscribers and school parties. Booking required. Programme and booking at chateauversailles.fr

"1 YEAR IN VERSAILLES" SUBSCRIBERS

In February 2024, the *History and Society* cultural series is presenting an exploration of social phenomena and the mechanisms by which they become historical fact. There will be a particular focus on informal methods of transmission over the centuries.

ROUNDTABLE OPEN TO ALL

Horace Vernet / Guillaume Bresson: painting as a combat sport

Within the context of the Guillaume Bresson exhibition, this roundtable will provide additional insights into the tour of paintings on display in the company of the artist himself.

Art historians, directors, and writers will discuss his world and various aspects of his work will be explored in greater depth through comparisons with art history from the past and the work of Horace Vernet in particular.

**Friday 21 March 2025, Palace Auditorium,
7 pm – 8.30 pm. Free admission, booking required**

| PUBLICATIONS

EXHIBITION BOOK



Guillaume Bresson Versailles

Managing editor, Christophe Leribault, President of the Palace of Versailles and exhibition curator.

Palace of Versailles - In Fine éditions d'art joint publication

€12

48 pages

35 illustrations

Soft cover, format: 26 × 24.5 cm

Publication date: 20 January 2025

This French-English bilingual art book features the works by Guillaume Bresson exhibited at the Palace of Versailles in his first retrospective.

PRESS CONTACT IN FINE ÉDITIONS D'ART

Marc-Alexis Baranes, Director of Publications

mabaranes@infine-editions.fr

+33 (0)1 87 39 84 62 / +33 (0)6 98 27 12 14

| DIGITAL CONTENT

A TOUR ON THE PALACE APP

The audioguide tour of the exhibition is available on the Palace app. It takes visitors through the exhibition, the artworks on display, and the artist's working practice.

INTERVIEW WITH GUILLAUME BRESSON

In this video, the artist describes the resonances and dialogue which emerge between his own work and paintings by Horace Vernet, as well as the thinking behind the exhibition design and hanging scheme in the Africa Rooms. Guillaume Bresson explains his creative process, which is closely associated with photography, and the way in which he recreates a narrative using oil paint, a classical technique which allows him to showcase bodies in contemporary architectural spaces. The artist also reveals why he is drawn not only to baroque and classical painting, but also to the depiction of violence in painting.

This video is available on the Palace of Versailles YouTube channel.

Next page:

Untitled, 2010, Guillaume Bresson, Oil on canvas, 164 x 170 cm

© ADAGE, Paris 2024, photo credit: Bertrand Huet / Tutti image

Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels







Untitled, 2010-2012, Guillaume Bresson, Oil on canvas, 170 x 225 cm
© ADAGP, Paris 2024, photo credit: Bertrand Huot / Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



PART V | EXHIBITION
SPONSORS



The McArthurGlen group, the leading owner, developer and manager of outlet centres in Europe, was founded by Kaempfer Partners in 1993. Since then, McArthurGlen has developed 655,000 m² of retail space. The company currently manages 24 Designer Outlets in eight countries: Germany, Austria, Canada, Spain, France, Italy, the Netherlands, and the United Kingdom. The group has annual revenues of over 5.5 billion euros.

McArthurGlen outlets are home to some of the most coveted luxury and premium brands, offering year-round savings to over 100 million visitors and fashion enthusiasts on retail prices set by its partner brands in previous seasons, all in easily accessible and pleasant shopping environments.

In 2013, McArthurGlen became a joint-venture between the Kaempfer Partners and Simon Property Group Co. (NYSE SPG), one of the world leaders in shopping,

catering and mixed-use entertainment destinations.

In April 2023, McArthurGlen opened its new McArthurGlen Paris-Giverny designer outlet to the west of Paris, at the gateway to Normandy.

Part of the group's ongoing expansion of its portfolio will include new phases for its centres in Vancouver, the West Midlands, Málaga, Roosendaal, and Castel Romano.

CORA _____ Foundation

The CORA Foundation aspires to a world in which culture and heritage are valued, shared and protected irrespective of borders, connecting us with our past and inspiring us to work to build a brighter shared future.

Since 2009, the CORA Foundation has been supporting cultural and heritage projects on an international scale that protect, enhance and interpret these valuable assets. This objective is achieved by giving stakeholders on the ground autonomy and by bringing together thought leaders and making sure that the voices of all those involved are heard.

Over the next five years, the CORA Foundation is committed to:

1. Leveraging autonomy by awarding grants and funding projects;
2. Bringing people together by connecting opinion leaders;
3. Amplifying and promoting innovative approaches and new perspectives on capacity building in the culture sector.

The CORA Foundation was set up by Robin Tauck, an iconic figure in the travel and tourism industry with a commitment to protecting global cultural heritage. Colleen Ritzau Leth, a strategy advisor in the culture sector, joined the Foundation in 2009 as Vice President.

The Foundation is based in the United States and has an international committee in London.

For further information: Office@CORAVentures.com

THE EXHIBITION IS ALSO SPONSORED BY HUBERT AND MIREILLE GOLDSCHMIDT.



Untitled, 2012-2013, Guillaume Bresson, Oil on canvas, 169.9 x 269.9 cm
© ADAGP, Paris 2024, photo credit: Bertrand Huot / Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



PART VI

MEDIA PARTNERS

Le Monde

The daily newspaper *Le Monde*, founded in 1944, is now a media company which also publishes themed supplements and its magazine *M*, with a focus on independence, rigour and exacting editorial standards. It boasts 20 million readers and internet and mobile app users per month. It provides daily and rolling coverage of international, French, economic and cultural news. It features four pages every day devoted to culture, with enriched content, portfolios, and videos on its website and apps.

Le Monde is therefore delighted to be teaming up with the Palace of Versailles for the exhibition *Guillaume Bresson Versailles* and sharing its excitement about this event with its audience.

More details at: lemonde.fr

connaissance des arts

With its wide range of publications, *Connaissance des Arts* provides readers with key reference materials designed to foster a better understanding of art across the ages, from archeology to contemporary creativity, from the art of gardens to photography, and from design to architecture.

In addition to the monthly publication (11 issues per year), *Connaissance des Arts* publishes approximately fifty special issues and art books. Its website connaissancedesarts.com is a resource for all national and international arts news, featuring in-depth articles, portfolios, podcasts, and videos. Each month, *Connaissance des Arts* keeps its readers up to speed with international news. The very best journalists and experts review exhibitions, auction sales, fairs and trade events.

Télérama

Télérama is proud to be associated with the Guillaume Bresson exhibition at the Palace of Versailles

As avid and insatiable viewers, the editorial team at *Télérama* has a mission and ongoing aspiration to make all forms of culture accessible and to share them more widely. This includes the eclectic and explosive aesthetic arts which are always a draw for keen aficionados and curious enthusiasts. Every week in our magazine, the Paris supplement *Sortir Grand Paris*, and 24/7 on the website, app and social media, our readers are invited to follow the very best exhibitions and museums to explore.

Télérama is therefore delighted to support this event devoted to Guillaume Bresson by the Palace of Versailles.

For more information: telerama.fr

TECHNIKART

accélérateur d'idées

The “idea incubator”

Ever since its launch in 1991, TECHNIKART has been the go-to destination for anyone who wants to get the low-down, in real time, on upheavals in an ever-changing world.

Each month, we turn the spotlight on up-and-coming ideas, trends and leading figures with rich, original and frequently disruptive content. Each issue of this cutting-edge and firmly tastemaker-led pop media magazine brings together one of the largest communities of influencers and opinion leaders.

The editorial team is very proud to support the forthcoming Guillaume Bresson exhibition at the Palace of Versailles!



With its free, curious, eclectic and bold approach, Radio Nova has acquired a reputation over the last 40 years as a major voice in the creative sphere for its 563,000 daily listeners by exploring and showcasing artistic expressions, both past and present, which reflect their times.

Radio Nova is teaming up with the Palace of Versailles for the exhibition *Guillaume Bresson Versailles*, and will be exploring the fascinating dialogue between the artist's contemporary hyperrealist paintings and the large battle scenes in the Africa Rooms at the Palace.

For more information: nova.fr



ARTE is a public European culture channel broadcasting programmes whose objective is to bring Europeans closer together through the medium of culture. The channel, its platform arte.tv, and its social channels are firmly rooted in the present and prioritise creation, innovation and investigation with a rich and varied editorial offering and a strong focus on innovative original formats which help to foster a European democratic space and imaginary.

ARTE is pleased to be associated with the Palace of Versailles for the Guillaume Bresson exhibition.



Untitled, 2008, Guillaume Besson, Oil on canvas, 170 x 300 cm
© ADAGP, Paris 2024, photo credit: Bertrand Huot / Tutti image
Courtesy of the artist and Galerie Nathalie Obadia Paris/Brussels



PART VII | PRACTICAL
INFORMATION

PRACTICAL INFORMATION

ACCESS FROM PARIS

RER line C to Versailles Château - Rive Gauche.

SNCF trains from Montparnasse station to Versailles - Chantiers.

SNCF trains from Saint-Lazare station to Versailles - Rive Droite.

RATP bus line 171 from Pont de Sèvres to Versailles - Place d'Armes.

A13 Motorway (towards Rouen), Versailles – Château exit.

Place d'Armes car park. This is a fee-paying car park. Parking is free for users with disabilities and on event nights after 7.30 pm.

OPENING TIMES

The exhibition is open to visitors from 21 January to 25 May 2025, daily except Mondays.

Until 31 March: from 9 am to 5.30 pm, last admissions 5 pm (ticket office closes at 4.45 pm).

From 1 April to 25 May: from 9 am to 6.30 pm, last admissions 6 pm (ticket office closes at 5.45 pm).

TICKET PRICES

The exhibition can be accessed with Passport or Palace tickets, the "1 Year in Versailles" subscription card, and by visitors entitled to free admission (under 18s, EU residents under 26, visitors with disabilities, jobseekers in France, etc.)

VERSAILLES FOR ALL

Free self-guided tour of temporary exhibitions for: – visitors with disabilities and their carers on presentation of proof.

– visitors on state welfare benefits on presentation of proof dated within the last six months.

Information and bookings: + 33 (0)1 30 83 75 05 and versaillespourtous@chateauversailles.fr

AUDIOGUIDES

Palace tour: audioguides in 11 languages, and a French Sign Language version.

THE PALACE OF VERSAILLES APP

Download the exhibition tour on the app available from the App Store and Google Play.

onelink.to/chateau





Thanks to the patronage of



CORA
Foundation

HUBERT ET MIREILLE
GOLDSCHMIDT

In partnership with



Le Monde

Télérama

connaissance
des arts

TECHNIKART

radio
nova

arte