

<b>Institution:</b> University of Kent		
<b>Unit of Assessment:</b> 26: Modern Languages and Linguistics		
<b>Title of case study:</b> Shaping Curatorial Practice and Transforming the Public Understanding of Art and Literature in Early Twentieth-Century France		
<b>Period when the underpinning research was undertaken:</b> 2007-2018		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Peter Read	Professor of French and Art History	2007-2018
<b>Period when the claimed impact occurred:</b> 2014-2018		
<b>Is this case study continued from a case study submitted in 2014?</b> Yes		
<b>1. Summary of the impact</b> (indicative maximum 100 words)		
<p>Through his engagement with professional and public audiences at galleries, major arts festivals, and literary events, as well as through extensive press and media coverage, Read's research has demonstrably enriched the public and critical understanding of the interplay between art and literature during the first half of the twentieth century. Focusing on the creative interaction between poets and artists in early twentieth-century France, Read's work has also helped to shape the conception and design of two highly successful exhibitions in Paris: <i>Apollinaire: Le regard du poète</i> (Musée de l'Orangerie, 2016) and <i>Picasso: Sculptures</i> (Musée Picasso-Paris, 2015-16), which together were seen by 580,000 visitors.</p>		
<b>2. Underpinning research</b> (indicative maximum 500 words)		
<p>Read has established himself as one of the world's leading experts on Apollinaire and visual art, having written about the poet for many decades. After publishing the major study <i>Picasso and Apollinaire: The Persistence of Memory</i> (2008) [R1] and editing <i>Guillaume Apollinaire, Correspondance avec les artistes, 1903-1918</i> (2009) [R2], in 2014 Read was invited by Laurence des Cars, then Director of the Musée de l'Orangerie in Paris (now Director of the Musée d'Orsay), to join four French colleagues on the Advisory Committee of the exhibition <i>Apollinaire: Le regard du poète</i> (6 April to 18 July 2016). Working with a team of curators and art experts, Read was given access to the uncatalogued archives of the Musée de l'Orangerie, to research his edition of the correspondence between Apollinaire and art dealer Paul Guillaume, published jointly by Gallimard/Musée de l'Orangerie to coincide with the exhibition [R3]. Additionally, Read contributed three essays to the exhibition catalogue (awarded the 2016 Prix Catalpa, an annual prize for the best Paris exhibition catalogue), one of which was the transcription of a previously unpublished four-page manuscript by Matisse that he had identified among Apollinaire's papers [R4].</p> <p>Throughout 2015 and 2016, Read worked in archives, private collections, and auction records, selecting, dating, and transcribing manuscripts and other documents for <i>Apollinaire. Lettres, calligrammes, manuscrits</i>, his major book on the poet's life and writings, co-published by the French National Library in November 2016 [R5]. Building on this, Read published an essay in the leading French journal <i>Europe</i> on Apollinaire and the art critic Adolphe Basler, as well as a substantial Introduction for a bilingual anthology of Apollinaire's poems, translated by the award-winning poet Ron Padgett and published by the New York Review of Books.</p>		

Alongside his work on Apollinaire, Read also researched new material on Picasso. Two seminars on cubism at the National Gallery of Art in Washington DC (October 2013 and April 2014) enabled Read to launch a sustained campaign of research on *Parade*, the 1917 Cocteau-Picasso-Satie 'Cubist' ballet. In the papers of the Russian poet and dancer Boris Kochno, held in the Music Department of the Bibliothèque nationale de France (BnF) and the archives of the Paris Opera (Palais Garnier), Read located and transcribed Jean Cocteau's 1917 Italian notebook and other unpublished documents, which he incorporated into a substantial essay on *Parade*, included in *The Cubism Seminars* [R6].

Among his many other publications on modernist literature and art, in 2017-18 Read published six further essays on painting, sculpture, and literature in catalogues for major exhibitions on Picasso at the Fondation Leclerc in Landerneau (summer 2017) and Museu Picasso Barcelona (2018), on André Derain (2017), and on Cubism (2018) (both at Centre Pompidou, Paris), as well as eight entries in an associated *Dictionnaire du cubisme* (2018). All these publications place Read's work at the cutting-edge of research into the relationship between art and literature in the modernist period.

### 3. References to the research (indicative maximum of six references)

[R1] Read, Peter (2008). *Picasso and Apollinaire: The Persistence of Memory*. Berkeley, Los Angeles, and London: University of California Press, 318pp. ISBN: 978-0-520-24361-3. Reprinted in paperback in 2010. doi: <https://doi.org/10.1093/fs/knn192>

[R2] Campa, Laurence, and Read, Peter, eds. (2009). *Guillaume Apollinaire, Correspondance avec les artistes, 1903-1918*. Paris: Gallimard, 944pp. ISBN: 978-2-07-078404-2. <https://kar.kent.ac.uk/62119/>

[R3]: Read, Peter, ed. (2016). *Correspondance, 1913-1918 / Guillaume Apollinaire, Paul Guillaume*. Paris: Gallimard / Musée de l'Orangerie, 183 pp. ISBN 9782070177929. <http://kar.kent.ac.uk/60396/>

[R4] Read, Peter (2016). 'Matisse s'explique en 1907: un manuscrit inédit de l'artiste conservé par Apollinaire', in *Apollinaire. Le regard du poète*, exhibition catalogue, Laurence des Cars et al. Paris: Gallimard / Musées d'Orsay et de l'Orangerie, pp. 106-110. doi: <https://doi.org/10.4000/critiquedart.23489>. <https://kar.kent.ac.uk/61985/>

[R5] Read, Peter (2016). *Apollinaire. Lettres, calligrammes, manuscrits*. Paris: Éditions de la BnF / Textuel, 312pp. ISBN 9782845975620. <http://kar.kent.ac.uk/59947/>

[R6] Read, Peter (2017). 'Cubism Breaks Cover: Picasso and "Parade" in 1917', in *The Cubism Seminars*, eds. Cooper et al. CASVA Seminar Papers. New Haven and London: Yale University Press, pp. 252-285. ISBN 9780300226188. <http://kar.kent.ac.uk/61962/>

### 4. Details of the impact

#### Informing curatorial practice: conception and design of two major exhibitions in Paris

'Due to the remarkable quality of his research on modern French literature, and in particular on Guillaume Apollinaire', in 2014 Read was invited by Laurence des Cars, President of the Musée d'Orsay / Musée de l'Orangerie, to join the Scientific Committee of *Apollinaire: Le regard du poète* [a]. This exhibition was held at the Musée de l'Orangerie in Paris between 6 April and 18 July 2016 and attracted 234,688 visitors over 88 days. According to the *Musée d'Orsay's Annual Report 2016*, this was the Orangerie's most visited exhibition in 2016 [c]. Confirming the importance of Read's contribution, des Cars wrote that, '[his] work in our Scientific Committee played a significant role in both the critical and public success of the exhibition' [a].

As part of the small advisory committee, on account of his 'dual role as historian of both literature and art' [e], Read's research directly informed the practice of the curators by shaping the conceptual scope of the exhibition and providing expertise on the interface between Apollinaire and the artists. According to des Cars: 'Read played an essential role in the choice of artists and works presented in the exhibition, identifying the artists promoted by Apollinaire and the works that he collected or wrote about' [a].

Read worked closely with the curators to establish the agenda for loan request and specifically identified works by Picasso to illustrate the painter's relationship to Apollinaire. His research on the American sculptor Cecil Howard enabled the curatorial team to contact the sculptor's grandson to obtain the loan of cubist polychrome sculptures [a]. According to Laurent Le Bon, the President of the Musée Picasso-Paris (which collaborated with the Musée d'Orsay on the exhibition), Read brought 'an unequalled knowledge of the relations between Apollinaire and the artistic circles of his time, as well as of the poet's activities as a cultural commentator and promoter of the arts' [b]. According to the Directors of the Centre Pompidou and the Musée National d'Art Moderne (MNAM), Read's contribution to both the exhibition and the catalogue was 'decisive', with his 'renown among both scholarly circles and the wider public [...] having a considerable impact on the status and success of the exhibition' [e].

Read also 'played a decisive role in the interdisciplinary conception of the exhibition' [b] through 'discussions about the interdisciplinary character of Apollinaire's activities, which ranged from cinema, painting, sculpture, illustrated books, visual poetry, sound recordings, and puppet theatre' [a]. By underlining the importance in Apollinaire's cultural landscape of Russian and Ukrainian artists, notably Larionov and Goncharova, as well as 'enriching [the curators'] reflection on the importance that Apollinaire attributed to African and Australasian art', Read helped to shape the exhibition and its focus on Apollinaire's international networks and interests [a, b]. According to the Directors of the Centre Pompidou and MNAM: 'The direction that Peter Read [...] gave to the exhibition and the accompanying catalogue has profoundly modified the knowledge and reception of Apollinaire and in particular his status as an art critic and promoter of [the] avant-garde' [e].

Read's research was also central to another major European exhibition in 2016. His work on Apollinaire and welded-iron sculptures played a key role in determining the design of the main public space of *Picasso. Sculptures*, an exhibition held at the Musée Picasso-Paris between 10 September 2015 and 7 February 2016 and jointly organised with MoMA, New York. Featuring over 240 pieces, it was the largest collection of Picasso's sculpted work assembled since 2000 [d]. According to the Directors of the Centre Pompidou and MNAM, Read's participation in both exhibition and catalogue 'went without saying', owing to his status as one of the 'major authorities' on the relationship between Picasso and Apollinaire [e]. According to the President of the Musée Picasso-Paris: 'the publications of Read on the projects created by Picasso in memory of Guillaume Apollinaire defined the contours and the content of the central space' [b]. The exhibition attracted 345,000 visitors and was described in the *Musée Picasso-Paris 2016 Annual Report* as one of their most successful in terms of visitor numbers since the museum's opening in 1985 [d]. Le Bon notes that, through his research and involvement in the exhibition, 'Read contributed to a better knowledge of Picasso's sculpture, an area long ignored by critics.' 'There is no doubt', Le Bon adds, 'that the National Picasso Museum, like other cultural institutions, has benefited greatly from the work of Read' [b].

### **Transforming public understanding of the relationship between artistic and literary modernism**

Through his engagement with professional and public audiences at galleries, major arts festivals, and literary events, Read's research has also enriched the public and critical understanding of the interplay between literary and artistic modernism. He presented his research at the *Festival international du livre d'art et du film* (Narbonne, 30 November 2017) and at the *Rencontres d'été théâtre et lecture en Normandie* (Deauville, July 2018) [i], and gave public talks at the Musée de l'Orangerie (18 May 2016) and the Musée Picasso-Paris (7 June 2016). In these talks, he discussed the composite metal sculptures made by Picasso in

the 1930s for the monument to Apollinaire with an audience of researchers, art historians, curators, and the general public. He then co-organised a two-day conference in Turin to mark the centenary of Apollinaire's death (October 2018) [i]; this included an exhibition at the city's modern art gallery and a musical play in one of its main theatres. During the major exhibition, *Picasso. Bleu et Rose* (2018), which was the first collaboration between the Musée d'Orsay and the Musée Picasso-Paris, Read gave three lectures, including a public lecture, in front of full houses in the main Musée d'Orsay's lecture theatre [b].

The exhibition *Apollinaire: Le regard du poète* met with great critical success and the resultant news and media coverage further extended the impact of Read's research to wide and diverse audiences. According to the *Musée d'Orsay's 2016 Annual Report*, there were extensive features in *Libération* (30 May 2016) and *Le Monde* (2 June 2016); *Beaux Arts* magazine also devoted a special edition to the exhibition, while *France Culture*, one of the leading French public radio channels, dedicated a whole week to the poet, discussing the exhibition in various programmes [c]. Coinciding with this exhibition, Read was commissioned to edit the unpublished correspondence between Apollinaire and the art dealer Paul Guillaume [R3]. The Apollinaire exhibition, its catalogue, and the Apollinaire-Guillaume correspondence were together given full-page or double-page coverage in leading national newspapers, including *Le Parisien* (24 April 2016) and *Le Journal des arts* (24 May 2016) [f].

Furthermore, Read's 2017 book *Apollinaire. Lettres, calligrammes, manuscrits* [R5], co-published and promoted by the BnF and heavily marketed for the centenary of Apollinaire's death in Autumn 2018, also received widespread press coverage, including in *L'Orient, le Jour* (21 November 2016), *Le Figaro* (15 December 2016), *Florilettres* (April 2016 and December 2016), and *Pélerin* (12 January 2017), and was described as 'fascinant' (*Le Monde*, 9 December 2016) and 'superbe' (*Télérama*, 3 December 2016) [g, h]. *France Culture* devoted its daily slot on cultural events to the book (13 December 2016), describing it as 'un véritable trésor' [g]. Read presented the book as a guest on *Bibliothèque Médicis*, a literary talk show on French TV (9 December 2016); he featured for 50 minutes in the *France Culture* radio series 'La Compagnie des auteurs' (14 April 2016); and he gave a 20-minute interview to the programme *Danse des mots*, recorded for Radio France Internationale and first broadcast on 4 January 2017 (RFI has 40.5 million regular listeners every week, including 33.1 million in Africa and 4.3 million in South America) [i].

Read's significant contributions to the catalogues that accompanied the critically acclaimed and popular exhibitions further enriched the critical and public understanding of the relationship between artistic and literary modernism. He was closely involved in the design and content of the catalogue for *Apollinaire: Le regard du poète*, and in addition authored 'three remarkable essays (including an unpublished manuscript by Matisse)' [a]. The catalogue had a substantial print run of 9,000 [c] and its high quality was recognised by the award of the 2016 Prix Catalpa, selected from a field of sixty publications for the best exhibition catalogue in Paris. Read also contributed to the catalogue of the *Picasso-Giacometti* exhibition (October 2016 - February 2017 at the Musée Picasso-Paris) [b], as well as to the catalogue (published in German, English, and French) of the major exhibition *Le Cubisme* [b], shown first at the Centre Pompidou (17 October 2018 - 25 February 2019) before moving to the Kunsthalle in Basel (30 March - 18 August 2019).

Although Apollinaire has long been recognised as a founding figure of twentieth-century literary modernism, his relationship with modern art and his status as an art critic has never been fully understood. Through Read's contribution to curatorial practice and exhibition catalogues, as well as his media and press engagements, his ideas on modernist art have reached a large general audience across Europe and beyond [e]. As the President of the Musée Picasso-Paris states: 'his specific and extensive expertise has enabled Read to enrich the international appreciation of many aspects of literary and artistic modernism [through] his work with prestigious museums [...] and by publishing a series of innovative and influential texts'. [b]. Read's work has been instrumental, in short, in reshaping the public understanding of the creative tension between art and literature.

**5. Sources to corroborate the impact** (indicative maximum of 10 references)

**[a]** Letter from the President of the Musée d'Orsay / Musée de l'Orangerie, evidencing Read's importance as scientific advisor for the exhibition *Apollinaire: Le regard du poète*.

**[b]** Letter from the President of the Musée Picasso-Paris, confirming that Read played a fundamental role in shaping the exhibition *Picasso. Sculptures*.

**[c]** Annual Report – Musée d'Orsay et de l'Orangerie 2016. This report evidences that the exhibition *Apollinaire: Le regard du poète* was the most visited exhibition at the Musée de l'Orangerie in 2016. See pp. 182, 187, 244 and 254 in particular.

**[d]** Annual Report – Musée Picasso-Paris 2016. This report evidences that the exhibition *Picasso. Sculptures* at the Musée Picasso-Paris was one of the most successful in terms of visitor numbers since the museum's opening. See pp. 20, 100 in particular.

**[e]** Letter from the Directors of the Centre Pompidou and the Musée National d'Art Moderne, testifying to the importance of Read's expertise. The letter shows that the appreciation of this expertise is not limited to France, and that it also led to a collaboration with the National Gallery of Arts in Washington in 2017.

**[f]** Examples of widespread media coverage for the 2016 exhibition *Apollinaire: Le regard du poète* at the Musée de l'Orangerie, Paris.

**[g]** Examples of press and media coverage for Read's book *Apollinaire. Lettres, calligrammes, manuscrits* (Paris: Éditions de la BnF / Textuel, 2016) **[R5]**.

**[h]** Example of press and media coverage of Read's book *Correspondance, 1913-1918 / Guillaume Apollinaire, Paul Guillaume* (Paris: Gallimard / Musée de l'Orangerie, 2016) **[R3]**.

**[i]** Details of Read's public engagement activities in relation to the two exhibitions and the related publications.