Drawing

VERSAILLES

CHARLES LE BRUN

1619–1690

ACTIVITIES AROUND THE EXHIBITION

LECTURE GIVEN BY THE CURATOR

Wednesday, 16 November | 7 p.m.
Drawing Versailles
Charles Le Brun (1619–1690)

LECTURE CYCLE

Art and power

Tuesday 22 December | 7 p.m.
The power of myth

Tuesday 29 December | 7 p.m.
The power of religion

Tuesday 5 January | 7 p.m.
The power of beauty

LECTURE GIVEN BY THE CURATOR

Wednesday, 18 November | 7 p.m.

LECTURE GIVEN BY THE CURATOR

Tuesday 9 February | 7 p.m.
The power of aesthetic at the Pompeu Fabra University

LECTURES

Tuesday 19 January | 7 p.m.
The power of myth

Tuesday 26 January | 7 p.m.
The power of religion

Thursday 4 February | 7 p.m.
The power of aesthetic at the Pompeu Fabra University

CONCERTS

Tuesday 22 November | 7 p.m.
Works by Marais, Visée and De Machy

Sunday 22 November | 7 p.m.
Le Jardin Secret

Sunday 13 December | 7 p.m.
Works by Lully and Couperin

Saturday 12 December | 7 p.m.

MARKET

Sunday 13 December at 2 p.m.

FILM SEASON

VERSAILLES-related cinema

Tuesday 24 November | 7 p.m.
Les Adieux à la reine (Farewell, My Queen)

Tuesday 15 December | 7 p.m.
Marie Antoinette

Tuesday 22 December | 7 p.m.
La Reine Marguerite

ACTIVITIES FOR SENIOR CITIZENS

Coffee discussion

From 14 November, Thursday at 4.30 p.m.
Three groups of 15 or more can reserve us. Tel. 93 184 71 42, original version subtitled in Spanish.

FAMILY ACTIVITIES

Family tours 7–17

Sunday, from 12 November to 14 January at 2.30 p.m.

EDUCATIONAL TOURS

Allegories: the magical vision of a kingdom

From 14 November to 14 February, Monday to Friday, after 5 p.m. 

Extraordinary tours for groups

From reservations at different school levels.

Price per group: €25 (+ VAT)

School groups +25 and +15

School groups +25 and +15

Price per group: €25 (+ VAT)

Contact: caixaforumbarcelona@magmacultura.com

Guided tours for the general public

Every Wednesday at 2 p.m. and Friday at 5 p.m.

Price per group: €20

From Monday to Friday, times by arrangement

or by sending an email to

Tours adapted to different school levels

Guided tours for school groups

Price per group: €25

From Monday to Friday, times by arrangement

or by sending an email to

Tours adapted to different school levels

Dramatised tours for school groups

Price per group: €60

And time

Groups with their own guide should still reserve a day

Please sign up beforehand by calling 93 184 71 42

Groups of no fewer than 10 people

adapted to oral communication

Sign language (SL) tours and tours

Please sign up beforehand by calling 93 184 71 42

Groups of no fewer than 10 people

Admission and activities tickets from

www.laCaixa.es/ObraSocial

Admission to exhibitions:

Children under 16: admission free

€

Adults: €12

€

Groups of 10 or more: €10 (+ VAT)

EXHIBITION TICKET PRICES

From 18 November 2015 to 14 February 2016

Tuesday 22 November | 7 p.m.

Works by Marais, Visée and De Machy

Tuesday 29 December | 7 p.m.
The power of religion

Thursday 3 December | 7 p.m.

Sofia Coppola
(USA-France-Japan, 2006), 123 min,

Le Roi danse (The King is Dancing)

Gérard Corbiau, France-Germany-Belgium (2000), 109 min, original version subtitled in Spanish.

Tuesday 24 November | 7 p.m.

Le Roi danse (The King is Dancing)

Gérard Corbiau, France-Germany-Belgium (2000), 109 min, original version subtitled in Spanish.

Tuesday 15 December | 7 p.m.
Marie Antoinette

Benoît Jacquot, France (2012), 100 min, original version.

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 12 December | 7 p.m.

Le Roi danse (The King is Dancing)

Gérard Corbiau, France-Germany-Belgium (2000), 109 min, original version subtitled in Spanish.

Tuesday 24 November | 7 p.m.

Le Roi danse (The King is Dancing)

Gérard Corbiau, France-Germany-Belgium (2000), 109 min, original version subtitled in Spanish.

Tuesday 12 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,

Marie Antoinette

Tuesday 22 December | 7 p.m.

Les Adieux à la reine (Farewell, My Queen)

Sofia Coppola
, USA-France-Japan (2006), 123 min,
The Steaircase of the Ambassadors
Le Brun's paintings provide a sense of the decoration, now lost, from the Staircase of the Ambassadors, featuring figures on the same scale, enriched with all the gravity and dramatic quality of drawing in black pencil.

This staircase, which led up to the grand apartments of the king and queen, was the first space to represent the power of the monarch. Versailles. Designed in around 1671 and decorated between 1674 and 1679, the staircase was destroyed in 1752, during the reign of Louis XIV.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an optical illusion, increasing the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The Hall of Mirrors
The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a allegorical figure: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The Hall of Mirrors
The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.

In it, Le Brun made exceptional use of a narrow space that only received overhead lighting. Using optical tricks, he managed the sensation of space, mixing fact and fiction to create an illusion. The paintings in the Hall of Mirrors enable us to follow, step by step, the artist's working process, from the first small sketches, their pencil strokes embodying powerful movement, to the final drawings, which are the same size as the paintings themselves. The cartoons reveal that Le Brun worked on the Staircase of the Ambassadors to the last minute, retouching and improving his drawings.

The purpose of making this artistic accomplishment known beyond French borders, adding to the monarch's fame. In European painting, the figure of the king was traditionally represented by a mythological figures: Apollo, Hercules and so on. Le Brun, however, portrays the king himself, leading his armies to victory, wearing an ancient breastplate and a modern wig, in a poetic composition that depicted the return of Louis XIV after one of his military victories.