



Waddesdon Manor announces 2020 programme

Gustave Moreau: The Fables

11 July – 25 October 2020

The Manor

Gustave Moreau (1826-98) is one of the most brilliant and influential artists of the French Symbolist movement, and this exhibition reveals some of the most extraordinary works he ever made, unseen in public for over a century.

In collaboration with Musée National Gustave Moreau, Paris, the exhibition will reveal for the first time since 1906, 34 watercolours created by Moreau between 1879 and 1885, on loan from a private collection. They were part of a series commissioned by the art collector Antony Roux to illustrate the 17th-century *Fables* of Jean de La Fontaine (many of which derive from Aesop's *Fables*). They were exhibited in Paris in the 1880s to great acclaim and in London in 1886, where critics frequently compared the artist to Edward Burne-Jones. Moreau made 64 works for the series, which subsequently entered a Rothschild collection; however, a significant proportion was lost during the Nazi era. The surviving works have not been exhibited since 1906 and they have only ever been published in black and white. Created at the height of the French 19th-century revival of watercolour, their variety of subject matter and technique and their colouristic effects, will be a revelation to visitors.

The *Fables* watercolours form the core of the display with additional loans from the Musée Gustave Moreau. These include preparatory drawings for the *Fables*, including animal studies made from life in the Jardin des Plantes, and the splendid oil painting, *The Unicorns*, commissioned by Baron Edmond de



Rothschild, but which in the end the artist refused to give him. Prints after Moreau's *Fables* by Félix Bracquemond demonstrate the translation of the jewel-like colours into velvety monochrome in some of the most innovative etchings of the age, while reproductions by Grandhomme and Garnier transform the most delicate effects of the watercolour medium into vitreous enamels.

A version of the exhibition will open at the Musée National Gustave Moreau, Paris, in November 2020.



Joana Vasconcelos: *Wedding Cake*

Autumn 2020

From Ancient Rome where bread was broken over the bride's head to bring good fortune to the couple, to contemporary confections that are often a sign of celebration and social status, the history of the wedding cake is long and varied, full of symbolism and tradition.

Wedding Cake is a major new commission from Portuguese artist Joana Vasconcelos, a 12m high ceramic sculptural pavilion in the form of a wedding cake. Part sculpture, part architectural garden folly, it is an extraordinary structure which celebrates historic wedding cakes, and is inspired by the Baroque buildings and ceramic traditions of Lisbon, where Vasconcelos lives and works, as well as the landscape of Waddesdon and the long European history of placing fanciful buildings in gardens and landscapes. At Waddesdon it will be set in the centre of the re-designed Rose Garden.

Yorkshire Sculpture Park presents Joana Vasconcelos as its major show for 2020 featuring monumental works, such as *Material Girl*, 2015 and *Pop Galo (Pop Rooster)*, 2016 in its Underground Gallery and open-air, 7 March 2020 - 3 January 2021.

Roses

28 March – 25 October 2020

Coach House Gallery, The Stables

Alongside his four-decade career as a hugely successful fashion photographer, Nick Knight's constant desire to experiment, push boundaries and challenge our notions of photography has resulted in a series of still life photographs that take the classic rose as their subject but express it in ways that are new. The resulting series have seldom been exhibited or published.

Two distinct series of works will be on display: *Roses from My Garden* and *Rose Photo Paintings*. Both are inspired by Knight's fascination with nature in general, and more specifically with roses as infinitely varied objects in their own right. While *Roses from My Garden* has roots in the work of 16th and 17th century still life painters like Jan Brueghel the Elder and Jan van Huysum, these large-scale works could not be more modern, dramatizing the transient nature of beauty.



For *Rose Photo Paintings*, Knight's interest lay in literally blurring the boundaries between painting and photography. Classical arrangements were photographed and printed onto non-absorbent paper, producing an image in liquid paint that was encouraged to freely move in whatever manner Knight desired. This dynamic and physical process was then taken a step further by entering a steam room to infuse the ink with water. The resulting works are hybrids; literally part photograph, part painting.

Books of Art

20 May – 25 October 2019

The Manor

The book has long been an important tool in the promotion and proliferation of the arts, from luxuriously bound prints after Old Masters to albums used by architects, artists and craftsmen.

This exhibition of around 15 French and English volumes, dating from the 17th- to the 19th-century, will explore the role of the book in publicising and celebrating the arts. Many of them will be on display for the first time, giving a rare opportunity to enjoy treasures from the collection which are usually hidden on bookshelves.



Highlights range from Louis XIV's *Cabinet du Roi* series of official prints of his collections and royal palaces to the private collections of the Duke of Choiseul and the dukes of Orléans. Complete works by artists such as Philips Wouwerman, Jean-Antoine Watteau, William Hogarth and Joshua Reynolds will feature as early *catalogues raisonnés*, alongside examples of art historical analysis and critique such as Horace Walpole's *Anecdotes of Painting in England* (1762) and William Beckford's *Biographical memoirs of extraordinary painters* (1780).

The volumes on display will be fully digitised and therefore made accessible for a more immersive experience to both our physical and digital visitors.

CONTINUING...

Framing Madame de Pompadour - A collaboration with Factum Arte

Continuing, 28 March – 10 May 2020

The Manor

This exhibition explores how technology is being used to enhance our understanding of art history, enabling masterpieces which have been victims of circumstance or history to be seen as they were once intended.

François Boucher's famous portrait of *Madame de Pompadour* (1756), now one of the most prized paintings on display at the Alte Pinakothek in Munich, was once owned by Baron Ferdinand de Rothschild, creator of Waddesdon Manor. During the late 19th-century, the painting and its original 18th-century frame were separated - today the impressive frame remains at Waddesdon with the painting in Germany.

Now, thanks to a collaboration with Factum Arte - specialists in high-resolution digital scanning technology - this exhibition recreates the masterpiece as it would have been known in the 19th century.



This pairing is the climax of an exhibition that also lifts the lid on exactly how this new technology works and how it is being more widely employed to support many types of art, culture and historical projects. Step-by-

step, the various fascinating stages are revealed, with visitors able to explore for themselves other digital and 3D reproductions in touch displays.

A Rothschild Treasury

Continuing, from 28 March 2020

The Manor

More than 300 rarely seen objects spanning two millennia are revealed in this recently opened, permanent gallery.

From a 1st-century cameo of Augustus Caesar's grandson, to a microscope used by entomologist and flea expert Charles Rothschild, via jewellery given as presents from Queen Victoria, to objects bearing Nazi inventory numbers, gold boxes, silver and jewellery – this display of items celebrates the Rothschild family as collectors of extraordinary objects.



Dating from 100AD to the 20th century, all the objects have personal connections to family members past and present. More than three-quarters of them are on loan from the private collection and on public display for the very first time. All the objects have been cleaned and, in some cases, conserved as part of the gallery project, leading to a wealth of new knowledge and discoveries.

NOTES FOR EDITORS

Waddesdon Manor was built at the end of the 19th century by Baron Ferdinand de Rothschild in the style of a French early 16th-century château. Baron Ferdinand was an inspired collector and the house was designed to showcase his exceptional collection of French 18th-century furniture, Sèvres porcelain, English portraits and other decorative arts. When Ferdinand died in 1898, he left Waddesdon to his sister, Alice. Upon her death the house passed to her great-nephew, James de Rothschild, who inherited a substantial part of his father Baron Edmond's great collection. In 1957, in order to ensure its future in perpetuity, Waddesdon was bequeathed to the National Trust. The Rothschild family continues to run Waddesdon through a family charitable trust under the chairmanship of Lord Rothschild. More at <https://waddesdon.org.uk/about-us/press/notes-for-editors/>

For more information on Waddesdon Manor and its exhibitions, visit www.waddesdon.org.uk, like WaddesdonManor on Facebook, follow @WaddesdonManor on Twitter and waddesdonmanor_nt on Instagram.

IMAGES – High resolution image can be downloaded here

Gustave Moreau, *The Lion in Love*, 1879-1885 (c) Private Collection

Gustave Moreau, *The Fox and the Grapes*, 1879-1885 (c) Private Collection

Joana Vasconcelos, *Wedding Cake*, artist's visualisation Nov 2019. © Waddesdon Image Library

Nick Knight Friday 8th June, 2018 Hand-coated pigment print © Nick Knight Courtesy of the Artist and Albion Barn

François Boucher, *Sketch for a Portrait of Madame de Pompadour* c1750 © The National Trust, Waddesdon Manor

Two-handled cup, c1675-c 1700 Photo © Waddesdon Image Library, Mike Fear

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