

Press kit

PETIT PALAIS

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BRUNO LILJEFORS

LA SUÈDE SAUVAGE



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Press release

Bruno Liljefors

Wild Sweden



Bruno Liljefors, *Hare in winter*, 1905. Oil on canvas, 86×115 cm. The Thiel Gallery, Stockholm. © Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund

After two exhibitions devoted to Swedish painters Carl Larsson (2014) and Anders Zorn (2017), the Petit Palais pays tribute to Bruno Liljefors with the last chapter of its programme focusing on the illustrious Swedish trio known as “ABC”, a combination of the initials of their first names. Less known than his peers, Bruno Liljefors was nevertheless an important figure on the Scandinavian arts scene in the late-nineteenth century. By showing his work for the first time to the French public, the Petit Palais seeks to highlight his pictorial skill and Liljefors’ original contribution to the construction of the imaginative repertoire of Swedish nature. This unique exhibition features an ensemble of some one hundred pieces, including paintings, drawings, and photographs from the collections of Swedish museums like the Nationalmuseum of Stockholm—partner of the exhibition—the Thiel Gallery, and Gothenburg Museum, as well as numerous private collections.

The exhibition, both chronological and thematic, addresses the various aspects of Liljefors’ art, from his inspirations and influences to his highly unusual working technique. Liljefors grew up in Uppsala, a town north of Stockholm, surrounded by vast expanses of wilderness. The young man practiced drawing from life from a young age and proved to be particularly gifted, especially when it came to caricatures and illustration. In 1879, he enrolled in the Royal Academy of Painting, where he met Anders Zorn who would remain a friend throughout his life. After trips to Germany and Italy, Liljefors visited Paris to complete his training. He stayed for a while in Grez-sur-Loing to the south-east of Paris, where there was a lively community of Scandinavian artists, including Carl Larsson. Unlike his painter friends, Liljefors did not stay long in France. He returned to

GENERAL CURATOR

Annick Lemoine, Head Curator,
Director of the Petit Palais.
In collaboration with Anne-Charlotte
Cathelineau, chief curator at the
Petit Palais.

SPECIALIST CURATORS

Sandra Buratti-Hasan, Curator at the
Musée des Beaux-arts de Bordeaux;
Carl-Johan Olsson, 19th-
century Painting Curator at the
Nationalmuseum of Stockholm.

Sweden permanently in 1884 where he devoted himself exclusively to the representation of Swedish nature and animals.

An astute observer, Liljefors captured real families of foxes lurking in the woods or hares darting through the snow, as well as ospreys perched at the top of maritime pines, eiders flying across the chilly waters of the archipelago, and grouse performing their nuptial parade in the forests. He worked in and from nature, using his skills as an acrobat and gymnast to climb trees. The painter also made use of hunting techniques such as camouflage and the construction of hideouts to observe animals without being seen. His creative process included the use of photography in the elaboration of his compositions which often present a high or even absent horizon line, thereby placing the viewer at the heart of nature. This immersion is amplified by his skill in transcribing the light and atmosphere characteristic of Scandinavian countries.

Even if he denied it, his aesthetic research was heavily influenced by Japonisme and Far Eastern art. Liljefors liked to arrange some of his paintings within large golden frames, forming compositions inspired by the Japanese technique of harimaze, where prints present several images independent of each other. These decorative ensembles, created subjectively by the artist, and associating scenes with no obvious connection between them, leave the viewer with the possibility of creating their own narrative and interpretation.

His art must also be understood in the light of the Darwinian discoveries that permeated European culture in the nineteenth century. In Liljefors' universe, animals, plants, insects, and birds were all part of a larger whole, each with a specific role to play. At a time when the preservation of biodiversity has become a major issue, Liljefors, beyond his role as champion of Swedish nature, invites viewers to better observe the entire living world of which we are a part.

Exhibition designed with the Nationalmuseum of Stockholm.



Bruno Liljefors, *Foxes*, 1886.
Oil on canvas, 71,5×91,8 cm.
Gothenburg Museum of Art,
Gothenburg.
© Gothenburg Museum of Art.

The Exhibition

After Carl Larsson in 2014, and Anders Zorn in 2017, it is now the turn of painter Bruno Liljefors, the last of the Swedish trio, to be exhibited on the walls of the Petit Palais. Little known today, this artist was nonetheless celebrated in his time as the “prince of animal artists.” In the late nineteenth century, he participated in the renewal of the animal painting genre and contributed to forging the repertoire of Swedish natural imagery, still vivid today. Liljefors’ art allows viewers to surprise capercaillies performing their mating ritual deep in the forest. He hoists us to the top of pine trees to the osprey’s nest and invites us into the poetry of endless nights “by the open sea” on the Stockholm archipelago. Familiar with the scientific discoveries of naturalists, the artist not only harbored an interest in animals, but above all in the relationship they have with their habitat. The diversity of species represented by his brush echoes society’s thirst for knowledge at a time of great change.

From the 1890s onwards, the Symbolist movement permeating the work of many Scandinavian artists also influenced the work of Liljefors. His paintings may be inscribed in the Swedish National Romanticism movement, celebrating the country’s typical landscapes and atmospheres. Bringing together works mainly from Swedish public collections, but also from numerous private collections, this exhibition presents the best of the artist’s production, which is concentrated in the first half of his career. The hundred paintings, drawings, and photographs on display constitute the first major exhibition ever devoted to the artist in France.



Bruno Liljefors, *Family of Foxes*, 1886. Oil on canvas, 112×218 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum / Photo Anna Danielsson.

EARLY JOURNEYS : THE LESSONS OF PLEIN-AIR PAINTING

Liljefors grew up in Uppsala, to the north of Stockholm, in a city then surrounded by vast expanses of wilderness. He was a keen reader of all kinds of naturalist albums and practiced drawing from real life during his outings to fields and marshes. The young man sketched from evening to morning and had a particular talent for caricatures and illustrating lively stories, in the style of today's comics. In 1879, he enrolled at the Royal Swedish Academy, where he rubbed shoulders with Anders Zorn (1860-1920), who would become one of the country's most famous painters, and with whom he remained friends throughout his life.

Like Zorn, Liljefors quickly challenged the teaching provided at the Academy, which he deemed too restrictive, and joined the group of "Opponents", campaigning for the establishment of a new form of painting in Sweden. Liljefors then left the country but continued his training with animal painter Carl Friedrich Deiker (1836-1892) in Düsseldorf, before traveling onto Bavaria, Italy, and France. Like Carl Larsson (1853-1919), another major figure in Swedish art at this time, Liljefors stayed in Grez-sur-Loing, southeast of Paris, where a veritable colony of Scandinavian artists had developed. The painter benefitted from lessons from French "plein-air" artists, painters from the Barbizon School, Impressionists, and Naturalists, at the forefront of which was Jules Bastien-Lepage (1848-1884). Unlike Zorn and Larsson, who stayed in France for a long time, Liljefors quickly returned to Sweden and devoted his newly informed vision of art to the representation of local nature.



Anders Zorn, *Portrait of Liljefors*, 1906.
Oil on canvas, 125×96 cm. Nationalmuseum,
Stockholm.
© Stockholm, Nationalmuseum / Viktor Fordell.

THE JAPANESE INFLUENCE

Bruno Liljefors liked to use original, vertical, or highly elongated formats. He appreciated asymmetrical compositions and often played with a very high, or even absent, horizon line to immerse viewers in the painted scene. Although he denied it, Japanese art, calligraphy, silk painting, and prints were a significant source of inspiration for him. Japanese models were widely distributed across Europe in the 1860s and 1870s, particularly at universal or industrial exhibitions. In Liljefors' work, the composition of each painting, as well as the grouping of several canvases within a single frame, bears similarities to Japanese woodcuts, organized according to the harimaze process. Irregularly arranged, the images form a remarkable decorative whole and seem to have no immediate relationship with each other. Nevertheless, the proximity of the scenes encourages viewers to imagine the narrative thread and to invent an entirely subjective story.

THE PAINTER-CLIMBER : METHODS OF OBSERVATION AND THE CREATIVE PROCESS

Liljefors sought to reveal the beauty of nature and its vital energy. To do this, he set up studios as close as possible to wild spaces and worked immersed in the surrounding landscape, drawing from real life for hours on end. An enthusiastic hunter since childhood, he roamed the moors, marshes, and forests. The artist developed various strategies to observe animals without being seen. He camouflaged himself and constructed hiding places from which he could observe at will. The painter was also an acrobat and excellent gymnast, capable of climbing trees to dizzying heights to better observe ospreys' nests, for example. Liljefors was thus able to visualize the smallest details in the daily lives of animals. Through drawing, he captured their movements and attitudes, but he also placed great importance on photography, which played a significant role in his creative process. Liljefors often organized his compositions according to the human field of vision: the most important zone of the image is sharp, while the periphery remains blurry, as if seen through the human eye. Certain photographs were identically translated into his paintings, while others became the substrate for new compositions, superimposing several disparate elements.



Bruno Liljefors, *Five Animal Studies in one frame: Cat with chick in mouth*, 1885. Huile sur panneau, 26,5×16,5 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum.

DARWINIAN READINGS : THE ART OF CAMOUFLAGE AND THE SPECTACLE OF HUNTING

From the 1880s onwards, Liljefors charted a new course in the history of animal painting. As rarely done before, he strove to represent animals in their environment, drawn from real life and depicted in a scene or activity relating to their daily lives. The birth of animals, the learning of survival skills from their parents, mating rituals, feeding the young, and hunting were all elements worthy of appearing on a canvas, oftentimes in very large formats, traditionally used at that time for history painting only. Furthermore, through his in-depth knowledge of the Swedish countryside, Liljefors showed species unfamiliar to city dwellers. His art may therefore be said to reflect society's thirst for knowledge at the end of the nineteenth century, already turned upside down by the Industrial Revolution, and with a renewed interest in what remained of "wild" or untouched nature. Liljefors' art follows in the wake of the Darwinian discoveries that influenced European culture. In his universe, animals, plants, insects, and birds were all part of a larger whole, where every living creature had a role to play. These discoveries also showed animal species to be the result of constant evolution and adaptation, as evidenced by protective mimicry, and the art of camouflage, allowing certain species to blend into their environment. To highlight this fascinating ability, the painter typically represented the animal within its natural habitat.



Bruno Liljefors, *Goshawk and Black Grouses, or The Prey* (former title), 1884. Oil on canvas, 143x203 cm. Nationalmuseum, Stockholm. © Stockholm, Nationalmuseum / Photo Linn Ahlgren.

"BY THE OPEN SEA"

Around 1890, the Swedish art scene underwent certain changes. Until then in a dominant position, history painting came to be considered a vestige of a bygone era. Several prominent intellectuals called for a revival of national art, expressed in the representation of clearly identifiable landscapes and atmospheres. In the 1880s, many promising painters had left Sweden for France and devoted themselves to "French" motifs. They were now encouraged to return home to paint the essence of all things Swedish. Gauguin was admired for venturing into unexplored regions in a quest to assert his identity. In Sweden, painters mainly focused their attention on wild landscapes and the particularities of the Northern light. Twilight therefore became emblematic of the style referred to as "National Romanticism". If Bruno Liljefors pursued the path of animal painting, he nonetheless remained influenced by such trends. Therefore, during the 1890s, he gave light and atmosphere a crucial place within the repertoire of his landscape motifs, ranging from the forest to the archipelago.

DISPLAYING NATURE

During the 1890s, Bruno Liljefors participated in the production of several dioramas showing taxidermy animals in a setting recreating their natural habitat. The artist was called upon because of his knowledge of animal behaviour and his artistic talent. The bestknown example is the one produced for the Stockholm Biology Museum, inaugurated in 1893, founded on the initiative of naturalist and museum curator Gustaf Kolthoff (1845-1913). Liljefors was hired to paint the large backdrops for the vast diorama that occupies almost the entire building. He also played a role in the arrangement of the taxidermy specimens, and it is not surprising then that certain settings recall his easel paintings. Housed in a building characteristic of National Romanticism, the Biology Museum is currently undergoing restoration and is due to reopen in 2025.



Bruno Liljefors, *Morning Breeze*, 1901. Oil on canvas, 128×276 cm. The Thiel Gallery, Stockholm. © Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund

Scenography

Cécile Degos has designed a scenography that transforms the Petit Palais into an immersive walk through nature, paying tribute to the works of Liljefors, which capture the raw beauty and diversity of Swedish nature. The arrangement of the works allows for a fluid flow while maintaining a structured aesthetic. The picture rails, with their shades of green and blue, enhanced by touches of red in the graphics, create a chromatic harmony that reflects the colours of nature and the animals depicted.

Stencilled silhouettes of Liljefors appear here and there, adding an extra dimension to the visit. This approach provides visitors with a dynamic visual experience, where each section of the exhibition is perfectly integrated into a spatial dialogue between the works.

In keeping with its commitment to sustainability, the scenography uses modular and reusable elements, minimising waste and maximising the reuse of materials. This thoughtful approach ensures not only high aesthetic quality but also reduced environmental impact.



Bruno Liljefors, Black-Throated Loons, 1901.
Oil on canvas, 90×180 cm. The Thiel Gallery, Stockholm.
© Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund.

Press visuals



1. Bruno Liljefors, *Family of Foxes*, 1886. Oil on canvas, 112×218 cm. Nationalmuseum, Stockholm. © Stockholm, Nationalmuseum / Photo Anna Danielsson.

Bruno Liljefors' painting is based on an in-depth knowledge of nature, the animals that inhabit it, and the littlest details of their environment. In *A Family of Foxes*, the undergrowth reflects the development of the young fox cubs. By the start of summer, they have reached the age where they can now feed on solid foods and no longer on their mother's milk. It is also the time when the wild chervil blossoms, while the dandelions have already gone to seed.



2. Bruno Liljefors, *Cat on a Flowery Meadow*, 1887. Oil on canvas, 61×76 cm. Nationalmuseum, Stockholm. © Stockholm, Nationalmuseum / Photo Cecilia Heisser.

The cat was a recurring source of fascination for Bruno Liljefors throughout his life. Perhaps because, although considered a domestic animal, this feline nevertheless retains its hunting instincts. Here, in the same frame, the painter combines a bird motif already found on another canvas. The birds, perched on the branch, reveal Liljefors' talent for rendering movement and the effectiveness of his method, which relied both on close-up studies and photographic models.



3. Bruno Liljefors, *Anna. The Artist's Wife*, 1885. Oil on canvas, 95,5×79,5 cm. Private collection, London.

Bruno Liljefors rarely focused on this genre. This work is even more surprising in that one of his most striking portraits was of his first wife, Anna. Wearing a pink dress, she appears sitting amongst the vegetation, looking outside of the frame. Her gaze is as intense as it is impenetrable, endowing the work with an enigmatic atmosphere. The naturalistic rendering of the painting evokes *Les Foins (Haymaking)* by French artist Jules Bastien-Lepage. The latter was much appreciated by Liljefors and the artists of his generation.



4. Anders Zorn, *Portrait of Liljefors*, 1906.
Oil on canvas, 125×96 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum / Photo Viktor Fordell.

Zorn painted this portrait while Liljefors was staying at his home in Gopsmor, where he frequently invited friends. However, many of them considered the place both uncomfortable and primitive. Bruno Liljefors also cut his visit short for this reason, making the work on this portrait more problematic than expected.



5. Bruno Liljefors, *Jeppe the Cat in the Spring Sun*, 1886.
Oil on canvas, 56,5×41 cm. Private collection, Hambourg.

During the 1880s and 1890s, the cat appeared regularly in Bruno Liljefors' paintings. The painter's most famous feline subject was called Jeppe: here, we see him resting, lying in the sand heated by the sun. This painting is interesting from a technical viewpoint. In 1886, just as circumstances began to improve for the painter, his brushstrokes became freer. The depiction of elements, such as vegetation, seems therefore to come alive.



6. Bruno Liljefors, *Foxes*, 1886.
Oil on canvas, 71,5×91,8 cm. Gothenburg Museum of Art, Gothenburg. © Gothenburg Museum of Art.

Like the cat, the fox frequently recurred in Liljefors' painting. The artist depicted the animal in all phases of existence and in all situations. Here, we can see two resting foxes, perhaps digesting their prey. This painting is a perfect example of how Liljefors approached the combined use of paint and brush to naturally create an illusion. For example, the leaves are in fact "simple" spots of paint, and the texture of the foxes' fur is wonderfully evoked by the traces of the paintbrush bristles.



7. Bruno Liljefors, *Sparrows in brambles*, 1886.
Oil on pannel, 17×26,5 cm. Gothenburg Museum of Art, Gothenburg. © Gothenburg Museum of Art.



8. Bruno Liljefors, *Goldfinches*, 1888.
Oil on pannel, 27×36 cm. Private collection.

Elegant goldfinches are often at the heart of Liljefors' most experimental compositions. Like Japanese woodcuts, his colour palette is limited; in the image, the sky dominates. Dating from 1888, this painting illustrates the artist's evolution towards increasingly expressive painting, without compromising however, the clarity or the precision of the representation of the birds' movements and behaviour.



9. Bruno Liljefors, *Jays*, 1886,
Oil on canvas, 51×66 cm. Nationalmuseum Stockholm. © Stockholm, Nationalmuseum / Photo Cecilia Heisser.

In his painting, Liljefors captured from nature, the reaction of animals when faced with immediate danger, like these two jays. One has already taken flight, while the other opens its short, round beak to sound its shrill cry of alarm. Liljefors studied and drew live birds, but also used photographs and stuffed birds which he placed outdoors in a natural setting. With the branch in the foreground and the blurred edge of the forest in the background, the composition accentuates the impression of a moment caught in time.



10. Bruno Liljefors, *Winter Landscape with Eurasian Bullfinches*, 1891.
Oil on canvas, 40×50 cm. Private collection



11.A. Bruno Liljefors, *Five Animal Studies in one frame: Cat with chick in mouth*, 1885.
Oil on pannel, 26,5×16,5 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum. Photo Cecilia Heisser



11.B. Bruno Liljefors, *Five Animal Studies in one frame: Sparrows in a cherry tree*, 1885.
Oil on pannel, 33×25 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum. Photo Cecilia Heisser



11.C. Bruno Liljefors *Five Animal Studies in one frame: Cat and house finch*, 1885.

Oil on pannel, 35×26,5 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum. Photo Cecilia Heisser



11.D. Bruno Liljefors, *Five Animal Studies in one frame: House finches and dragonflies*, 1885.

Oil on pannel, 33×25,5 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum. Photo Cecilia Heisser



11.E. Bruno Liljefors, *Five Animal Studies in one frame: Redstarts and butterflies*, 1885.

Oil on pannel, 26,5×16,5 cm. Nationalmuseum, Stockholm.
© Stockholm, Nationalmuseum. Photo Cecilia Heisser



12. Bruno Liljefors, *Winter hare*, 1905.
Oil on canvas, 86×115 cm. The Thiel Gallery, Stockholm. © Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund.



13. Bruno Liljefors, *Goshawk and Black Grouses, or The Prey* (former title), 1884.
Oil on canvas, 143×203 cm. Nationalmuseum, Stockholm. © Stockholm, Nationalmuseum / Photo Linn Ahlgren.

Pigeon hawk and grouse was Bruno Liljefors's debut at the Paris Salon in 1884. The painting is dramatic but also an example of the artist not yet reaching his full ability to capture the animals' movements and interactions. Here it is as if the animals are painted separately without really blending into the scenery. Liljefors himself claims that the painting was done outdoors and that he placed stuffed animals in trees and bushes to have something to paint after.



14. Bruno Liljefors, *The Eagle Owl Deep in the Forest*, 1895.
Oil on canvas, 166×191 cm. Gothenburg Museum of Art, Gothenburg. © Gothenburg Museum of Art.

For Scandinavians, the forest has always had a special meaning. It arouses both desire and fear, as it is the cradle of folk beliefs and frequently, the disturbing setting of fairy tales. In the context of the National Romanticism movement of the late nineteenth century, stories considered traditionally Swedish experienced a renewed interest and popularity. Liljefors transposed this atmosphere into animal painting by representing, as he does here, an owl in the depths of the forest. Executed in Copenhagen, this painting marks Liljefors' transition from Naturalism to National Romanticism.



15. Bruno Liljefors, *Eagle owl under snow-clad spruce*, 1907.
Oil on canvas, 206×296,8 cm. Rijksmuseum Twenthe, Enschede. © Collection Rijksmuseum Twenthe, Enschede.



16. Bruno Liljefors, *Black-Throated Loons*, 1901.
Oil on canvas, 90×180 cm. The Thiel Galery, Stockholm.
© Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund.



17. Bruno Liljefors, *Morning Breeze*, 1901.
Oil on canvas, 128×276 cm. The Thiel Galery, Stockholm.
© Courtesy Thielska Galleriet, Stockholm / Photo Tord Lund

The imposing size of this canvas and the point of view located in the open sea generate a sense of immersion. Liljefors succeeds in recreating a striking backlight between the dark silhouette of the eider ducks and the yellow sky against which they stand out. The dazzling morning light is reflected on the waves. Up close, we can perceive the artist's technique, which reveals the virgin canvas underneath. All this gives the work a dreamlike dimension.



18. Bruno Liljefors, *Wild Geese Landing*, 1899.
Oil on canvas, 69×173 cm. Prince Waldemarsudde, Stockholm.
© Prince Waldemarsudde, Stockholm

This painting is a reduced version of the canvas presented by Liljefors at the 1900 Exposition Universelle in Paris at the Swedish pavilion. The subject combines two central motifs for Liljefors during this period: the representation of birds in flight and the very special type of light at dusk. These wild geese were also used to adorn the cover of the first edition of *Nils Holgersson's Wonderful Journey* through Sweden, written by novelist Selma Lagerlöf.

Exhibition catalogue and portfolio



Bruno Liljefors. Wild Sweden

Under the direction of Sandra Buratti-Hasan and Carl-Johan Olson.

160 pages, 120 illustrations

Paperback with flaps

22x28 cm

35 € INCL. VAT

ISBN: 978-2-7596-0587-3

Contents

- Bruno Liljefors, a wild eye by Carl-Johan Olson
- 'The soul of Sweden'. The critical reception of Bruno Liljefors in France (1884-1914) by Sandra Buratti-Hasan
- The influence of Japonism by Carl-Johan Olson
- The man who changed the landscape by Fredrik Sjöberg
- Signe and Bruno Liljefors by Linda Hinner
- At the edge of the vast sea. Bruno Liljefors in the archipelago by Martin Olin
- Art and business. The essential role of the collector Ernest Thiel by Patrik Steorn
- Bruno Liljefors' greatest work by Staffan Hansing
- Bibliography
- List of works

At the end of the 19th century, the Swedish painter Bruno Liljefors (1860-1939) set himself the goal of revealing the beauty of Swedish nature. He depicted the vital energy that animates this wild world with virtuosity and poetry. Abandoning the picturesque, he set out to depict animals in their daily lives, in an explosion of detail and colour: the great horned owl in the heart of the deep forest, flights of wild geese in the twilight, but also the immensity of the waters bordering the Stockholm archipelago. Plumage becomes goldsmith's motifs, silent lakes herald the blue dawn... Through wild nature, it is the soul of Sweden that the artist reveals in his work.



16 pages, 12 captioned illustrations, six with commentary
Plywood, two metal stitches

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ISBN : 978-2-7596-0613-9

The Petit Palais

The City of Paris Museum of Fine Arts



© Benoit Fougeirol

Built for the Exposition Universelle of 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, jewellery 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 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, Valérie Jouve in 2018, Yan Pei-Ming in 2019, Laurence Aëgerter in 2020, Jean-Michel Othoniel in 2021, Ugo Rondinone in 2022 and Loris Gréaud in 2023) 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.

Paris Musées

A museums network

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.

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In 2014, the card was bought by 9000 people.

Information is available at the Museum ticket offices or on parismusees.paris.fr

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

General Information

Bruno Liljefors *Wild Sweden*

PETIT PALAIS - MUSÉE DES
BEAUX-ARTS DE LA VILLE DE PARIS
Avenue Winston-Churchill,
75008 Paris
Tel : +33 (0)1 53 43 40 00
petitpalais.paris.en

Tuesday to Sunday from 10:00 a.m to 6:00 p.m
Late opening on Friday and Saturday until 8:00pm
Closed on 25 December and 1st January.

Admission

Full rate : 12 €
Reduced rate : 10 €

Reservation of a recommended visit time on petitpalais.paris.en

Accessible to people with disabilities.

Access

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Bus
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Auditorium

Information on petitpalais.paris.en

Café-restaurant Le 1902

Open from 10:00 a.m to 6:00 p.m
Late opening on Friday and Saturday until 8 p.m

Bookshop

Open from 10 am to 5:45 pm,
Late closing at 8 pm.