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Antoine Watteau

The Music Lesson

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Palais des Beaux Arts de Lille

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Press release: *Antoine Watteau (1684–1721): The Music Lesson*

BOZAR EXPO presents, in cooperation with the Palais des Beaux-Arts de Lille, a major interdisciplinary project consisting of an ambitious exhibition, various concerts and debates, devoted to a great French master of the early 18th century, **Antoine Watteau**, with a particular focus on the musical scenes frequently depicted in the painter's work. The exhibition's general curator, the renowned orchestral conductor **William Christie**, is also at the heart of a cycle of eight concerts that will evoke the sensual atmosphere of Watteau's canvases.

8 February > 12 May 2013

In the spring of 2013 BOZAR will present **the first exhibition in Belgium** to be devoted to Antoine Watteau (1684–1721). This will not only offer an opportunity to see a number of his works; moreover, will it set his pictures to music; it will also highlight the **correspondence between the arts** that was at the heart of his work as an artist. Almost a third of Watteau's works feature musicians. Born to a humble family, he was a short-lived star of French 18th-century painting, dying at the early age of 37. Despite his short life and limited oeuvre, Watteau's elegance and genius left their mark on European art.

Antoine Watteau, father of the "fêtes galantes"



Antoine Watteau (1684-1721), *La Déclaration attendue*, Angers, musée des Beaux-Arts, © Musées d'Angers, Pierre David

Little is known about his years of training in his native Valenciennes, a town that was open to both Flemish and French influences, as it only became attached to France in 1678. We can, however, be sure of the importance of his master, **Claude Gillot** (1673–1722). It was through him that Watteau, the "fils du Nord", discovered Italian painting and the **Commedia dell'Arte**, which meant so much to him, even though he would never make the journey to Italy.

Watteau passed the bulk of his career in Paris, towards the end of the reign of the Sun King and during the Regency, a period in which the French capital experienced an aesthetic ferment and a renewed commercial enthusiasm for art. It was in that context that, in the 1720s, Watteau became a protégé of **Pierre Crozat** (1661–1740), one of his great patrons. Crozat helped to bring into being a musical circle in

which both **Italian and French music** were acclaimed. His collection also helped Watteau to find himself as an artist, as he enthusiastically copied drawings it contained by Flemish and Venetian masters (Rubens, Van Dyck, Titian, and Campagnola). Their attention to **colour, movement, and sensuality** fascinated the young artist, who drew on those qualities to create a new style, less grandiloquent and less formal, imbued with a feigned lightness and an unprecedented elegance.

So there is nothing fortuitous about the presence of other disciplines – **theatre, dance, and music**, in particular – in Watteau's paintings. They are very much present in the figures depicted in the "**fêtes galantes**", whose language he invented: scenes of intimacy, conversation, and music set in an enclosed natural setting in which the human condition plays with appearances. Are we looking at **aristocrats who have put on the costumes of actors** or at **theatrical scenes reconstructed** in a bucolic setting? Watteau explores, as no one had done before him, a free combination of theatrical characters, whom he places away from the stage, somewhere between life and playing a role. Music is never far away in these *fêtes galantes*. The titles of works such as *La Leçon de musique*, *Le Concert amoureux*, and *L'Accord parfait* are highly evocative in this context.

The exhibition *Antoine Watteau (1684–1721). The Music Lesson*



Antoine Watteau (1684-1721), *Jeune violoniste, vu en buste et de profil*, Dublin, National Gallery of Ireland, Photo © National Gallery of Ireland

The exhibition, which has a particular focus on the **musical aspect of Watteau's painting**, brings together a unique selection of **fifteen of the artist's canvases** and **thirty of his drawings**, some of which have not been seen by the European public for more than 50 years. It also presents **fifty engravings by his contemporaries**, including François Boucher, Benoît Audran II, and Charles-Nicolas Cochin, who produced the finest engravings of the 18th century and spread Watteau's art throughout Europe. Thanks to them, we have reproductions of paintings of his that have since been lost and it is possible to offer an almost complete overview of his work. This unprecedented combination of original paintings, drawings, and engravings, as well as **archival material, scores, and musical instruments** of the same period, is a first.

The exhibition itinerary is organised chronologically and thematically. The visitor first discovers the silent dimension of Watteau's art and is thus better placed to appreciate its various musical tones later in the exhibition.

The aesthetic experience is heightened as the visitor is immersed in the music of the time thanks to the audioguides and several **listening points** throughout the exhibition circuit. A special room is set aside for **free concerts** given by students of various Belgian and French conservatories on **Thursday evenings**.

The intervention by **Dirk Braeckman**, leading Belgian photographer with an international reputation, establishes connections between Watteau's work and contemporary art.

An interdisciplinary project

As a multidisciplinary cultural house, the **Brussels Centre for Fine Arts**, in cooperation with the **Palais des Beaux-Arts de Lille**, wishes to highlight the multiple dimensions of Watteau's work. To this end, the orchestral conductor **William Christie**, a great specialist in 18th-century French music, **has been closely associated with this interdisciplinary project as general curator**. His participation has made an essential contribution to understanding the musicality present in Watteau's oeuvre. The founder of



Louis Surugue d'après Antoine Watteau (1684-1721), *La Leçon de musique* (Pour nous prouver que cette belle), Paris, BnF © Bibliothèque nationale de France

Les Arts Florissants is also at the heart of a **cycle of eight concerts on the theme of "Watteau and the Muses"**, which BOZAR MUSIC is presenting in parallel with the exhibition, in order to recreate – through the music of the painter's contemporaries – the spirit of his canvases.

For the exhibition *Antoine Watteau (1684–1721): The Music Lesson*, the Brussels Centre for Fine Arts has drawn on the scholarly expertise of the Palais des Beaux-Arts de Lille, and in particular of **Florence Raymond, conservator in the 18th-century department, who is the exhibition's scientific curator**. The Bibliothèque Nationale de France is a key partner of the event and is lending BOZAR more than 60 engravings, scores, and musical treatises from Watteau's time. There is also a **special scientific committee**, made up of **William Christie**, Musical Director of Les Arts Florissants, Pierre Rosenberg (President-Director Emeritus of the Louvre), **Florence Gétreau** (musicologist and director of research at the CNRS), and internationally renowned art historians such as **Christoph Martin Vogtherr** (Director of the Wallace Collection) and Professor **Guillaume Glorieux**. This committee has overseen the development of the exhibition and contributed to the **catalogue** published for the occasion. Its members will also give a series of lectures devoted to Watteau and music.

True to its interdisciplinary spirit, BOZAR has joined forces with harmonia mundi to release a **CD-book set** entitled *The Music of Watteau*, which sets out to answer the question of "how to listen to Watteau?" The compilation, which will go on sale in France and the Benelux countries on 7 February, includes **two CDs and an original booklet** in three languages (French, Dutch, and English). Disc 1 is **a gallery in sound**. Each of the works selected has been linked to a painting or drawing by Watteau. A detailed text in the booklet explores these connections. Disc 2 evokes **the music performed at the salon in the home of Pierre Crozat**. As his guest, Watteau had an opportunity to draw instruments and musicians, thereby creating the foundations of the musical vocabulary in his paintings.

BOZAR also launches a **new free mobile app** (available in English, Dutch and French) for iPhone or iPad with additional information on the exhibition as well as practical details.

BOZAR and the Palais des Beaux-Arts de Lille have also set up a joint project by the name of **Brussels Lille Artline**, which encourages art-lovers to travel between the two cities, taking advantage of special offers on the prices of tickets for exhibitions and the TGV® (high-speed train). For more details, see: www.brusselslilleartline.com.

Colophon

Exhibition under the High Patronage of Their Majesties the King and the Queen of Belgium
Exhibition under the High Patronage of Mr. Elio Di Rupo, Prime Minister of the Kingdom of Belgium
Exhibition under the Honourable Patronage of Mr. François HOLLANDE, President of the French Republic

General Curator: William Christie, orchestral conductor and harpsichordist, Musical Director of Les Arts Florissants

Expert Curator: Florence Raymond, conservator, Palais des Beaux-Arts de Lille, 18th-century department

Guest artist: Dirk Braeckman

Artistic Advisor: Michaël Borremans, painter

Advisor for the musical dimension in the exhibition: Florence Gétreau

Exhibition coordinator: Rocío del Casar Ximénez, assisted by Eva Bialek

Music coordinator: Jérôme Giersé

Scenography: a practice (partners: Cécile Chanvillard & Vincent Piroux), Morgane Dumont, Manuela Dechamps

In collaboration with the Palais des Beaux-Arts de Lille

With the exceptional collaboration of Bibliothèque Nationale de France

In the framework of: Brussels Lille Artline

With the support of: Embassy of France in Belgium

Scientific committee:

Pierre Rosenberg, of the Académie Française, President-Director Emeritus of the Louvre Museum

Florence Gétreau, Director of research at CNRS, Director of the Institut de Recherche sur le Patrimoine Musical en France (CNRS-BNF)

Alain Tapié, conservateur en chef du patrimoine, former Director of the Palais des Beaux-Arts de Lille

Jean-Pierre Changeux, neurobiologist, Collège de France – Institut Pasteur

Christoph Martin Vogtherr, Director of the Wallace Collection, London

Guillaume Glorieux, Professor of the History of Modern Art, Université de Rennes II

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Musée national des châteaux de Versailles et de Trianon, Versailles

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RUSSIA

Musée de l'Ermitage, Saint-Pétersbourg

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And private collectors who want to remain anonymous.

Palais des Beaux Arts de Lille

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Room texts

An Artist of European Significance

In France, the years between 1680 and 1750 – between Classicism and the high Enlightenment – represent a distinct cultural period that shares little with what preceded, and even less with what followed and its revolutionary consequences. Known as Rocaille in French and Rococo in English, it was characterised by its rejection of symmetry, classical literary forms, the hierarchy of the arts, and, most notably, established moral convention.

Recognized as an innovator by his contemporaries, the painter Antoine Watteau (1684-1721) was one of the great representatives of this movement, his work focussing as never before on the feeling of love and on the pleasures of theatre, music and dance. Full of verve and intelligence, his highly original paintings led the development of the taste of his time.

Watteau's art effects a synthesis of Northern European and Italian influences and foreshadows the major concerns of 18th-century European art. From Paris to London to Potsdam, the new aesthetic directions he explored would be echoed in the vision of several generations of thinkers, a vision of the world based not only on reason, but also on sensibility and faith in humanity.

Such a vision finds a very appropriate place at an institution like the Centre for Fine Arts, Brussels, located at the very heart of the capital of Europe. Its multidisciplinary programme for 2013 in great part reflects the elaboration of European identity through the development of the arts, an identity nurtured by key moments in the history of the continent, illuminated for us today by a great artist named Antoine Watteau.

Reflecting the multidisciplinary approach of the exhibition, musical alcoves placed here and there allow visitors to listen to music chosen by conductor William Christie and his ensemble Les Arts Florissants, (re)discovering the music of Watteau's time. In addition, photographer Dirk Braeckman has been invited to contribute a selection of his recent work in dialogue with Watteau's.

Antoine Watteau

A painter of the sensual world, a brief, bright meteor across the firmament of 18th-century French art, Antoine Watteau was the herald of a new generation of artists and the first to give such easy and graceful visual expression to music, dance and theatre.

Born to a family of modest means in Valenciennes in 1684, nothing suggested he would become one of the most sought-after of Parisian artists. Favoured by the collectors of an age of sensibility, he was the inventor of the genre of the *fête galante*, scenes of intimate sociability in artful outdoor settings where the human condition finds expression in the ambiguity of appearances.

'New' is the most frequent adjective in his biographies, while 'charm' is the word most often used in discussing his paintings. Few painters have so quickly gained the success that was his when he died at less than forty, in 1721.

Relying little if at all on the traditional patronage of Church, King or Court, he had managed to win great fame despite having been received into the Royal Academy for Painting and Sculpture only four years earlier.

Known to us through engravings, his self-portraits show not a self-confident artist but a man whose melancholy was undispelled by success. The painter of flirtatious conversation seems to have been 'cold and constrained in manner', a man of 'lively and penetrating mind,' who spoke 'little but well' and wrote 'the same way'.

This first room presents the different faces of the artist.

When silence is golden

Watteau was a 'subtle judge of music', the Comte de Caylus (1692-1765) noted in 1748. The painter's friend and biographer, a recognized scholar, an antiquarian of repute, and an engraver of talent, he is the only 18th-century writer to have mentioned Watteau's interest in matters musical.

Born at Valenciennes, long part of the Spanish Netherlands, only six years after the city's annexation to France, where did this roofer's son get his marked fascination with music and musicians?

Was it playing an instrument himself that allowed him to capture the gestures of musicians so truthfully? Today, there is no evidence either way. Only his own virtuoso works, drawn in lively red chalk or painted with an impatient brush, testify to his brio. And they evidence too his attention to the different worlds he encountered and their sounds.

While almost a third of Watteau's paintings feature musicians or musical instruments, others, among them some of the most famous, evoke very different kinds of sonorities: the rustle of vegetation, the murmur of conversation and words hanging in the air suggest another musicality to Watteau's compositions.

The Two Cousins, The Capricious Girl, The Expected Declaration... all works where silence seems golden.

Italy and Flanders, lands of inspiration

Watteau only ever knew three cities: Valenciennes, where he was born; Paris, his adoptive home; and London, which he visited in 1719-1720, hoping to find there a cure for the consumption that would kill him.

Coming only second in the competition for the Prix de Rome, he did not make the journey to Italy, so indispensable to an academic training.

Self-taught, he had joined the studio of Claude Gillot (1673-1722), taking from him his subjects inspired by the Italian commedia dell'arte. The decorative painter Claude Audran III (1657-1734), 'keeper of the Palais du Luxembourg' in Paris, introduced him to the delicate arabesques and powerful history painting of Rubens, notably the series *The Life of Marie de' Medici*.

Watteau gained his profound familiarity with the work of the older masters from copying works held in the royal collections or owned by his wealthy patrons.

The description of Watteau as a 'Flemish painter' so common in the biographies should not lead us to forget his interest in the Venetian masters, 'whose colour and composition he admired,' we are told by his friend and dealer Edme-François Gersaint (1694-1750).

The taste of the age was for Northern European art, and Watteau produced works that alluded to that tradition, pleasing the art-lovers of the time. Voltaire indeed referred to him as a 'Flemish painter' who was 'in the graceful more or less what Teniers was in the grotesque'.

Painting theatre, painting music

Influenced by the fantastical and theatrical creations of Claude Gillot (1673-1722), Watteau very early found inspiration in the Italy of the commedia dell'arte, the Italy he visited in thought.

Pierrot, with guitar on his back, is one of the painter's emblematic characters. His slender figure haunts the atmosphere of the fêtes galantes whose language was Watteau's invention: these sequestered outdoor scenes where under music's spell each figure's role becomes more ambiguous than ever.

Though the actors of the Comédie-Italienne were expelled from Paris in 1697, for insult to royal authority, they remained in many ways the heroes of the city's fairground stages. Their return to Paris in 1716 was the object of a highly symbolic decision by the Regent Philippe d'Orléans, a lover of Italian culture.

Watteau too was taking sides in installing this Italy of the imagination at the heart of his creative work. There it would be endlessly reinvented, to the point of the dissolution of the theatrical stage itself, endowing his figures with an unprecedented, almost melancholy ambiguity, suspended as they are between life and fiction.

Tuning of strings, attunement of feelings

The titles of Watteau's works are evocative: *The Music Lesson*, *The Scale of Love*, *The Perfect Accord...* Conferred by collectors of the time, notably when works were to be engraved, they offer in themselves an interpretation.

In suggesting double meanings these titles reflect the complex and ambiguous narrative situations favoured by the painter. Often, while tuning their instruments – notably the guitar – Watteau's musicians, and sometimes other figures too, are attuning their feelings.

Reading a score draws together kindred spirits. Music engages the erotic body and Watteau ranges the palette of feeling, often with subtlety and sometimes with audacity, as one can see in *The Adventuress*, its title rich in connotation.

Though Watteau created "to no purpose" – that is, without reference to the great genres of religious and history painting – his works did allow his contemporaries to identify themselves in situations that they recognized and which we recognize still today.

The representation of desire in Watteau is never fortuitous, the representation of music never a simple accompaniment.

The draughtman's instruments

'This painter drew continually,' said Dezallier d'Argenville (1680-1765) in 1745. A connoisseur and a collector, Watteau's celebrated biographer went on to say that 'Even his walks and his leisure time were put to this use'.

Innumerable drawings of Watteau's were known during the painter's lifetime, and almost 700 of them are extant today. Highly varied in subject, his graphic work includes from 2,000 to 4,000 sketches, depending on how many one admits of his youthful productions, still almost entirely unknown.

'Watteau's drawings are valued by collectors. Red chalk is what he most often used, on white paper,' Dezallier added. There are few drawings that show on the same sheet two musicians playing different instruments; more common are the consistently lively sketches grouping together multiple views of the same player, whether violinist, guitarist or bagpiper.

Other drawings again – the majority – offer a focus on the individual, sometimes indeed a portrait of a single musician. All testify to Watteau's dexterity, his rapidity, and his exceptional ability to seize a gesture, ephemeral as a note of music.

The instruments...

The sheet music, musical instruments and musical treatises assembled here are intended to reflect as faithfully as possible the musical practice of Watteau's generation.

A first group evokes the theme of the song to guitar accompaniment. Christophe Ballard, music printer to the king, published collections that combined 'serious airs', often on amorous themes, and drinking-songs whose melodies were known to everyone.

The guitar here conforms to the Parisian pattern of the time, found everywhere in Watteau's work. Though the painter never depicted a performance of the 'lyric tragedy' of the period, his fascination with the theatre is represented by the Classical love stories set to music by such as Marin Marais, André-Cardinal Destouches or Henri Desmarests.

'Pastoral' instruments such as the rustic hurdy-gurdy or the court bagpipe, a refined version of its country cousin, are associated with the scenes of joyous dancing in the open air often pictured by the artist.

... and music books

Most frequently represented in Watteau's graphic work, however, is chamber music, with the instruments employed for sonatas and the newly fashionable cantatas.

This was a time when important improvements were made in the manufacture of wind instruments (recorder, flute, oboe, court bagpipe, bassoon, flageolet). They were more refined in tone and remained better in tune. Here are very rare examples of the work of the Hotteterre family, musicians and instrument makers who supplied both the royal court and the great private houses of Paris. The viol, and especially the bass viol, used for both solos and accompaniments, reached its apogee in this period, while the emergence of a violin repertoire testifies to that instrument's emancipation.

We look finally at the musical life of Watteau's great patron Pierre Crozat, whose taste for Italian music was important in promoting composers as renowned as Arcangelo Corelli and Alessandro Scarlatti. His music library testifies to the new musical habits that were emerging in early eighteenth-century Paris, and it is the atmosphere of his musical salon that one has sought to evoke here.

Les Figures de Différents Caractères

A painter and incessant draughtsman, Antoine Watteau made an indelible impression on the 18th century by the grace and novelty of his art. He also tried his hand at printmaking, producing a number of etchings.

It is however to well-known printmakers that we owe most of the 600 plates after Watteau's drawings and paintings that we possess. These were produced on the initiative of his friend and patron Jean de Jullienne (1686-1766), a wealthy dyer, cloth manufacturer and connoisseur of art.

Between 1723 and 1735 Jullienne assembled a team of engravers and print-sellers to produce and market prints of Watteau's work, sold individually or as bound volumes – the posthumous tribute of a friend and canny art dealer to an artist who died before his time.

A hotbed of young talent, involving the best engravers of the time – Boucher, Tardieu, Cochin the Elder, Aveline and Le Bas – this unprecedented undertaking contributed to the Europe-wide diffusion of the Rococo style of which Watteau had been one of the most important pioneers.

Les Figures de Différents Caractères comprises engravings after 400 of Watteau's drawings. The selection here, exceptionally loaned by the Bibliothèque nationale de France, takes the musician as its theme.

After Watteau: l'Œuvre gravé

Jean de Jullienne's ambitious plans were not limited to the drawings alone. Already by 1726 he had promised to engrave 'the finest of Watteau's paintings.'

The year 1735 thus saw the publication of two volumes of prints after the paintings. Known as the *Œuvre gravé*, together with the *Figures de Différents Caractères* they make up what is called the *Recueil Jullienne*, the 'Jullienne Collection', comprising more than 600 plates in total.

A record of the paintings, and valuable testimony to many works now lost, the *Œuvre gravé* brings together work by the most accomplished engravers of the age. Twenty-eight contributed to this masterpiece of eighteenth-century engraving.

The production of a copper plate, engraved with the burin and etched with nitric acid, required months of work by an experienced engraver. The plate was then inked before being placed in the press and printed on paper.

Jullienne chose the best papers available, in those days made in the Auvergne, alluding to this himself in a prospectus that praises ‘the beauty of the large and uniform paper employed’ (1734).

The *Recueil Jullienne* offers a rare opportunity to enter Watteau’s world and to consider a highly unusual publishing project, the fruit of a very active group of eighteenth-century art patrons and print-sellers.

It contributed to the diffusion of Watteau’s art throughout the continent of Europe.

Pierre Crozat’s musical foyer

At his palatial house in the Rue de Richelieu in Paris, Watteau’s friend and patron, the financier Pierre Crozat (1661-1740) organised private concerts for a select audience of well-informed enthusiasts – something new in the world of music.

When living at his patron’s house in around 1717, Watteau must surely have attended a number of them. Crozat also had a well-stocked music library that featured a double repertoire: the French, with a number of religious works, pieces by Marin Marais and operas by Lully, and the Italian, with cantatas and sonatas, notably by Scarlatti, to show off voice and violin.

Pierre Crozat, called “the Poor” only in contrast to his even wealthier brother Antoine, first share holder of French Louisiana, thus promoted the emergence of an unprecedented domestic centre of artistic and musical activity.

Artists met there, as Watteau met the Venetian painter Sebastiano Ricci and the famous pastellist Rosalba Carriera, who produced a portrait of him. Very special occasions, these concerts were painted by Nicolas Lancret, a follower of Watteau’s, and two such pictures are shown here.

It was at Crozat’s that Watteau developed his eye, assiduously copying drawings by the Flemish and Venetian masters he loved. There too he encountered the novelty of this domestic and small-scale musical entertainment, reflected here in several drawings of equal refinement.

And on this note, our exploration of Watteau and music comes to an end.

Dirk Braeckman



A.W.-M.P. #05-13-2013, 1050 x 350 cm, Ultrachrome Inkjet Print on Japanese Silk Paper, © Dirk Braeckman
Courtesy Zeno X Gallery, Antwerp

“The distance between the figures suddenly becomes solid” – Peter Verhelst

Antoine Watteau’s imaginary landscapes often feature people (predominantly courtiers) who have just whispered something to someone else or are about to do so... Figures turning towards or away from one another. They are also often shown from the back. What we, the viewers, see is chiefly the interplay of the figures and their gazes, all of those lines that crisscross each other across the paintings: one person is looking at another person who is looking out at us, while that person is being looked at by somebody else. These figures are frozen in a pose that has them inclined just a millimetre too far, just a millimetre too close, or too far from the other figure. And what we hear – there are so many musical instruments – is quiet, frozen music.

BOZAR asked Dirk Braeckman to find a way of depicting the artworks that could *not* be brought to the exhibition. Not because Braeckman is seen to be ‘the photographer of emptiness’, but because he is so adept at depicting ‘emptiness’ (memory, memory loss, absence, desire) in all of his photographs. Braeckman hardly ever shows us what is actually there in a photograph. And all we can do is fill in these photographs with our own desires, our own absences, forever feverishly searching for meaning. It is as if the distance between the figures suddenly becomes solid, becomes material. Each of Braeckman’s photographs allows us to hear and see what is going on among Watteau’s figures as they lean in towards one another. Whispering. Music. The ‘negative space’. The silence. Our unstoppable desire to constantly bridge that distance and fill in the silence.

Peter Verhelst

Peter Verhelst is a poet, novelist and dramatist. In 1987 he published "Obsidiaan", a collection of poems. He won the Gouden Uil literary award and the Vlaamse Cultuurprijs in 2000 with his novel « Tongkat » (“Tongue cat”). He is dramatist at NTGent.

Biography Dirk Braeckman

Born, Eeklo, 1958

Lives and works in Ghent, Belgium

- | | |
|------------------|--|
| 1977–1981 | Educated at the Koninklijke Academie voor Schone Kunsten, Ghent (department of photography and film) |
| 1982–1989 | Co-founded Galerie and photomagazine XYZ, Ghent, with Carl De Keyzer |
| 1998–2002 | Involved as lecturer at the Nationaal Hoger Instituut voor Schone Kunsten, Antwerp |
| 2009 | Started as guest lecturer at the Koninklijke Academie voor Schone Kunsten, Ghent |

Selected solo exhibitions

- 2012** *Dirk Braeckman*, Kunsthalle Erfurt, Germany
Dirk Braeckman, De Appel, Amsterdam, The Netherlands
Dirk Braeckman, Fotohof, Salzburg, Austria
- 2011** *Dirk Braeckman*, Zeno X, Antwerp, Belgium
Dirk Braeckman, Museum M, Leuven, Belgium
- 2010** *Dirk Braeckman: Black Sun*, Robert Miller Gallery / A White Studio, Miami
- 2004** *Additional Photos*, Museum De Pont, Tilburg, the Netherlands
- 2001** *z.Z(t).('94-'01)*, Stedelijk Museum voor Actuele Kunst S.M.A.K., Ghent, Belgium
- 1999** *z.Z(t).*, Museum Dhondt-Dhaenens, Deurle, Belgium
- 1997** *Dirk Braeckman*, Kunsthal Rotterdam
Rotterdam Belgium Flanders Museum, Rotterdam, The Netherlands

Selected group exhibitions

- 2012** *QNX, een plek voor rituelen*, Bruges' concert hall, Belgium
Mindscapes, La Centrale électrique, Brussels, Belgium
Sint-Jan, Saint Bavo's Cathedral, Ghent, Belgium
Private, Galerie Thomas Fisher, Berlin, Germany
- 2010** *Xanadu*, Stedelijk Museum voor Actuele Kunst S.M.A.K., Ghent, Belgium
The State of Things, National Art Museum Of China, Beijing, China
Robbrecht and Daem. Pacing Through Architecture, Whitechapel Gallery, London, England
In Praise of Shadows. Dirk Braeckman, Bill Henson, Josh Lehrer, Robert Miller Gallery, New York, USA
- 2009** *Time is a Book*, Time festival 2009, Ghent (curated by Els Dietvorst and Dirk Braeckman), Belgium
The Portrait. Photography as Stage. The photographic portrait from 1980 until now, Kunsthalle Wien, Austria
- 2008** *Darkside. Photographic Desire and Sexuality Photographed*, Fotomuseum, Winterthur, Switzerland
- 2007** *Extremities*, Artetage, Museum of Modern Art, Vladivostok, Russia

Prizes (Selection)

- 2006 Culture Prize 2005 of the Flemish Community (section Fine Arts)
- 2003 Culture Prize of the City of Ghent (section Fine Arts), Ghent
- 2002 Culture Prize of the K.U. Leuven (Prize Fonds Blanlin-Evrart), Louvain

Public collections (Selection)

Royal Palace, Brussels
Ministère de la Communauté française, Brussels
Ministerie van de Vlaamse Gemeenschap, Brussels
Stedelijk Museum voor Actuele Kunst S.M.A.K., Ghent
MAC's Grand-Hornu, Hornu
Musée d'Art Contemporain et Moderne, Strasbourg Gemeentemuseum, The Hague
De Pont, Museum voor hedendaagse kunst, Tilburg
Sammlung Goetz, Munich

Main sponsor of the exhibition: Nikon Belux | Milo-Profi Fotografie



A series of concerts: *Watteau and the Muses*

Watteau was the first painter who combined music, dance and theatre in his elegant works – the music theme is especially apparent. That is why BOZAR developed a music program that will run simultaneously with the exhibition. Thanks to conductor and harpsichordist William Christie, music lovers will be able to discover Watteau's world in eight exceptional concerts, which feature a dance performance and a magical projection. Music will resonate throughout the Centre for Fine Arts, since every Thursday evening conservatory students will perform musical interludes in the exhibition. Your concert ticket also entitles you to a discount on your ticket to the exhibition and vice versa.

Les Arts Florissants & William Christie
Watteau et sa musique : un art confidentiel
Monday 28.01.2013 – 20:00 | Royal Brussels Conservatory

William Christie, joint curator of the Watteau exhibition, presents a special concert entirely devoted to the painter's musical vision. In the intimate setting of the Conservatory, Christie and the soloists of Les Arts Florissants will perform a programme of works by composers such as Couperin and Charpentier, music that is the veritable quintessence of that French spirit whose elegance and *je ne sais quoi* still fascinate three centuries later.



William Christie
© Denis Rouvre

William Christie conductor
Les Arts Florissants
Emmanuelle de Negri dessus
Marc Mauillon taille

Works by Louis Couperin, Marc-Antoine Charpentier, Elisabeth Jacquet de la Guerre, Michel Lambert

€ 36 – 25

Biography of William Christie

Harpsichordist, conductor, musicologist and teacher. Pioneer of the renewed interest for Baroque music in France. • Born in Buffalo (New York), has lived in France since 1971. • Founded Les Arts Florissants in 1979. • Repertoire: preference for the French Baroque, with some incursions into the Italian, English and German repertoires. • Biggest concern: the schooling and professional insertion of young performers. Founded Le Jardin des Voix (an academy for young singers) in Caen, which travels all over Europe and the United States. • Award-winning records on labels Harmonia Mundi, Erato, and Virgin Classics. Recently: Monteverdi's *L'incoronazione di Poppea* with Les Arts Florissants (DVD, Virgin Classics, 2012).



Ricercar Consort & Céline Scheen

Ritratto dell'amore

Wednesday 20.02.2013 – 20:00 | Minimes | Miniemen Church

It would be hard to imagine a better voice than Céline Scheen's for presenting a portrait of love. In the company of Philippe Pierlot and the Ricercar Consort, the Belgian soprano immerses us in the intimacy of French *airs de cour* (court airs) from the turn of the 17th and 18th centuries. This is one of the key concerts of the "Watteau and the Muses" series; its refined and sensual atmosphere will evoke the prolific period that saw the emergence of the artistic genius to whom the Centre is paying tribute throughout the spring.

Céline Scheen © All rights reserved

Philippe Pierlot viola da gamba, conductor

Céline Scheen soprano

Ricercar Consort

Works by Jean-Baptiste Lully, Michel Lambert, François Couperin, Marin Marais, Jean-Philippe Rameau, Jean-Fery Rebel

€ 31 – 20

Les Talens Lyriques & Les Fêtes galantes

Terpsichore

Wednesday 20.03.2013 – 20:00 | Centre for Fine Arts - Henry Le Boeuf Hall

The Centre for Fine Arts hosts Christophe Rousset and Béatrice Massin in a unique dance show. What do Handel's ballet *Terpsichore* and Rebel's *Les plaisirs champêtres* have in common? The emblematic figure of Marie Sallé, the most celebrated and talented French dancer of her time, that's what. During her stay in London in 1734 Sallé introduced Rebel's ballets to the city and dazzled the great Saxon composer.

Christophe Rousset conductor

Béatrice Massin choreography

Eugénie Warnier Erato (soprano)

Marianne Beate Kielland Apollon (alto)

Paul Crémazy tenor

Jussi Lehtipuu bass

Les Talens Lyriques

Les Fêtes galantes

Jean-Fery Rebel *La Terpsichore* (1720), *Les plaisirs champêtres* (1734), *Les Eléments*, extr.

Georg Friedrich Händel *Opéra-ballet Terpsichore - Acte de ballet* (1734)

€ 54 – 44 – 33 – 16



Les Fêtes galantes –
Terpsichore © Julien Idier

Les Arts Florissants

Le Jardin des Voix

Thursday 28.03.2013 – 20:00 | Centre for Fine Arts - Henry Le Boeuf Hall

William Christie concludes his Brussels residency with his *Jardin des voix*, which offers us a preview of the talents of tomorrow. In the sixth edition, this seedbed of young artists once again offers an evening of splendid, refined music at the Centre. Christie is an expert at discovering gifted young singers and allowing them to shine in a tailor-made programme.

William Christie conductor

Daniela Skorka soprano

Emilie Renard mezzo

Benedetta Mazzucato contralto

Zachary Wilder tenor

Victor Sicard bass-baritone

Cyril Costanzo bass

Les Arts Florissants

Solistes du Jardin des Voix

€ 70 - 57 - 35 - 16



La lanterne magique de Monsieur Couperin
© Jérôme Combe

Bertrand Cuiller & Louise Moaty

La lanterne magique de Monsieur Couperin

Friday 19.04.2013 – 20:00 & 22:00 | Protestant Chapel

Mr Couperin's Magic Lantern is a project that is at once musical and visual, an innocent, poetic concert, the stuff of dreams. By gentle candlelight, a strange magic lantern projects enchanting images onto a screen as round as the moon. The images enter into a dialogue with Couperin's elegant music. Thanks to Louise Moaty and the talented young harpsichordist Bertrand Cuiller, we rediscover the exotic magic of the first image projectors.

Bertrand Cuiller harpsichord

Louise Moaty projection

€ 18

Leonardo García Alarcón & le Choeur de chambre de Namur

Pictures from an exhibition: around Watteau

Wednesday 24.04.2013 – 20:00 | Royal Brussels Conservatory



Leonardo García Alarcón © Bertrand Pichène

Alarcón paraphrases Musorgsky as he presents a series of "pictures at an exhibition" devoted entirely to Watteau. Whispered conversations, the rustling of the wind in the leaves, depictions of instruments and musicians: the painter's work is full of sounds. It appears to our sense of hearing, as well as to our eyes. Lully, Destouches, Couperin, and Charpentier will all be summoned to provide a soundtrack for Watteau's paintings.

Leonardo García Alarcón conductor
Cyril Auvity tenor
Céline Scheen soprano
Marc Mauillon baritone
Chœur de Chambre de Namur
Les Agrémens

André Cardinal Destouches *Telemaque et Calypso (excerpts)*, *Issé (excerpts)*
Marin Marais *Ariane et Bacchus (excerpts)*
Henri Desmarets *Les amours de Momus (excerpts)*
Pascal Colasse *Thétis et Pélée (excerpts)*
André Campra *Airs en italien*

€ 31 – 20

Les Dominos
Saturday 27.04.2013 – 20:00 | Protestant Chapel

Florence Malgoire, first violin of Les Arts Florissants, presents the music of Elisabeth Jacquet de la Guerre, one of the few women composers of the Baroque age. In the wonderful, intimate setting of the Protestant Chapel, Les Dominos offer us a chance to hear the violin sonatas of this virtuoso composer, whose artistry illustrates the passion for chamber music of the Paris salons of her time. In addition, Blandine Rannou will perform one of Jacquet de la Guerre's suites for harpsichord.

Florence Malgoire violin, conductor
Guido Balestracci viola da gamba
Jonathan Rubin theorbo, baroc guitar
Blandine Rannou harpsichord
Les Dominos
Works by Elisabeth Jacquet de la Guerre

€ 25



Rolf Lislevand
Thursday 23.05.2013 – 20:00 | Protestant Chapel

This concert with Rolf Lislevand on guitar and theorbo brings to a close our journey through Watteau's musical world. Lislevand was born in Norway, but has lived in Italy for some time, in close contact with an old civilisation that has always paid attention to both tradition and renewal. He himself seeks to combine intuition and research in order to arrive at a

comprehensive understanding of the baroque style and aesthetic – and with considerable success, as you will hear!

Rolf Lislevand theorbo, baroc guitar
Music by Francesco Corbetta
Works by Robert de Visée, Francesco Corbetta, Angelo Michele Bartolotti

€ 18

Around Watteau

1) Watteau in music: concerts on Thursday evenings

Music will resonate throughout the Centre for Fine Arts, since every Thursday evening conservatory students will perform musical interludes in the exhibition.

*Tickets: Free concerts, included in the price of the exhibition ticket
Three sessions of 20 minutes each, every Thursday evening.*

2) Audioguide and app

The audiovisual guide mirrors the multi-disciplinary approach of the exhibition, exploring the connections between art, music and literature. The multimedia tours provides the visitor with rich content about more than 30 works and more in-depth information on specific subjects, as well as music fragments from the concert by Les Arts Florissants on 28 January; literature as excerpts from Pierre Michon's short story on Antoine Watteau are being read and the tours include a video of artist Dirk Braeckman about his contribution to the exhibition. The multimedia guide and the app are developed in collaboration with imagineear.

*Audioguide: € 3
App in iTunesstore: Free*

3) A series of lectures

Watteau's paintings, so rich in musical themes, were admired in the *salons* of Paris. We also know that music was played there. To help you understand this dual world of art and music, BOZAR is organising a number of conferences. What were private concerts like in the Paris of Watteau's time? What links are there between Watteau and other great artists? Those are just some of the topics that will be addressed by musicians, art historians, and renowned musicologists.

Tickets: € 6 - 4

Programme

27.02.2013 – 20:00

Private Concerts in Paris in Watteau's Era

Guillaume Glorieux, professor - Université de Rennes II (FR)

07.03.2013 – 20:00

Musicians through the Eyes of Watteau

Florence Gétreau, musicologist and director of research - CNRS. Centre National de la Recherche Scientifique (FR)

26.03.2013 – 20:00

Music and Musicians in Paris in Watteau's Era

Laurence Decobert, head of department - Collections patrimoniales, Département de la Musique, Bibliothèque nationale de France (FR)

24.04.2013 – 20:00

Watteau and the Masters

Christoph Martin Vogtherr, director – Wallace Collection, London (FR)

02.05.2013 – 20:00

The ideal Exhibition: Watteau and the Music

Florence Raymond, scientific curator of the exhibition (FR)

4) Watteau in literature: *Masters and Servants* by Pierre Michon

Masters and Servants is a literary intervention in the BOZAR exhibition *Antoine Watteau: The Music Lesson*. Visitors to the exhibition can listen to fragments of the novella of the same name by the eminent French writer Pierre Michon. In his effervescent novella *Masters and Servants* (1988), Michon – who made his name with the classic *Vies minuscules* (*Small Lives*, 1984) and more recently won a major prize for *Les Onze* (*The Eleven*, 2009) – tells the life story of the painter, who died young. BOZAR LITERATURE has selected excerpts that you can read in the visitor's guide and listen to on the audioguide. On 7 May the author will be present in person for a unique encounter.



Pierre Michon © Thouroude

Pierre Michon

Pierre Michon (born in 1945) achieved cult status in French literature with his autobiographical debut, *Vies minuscules* (*Small Lives*, 1984), a contemporary classic that describes the "small" lives of peasants and uneducated people in his native Creuse. Since then, Michon has produced an impressive body of work, including a number of short novels about artists, including Watteau, Goya, and Van Gogh. In 1996 he was awarded the Prix de la Ville de Paris for his oeuvre as a whole and in 2008 he received the Grand Prix du Roman de l'Académie Française for his novel *Les Onze* (*The Eleven*, 2009).

Tickets for the meeting with Pierre Michon 07.05.2013 at 8 pm: € 8 – 6 – 4

Watteau for kids and families

Watteau for kids: workshops and birthday parties

Children can wander around the exhibition and discover Watteau's works, like the adults. Sign them up for one of our one-day courses: after a creative and playful visit to the exhibition, they will take their cue from the master and create their own musical paintings. Or give them a surprise present and organise a birthday snack surrounded by art and their friends.

Info: + 32 (0)70 344 577 – www.bozar.be/studios – groups@bozar.be

Watteau for families: guided tours and Family Day (28.04.2013)

There are two ways for the whole family to discover the music in Watteau's paintings. Sign up for our discovery trails, which are guided tours specially designed for children and their parents. They take you on a journey to the heart of the exhibition, under the guidance of an art expert, with pauses along the way for a whole series of activities designed to stimulate the imagination and creativity. Make a note in your diary, too, about our Family Day on 28 April, when all the arts will join forces to celebrate Watteau.

Info: + 32 (0)2 507 82 00 – www.bozar.be/studios

Visitor information

BOZAR INFO & TICKETS

www.bozar.be – 0032 2 507 83 89 – info@bozar.be

Antoine Watteau (1684–1721).

The Music Lesson

Address

Centre for Fine Arts
Rue Ravensteinstraat 23
1000 Brussels

Dates

8 February > 12 May 2013

Opening hours

Tuesday > Sunday: 10 am > 6 pm

Thursday: 10 am > 9 pm

Closed on Mondays

Tickets

€ 10 – 8 – 6 – 4: Antoine Watteau

€ 14: Antoine Watteau + Neo Rauch

€ 18: Antoine Watteau + Neo Rauch + Changing States

Catalogue *Antoine Watteau (1684-1721). La Leçon de musique*

€ 39,95

Publisher: Hannibal & BOZAR BOOKS

Hardcover, 272 pages, two editions (Dutch and French)

Double cd *The Music of Watteau*

€ 18,50

Available from 07.02.2013

harmonia mundi & BOZAR MUSIC

Audioguide

€ 3

Menu Watteau @ BOZAR BRASSERIE

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1 MUSIC ticket	→	discount rate for 1 EXPO ticket
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2 MUSIC tickets	→	1 free EXPO ticket

1. Combitickets can only be bought at Box Office BOZAR on presentation of the dereeming ticket ; no online sales
2. Discount only valid on Watteau-events. Cannot be combined with other discounts
3. Excl. concert 28.01.2013, excl. Cat. I concert tickets for 20.03.2013 & 28.03.2013

Info +32(2) 507 82 00

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Press release: Brussels Lille Artline

Brussels Lille Artline, a dynamic new collaboration between Lille and the Brussels-Capital Region, is the brainchild of the **Palais des Beaux-Arts de Lille** and three Brussels institutions – the **BOZAR Centre for Fine Arts**, **Flagey**, and the **Royal Museums of Fine Arts of Belgium**. This unprecedented collaborative project was inaugurated in the autumn of 2012 with a major exhibition, ***Fables of the Flemish Landscape: Bosch, Brueghel, Bles, Bril*** and the ***Music & Visual Festival***, followed in February 2013 by another exhibition: ***Antoine Watteau (1684–1721): The Music Lesson***.

A year of scholarly cooperation and interrelated programming to coincide with the *Fables of the Flemish Landscape* (6 October 2012 > 14 January 2013) and *Babel* (8 June 2012 > 14 January 2013) exhibitions started in September 2012 at the **Palais des Beaux-Arts de Lille**. The *Fables of the Flemish Landscape* highlighted the extraordinary and fantastical character of those **16th-century landscapes**, which still inspire fear and raise questions today.

The imagination reigned supreme at **Flagey**, in its Symbolist, magic-realist, and surrealist forms, in the *Flagey Music & Visual Festival* from 18 October to 27 October 2012. A film co-produced by Flagey and the Palais des Beaux-Arts de Lille and made by the video director **Alexis Destoop** in the context of the *Fables of the Flemish Landscape* was screened at a film-concert in Brussels (24 October) and Lille (25 October), accompanied live by the Belgian ensemble **B'Rock**; the event also featured the Asko/Schönberg Ensemble conducted by Reinbert de Leeuw, Debussy's *Pelléas et Mélisande* with Oxalys, the Quatuor Danel, and more.

The *Fables of the Flemish Landscape* exhibition was also echoed at the **Royal Museums of Fine Arts of Belgium** in an itinerary, ***The Mannerist Landscape in the 16th century*** (6 October 2012 > 14 January 2013): from Memling (15th century) to Bruegel (16th century), nine masterpieces were explored.

At the same time, this autumn the **Brussels Centre for Fine Arts (BOZAR)** presented an exhibition entitled ***Constant Permeke: Retrospective*** (11 October 2012 > 20 January 2013). In the spring BOZAR will showcase one of the greatest French artists of the 18th century, **Jean-Antoine Watteau** (8 February > 12 May 2013). The exhibition, under the guidance of **William Christie**, one of its co-curators and an artist in residence this season, will convey the echoes between painting and music. From the opening concert on 28 January, conducted by William Christie, to a finale on 23 May with **Rolf Lislevand**, all the mystery that Watteau's works still exude today will resonate through a series of **eight concerts**.

The Belgian and French publics will be invited to travel between the two countries, encouraged by extensive, varied, and bold programming and special rates, as well as the cooperation of the tourist bodies in Belgium (Toerisme Vlaanderen, Wallonie-Bruxelles Tourisme, and Visit Brussels) and France (Comité régional du tourisme, Office de tourisme de Lille, and Nord Tourisme).

www.brusselslilleartline.com

www.pba-lille.fr
www.fine-arts-museum.be
www.bruxellespour tous.be

www.bozar.be
www.lilletourism.com
www.visitbrussels.be

www.flagey.be
www.toerismevlaanderen.be
www.tgv-europe.be

Press release : CD-book set « The Music of Watteau »

True to its interdisciplinary spirit, BOZAR has joined forces with harmonia mundi to release a CD-book set entitled *The Music of Watteau*.

Release France and Benelux: 7 February

In less than a dozen years, the poetic power of the art of Antoine Watteau (1684-1721) radically changed the history of European painting. His oeuvre and his mode of diffusion firmly turn their back on the Grand Siècle. Unlike that of Le Brun or Lully, the art of Watteau did not depend on royal patronage but on private commissions and art dealers. Asserting its distance from the Versailles manner, his style reflects the new taste for a light, refined, elegant painting which, like Couperin's *Les Goûts réunis*, fosters a synthesis of the North and Italy, of the art of Venice and Flemish painting.

The painting and drawings of Watteau, in which music plays a prominent role, clearly show that he frequented the musicians of his time and had a pronounced taste for their art. However, this affinity is difficult to pin down more precisely, since every study of him is in agreement that he did not play an instrument. One of his biographers, the Comte de Caylus, wrote in 1748: 'He was an intelligent man, and although he had received no education, he had sufficient sensitivity and even delicacy to judge music and all the works of the mind.' His connection with the rich financier Pierre Crozat, a discriminating connoisseur of Venetian painting, opened the doors to one of the most fabulous collections of drawings and paintings of the early eighteenth century, and gave him access to the musical evenings his patron held regularly in his newly built townhouse at no.91/93 rue de Richelieu in Paris. A posthumous inventory of Crozat's collections of musical scores has given us scope to imagine what Watteau might have heard there and to offer, three centuries later, a glimpse of the kind of music that nurtured the painter's sensibility (CD 2).

Music is present in a third of Watteau's paintings, a fact that did not escape the notice of his contemporaries. In his article on Watteau published in 1727, Louis-François Dubois du Saint-Gelais (1669-1737) wrote: 'He depicted to perfection concerts, dances, and the other entertainments of civilised society, setting the scene in gardens, woods, and other bucolic places, whose landscape is painted with great skill.' It was not Watteau's aim to illustrate the musical life of his time. Transposed into a poetic universe, always out of doors, music becomes the metaphor of an amorous exchange that generally takes the form of a duet, but may be extended as far as a quartet, as in *The Charms of Life*, also known as *The Music Party* (London, Wallace collection; voice, guitar, theorbo and cello). These musical groupings echo those of the sonata or the cantata, much in vogue at this period. The dance, too, insinuates itself into the amorous discourse. Usually it is a couple dance, accompanied by a single cornett, musette, or hurdy-gurdy. But the dance may sometimes be led by two instruments (oboe and hurdy-gurdy, or a pair of violins), or even a small band as in *The Pleasures of the Ball* (London, Dulwich College; three violins, oboe, and double bass). In the early years of the eighteenth century, there was an unprecedented craze for the guitar, and in Watteau's output it is invariably this instrument that is granted the privilege of accompanying lover's confessions. Guitarists and guitars are legion, and the models represented are never exactly the same from one picture to the next.

Watteau enjoyed close links with professional musicians (such as Jean-Féry Rebel) and had friends who were amateur performers (the musette player La Thorillière, the violinist Nicolas Vleughels, the flautist La Roque, the guitarist Philippe Poisson). This familiarity with musicians enabled him to

sketch postures from life, revealing all the concentration of a violinist or the precision of a flautist's fingering. Sustained by attentive observation and introduced into the unreal universe of the *fête galante*, music is an essential element of the pictorial material. It plays its full part in that material's poetic dimension through the allusions it introduces into the subject and the colour it bestows on the exchange between the figures. The sound gallery presented on the first of these two discs offers numerous examples of this.

This fusion between music and *fête galante* crystallised with the rediscovery of Watteau at the end of the Second Empire, initially with the celebrated *Fêtes galantes* of Verlaine. Baudelaire, Renan, the Goncourts and Proust also paid homage to the painter, as did composers like Reynaldo Hahn, Claude Debussy (*L'Isle joyeuse*) or Francis Poulenc, who brought this fascinating and enigmatic world back to life in their *mélodies* or piano pieces, giving it a lasting existence in the minds of music-lovers.

Jean-Marc Berns

Translation: Charles Johnston

CD-book set (2 CDs) « The Music of Watteau »

Works by Campra, Charpentier, Clérambault, Couperin, Corelli, Locatelli, Lully, Marais, Pignolet de Montéclair, Rameau, Rebel, Scarlatti, Stradella, Vivaldi... by Les Arts Florissants / William Christie, Akademie für Alte Musik Berlin / René Jacobs, Armoniosi Concerti, Freiburger Barockorchester, The London Oboe Band / Paul Goodwin, Ensemble 415 / Chiara Banchini, Christine Brandes / Paul O'Dette, Bernarda Fink, Christophe Rousset, Juan Manuel Quintana...

Texts by Jérôme Giersé. (French, Dutch, English)

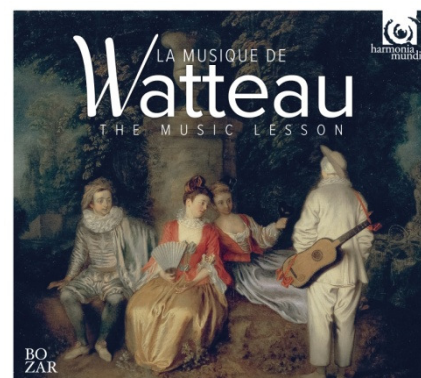
Release in France and Benelux: 7 February

CD-book set (2CDs) (CD1: a gallery in sound & CD2: evokes the music performed at the home of Pierre Crozat)

HML 5908535.36.

Recommended sales price: 18,50 € TTC.

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Contact harmonia mundi promotion

FRANCE

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Thalys, partner of BOZAR

The *Antoine Watteau (1684-1721) - The Music Lesson* exhibition is easily accessible with Thalys for the visitors coming from Amsterdam, Cologne or Paris.

- ❖ Amsterdam – Bruxelles-Midi, until 10 times a day in 1h53!
- ❖ Cologne – Bruxelles-Midi, 5 times a day in 1h47!
- ❖ Paris-Nord – Bruxelles-Midi, until 25 times a day in 1h22!

A special Thalys offer!

- ❖ Upon presentation of Thalys tickets, visitors receive a discount on the ticket of the exhibition *Antoine Watteau (1684-1721) – The Music Lesson* (8 euro in place of 10 euro).

But Thalys is also...

- ❖ Additional services in **Comfort 1**: attention of the on board personnel, catering served at the seat, selection of newspapers and the possibility to book a taxi for your arrival in Brussels or Paris.
- ❖ It is now possible to access **WiFi Internet** while traveling at 300 km/hr. All of Thalys trains are equipped.

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