JOSEPH CORNELL AND SURREALISM IN NEW YORK: DALÍ, DUCHAMP, ERNST, MAN RAY...

OCTOBER 18, 2013 - FEBRUARY 10, 2014

MUSEUM OF FINE ARTS LYON

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PRESS KIT
The exhibition Joseph Cornell and Surrealism in New York focuses on the work of Cornell, the American pioneer of collage, montage, and assemblage art, in the decades of the 1930s and the 1950s. These years span both Cornell's emergence and maturation as an artist and the heyday of surrealism in the United States. Surrealism launched Cornell as an exhibiting artist. It was also the cultural milieu that shaped and molded him through the first half of his career. The exhibition presents key works by Cornell as well as images by other major artists, such as Salvador Dalí, Marcel Duchamp, Max Ernst, and Man Ray, to evoke that surrealist environment in New York and to trace Cornell's course through it. This is the first exhibition focusing on Cornell to be hosted by a French museum since the touring exhibition from the Museum of Modern Art in New York visited the Musée d'Art Moderne de la Ville de Paris in 1981.

While Cornell has been the subject of large monographic exhibitions in the USA, Joseph Cornell and Surrealism in New York is the first to place this great American master within the larger international context of Surrealism. More specifically, it centers on surrealism's catalyzing effect on Cornell's art. Surrealism activated the development of Cornell's signature working method: collage and the related procedures of montage, construction, and assemblage. And it was to surrealism that Cornell owed his basic conception of the visual image as the product of poetic juxtaposition. With this in mind, the exhibition explores the diversity and interconnectedness of Cornell's artistic practices and formats. These include, of course, the two-and three-dimensional formats for which he is best known: collages, found object pieces, and shadow box constructions containing found objects. The other major strands of Cornell's achievement also receive in-depth examination: the artist's engagement with photography, his ground-breaking work in collage film, and the open-ended and non-linear archives of printed materials that he called his «explorations.» Juxtapositions with key works by other artists—Marcel Duchamp, Salvador Dalí, Alberto Giacometti, Mina Loy, René Magritte, Lee Miller, Man Ray, Yves Tanguy, among others—elucidate his activity in the context of surrealism.

The conjunction of Cornell with New York Surrealism sets up a number of key themes for the exhibition. One such theme is Cornell as urban archivist, who explores a specific milieu, the city and its outlying suburbs, and turns his discoveries into art. Another is the encounter between the home-grown and the foreign. Here the issue is not only Cornell's association with members of the community of French exiles and expatriates living in New York, but also very importantly, if on a more abstract level, his attachment to (and use of) manifold aspects of European culture.

The most fundamental theme for the exhibition, however, is what aligned Cornell most profoundly with Surrealism: a great sensitivity expressed and explored on the level of artistic practice to the phenomenon of the “curiosity,” meaning objects (natural and fabricated, familiar and fantastic) which do not by normal convention belong to the realm of the fine arts, and an intense exploration of the devices, technologies, and instruments (frequently amazing or spectacular in their own right) that organize, preserve, and convey such things to the eye.
EXHIBITION CURATORS

Sylvie RAMOND,
Conservateur en chef du patrimoine, director of the Museum of Fine Arts of Lyon

Matthew AFFRON,
Muriel and Philip Berman Curator of Modern Art, Philadelphia Museum of Art

This international loan exhibition is organized by the Museum of Fine Arts of Lyon in collaboration with the Fralin Museum of Art, University of Virginia. It is accompanied by a multi-authored exhibition catalogue containing new scholarship on Cornell. Symposia will be held in France at the Institut National d’Histoire de l’Art (INHA) on February 7 and 8 2014, and in the United States in the spring of 2014, as a collaboration between the Fralin Museum of Art and the Virginia Museum of Fine Arts in Richmond.

The cultural cooperation network FRAME (French Regional American Museum Exchange) supports the organization of the exhibition Joseph Cornell and Surrealism in New York at the Museum of Fine Arts of Lyon. The exhibition will be presented at the Fralin Museum of Art at the University of Virginia in Charlottesville, Virginia (USA), in spring 2014. The exhibition is organized with support from the Terra Foundation for American Art.

This exhibition is recognized as being of « Intérêt national » by the « Ministère de la Culture et de la Communication / Direction générale des patrimoines / Service des musées de France ». As such it benefits exceptionally from financial support from the French State.

THE SURREALISTS
IN NEW YORK

A close-knit milieu of artists, writers, art dealers, and museum curators sustained Surrealism in New York in the 1930s and 1940s. Cornell was closely aligned with this network, and Surrealism’s American heyday was the setting for his emergence and maturation as an artist. The dealer Julien Levy served as Cornell’s ferryman to the Surrealist world. Levy included Cornell in the first exhibition of Surrealist art in New York, in January 1932, and continued to show his work for a dozen years afterward. Cornell was also connected to the two other key institutional players in surrealism: Alfred H. Barr, Jr., at the Museum of Modern Art, and A. Everett Austin, director of the Wadsworth Atheneum, in Hartford, Connecticut.

Cornell’s New York Surrealist circle broadened with the turn of the next decade, due in large measure to new arrivals from Europe. That group included Marcel Duchamp and Peggy Guggenheim, who presented Cornell’s work both in exhibitions and less formal displays at her Art of This Century gallery, a major showcase for Surrealism in New York between 1942 and 1947. Cornell also was friendly with such fellow artists as Dorothea Tanning and Pavel Tchelitchew. Cornell’s 1949 solo exhibition at the Hugo Gallery in New York would be his last in a Surrealist-affiliated establishment. By this time, he had already started gravitating toward the milieu of the emerging New York School.

THE EXHIBITION

Fig. 1
Joseph Cornell,
Collage for the catalogue of the exhibition Surrealism,
New York, Julien Levy Gallery
1932
Private collection
**OBJECTS**

Cornell’s reputation rests upon his glass-fronted box constructions. This format emerged full-blown in his work in 1936 and would remain central to his production until the early 1960s. His use of found objects, however, goes back at least to the beginning of 1932. One early type is the bell jar object, and Lee Miller’s remarkable photographs record the initial state of one example that Cornell partly reused in his first *Untitled (Soap Bubble Set)* of 1936. Two further early types are the so-called “minutiae,” consisting of small, cardboard pillboxes that contain smaller things, and the flat, glass-topped containers that are sometimes called “pocket objects.” Cornell’s objects vary widely in the decades of the 1930 and 1940s. But they also display consistent concerns: the discovery of the poetic in the everyday, the wonder of moving contraptions, the engagement of touch and other sensations, and the subversion of conventional definitions of the artwork. *Bel Echo Gruyère* contains the workings from a toy cow, which produces the animal’s moo when turned upside down. *Novalis* and *Hölderlin* demonstrate Cornell’s continued interest in using antique chests and cases even after he had begun fabricating boxes by hand. Looking into the sand trays and sand boxes, we discover bright little seascapes with buried treasures.

**COLLAGE**

Cornell first showed his collages to Julien Levy in November 1931, shortly after Levy had opened his art gallery. These early collages demonstrated an eerie likeness to the work of Max Ernst, notably the latter’s collage novel *La femme 100 têtes* ([The Hundred Headless Woman]), which, like Ernst’s other collage work, draws upon nineteenth-century engravings. Cornell went on to develop a large body of work within a medium that was also much favored by such Surrealist artists and writers as André Breton, Max Bucaillie, Paul Eluard, and Valentine Penrose. His first collages with individual titles—and the first to contain elements of color—were in a 1933 series dedicated to the poet Raymond Radiguet. Cornell would pay direct homage to Ernst in a series of collages entitled *Story Without a Name—for Max Ernst*, published in the avant-garde literary and art magazine *View* in 1942. This was also the year in which Cornell finally met Ernst in New York. Cornell’s production of collages would be more intermittent in the 1940s and early 1950s, though the intricate image that evokes marvels of American nature and culture, and which was published as the cover of the January 1943 “Americana Fantastica” issue of *View*, is a notable exception. In the mid-1950s, however, and even more so during the following decade, collage would again become a principal medium for Cornell.
THE SURREALIST CONSTELLATION

The 1924 publication of the Manifeste du surréalisme [Manifesto of Surrealism] by André Breton formalized the movement. It also provided a definition of Surrealism, based on the notion of “psychic automatism,” or creation in the absence of control by reason, “by which one proposes to express—verbally, by means of the written word, or in any other manner—the actual functioning of thought.” Surrealism brought together poets and painters, including Paul Éluard, Max Ernst, Giorgio De Chirico, Salvador Dalí, René Magritte, Pierre Roy, Yves Tanguy and others. Such figures formed the Surrealist constellation.

Julien Levy’s New York gallery was a hub of Surrealism in the New World beginning in 1931 and 1932. It was here that Cornell encountered both the movement and some of its key players. This meeting was decisive for Cornell’s future working methods and techniques. Cornell adhered to the Surrealist principle of surprise through unexpected juxtaposition. He remained opposed, however, to the demonic aspects of surrealist thought, and his own definition of Surrealism stressed the benevolence of “white magic.”

In their preface to the first issue of the magazine La Révolution surréaliste [Surrealist Revolution] in December 1924, the artist Jacques-André Boiffard and the poets Paul Éluard and Roger Vitrac described the use of found objects in making three-dimensional works of art. “Every discovery that changes the nature or purpose of an object or a phenomenon,” they stated, “constitutes a surrealist fact.” André Breton and Man Ray were major practitioners of this artistic method. Their transformed or “discovered” objects and photographs reflected an anti-utilitarian logic designed to create the effect of surprise. These were realizations in three dimensions of the free association of words or ideas which, according to the psychoanalyst Sigmund Freud, dominate the subconscious and the world of dreams. Cornell began to develop the foundations of his own parallel art of the object in 1932, with assemblages incorporating disparate elements, both familiar and unexpected, that he discovered during his wanderings in Manhattan. Although his practice was anchored in the tradition of the object as seen by Surrealism, Cornell ultimately experimented widely in the genre, opening up many new formal and poetic directions for it.
CORNELL AND THE CINEMA: THE REVELATION OF ROSE HOBART

Cornell became known as an artist working with cinema in December 1936, when Julien Levy presented the first public screening of *Rose Hobart*. Now acknowledged as a landmark in the genre of collage film, it consists mostly of footage borrowed from *East of Borneo*, an adventure melodrama that had been released by Universal Studios in 1931. But *Rose Hobart* thoroughly transforms its source materials. Shots are out of sequence. A slow projection speed retards the flow of time. The film is projected through a filter of a moody blue tint. Selections of Latin-American nightclub music replace the original soundtrack. The result is a filmic homage to Rose Hobart, the film’s female lead, whose looks and gestures, now detached from their original context, acquire an aura of dreamy mystery. Levy first screened *Rose Hobart* alongside two experimental works that also direct our attention to the ephemerality of the filmic illusion while elliptically addressing themes of passion and desire. Marcel Duchamp’s *Anémic Cinéma* alternates between disks printed with flat spiral diagrams that seem to pulse forward and back into space when rotated and disks printed with punning sentences that spiral on a plane. Man Ray’s *L’Étoile de mer*, based on Robert Desnos’s scenario about a haunting erotic encounter, generates its strangeness partly through the use of distorting lenses.

MOVING IMAGES

Motion is an essential quality in many of Cornell’s three-dimensional constructions. As we gaze at his mobile contraptions, we feel the desire to put the mechanism into motion and to handle the artwork like a toy. The figure with articulated limbs in *Untitled (Harlequin Jumping Jack)* directly conjures a simple plaything: the marionette in its decorated theater, which hops when its string is pulled. *Untitled (Game)* resembles arcade games with glass-enclosed play terrains. When the box is held horizontally and tipped this way and that, the ball moves, sometimes disappearing from view only to suddenly reappear on the opposite side. Cornell followed the poet and essayist Charles Baudelaire in believing that toys are our first and essential initiation into art and that play engages imaginative powers of the highest sort. Baudelaire also praised optical toys for fostering a taste for the marvelous. This insight is tested in a work that Cornell titled in French “Le Voyageur dans les Glaces” (‘Traveler Through Mirrors’, Surrealist Toy), a commercially-produced toy thaumatrope whose spinning disks bear new images selected by Cornell. *Beehive (Thimble Forest)*, a drum-shaped wooden box with a peephole in its side, relates metaphorically to the zoetrope, another nineteenth-century machine for bringing static images to life. Works of this sort parallel Marcel Duchamp’s long investigation of optical gadgets, represented here by the *Rotoreliefs* and the *Studies for Optical Disks*. 
Joseph Cornell’s alliance with Marcel Duchamp began in late 1933 and lasted some thirty-five years. It is believed that the occasion of their first meeting was a Constantin Brancusi exhibition organized by Duchamp at the Brummer Gallery in New York. The two artists established an especially close association starting in July 1942, when Duchamp, living in New York, enlisted Cornell, by now an experienced maker of boxes, to assist in the fabrication of his portable museum of miniature replicas, de ou par Marcel Duchamp ou Rose Selavy (also known as the Boîte-en-valise). Cornell worked on as many as eleven examples in the limited, deluxe Series A and also on some twenty-five or thirty of the Series B of Boîtes.

During the first half of the 1940s, joint New York exhibitions at both the Julien Levy Gallery and Peggy Guggenheim’s Art of This Century offered the public an opportunity to discover the many aspects of the aesthetic that Cornell shared with Duchamp. These included the investigation of glass as a material (Cornell’s Pharmacy of 1943), the use of the found object in art, an interest in the kinetic, reference to the history of optical devices, the development of the miniature museum (Cornell’s two Museum boxes), and the model of the open-ended, non-linear archive of printed ephemera as work of art (Cornell, The Crystal Cage [Portrait of Berenice]).

Cornell admired the movies’ earliest pioneers—Georges Méliès, the brothers Auguste and Louis Lumière, Ferdinand Zecca, the animator Émile Cohl—for their unspoiled sense of fun and visual trickery. He applied the same sensibility in his shorter collage films of the 1930s and 1940s, some of which were finished on Cornell’s instructions in the later 1960s by the filmmaker Lawrence Jordan. These films recycle snippets from Cornell’s own collection of old comedies, documentaries, nature films, animated fairy tales, and footage of animal and acrobat acts and child performers. Some are silent. Others have soundtracks that weave together bits of American folksong, circus organ tunes, or ballet and piano music.

There is a strong link to the older entertainment traditions that paved the way for early cinema, such as the fairground, the circus, vaudeville, and the magic show. Thimble Theater incorporates footage from Tom Whisky ou l’illusionniste, an 1899 Méliès film of the stage act of a dancing magician. Additionally, by virtue of their structural effects of looping and repetition, the collage films relate to another aspect of cinema’s prehistory with which Cornell was much concerned: the history of optical toys that animated images. By Night with Torch and Spear, which contains elements that run upside down and backwards, is related to this tradition, as is the effect of repetition—of cuts and of images—in The Children’s Party, The Midnight Party, and Cotillion.
In 1926, the Druet gallery in Paris presented an exhibition featuring works by Eugene and Leonid Berman, Christian Bérard, Pavel Tchelitchew and Kristians Tonny. The critic Waldemar George dubbed these artists “Neo-Romantics” for their common interest in enveloping the human figure in an atmosphere of intense melancholy. Cornell became aware of their work at Twenty-Five Years of the Russian Ballet, an exhibition of set designs, costumes, and drawings in the collection of the dancer and choreographer Serge Lifar. This event coincided with a new focus in Cornell’s work on the theme of the dance and the mythical allure of the ballerina.

Levy invited Leonor Fini, a painter with connections to the Surrealist group and to the Neo-Romantics, to present her work in his gallery in 1936. In 1937, she came to New York to explore the city in depth with Tchelitchew. Cornell became fascinated by Fini, though he never met her, recognizing a similar affinity for strong emotion and poetic intensity in the work of art. He also found common ground with the Neo-Romantics, who operated on the periphery of Surrealism and whose singular approaches cannot be pinned down to any single art movement.

Once the Second World War drew to a close, many of the surrealists returned to France. A shift in the art world’s center of gravity soon registered in Cornell’s work. He left behind some of his early themes and drew new inspiration from recent American art. In December 1949, the exhibition Aviary by Joseph Cornell at the Egan Gallery in New York announced his new direction. Cornell’s taste for anecdotal detail gave way to an emphasis on arrangements of form, line and volume that resonated with the developing work of Jackson Pollock and other abstract painters of the New York School. This artistic renewal was partly spurred by the difficulty Cornell had in finding useful materials in second-hand stores. In the later 1940s and 1950s, he concentrated some of his energies on reworking existing Soap Bubble Sets as well as examples from the Medici Slot Machine series that incorporate reproductions of Renaissance paintings. But he also launched series that expressed a newer aesthetic of cleanliness and purity, such as the Dovecotes and the Hotels. Though they demonstrated an extremely personal side of Cornell’s work, these works also attracted the attention of younger artists associated with both Minimal and Pop art in the 1960s.
Joseph Cornell is born in Nyack in New York State on December 24. He has three younger siblings, Elizabeth, Helen, and Robert; the latter is born with cerebral palsy and will be very close to his brother throughout his life. Their mother, Helen, looks after them and their father, Joseph, is a designer and salesman of textiles.

Cornell begins scientific studies at Phillips Academy in Andover, Massachusetts but soon switches his attention to languages, including French. He also becomes very interested in French symbolist poetry.

Cornell leaves Phillips Academy without completing his diploma. He becomes a traveling salesman with a New York textile company. He discovers bookstores and shops specializing in first editions, curios, Americana, and collectibles of all sorts. He also visits the Metropolitan Museum of Art and the New York Public Library, and he spends time consulting the Bettmann photography archive.

October: The Surrealist Manifesto is published in France, signaling the birth of the surrealist movement.

January: Cornell visits the memorial exhibition of John Quinn collection at the Art Center of New York, where he is deeply affected by the work of George Seurat, Henri Rousseau and Pablo Picasso.

November: Julien Levy opens his gallery on Madison Avenue in New York. Cornell shows Levy his first collage a few days or weeks later. Winter: The Newer Super-Realism, organized by A. Everett Austin, Jr., and held at the Wadsworth Atheneum in Hartford, Connecticut, is the first American exhibition to present the work of surrealist artists.

Cornell starts to collect films during the early 1930s.

January: Cornell's work is exhibited alongside that of Salvador Dalí, Max Ernst, Man Ray and Pierre Roy at the Sunélatisme exhibition at the Julien Levy Gallery. The exhibition's invitation card and catalog cover are based on a design by Cornell. November: Levy presents Cornell's first one-artist exhibition.

Inspired by Un chien andalou by Salvador Dalí and Luis Buñuel, Cornell creates his illustrated film scenario entitled Monsieur Phot.

Cornell creates Untitled (Soap Bubble Set), his first great shadow box. It is included in the exhibition Fantastic Art, Dada, Surrealism, organized by Alfred H. Barr, Jr., at New York's Museum of Modern Art.

December: Cornell's Rose Habart, the best-known of his groundbreaking collage films of the 1930s and 1940s, is premiered at the Julien Levy Gallery on a program with Marcel Duchamp's Anémic Cinéma and L’Étoile de mer by Man Ray.


December: Cornell's Aviary exhibition at the Egan Gallery in New York presents recent works that mark a turn toward abstraction.


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1966

1967
May: A second retrospective is held at the Solomon R. Guggenheim Museum in New York.

1968
Cornell receives awards for his contributions to art from both Brandeis University and the American Academy of Arts and Letters.

1970
December: The Metropolitan Museum of Art in New York presents an exhibition of collages by Cornell.

1971

1972
Cornell dies of apparent heart failure on December 29.

1980
The Museum of Modern Art in New York pays tribute to Cornell with its Joseph Cornell retrospective exhibition, which will travel to several European venues, including the Musée d’Art Moderne de la Ville de Paris.

2013
The Musée des Beaux-Arts in Lyon presents Joseph Cornell and Surrealism in New York. This is the first Cornell exhibition at a French museum in thirty years.

CATALOGUE
PUBLISHED BY ÉDITIONS HAZAN

JOSEPH CORNELL AND SURREALISM IN NEW YORK:
DALÍ, DUCHAMP, ERNST, MAN RAY...

The exhibition is accompanied by a multi-authored exhibition catalogue containing new scholarship on Cornell. Available in French.

FRAME (French Regional American Museum Exchange) fosters cultural cooperation among twenty-six of the largest French regional museums in France and in North America (U.S.A. and Canada) federated in this network.

FRAME was founded in 1999 by Elizabeth Rohatyn, wife of Felix Rohatyn, Ambassador of the United States of America in France from 1997 to 2000, with the support of Françoise Cachin, Director of the Musées de France at this period.

FRAME is a non-profit organization under American law (501c3) and the first permanent bilateral exchanges program which is designed from partnerships between its members. FRAME helps to facilitate the organization of exhibitions, education programs and encourage exchanges among the professional teams of its museums.

JOSEPH CORNELL AND SURREALISM IN NEW YORK: AN EXHIBITION HELD UNDER THE AUSPICIES OF FRAME

Since its creation, fifteen exhibitions have been held under the auspices of FRAME attracting over 2.5 million visitors. They highlight major or previously unexplored aspects of art history in order to advance scholarly research while addressing a large audience on both sides of the Atlantic.

These exhibitions promote the circulation of rarely loaned masterpieces, such as Joseph Cornell boxes in the collections of the Wadsworth Atheneum Museum of Art in Hartford, the Musée de Grenoble, and the Musée d’Art moderne et contemporain in Strasbourg, all FRAME member museums within the FRAME network. Important loans are also coming from tour partner, the Fralin Museum of Art. In addition, the Musée Cantini in Marseille, the Fine Arts Museums in Nantes, Rennes and Rouen, also FRAME member museums, are lenders of the exhibition too.

Joseph Cornell was a major figure in the international surrealist scene, and in post-war European and American Art. FRAME supported the exhibition 1945-1949 – Starting from scratch, as if painting had never existed before (Lyon, Musée des Beaux-Arts, 2008), and is likewise delighted to support this new international exhibition. It is the first to focus on Joseph Cornell’s work in the context of surrealism, and first to be presented by a French museum, more than thirty years after the travelling monographic exhibition of 1980-1981 (New York-Paris).

Within the framework of the American phase of the exhibition, the Virginia Museum of Fine Arts in Richmond (VMFA) will host, as a member of FRAME, an important conference that will be provided in France by the Institut national d’Histoire de l’Art (InHA).

With the assistance of FRAME, the exhibition of the Musée des Beaux-Arts in Lyon and the Fralin Museum of Art, University of Virginia Art Museums is generously supported by the Terra Foundation for American Art.

In France, the action of FRAME is supported by the association FRAME Développement (Law 1901) whose purpose is to seek sponsorships and to forge partnerships in order to help French museums to develop their projects held under the auspices of FRAME. The press conference of the exhibition Joseph Cornell was held on Wednesday, June 5, 2013 organized under the patronage of the Maison de la Mutualité in Paris through FRAME Développement.

FRAME MEMBER MUSEUMS

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- Musée de Grenoble
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- Musées de Strasbourg
- Musée des Augustins de Toulouse
- Musée des beaux-arts de Tours

NORTH AMERICA:
- The Cleveland Museum of Art
- The Dallas Museum of Art
- The Denver Art Museum
- Hartford, Wadsworth Atheneum Museum of Art
- Kansas City, The Nelson-Atkins Museum of Art
- The Los Angeles County Museum of Art
- The Minneapolis Institute of Arts
- Musée des beaux-arts de Montréal
- The Portland Art Museum
- Richmond, Virginia Museum of Fine Arts
- The Saint Louis Art Museum
- The Fine Arts Museums of San Francisco
- Williamstown, Clark Art Institute
The Annenberg Foundation is a family foundation that provides funding and support to nonprofit organizations in the United States and globally. The Foundation and its Board of Directors are also directly involved in the community with innovative projects that further its mission to advance public well-being through improved communication. The Foundation encourages the development of effective ways to share ideas and knowledge.

Through its philanthropic initiative GRoW, the Annenberg Foundation is among the most generous American contributors to France. Based in France, Gregory Annenberg Weingarten is a Vice President and Director of the Annenberg Foundation. Weingarten has a deep appreciation for the visual and performing arts, education and global well-being.

Weingarten and GRoW are pleased to provide support to the French Regional American Museum Exchange for an upcoming exhibition on the artist Joseph Cornell, maker of Surrealist collages, objects hand-made box assemblages, and films. The exhibition will be presented at the Musée des Beaux-Arts de Lyon in Lyon, France, and the University of Virginia Art Museum in Charlottesville, Virginia. GRoW is dedicated to building cultural bridges between the United States and France, and is delighted to assist with exposing new audiences in both countries to Cornell’s pioneering artistry.

Founded in 1978, the Terra Foundation for American Art is dedicated to fostering exploration, understanding, and enjoyment of the visual arts of the United States for national and international audiences. Recognizing the importance of experiencing original works of art, the foundation provides opportunities for interaction and study, beginning with the presentation and growth of its own art collection in Chicago. To further cross-cultural dialogue on American art, the foundation supports and collaborates on innovative exhibitions, research, and educational programs.

**GRANT PROGRAM**
The grant program offers support for American art exhibitions and academic programs worldwide. In addition, it supports public and school programs in Chicago. Over recent years, the foundation has provided approximately $45 million for some 450 exhibitions and scholarly programs in over thirty countries, including France, Germany, Spain, the United Kingdom, Russia, Australia, Mexico, Brazil, China, and Japan.

**ART COLLECTION**
The Terra Foundation’s collection of American art comprises more than 700 paintings, works on paper, and sculptures dating from the late eighteenth century through 1945 by such artists as John Singleton Copley, James McNeill Whistler, Mary Cassatt, Winslow Homer, Marsden Hartley, and Edward Hopper. The foundation works to ensure its collection is accessible: it lends artworks to exhibitions worldwide; creates focused shows of its collection for public exhibition; and maintains a comprehensive database of the collection on its website.

**PARTNERSHIPS**
The foundation collaborates with institutions worldwide to create new and exciting ways to connect people with American art. For example, long-term partnerships with the Musée du Louvre in Paris and The National Gallery in London have introduced American art to European audiences, as well as placed works of historical art from the United States in dialogue with two pre-eminent collections. Ongoing collaborations with these institutions will enable presentations of American art over the next several years. Additionally, a partnership with the Solomon R. Guggenheim Foundation rendered the first survey of historical American art to travel to Beijing, Shanghai, Moscow, and Bilbao. Lastly, a recent collaboration with the Philadelphia Museum of Art, the Museum of Fine Arts Houston, and the Los Angeles County Museum of Art introduced historical American art to South Korea.

**PARIS ACADEMIC CENTER & RESEARCH LIBRARY**
In 2009 the Terra Foundation opened its Paris Center, a resource that supports the foundation’s grant programs in Europe, fosters international connections, and provides access to resources on American art. The Paris Center offers monthly programs on current topics on the art and visual culture of the United States. It also houses the only research library in Europe devoted exclusively to historical American art, with approximately 9,000 titles covering subjects and artists up to 1980.

For further information on these and other Terra Foundation activities and opportunities for support, please visit terraamericanart.org or contact: Francesca Rose in Paris (rose@terraamericanart.eu or +33 1 43 20 32 06) or Charles Mutscheller in Chicago (mutscheller@terraamericanart.org or +1 312 654 2259)
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Exhibition: 9€ / 6€ / free
Exhibition + museum’s collection:
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OPENING HOURS
Daily except Tuesdays and holidays, from 10 a.m. to 6 p.m., Fridays from 10:30 a.m. to 6 p.m.

Visuals available for the press
Thank you to contact us to get access to our press codes.

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