

Romantic Germany

Drawings from Weimar's Museums

22 May - 1 September 2019

PRESS KIT
May 2019



Petit Palais
Musée des Beaux-Arts
de la Ville de Paris

Tuesday - Sunday, 10 am - 6 pm
Open late: Friday until 9 pm

INFORMATION

www.petitpalais.paris.fr



Franz Kobell, *Paysage avec grotte, tombeaux et ruines au clair de lune* (détail), vers 1787
© Klassik Stiftung Weimar

Exhibition organised in association with

KLASSIK
STIFTUNG
WEIMAR

PRESS CONTACT:

Mathilde Beaujard

mathilde.beaujard@paris.fr

+33 1 53 43 40 14

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PRESS RELEASE

For the first time in France the Petit Palais is presenting a selection of 140 drawings from the lavish collections of Weimar's museums. These remarkable images – initially chosen by Goethe (1749–1832) for the Grand Duke of Saxe-Weimar-Eisenach and his own collection – offer a spectacular overview of the golden age of German drawing (approx. 1780–1850).

In the late 18th century the city of Weimar, seat of the Dukes of Saxe-Weimar, was Germany's intellectual hub. A key figure at this enlightened court, **Goethe** accumulated numerous posts of cultural responsibility, in addition to writing most of his works there. Himself a knowledgeable collector and draughtsman, he built up for the Grand Duke a handsome collection representing every facet of German drawing.

At this time, literature, the visual arts and music were undergoing profound upheavals in terms of their rules and practice. While the Romantic movement never had a leader as such, its artists unanimously stood for expression of the passions and subjectivity of vision; and in many cases this period saw a blossoming of drawing that made it the most innovative of the creative disciplines of the time.

Divided into seven sections, the exhibition combines the chronological and the aesthetic. As well as such emblematic figures as **Caspar Friedrich**, **Philipp Runge** and **Johann Füssli**, the visitor will discover some 35 artists who played vital parts in the history of drawing, among them **Tischbein**, **Carstens**, **Fohr**, **Horny**, **von Schadow**, **Schinkel**, **von Schwind**, **Richter**, and **the Nazarenes Overbeck** and **Schnorr von Carolsfeld**, driven by Christian spirituality and national feeling. Portraits and genre scenes, castles in ruins, compositions of biblical and medieval inspiration – but above all landscapes mingling idealism and naturalism in every imaginable media – offer the viewer a sublime *frisson* in their illustration of the private, inner and sometimes flamboyant lives of the Romantic artists.



Franz Innocenz Josef Kobell, *Paysage avec grotte, tombeaux et ruines au clair de lune (détail)*, vers 1787, Craie noire, plume et encre brune et noire, lavis gris et brun sur papier
© Klassik Stiftung Weimar

Exhibition organised in association with

KLASSIK
STIFTUNG
WEIMAR

CURATORS:

Hermann Mildenerberger, professor and curator at Klassik Stiftung Weimar

Gaëlle Rio, director, Musée de la Vie romantique

Christophe Leribault, director, Petit Palais



GUIDE TO THE EXHIBITION

The Weimar collection

The Petit Palais is proud to present, for the first time ever, a selection of 140 exceptional drawings from the collection of the Klassik-Stiftung Weimar, established by Goethe for his own collection and that of the Duke of Saxe-Weimar, offering a spectacular panorama of this golden age of German drawing. In addition to emblematic artists like Caspar David Friedrich, Philipp Otto Runge and Johann Heinrich Füssli, the exhibition invites visitors to discover more than 35 other artists foundational to the history of German draughtsmanship: Tischbein, Carstens, Fohr, Horny, Schadow, Schinkel, Schwind, Richter and Nazarenes like Overbek and Schnorr von Carolsfeld.

Portraits and genre scenes, compositions inspired by the Bible and medieval legends, views of ruined castles and, above all, landscapes which, using every possible technique, illustrate the diversity of talents, the variety of inspiration, and the proliferation of formal and aesthetic investigations conducted by German artists.



Franz Innocenz Josef Kobell, *Paysage sous l'orage*, Plume et encre brune et noire, aquarelle sur crayon graphite sur papier
© Klassik Stiftung Weimar

Weimar, an artistic and intellectual capital

Unlike France, where power was traditionally concentrated in Paris, Germany was historically a mosaic of sovereign states inherited from the Middle Ages. Weimar became an intellectual centre under the rule of Duchess Anna Amalia (1758-1775), then in the reign of the eminent Charles-Auguste (1775-1828). Celebrated for its castle and library, Weimar's heritage includes the homes of poets Johann Wolfgang von Goethe (1749-1832) and Friedrich von Schiller, the composer and pianist Franz Liszt and the philosopher Friedrich Nietzsche.

During Goethe's tenure as the powerful minister and councillor of the Duc Charles-Auguste from 1775, literature, music and the visual arts underwent profound transformations that upset established rules and practices. Although the Romantic Movement never had a leader and subsumed a wide variety of styles, its artists shared an interest in expressing emotions and in exploring their own subjectivity. As in Dürer's era, around 1500, the period—from 1780 to about 1850—saw the art of drawing flourish as the most innovative branch of the visual arts.

GUIDE TO THE EXHIBITION



Johann Heinrich Füssli, *Scène d'incantation avec une sorcière près de l'autel*, avril 1779, Crayon graphite, plume et encre brune et noire, lavis gris sur papier
© Klassik Stiftung Weimar

Johann Heinrich Füssli, Switzerland's 'Wild Man'

Born in Zurich and living in London, Johann Heinrich Füssli (1741-1825) emerged as one of the most visionary artists of his time in Europe. Destined for theology by his father, Füssli acquired a solid artistic training by copying masterpieces and drawing on Swiss history painting. He left for Rome in 1770 in view to acquiring the skills to become a professional painter. His discovery of the colossal sculptures of Antiquity and the art of Michelangelo influenced his repertoire of subjects, which consists of athletic heroes, portraits and studies of human expressions revealing his masterful skill as a draughtsman. Füssli was passionately fond of literature and poetry and took most of his subjects from Homer, Dante, or the works of Milton and Shakespeare as well as from the German epic of the Nibelungen.

At once the child of Enlightenment rationalism and wielding a highly personal mannerist style, he became the precursor of a dark romanticism. The principal representative of *Sturm und Drang*, a generation of artists dedicated to basic existential issues—self-examination, doubt, solitude and death—Füssli was wedded to the notion of the Sublime, and captivated his viewers. He was recognised as an original thinker and a genius, as much for his formal abstraction as for the novelty of his subjects and the intensity of his portrayal of emotion; and from 1775, Goethe collected his drawings for the ducal house of Weimar.



Johann Heinrich Wilhelm Tischbein, *Dryade*, vers 1820, Plume et encre brune, lavis brun sur papier, bordure aquarellée en vert, collée et marouflée sur papier
© Klassik Stiftung Weimar

From Classicism to Romanticism

In Germany around 1800, there coexisted a number of artistic currents shaped by a return to the past. The Neoclassical style found its roots in Mediterranean Antiquity, while Romanticism drew its inspiration from the Middle Ages, Nordic legends and The Songs of Ossian, the work of a supposedly Scottish poet from the 3rd century, who inspired painters and musicians until he was discovered to be a literary fraud. A dedicated partisan of Classical art following his trips to Italy, Goethe introduced Germany to a taste for the Antique, which was received as a unifying feature in a divided territory.

GUIDE TO THE EXHIBITION

Asmus Jacob Carstens (1754-1798), a student of the Royal Academy in Denmark and a rigorous follower of Classicism, nevertheless bridled at academic constraints. His figures, inspired by Greek mythology, Michelangelo and Dante's universe of characters, partake of characteristically Romantic emotion. Johann Tischbein (1751-1829), Director of the Royal Academy of Naples from 1789 to 1799, was also interested in Ancient art; he taught drawing to Goethe, and generally encouraged the younger generation. He favoured correspondences between poetry and painting as, for instance, in the series *Idylles*. Philipp Otto Runge (1777-1810), who died young, left an oeuvre that bears witness to unfinished theoretical reflections on the metaphysics of light and the symbolism of colours. The famous *Heures du jour*, a series of allegorical drawings that enjoyed tremendous success through engravings, illustrated the times of day, the seasons and more generally the ages of man and the great periods of universal history, constituting a veritable manifesto of German Romanticism.



Franz Innocenz Josef Kobell, *Paysage avec cascade*, Plume et encre brune, lavis gris et brun sur crayon graphite sur papier
© Klassik Stiftung Weimar

A new receptiveness to nature

Classical landscapes, which ranged from topographic exactitude to the visionary ideal, were an essential component of the German imaginary during the early 19th century, and prefigured the great Romantic landscapes. Adrian Zingg (1734-1816), a Swiss-born landscape painter, explored the beauty of Saxony's panoramas, which he rendered in line drawing and grey or sepia washes of India ink, investigating infinite variations of light and dark. His compositions strongly influenced by 17th century art from France and the Netherlands, are staged like theatre sets, with a series of elements placed in receding order to create an impression of depth. With his novel focus on nature and subtle degradations in the treatment of light, Zingg was a precursor to Caspar David Friedrich (1774-1840).

Franz Kobell (1749-1822), without doubt the most prolific draughtsman of Goethe's time, produced many idyllic, entirely imaginary landscapes imbued with a strong dramatic narrative. In a delicate style prefiguring the atmospherics of Romanticism, he limited his palette to monochrome tones of grey or brown. At the antipodes of these Arcadian scenes, Wilhelm von Kobell (1766-1853), of the Munich school, was fond of traditional genre scenes, bourgeois and intimate, with a discrete charm all their own, which he set in the valleys of Bavaria. Inspired by miniature painting, he pushed his mastery of watercolour to extreme refinement.

GUIDE TO THE EXHIBITION



Caspar David Friedrich, *Paysage de montagne avec croix au milieu des sapins*, vers 1804-1805, Plume et encre, lavis brun sur crayon graphite sur vélin
© Klassik Stiftung Weimar

Caspar David Friedrich: Master of Landscape

Universally recognised for his brilliant landscapes, Caspar David Friedrich (1774-1840) could be considered the very embodiment of German Romanticism. Born near the island of Rugen on the shores of the Baltic, he trained at the Academy in Copenhagen before settling in Dresden. A solitary and independent soul, he travelled widely and hiked extensively through wild uncultivated terrain from his native land to the Alpes, and in the mountains of Bohemia, which held a profound fascination for him. Particularly appreciated by Goethe at the Court in Weimar, Friedrich used brown or grey line, inspired by the landscape painter Zingg, to convey the infinite nuances and tones of light.

Every one of his subjects, from bare trees to crosses in cemeteries, rests on meticulous and refined studies from nature. These motifs were worked and reworked by the artist's precise and subtle line, until they took on a complex symbolic dimension of their own. The absence of spatial depth and linear perspective encourages a meditative attitude before these powerful landscapes. Through this sublime nature that imposes its splendour and immensity in everything from the celestial purity of mountains to the melancholy sunsets, the artist's sensibility expresses itself, at once timeless and patriotic, mystical and realistic.



Johann Christian Reinhart, *L'Abbaye bénédictine Sainte-Scholastique dans les monts Sabins*, 1797, Aquarelle, rehauts de blanc, plume et encre noire sur craie noire et crayon graphite sur papier
© Klassik Stiftung Weimar

New interpretations of nature

Italy played a major role in the career of a number of German artists, who settled in Rome to seek new inspiration. Delighted to discover the Mediterranean light and landscapes far from the ice and fogs of the North, as in the mountains of Olevano, Carl Fohr (1795-1818) and Franz Horny (1798-1824) looked on nature with new eyes. Skilled colourists both, they produced clear, precisely outlined works in watercolour that bordered on abstraction. Both died prematurely, leaving a small collection of youthful works, remarkable for their freshness and charm.

Together with his painter friends, Johann Christoph Erhard (1795-1822) and the Reinhold brothers—Friedrich Philipp (1779-1840) and Heinrich (1788-1825)—Johann Adam Klein (1792-1875) climbed up to mountain vistas in search of new subjects to capture directly from nature. In addition to studies sketched during their walks, these artists drew each other, leaving poignant portrait drawings to attest their aesthetic friendship. Living in Rome, Johann Christian Reinhart (1761-1847) ploughed through the countryside of Latium looking for new themes, developing as he did so an idealised Arcadian landscape style. Johann Martin von Rohden (1778-1868) was interested in little-known remains of Antiquity, while Johann Anton Ramboux (1790-1866) combined a sense of line with a refined sense of colour.

GUIDE TO THE EXHIBITION



Julius Schnorr von Carolsfeld, *Portrait de femme tournée vers la gauche*, 1820, Plume et encre grise, lavis brun sur crayon graphite sur vélin
© Klassik Stiftung Weimar

The Nazarenes

The confraternity of Saint Luke, so named in honour of the medieval guild of painters, was formed in Vienna in 1809, then moved to the convent of Saint-Isidore in Rome. This group of young artists sought to create an art based on Christian spirituality and patriotic feelings, far from academic constraints. Organised like a religious order in the service of art and faith, they were called 'the Nazarenes' by the Romans because of their clothes and hairstyles modelled on the early Christians. Themes drawn from the Bible or from German history and literature, such as the epic Song of the Nibelung were especially popular returns to national roots in this period.

The drawings of Franz Riepenhausen (1786-1831) bear witness to the appeal of an idealised Romantic vision of medieval and Renaissance art, while the religious scenes by Johann Friedrich Overbeck (1789-1869) and Wilhelm von Schadow (1789-1862) express a form of revisited asceticism, conveyed by delicacy and extreme precision. The graphite pencil portraits and nude studies by Julius Schnorr von Carolsfeld (1794-1872) also reveal a rigorous style characterised by clarity of contour and light, with subtle modelling. Stripped of all sensuality and subjectivity, these drawings of simplified shapes achieve a deep spiritual dimension.



Moritz von Schwind, *Schiller : Fridolin ou le message à la forge*, sans date, Plume et encre gris-noir, aquarelle, traces de gouache sur crayon graphite sur carton
© Klassik Stiftung Weimar

Late Romanticism

In order to showcase the intellectual and artistic brilliance of Weimar, around 1830 the Grand Duke ordered a remodelling of the central rooms of the city's castle in homage to Goethe and Schiller. For the gallery dedicated to Goethe, the architect from Berlin, Karl Friedrich Schinkel (1781-1841) designed projects inspired by Antiquity, while the history painter Karl Josef Bernhard von Neher (1806-1886) referenced Faust, the main character of the German folk tale retold by Goethe in his two most famous plays. The Grand-Duke also commissioned Moritz Ludwig von Schwind (1804-1871), a student of Schnorr von Carolsfeld at the Academy of Fine Arts in Vienna, to design the interior of his legendary castle of Wartburg in Eisenach.

One of the most gifted designers of genre scenes in late Romanticism, Schwind produced preparatory watercolour studies of great chromatic richness, interpreting stories and legends from the medieval German past. Alfred Rethel (1816-1859), Georg Emmanuel Opiz (1775-1841) and Eugen Neureuther (1806-1882) similarly combined strands of the legendary and the fantastic with the historical. The late work of Ludwig Richter (1803-1884) celebrates the ideal of country life. His pastorals are set in a bucolic setting offering an image of simple, insouciant pleasure, far from the city life of the early industrial age. Thanks to the broad circulation of his watercolour illustrations of this childlike world, with its nostalgia for a lost paradise, Richter became the most popular representative of German Romantic art.

THE EXHIBITION SCENOGRAPHY

In our efforts to respond to the outstanding material on display in this collection, the following extracts from descriptions in Eckermann's "Conversations with Goethe" impressed us and acted as sources of inspiration:

-«He opened a room, on whose threshold the motto *Salve* bid me anticipate a friendly welcome.

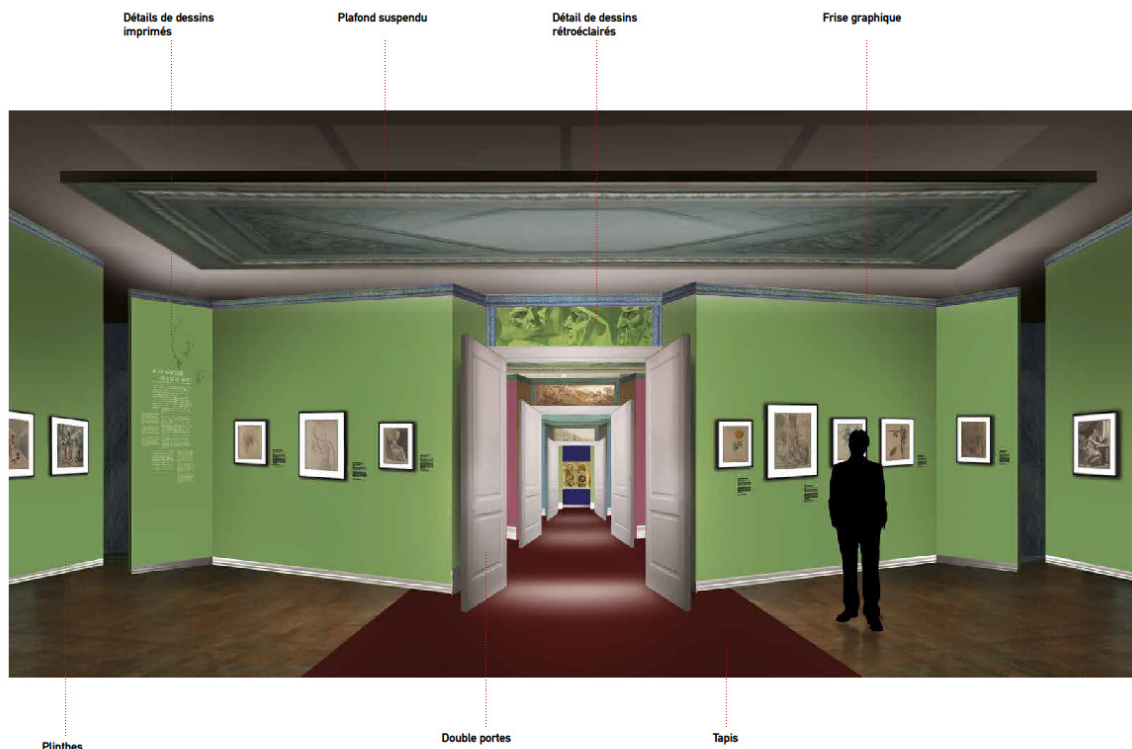
-...Through the open door, I saw yet another room, also hung with pictures...

-...saw the brightly lit rooms which communicated with each other through the open doors...

-...the town [...] is in fact so near, [...] and yet you see not the top of a building, or even a spire [...]; the tall and thickly-planted trees of the park shut out every other object on that side...»

In our scenography we took inspiration from the above notes in order to design a very free space in which the visitor can move in front of the artworks. You enter through a large panorama of the Weimar landscape as it was in Goethe's time (semi-urban, semi-countryside). The scenography creates intimacy in a construction intended to evoke Goethe's house, with a succession of rooms with large doors, designed to involve the spectator actively in the exhibition. Each door opens onto a new space that corresponds to a particular part of the narrative and is identified by a bright, warm colour. The visitor leaves the exhibition by way of a space surrounded, like the entrance, by a large panoramic view – this time, of forest landscapes and caves. A bench is provided for listening to music: "...you would have heard good music here, [but] you will have many an opportunity to hear it in my house..." Goethe once said.

Alain Batifoulier and Simon de Tovar



EXHIBITION CATALOGUE



During Goethe's time (1749-1832), literature, the visual arts and music underwent profound changes that reshaped the rules and practice of these arts in the German-speaking world. The Romantic period saw the blossoming of a taste for drawing on the part of a great number of German artists, which established itself as the most innovative expression of contemporary artistic creation. The Romantic movement never had a leader, nor strictly speaking a programme, and there was a wide disparity in styles among artists, but the emphasis for everyone was on individual expression, feeling and subjectivity. «*The artist's feeling must be his law*», said Caspar David Friedrich. The book presents, for the first time, a selection of nearly **140 exceptional sheets from the extensive graphic arts collection of the Weimar Museums**. It provides an informative overview of the golden age of German drawing. In addition to the emblematic figures of **Caspar David Friedrich, Philipp Otto Runge and Johann Heinrich Füssli**, the book features more than thirty artists, who are perhaps less familiar to French art lovers, but are nevertheless an essential part of the history of drawing: **Tischbein, Carstens, Fohr, Schadow, Schinkel, and Richter**, as well as the **Nazarenes**, young artists like **Overbeck and Schnorr von Carolsfeld** who sought to create a new art which embodied spiritual values and national feelings, free of academic constraints. The abundant creativity of their inner life found expression in portraits, genre scenes, biblical and medieval legends, castles and ruins, but above all landscapes, using all the techniques, and drawn with a sharp line to create a style combining idealism and naturalism.

*Romantic Germany 1780-1850; drawings from Weimar's museums
Exhibition in collaboration with the Klassik Stiftung Weimar*

Éditions Paris Musées

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Bound

141 illustrations

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Romantic Germany; drawings from Weimar's museums - 22 May / 1 September 2019

THE INGRES OF THE MONTAUBAN'S MUSEUM

**Exhibition in the permanent collections
19 May - 1 September 2019**



Jean-Auguste-Dominique Ingres,
Portrait de Madame Caroline Gonse,
1852, huile sur toile,
Montauban, musée Ingres Bourdelle

At the end of this year, the new Ingres-Bourdelle Museum in Montauban will re-open to the public after a stunning renovation. To temper our patience, the Petit Palais is presenting some of the treasures in its collections. The exhibition is centred around the *Portrait of Caroline Gonse* (1852, oil on canvas), the only completed portrait of Jean-Auguste-Dominique Ingres's late period that is still in France. In addition to a version of *Roger delivering Angelique*, the selection includes several sketches for famous works by the master, including *The Martyrdom of Saint Symphorian*, *The Apotheosis of Homer* and a striking negative sketch for the *Portrait of Madame Moitessier*. The exhibition, which includes a selection of drawings from the Musée de Montauban, provides a rare opportunity to get involved in the less obvious aspects of Ingres's creativity.

Admission free

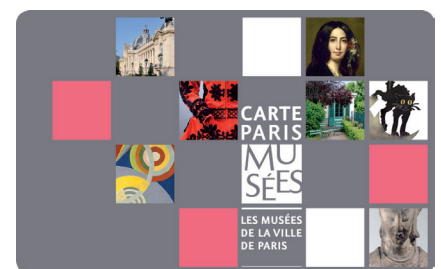


PARIS MUSÉES A NETWORK OF PARIS MUSEUMS

Administratively grouped together as Paris Musées, the fourteen museums and heritage sites of the City of Paris possess collections that are as exceptional for their diversity as for their quality. To open up and share this significant cultural heritage, they have adopted a new visitor experience policy, moderated prices for temporary exhibitions, and focus on providing access to members of the public who traditionally lack access to cultural offerings. Their permanent collections, which are free*, and the temporary exhibitions and varied cultural programming reached 3 million visitors in 2018.

*With the exception of establishments that have paid-entry temporary exhibitions as part of their permanent collections (Archaeological Crypt of the Ile de la Cité, Catacombs).

PARIS MUSÉES CARD FOR EXHIBITIONS AT YOUR OWN PACE!

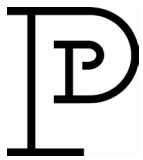


A card can be bought from Paris Musées, which gives unlimited access, ahead of the queue, to the temporary exhibitions in all 14 of the museums of Paris*, as well as special tariffs for activities. It entitles the holder to reductions in the bookshop-boutiques and the cafe-restaurants, and to receive prior information about events in the museums. In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or via the site:

www.parismusees.paris.fr

*Except the archaeological Crypt under the forecourt of l'île de la Cité and the Catacombs.



ABOUT THE PETIT PALAIS



Petit Palais, Paris Museum of Fine Arts © C. Fouin



Petit Palais, Paris Museum of Fine Arts © B. Fougérol



Petit Palais, Paris Museum of Fine Arts © B. Fougérol

Built for the Exposition Universelle de 1900, the Petit Palais building is a masterpiece by architect Charles Girault. In 1902, it became the City of Paris Museum of Fine Arts and presents a very beautiful collection of paintings, sculptures, furnishings and art objects dating from Antiquity to 1914.

Among the museum treasures are an exceptional collection of Greek vases and a very large group of Flemish and Dutch paintings from the seventeenth century, displayed around the famous Self-Portrait with Dog by Rembrandt. A magnificent collection of French paintings from the eighteenth and nineteenth centuries includes major works by Fragonard, Greuze, David, Géricault, Delacroix, Courbet, Pissarro, Monet, Sisley, Cézanne and Vuillard. The museum is also very proud of a very beautiful collection of sculptures by Carpeaux, Carriès and Dalou. The collection of decorative art is especially noted for objects from the Renaissance and the 1900s, including glasswork by Gallé, jewelry by Fouquet and Lalique and a dining room designed by Guimard for his private mansion. Finally, the museum has an outstanding graphic arts room featuring complete series of engravings by Dürer, Rembrandt and Callot and a rare collection of Nordic drawings.

Since 2015, the collection presentation has been extensively reworked. It has been enriched by two new galleries on the garden floor level, one of which is dedicated to the Romantic period. In one gallery, restored large-format paintings by Delaroche and Schnetz are surrounded by works of artists such as Ingres, Géricault and Delacroix. In the second gallery, decorative paintings by Maurice Denis are interspersed with works by Cézanne, Bonnard, Maillol and Vallotton. In the fall of 2017, the collection of icons and Eastern Orthodox arts, which is the largest one in France, will benefit from a new museographic presentation. An area will also be dedicated to sketches of the major nineteenth-century Parisian settings. Early in 2018, these new presentations will be complemented in the North Gallery by collections of monumental sculptures from the nineteenth century.

The program of temporary exhibitions at the Petit Palais alternates ambitious major subjects like *Paris 1900*, *Baccarat*, *Les Bas-fonds du Baroque* (*Baroque Slums*) and *Oscar Wilde* with monographs that allow rediscovering forgotten painters such as Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017) have been invited to exhibit in the Petit Palais permanent collections in order to create a dialog with these paintings and reveal links between their works and those of the museum.

The café is closed for renovation work until the 15th of May included.
Scheduled re-opening : the 16th of May

*The museum is open daily from 10 a.m. to 6 p.m. except on Monday.
Open on Friday until 9 p.m. for the temporary exhibitions.*
petitpalais.paris.fr



PRACTICAL INFORMATION

Romantic Germany **Drawings from Weimar's museums** **22 May - 1 September 2019**

OPENING HOURS

Tuesday to Sunday 10:00 am to 6:00 pm
Closed on Mondays and July 14
Late opening Friday until 9:00 pm.

ADMISSION CHARGES

Free entry to the permanent collections
Charges for temporary exhibitions:

Full price: 13 euros

Reduced price: 11 euros

Free up to and including age 17

Combined ticket with the exhibition «Romantic Paris, 1815-1848»:

Full price: 16 euros

Reduced price: 14 euros

Combined ticket with the exhibition «Romantic Paris» at the musée de la Vie romantique:

Full price: 16 euros

Reduced price: 14 euros

PETIT PALAIS

Musée des Beaux-Arts de la Ville de Paris
Avenue Winston-Churchill - 75008 Paris

Tel: + 33 1 53 43 40 00

Accessible to handicapped persons.

TRANSPORT

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Franklin D. Roosevelt   

Invalides  

Bus : 28, 42, 72, 73, 83, 93

Café Restaurant 'Le Jardin du Petit Palais'

Open from 10:00 am to 5:00 pm

The café will be closed for renovation work until the 15th of May included. Scheduled re-opening : the 16th of May

Bookshop-Boutique

Open from 10:00 am to 6:00 pm,

Late closing: 9 pm