

# Vincenzo Gemito (1852-1929)

## Sculptor of the Neapolitan soul

from 15 October 2019 to 26 January 2020

PRESS KIT  
October 2019



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

Tuesday to Sunday 10am to 6pm  
Late opening Friday until 9pm

### INFORMATIONS

[www.petitpalais.paris.fr](http://www.petitpalais.paris.fr)

Vincenzo Gemito, *Head of a young boy*. Museo e Certosa di San Martino,  
Naples. Fototeca del polo museale della Campania  
Photo STUDIO SPERANZA



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Exposition organised in  
collaboration with :



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*Vincenzo Gemito (1852-1929), Sculptor of the Neapolitan soul- from 15 October 2019 to 26 January 2020*

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## PRESS RELEASE

At the opening of our Neapolitan season, the Petit Palais is pleased to present work by sculptor Vincenzo Gemito (1852-1929) that has never been seen in France.

Gemito started life abandoned on the steps of an orphanage in Naples. He grew up to become one of the greatest sculptors of his era, celebrated in his hometown and later in the rest of Italy and Europe. At the age of twenty-five, he was a sensation at the Salon in Paris and, the following year, at the 1878 Universal Exposition. He was by turns criticised and adored by critics, but was responsible for introducing realism into Italian sculpture. Back in Naples, he continued to produce work in spite of bouts of madness.

After his death, he gradually disappeared from art history, dismissed as an artist of the picturesque, which unfairly ignored his pre-eminent role in the sculpture of his time. With nearly 120 works on display, the exhibition is a wonderful chance to rediscover this great artist. It has been organised by the Petit Palais in collaboration with the Museo di Capodimonte, Naples, which will later host the exhibition.



Vincenzo Gemito, *Head of a young boy*, 1870-1872. Museo e Certosa di San Martino, Naples. Fototeca del polo museale della Campania  
Photo STUDIO SPERANZA

The exhibition is presented in chronological order and offers visitors the opportunity to follow the different stages of this astonishing career.

Like all poor children in Naples, Gemito was a street kid along with his friend Totonno, Antonio Mancini, who also became a famous painter. **At the age of ten, they learned the rudiments of painting and sculpture. Both of them were fascinated by the rooms in the National Museum of Naples where they discovered the bronzes of Pompeii.** But they also drew inspiration from everyday life; they used to watch the children fishing in the harbour and the craftsmen making figurines for nativity scenes in the Via San Gregorio Armeno workshops. At seventeen, Gemito exhibited his masterful *Giocatore* – the Card Player sitting on the ground with his head bent over his game –, a spectacular realist plaster cast that was acquired almost immediately by the Royal House of Naples.

Along with a group of young artists, he set up a studio in an abandoned cloister where he sculpted a lot of terracotta heads of young people: *Moretto* (Little Moor), *Scugnizzo* (Street urchin), *Fiocinere* (Harpooner), *Il Malatiello* (Sick Boy), every single one of them amazingly alive and natural

In 1873, at the age of twenty-one, he started on a series of life-size busts of more famous figures such as the painters Morelli, Michetti, and Mariano Fortuny, and notably an intense depiction of the composer Verdi which brought him instant fame. Gemito moved to Paris in 1877, where he made busts of Giovanni Boldini and French sculptor Paul Dubois. Giuseppe de Nittis, who had already made his mark in Paris, introduced Gemito and Mancini, who had joined him there, to everyone who counted in the world of art. The following year, they showed their works at the Universal Exposition.

**Gemito caused a sensation with his Neapolitan Fisherman; the heightened realism of it elicited surprise, disapproval or disgust from most of the critics.** This highly innovative work was nevertheless hugely popular with the public. **The «ugliness», the animality and the smirk of the squatting boy, also attracted**



Vincenzo Gemito, Bust of Anna [Busto di Anna], vers 1886  
marbre, 40 x 28 x 28 cm  
Musée de Capodimonte, Naples, Italie  
Photo Studio Speranza



Gemito with the bust of Anna  
Photo Lembo, collection privée

the attention of artists like Rodin and, most probably, Degas. The young sculptor gained the unexpected support of Ernest Meissonnier, an illustrious academic painter, who took him under his wing.

Gemito returned to Naples in 1880 where his beloved partner Mathilde Duffaud died the following year. He retreated to the island of Capri. But he eventually met and married Anna Cutolo, a model who was already posing for Morelli. Anna's great beauty was the inspiration for many pieces, including a magnificent marble bust that is now in the Museo di Capodimonte. Gemito also constructed his own foundry to revive the lost-wax process for bronze casting. The crowning accolade came in 1885, when Gemito received two official commissions from King Umberto I: a monumental marble statue of Charles V to grace one of the niches on the façade of the Royal Palace, and a huge silver table centrepiece. While these difficult commissions were certainly prestigious, they were quite different from his usual subjects and they took their toll on the sculptor's mental health. **In the course of his relentless research, he sank into depression and then madness.** During a period of confinement, which was followed by voluntary exile, **Gemito spent most of his time drawing for his own enjoyment, forsaking sculpture altogether.**

An outstanding draughtsman, he drew a considerable number of portraits and figures. Those from the 1910s are among the most spectacular; they foreshadow all the figurative art of the 1930s and 1940s and inspired artists like Chirico. While still producing these pioneering drawings, Gemito, now back on his feet, embarked on the final phase of his sculptural work. He took his subjects from the classical repertoire in an effort to attain a lost ideal. He became particularly interested in the figure of Alexander the Great and produced many pieces of silverware: silver bowls and medallions, such as the spectacular gilded silver head of Medusa, on loan from the J-Paul Getty Museum (Los Angeles). So ended the remarkable career of the foundling from the streets of Naples who became a famous and reclusive artist, and who undeniably deserved his return to grace in the city that had made him internationally famous 140 years ago.

**As a complement to the exhibition, there is a space devoted to the lost-wax process for bronze casting** – a complex technique that Gemito helped to revive in the 19<sup>th</sup> century. There is a short film and some easy-to-use touch-screen terminals. One digital device shows the different stages of manufacture, from plaster model to bronze cast, by way of the wax copy.

#### GENERAL CURATORS:

**Christophe Leribault**, Director of the Petit Palais  
**Sylvain Bellenger**, Director of the Museo e Real Bosco di Capodimonte

#### ACADEMIC CURATORS:

**Jean-Loup Champion**, Art historian, Academic Director of the exhibition  
**Cécilie Champy-Vinas**, Curator, head of sculptures at the Petit Palais  
**Carmine Romano**, Art historian



## GUIDE TO THE EXHIBITION

### The images of Naples

Naples, its volcano, its incomparable bay, the island of Capri, the excursions to Pompeii, the Amalfi Coast: these destinations have ranked among the most highly prized ones for travellers in Italy since the 18th century.

The image of the Neapolitan fisherman, wearing short trousers, a shirt with rolled-up sleeves, and a red hat, is also part of the European imagination, in particular that of artists.

In the Romantic era and until the Second Empire, French sculptors engage with this subject, while respecting the rules of the Academy: the fisherman is represented nude in the antique way, even if he is wearing his traditional hat.

François Rude sculpts a young boy playing with a turtle; Francisque Duret shows a teenager dancing the tarantella; Antoine Moine represents a sleeping boy beside the oar of his boat and, a little later, Jean-Baptiste Carpeaux sculpts a young fisherman holding a shell. These four works, admired in their time for their “naturalness”, are nevertheless reminiscent of antiquity, associated with the picturesque representation of the Neapolitan fisherman with his “accessories”.

Twenty years after Carpeaux, Gemito will tackle the same subject, that of a young fisherman, while seeking the raw and clear observation of everyday reality. In 1877 in Paris, he thus causes a real break in exhibiting the “repulsive” figure of his Neapolitan fisherman, a true manifesto of Neapolitan verism. This exhibition, co-organized with the National Museum of Capodimonte, invites the visitor to rediscover this artist, still celebrated in Naples, but forgotten in France.



Vincenzo Gemito, *The Harpooner [Il Fiociniere]*, 1872  
Terracotta, 34 x 26 x 24 cm  
Naples, Collection Intesa Sanpaolo.  
© Archivio dell'arte, Pedicini fotografi

### The childhood of a Neapolitan

Abandoned at birth, Gemito spends his formative years in the teeming streets of Naples, getting by doing odd jobs and observing around him the craftsmen who make figures for nativity scenes in the district of San Gregorio Armeno. The three figures or pastori of the 18th century exhibited here represent a wealthy farmer, a common woman, and a “spogliato” old man, that is to say without clothes, with his head, hands and feet in terracotta. All of these figures, sometimes gathered by the hundreds around the nativity scene in the crèche, form a portrait of the population of Naples and its surrounding areas going about their daily lives. Clay will remain the preferred material of Gemito, with which he will model all his life.

Bronze also will fascinate him. His taste for the technique of lost-wax casting certainly dates back from his childhood and the discovery of the bronze statues in Pompeii. The National Museum (today the Archaeological Museum) of Naples gathered together all of the Farnese collections, the extraordinary paintings on display today in the Museum of Capodimonte, the antique marble statues such as the famous Farnese Hercules, and also the bronze statues discovered at Pompeii and Herculaneum, notably the Cupid with a goose on display here.



Vincenzo Gemito, *Card player [Il giocatore]* vers 1869, plaster with patina, 80 x 80 x 64 cm, Naples, Museo e Real Bosco di Capodimonte.

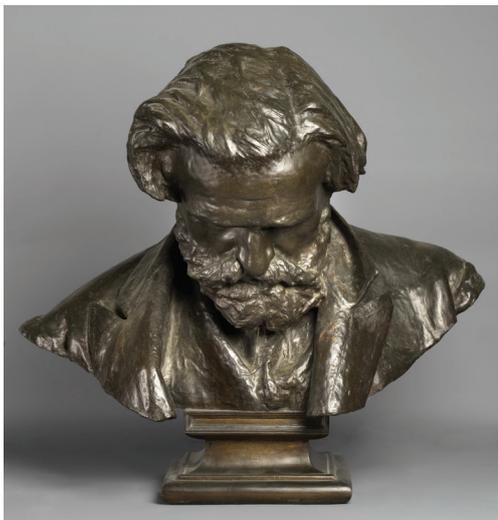
© Photo Studio Speranza

## Neapolitan ragazzi

At the young age of seventeen, Gemito creates his first masterpiece, which is also his first known sculpture: the Card Player, a street urchin sat on the ground, head bent, focused on his game. All of Gemito's art is already here, in the image of the playful and resourceful children that surround the young sculptor in a city of incessant movement. The work was acquired in 1870 by the Royal House of Naples for the palace of Capodimonte.

At the Academy of Fine Arts, Gemito confronts the required subjects from the Bible or Greek and Roman antiquity, with his bas-relief Joseph sold by his brothers. Nevertheless, his terracotta Brutus gives us a fascinating reinterpretation of classical antiquity through the figure of a Neapolitan scugnizzo ("street urchin") with a stubborn countenance, dressed in a toga.

Gemito is only eighteen when he moves with his friend and painter Mancini and a whole group of young artists into the abandoned cloister of the convent of Sant'Andrea delle Dame. It is there that he creates his juvenile heads, extraordinary masterpieces, in two years. Contrary to the busts sculpted by Jean-Antoine Houdon, radiating the innocence and freshness of privileged youth, the physiognomy of Gemito's young Neapolitans wavers between the gravity and anxiety of beings raised in poverty. Undoubtedly also created in Sant'Andrea delle Dame, then cast in bronze, the head of the young Shepherd of the Abruzzi is the first bronze statue by Gemito and the only known copy of it, of which he may have overseen both the casting and the extraordinarily refined carving.



Vincenzo Gemito, *Bust of Giuseppe Verdi [Busto di Giuseppe Verdi]*, 1873, Bronze, 42 x 63 cm

Naples, Museo e Real Bosco di Capodimonte

© Photo Studio Speranza

## The portraits of artists

At the age of twenty-one, Gemito receives commissions for portraits. Thus, in 1873, through his master Domenico Morelli, he creates the bust of Giuseppe Verdi, then in Naples for the production of his operas Don Carlos and Aïda at the San Carlo Theatre. The bust becomes famous at once. Gemito creates also portraits of the artists that surround him, notably Morelli, his teacher, but also the astonishing portrait of the painter Francesco Paolo Michetti, made from a plaster mask applied to the face of the model.

In 1873, the Spanish painter Mariano Fortuny stays in the villa Arati in Portici, where he attracts all of the young Neapolitan artists; he dies of malaria there one year later. His family commissions a bust by Gemito, which offers both a pictorial and romantic image of the young artist.

In 1874, Gemito creates a terracotta bust of Guido, the young son of the prefect Diomede Marvasi; with his bowed head with curly hair and his clothes of a patrician's son, his portrait is closer to



those of the Renaissance than of the street urchins created two years before.

It is in Paris in 1877 that Gemito meets the painter Giovanni Boldini—well connected in the French capital's high society—, of whom he creates a thoughtful and inspired portrait. Afterwards Gemito executes a bust of Paul Dubois, a then famous sculptor, appointed director of the School of Fine Arts of Paris the following year.

And finally, the colossal bust of the baron Oscar de Mesnil, the Belgian patron of Gemito who has helped the artist build his foundry, is modelled in 1885, “in twelve hours”, as stated by an inscription on the back of the work.



Vincenzo Gemito, *Neapolitan Fisherman*  
[*Pescatore napoletano*]  
1876-1877, plaster, 100 x 60 x 60 cm  
Naples, Museo e Real Bosco di Capodimonte  
© Photo Studio Speranza

### The Parisian years

At twenty-five, Gemito arrives in Paris determined to make his mark. The young artist causes a scandal in the Salon of 1877 with the large bronze statue of his Neapolitan Fisherman. The realism of the naked boy crouched upon a rock, this “cretin”, this “little monster”, is shocking, yet attracts many visitors and all newspaper critics. The original bronze statue is displayed here alongside its original preparatory plaster model. This same accusation of ugliness will be levelled again four years later against Edgar Degas, when in 1881 he will exhibit his Little Fourteen-Year-Old Dancer. The unattractive head of his Nude Study shows the effect that Gemito's realism has had on his time. The Italian sculptor also presents at the Salon the bronze statue of the Little Fisherman and his famous Water Carrier, conjuring up the sensuality of Roman antiquity. The 1878 World Fair provides him with the opportunity to cement this sudden popularity.

Gemito can bring from Naples his companion and muse, Mathilde Duffaud, a young French woman represented here in a few drawings and by a bronze statue of her head resting on a cushion.

Several paintings also evoke the figure of Antonio Mancini, childhood friend of Gemito who, like him, has started with the portrayals of young boys and joined him in Paris. Both of them will be supported in the French capital by their compatriot, the painter Giuseppe De Nittis, a friend of Degas.

The most notable patron of Gemito is nevertheless Ernest Meissonier, the most celebrated painter of his age, that he meets in 1878. The sculptor makes a small bust of him and a statuette showing him painting. He will offer the master his great bronze statue of the Neapolitan Fisherman.



Vincenzo Gemito, Bust of Anna [Busto di Anna]  
Vers 1886, marble, 40 x 28 x 28 cm  
Naples, Museo e Real Bosco di Capodimonte  
© Photo Studio Speranza

### Return to Naples, Gemito's insanity

In January 1880 Gemito returns to Naples. Mathilde, whose health has been deteriorating, dies in April 1881. Grief-stricken, the sculptor spends some months in Capri, where he creates several small busts.

The following year, he meets and marries soon after Anna Cutolo; she sits for painters and becomes his new muse. A bust and several drawings display the sturdy beauty of the women of Campania.

In 1883, the baron de Mesnil has a foundry build for Gemito; there with his stepfather, Mastro Ciccio, he produces splendid lost-wax casts. But from 1885, the mental state of Gemito begins to deteriorate. Unsettled by the commission of a monumental statue of Charles V from king Umberto I, the artist travels immediately to Paris to seek the advice of his friend Meissonier and makes a wax sketch, from which the bronze statue displayed here has been created.

In 1886, he receives another commission from king Umberto I for a huge silver centrepiece, which undermines even more the mental health of the sculptor; he is hospitalized in the Fleurent clinic in Naples. When he leaves, he shuts himself away in a sort of voluntary exile. He returns to his favourite subjects, young fishermen and nude teenagers, whose forms and lines become more mannerist so as to place more emphasis on the details, as in the work of a goldsmith.

### Gemito, a draughtsman in the 20th Century

During the last thirty years of his life, despite his isolation, Gemito continues to work and draw prolifically.

The modernity of this outstanding draughtsman heralds many movements and artists that have emerged long after him. The talent of Gemito then blossoms into very large drawings, drawn more firmly than before and often coloured. These include mainly portraits, both of country women and members of the bourgeoisie.

Drawing gives back the recluse artist the freedom to innovate, to no longer be a prisoner of his childhood or of antiquity. The most surprising of these works are certainly the portraits of the Bertolini children, whose father owned one of the most famous hotels in Naples. The two teenagers fit into a narrow high-ceilinged space, in a marked contrapposto, in the vein of the Florentine mannerism. Their ambiguous adult poses contrast with their rich children's outfits, to the point that it causes some discomfort, reminiscent of the future work of Balthus.

The large drawings of Gemito have been abundantly reproduced at the time in the Italian press, shown by Achille Minozzi, the most important collector of the sculptor, and admired by artists, in particular Giorgio de Chirico and his brother, Alberto Savinio. Also displayed here are two sculptures: a Gipsy, as an echo of



Vincenzo Gemito, *Gipsy [Zingara]*, 1885  
Charcoal, red chalk, watercolour, gouache on paper  
46,5 x 30 cm  
Naples, Collection Intesa Sanpaolo  
©Archivio dell'arte, Pedicini fotografi



the famous drawing of the Zingara, and the statuette of a nude woman, which refers to the same modernity as that of his drawings, anticipating the radical nudes of Charles Despiau or Aristide Maillol.

### The return to antiquity

Gemito has always been interested in the antique sculptures held at the National Museum. In the last twenty years of his life, he has wished to confront them, as shown by his Psyche in polychrome plaster, copied from an antique marble statue displayed in the museum, whose head he has fully reconstructed with its hair, as if his mission was to locate the soul of the original. In the same way, the Roman bronze statue in the Archaeological Museum representing Narcissus, displayed here as an exact copy created by the Chiurazzi foundry, faces the bronze statue by Gemito, who has sought to “improve” its antique version.

As for the head of the Philosopher, whose first copy is made in 1883, Gemito has sought to execute the perfect head, inspired both by his stepfather, Mastro Ciccio, and the bust known as “Seneca’s” at the National Museum.

In between fits, when he regains his mental equilibrium, Gemito obsessively sculpts Alexander the Great, whom he seems to identify with.

Gemito is inspired by the bottom of the Farnese Cup, held in the National Museum, to represent the head of Medusa, returning though the silversmith’s trade to the Neapolitan tradition of silver sculpture. The most spectacular example of it is the medallion in silver and vermeil now in the Getty Museum; also displayed are a silver bronze bowl with a Medusa head in its centre, a small head of a mulatto woman and, finally, a wedding cup recently rediscovered, decorated on each side with a head crowned with flowers.



Vincenzo Gemito, *Medallion with the Head of Medusa* [Medaglione con testa di Medusa] 1911, golden silver, diameter 23,5 cm  
Getty Museum, Los Angeles

© Digital image courtesy of the Getty’s Open Content Program

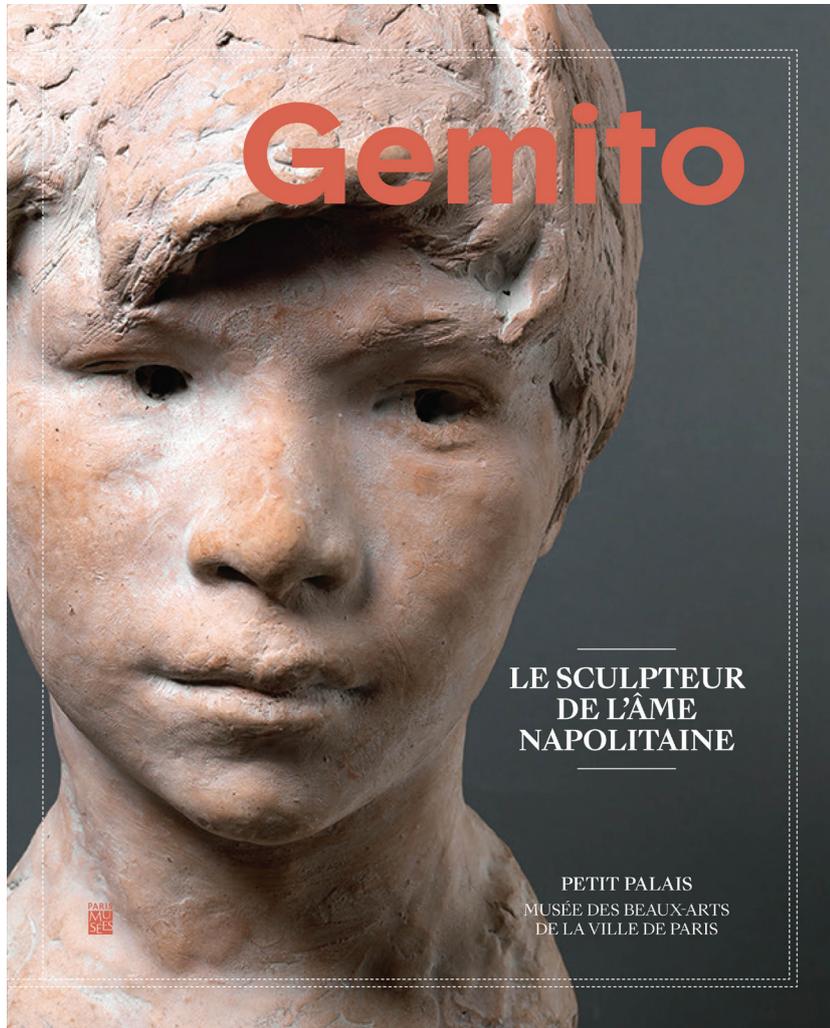
### Contemporary conclusion

This contemporary work by the Neapolitan brothers Luciano and Marco Pedicini, a photographic diptych entitled *Paesaggi espositivi*, brings together Gemito’s works and the landscapes of Naples today. It outlines the immutability of the children’s faces of the city through time, thus showing that Gemito is still very much alive in Naples.



Vincenzo Gemito (1852-1929), Sculptor of the Neapolitan soul- from 15 October 2019 to 26 January 2020

# THE EXHIBITION CATALOGUE



Editor: Jean-Loup Champion  
Texts of Sylvain Bellenger, Jean-Loup Champion, Cécilie Champy-Vinas, Mariaserena Mormone, Barbara Musetti, Carmine Romano, Maria Tamajo Contarini, Angela Tecce et Isabella Valente

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Éditions Paris Musées  
35 euros



*Vincenzo Gemito (1852-1929), Sculptor of the Neapolitan soul- from 15 October 2019 to 26 January 2020*

## THE MUSEUM AND ROYAL PARK OF CAPODIMONTE

Michelangelo, Raphael, Botticelli, Caravaggio, Titian, Masaccio, Sebastiano del Piombo, Mantegna, Bellini, Rosso Fiorentino, Correggio, Parmigianino, Lotto, Carracci... the list of great Italian painters exhibited in the Museum of Capodimonte reads like the best book on Italian art you've ever read. And that is not all. At Capodimonte you can also see foreign masterpieces by Breughel, El Greco, Goya, Van Dyck, Ribera and even Warhol, not to mention amazing sculptures, shining armor, precious objects and rare porcelains.

The palace at the top of the hill, one of the world's finest museums, beckons you to explore its treasures.

### **CAPODIMONTE IS A ROYAL PALACE**

The palace and park began its long royal connection in the eighteenth century as a hunting lodge to King Charles VII, the Bourbon king of Naples and Sicily. Charles quickly recognized the potential of the park as a setting for a grand palace for his courtiers and the idea for a simple lodge was transformed. The palace continued as a residence for successive rulers of Naples. The dynasties of the Bourbons, the French kings Joseph Bonaparte and Joachim Murat and the House of Savoy each left their mark on Capodimonte. A visit through the palace will lead you through regal ballrooms and reception rooms with vast chandeliers and elegantly frescoed walls, exquisite boudoirs and even a room entirely decorated in porcelain.

### **CAPODIMONTE IS A MUSEUM**

The exceptional core group of Italian Renaissance painting was brought to Capodimonte in 1735 by Charles VII who inherited the renowned Farnese collection from his mother. Many of these works of art were commissioned by his famous ancestors Pope Paul III and Cardinal Alessandro Farnese directly from Michelangelo, Titian, Raphael and the greatest artists of sixteenth-century Italy. Over time the collection at Capodimonte was significantly expanded by acquisitions of the royal families, by works brought to the museum from Neapolitan churches and convents and by important donations from private collectors. In the eighteenth and early nineteenth centuries the palace was an essential stop for the young intellectuals and aristocrats on their Grand Tour. The collecting at Capodimonte has not ceased and you can see major works of art by nineteenth-century painters and also contemporary twentieth- and twenty-first-century artists.

### **CAPODIMONTE IS A PARK**

The Royal Park of Capodimonte covers 134 hectares of gardens and woods overlooking the city and bay of Naples. It is no longer merely a hunting ground, but a pleasure garden with elegant paths and avenues designed to delight the visitor. Thanks to the mild climate and centuries of careful planting by distinguished botanists, the park contains many rare and exotic specimens. You will see camphor trees and camellias from Asia, magnolias and cypresses from the Americas and eucalyptus from Australia. Within the park there are a further 16 historic buildings including residences, lodges, churches as well as fountains, statues, orchards and woods. In 2014 the park of Capodimonte was recognized as Italy's most beautiful park for its historical, architectural and botanical heritage.

### **CAPODIMONTE IS A HOUSE OF PORCELAIN**

Among the buildings of the park the famous Royal Porcelain Factory of Capodimonte still survives. From 1743 this factory produced some of the world's finest porcelain. Within the museum and royal apartments of the palace you will see frames, statues, tableware and stunning objects like the enormous white biscuit porcelain Fall of the Giants made in the factory, as well as the extraordinary salon of Queen Maria Amalia entirely crafted out of delicate Capodimonte porcelain.

The palace and park of Capodimonte have charmed centuries of kings, courtiers, travellers and artists. Come visit and make it part of your Grand Tour!



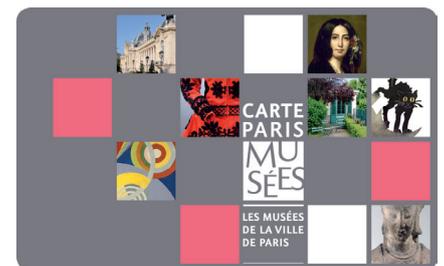
Vincenzo Gemito (1852-1929), Sculptor of the Neapolitan soul- from 15 October 2019 to 26 January 2020

## 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](http://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, musée des Beaux-Arts de la Ville de Paris © C. Fouin



Petit Palais, musée des Beaux-Arts de la Ville de Paris © B. Fougeirol



Petit Palais, musée des Beaux-Arts de la Ville de Paris © B. Fougeirol

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 **Valloton**. 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 romantic, Paris 1900, Les Bas-fonds du Baroque (Baroque Slums)* and *Oscar Wilde* with monographs that allow rediscovering forgotten painters such as Anders Zorn, Albert Besnard or George Desvallières. Since 2015, contemporary artists (Thomas Lerooy in 2015, Kehinde Wiley in 2016, Andres Serrano in 2017 and Yan Pei-Ming in 2019) 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.



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## PRACTICAL INFORMATION

### Vincenzo Gemito Sculptor of the Neapolitan soul 15 October 2019 - 26 January 2020

#### OUVERTURE

Tuesday to Sunday 10:00 am to 6:00 pm  
Closed on Mondays, 25 December and 1 January  
Late opening Friday until 9:00 pm.

#### ADMISSION CHARGES

Free entry to the permanent collections

Charges for temporary exhibitions:

**Full price:** 11 euros

**Reduced price:** 9 euros

Free up to and including age 17

**Combined ticket with the exhibition Giordano:**

**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: +1 53 43 40 00  
Accessible to handicapped persons.

#### Transport

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Champs-Élysées Clemenceau   

Franklin D. Roosevelt   

RER Invalides  

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

#### Café and Restaurant 'Le Jardin du Petit Palais'

Open from 10:00 am to 5:00 pm

#### Bookshop-Boutique

Open from 10:00 am to 6:00 pm,  
Late closing: 9 pm