



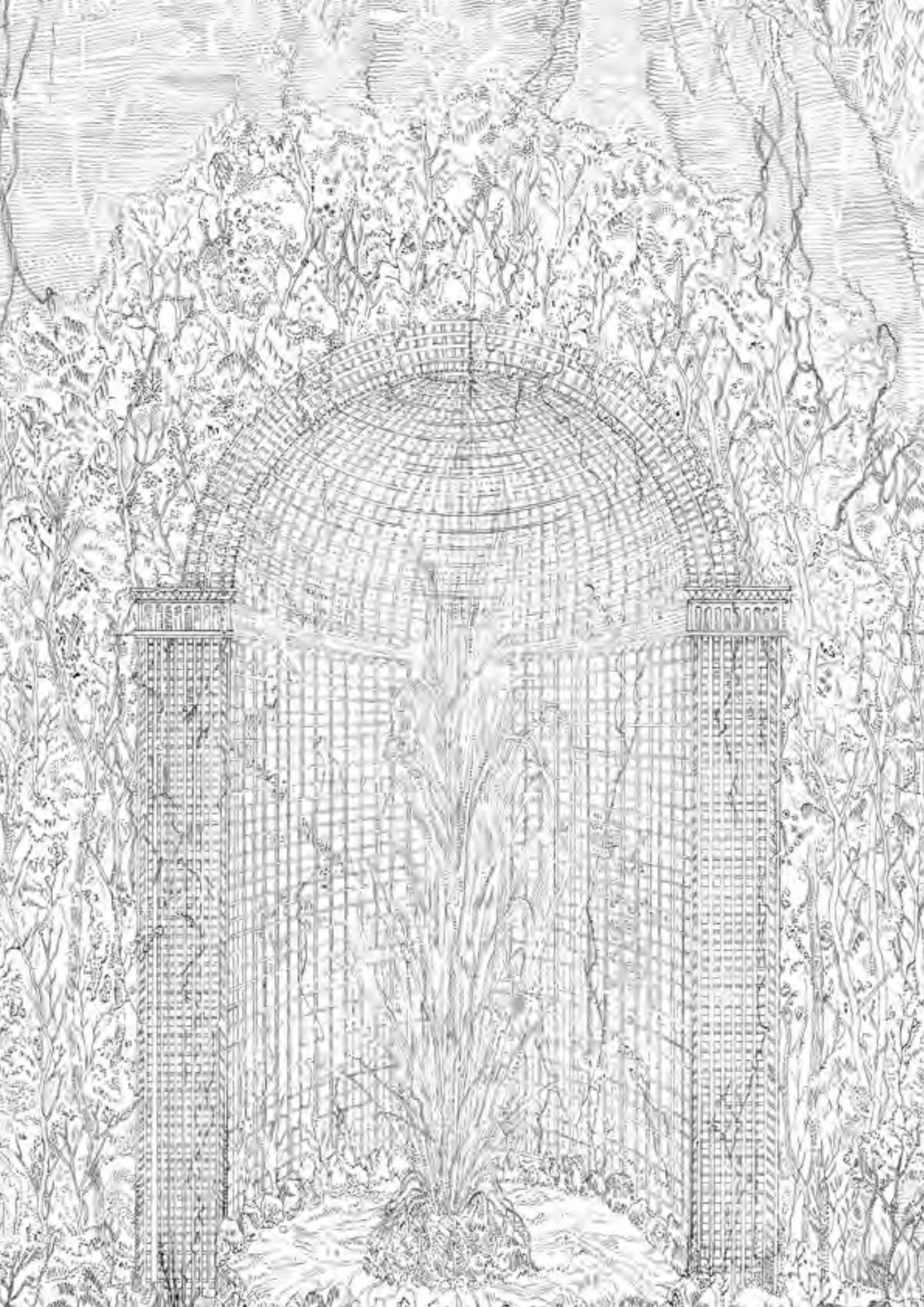
CHÂTEAU DE VERSAILLES

Exhibition

18 June • 29 September 2024

EVA JOSPIN VERSAILLES

Orangery of the Palace of Versailles



EVA JOSPIN VERSAILLES

Exhibition from 18 June to 29 September 2024

Cover illustration
Silk Room, 2021-2024,
Silk embroidery on canvas,
3.5 x 107 m (11.5 x 353 ft)
© Camille Lemonnier

●
On page 2
Silk Room, 2024,
Ink on paper,
37 x 71 cm (14.6 x 28 in)

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EVA JOSPIN – VERSAILLES

Press Release

Versailles, 18 June 2024

From 18 June to 29 September 2024, the Palace of Versailles is inviting artist Eva Jospin to display her creation *Silk Room* as part of the Eva Jospin – Versailles exhibition at the Orangery. A monumental embroidery some 107 metres (350 feet) long and spanning more than 350 m² (3,757 sq. ft.), *Silk Room* institutes a singular dialogue with the Orangery’s captivating architecture, inviting visitors to a leisurely stroll.

Silk Room, a true feat of embroidery

Inspired by the Embroidery Room of the Palazzo Colonna in Rome and Virginia Woolf’s essay *A Room of One’s Own*, *Silk Room* is a triumph of embroidery. Its landscape-depicting walls, spanning more than 350 m² (3,757 sq. ft.), were produced by the artisans of the Chanakya workshop and the Chanakya School of Craft in Mumbai, in constant dialogue with Eva Jospin. Each stroke of the artist’s drawing was transfigured into thread through the use of more than 400 shades of silk, cotton, and jute skeins, creating an installation in the style of 19th-century panoramas. Invited by Maria Grazia Chiuri, Eva Jospin previously presented *Silk Room* at the Dior Fall-Winter 2020–2021 *haute couture* fashion show.

A unique dialogue with the Orangery of the Palace of Versailles

To create this striking piece, Eva Jospin drew from her usual themes of choice: nature, wandering, and architectural follies. *Silk Room* takes on a linear configuration in the Orangery, encouraging visitors to wander and engage in an immersive experience.

For this exhibition, Eva Jospin has enriched her work with two new embroidery panels inspired by the groves and gardens of Versailles, particularly the fabled Labyrinth Grove, demolished in the 18th century, as well as the trellised galleries encircling the Enceladus Grove.

The Orangery’s unique architectural force sets it apart as the ideal setting for the artist’s monumental embroidery work, while also resonating with the creation in terms of scale and the theme of strolling. A visit to Versailles already offers ample opportunities to wander among groves and waterfalls. Like a mirror image of nature, Jospin has succeeded in capturing a new garden, as spectacular as those at Versailles.

Eva Jospin



Born in 1975, Eva Jospin studied at the École des Beaux-Arts in Paris. For some 15 years, she has been composing forest and architectural landscapes in a variety of media. A fellow at the Villa Medici in Rome from 2016 to 2017, her work has been featured at several major exhibitions in France and abroad, currently including *Selva* at the Museo Fortuny in Venice and *Tromper l'œil*, on display at GALLERIA CONTINUA in Paris since May 2023.



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CHÂTEAU DE VERSAILLES

This exhibition is made possible
thanks to the patronage of Parfums Christian Dior

DIOR

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Following spread
Silk Room, 2021-2024,
Silk embroidery on canvas,
3.5 x 107 m (11.5 x 353 ft)
© Camille Lemonnier







EVA JOSPIN & SILK ROOM

Genesis

Initially created for the Dior Fall-Winter 2020–2021 *haute couture* fashion show at the Musée Rodin in July 2021, *Silk Room* is on display from 18 June to 29 September 2024 at the Orangery of the Palace of Versailles, which is hosting a work of contemporary art for the first time in its history.

Silk Room calls to mind the Indian-inspired Embroidery Room at Palazzo Colonna in Rome, which Eva Jospin discovered during her 2016 residence at the Villa Medici (French Academy in Rome), as well as Virginia Woolf's feminist manifesto, *A Room of One's Own*. Imagining an environment of walls embroidered with landscapes, the artist created an installation echoing 19th-century panoramas.

Production

This work is a true feat of embroidery. Strictly adhering to a free-hand black ink drawing done by Eva Jospin in Paris, and in constant communication with Jospin, the artisans of the Chanakya workshop and the Chanakya School of Craft in Mumbai produced this monumental creation extending over more than 350 square metres (3,757 sq. ft.). Each stroke became a thread, with skeins of silk, cotton and jute in more than 400 nuanced hues. The colour palette was developed by the artist herself with the help of Stéphanie Ovide, textile restorer and expert in natural pigments. On the fabric, Eva Jospin replicates recurring themes central to her artistic vocabulary: forests, branches, vines, plant and mineral motifs.

Silk Room, 2021,
Ink on paper,
29.7 × 500 cm (11.4 × 196.8 in)

Silk Room, 2021-2024,
Silk embroidery on canvas,
3.5 × 107 m (11.5 × 353 ft)
© Camille Lemonnier





Inspirations

Originally taking on a U-shape at the Dior fashion show, the work is presented at the Orangery in a linear configuration which, rather than promoting a panoptic view, prompts visitors to stroll through the installation. The immersive experience thereby encourages motion, summoning attention and calling on the entire body. The Orangery becomes a catwalk, each visitor a fashion model. To fill the whole of the venue's gallery, the artist added two additional embroidery panels.

The two new sections draw inspiration from the groves of Versailles, artful alcoves of peace and comfort sprinkled throughout the gardens. Water and flora come together in these spaces, among the most famous the Apollo's Baths Grove, redesigned in the 18th century by Hubert Robert, a landscaper and complete artist whose work helped shape Eva Jospin's thinking about the status of gardens. Her work abounds with a vision of reconstructed and ordered nature, blending artifice and theatricality, symbols and history, sculptures and rough rock like the pre-romantic Grotto of Tethys, also rebuilt by Hubert Robert. The embroidery blurs the boundaries between the interior and the exterior, an open garden and a closed room.

Like in the monumental cardboard creations for which she became known, with *Silk Room* Eva Jospin invents a place to wander, a curiosity, a dream. Branches, vines and floral and plant motifs form a natural architecture, echoing the follies of baroque gardens, such as the ones found in Louis XIV's first Versailles. Through these wanderings, the lexical field intrinsically mirrors the vocabulary of illusion, oft invoked in decors and panoramas in the 19th century, when travel was a rarity:

"I would rather return to the dioramas, whose brutal and enormous magic has the power to impose on me a useful illusion. I would rather go to the theatre and feast my eyes on the scenery, in which I find my dearest dreams artistically expressed and tragically concentrated. These things, being false, are infinitely closer to the truth."

Charles Baudelaire, « Salon de 1849 » ("Salon of 1849"), from *Œuvres*, Éditions Le Dantec, 1932.

Nymphées, 2022,
Wood, cardboard, stones, shells,
coloured paper, miscellaneous
materials,
6 × 11 × 8 m (20 x 36 x 26 ft)

Silk Room, 2021-2024,
Silk embroidery on canvas,
3.5 × 107 m (11.5 × 353 ft)
© Camille Lemonnier



In her approach to fabrics, Eva Jospin was inspired by the work of the Nabis, particularly the paintings of Edouard Vuillard, who would use the weave of the canvas to portray the thread of a suit or the fabric of a dress in the fore of the scenes represented. That relative ambiguity between foreground and background plays on the composition of paintings as associations of solid colours, thereby contributing to an impression of eeriness inhabiting the places depicted. One may even suspect that the artist, in her immersive landscapes, seeks to prompt an oneirism, a slight loss of bearings between the various layers of the composition. The colours of the gardens are superimposed on the mineral complexion of stone, reminiscent of the *capricci* of the Italian Renaissance with their fusion of ruins and fantasy.

The Orangery: an ideal setting

By dint of its scale and stature, the Orangery radiates a unique architectural force, thus standing out as an ideal setting to house Eva Jospin's embroidery. Indeed, the artwork and its surroundings share both monumental dimensions and a common theme: strolling. A visit to Versailles is itself a walk among groves and waterfalls, while a second is mirrored in the embroidery's motifs. Like a deft *mise en abyme*, Eva Jospin's work encloses another garden, just as spectacular as the one adorning the estate and just as pleasant to wander through.



Hubert Robert,
Le bosquet des Bains d'Apollon
(*The Apollo's Baths Grove*),
1777, oil on canvas
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin



About the Artist

Born in Paris in 1975, Eva Jospin is a graduate of the École des Beaux-Arts. For some 15 years, she has been composing intricate forest and architectural landscapes in a variety of media. Sketched in ink or embroidered, carved out of cardboard or sculpted in bronze, they mimic Italian baroque gardens, fanciful 18th-century rockeries and artificial grottos.

A fellow at the Villa Medici in Rome in 2017, Eva Jospin's work has been featured at several international exhibitions, particularly at the Palais de Tokyo in Paris (*Inside*, 2014), the Palazzo dei Diamanti in Ferrare in 2018, the Museum Pfalzgalerie in Kaiserslautern in 2019, the London Hayward Gallery in 2020, the Het Noordbrabants Museum in Den Bosch (*Paper Tales*, 2021), the Paris Musée de la Chasse et de la Nature (*Galleria*, 2021), the Fondation Thalie in Brussels (*Panorama*, 2023) and the Palais des Papes in Avignon (*Palazzo*, 2023).

The artist has also been commissioned to create several special installations, monumental and immersive, in the centre of the Cour Carrée at the Louvre Museum (*Panorama*, 2016) as well as the Montmajour Abbey (*Cénotaphe*, 2020). She was called upon to create an ensemble of embroidered panels for the 2021-2022 Dior haute couture fashion show (*Silk Room*, 2021).

Eva Jospin is known for her permanent works adorning the Estate of Chaumont-sur-Loire (*Folie*, 2015), Beaupassage in Paris (*La Traversée*, 2018), and the central island of Nantes (*Le Passage*, 2019). More recently, she inaugurated a permanent installation designed as a winter garden on the Piazza del Liberty in Milan (*Microclima*, 2022). This year, she is partnering with architect Jean-Paul Viguier to compose a project for the Hôpital Bicêtre metro station, part of the Greater Paris project.

In 2024, new personal exhibitions of Eva Jospin's work will be organised at the Museo Fortuny in Venice (*Selva*) and at GALLERIA CONTINUA in Paris (*Tromper l'œil*).



THE BAROQUE GARDENS OF THE FIRST VERSAILLES

The Orangery of the Palace of Versailles

Under Louis XIV, the Palace of Versailles had two Orangeries. The first, constructed by Louis Le Vau in 1663, was the pride of the Sun King's first Versailles. However, the great transformations of the Estate that took place in the 1680s saw it destroyed and replaced by a new Orangery designed by Jules Hardouin-Mansart and built between 1681 and 1687.

The proportions of the new Orangery were considerably expanded: this U-shaped building is about six times larger than the former one. Its central gallery, 150m (490 feet) long and oriented toward the south, ends in quarter circles with three windows. Two galleries branch off from these ends, extending under the two monumental Hundred Step staircases flanking the South Parterre. Each gallery features an avant-corps entryway with Tuscan columns. The Orangery's Royal Entryway is located to the side of the gardens, in the Alley of the Seasons. This entry opens into a raised parlour which, since 1936, has featured a basin of Rouge de Rance marble from the former Bath Chambers of Louis XIV. Some sculptures are also presented in the Orangery, notably the original of Louis XIV's equestrian statue by Gian Lorenzo Bernini, depicting the king as Marcus Curtius, delivered to Versailles in 1685.



Constructed of hewn stone, the Orangery -- with its long galleries, 13-metre-high (42-foot) vaults and walls ranging from four to five metres (13 to 16 feet) thick -- constitutes a masterpiece of stonecutting.

Outside, between the galleries, André Le Nôtre designed a parterre to hold trees in garden boxes during the warm season. It consists of six areas encircled by strips of turf and alleyways. A jet of water shoots up from the round basin in its centre.

The Orangery is hemmed in on one side by its galleries and, on its parterre side, by gates with two entrances flanked by imposing pillars crowned with recently restored groups of sculptures inspired by Ovid's *Metamorphoses*.

A breathtaking site, Louis XIV loved to display the Orangery on his visits to the gardens, as shown in his *Manière de montrer les jardins de Versailles* (*Manner of Displaying the Gardens of Versailles*), a sort of guide describing an ideal visit to the gardens.

Pierre-Denis Martin &
Adam-Frans Van der Meulen,
*Scène de chasse devant l'Orangerie,
les Cent-Marches et le château
de Versailles* (*Hunting Scene in front of
the Orangery, the Hundred Steps, and
the Palace of Versailles*),
1695-1705, oil on canvas
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

The Great Gallery of the Orangery
© Palace of Versailles / Thomas Garnier

Following spread
The Orangery Parterre
as seen from the South Parterre
© Palace of Versailles / Thomas Garnier









The Orange Trees of Versailles

“The orange tree is, without a doubt, the most beautiful of all flowering trees. Its straight trunk, solid wood, large and glossy leaves, beautiful flowers, exquisite fruits, and regular shape in a handsome green – all of it is magnificent”

Dezallier d'Argenville, *La théorie et la pratique du jardinage* (Theory and Practice of Gardening), 1709.

Since the first Versailles, Louis XIV imagined conserving a collection of rare trees, giving pride of place to citrus varieties, adding pomegranates and laurels as well. Lemon and bitter orange trees, originating in Asia, were known in the western Mediterranean since the 9th century. The orange tree, originating from China, arrived later, starting in the 16th century. The first major royal citrus collection was at Fontainebleau. Gradually, they cropped up at all the royal residences, including at Versailles, which boasted the largest one.

Louis XIV cared deeply for his trees; he wrote Colbert in 1674: “Observe the impact that the orange trees have on Versailles.” His collection was exceptional: patiently and tirelessly, Colbert – and later Louvois – sent emissaries as far as Spain and Portugal to obtain the finest specimens.

The spectacular sight of such a concentration of trees thrilled visitors, including Piganiol de La Force: “During the warmer months, this parterre feels like a forest of orange trees, myrtles, laurels, etc. The orange trees here are so beautiful that they rival those of the hottest nations” (Jean-Aymar Piganiol de la Force, *Nouvelle description des châteaux et parcs de Versailles et de Marly* [...] (New Description of the Châteaux [sic] and Parks of Versailles and Marly [...]) (1701)).

Essentially ornamental, the orange tree produces a flower highly prized in distillation. The apothecaries of Versailles found an abundant harvest at the Orangery, yielding between 60 and 150 kg (130 to 330 lbs) of flowers every year, which they used to produce an essential oil highly sought after in the Court for perfumery. By the end of his life Louis XIV, after having loved the strong perfumes of Madame de Montespan for years, could no longer bear any fragrance other than the scent of orange blossom.

During the Revolution, the Orangery was not ransacked. It even saw its collection expanded through the addition of trees seized from the houses of fleeing individuals, such as Madame Du Barry. The flower harvests were sold at auction to Versailles apothecaries. Today, the collection – rich with several thousand specimens, including several notable trees – is still maintained by the Palace’s gardeners.









The Grotto of Tethys

In 1664, a reservoir to provide water for the garden's fountains was built north of the Palace, at the site of the current vestibule of the Royal Chapel. The space underneath the cistern was transformed into an artificial grotto, the walls studded with seashells, limestone, and mirrors, and outfitted with a collection of sculptures evoking Tethys, the goddess of freshwater and the wife of Oceanus, at the moment when she welcomes Apollo at the end of his daily journey across the sky. Likely designed by Charles Perrault, this union of two deities symbolizing the elements of water and fire was to serve as part of a solar system spanning the whole of the gardens and represented by Apollo's and Latona's fountains (created starting in 1668), among others.

Designed as a loggia open to the North Parterre, the grotto was enclosed by three gates, with the central one featuring a sun whose rays extended across the two lateral gates. The attic and the spandrels featured sculpted reliefs representing Apollo, tritons, and nereids.

Begun in 1667, three groups of sculptures were placed in the alcoves deep inside the grotto, first as plaster models in 1672, then in their final marble versions in 1675: *Apollon servi par les nymphes* (*Apollo Served by the Nymphs*) by Girardon and Regnaudin, framed by two group statues of *Chevaux du Soleil* (*Horses of the Sun*) by Guérin and the Marsy brothers. While the central group's classical perfection highlights the self-possession of the sun god, the two groups of horses capture the raw power of nature.

This site of perfected French art was vaunted by Lully, La Fontaine, and Madeleine de Scudéry and had its finest details etched by Lepautre, Chauveau, and Edelinck. Nevertheless, in the autumn of 1684 the grotto was destroyed to make room for the North Wing. Only the groups of sculptures, already recognized as masterpieces, were spared. Today they are displayed in the vestibule of the Royal Chapel, at the former site of the Grotto of Tethys, conserving one of the mythical elements of the first Versailles of Louis XIV.



François Girardon
& Thomas Regnaudin,
Apollon servi par les nymphes (*Apollo
served by the nymphs*),
1666-1674, marble
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

Anonymous 17th-century artist,
*Louis XIV devant la grotte
de Téthys* (*Louis XIV in front of the
Grotto of Tethys*), after 1670,
oil on canvas
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

Famille Perelle (engraver),
La grotte de Téthys (*The Grotto of
Tethys*), 1660-1703,
etching
© Palace of Versailles

The Labyrinth Grove

In 1775 the Queen's Grove replaced the Labyrinth Grove, a mythical space of Louis XIV's first Versailles located in the south-west of the gardens, close to the Orangery. Completed in 1677, this spellbinding labyrinth was decorated with figures from Aesop's fables, put into verse by Jean de La Fontaine.

The labyrinth was made of numerous alleyways, bordered by fences or hedges, inviting visitors to explore detours, crossings, and culs-de-sac. Its paths were punctuated by trellised glades and embowered spaces holding some 40 fountains. Each fountain displayed animals sculpted in lead and painted realistically, inspired by the famous fables.

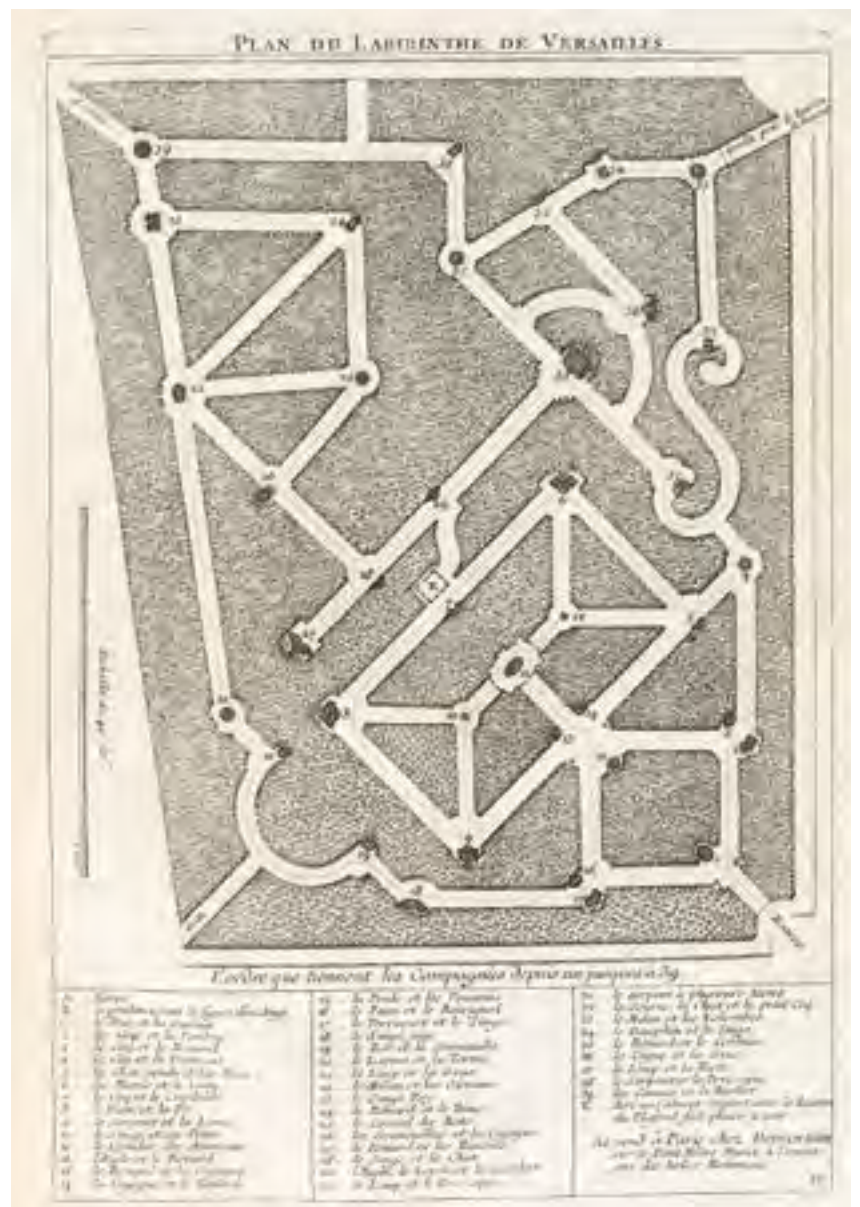
A marvel of the gardens of the first Versailles, the Versailles of rococo ornamentation and Le Nôtre, the Labyrinth Grove nevertheless proved quite fragile. Towards the end of the 17th and through the 18th century, the delicate leaden sculptures required constant restoration and painting. Tastes also changed with the arrival of marble in the 1680s. Too expensive and very fragile, the Labyrinth Grove, already significantly damaged, was destroyed in 1775 at the order of Louis XVI. Under the influence of Marie Antoinette, it was replaced by the current Queen's Grove, then called Venus' Grove, inspired by English gardens. Today, some parts of the labyrinth survive in a handful of the lead sculptures that one can admire in the Palace Police Room.

Jacques Houzeau,
*Paon faisant la roue (fragment de
(Peacock Displaying His Tail
(Fragment))), 1673-1674,
casted polychrome lead*
©Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

Gilles Demortain (editor),
*Plan du bosquet du Labyrinthe
(Map of the Labyrinth Grove),
1714-1715, etching and engraving*
© RMN-GP (Palace of Versailles) /
G rard Blot

Following spread
Jean Cotelle, *Vue de l'entr e
du Labyrinthe avec des nymphes
et des amours prenant des oiseaux
(View of the Labyrinth Entrance with
Nymphs and Cupids Catching Birds),
1688-1693, oil on canvas*
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

Jean Cotelle, *Vue du bosquet
du Labyrinthe montrant la fontaine
du Combat des animaux
et les deux fontaines du Renard
et de la Grue avec Diane et les nymphes
(View of the Labyrinth Grove Showing
the Fountain of Fighting Animals and
the Two Fountains of the Fox and the
Crane with Diana and the Nymphs),
1688-1693, oil on canvas*
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin









Jean-François Heurtier and Hubert Robert, *Projet pour la grotte du bosquet des Bains d'Apollon (Design for the Grotto in the Apollo's Baths Grove)*, ca. 1777, pierre noire, sanguine, black ink, grey wash, watercolour and gouache highlights on paper
 © RMN-GP (Palace of Versailles) / Gérard Blot

View of the Apollo's Baths Grove
 © Palace of Versailles / Thomas Garnier

The Apollo's Baths Grove

Located beside the northern ramp of Latona's Parterre, the Apollo's Baths Grove replaced the Marais Grove in 1705-1706, also known as the Green Oak Grove, which had been built between 1670 and 1673. With its baroque and picturesque decor, this verdant grove comprised a rectangular space fenced by trellises and tiers of turf adorned with imitation porcelain vases.

Two of its sides presented *buffet d'eau* fountains in red and white marble, while the two others were furnished with oval marble tables topped with baskets of painted fruits shooting up a fountain jet of water. A rock stood in the basin at the centre of the grove, holding a green oak made of bronze with realistically painted tinsplate leaves. Artificial reeds circled the basin, and several water features animated this stunning ensemble. As with the Labyrinth Grove, the decor of the Marais grove was delicate and expensive to maintain – not to mention that it had gone out of style.

It was finally transformed in 1704 by Jules Hardouin-Mansart, who, under the richly sculpted and gilded canopies, set up stands of white marble to hold the three group sculptures of *Apollon servi par les nymphes* (*Apollo Served by the Nymphs*) and *Chevaux du Soleil* (*Horses of the Sun*) from the Grotto of Tethys, thus lending this grove its new name, Apollo's Baths.

The Apollo's Baths Grove we know today was created between 1778 and 1781 by Hubert Robert. Of romantic inspiration and rustic style, it contains an artificial grotto holding three groups of sculptures (recent copies), traversed by waterfalls that flow into a pond. Due to its romantic and English style, the Apollo's Baths Grove is the only one that does not harmonise with Versailles' other groves, which are in the French style.

Following spread
Jean Cotelle, *Vue du bosquet
du Marais ou du Chêne-Vert
avec les nymphes jouant à divers jeux*
(*View of the Marais or Green Oak Grove
with Nymphs playing Various Games*),
1688-1693, oil on canvas
© Palace of Versailles,
Dist. RMN-GP / Christophe Fouin

Pierre-Denis Martin,
*Vue du bosquet des Bains d'Apollon
dans les jardins de Versailles*
(*View of the Apollo's Baths Grove in the
Gardens of Versailles*),
1713, oil on canvas
© RMN-GP (Palace of Versailles) /
Gérard Blot





DIOR

Dior et Versailles, an Unwavering Alliance



Since its founding in 1946, Maison Dior has consistently woven powerful, foundational and marvellously inspiring ties with the Palace of Versailles. From his very first collections, Christian Dior has cultivated his unique fascination with this symbol of the art of living *à la française* – for its architecture as for its style* – and thus named several of its products “Trianon” or, more simply, “Versailles.” This admiration, shared by different Artistic Directors of the Maison, has throughout the decades consistently celebrated the splendour of this piece of heritage, through their creations as well as through grand events, such as John Galliano’s anniversary show organized to celebrate the 60th year of Dior.

The Maison reaffirmed its commitment to Versailles through its Secret Garden film series and its publicity campaigns for the J’adore perfumes, portrayed by celebrities in a dreamlike setting. Weaving and re-inventing the captivating dialogue between the elegance of Dior and the magnificence of this timeless place, Maria Grazia Chiuri chose this sumptuous setting to unveil her fall-winter 2021-2022 Dior prêt-à-porter collection. In January 2024, the Sun King’s palace celebrated its 400th anniversary with an exceptional dinner organized by the Maison.

This unwavering, multifaceted alliance also includes several acts of patronage. In 2018, Dior backed and supported the renovation of Marie Antoinette’s Hamlet, one of the jewels of the Palace. In the spirit of safeguarding and preserving historic treasures, this very year the Maison participated in the rehabilitation of the Royal Chapel, a true architectural testament to the reign of Louis XIV. A sublime homage to the love Monsieur Dior held for flowers, in 2019 Parfums Christian Dior joined in restoring the Queen’s Grove, supporting the planting of 600 rosebushes from 38 species – including twelve Granville rosebushes.

Honouring its support for artists and young talents, Dior also sponsored several expositions, such as for Anish Kapoor and Olafur Eliasson in the Palace Gardens in 2015 and 2016, and for Lalanne in 2021.

In 2024, this desire to highlight contemporary creativity lives on with the presentation of Eva Jospin's *Chambre de soie* (*Silk Room*) in the heart of the Orangery, made possible thanks to the support of Parfums Christian Dior. This gripping scenography was originally created for the Dior haute couture fall-winter 2021-2022 fashion show. Through this poetic installation, the Maison and this French artist propel their connection sustained across several mesmerizing projects, such as the installation at Galerie Dior at 30 Montaigne.**

This is an eloquent ode to Dior's eternal passion for Versailles and for art in all its forms, at the intersection of dreams, beauty, and emotion.

* From the golden hue of Versailles' parquet to its innumerable architectural details, its love for balls and gardens, as well as other inspirations that have animated the Maison since its founding.

**Galerie Dior hosted a floral tapestry signed by the artist for the Miss Dior room, and further displayed its passion for her work by commissioning a fairy-tale decor for the Dior spring-summer 2023 prêt-à-porter show featuring a baroque grotto made entirely of cardboard.

Media Partners

RADIO **nova**

A cultural and musical mainstay since 1981, Nova reveals music's hidden treasures to its audiences. Independent, curious, and creative, Nova tracks a range of emerging musical trends, from world music to electronic and hip-hop. A tastemaker, it supports numerous talents by opening up its airwaves and the stage of its live events.

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A European public service channel, ARTE offers programming with the goal of bringing Europeans together through culture. Firmly grounded in its era, the channel, along with its arte.tv platform and its social media networks, prioritizes creation, innovation, and investigation with a rich and diverse editorial offering in innovative formats, thus helping to nourish a democratic space and a shared European imaginations.

ARTE is proud to collaborate with the Palace of Versailles for the Eva Jospin exhibit.

madame FIGARO

An influential name for more than 40 years, Madame Figaro is a global multi-media brand celebrating creativity across four fundamental pillars: Culture, Style, Business, and Engagement.

Madame Figaro is distributed every Friday with the Figaro weekend edition and also publishes digital content on its website, its app, and its social media accounts, reaching 7.5 million people every month. Madame Figaro is a proud partner of the Eva Jospin Versailles exhibit.

Practical Information



Transportation from Paris

RER C, to Versailles Château – Rive Gauche

SNCF trains from Montparnasse station to Versailles - Chantiers.

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

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

Paid parking at the Place d'Armes.

Hours

The exhibition is open to the public from 18 June to 29 September 2024, every day except Monday, from 9:00 a.m. to 6:00 p.m.

Fees

The exhibition is accessible to ticketholders with access to the gardens:

The “Musical Gardens” ticket, valid from Tuesday to Friday:

10 euros (9 euros reduced price)

The “Musical Fountains Show” ticket, valid Saturday and the weekend:

10.50 euros (9 euros reduced price)

The “Passport” ticket, giving access to the entirety of the Estate (Palace, Trianon Estate and the gardens): 32 euros (10 euros reduced price)



Reservations required at
chateauversailles.fr



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