

Luca Giordano (1634-1705)

PRESS KIT
November 2019

The triumph of Neapolitan painting

from 14 November 2019 to 23 February 2020



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



Luca Giordano, *Ariadne abandoned* (*Ariana Abbandonata*), 1675-1680,
203 x 246 cm, oil on canvas, Castelvechio Museum, Vérone, Italie
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Luca Giordano, The triumph of Neapolitan painting - from 14 November 2019 to 23 February 2020

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PRESS RELEASE

From 14 November, the Petit Palais presents the first ever retrospective in France of works by the Neapolitan painter Luca Giordano (1634-1705), one of the most brilliant artists of the European 17th century. The exhibition highlights the exceptional virtuosity of this illustrious Seicento painter with nearly ninety works, monumental paintings and drawings, assembled thanks to exceptional loans from the Museo di Capodimonte, Naples, the main churches in Naples and numerous European institutions, including the Museo del Prado. Following the exhibition of works by the sculptor Vincenzo Gemito (1852-1929), this retrospective is part of the season that the Petit Palais is devoting to Naples this autumn in partnership with the Museo di Capodimonte.



© Verona, Museo di Castelvecchio, Archivio fotografico (foto Umberto Tomba, Verona)

Organised chronologically but also establishing comparisons with major paintings by other painters, the exhibition aims to bring fresh insights into the artist and to show how Giordano drew on the best aspects of the stylistic trends of his time to create those compositions that were so attractive to his century.

A pupil of Jusepe de Ribera (1591-1652), who was Spanish by birth but Neapolitan by adoption, Giordano skilfully assimilated Ribera's tenebrism as he set out on his highly successful career, painting what were more or less pastiches of works by **Raphael, Titian and Dürer**. An educational stay in Rome in about 1653 brought him into contact with baroque modernity and the innovations of artists like **Rubens and Pietro da Cortona**. His ability to assimilate the innovations of his time as well as the masters of the past ensured that Giordano's work evolved steadily from naturalism to baroque dramatisations of unsurpassed exuberance. He was soon recognized throughout the Italian peninsula, and **received numerous commissions, producing nearly 5,000 paintings and frescoes, which earned him the nickname «Luca fa presto»** (Luca the quick)! He was the **painter par excellence of the churches of Naples**, which are full of his altar paintings, a selection of which will be on display in the exhibition. The complex dramaturgy of these immense compositions is striking. They feature the saints of the Counter-Reformation as well as the patron saints of the city, notably San Gennaro (Saint Januarius). The huge painting of *San Gennaro Interceding for the Victims of the Plague* recalls the grim context of that period, which saw the largest city in southern Europe lose half its population to the plague of 1656.

The exhibition brings out the contrast between such tortured compositions as *The Crucifixion of Saint Peter* (Giordano's and Mattia Pretti's), *The Martyrdom of Saint Sebastian* (by the same artists), the horrific *Apollo and Marsyas* (Giordano's and Ribera's) and, in a sensual register inherited from Titian, the languorous figures of *Venus, Ariadne Abandoned* and *Diana and Endymion*.

His reputation spread beyond Italy and, although he declined royal invitations to go to Paris, he moved to the court of Charles II of Spain in 1692, where he painted vast frescoes for the **Cazón del Buen Retiro in Madrid, the Monasterio del Escorial, Toledo Cathedral**, as well as other monuments. The exhibition reflects this major aspect of his work by offering visitors an immersive screening experience. Giordano returned to Naples in 1702 and died less than three years later, leaving his mark on a city where his works have fascinated successive generations from that day to this.

GENERAL CURATORS :

Christophe Leribault, Director of the Petit Palais

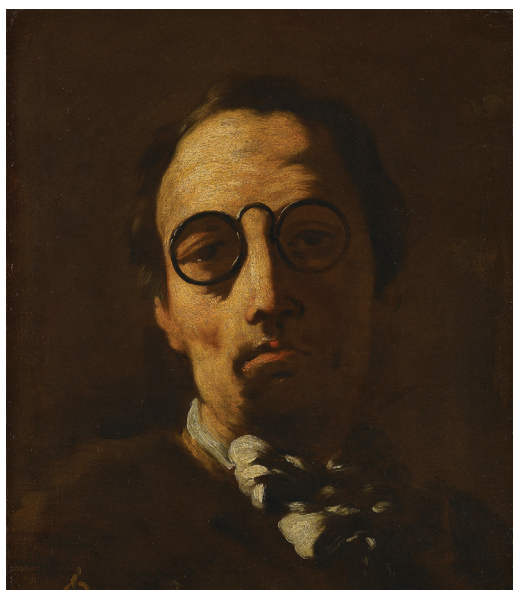
Sylvain Bellenger, Director of the Museo e Real Bosco di Capodimonte

ACADEMIC CURATORS :

Stefano Causa, Professor at l'Università degli Studi Suor Orsola Benincasa, Naples

Patrizia Piscitello, Head of the Exhibition Department of Museo e Real Bosco di Capodimonte

GUIDE TO THE EXHIBITION



Luca Giordano, *Autoportrait* [Autoritratto], 1680
oil on canvas, 46,8 x 35,3 cm
Stuttgart, Staatsgalerie, loan from The Friends of the
Staatsgalerie from 1969
© BPK, Berlin, Dist. RMN-Grand Palais/image
Staatsgalerie Stuttgart

WHO IS LUCA GIORDANO ?

The exhibition dedicated to Luca Giordano (1634- 1705), organized in close collaboration with the Museum of Capodimonte in Naples, is the first French retrospective of the Neapolitan painter who fascinated the Europe of the Seicento. Born in 1634 in Naples, at the time the largest city in southern Europe, Giordano soon established himself as the most eclectic and talented artist of his generation. From north to south, the Italian peninsula was captivated by his virtuosity, and the artist received important commissions from Naples of course, but also from patrons in more competitive markets such as Venice or Florence. His fame also earned him work for the Spanish crown, until he decided in 1692 to settle in Madrid for a decade of unremitting work.

It was only because of age that he refused the final entreaties from the French court later on. "Who was Luca Giordano?" One could answer that he was at one and the same time Caravaggio, Ribera, Rubens, Titian, Veronese, Tintoretto but, above all, Giordano. He seized the style of the great masters to make it his own, and his swiftness of execution made him a sensation and earned him the nickname "Luca fa presto" ("Luca is quick"). Undoubtedly, Luca Giordano was one of the most emblematic figures of the European 17th century painting, a star of the baroque age whose influence was long-lasting, as his work was still admired by artists of the following century, most notably French ones

THE FEVER OF PASTICHE, the experiments of a young artist (1650-1654)

Luca Giordano followed a rigorous training under the supervision of his father Antonio, who encouraged him to paint from engravings, most notably those of Albrecht Dürer. He painted tirelessly and managed to develop his proverbial technical deftness, as well as to acquire a vast knowledge of visual sources, not only Italian but also foreign ones. He rapidly attracted the attention of art lovers because of the swiftness of his brush and the eclecticism of his work, and produced superb imitations of Titian, Correggio, Reni or Rubens. For a time, his pastiches were even more in favour than his own creations. Nevertheless, Giordano, accused sometimes of being a forger, did not compete with the best-known masters of the past because of a lack of inspiration. On the contrary, he loved to amuse himself, demonstrating his virtuosity and mocking the connoisseurs, while paying homage to the great painters he admired. Here, the *Madonna and Child with Saint John the Baptist*, remarkably inspired by Raphaël, *Jacob and Rachel at the Well*, whose palette is borrowed from the Venetian tradition, *Christ in front of Pilate and the Inn Scene*, displaying noticeable Nordic features, testify to his deep assimilation of the lessons learnt from past and contemporary great masters, which he would introduce into his work in the form of respectful evocations rather than merely reusing them.



Luca Giordano, *The Holy Family and the Symbols of the Passion*

[Sacra famiglia con i simboli della Passione],
oil on canvas, 430 x 270 cm,

Museo e Real Bosco di Capodimonte, Naples, Italie
© Photo Ministero per i beni e le attività culturali/
Museo e Real Bosco di Capodimonte

THE DEFINITION OF A MYTH, Giordano in the churches of Naples

Around 1653, still training under his father, the young Giordano went to Rome, a trip that would leave a decisive mark on his artistic identity. He immersed himself in the great tradition of Raphael and was carried away by the neo-venetians movements of Nicolas Poussin and Pietro da Cortona, but he also got reacquainted with the art of Rubens, who would remain for him an influential figure. By the time of his return, he had developed a limpid, luminous, and dynamic style, which is well-suited for large decorative or religious compositions. In fact, important commissions for altarpieces were not long in coming: *Madonna with Rosary*, originally created for the church Santa Maria della Solitaria (1657), and *The Fall of the Rebel Angels* for the church dell'Ascensione in Chiaia (1657) count among the first large-format works Giordano created for the churches of Naples, followed by other monumental altarpieces displayed here. But for Giordano, large formats were still too small: the sense of spatial continuity visible in these paintings shows that the artist imagined he was painting frescoes, beyond the limited framework of altar canvases, something he would be able to do twenty years later for churches San Gregorio Armeno and Santa Brigida in Naples, as well as for the Palazzo Medici-Riccardi in Florence, and likewise in his numerous subsequent Spanish projects. Showing extraordinary virtuosity, unprecedented audacity, and incredible invention, Giordano was omnipresent in Neapolitan churches, becoming their mythical decorator.



Luca Giordano, *Apollo and Marsyas*
[Apollo e Marsia],

vers 1660, oil on canvas, 207,5 x 261,5 cm,

Museo e Real Bosco di Capodimonte, Naples, Italie
© Photo Ministero per i beni e le attività culturali/
Museo e Real Bosco di Capodimonte

THE LEGACY OF RIBERA

While in Rome the victorious Church of the Counter-Reformation was reaffirming its irreplaceable role as the unique intermediary between the believer and the divine, in Naples, the monastic orders associated with the “reform” of Teresa of Ávila and Peter of Alcántara favoured a personal religiosity that placed emphasis on the hardships and sufferings of life. While the infinite, bright and spectacular spaces of baroque optimism aesthetically conveyed the triumphalism of the Roman Church, Neapolitan religious trends encouraged the representation of the more grievous aspects of the human condition, in order to restore a more direct relationship between the community of the faithful and the celestial realm. This sensibility peculiar to Naples ensured the success of Jusepe of Ribera, Spanish by birth but Neapolitan by adoption, who became a key figure in the local scene. By portraying the needy, the beggars, and the outcasts as saints or philosophers, Ribera imposed himself as one of the most remarkable heirs of Caravaggio’s naturalism. Shortly after his death, it was Mattia Preti, the “Calabrian knight”, who established himself on the Neapolitan scene. Born in Taverna, a small town of Calabria, he settled in Naples after having worked in Rome for a long time, bringing with him the latest innovations. He knew how to masterly reconcile reality with illusion, and we owe him the dissemination of the baroque aesthetics in Naples—



Luca Giordano (1634-1705), *The Entombment of Christ*,
[Deposizione di Cristo nel Sepolcro], 1671
Oil on canvas, 310 x 210 cm
Naples, Chiesa del Pio Monte della Misericordia

before he left for Malta where he completed his career. Giordano took up the torch, but without forgetting what he had learnt from Ribera, the prism through which he read Caravaggio's work.

SAINT SEBASTIAN

Drafted in the army towards the end of the 3rd century as a plain soldier, Sebastian distinguished himself so much so that Diocletian offered him a dazzling career: he rapidly became commander of the Praetorian Guard, protecting the emperor. However, Sebastian's repeated professions of faith, at a time when Christians were harshly persecuted, led to his arrest and condemnation. First tied to a post in the middle of the Field of Mars, he was pierced by the arrows of his archers, then, his wounds miraculously healing, he was beaten to death. In this part of the exhibition, three magnificent representations of this saint, who interceded in epidemics, can be compared, all created in the same decade. Ribera's version (one of the last works by the Spanish master) reveals a definite distancing from Caravaggesque naturalism, replacing it with a rediscovery of Venetian painting: little by little, the space opens up to the sky, the contrasting shadows and lights stand out less clearly, and the tone becomes more intimate. Mattia Preti, showing a complete independence from the local artistic circles, painted a *Saint Sebastian* capable of convincing sensations and emotions. He is undeniably the protagonist of a Venetian-like monumental composition, accentuated by volumes shaped out in the manner of Caravaggio. Finally, the young Giordano's work is still marked by the influence of Ribera, but it already shows an openness to the stylistic novelties brought to Naples by Preti, whose sense of movement and dramatism Giordano admired.



Luca Giordano, *The Death of Seneca*
[Morte di Seneca], 1684 - 1685
Oil on canvas, 155 x 188 cm
Paris, musée du Louvre, department of Paintings
© RMN-Grand Palais/Stéphane Maréchal

PHILOSOPHER, Luca Giordano between cynicism and stoicism

In the rigorous moral climate established by the Counter-Reformation and its project of spiritual renewal, two movements of ancient philosophy that fit well into the uncompromising austerity of the Italian *Seicento* were rediscovered: cynicism and stoicism. Freedom from any material need, indifference towards human passions and impassiveness in the face of life's adversities contributed to make popular these doctrines, which left a decisive mark on that time. Their influences were noticeable not only ideologically or socially, but also artistically, as shown by the fashion for pictorial representations of ancient philosophers. Stripped of all opulence, these philosophers illustrate how a simple way of life, characterised by the relinquishment of superfluous goods, is the best path to get closer to the plane of

ideas or, in a catholic perspective, to salvation. Thus, awe towards these figures disappears to give place to an interpretation that accentuates their purely human side. We must consider within this context Giordano's deliberate choice to represent these men of culture as ordinary people: a musician, an astronomer, a man with glasses or another one holding a scroll... The theme of the death of ancient philosophers such as Cato or Seneca became a recurrent feature in the production of Ribera, as in that of Giordano a few years later.



Luca Giordano, *Saint Gennaro Interceding for the Cessation of the Plague in 1656*
[San Gennaro che intercede per la cessazione della peste del 1656], 1660,
400 x 315 cm, oil on canvas,
Museo e Real Bosco di Capodimonte, Naples, Italie
© Photo Ministero per i beni e le attività culturali/
Museo e Real Bosco di Capodimonte

THE TRIUMPH OF DEATH, Giordano and the spectacle of the plague in 1656

The plague of 1656 deeply shocked the city of Naples. For six months, the epidemic raged at an almost uncontrollable rate – with ten to fifteen thousand deaths per day during the hottest months of summer: finally, more than half the population passed away. Between realism, piety, and devotion, the plague quickly became a source of inspiration for the artists who survived: Micco Spadaro, a chronicler of Neapolitan life, portrayed unhesitatingly the crudeness of a multitude of corpses piled upon the ground of the Largo de Mercatello. Mattia Preti and Luca Giordano, in their turn, did not try to soften the macabre appearance of the plague victims in the foreground, despite the fact these were votive works aimed at thanking the saints who interceded to stop the plague. Indeed, the legend tells us that San Gennaro (Saint Januarius), protector of Naples since his martyrdom at the beginning of the 4th century, had already saved the city from the eruption of Vesuvius in 1631, preventing the lava and ashes from reaching its suburbs. Once again, the saint interceded with the Virgin Mary twenty-five years later to eradicate the plague, saving Naples and becoming one of the most venerated saints of the Parthenopean tradition. A particularly laudatory and moving representation of this saint can be seen in Giordano's monumental altarpiece, commissioned by the viceroy himself. San Gennaro is also present in *Sketch for the Plague* executed for the fresco of one of the archways surmounting the gates of Naples, a prestigious project entrusted to Mattia Preti by the town councillors.

CABINET OF DRAWINGS

For a long time, the work of Giordano the draughtsman remained little known. It was not until the late 1960s that Walter Vitzthum, a great German connoisseur of the artist, became interested in his graphic production; since then, more and more discoveries and links between his drawings and his completed works have been made. Sketched studies played a foremost role in Giordano's work; besides, he was one of the great draughtsmen of his age. Certainly, as a colourist and a painter favouring large-format works, he probably did not consider drawing in itself to be the quintessence of art, but the euphoria of his stroke, the swiftness of invention, the poetry and virtuosity of his compositions demonstrate that drawing was at the heart of his concerns as an artist, perhaps even the key to access his universe. He took note of everything that interested him, whatever the epoch or artistic movement, and made out a repertoire of motifs in which he could draw according to what he needed. His insatiable curiosity brought him closer to antiquity, to the Renaissance or the latest contemporary creations: he seized hold of the past as well as the present with an unequalled eclecticism. Beyond preparatory works for his paintings and frescoes, he also produced more completed drawings, like *St. Cecilia at the Organ Surrounded by Angels*, *Judith and the Head of Holofernes* and *Susanna and the Elders*, which are not related to any known paintings, borrowing very popular themes of the time and renewing their iconography.

THE LOCAL BAROQUE, Giordano, Pietro da Cortona, and the triumph of life

Having forgotten over time the naturalism of Caravaggio, the Neapolitan artistic circles had turned principally towards the classicism of Domenichino. However, the ethereal and radiant visions of Roman baroque, so prevalent in the eternal city, did not penetrate the imagination of local artists. Giordano, who during his stay in Rome discovered the boundless skies of the vaults created by Pietro da Cortona, as well as Bernini's great baroque theatre, did not hesitate to incorporate these elements into his vocabulary. Back in Naples, he developed compositions that had a surprising effect. The works Giordano created from 1655, both experimental and accessible, marked the transition from his early tenebrism to a wholehearted taste for the baroque, which aimed at involving the viewer in the painted scene. With the frenzied dialogue between the characters of *Saint Nicholas of Bari Saves the Young Cupbearer*, the moving colourings of *Saint Lucy Led to Martyrdom*, and the dramatic gesture of *Saint Dominic Rising above Human Passions*, the action orchestrated by Giordano becomes now a play in which the characters directly address the viewers so as to carry them away into the either ruthless or dreamlike imaginary realm created by the painter.

Giordano's success in the local circles was confirmed by the number of religious commissions he received during this period. Since the innovations introduced shortly before by Mattia Preti had been favourably received, the patrons were ready to turn over the page of classicism to consider the modernity of the compositions of both artists. This baroque shift in the Neapolitan painting of the second half of the century occurred thanks to their mutual influence.



Luca Giordano, *Venus Sleeping with Cupidon and satyre* (Venere dormiente con Cupido e satiro), vers 1670, oil on canvas, 137 x 190 cm, Museo e Real Bosco di Capodimonte, Naples, Italie
© Photo Ministero per i beni e le attività culturali / Museo e Real Bosco di Capodimonte

THE METAMORPHOSES OF THE BAROQUE, The viewer as voyeur

Giordano had already explored the Florentine circles in the 1660s, but it was not until 1682, and then in 1685, that he settled there for several months, his talent being now highly sought after in Tuscany. He completed his first commission –the dome of the chapel Corsini at the church Santa Maria del Carmine– in three months, which attracted the attention of the Marquis Francesco Riccardi, who asked him to decorate the immense vault of the gallery of the Palazzo Medici-Riccardi. Sketched out in the same breath, the work would not be completed until the painter's second stay in 1685. The frescoes celebrated the Medici dynasty and demonstrated Giordano's full debt to the style of Pietro da Cortona and Rubens. The wholly pagan iconography used by the painter was part of a growing Italian trend to paint vast decors with mythological subjects in aristocratic palaces. Hence, it was no longer unusual for great artists of the age to move away from religious subjects and turn to secular ones. Drawing on the Greek and Roman traditions, Giordano imagined supine and seductive heroines without veils, clear reminders of Titian's voluptuous nudes. Nevertheless, the carnal beauty of the protagonists is often associated with an emotionally strong action, as shown in *Lucrecia and Tarquinius* or *Ariadne Abandoned*. Like a satyr who spies on Venus, the viewer becomes a voyeur, an ultimate accomplice of the staging set up by the artist who, instead of limiting himself to the mere narration of a mythological tale, orchestrates representations showcasing the sensuality of the female body.



Luca Giordano, *Perseus Winner of Medusa*
[Perseo vincitore di Medusa], 1698
Oil on canvas, 223 x 91 cm
Madrid, Museo Nacional del Prado
© Museo Nacional del Prado, Dist. RMN-GP /
image du Prado

THE GREAT SEDUCER, Giordano at the court of Spain

Since his popularity went largely beyond the Italian borders from the early 1660s, when his style had become completely recognisable as his own, Giordano received commissions from Spain long before he actually settled there. Thus, around 1665, at the request of Philip IV, he undertook an important series of large-format paintings to decorate a room of the Escorial, a monastery which was both the royal residence and the seat of political and religious power. Giordano finally went to Spain in 1692 to create the frescoes of the staircase, the vaults and the choir of the basilica of the Escorial. He then pursued his activity as a fresco painter for a decade at the Palace of Aranjuez, Casón del Buen Retiro, the sacristy of Toledo cathedral, the royal chapel of the Alcázar, and in many churches in Madrid. Benefiting already from his excellent reputation, he lived up to expectations and the pintor de cámara he became almost instantly the official painter of Charles II. His luminous, ethereal style, free of all spatial restraint, completely called into question the Spanish decorative tradition of the time which did not follow the trends of the Roman baroque and thus still framed ceiling scenes in false architectures. But Giordano did not just revolutionise the local pictorial style. Forsaking sometimes his brush to apply the colours with his fingers, he amazed the monarch even further and received high praise, thus obtaining a final consecration by his triumph in Spain.

THE WILL OF THE GIROLAMINI, The ultimate creations

Since his first great creation for the church of the Girolamini in Naples in 1684 (the fresco on the reverse of the façade representing Christ Driving the Money Changers from the Temple), the relationship between Giordano and the Oratorian fathers had always been fruitful, and it remained so until the painter's death. Even during his stay in Spain, he created and sent to Naples the paintings they continued to commission him. On his return, he took on a cycle of six canvases for the church of the Girolamini, the last one of his life, carried out with the help of Nicola Malinconico, one of the most talented students of his workshop. The representations of the saints Philip Neri and Charles Borromeo, two key figures of the Counter-Reformation, show how Giordano, after the Spanish period, developed a style ever closer to fresco painting. These paintings that look "unfinished", where the figures escape the constraint of the frame, are among the most emblematic of his last works. If Giordano remained faithful to an absolute freedom in his compositions, the local artistic circles, at the turn of the century, turned away markedly from him to return to a more classical wisdom. The search for natural and restrained expressions, a balance between the ancient and the new, a greater clarity of form were conducive to the success of a painter like Francesco Solimena, an ever-growing rival of

Giordano. Nevertheless, it was always the work of Giordano that many artists of the 18th century, such as Hubert Robert and Jean-Honoré Fragonard, chose to copy during their stays in Naples: therefore, his legacy goes well beyond the Seicento and was destined to leave its mark on posterity in decisive ways.

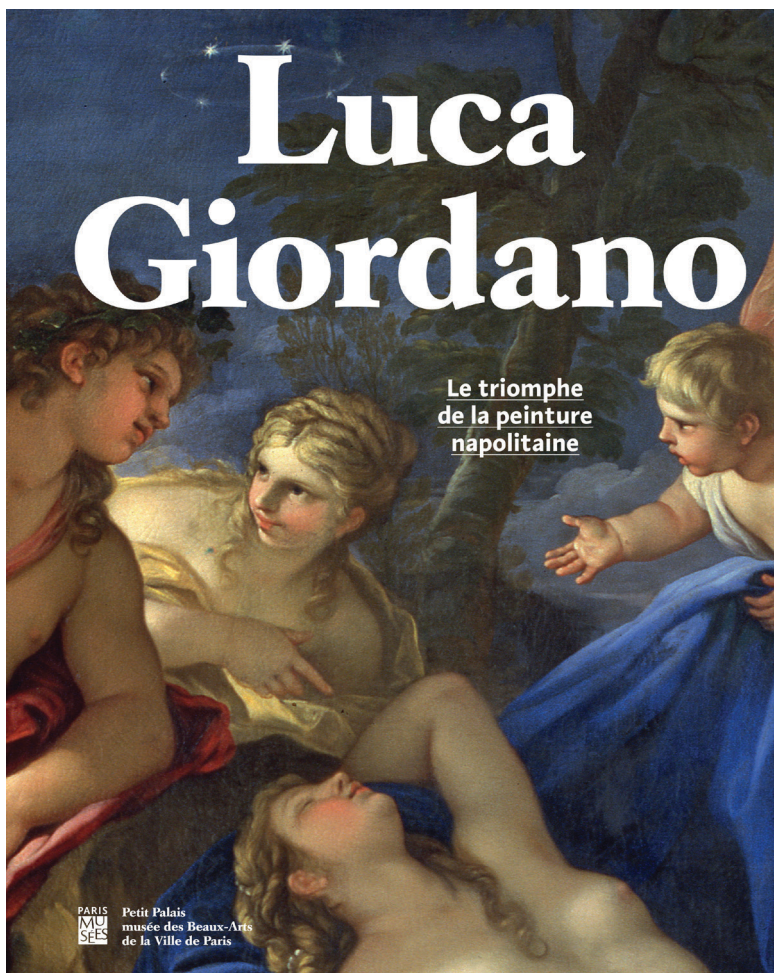


Luca Giordano, *Samson and the lion* [Sansone e il leone], 1694-1696
Oil on canvas, 95 x 142 cm
Madrid, Museo Nacional del Prado
© Museo Nacional del Prado, Dist. RMN-GP / image du Prado



Luca Giordano, The triumph of Neapolitan painting - from 14 November 2019 to 23 February 2020

EXHIBITION CATALOGUE



Luca Giordano, le triomphe de la peinture

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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!



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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.

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. Fougérol



Petit Palais, musée des Beaux-Arts de la Ville de Paris © 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 **Vallothon**. 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 *Romantic Paris*, *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.



Luca Giordano, The triumph of Neapolitan painting - from 14 November 2019 to 23 February 2020

PRACTICAL INFORMATION

Luca Giordano (1634-1705) The triumph of Neapolitan painting

14 November 2019 - 23 February 2020

OPENING

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 Gemitio:

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

Metro stations :

Champs-Élysées Clemenceau  

Métro 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