

Treasures in black & white

Dürer, Rembrandt, Goya, Toulouse-Lautrec ...

12 September 2023 - 14 January 2024



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

Information:
petitpalais.paris.fr



Albrecht Dürer. *Adam and Eve*, 1504
Engraving on wood. Petit Palais, Musée des
Beaux-arts de la Ville de Paris.
Credit: Paris Musées / Petit Palais

The Petit Palais is showcasing its rich graphic arts collection through a selection of almost two hundred prints by the great masters of printmaking, such as Dürer, Rembrandt, Callot, Goya, Toulouse-Lautrec, amongst others. Engravings hold a prominent place within the collection of the Petit Palais and reflect the taste of its illustrious donors, brothers Auguste and Eugène Dutuit, and curator Henry Lapauze, at the origin of the Musée de l'Estampe moderne (Museum of Modern Prints), created in 1908 within the Petit Palais. By retracing the history of the collections, this exhibition allows visitors to gain a unique overview of engraving from the 15th to the 20th century, through a selection of its greatest treasures.

The first part of the exhibition presents a selection of the most beautiful works of the Dutuit Collection, which comprises 12,000 pieces, by some of the most celebrated painters-engravers of the day. These prints, collected under the impetus of Eugène Dutuit, may be characterized by their quality, rarity, and pedigree, as seen with Rembrandt's *Hundred Guilder Print*, remarkable both for its size (almost fifty centimetres wide) and its provenance. The engraving originally belonged to Dominique-Vivant Denon, the first director of the Louvre. Amongst the forty-five artists presented, four of them, each with an extremely powerful universe, were chosen to represent the "Dutuit taste": **Dürer**, **Rembrandt**, **Callot**, and **Goya**.

The Petit Palais boasts 264 original prints by **Albrecht Dürer** (1471-1528). The selection exhibited here allows us to retrace his entire career, including his religious production like *Adam and Eve* and the *Apocalypse*, as well as non-religious works such as *Melencolia* and *The Great Fortune*, or more unique pieces like the famous *Rhinoceros*. In parallel, two remarkable engravings can be seen: one by **Antonio Pollaiuolo**, the greatest engraver of the Quattrocento, who inspired numerous works by Dürer, and the other by **Marcantonio Raimondi** where the main figure echoes that of *The Witch* by the German artist.

The exhibition continues with **Jacques Callot** (1592-1635), a renowned etching master from Nancy.

The museum boasts over seven hundred of his works. Those shown here illustrate the extent to which the artist stood out both for his lively imagination and penchant for fantasy, and through his ability to create a veritable microcosmos in his very small-format prints, teeming with a multitude of details and figures.

The exhibition then shines a light on **Rembrandt** (1606-1669), undoubtedly the artist who most fascinated Eugène Dutuit. The latter amassed a remarkable collection of 375 prints by the Dutch master over a period of some fifty years. The collection includes major and rare pieces that provide an overview of the artist's career and enables the viewer to retrace his stylistic, iconographic, and technical evolution.

Finally, the exhibition presents an exceptional ensemble of prints by **Goya** (1746-1828), including trial prints for the tauromachy series and a magnificent album of *Los caprichos*.



Henri de Toulouse-Lautrec, *Nicolle à la Gaïeté-Rochechouart*, Lithograph, 1893.
Petit Palais, Musée des Beaux-arts de la Ville de Paris.

Credit: Paris Musées / Petit Palais

Thanks to the Dutuit brothers, the place of the print within the Petit Palais Collection was assured, but it was yet to embrace contemporary creation. Henry Lapauze would play a significant role in this. In 1908, his efforts culminated in the inauguration of the Museum of Modern Prints within the Petit Palais. To create it, Lapauze solicited donations from art dealers and collectors like Henri Béraudi, who gifted the museum one hundred portraits of political leaders, scholars, and artists, several of which are presented in the exhibition. He also obtained donations from artists and their families. The artists featured indicate the success of his campaign: **Buhot, Bracquemond, Chéret, Steinlen, Toulouse-Lautrec...** All marked the history of printmaking and shaped the face of the contemporary, essentially Parisian, engravings of the early years of the 20th century. The works gathered here offer a panorama of 1900s' Paris that was as spectacular and effervescent, as it was socially unequal. Henri Lapauze also accepted prints commissioned and published by the City of Paris. A fine example of this may be seen in the exhibition with *Le Triomphe de l'Art*, after Bonnat, accompanied by its preparatory sketch and the corresponding copper plates. In contrast with the predominant

black and white of the works on display, the exhibition closes with a selection of colour prints, including a stunning ensemble of portraits and landscapes acquired thanks to the support of art dealer and editor Georges Petit. Finally, an array of recent acquisitions, including prints by **Auguste Renoir, Anders Zorn, and Odilon Redon**, highlight the museum's dynamic acquisitions policy.

Several mediation tools allow the public to become familiar with the different techniques of printmaking: wood engraving, etching and colour etching, burin, and lithography. At the end of the exhibition, a filmed demonstration of the creation of an etching invites visitors to then experience this creative process themselves. Using fun digital technology, they can create a work that they can receive by email and share on social networks.

Curators:

Annick Lemoine, Director of the Petit Palais and General Curator

Anne-Charlotte Cathelineau, Head Heritage Curator, Head of the pre-1800 Graphic Arts Collection and Sculptures

Clara Roca, Heritage Curator, Head of the post-1800 Graphic Arts Collection and Photographs

Joëlle Raineau, Scientific Advisor with the Graphic Arts Department

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