



MEDIA RELEASE

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S\$1 BILLION FINE ART COLLECTION ON DISPLAY FOR THE FIRST TIME IN ASIA

Pièce de résistance by Botticelli, Monet, Modigliani, Picasso and Rembrandt, among others

26 September 2013, Singapore – From now till 31 December 2013, Fort Canning Centre is home to some of the most exquisite masterpieces by world famous artists in a blockbuster exhibition entitled “The Art of Collecting, Masterpieces from the Pinacothèque de Paris”.

This pop-up exhibition by Singapore Pinacothèque de Paris is the first in the region to provide visitors the chance to uncover first-tier works of art by master artists such as Botticelli, Monet, Modigliani, Rembrandt, Picasso, Pollack, Van Dyck and Warhol among others. On loan from various private collections, the exhibition offers visitors an exceptional opportunity to view works that are typically kept behind closed doors.

Valued at S\$1 billion, the collection of 19 priceless original canvases on display present a unique experience in today’s world where visitors will enjoy, without any complexes, artworks that are usually impossible to see side by side. “The Lute Singing Player” by Hendrick ter Brugghen is placed next to Andy Warhol’s “Marilyn”, an example of how works created centuries apart are in dialogue with one another. In another instance, visitors can draw similarities from the paintings by Flemish Baroque artist Van Dyck and Italian Renaissance painter Tintoretto as both depict similar landscapes though created hundreds of miles apart. Artworks by two abstract painters – Mark Rothko and Chu Teh-Chun are exhibited side by side. One American of a Latvian-Jewish descent and the other Chinese, based in France. Both artists have distinctively different styles but the works on display are created using the same blue hues.

On top of this, through the carefully curated collection, viewers are brought on an exciting journey of exploring in one space, not only the varying genres of painting including historical, religious, portrait and landscape but also the Western art movements of impressionism, abstractionism, surrealism and pop art and techniques such as oil painting, drawing and tapestry.

Marc Restellini, President of Singapore Pinacothèque de Paris says: "I have chosen to show the works together without classifying them by period or artists, or even by categories like in museums all over the world. By combining them according to my sensitivities and with an iconographic, and aesthetic logic, I have attempted to re-establish the original dialogue found within the art lover's cabinet – that timeless place, out of space, wherein the works can converse, communicate with each other and come to life again."

All the works in the collection are being shown in Asia for the first time and every masterpiece brings with it a wealth of history, each with its own unique story to tell. For example, Rembrandt's "Bust of an Old Man with Turban" was for numerous years attributed to other artists and his apprentices. It disappeared for forty years from public view and in 1995, reappeared on the market. It was only after intense study that the work was later re-attributed to Rembrandt based on similarities in artistic technique, the way light is used, as well as the form of the 'RHL' monogram.

Another work that tells the interesting story of dialogue and the far-reaching influence of artists on one another can be seen in Botticelli's "Christ Carrying the Cross". In this seminal work, the Virgin in tears, whose face is hidden by an immense black tunic, has often been referenced as the model on which Klimt built some of his works. This underscores the perennial relevance of Botticelli's talent.

Located in the tranquil oasis of Fort Canning Centre, within Fort Canning Park, a hub of cultural and artistic activity, steeped in history, the white-walled colonial building is befitting to host 500 years of art history, with ancient artifacts and historical relics set amid lush greenery and expansive lawns. The exhibition is meant provide visitors with a taste of what is to come when the museum officially opens at the same premises in 2015, with renovations to Fort Canning Centre commencing early next year.

"The Art of Collecting, Masterpieces from the Pinacothèque de Paris" runs from now to 31 December 2013 at Fort Canning Centre. Held in conjunction with the exhibition, a series of visits and children and adult booklets will be available to the public. The iPhone application, which contains an e-catalogue and audio guide, will be available from mid-October this year. Admission charges range from S\$7.00 to S\$15.00, depending on concessions. Tickets are available at the door. More information on the exhibition can be found on the Singapore Pinacothèque de Paris website www.pinacothèque.com.sg.

For images of the gallery, artworks, and Marc Restellini, please view:

<https://a303.c1s1.net/seos/303/mpd/ui11102013d6b275ec3eacc90496cbf3fc4fc7752c>

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For more information please read on:

Annex: Detailed Descriptions of Artworks and Artist Biographies

About Pinacothèque de Paris

Opened in June 2007 at 28 Place de la Madeleine, Pinacothèque de Paris showcases large-scale international temporary exhibitions and rethinks the classic realm of art history. The shows explore and compare diverse eras and areas, which are rarely examined, from archaeology to contemporary art. Through this new approach, Pinacothèque de Paris wishes to make art accessible to everyone.

Enriched with new spaces since January 2011, Pinacothèque de Paris is the first Parisian private museum where the main display principles are based on transversality and the dialogue between works of art. A permanent collection was unveiled at 8 Rue Vignon and resembles an ideal and personal gallery with artifacts and artists from different periods and genres, placed side by side.

With over two million visitors in three years, Pinacothèque de Paris has firmly established itself on the French cultural scene, providing visitors with 5000 square meters of exhibitions, as well as educational activities and cultural events.

About Singapore Pinacothèque de Paris

Set to officially open in 2015, Singapore Pinacothèque de Paris is a private fine art museum that features private art collections, located at The Fort Canning Centre within Fort Canning Park. The gallery spaces, which are the main components of the development, will be supported by buzz brought in by a mix-use model incorporating retail spaces and food & beverage spaces for lease, a museum shop and café, patrons' lounge, and a meeting and event area.

The intention is to create a new lifestyle space driven by a purpose to make art accessible to the general public. In keeping with the Parisian concept, Singapore Pinacothèque de Paris will become a museum that celebrates transversality and the dialogue between different works of art; attracting a mix of art enthusiasts, collectors, educators, and artists.

About Fort Canning Park and Fort Canning Centre

Once known as Bukit Larangan or "The Forbidden Hill", Fort Canning Park was believed to be the seat of royalty for the Malay Kingdom, Temasek (or "Sea Town", an old name for Singapore) in the 1300s. The park was also the site where Sir Stamford Raffles, founder of Singapore, chose to build his first residence and establish Singapore's first botanical garden in 1822. Later, Singapore's colonial leaders made their residences there, earning it the epithet "Government Hill". Around 1860, the hill was turned into a fort bearing the name of Viscount Charles John Canning, Governor-General and the first Viceroy of India. From that time until the 1970's, Fort Canning was used as a military base by the British, the Japanese (during World War II), and lastly by the Republic's armed forces. Today, Fort Canning Park is a must-see for history buffs, with its ancient artifacts set amid lush greenery and expansive lawns. Offering a variety of arts, heritage and nature experiences, Fort Canning Park is a tranquil oasis, serving as an important green lung for Singapore's downtown city area. Fort Canning offers a variety of recreational activities, historical, educational, entertainment and cultural experiences. The park also serves as an important green lung for Singapore's downtown city area. The unique blend of historical relics, lush greenery and expansive lawns has made Fort Canning a hub of cultural and artistic activity and it will remain a venue of choice for staging a myriad of art exhibitions and events, for both culture and leisure.

Fort Canning Centre was originally constructed in 1926 as a British army barracks. On 21 November 2005, the Centre was given conservation status and serves as a notable landmark of the development of the historic area. It will be the home of Singapore Pinacothèque de Paris when the museum opens in 2015.

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Detailed Descriptions of Artworks and Artist Biographies

(Texts extracted from e-catalogue and audio-guide)

BOTTICELLI Sandro (Alessandro di Mariano di Vanni Filipepi)

Artwork Description

Christ Carrying the Cross

This painting by Botticelli is part of a group of four paintings depicting the Passion of Christ: *Christ Carrying the Cross*, *The Resurrection*, *The Flagellation* and *The Path to Calvary*. The last two panels are preserved in the Uffizi Gallery, Florence (Italy).

The works were probably commissioned to decorate the main room of a religious community building. The protagonists are all carefully outlined and take up the whole of the painting while composition clearly indicates that the painter wished to produce a powerful visual impact. It is may be assumed that the layout of the three scenes in the room may have been symmetrical and chronological: *The Flagellation* and *The Resurrection*, both of them emphasizing the calm figure of Christ in *contrapposto*, hanging on each side of the painting of Christ carrying the Cross, which was originally twice its current size and also twice the size of the other two paintings.

These paintings were originally on wood panels, painted a *tempera grassa*. Tempera is a technique in which pigments are mixed with an emulsion, usually made of eggs, but may also be derived from skin glue, in which case it is specified *grassa*, 'greasy'. At some stage in the history of the paintings, they were all mounted on canvas. However, a great part of the original emulsion is still visible in *The Resurrection* and in *Christ Carrying the Cross*. This latter work shows signs of numbering, inscribed with a stiletto in the still-damp *gesso* (mixture made from plaster and animal glue used to coat wooden panels before painting, specifically in tempera then in oil), as well as right-angle lines acting as guidelines for several elements such as the cross carried by Christ. This technique is characteristic of Botticelli and his workshop. The Virgin in tears, whose face is hidden by an immense black tunic, was perhaps the model for Klimt in some of his works. This underscores the perennial relevance of Botticelli's talent.

Biography

Alessandro di Mariano di Vanni Filipepi, widely known as Sandro Botticelli, was an Italian painter who was born in Florence in 1445 and who died, also in Florence, in May 1510. He is one of the most important painters of the Italian Renaissance and of the Florentine school. The nickname Botticelli comes from the word *botticello* meaning, "little barrel". That nickname, probably first bestowed on his elder brother Giovanni, swiftly passed on to the younger sibling.

Botticelli grew up in a family of modest means in Tuscany, where his father, a tanner, had his workshop in a district close to Santo Spirito, the site of the Pitti Palace, the Medici family residence. More attracted to the fine arts rather than craftsmanship, Botticelli, then aged fifteen joined the workshop of Fra Filippo Lippi, a monk and painter in Florence, who produced religious paintings. Botticelli was given his first public commission in 1470 when he opened his own studio. It was an allegory commissioned for the *Tribunale della Mercanzia* in Florence. That panel was part of a series on the Virtues and it is now in the Uffizi Gallery. Botticelli became acquainted with Neo-Platonic philosophers and eventually adopted their views, especially their

ideas about Beauty and the Supreme Good. Beauty was seen as the ultimate aim of a lifetime's journeying. The Neo-Platonists also synthesized theosophical Christian dogma that associated Beauty with Divine Act, thus abolishing the distinction between sacred and profane – this was particularly seductive to artists. Botticelli managed to produce intimations of this Beauty with his melancholic and contemplative style that set him apart from the other artists of his time.

Botticelli's fame and success never ceased to grow, and his genius was confirmed. In 1475, the Medici family asked him to paint a banner representing Simonetta Vespucci, who was celebrated as the most beautiful woman of her time. Young Prince Giuliano de' Medici carried it during a tournament with the aim of seducing her. Between 1481 and 1482, Pope Sixtus IV commissioned biblical scenes for the walls of the Sistine Chapel in Rome. Back in Florence, Lorenzo the Magnificent (of the House of Medici) chose Botticelli to paint the allegory of *Pallas and the Centaur*, on the occasion of the wedding of his cousin, Lorenzo di Pierfrancesco de' Medici to Semiramis d'Appiano. Later on, he also commissioned many decorative works for the Palazzo della Signoria (now known as the Palazzo Vecchio in Florence), for the Palazzo Medici in Volterra and the Villa Tornabuoni Lemmi di Careggi, whose surviving frescoes are in the Louvre. For the Medici villa di Castello, belonging to Lorenzo di Pierfrancesco de' Medici, he painted *La Primavera* (1482) and *The Birth of Venus* (1484), two of his most famous paintings. Strangely, towards the end of his life, Botticelli lapsed from prominence and even his death in 1520 went by almost unnoticed. His genius and fame underwent a purgatory for long years after his death. Interest for his work was awakened only in the 19th century, in parallel with a growing interest in the artistic culture, politics and literature of Florence at the time of Lorenzo the Magnificent.

CHU Teh-Chun

Artwork Description

Untitled

In 1956, Chu Teh-Chun discovered abstract art during a Nicolas de Staël retrospective. Although Chu intrinsically belongs to the École de Paris – that is, to the international abstract movement – the calligraphic quality of his brush strokes prove that he maintained powerful links with the arts of his birthplace in China. His abstract works never cease to suggest dreamlike landscapes, reminiscent of the lyrical and ornamental styles of Chinese painting. While his graphic style definitely places him with the lyrical and abstract graphics of Hartung and of Soulages, the wealth of his materials and of his colors recall the art of Zao Wou-Ki, his teacher in China.

Biography

The son and grandson of doctors, Chu Teh-Chun joined the fine-arts school in Hangzhou, eastern China, in 1936. With the outbreak of the Second Sino-Japanese War in 1937, an exodus of university staff and students occurred towards western China. In 1939, Chu reached Kunming in the Yunnan province, and thereafter he settled in the Sichuan province where professors and students arrived in 1940. In 1941, he was appointed assistant professor in his own school and then titular professor in 1942 at the University of Nanking, when he settled near Chongqing.

In 1949, Chu went to Taiwan where he taught at the School of Industry, in the architecture department. In 1951, he joined the National Normal University as a professor, where he taught Western painting until 1955. At the end of that year, he relocated to Paris where he could visit the Louvre. He made a trip to Spain, which allowed him to discover the Prado museum and works by Spanish artist Goya. Chu painted as soon as he joined the Académie de la Grande

Chaumière and he also started to exhibit.

In 1956, he discovered abstract art during a Nicolas de Staël retrospective. In 1976, he once more took up calligraphy, which he had practiced in his youth. In 1983, he travelled to Peking on the invitation of the Union of Chinese Artists. His fame then spread all over Asia. Many solo exhibitions were then organized in China, Paris, and in Germany. In 1997, he was elected member of the Institut de France.

ERNST Max

Artwork Description

The Entire City

Since 1926 Ernst's painterly output increased enormously and he developed the bulk of what were to become his favorite themes: a symbolic vision of a world pivoting on an immovable universe; forests, fossilized flowers and vegetation; deserted cities, dead seas, silent starry skies; hybrid creatures as well as some more dynamic ones like wind, fire, love and birds that he saw as confused extensions of himself and as symbols of freedom. His juxtapositions and their off-beat and surprising effects lacked neither poetry nor dark humor. With Miró's help, Ernst launched himself into the elaboration of a new technique, the grattage (scraping) of pigment directly onto the canvas utilizing various objects. This allowed him to show the imprints of the objects underneath the canvas. In this manner Ernst carried out the Forest and also the Cities series [of which the work shown here belongs to].

He also experimented with the technique of 'transfers without objects', invented by Oscar Domingues, which involves creating images from paint stains pressed between two surfaces.

Biography

Max Ernst was born in 1891 in Brühl, near Cologne (Germany) and died in 1976 in Paris. He was a painter, sculptor, draftsman, poet and a pioneer of the Dada movement and of Surrealism.

In 1911, Ernst got acquainted with the artist groups Blaue Reiter and Brücke. In 1912, he visited the Sonderbund exhibition in Cologne, where works exhibited included those of Pablo Picasso, Vincent van Gogh and Paul Gauguin, who were all to deeply influence his artistic approach. Ernst's other references – both contradictory and diverse – were Francisco de Goya, Henri Matisse, Vassily Kandinsky, Alexander Archipenko, Friedrich Nietzsche and Sigmund Freud. In 1919, with Arp and the activist Theodor Bargelt, Ernst founded the Dada group Zentrale W/3 in Cologne, and took part in the Dada exhibitions of the 1920s.

In that period, Ernst experimented with new techniques, supports and materials with Arp and produced collages made of, among others, bits of books, of magazines, of newspapers or even publicities of every kind. They played on the multiplicity of meanings, ambiguity and contradictions and sought to escape from any form of logic. This technique was to dominate his artistic research throughout his life.

The mid-1930s was a very prolific period for the artist. The exhibition Fantastic Art, Dada and Surrealism organized in 1936 at the Museum of Modern Art in New York, showed forty-eight of his paintings. In 1941 he arrived in New York, where he would meet often with Marcel Duchamp, Marc Chagall, André Breton, and where he probably facilitated the development of abstract expressionism with painters such as Jackson Pollock.

His return to France in the 1950's marked the final phase of his oeuvre, and he energetically carried on his research on monumental sculpture. As for his paintings, they remained Surrealist in the sense that he never ceased to combine amazing images, but they were distinguished from his earlier works by the fact that it was gesture and a taste for the pictorial that led the form, and no longer happenstance or imagination. After 1960, he devoted himself essentially to assemblages and to collages, providing a more abstract but also more lyrical and light-hearted vision – perhaps proof of a newfound inner peace.

HUYS Pieter

Artwork Description

The Descent into Limbo

The specific theme of the descent of Christ into Limbo allowed the Flemish, during the Renaissance, to develop a taste for hellish scenes. In the cosmology of Catholicism, Limbo corresponds to a place in the Afterlife before the Gates of Hell. Limbo was a place to receive the souls of the just who had died before Christ's resurrection.

The profound influence of Hieronymus Bosch on the artistic output of the 16th century can clearly be seen in this painting by Huys. The Descent into Limbo plunges viewers into an eccentric, fantastic and barbarous world, where the vitality of mediaeval images and forms is still fresh and vigorous. Far as it is from Italy, the Renaissance in Northern Europe wasn't limited to the rediscovery of the canons of classical antiquity; this panel by Pieter Huys is indeed a perfect example.

Far from being a simple follower of Bosch, Huys was and always will be appreciated for his liberal, rapid and expressive technique, and for his refined choice of colors. This work is a perfect example; it can be considered as one of the most profound expressions of his temperament.

Biography

Pieter Huys was born around 1519 and died in 1584 in Antwerp. He was of the Flemish school of Antwerp. A painter, engraver and illustrator of the Flemish Renaissance, he is especially well known for his religious subjects and for his genre scenes.

Few biographical elements of him are known today. Although Huys was particularly active in Antwerp, his places and dates of birth and death are not absolutely certain. He was the son of the painter and engraver Adriaen Huys, and the brother of the engraver Franz Huys. He was recognized as a master by the Guild of Saint-Luc in Antwerp in 1545. As an engraver, he worked with the Antwerp publisher, originally from Tours, Christophe Plantin and in particular illustrated L'Emblemata Poetica by Joannes Sambucus and the Royal Bible in 1566. As a painter, he followed the examples of the Flemish artists of the time, such as Jerome Cock, Jan Mandyn and Pieter Brueghel, who liked to revisit Hieronymus Bosch's favorite themes in the tradition of fantastical Northern painting. Whereas many of his colleagues tended to produce rather crude 'devilishness', Huys inherited Brueghel's fantastical and humorous side, and Bosch's pictorial flair – Huys was deemed one of his most gifted followers. Huys is appreciated equally for his broad sweep – swift and expressive – as well as for the choice of his very distinctive color fields. Like Bosch, Huys created visions of Hell that were based on the beliefs of the times with regards monsters and the torments reserved for the damned. During his career, Huys also undertook genre scenes and caricatures. The last known work by the artist is dated 1577.

IL TINTORETTO Jacopo Robusti

Artwork Description

Portrait of a Venetian Senator

In parallel with his monumental painterly oeuvre, Tintoretto undertook many portraits for which he was able to set aside his taste for the spectacular and to concentrate on the essential. Some subjects are shown from the front against an even background, in the manner of Titian. Others were handled in three-quarters view, more particularly the more aged dignitaries, Doges, Senators or Cardinals. This is the case for the Portrait of a Venetian Senator shown here. Tintoretto was 60 years old when he painted it, at the time when he was undertaking his first work in the Doges' palace. Although he seemed aware of his model's standing and of his duties, Tintoretto managed to represent the Senator in his humanity, and not in the majesty of the duties he performed. His three-quarter's view portraits carry a certain severity, certainly on account of his technique of representing the subjects with a profile angle different from the rest of the face. This effect is even more obvious in the subject's luminous nose bridge. The gaze is penetrating, one eye lit up sharply, whereas the other is painted partly in shadow. All the lighting is concentrated on the dignitary's face, whose features are shown in great detail. On the other hand, the outlines of his gown fade into the shadows, along with the background tapestry. The designs on his garments are barely suggested due to the simple brushstrokes, while the rich brocades are only lightly sketched in.

Biography

Jacopo Robusti Il Tintoretto was born in 1518 or 1519 in Venice, Italy. It had been believed that Tintoretto briefly studied with Titian but, taking into account Tintoretto's independent character, it is possible that he was self-taught, and developed his own techniques and personal aesthetics. Many of his youthful drawings are studies of Michelangelo's Day, Dawn, Night and Twilight or other classical sculptures, under various angles of light in order to emphasize the shadows. He finished his apprenticeship by carrying out sketches of live models and anatomical sketches based on dead bodies. He also developed his own technique. On a support made up of wood and cardboard, he positioned wax models that had been sculpted in the postures he wished to paint. He then dressed the models in fabrics and shifted the lighting so as to obtain the desired effects. He also hung up manikins, in the most diverse poses, from the beams of his studio, which helped him to create the theatrical compositions so characteristic of his oeuvre and to obtain the realism of movement which one finds in his ceiling frescoes. In 1539, he opened his own workshop and led a quiet life with his wife and eight children. Apart from a few commissions, specifically for Philip II of Spain or Emperor Rudolf II, he worked in Venice for Venetian patrons.

Il Tintoretto devoted part of his life to the decoration of the Doges' Palace in Venice. He took part in the decoration of the Main Council Room and the Polling Room, after the fire in 1577. The Main Council Room, of course, was home to his major work, the massive Paradise or The Glory of the Elected, which, with its length of twenty-two metres and its height of seven metres remained for a long time, the largest oil painting in the world. He carried it out in 1588, when he was 77 years old.

MODIGLIANI Amedeo

Artworks Description

Young lady with earrings

Modigliani's nudes and portraits are among the most popular 20th century paintings. He is the subject of a wide array of books – from essays, memoirs, biographies, to novels – and of several films. Through the more or less accurate writings of his contemporaries about his drama-filled life in Paris, his death at the age of 35 and that of his companion Jeanne Hébuterne, he has become a myth, a legend. Modigliani was the last of the 'accursed' painters, the last authentic bohemian, the Prince of Montparnasse... Modigliani is a dream, evoking poetry, sensuality, Montparnasse, beauty, irresistible charm, the ardent gaze, the velvet costume, the red silk scarf around the neck, passion, misery and bohemia.

Hancka Zborowska

In the middle of World War One, there occurred a sudden surge of artistic activities. Dealers, patrons, critics and artists organized exhibitions, concerts and poetry readings. At that time, Leopold Zborowski, a young Polish poet who had become an art dealer, told his wife one day that he had found a painter 'twice as good as Picasso'. They met Modigliani and Zborowski became the artist's dealer. Zborowski was to devote himself unceasingly to his oeuvre.

In 1917, Modigliani worked at Zborowski's place, and exchanged his production for fifteen to twenty francs a day. According to his habit, he painted the people around him like Zborowski and his wife Anna (Hancka) – the subject in this painting.

Biography

Modigliani, born on July 12, 1884 in Livorno, Italy, is the hero of expressionism of the École de Paris, alongside the Russian Chagall, the Bulgarian Pascin, the Pole Kisling, the Byelorussian Soutine, all of whom arrived in Paris between 1905 and 1913. Those years correspond to a period of emancipation and of fermentation rarely witnessed in art history. Everywhere in Europe, an aesthetic revolution was taking place at the time, a prelude to a fundamental social change. And it was in Paris, the only place in the world where rebellion was welcomed, in Montmartre then in Montparnasse, that these artists – all of them Jewish – came together to try their luck.

Tormented, they expressed their despair in paintings. And finally their art was no more Polish, Bulgarian, Russian, Italian or French, but totally original. It was simply that it was in Paris that each one found the means of expression that best translated his vision, his sensuality and his dreams.

Furthermore, Symbolism, which had appeared at the end of the 19th century, was a Pan-European movement that included literature as much as the visual arts. The Symbolist artists wished to create images separate from visible reality. By introducing a visual irrationality, they sought to reveal another, previously hidden, reality. And while in Vienna, Sigmund Freud worked on the effects of hypnosis and of drugs, on the meaning of dreams, painters were inventing a symbolism drawn from psychic states, mystical contents and oneiric visions. These painters include the Belgian artists Fernand Khnopff (1858–1921) and James Ensor (1860–1949), the Frenchmen Odilon Redon (1840–1916) and Gustave Moreau (1826–1898), the Norwegian Edvard Munch (1863–1944) and the Austrian Alfred Kubin (1877–1959). Some paintings by Modigliani, made shortly after his arrival in Paris, are close to Symbolism.

MONET Claude

Artwork Description

Suzanne with sunflowers

In 1890, Monet left his Parisian domicile and acquired what would become his famous house in Giverny, in Upper Normandy (France), where he had a pond dug up and designed to grow water lilies. That same year, he married Alice Hoschedé. For Monet, like for Da Vinci, painting was very much a mental activity. Unlike Picasso, he did not consider his discipline as an impulse, but rather more like a constructive work that required reflection. For him, the motif was not the subject of the painting. His aim was the act of painting itself. Very much inspired by Japanese etchings, painting was for Monet more than its aestheticism, and became a means of questioning himself and exploring the visions that different observers may have of the same scene.

Biography

In 1845, Monet's parents settled in Le Havre, France. When he was 15 years old, he carried out caricatures of his entourage. In 1856, he met the French painter Boudin who introduced him to outdoor painting. He left for Paris in 1858 and met Pissarro in the Académie Suisse. While in Paris he met Bazille and Renoir, with whom he painted in Fontainebleau. He was very impressed by Manet's *Le Déjeuner sur l'herbe* (The Luncheon on the Grass) exhibited in the Salon des Refusés. Monet exhibited in the Salon in 1868 and sold a few paintings in Le Havre.

In 1870, he went to London where he met the art dealer Durand-Ruel and the painter Turner. When he returned to France, he travelled to Le Havre and along the way, he painted the famous *Impression: Sunrise*. In 1873 he met Caillebotte, an amateur painter and collector who was to support him financially.

In 1874, he took part in a group exhibition with Cézanne, Degas, Pissarro, Sisley and Renoir under the name Anonymous Society of Painters, Sculptors and Engravers. It was on this occasion that an art critic sarcastically described one of Monet's works as 'impressionism'; it was a term that would be adopted by the newly formed group, and that defined the fundamental principles of their new movement. In 1890, Monet left his Parisian domicile and acquired what would become his famous house in Giverny, in Upper Normandy, where he had a pond dug up and designed to grow water lilies.

In 1911, Georges Clémenceau, President of the Council and a great admirer of Monet's œuvre, encouraged him to produce a gigantic fresco on the theme of the Nymphéas to adorn one of the walls of the Musée Rodin. In 1924–1925, Monet was already over 80 years old but he was still working on his commission of the Nymphéas, which was to be the crowning achievement of his artistic career and a masterpiece of 19th century art. The series was only installed after his death in 1926 in the Musée de l'Orangerie in the Tuileries.

PICASSO Pablo

Artworks Description

Woman's head superimposed with dog's head

Picasso was in Royan, France, when World War Two broke out in 1939 but he spent the whole of the Occupation (1939–1944) in Spain. After the war, Picasso settled in the South of France. He regularly changed his dwelling places as well as his partners. Many of Picasso's portraits are

of women, so they were an important source of inspiration. The figures are often stylized and rendered unrecognizable, thus offering a delightful mix of shapes and colors.

Jacqueline

After his wife Olga's death in 1955, Picasso married Jacqueline Roque in 1958, and went to live in the Château de Vauvenargues. Subsequently, the couple settled in Mougins, near Antibes in South of France, where Picasso painted several works each day until his death in 1973, aged 92. Many of Picasso's portraits are of women, so they were an important source of inspiration.

Although painting made up most of his oeuvre, the artist did an impressive number of drawings and etchings, as well as over two hundred sculptures. In Vallauris, from 1948 onwards, he tried his hand at ceramics, and effectively revived the local industry. He also completed more than 340 tapestries throughout his career.

Biography

Picasso was born in 1881 in Malaga, Spain, where his father was a painting professor in the provincial school of Arts and Crafts. As a schoolboy, he already had a great talent, a good technique as well as a huge capacity for work.

He travelled to Paris in 1900, where he mostly spent time with the Spanish expatriates. Between 1900 and 1903, he divided his time between Paris and Barcelona. During this period, known as the 'Blue Period' he was influenced by Degas, El Greco and Toulouse-Lautrec. This period is so-called because shades of blue were ever present in his canvases then. Affected by the suicide of a close friend in 1901, Picasso depicted beggars and indigents with very stretched-out bodies.

In 1903, Picasso settled in Montmartre where he encountered many artists specifically Max Jacob, Apollinaire, Matisse, Derain and Braque. This was his 'Pink Period', dominated by the eponymous color. Although still filled with existential anguish, amorous feelings influenced his paintings whose themes, which include clowns, masks and harlequins, echoed his joie de vivre. From 1906, Picasso discovered Primitive Arts. Influenced equally by the latter and by the German Expressionists, he entered his 'Black Period', in which his sketches bear the characteristic lines of his famous Cubist style.

Alongside Braque, he painted between 1910 and 1914 in the style called Analytic Cubism: the depth of elements was reduced to a minimum, the colors turned down to the essential greys and ochers. Figures were stylized and rendered unrecognizable, for there were no more shapes. The represented subject appeared to be the synthesis, in a given instant, of that same subject observed simultaneously under different lights and angles. The vanishing of shapes and superfluous elements forbade any meaning to the subject, transforming it into a pretext for the act of creativity. Picasso thus managed to express the strength of his creativity, which was the principal driving force of his life.

During World War One (1914–1918), Picasso travelled in Italy and lived in Rome along with Diaghilev, Cocteau, Stravinsky and Satie. Picasso spent long periods of time in Spain in 1933 and 1934, but he avoided the country during the terrible years of the Spanish Civil War (1936–1939). He was then living in Paris with Dora Maar. In 1937, he painted the monumental Guernica for the Spanish pavilion of the Exhibition of Arts and Techniques.

Although painting made up most of his work, the artist did an impressive number of drawings and etchings, as well as over two hundred sculptures. In Vallauris, from 1948 onwards, he tried his hand at ceramics, and effectively revived the local industry. He also completed more than 340 tapestries throughout his career.

POLLOCK Jackson

Artwork Description

Composition with Cubic Forms

The work shown here proves the painter's precocious attraction towards abstraction that is not so much a matter of wanting to clear a painting of its subjects, but to devote himself to research form, colour and matter. A thorough study of Pollock's artworks has revealed the persistence of a determination to make images, to work on the expression of his inner world through forms and figures, and to show that these are not absent from his seemingly abstract paintings. Pollock did not believe that his painting was non-representational. Very much inspired by Freud, and especially by Jung, he was convinced that by working at, and by digging deep into his subconscious, images will emerge.

His far-reaching influence on 20th century art is due as much to his techniques as to its mystical aspects – his feeling for movement or for space. Pollock's influence had repercussions, whether characterized by forms of adherence or of rejection, on such diverse movements as European Abstract Expressionism, Minimal Art, Hard-Edge or Pop Art.

Biography

Jackson Pollock was one of the American painters who played a dominant role in 20th century art. Pollock was born in 1912 into a poor family in the American West. In 1930, he enrolled in the Art Students League in New York, where he studied under the realist painter Thomas Hart Benton. Thanks to the latter, he met José Clemente Orozco and then David Alfaro Siqueiros, two of the three best-known Mexican mural painters. It was in that milieu that he discovered the aerograph, the stencil and a taste for materials research (including industrial materials), new techniques and a reflection on the format.

In 1931, Pollock started to familiarize himself with the Amerindians' art forms through travels and in museums. He was struck by their totemic images and, in particular, by their sand-painting technique, carried out directly on the ground. At that time, he was also fascinated by the great masters of Baroque art (Michael-Angelo, Tintoretto, El Greco) and his sketchbooks reveal his mastery of classical drawing. His paintings started to move away from strict reality.

The years between 1938 until 1946 bear witness to Pollock's interest in Picasso, Miró, German abstract expressionism, to the influence of surrealism imported to the US by André Breton, Max Ernst and André Masson, and to references to sculptures of American primitive arts on the West coast. In 1943, Peggy Guggenheim organized Pollock's first solo exhibition. The year 1946 saw the use of his technique of dripping and pouring – Pollock poured paint either directly from a pot, or by means of various accessories on canvases placed flat on the ground, all the while controlling the fluidity, the lines' thickness or the paint's drippings.

Jackson Pollock became one of the fathers of Action Painting in the 1950s. The very act of making the painting is essential to the painting's subject matter and the term action painting takes this into account. His canvases' gigantism and the placing of the canvases on the ground can be explained specifically by the fact that, in order to express his inner world and his notion of the subconscious with dynamic bodily movements, the artist needed a human-scale format: he had to be able to enter his works to attack them from all angles. In the 1950s, Jackson Pollock was at the height of his fame. He was selected with a group of American artists to represent the USA in the 1950 Venice Biennale. Pollock was killed in a brutal car accident on August 11, 1956.

REMBRANDT Harmensz. van Rijn

Artwork Description

Bust of an Old Man with Turban

Rembrandt painted this old man's head around 1627–1628, at the start of his career. The intensity of contrast between areas of shadow and brightness was not rare in the works Rembrandt carried out during this period, and his fascination with this technique is especially apparent in this painting. The light falling from behind and from the left lights up half of the man's face as well as his turban, while the other half of the face is plunged in shadow. The transition from the bright area to the dark area is seamless and gradual.

The turban is made up of fine paint strokes that suggest the fabric's texture and are emphasized by golden highlights, applied with the 'damp on damp' technique. The shining jewel is only made up of a few fine lines in yellow, red and bistre. For the face, Rembrandt used a less delicate technique, with broad strokes that reproduce convincingly the aged skin. In the lighter parts, the painting is applied in heavier strokes, spread into long tracks, but on the transitional part, near the darker zone, the strokes are shorter, in order to model the wrinkles and the eyebrows. The hairs of the beard and of the moustache, on which the light barely glides, are very finely traced.

Biography

In the inventories of the collections of 17th century paintings, we very often come across descriptions like 'Oil Portrait a Sultana', 'Turkish General' or 'Turkish Head Painted by Rembrandt' (*sic*). The popularity, at the start of the Golden Century, of these figures or heads with exotic appearances wearing fantastical costumes can be explained in great part by the arrival of Non-Europeans to the Republic of the United Provinces (also known as the Dutch Republic), and by the Dutch merchant navy's encounter with foreign cultures. Rembrandt's own work shows a fascination for this theme; the old man in the present painting is one of the first examples. Rembrandt shows him in three-quarter face, the head turned towards the viewer and inclined forward. The man is wearing a turban and a length of turban cloth falls on his left shoulder. We do not know the model's identity, but we do know that he often posed for Rembrandt and for other contemporary painters.

The study of heads associated with a type of painting in which the artist represented a typical head wearing original or exotic costumes is called *tronie* by the Dutch. The painting might have played a part in the conception of one of Rembrandt's first Biblical works – and one of his most ambitious – *Judas Returning the Thirty Silver Pieces* in 1629.

ROTHKO Mark

Artwork Description

Untitled

From the 1950s on, Rothko's works were usually made up of two or three rectangles, spread out horizontally across the canvas. The background tonalities enable viewers to distinguish the rectangles in relationship to the edges of the canvas and have the effect of softening the contrasts between them. The rectangles thus stand out as objects painted within the same chromatic range, but with a different luminosity. In this way, Rothko practiced Field Painting, a method he attributed to Matisse.

Untitled (Blue Divided by Blue) is a rare painting by Mark Rothko. It is believed to be one of only four recorded works on paper from this year (in this case the paper is mounted on canvas). Until 1970, Rothko had been preoccupied exploring the limits of painting on paper. Produced during a period of depression, Blue Divided by Blue is arguably one of his most serene paintings.

Biography

Mark Rothko (Marcus Rothkowitz) was born in Dvinsk (former U.S.S.R, now Daugavpils in Latvia) in 1903. He arrived with his family in the United States in 1913. He later obtained a grant to study mathematics at Yale University. With Adolph Gottlieb, whom he met at the end of the 1920s, he founded, in 1935, The Ten, an Expressionist group. During the Great Depression he worked in the Works Progress Administration Federal Art Project in New York, and he also taught in the Central Academy in Brooklyn. Together with Motherwell and Newman, Rothko founded in 1948 what was to become Studio 35.

Rothko's paintings before 1950 were inspired by Max Weber, and through him, by Picasso, Matisse, Cézanne and the Renaissance. At the end of 1940s, he took an interest in such diverse subjects as Greek mythology, philosophy (especially that of Nietzsche), Jungian psychoanalysis, primitive art forms and religion. Thanks to the collector Peggy Guggenheim, who originated Rothko's surrealist exhibition in 1945, he was also in contact with the European Surrealists living in exile in the U.S. between 1941 and 1945.

From 1947–1948, crucial years in the development of American painting, Rothko abandoned figuration to launch into a radical abstraction. His motifs progressively lost their outlines, appearing instead as hazy shapes that seemed to float on the canvas. It was at this time that he abandoned oil paint for watercolour and acrylic, which enabled him to carry out more luminous works. The influence of Malevitch's Russian Constructivism and of Mondrian's Neo-plasticism is visible in his fluid shapes. From the 1950s on, Rothko's works were usually made up of two or three rectangles of colours, spread out horizontally across the canvas. Rothko practiced Field Painting, a method he attributed to Matisse. During the final years of his life, his range of warm and luminous hues, were totally replaced by an ever darker range of colours, and was soon confined to black and dark violets, perhaps reflecting the depression he suffered and which led to his suicide in February 1970.

ROUAULT Georges Henri

Artwork Description

Christian intimacy

In 1929, Rouault abandoned watercolor and gouache for oil painting. During this 'Second Period', he worked on representations of flowers, landscapes or Christian themes.

His painting went on evolving without his abandoning the themes dear to his heart: the clowns and the religious scenes. He worked on landscapes and carried out several very large-scale paintings, to which he imparted a mystical dimension thanks to the presence of sacred figures. His palette, by now, was a symphony of reds, greens, and yellows, applied in a heavy impasto, close to high-relief.

Rouault always respected the demands of shapes. His formal and subjective researches demonstrated that art should not be enclosed within incompatible movements such as Cubism and Expressionism, but, should go beyond, and aim towards greater humanity. Profoundly Catholic, he recognized in the suffering of humanity the face of Christ. This he sought to capture in the many paintings invoking the Passion, like in this painting called Christian Intimacy.

Biography

Georges Henri Rouault was born in Paris in 1871. In 1885, he was apprenticed to a stained glass maker. He joined the École des Beaux-Arts in 1891, initially in Élie Delaunay's workshop, then in Gustave Moreau's. Rouault was a workman's son and, alongside Daumier, was one of the few artists from the urban working class. This explains certain aspects of his work: the earthy feel of his paintings and etchings, his awareness of social injustices, of material and moral privations, his empathy, which characterize a number of his works, as well as the strength of his expression. He worked directly from nature, painted watercolors of the suburbs and the downtrodden districts.

After Moreau's death, his meeting with Léon Bloy, and his many solitary stays in Savoie (East of France) for health reasons, were the origins of the development of a personal style that make up his 'First Period'. His works, chiefly watercolors, show street girls and clowns, all brutally worked over in shades of blue.

From 1911 onwards, Rouault's art opened up to new themes: judges, workmen, and vagabonds, painted in gouache or in oils, always in the same rough manner and with a feeling of haste. Ambroise Vollard then encouraged him to attempt etching; this technique was to become an essential part of his activity. In 1929, Rouault abandoned watercolor and gouache for oil painting. During this 'Second Period', he worked on representations of flowers, landscapes or Christian themes. This newfound serenity was expressed with a palette of blue tonalities and a voluminous material. In 1945, he worked on the motifs of a stained glass window in the Church of Notre-Dame-de-Toute-Grâce.

He stopped painting in 1957 and died the following year on February 13, 1958, aged 87.

SOUTINE Chaïm

Artwork Description

The Bellboy

In June 1927, Soutine's first solo exhibition in Paris was held at the Bing Gallery. It was also in 1927 that the first monograph devoted to Soutine was published. That same year, during his convalescence in Châtel-Guyon where he was treated for gastric pains, Soutine renewed his friendship with Madeleine and Marcellin Castaing whom he had met in 1923. He painted the portrait of Madeleine Castaing (1928), and started the series of portraits of choirboys, hotel grooms and bellboys.

Biography

Chaïm Soutine was born near the border of present-day Belarus and Lithuania, in Smilovitchi, a mainly Jewish village in the region of Minsk. Soutine arrived in Paris in July 1913 and

discovered a world far removed from his homeland. He was part of the Legend of Montparnasse, thanks to his friendship with Modigliani, to whom he was extremely close.

His exceptional personality led him to develop an art form that was misunderstood for a long while. Marginalized, and often thought of as a difficult, unhealthy artist, he was an outcast from his first arrival in Paris. Like Modigliani, he had a most unusual career that has been cloaked in legend. A doomed artist, he died without ever having been fully appreciated in his lifetime.

Through his use of portraiture, Soutine examined the personalities of his chosen sitters. He showed up their quintessential characteristics, and drew out of each of them what no other artist had perceived. He was quite rightly described as an Expressionist, and was the only one to have represented that movement in France, whereas it was the very basis of all the developing movements at the time, be it in Germany or in Austria. A true visionary and about a century ahead of his time, he transcended reality and transformed it into the imaginary. On the cusp of several movements still in their infancy, he based his art on the most classical and the most illustrious of his forerunners (like Rembrandt, Courbet, Corot, Cézanne and so on) to become the major precursor of the greatest contemporary artists from Pollock to De Kooning. He was a reference for all of the Cobra movement, as well as for Bacon, whose pictorial power descends directly from Soutine.

TER BRUGGHEN Hendrick

Artwork Description

The Singing Lute Player

In the beginning of the 17th century in Utrecht (Netherlands), the portraits of musicians in half-length enjoyed a great popularity. Even today this motif is still associated with the Utrecht art forms. The present painting was carried out around 1624 and it shows a man singing while playing the lute. He is looking at the viewer with a lively and open expression. The lighting, both subtle and harsh strongly underlines the character's features. The bright and splendidly preserved colors make up one of the most attractive aspects of the painting: black and red for the jacket, blue and yellow for the billowing trousers, shining white and blue for the shirt sleeves. Ter Bruggen dissociated these touches of color by the neutral browns of the coat and of the lute. Even though the lute tended to symbolize love – since the Middle Ages, the lute had been considered the perfect musical instrument to serenade one's beloved – the absence of complementary elements do not allow us to think along those lines.

Biography

Around 1620, three artists from Utrecht, Gerrit van Honthorst (1592–1656), Dirck van Baburen (c.1595-1624) and Hendrick ter Bruggen, came back from a long stay in Italy. As soon as they came back, they introduced some major innovations that led to a change in the appearance of paintings in the northern Netherlands. In Rome, the trio had succumbed to the influence of Caravaggio's paintings, characterized by a powerful chiaroscuro, a great desire for realism in Biblical scenes and an impressive representation of bodies that took up all of a canvas' surface. The Caravaggists in Utrecht painted in equal measure Biblical scenes and genre scenes.

Ter Bruggen painted *The Singing Lute Player* (c.1624) towards the end of his life. The painting

is neither signed nor dated. An almost identical composition, but signed and dated 'H T Brugghe fecit 1624' can be found in the National Gallery in London. The existence of several versions of a painting was not unusual for Ter Brugghen and the popularity of his music-playing figures had to do with that. Here, the difference between the London version and the present painting is hardly visible. The method of working is the same and, in both cases, the paint was applied with great mastery.

VAN DYCK Anthony

Artwork Description

Portrait of a Gentleman

The Portrait of a Gentleman shown here bears the hallmarks of Van Dyck's early works in the treatment of the face, the position of the body and of the hands, the colors of the landscape in the background and with the draperies apparently sketched in.

In 1620, Van Dyck left for England where he worked for King James the First. It was in London, in the Count's collection, that he discovered Titian's works for the first time. His subtle use of color and of modeling was to enhance the lessons in composition he had taken from Rubens. In 1621 he left for Italy where he remained for six years, studying the Italian masters such as Titian and Veronese, as well as Michelangelo, Leonardo da Vinci, Raphael and Giorgione. It was there that he set down the foundations of his career as a successful portraitist.

Biography

Sir Antoine Van Dyck, also known as Anthony Van Dyck, was a Flemish painter and one of the most influential portrait painters of the 17th century. Son of a prosperous textile merchant in Antwerp, Van Dyck's talent was recognized from an early age. By age 15, he was already an accomplished master. Within a few years, he became the principal assistant of Rubens, a major painter in Antwerp and in Northern Europe at the time. In fact he referred to Van Dyck as being 'the best of his students'.

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Van Dyck strengthened the link between Flemish and Italian painting. He had a great influence on the English portrait painters and would later often be considered to be the father of the English school. Apart from Holbein, Van Dyck and his contemporary Diego Velasquez were the first two highly talented painters to work chiefly as court portraitists – a function considered a novelty at the time. Indeed, since in theory the hierarchy of the genres had history painting (including history, mythology, religious scenes) above portrait painting, the more successful and accomplished painters often only devoted a small part of their work to portraits. However, a combination of circumstances meant that 17th-century aristocrats were very fond of portraits.

Van Dyck was also a master of engraving and etching, an outstanding draughtsman and an important innovator in the field of watercolors and engravings. An oil paint pigment, the Van Dyck Brown, is named after him.

VAN RUYSDAEL Salomon

Artwork Description

Landscape with a river, city of Weesp

Although Ruysdael tried his hand at various genres, he is especially well known for his views of the Spaarne (the river that crosses Haarlem) and its surroundings. The places he depicted are however difficult to identify, because he was more concerned with evoking the atmosphere of a place or a particular season than geographical accuracy. He collaborated with Van de Velde, who several times created figures for his compositions.

Salomon van Ruysdael was the son of Jacob van Gooyer the Elder, a Dutch wood sculptor who specialized in ebony frames for mirrors and paintings. With his brother Isaack, he studied medicine and Latin before becoming a painter. According to some authors, the brothers had teachers as famous as Van Schoeft, Jan van Goyen and even Ezeias van de Velde. Well-known for their talent at representing running water, they derived their pseudonym from the expression ruis-daal, which in Dutch means 'trickling water through a dale'. This would later become their surname. In 1623, Salomon joined the Guild of Saint-Luke in Haarlem, where he lived. He was registered under the name Salomon van Gooyer.

Biography

Salomon van Ruysdael is famous for having perfected a manufacturing technique that enabled him to reproduce objects in a material that, once polished, resembled marble, whatever its color. Those objects were highly prized and ensured Salomon's fame until the secret of his technique was discovered. Although Ruysdael tried his hand at various genres, he is especially well known for his views of the Spaarne (the river that crosses Haarlem) and its surroundings. He was the teacher of his famous nephew Jacob Isaacksz. van Ruisdael and of his son, Jacob Salomonsz. van Ruisdael, both of them named after their grandfather Jacob Gooyer. Salomon van Ruysdael died in the city of Haarlem in 1670, where he was buried on November 1.

WARHOL Andy

Artwork Description

Marilyn

In 1960, Pop Art appeared in New York, and thanks to its influence, Warhol produced a series of paintings inspired by comic characters like Popeye, Superman and Batman. That same year, he started to paint publicities for Coca-Cola. It was then that he realized that his project of portraying everyday America needed a colder and more distant eye. It was something that he had yet to attain.

He then understood that painting by hand was not suitable for the reproduction of objects that were already in themselves graphic, and that were to be produced on a large scale. He then started to use silk plates and a system of mechanical reproduction. This was how he carried out his famous series of tins of Campbell soup. After coming up with many series using objects of American mass consumption (Coca-Cola, Heinz Tomato, etc.), he carried out, with the same technique, silk-screens devoted to the icons of American culture, like Marilyn Monroe and Elizabeth Taylor. Thus he produced portraits without relief or depth, and this was typical of his work at the time. Thanks to the mechanical processes, all these works were enlarged, repeated, multiplied and altered from one proof to another by the use of layers of strong and acid colors (Marilyn's portrait is colored in gold, turquoise, green, blue, etc.). Assisted by Gerard Malanga, Warhol printed hundreds of copies of these etchings throughout the years.

Biography

Andy Warhol was born into a family of Czech immigrants. Despite his very modest origins, he studied at the Institute of Applied Arts in Pittsburg. After obtaining his degree, he went to New York in 1949 and became a publicist. He also undertook fashion drawings for the magazines *Vogue* and *Harper's Bazaar*. In 1953, he started to apply in his paintings the ink stamp technique that he used in his advertising work. The following year, he exhibited his Shoes series in a fashion store cum restaurant, featuring paintings advertising the shoes worn by Maria Callas, Marlon Brando and Greta Garbo.

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In 1972, he took up painting once more, specifically with the Mao series, using a very visible brush stroke on a silk support, as well as scribbles in black and white, printed separately. Until his death, he carried out many commissioned portraits such as those of Princess Caroline of Monaco, the Shah of Iran, Mick Jagger and Michael Jackson. He died on February 22, 1987 from a heart attack following a surgical operation.