

Gustave Courbet, l'atelier sans fin

International conference, Ornans, 11-12 March 2022



Eugène Feyen, *Courbet outside his atelier in Ornans*, photographic print, Ornans, musée départemental Gustave Courbet
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Useful Information

Conference organised by the Musée et Pôle Courbet, Ornans, in partnership with the Institut national d'histoire de l'art, Paris

Submission deadline
10 September 2021

Atelier Courbet
14, avenue Maréchal de Lattre de Tassigny
25290 Ornans

On the occasion of the restoration and imminent public opening of Gustave Courbet's (1819-1877) final studio at Ornans, the Musée et Pôle Courbet is organising an international conference on the subject of Courbet and the notion of the *atelier*. This event, organised in partnership with the Institut national d'histoire de l'art, will take place on the 11th and 12th of March 2022 on-site in Ornans, in the space adjoining the painter's studio.

Acquired in 2007 by the Doubs department, the spaces in which Courbet produced some of his last major works have been conserved here in the artist's studio. On the ceiling two murals have survived the ravages of time and a century of near-abandonment. Each occupying a curved horizontal strip of nearly 15 m², these works depict two landscapes, *La Seine à Bougival* and *L'Escaut se jetant dans la mer*. In his studio in the heart of the Loue valley, the artist envisaged constructing the ideal conditions for creation, a fabricated environment which he would "surround with living hedgerows and long stakes linked with wire" and in which he would "plant groves of trees, all essences for [his] painting." (Letter to Juliette Courbet, 9 February 1859) In its ambitions, the site prefigures the 'maison-atelier' of Claude Monet at Giverny.

The aim of this conference is twofold: on one hand it will make it possible to question the precise nature of Courbet's relationship to his ultimate workspace, and to reconsider, in the light of recent research, the cardinal place the notion of the studio holds in our understanding of the trajectory of the artist. On the other, taking Courbet as an example we can further investigate the wider question of the artist's studio from the 19th century to the present day, positioning the event in a particularly dynamic field of research. The studio will be considered in all its topographical diversities, from its intimate places of creation to its surrounding landscapes. A site of concentration and craft, even construction or DIY, but also a space of learning and socialising, the studio might be considered a strategic choice of location – anchoring Courbet's case firmly in the local. If his *Atelier du peintre* (musée d'Orsay) represents the artist in his Parisian studio painting a landscape – a work in response to which Eugène Delacroix spoke of a painting constituting an 'amphibology' – the Ornans studio carries on its own walls images of landscapes elsewhere, as if to transcend the idea of dividing lands.

This multidisciplinary event aims to involve not only historians of art and literature and museum curators, but also anthropologists, philosophers and architects, in order to contribute to a better understanding of the notion of the artist's studio. It is not limited solely to the 19th century, and as such is open to contributions discussing the contemporary status of this space. Various avenues may be explored over the two days, including:

- Courbet and the concept of the studio; Courbet's relationship with his work spaces
- The studio as interior space; its relation to the landscape
- The artist's studio as living environment and social space (flux, visits, exchanges, transmissions)
- The artist's studio, its surroundings and contrasts (inside vs. outside, interior vs. nature, urban centre vs. rural setting, local vs. global, transitory vs. permanent)
- The artist's studio and its representation in art, music, literature, cinema (fetishisation, mythologies, images, narrations)
- The artist's studio as place of cultural heritage (processes, practices, museumification); the challenges of studio museums and their reception; living places becoming memorials
- Reconstitute/restore/construct, remake/open/close, the stakes of architectural and museographic renovation in the artist's studio

Propositions (2000 characters) accompanied by a brief biography can be sent to Aurélia Channaux (aurelia.channaux@doubs.fr) before 10 September 2021.

Organising committee:

Noël Barbe (CNRS)	Thomas Schlessler (Fondation Hartung Bergmann)
Victor Claass (INHA)	Bertrand Tillier (Université Paris 1 Panthéon-Sorbonne)
Dominique de Font-Réaulx (musée du Louvre)	Pierre Wat (Université Paris 1 Panthéon-Sorbonne)
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