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PALETTES Collection
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CONTACTS

CÉDRIC HAZARD **ALEC HERRMANN**

HEAD OF INTERNATIONAL SALES
AND ACQUISITIONS

T. + 33 1 55 00 70 94 / F. + 33 1 55 00 80 64

c-hazard@arteFrance.fr

HEAD OF PRE-SALES AND ACQUISITIONS
FOR THE PUBLISHING DEPARTMENT

T. + 33 1 55 00 73 22 / F. + 33 1 55 00 79 88

a-herrmann@arteFrance.fr

ERAN KAMEYA **AUDREY KAMGA**

SALES MANAGER

T. + 33 1 55 00 72 68 / F. + 33 1 55 00 80 75

e-kameya@arteFrance.fr

SALES MANAGER

T. + 33 1 55 00 70 81 / F. + 33 1 55 00 80 65

a-kamga@arteFrance.fr





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PALETTES

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

ARTE FRANCE, REUNION DES MUSEES
NATIONAUX ET DU GRAND PALAIS DES
CHAMPS-ELYSEES, MUSEE DU LOUVRE
- SERVICE CULTUREL - PRODUCTIONS
AUDIOVISUELLES, PALETTE PRODUCTION

FORMAT
48 x 30', 2 x 60', 2003

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VERSIONS
English - Spanish - German - French

TERRITORY(IES)
WORLDWIDE

From the canvass itself to the type of brush used by the artist, from the historical, political or individual context of the painting to the personality of the characters displayed in its features, Palette uncovers the endless secrets a work of art can hide.

Using the finest techniques (infrared, X rays, video animation...), Alain Jaubert dissects the paintings to their most intimate levels, leading an investigation worthy of History's greatest detectives. DVD released by ARTE Video

AWARDS :

Several awards among which "FIPA d'Argent" for Palettes Véronèse, 1989.



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ANDY WARHOL [1928-1987]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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FORMAT

1 x 30', 1999

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TERRITORY(IES)

worldwide

"Ten Lizes", Andy Warhol, 1963 (Pompidou Centre (National Museum of Modern Art), Paris).

"Ten Lizes", Andy Warhol, 1963 (Pompidou Centre (National Museum of Modern Art), Paris) Why are we so fascinated by Warhol's images? This new unreleased programme in the series "Palettes" analyses a huge picture with a secret history and surprising implications. Ten identical faces printed in black, in two rows, on a canvas 5.65 metres long and 2 metres high. But are the faces really identical? Not quite: the observer gradually notices a myriad small differences, like the variations you get in replicas cast from the same mould. The same observer recognises the face as that of a famous actress, Elizabeth Taylor, the "Liz" of the title. Andy Warhol (Pittsburgh, 1928-New York, 1987) created this image in 1963 from a photo of the star and repeated it ten times using silk-screen printing techniques. Why did he choose this face? Why did he repeat it? Warhol offers few clues. "I never wanted to be a painter," he said. "I wanted to be a tap-dancer." He became a painter by chance, and he seems to choose his motifs at random. Working in New York in the Sixties, at the epicentre of the Pop Art movement, might he be a sort of negative image of the consumer society? Even though an image of this kind seems to break with the traditional art of portraiture, it is as much in need of decoding as pictures from an earlier age.



BACON [1909-1992]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

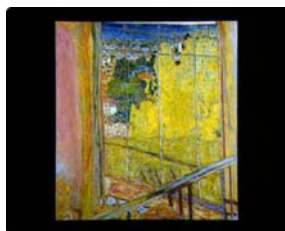
Les Figures de l'excès: "Trois personnages dans une pièce" (1964) Musée national d'art moderne, Centre Georges-Pompidou, Paris

Les Figures de l'excès: "Trois personnages dans une pièce" (1964) Musée national d'art moderne, Centre Georges-Pompidou, Paris Steeped with allusions to Greek mythology as well as to the painter's private life, Francis Bacon's "Three people in a Room" triptych stages an abstract drama. How can horror be fascinating? How can violence and death be partly conjured by plastic beauty? These are some of the questions posed in this episode of Palettes, which also leads us to Bacon's London studio, an amazing chaos of objects and paintings.

BONNARD [1867-1947]

"Studio with Mimosa", Pierre Bonnard, 1939-1946 (Pompidou Centre, Paris)

"Studio with Mimosa", Pierre Bonnard, 1939-1946 (Pompidou Centre, Paris) Square, criss-crossed with numerous slanting lines (the frame of the skylight, the guard-rail in the foreground), and filled with dazzling colours (ultramarine, emerald, orange, pink, and the bright yellow of the mimosa), "Studio with Mimosa" is one of Bonnard's last great paintings (he died in 1947). It is also one of his consummate masterpieces, magnificent yet somehow enigmatic; and deserves to be looked at in isolation. Yet it has to be seen in the context of all those pictures he painted between 1927 and 1947 in his little house in Le Cannet - the continuous celebration of colour and light, the recurring opposition between indoors and outdoors, the moments of pure, silent meditation. Every corner of the garden, every room in the house - bedroom, kitchen, bathroom, small sitting-room, studio - furnishes clever compositions and mysterious colour combinations. It is a pictorial adventure akin to that of Monet at Giverny, lived out over a period of twenty years, in over 200 paintings. Henri Cartier-Bresson's many photographs of the painter at work, the house (now preserved as it was when Bonnard lived there), his painting tools (his china palette, his brushes and paints) and sketchbooks provide a counterpoint to the explorations of the paintings.



CEZANNE [1839-1906]

La Violence du motif: "La Montagne Sainte-Victoire" (1870-1906)

La Violence du motif: "La Montagne Sainte-Victoire" (1870-1906) After several years of travelling, Cézanne moved back to Aix-en-Provence, his place of birth. As of this point, he barely left the area, and spent his days painting in his studio or outdoors. And the local landscape, with the majestic Montagne Sainte-Victoire, became his primary subject and motif. He captured the mountain under every light, from different points of view, in different styles, and during different seasons, more than sixty times, in oil, drawings, and watercolour. A strange obstination, demanding an inquiry.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

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TERRITORY(IES)

worldwide

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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TERRITORY(IES)

WORLDWIDE

CHARDIN [1699-1779]

La Saveur de l'immobile : "La Raie" (1728) Musée du Louvre, Paris

La Saveur de l'immobile : "La Raie" (1728) Musée du Louvre, Paris At first sight, "The Skate" is a simple still life painted in the Dutch style by a young painter who didn't dare commit himself to grand historical scenes. However, the painting proved fascinating to Diderot, Proust and many others. Even today, it is one of the Louvre's biggest drawing cards, attracting large numbers of visitors. Can we possibly discover the secret source of its fascination?



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

COURBET [1819-1877]

"Un enterrement à Ornans" (1851)

"Un enterrement à Ornans" (1851) In 1851, Courbet's painting was exhibited at the Salon. The work, which simply represents a funeral ceremony, nonetheless created a scandal... Courbet's realism is not just a simple photographic reproduction of real life, but a veritable metaphysical experience for the eye and the sensorial perception, a new way of implicating the spectator in a subtle game of mirrors. In spite of its apparent simplicity, the painting is a complex work full of surprises.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

DAME A LA LICORNE (LA)

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

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REUNION DES MUSEES NATIONAUX ET DU
GRAND PALAIS DES CHAMPS-ELYSEES

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TERRITORY(IES)
WORLDWIDE

The sense of senses: "The Lady with the Unicorn" (a wall hanging including six tapestries, dating from the end of the 15th century) National Museum of the Middle Ages, Hôtel de Cluny, Paris

The sense of senses: "The Lady with the Unicorn" (a wall hanging including six tapestries, dating from the end of the 15th century) National Museum of the Middle Ages, Hôtel de Cluny, Paris The Hôtel de Cluny in Paris, the French national museum of the Middle Ages, possesses a wall hanging made up of six of the world's most famous tapestries. Reproduced in every way and form, these tapestries have come to symbolize a certain idea of the romanesque late Middle Ages. Splendid ladies clad in sumptuous gowns, exotic animals, flowers and trees: the tapestries all seek to please the eye. But once the visitor has gotten over his initial amazement, he starts asking questions. What do the coats of arms, depicted several times on each tapestry, represent? What exactly are the ladies doing? Why is each lion accompanied by a unicorn? What do the trees, flowers, and different animals signify? Who had these splendid tapestries made? And what for? Who was the artist who sketched the plans? Which weaver wove them? Since George Sand rediscovered these tapestries in the 19th century, specialists have been speculating. Today, several questions have been answered, but not all: "The Lady with the Unicorn" has well kept part of her secret.



DAVID [1748-1825]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

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TERRITORY(IES)
WORLDWIDE

"Les Sabines" (1799) Musée du Louvre, Paris

"Les Sabines" (1799) Musée du Louvre, Paris In 1794 Jean-Louis David was 46 years old. While reading the classics, he came across an episode of the founding of Rome which inspired him to create a series of drawings and a painting, which, completed in 1799, was exceptional both in size and in subject matter. David included his unbridled passion for Ancient Rome as well as a good amount of political allegory in his painting. Today one of the most important works in the Louvre's collection, "The Sabine Women" is made up of complex imagery in an extraordinary composition.



DE LA TOUR [1593-1652]

AUTHOR
Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

Le dessous des cartes : "Le Tricheur à l'as de carreau" (1635) Musée du Louvre, Paris

Le dessous des cartes : "Le Tricheur à l'as de carreau" (1635) Musée du Louvre, Paris
We are in the midst of a card game that resembles poker. Three players and a servant girl, the mouths are closed, the gestures suspended... The cheater, with an ace of spades hidden in his belt, looks at us directly; his face is illuminated. Unnoticed for more than two centuries, Georges de La Tour's painting was most often attributed to other artists. In 1915, thanks to a German critic, the true painter was revealed.

AWARDS :

Grand Prix for the Best Screenplay of an Art Film at the Unesco's International Art Film Festival in 1990.



DELACROIX [1798-1863]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

Sous les pavés, l'image: "La Liberté guidant le peuple" (1830) Musée du Louvre, Paris

Sous les pavés, l'image: "La Liberté guidant le peuple" (1830) Musée du Louvre, Paris
In keeping with the objective of this series, Alain Jaubert flushes out the details, interprets the symbols, and analyses the composition. Why such polemics when the painting was unveiled in 1831. Was it the nudity of this armed woman? Or was it the triumphant people in this realistic setting? The canvas did not come to the Louvre until 1874, well after the death of the painter.



DUCHAMP [1887-1968]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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ARTE FRANCE

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VERSIONS
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TERRITORY(IES)
WORLDWIDE

Marcel Duchamp's "Nude Descending a Staircase" (1913), is, with Picasso's "Demoiselles d'Avignon" an essential step in the twentieth century artistic revolution.

Le temps spirale: "Nu descendant l'escalier" (1913) Philadelphia Museum of Art Marcel Duchamp's "Nude Descending a Staircase" (1913), is, with Picasso's "Demoiselles d'Avignon" an essential step in the twentieth century artistic revolution. But in spite of its worldwide reputation, the painting has never been commented in-depth. This 24th documentary in the Palettes series is thus the first film completely dedicated to Duchamp's masterpiece. If we put aside the title, what exactly does the painting represent? To what extent is it possible to analyse the work and dissect its symbolism?

**EUPHRONIOS [- 510 BEFORE CHRIST]**

AUTHORS

Pascal VIMENET, Alain JAUBERT

DIRECTORS

Alain JAUBERT, Pascal VIMENET

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ARTE FRANCE, FRANCE 3

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TERRITORY(IES)
WORLDWIDE

Euphronios a peint...: "Cratère d'Héraklès et Antée" Musée du Louvre

Euphronios a peint...: "Cratère d'Héraklès et Antée" Musée du Louvre The krater of Heracles and Antaeus describes a famous fight in Greek mythology. It is one of the most beautiful pieces in the Louvre Museum. The krater is signed by Euphronios, a painter whose refined style can be found on numerous objects. Around 510 B.C., a pictorial change came to pass.



FAYOUM [~ 117-138 BEFORE CHRIST]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

"The European Woman", Fayoum portrait of a young woman, Reign of Hadrian, c.117-138 BC, (Antinous site, Middle Egypt)

"The European Woman", Fayoum portrait of a young woman, Reign of Hadrian, c.117-138 BC, (Antinous site, Middle Egypt) About 750 funerary portraits, preserved by the dry sands of Egypt for approximately 2000 years, have been found, most of them in the Fayoum region, hence the generic term "Fayoum portraits". These paintings were attached to mummies after embalming. They are especially remarkable in that they are the only record we possess of the picture-painting techniques of the ancient world, since almost all the surviving examples of Greek and Roman painting are murals. These portraits are painted in encaustic on wood or in some cases, in tempera directly onto the shroud. Their remarkable stylistic features prefigure icons and represent the first stages of a naturalistic style of portraiture which makes several reappearances in art history. Some are strikingly realistic; others are simpler and more diagrammatic, almost Cubist in style; a third group belong to a naive, popular genre. All the techniques for making a portrait seem lifelike which were discovered or rediscovered later on, in the Renaissance, are already present - shading, contours, highlights in the eyes or on the lips, expressions of personality or emotions. The portrait known as "The European Woman" is one of the finest.

AWARDS :

Prix du jury au festival du cinéma archéologique Agrigento, Sicile, 2004



FRAGONARD [1732-1806]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

L'Amour dans les plis: "Le Verrou" (around 1775-1777) Musée du Louvre, Paris

L'Amour dans les plis: "Le Verrou" (around 1775-1777) Musée du Louvre, Paris A young man and a young woman stand between a bed and a door. The scene could be trite and even trivial as the man is in his drawers, but no more is needed for Fragonard, painter of joyful life, to tell a story of sensual love. Each detail has a subtle meaning that reflects the traditions of pictorial science. Even if Fragonard painted profane love at the very moment it ends, the scene still has an air of mystery about it.



GAUGUIN [1848 - 1903]**AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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VERSIONS

English - German - French

TERRITORY(IES)

Worldwide

To mark the centenary of Paul Gauguin's death, the series "Palettes" focuses on a picture painted during his first stay on Tahiti.

To mark the centenary of Paul Gauguin's death, the series "Palettes" focuses on a picture painted during his first stay on Tahiti. Gauguin started out in the merchant navy, then became a stockbroker on the Paris Bourse. He married a young Danish girl, Mette Gad, and had a family with her. In the meantime, he had begun to paint. To produce his "tone poems", he wandered Brittany, Panama and Martinique, "lands of primitive freedoms", constantly searching for beings not yet spoiled by progress who were imbued with an archaic religious quality. He was to do his best work in Polynesia. Arearea ("Joyousness") was painted during his first stay on Tahiti. When it was exhibited in Durand-Ruel's gallery in 1893, critics were especially puzzled by the orange dog in the foreground.



GERICAULT [1791-1824]

AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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MUSEE DU LOUVRE - SERVICE CULTUREL -
PRODUCTIONS AUDIOVISUELLES

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TERRITORY(IES)

Worldwide

"The Raft of the Medusa", Théodore Géricault, 1819 (Louvre, Paris)

"The Raft of the Medusa", Théodore Géricault, 1819 (Louvre, Paris) One of the biggest paintings in the Louvre (at just under five metres high and over seven metres long) and one of the most famous (it was added to the Louvre's collection almost immediately after the death of the artist), this detailed reconstruction of a contemporary tragedy caused a scandal at the Salon of 1819, where it was exhibited under the title "Shipwreck". The scandal was both political (the wreck of the frigate Medusa in July 1816 on the sand-bank of Arguin, off the coast of Mauritania, on its way to Senegal, with the governor and his officials on board, was the subject of bitter debate, and journalists were forbidden to publish details of the case) and aesthetic (most visitors to the exhibition were shocked by the painting's brownish tones and violent chiaroscuro effects, which contrasted sharply with the bright colours of the neo-Classical style of painting then in fashion). Géricault worked obsessively on his subject, executing countless studies, making several life-size sketches, and painting portraits of the principal figures. He even went so far as to borrow body parts - arms, feet, and severed heads - to make sure he captured the appearance of death. His studio-cum-charnel-house shocked his contemporaries. Thirty or so other works, all of them very striking, surround the painting, which has lost none of its terrifying force. It is one of those pictures that, once seen, is never forgotten. Even the canvas is dogged by a sort of fatality: to obtain the precise shades of brown he wanted, Géricault made copious use of pitch, at that time a very popular medium. It has since been discovered that pitch darkens with time and never completely dries. In 1859, a life-size copy (now in the Museum of Amiens) was made, to record the painting's original colours. The macabre associations of the event, the Herculean labour required to produce the gigantic canvas, the eccentric personality of the artist, the plethora of images crammed into a single painting, and the fact that the picture itself is gradually being destroyed by the layer of pigment combine to make this a fascinating exploration, in which the visual techniques of video serve the interests of an absorbing narrative.



GOYA [1746-1828]**AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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CINEMATOGRAPHIE, MUSEE DU LOUVRE
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AUDIOVISUELLES, FRANCE 3, ARTE FRANCE**FORMAT**

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TERRITORY(IES)

WORLDWIDE

La Lettre, la flèche et le balai: "Les Jeunes" (circa 1812) and "Les Vieilles" (circa 1810) Musée des Beaux-Arts, Lille

La Lettre, la flèche et le balai: "Les Jeunes" (circa 1812) and "Les Vieilles" (circa 1810) Musée des Beaux-Arts, Lille Two paintings with the same dimensions and always associated with each other. But are they really companion pieces? If historical investigation doesn't provide an answer, several other clues do indicate that they are. The ensemble creates a kind of story of destiny on the one hand, Spain ravaged by the Napoleonic Wars, and on the other, an old disabused painter who regained his energy through a new love.

**GRUNEWALD [- 1475-1528]****AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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PALAIS DES CHAMPS-ELYSEES**FORMAT**

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TERRITORY(IES)

worldwide

The Isenheim Altar, Mathias Grünewald, c.1512-1515 (Unterlinden Museum, Colmar)

The Isenheim Altar, Mathias Grünewald, c.1512-1515 (Unterlinden Museum, Colmar) This work was originally a vast altarpiece whose four jointed panels enclosed statues of Saint Anthony and various other characters. It was probably opened on the Saint's feast-day to reveal the statues, and two scenes from his life depicted on the wing-panels. For the principal Church festivals, it could be opened in a different way to show the Annunciation, a Choir of Angels, a Nativity and a Resurrection. When closed, the altarpiece depicted a horrifying Crucifixion, framed by two smaller panels depicting Saint Sebastian and Saint Anthony. Each panel used specific forms of expression which have admired by millions down the centuries; but the Altar had a specific purpose: it was created for the chapel of a hospital, where Antonite monks cared for patients suffering from Saint Anthony's Fire or sacred fire (ergotism caused by eating rye bread with fungal infection), a degenerative disease accompanied by hallucinatory visions like those illustrated in the Temptation.



HOKUSAI [1760-1849]

"The Wave", Hokusai, 1831

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

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REUNION DES MUSEES NATIONAUX ET DU
GRAND PALAIS DES CHAMPS-ELYSEES

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TERRITORY(IES)
WORLDWIDE

"The Wave", Hokusai, 1831 From the 17th century, Japan witnessed the burgeoning of many flourishing schools of painting. The art of wood-engraving, in particular, reached a consummate level of expertise with the great masters of the late 18th and early 19th centuries - artists such as Utamaro, Hiroshige and Hokusai. "The Wave" is an engraving from the series "Thirty-six Views of Fuji". Although the sacred mountain is the central theme of the series, in this particular composition it only appears as a small snowy peak on the distant horizon behind the storm. Endlessly copied and parodied, "The Wave" is remarkable for the way in which it captures a single moment, and for the perfection of the composition and framing of the image. In Hokusai, the technique of colour engraving from wood-cuts attains an exceptional degree of precision, combined with great boldness of composition - his form, motifs, and colours are all remarkable. A master painter and draughtsman, he is able to capture the harmony of nature, its naive poetry, before handing over to the engraver and the printer who will bring the composition to life. From a philosophical point of view, he endeavours to seize the moment when fate hangs in the balance. These cheap, serial images were to have a powerful impact on Western painters. Monet, Whistler, Degas, Van Gogh, Cézanne, Gauguin, Bonnard, Klimt and many others borrowed from the Japanese their flat, pure colours which made no attempt to reproduce contours, their skilful framing of images, their interest in simple, everyday things, their strange notions of perspective, the concept of series, and their feeling for landscape.



INGRES [1780-1867]

Le Regard captif: "Le Bain turc" (1859-1863) Musée du Louvre, Paris

DIRECTOR
Alain JAUBERT

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WORLDWIDE

Le Regard captif: "Le Bain turc" (1859-1863) Musée du Louvre, Paris Having arrived at the end of his life, Ingres assembled 25 nude women in a lovingly prepared canvas. Even today, the painting inspires as much repulsion as it does fascination.

AWARDS :

PRIX JAMESON at the Audiovisual Festival organized by the French museums direction, 1992



KANDINSKY [1866-1944]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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WORLDWIDE

Figures de l'invisible: "Jaune-Rouge-Bleu" (1925) Centre Georges-Pompidou, Paris

Figures de l'invisible: "Jaune-Rouge-Bleu" (1925) Centre Georges-Pompidou, Paris When Kandinsky painted this work, he was a teacher at the Bauhaus design school. He therefore applied the colour techniques that he taught his students to his painting. Kandinsky often said: "Form is an external expression of an internal content." But where do the differing subjective points of view of the spectator and the artist meet? What does the work really represent? These are only some of the many questions asked in this 26th film of the Palettes series.

**KLEIN [1928-1962]**

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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Traces de l'époque bleue: "Anthropométrie de l'époque bleue" (1960) Musée national d'art moderne, Centre Georges-Pompidou, Paris

Traces de l'époque bleue: "Anthropométrie de l'époque bleue" (1960) Musée national d'art moderne, Centre Georges-Pompidou, Paris The blue period, blue traces, blue sponges... Yves Klein certainly deserved his nickname of "Yves the monochrome." Eventhough he used other colors, blue was his favorite, and, more than a means of expression, blue became a source of spiritual energy. This programme in the Palette series explores his universe, the use of the blue color, the use of differing and original techniques (Klein used, for example, his models as actual "living" brushes!). The "Anthropométries" are a meditation on the imprint, the trace left, the disappearance and different variations on the theme of incarnation.

LASCAUX

Lascaux, prehistory of the arts.

Lascaux, prehistory of the arts. This special episode of Palettes, twice as long as usual, applies the same criteria as the rest of the series to the Lascaux prehistoric cave drawings, considered to this day the richest and most beautiful collection of its kind. But is there really a prehistoric "art"? Who were the painters of Lascaux? Hunters, witches, inspired artists? How to explain the incredible unity in style of the different groups, or the difference in the rendering of certain figures, perhaps at different times? The techniques used to make this film have permitted to thoroughly investigate the images. While comparing different theories, this film allows us to discover a mythical site that has not yet ceased to fascinate us.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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WORLDWIDE

LE CARAVAGE [1571-1610]

The St. Matthew Cycle, Caravaggio, 1600 (Church of San Luigi dei Francesi, Rome)

The St. Matthew Cycle, Caravaggio, 1600 (Church of San Luigi dei Francesi, Rome) In 1599, Caravaggio was hired to paint the two side walls of the Church of San Luigi dei Francesi, in Rome. He completed the task the following year. As the client had requested, the two side walls illustrate the calling and martyrdom of his patron saint, Matthew, one of the four Evangelists. On the left-hand wall is the "Calling": seven men in a dimly-lit room without depth - a scene from the Gospels in modern dress. On the far right, Christ has just entered and is pointing to Matthew. The attitudes and objects, the light, and the faces are all seen as part of a narrative unfolding in time. X-rays show that the painter changed his mind several times. On the right-hand wall is the "Martyrdom": the scene is even more complex, and contains thirteen figures - the executioner, witnesses, the victim, and the angel - in an arabesque composition which is one of the most impressive in the whole history of painting. X-rays show that the composition was originally quite different and that Caravaggio, who appears never to have made preliminary sketches, improvised directly onto the surface, working at astonishing speed.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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worldwide

LE LORRAIN [~ 1602-1682]

Les Théâtres du soleil: "Port de mer au soleil couchant" (1639)

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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Les Théâtres du soleil: "Port de mer au soleil couchant" (1639) Claude Lorraine, called "Le Lorrain" from his place of birth, has been considered the greatest landscapist of the 17th century. He spent much of his life in Italy, and was interested in the study of nature and the exploration of light. He painted seascapes from the many studies he made in the open air. He was the first to attempt to depict the sun on canvas and to explore its effects as accurately as possible. Situated high up, the point of view supposes an onlooker who is standing above the scene. The colors, the spacing of the figures, the lighting close to the ground, and the perspective of the buildings all converge to produce an illusion of depth. Alain Jaubert reveals the secrets of the canvas "Seaport at Sunset," the painter's intentions, and the techniques used by the painter. After Claude Lorraine, painters would finally dare to look directly at the sun.

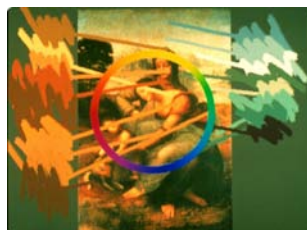


LEONARDO DA VINCI [~ 1452-1519]

Le Sourire et l'entrelacs : "La Vierge, l'enfant Jésus et sainte Anne" Musée du Louvre, Paris

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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Le Sourire et l'entrelacs : "La Vierge, l'enfant Jésus et sainte Anne" Musée du Louvre, Paris Leonardo da Vinci began his career around 1472 in Florence and made his name as a portraitist. He worked for several patrons in Italy including Cardinal Giuliano dei Medici in Rome, after whose death he accepted an invitation of François I, King of France. He died in May 1519 at "Clos Lucé" near Amboise. "Paintings extends to all functions of the eye, which are ten in number, namely darkness and light, volume and colour, figure and setting, distance, proximity, movement and rest" (Leonardo). In the center Saint Anne : she wears her hair braided, her eyes are lowered and she is smiling. Seated on her knees, the Virgin Mary, wearing a low-necked dress, is leaning toward the infant Jesus. Do the writings and drawings of the painter, evidence of the first versions of this painting, give us a key to this very strange picture ?



MANET [1832-1883]

"Olympia", Edouard Manet, 1865 (Musée d'Orsay, Paris)

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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worldwide

"Olympia", Edouard Manet, 1865 (Musée d'Orsay, Paris) In 1865, a furore broke out at the Salon. Edouard Manet exhibited a modern re-working of Titian's "Venus of Urbino" - a pale-skinned, naked, girl with an indifferent gaze, stretched on a divan. Comments included "This yellow-skinned odalisque, this degraded model picked up God knows where to represent Olympia" and "The crowds flock to see Monsieur Manet's decadent Olympia as to the gates of a morgue". The model was Victorine Meurent, one of Manet's favourite sitters. She had posed for "Le Déjeuner sur l'herbe" (Picnic on the grass) and "Woman with a Parrot", and was later to pose for "The Railway". Her natural repose and physical appearance made her an ideal model, but she was also an independent woman with a free lifestyle. The picture was a sort of homage to the studio model, the object of painters' desires since the Renaissance. It was also deliberately, provocatively modern. References, Classical and mythological allusions were transposed to a contemporary interior, and the shock-value was compounded by the fact that the picture was undoubtedly intended to conjure up the brothel. Seven years after Manet's death, a group of painters headed by Claude Monet himself started a fund to buy the picture and donate it to the state. "Olympia" has continued to haunt painters' imaginations right up to the present: in 1970, Larry Rivers painted a black "Olympia" (now in the Pompidou Centre).



MATISSE [1869-1954]

A vif dans la couleur: "La Tristesse du roi" (1952) Musée national d'art moderne, Centre Georges-Pompidou, Paris

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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A vif dans la couleur: "La Tristesse du roi" (1952) Musée national d'art moderne, Centre Georges-Pompidou, Paris Painted in Nice, where the artist lived as of 1949, the work is one of Matisse's last masterpieces. The painter, immobilized by illness, cut out forms of paper which had previously been covered with gouache, and then guided an assistant, who pinned them to the wall until the artist found a satisfactory disposition. Once again, in this documentary true to the technique developed in the Palettes series, the forms, the colours, context, and genesis of the work are thoroughly analysed.



MONET [1840-1926]

La Couleur de l'instant: the "Bassins aux nymphéas"

La Couleur de l'instant: the "Bassins aux nymphéas" In his garden at Giverny, Monet created a vast canvas to research his landscape paintings. He had a Japanese bridge built over the pond covered with waterlilies. Anxious to render every variation of the light over the bridge, the water, the foliage and the flowers according to the season and time of day, Monet worked simultaneously on several canvases and returned to them again and again. There are 54 versions of the famous "Waterlilies" from various viewpoints and in different harmonies. Behind the apparent spontaneity lies a very sophisticated work of composition.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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PERSIAN MINIATURE

The Gardens of Paradise: Persian miniature

The Gardens of Paradise: Persian miniature From the Bagdad School (14th c.) to the Qadjar School (19th c.) Persian painting has always preserved an extraordinary vitality. A court art essentially involving book illustrations, it had its schools, its royal ateliers, its secret techniques, its great masters. Manufacturers of stiff, polished paper, calligraphers, grinders and mixers of rare colors (such as the ultramarine blue mixed with lapis lazuli from the Bahakhshân mountains in Afghanistan), miniaturists, master bookbinders, an entire hierarchical chain took part in the making of precious manuscripts. The focus of this film is one of the finest works from the department of oriental manuscripts at the Bibliothèque Nationale de France, a collection of "Five Poems" ("Khamse") by the great 12th century Persian poet Nezâmi. This copy, the work of the calligrapher 'Abd al Djabbar with illustrations by a painter of the Safavide School, Haydar Qoli Naqqâsh, dates from the years 1620-1624 C.E. The examination of papermaking techniques, make-up, calligraphy, drawing and painting affords an opportunity to discover a fascinating civilization. It developed independently between the Asiatic cultures and the Western cultures and was deeply marked by the principles of Islam. But the texts of Nezâmi, impregnated as they often are with mysticism, are for the most part profane: poems of passionate love or epics whose finest scenes were magnificently rendered by the painters to the delight of their powerful masters. They have resisted the influences of western art by preserving a traditional approach to space and color. This "alternative" vision makes for the charm of these paintings.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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PICASSO [1881-1973]

Les Couleurs de la passion: "Crucifixion" (1930) Musée Picasso, Paris

Les Couleurs de la passion: "Crucifixion" (1930) Musée Picasso, Paris The Crucifixion is a rather surprising painting in Picasso's work. The painter had, in effect, little interest in religious themes. But within a classical representation of Calvary, he placed a number of strange figures. The work, in an enigmatic composition, contains many allusions and also refers to a personal crisis he was undergoing during the period.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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WORLDWIDE

**PIERO DELLA FRANCESCA [~
1420-1492]**

Le Rêve de la diagonale: "La Flagellation" (vers 1460) Musée national des Marches (Urbino, Italie)

Le Rêve de la diagonale: "La Flagellation" (vers 1460) Musée national des Marches (Urbino, Italie) It's the most mysterious painting in the history of art. Although approximately 30 hypotheses have been formulated trying to explain its political meaning, the "Flagellation" painted perhaps between 1450 and 1460 by a very scholarly artist in full possession of his senses. It's truly a manifesto of a new art and Renaissance thought.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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WORLDWIDE

POMPEII

The Frescoes of the Villa of the Mysteries, 1st century A.D., Pompeii

The Frescoes of the Villa of the Mysteries, 1st century A.D., Pompeii In April 1909, in the countryside north-west of the city walls of Pompeii, a large Roman villa was unearthed from the ashes. Its many living-spaces included a rectangular room whose walls were adorned with painted scenes set against a bright vermillion background, in which twenty-nine figures, some in Greek and some in Roman dress, take part in a number of puzzling scenes. For almost a century, historians, archaeologists and scholars have been trying to make sense of the attitudes, costumes, scenery and objects depicted in the frescoes. As soon as the villa was unearthed, the central character was identified as Dionysus, the god of wine, madness and the theatre, and it has been suggested that some of the postures depicted represent different stages of initiation into the Dionysian Mysteries, hence the name eventually fixed on for the site. But opinion remains divided on the precise interpretation of the scenes and even today, it is still hard to know quite what to make of the interwoven symbols, allegories and allusions running through this huge fresco, which is one of the most complete and best-preserved paintings from the ancient world.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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TERRITORY(IES)
Worldwide

POUSSIN [1594-1665]

Admirable tremblement du temps: "Les Quatre Saisons" (1660 - 1664) Musée du Louvre, Paris

Admirable tremblement du temps: "Les Quatre Saisons" (1660 - 1664) Musée du Louvre, Paris Born in Normandy in 1594, Poussin lived and painted in Rome most of his life. Through his study on Ancient Rome and the Italian Renaissance, he created a refined art that remained the model for the classicising artists. His influence in Cézanne has ensured him an important place in the development of the 20th century. In the course of his last years in Rome, Nicolas Poussin completed four paintings for the Duke de Richelieu depicting the seasons. Considered to be his pictorial testament, this sumptuous series stunned his contemporaries. Composed according to an exact structure, the four paintings create a series with multiple meanings. Videographics are used throughout the film to focus on key elements of the painting and to analyse its structure and composition.

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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RAPHAEL [1483-1520]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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Portrait de l'ami en homme de cour: "Portrait de Baldassare Castiglione" (Circa 1483-1520) Musée du Louvre, Paris

Portrait de l'ami en homme de cour: "Portrait de Baldassare Castiglione" (Circa 1483-1520) Musée du Louvre, Paris The renown Count Baldassare Castiglione sat for his friend Raphael. The finished portrait impressed Rembrandt, Rubens, and several other painters up to Matisse. Raphael rendered the face open and sympathetic, while baring the backdrop. Every technical detail is examined to better understand how the portrait was painted; the cloth, hair style, materials and the model's posture are all of infinite importance. And beyond the obvious friendship between the painter and his model, the portrait reveals the philosophy of an entire period.



REMBRANDT [1606-1669]

AUTHOR
Alain JAUBERT
DIRECTOR
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TERRITORY(IES)
WORLDWIDE

Le Miroir des paradoxes: "Autoportraits" Musée du Louvre, Paris

Le Miroir des paradoxes: "Autoportraits" Musée du Louvre, Paris Even in his first paintings, Rembrandt positioned himself in the scene. In the following years, at least 100 times he used his face as the only subject in engravings, drawings and paintings. Such single-mindedness, unique in the history of art, was very widely interpreted. Did Rembrandt's self-portraits have a secret meaning?



RENOIR [1841-1919]

Bright Summer Sundays: "Bal du Moulin de la Galette" (1876) Musée d'Orsay, Paris

Bright Summer Sundays: "Bal du Moulin de la Galette" (1876) Musée d'Orsay, Paris A popular ball in the Montmartre district of Paris. A joyful throng gathered on a bright Sunday afternoon during the summer of 1876. Everything Renoir needed to produce a painting that is a manifesto of the new impressionist school. But the Impressionistic effect is far from the mere symphony of blues criticized by Renoir's contemporaries. An in-depth analysis of the work, which may seem difficult at first, reveals many discoveries. The scale of closely related pigments offers a series of rich nuances, the brush strokes are subtly overlapping, the perspective remains undetermined, the figures are artfully blurred: le "Bal du Moulin de la Galette" is much more complexe than we think. Renoir, heir to Watteau's galant parades, pursued, through his painting, the dream of a Parisian youngster, far from Degas and Manet's more cynical point of view.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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WORLDWIDE

RUBENS [1577-1640]

La Gloire de la Chair: "Les portraits d'Hélène Fourment" (vers 1636) Musée du Louvre, Paris

La Gloire de la Chair: "Les portraits d'Hélène Fourment" (vers 1636) Musée du Louvre, Paris At age 53, Rubens married the young Hélène Fourment, who had already served as his model for several of his works. In the two paintings at the Louvre, she appears in superb apparel, which suggestively hides the splendor of her voluptuous flesh. Rubens also had her pose for several nudes, which Hélène, when she became a widow, had destroyed. The only surviving canvas shows her holding her opulent breasts and leads to imagine what the other nudes were like.



AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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SASSETTA [1392-1450]

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Alain JAUBERT
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WORLDWIDE

Le Retable en morceaux: Polyptyque pour San Francesco à Borgo San Sepolcro (1437-1444) Metropolitan Museum of Art, New York

Le Retable en morceaux: Polyptyque pour San Francesco à Borgo San Sepolcro (1437-1444) Metropolitan Museum of Art, New York A contract is drawn up before a notary. The painter is engaged to create a painting on wood of the same height and width as the one already placed over the high altar. He is engaged to deliver it within four years and to come to hang it himself. He will be paid 510 florins (the highest sum ever paid for a work during this period). Today, 26 fragments of the altarpiece are dispersed throughout 10 museums worldwide. There is little chance of its ever being reassembled, but here the puzzle will be pieced together before our eyes.



SEURAT [1859-1891]

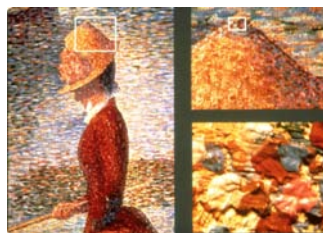
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Alain JAUBERT
DIRECTOR
Alain JAUBERT
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WORLDWIDE

L'Utopie orange, vert et pourpre: "Un dimanche après-midi à la Grande Jatte" (1884-1886) Art Institute, Chicago

L'Utopie orange, vert et pourpre: "Un dimanche après-midi à la Grande Jatte" (1884-1886) Art Institute, Chicago In 1886, at the last Impressionist Exhibition in Paris, an unknown painter, Seurat, exhibited a large canvas which caused a scandal for its technical daring and its lack of concern for the conventions of painting. A multitude of small dots created an astonishing light, "pointillism" was born. Seurat died five years later. Videographics are used throughout the film to focus on key elements of the painting and to analyse its structure and composition.



SHITAO [1630-1707]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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"Jingting Mountains in Autumn", Shitao (Zhu Ruoji), 1671, (Musée Guimet (National Museum of Asian Art), Paris)

"Jingting Mountains in Autumn", Shitao (Zhu Ruoji), 1671, (Musée Guimet (National Museum of Asian Art), Paris) This mountain landscape painted in Indian ink on rice-paper glued onto a silk scroll, is a consummate blend of spontaneity and technical skill. Shitao, a scion of the imperial Ming family, spent his youth in hiding in monasteries. Shitao, whose work is suffused with Buddhist spirituality, was one of the most talented painters and greatest art theorists of his time. His painting, which cannot be dissociated from the discipline of calligraphy, uses the simplicity of line and the pure white of the paper to express a whole philosophy. It is the fruit of contemplation and spiritual communion with the real world, and aims at plain, pale, minimalist composition. But beneath the apparent simplicity lies a world of secret connections, allusions and hidden figures, which has to be studied and deciphered before the painting can really be understood.



TITIEN [~ 1490-1576]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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WORLDWIDE

Un souvenir d'Arcadie: "Le Concert champêtre" Musée du Louvre, Paris

Un souvenir d'Arcadie: "Le Concert champêtre" Musée du Louvre, Paris Giorgione or Titian? One of the world's most famous painting's attribution remains uncertain to this day. And what exactly does the pastoral scene represent? Why two nude women next to two clothed men? What do their gestures mean? What music are they playing? Why this precise landscape and these sheep? The best way to better understand the painting and its allusions is to plunge into the sixteenth century Venitian cultural context, and to confront the painting with its more contemporary counterparts, such as Manet's "Partie de campagne."



TOULOUSE-LAUTREC [1864-1901]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
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TERRITORY(IES)

WORLDWIDE

Une légende fin de siècle: Décoration pour la baraque de La Goulue (1895) Musée d'Orsay, Paris

Une légende fin de siècle: Décoration pour la baraque de La Goulue (1895) Musée d'Orsay, Paris La Goulue, the celebrated cancan dancer and queen of late night Paris during the Belle Époque, asked her friend Toulouse-Lautrec to paint two panels to decorate her carnival booth. The artist's two largest canvases were to have an extraordinary destiny.



UCELLO [~ 1397-1475]

AUTHOR
Alain JAUBERT
DIRECTOR
Alain JAUBERT
COPRODUCERS

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worldwide

"The Rout of San Romano", Paolo Uccello

"The Rout of San Romano", Paolo Uccello This film uses video techniques to explore and reveal how a great work from the past was composed. This trio of huge panels, now housed in three separate museums, is seen as a sort of manifesto for the new art movement of the 15th century. Painters were using the principles of perspective rediscovered in the Ancient Greek treatises, and the innovations of an architect like Brunelleschi or a goldsmith like Ghiberti, to convey space and depth. But in Uccello, in addition to a passionate interest in perspective, we find an intense curiosity about geometrical forms, colour and especially movement. The subject of "The Rout of San Romano" is an obscure encounter between Florentine and Sienese mercenaries in the Tuscan hills in 1432. Uccello turns it into a feast for the eyes and the intellect, treating it as an opportunity to invent contradictory images which have influenced later painters down to the Cubists and Surrealists.



VAN EYCK [~ 1376-1441]**AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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WORLDWIDE

**Miracle dans la loggia: "La Vierge au chancelier Rolin" (circa 1436)
Musée du Louvre, Paris**

Miracle dans la loggia: "La Vierge au chancelier Rolin" (circa 1436) Musée du Louvre, Paris The setting of a Roman gallery brings together four characters, Nicolas Rolin, the Duke of Burgundy's minister of finance, is on his knees before the Madonna, who is being crowned by an angel. Rolin is being blessed by the infant Jesus. Outside, a rich landscape is peopled with a number of unknown characters. A complex painting, difficult to decipher.

**VAN GOGH [1853-1890]****AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

La Haute Note jaune: "La Chambre à Arles" (1888 & 1889)

La Haute Note jaune: "La Chambre à Arles" (1888 & 1889) In October 1888, Vincent Van Gogh, who had lived for eight months at Arles, painted his room. A year later, when he found himself shut up in the asylum of Saint-Paul de Mausole near Saint-Rémy, he felt the need to make two copies of this painting he so loved. This picture, famous because it has been reproduced in several different graphic formats, meant a great deal to the painter.

AWARDS :

PRIX DU MEILLEUR DOCUMENTAIRE SCAM - FESTIVAL DE CANNES 1994 / PRIX MAX-POL FOUCHET - GRAND PRIX DE TELEVISION DE LA SCAM 1995



VERMEER [1632-1675]

Le Grain de la lumière: "L'Astronome" (1668) Musée du Louvre, Paris

Le Grain de la lumière: "L'Astronome" (1668) Musée du Louvre, Paris Vermeer was born in Delft. He lived there all his life and was influenced by Rembrandt. His work consisted of a series of variations on enigmatic interiors. Only 34 of his paintings are known to exist. Videographics are used throughout the film to focus on key elements of the painting and to analyse its structure and composition.



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

VERONESE [1528-1588]

Un tableau en procès: "Le Repas chez Levi" (1573) Galleria dell'Accademia, Venice

Un tableau en procès: "Le Repas chez Levi" (1573) Galleria dell'Accademia, Venice A painting that changes names: Veronese is brought before the tribunal of the Inquisition: the appearance of the famous "green Veronese"; a monk who cut the canvas into three pieces to save it from a fire. Here is the immense talent of Veronese, his guile, his claim, to the rights of a creator to have an imagination.

AWARDS :

Award for the best educational film at the International Art Film Festival in Montréal, 1989 / Silver FIPA, 1989 / Award of the URTI creation documentary in Monte-Carlo, 1989 / Award for the best video art film at the Second International Art Film Biennial of Centre Georges-Pompidou, 1990



AUTHOR

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

VUILLARD [1868-1940]**AUTHOR**

Alain JAUBERT

DIRECTOR

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TERRITORY(IES)

WORLDWIDE

Les Allées du souvenir: "The Public Gardens" (1874) Musée d'Orsay, Paris

Les Allées du souvenir: "The Public Gardens" (1874) Musée d'Orsay, Paris "The Public Gardens" is the umbrella title for nine decorative panels painted in 1894 by Edouard Vuillard for Alexandre Natanson's mansion in Paris. Under the apparent thematic simplicity—women and children in a large public park—lies a multitude of historic, technical and artistic riddles. Deciphering a work by Vuillard plunges the viewer into a curious, never-ending adventure.

**WATTEAU [1684-1721]****AUTHOR**

Alain JAUBERT

DIRECTOR

Alain JAUBERT

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TERRITORY(IES)

WORLDWIDE

"Le Pèlerinage à l'île de Cythère" (1717) Musée du Louvre, Paris

"Le Pèlerinage à l'île de Cythère" (1717) Musée du Louvre, Paris This painting is no doubt one of the Louvre's greatest. Painted by Watteau in 1717, reworked in a slightly altered version a few years later, this work belongs to the series of "Galant Conversations" in which the artist from Valenciennes gave the best of himself. A mysterious work (What are they doing? Where are they going?), that provokes quite a few questions, with just as many different answers.



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CONTACTS

CÉDRIC HAZARD
HEAD OF INTERNATIONAL SALES AND ACQUISITIONS
c-hazard@arteFrance.fr

ALEC HERRMANN
HEAD OF PRE-SALES
a-herrmann@arteFrance.fr

ERAN KAMEYA
SALES MANAGER
e-kameya@arteFrance.fr

AUDREY KAMGA
SALES MANAGER
a-kamga@arteFrance.fr