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## **SINGAPORE PINACOTHÈQUE DE PARIS BRINGS THE OLD MASTERS TO SINGAPORE**

*Priceless works by Rembrandt, Monet, Modigliani and Picasso to feature in one-of-a-kind pop-up exhibition*

**13 September 2013, Singapore** – Singapore Pinacothèque de Paris, is set to open in early 2015 at Fort Canning Centre, within Fort Canning Park. To provide visitors with a taste of what can be expected when it officially opens, the museum is proud to announce a special pop-up exhibition entitled “The Art of Collecting, Masterpieces from the Pinacothèque de Paris”.

The exhibition will uncover over 500 years of art history through the presentation of a careful selection of 19 masterpieces by world famous artists including Botticelli, Rembrandt, Van Dyck, Monet, Modigliani, Picasso and Chu Teh Chun among others. A showcase of this stature, with 19 highly valuable works collectively presented in one room in Singapore, is unprecedented. On loan from various private collections, the exhibition will also give visitors the unique opportunity to access works normally kept behind closed doors.

### **BRINGING ART BACK TO LIFE**

This initial exhibition by the Singapore Pinacothèque de Paris will also serve as an opportunity to introduce visitors to the unique curatorial approach of Pinacothèque de Paris and its president Marc Restellini. Driven to bring back the magic of masterpieces, Restellini’s approach will see him attempt to capture the same feeling one would experience when viewing a private collection. Adopting the museum’s cultural credo of ‘transversality’, the exhibition will explain how communities of artists, from all periods, cultures and origins are united by a similar way of thinking, reflecting, and behaving. By curating the works according to his sensitivities and with an iconographic and aesthetic logic, Restellini re-establishes the original dialogue found within an art lover’s collection – that timeless place wherein works can converse, exchange ideas and come to life again.

Commenting on his approach, President of Singapore Pinacothèque de Paris, Restellini says, "My desire is to provide visitors with a unique experience not found in today's museums. I want this exhibition to serve as a reminder to all that our understanding can be framed in an attractive and playful manner as soon as one liberates one's sensitivity. The works on display must not be contemplated individually, but should be observed together, within their referential aspects."

As such, the curatorial approach for "The Art of Collecting, Masterpieces from the Pinacothèque de Paris" will see paintings from vastly different genres and epochs presented side by side, creating a dialogue that enables viewers to experience the works in a truly original manner.

With most artists developing their skill and artistic styles from the study and reference of works from earlier times, this approach will allow visitors the opportunity to witness the influence of one artist on another. This ability to make direct comparisons also emphasises how the next generation of artists often ultimately detaches themselves from their predecessors, bringing their own unique style into fruition.

The design of the exhibition will also allow the interesting dialogue between portraits from different epochs on the one hand, and landscape as well as religious Old Master paintings on the other hand. One such example is the presentation of portraits by the two leading Baroque masters – Anthony van Dyck and Rembrandt. The dialogue thus begins within the same epoch and is then extended when juxtaposed against portraits by famous modern artists such as Monet, Andy Warhol and Picasso. Having the ability to paint in the style of an old master such as Rembrandt or van Dyck, Picasso developed his revolutionary abstract style which breaks with traditions. The exhibition also adds an additional dimension by showing religious Old Master paintings alongside a selection of landscape paintings by famous painters such as Salomon van Ruysdael and Max Ernst.

Restellini added, "I have never ceased to wonder why an artwork loses its power as soon as it is exhibited in a museum. Being fortunate enough to have seen the works in the collectors' homes and being stunned by their splendor and the way in which they play off one another, I look forward to creating this same experience in our museum, bringing the magic and aura of these works to audiences in Singapore."

"The Art of Collecting, Masterpieces from the Pinacothèque de Paris" will run from 14th September to 31st 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. Admission charges range from S\$7.00 to S\$15.00, depending on concessions. (For more details, please refer to Annex A) More information on the exhibition can be found the Singapore Pinacothèque de Paris website [pinacothèque.com.sg](http://pinacothèque.com.sg).

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*For more information please read on:*

Annex A: Exhibition Synopsis

Annex B: Biography of Marc Restellini

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Images can be downloaded from:

<https://a303.c1s1.net/seos/303/mpd/ui051020135e184c7d50b668b5ff413930215790ec>

### **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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## **ANNEX A – Exhibition Synopsis**

### **The Art of Collecting, Masterpieces from the Pinacothèque de Paris**

**14 September to 31 December 2013 | Fort Canning Centre**

Pinacothèque de Paris, the largest private art museum in Paris, will open its first venue outside of Europe in Singapore. Set to fully open by the first quarter of 2015, the Singapore Pinacothèque de Paris will be located at the Fort Canning Centre, within Fort Canning Park.

The museum in Singapore will mirror that of France, a fine art museum known for its critically acclaimed exhibitions that celebrate transversality and the dialogue between different works of art. To provide visitors with a taste of what is to come when Singapore Pinacothèque de Paris officially opens, a pop-up exhibition will be held from 14 September to 31 December 2013.

Entitled “The Art of Collecting, Masterpieces from the Pinacothèque de Paris”, the exhibition will span over 500 years of art history through prestigious works of art by 19 world-famous artists including Botticelli, Rembrandt, Van Dyck, Monet, Modigliani, Picasso and Chu Teh Chun among others.

*“Transversality’ is a term that goes some way towards explaining how small, timeless, community of artists, from all periods, from all cultures and origins, are united by a similar way of thinking, of reflecting, and of behaving. By its encyclopedic approach, every museum tends to make us forget its main role: to ensure that the works stay alive. They all speak of beauty, have identical references, and the same historical narrative. But these works have to be placed together in order to set up a dialogue – beyond borders and periods – for they summon up what we all have in common.” – Marc Restellini, President, Singapore Pinacothèque de Paris*

For more information, please visit [www.pinacothèque.com.sg](http://www.pinacothèque.com.sg)

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#### ***Exhibition Venue:***

Singapore Pinacothèque de Paris is located at Fort Canning Centre, Cox Terrace, Singapore 179618

#### ***Opening Hours***

Mondays to Sundays | 10am to 7pm (Last admission at 6:15pm)

On Fridays, Museum hours are extended to 9pm

**Individual Admission Fees:**

	Standard Full Price	Singapore Residents Price
Children (3-12 years old)	S\$7	S\$5
Students (with valid student card)	S\$10	S\$7
Adults	S\$15	S\$12
Senior Citizen (55 years and above)	-	S\$10

**Group Admission Fees:**

**Family package (For group admission of up to 5 persons): \$30**

School admission rates: \$5

**Group admission rates (minimum purchase of 20 tickets): \$10**

**Where to purchase tickets:**

Tickets to be purchased via Pinacothèque website and exhibition counter (Fort Canning Centre, Level 1).

**How to get to Singapore Pinacothèque de Paris:**

By Bus: SBS 7, 14, 16, 36, 111, 131, 162, 175, 508, 518  
SMRT 77, 167, 171, 700

By MRT: 7-minute walk from Bras Basah MRT Station  
10-minute walk from Dhoby Ghaut, Bugis or City Hall MRT stations

By Car: Carparks available at Fort Canning Park, Fort Canning Hotel, Waterloo Street, Queen Street, NTUC Income Centre, Plaza by the Park, Hotel Grand Pacific and Singapore Management University

## ANNEX B – Biography of Marc Restellini



Marc Restellini is a French art historian and museum director. Born in 1964 in Saint-Omer, in Pas-de-Calais, his grandfather was the painter Isaac Antcher. Restellini earned a degree in history, then a DEA in art history at the Université Panthéon-Sorbonne, where he later became a lecturer from 1988 to 1993. His thesis at the Sorbonne was on the painters represented by Leopold Zborowski, the famous art dealer.

Restellini founded cultural association Careefour Vain, as he had the desire to share his original approach to art history with the general public. He organized his very first exhibition “Portraits et paysages chez Zborowski” (Portraits and Landscapes of Zborowski) in 1989 at the city hall of the 6<sup>th</sup> district in Paris.

Restellini was the curator of many travelling exhibitions in Japan, which include the Tobu Museum, whose inaugural exhibition he curated in 1992. For more than 10 years, he perfected a system for travelling exhibitions that enabled the execution of ambitious projects, while remaining accessible to wide audiences in Asia and Europe. Exhibitions of this nature include the Tobu Museum in Tokyo and in the Municipal Museum in Osaka (1993). With this same principle, Restellini once again presented an exhibition in Europe devoted to the painters represented by Zborowski at the Fondation de l’Hermitage in Lausanne (1994), and later at the Palazzo Vecchio in Florence (1994).

After several years as artistic director of the Musée du Luxembourg (Senate), where he produced, amongst others, exhibitions on the Dr Rau Collection, Raphaël, and Modigliani – all the while perfecting his sense for public audiences – Restellini decided to launch his own museum, the Pinacothèque de Paris in 2003. This was an unusual institution in Paris, a place where exhibition and dialogue between art forms occurs. Situated at Place la Madeleine, the Pinacothèque de Paris was very soon highly successful and in 2010, Restellini opened a second exhibition space, as well as the Collections, a gallery dedicated to the Pinacothèque’s permanent collection. His solo shows (Soutine and Utrillo-Valadon), his daring themes (Pollock and Shamanism, Giacometti and the Etruscans), as well as his showcasing of unusual pieces (Chinese and Mexican national treasures) ensured, under Restellini’s leadership, the ever-growing success of the Pinacothèque de Paris. The

museum is currently among the five major Parisian museums in terms of attendance, alongside the Louvre, the Grand-Palais, the Musée d'Orsay and the Centre Georges Pompidou.

A shrewd cultural entrepreneur, Marc Restellini has always felt that the future of culture would be in Asia. It is indeed based on this vision that he is working with the Singapore government to establish a new Pinacothèque in the historic buildings of Fort Canning, situated at the very heart of the City-State.

## Annex C: List of Artworks

*Five images cleared for publication include:*



MODIGLIANI Amedeo  
(1884 - 1920)  
Young lady with earrings  
1915

huile sur toile

56 x 38,2 cm

Private Collection

© photo : Pinacothèque de Paris / Fabrice Gousset

© ADAGP, Paris 2013

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.



PICASSO Pablo  
(1881 - 1973)

Jacqueline

Undated

Tapestry (wool)

180,4 x 228,6 cm

Private collection

© photo : Pinacothèque de Paris / Fabrice Gousset

© ADAGP, Paris 2013

In 1917, Modigliani worked at Zborowski's place, and exchanged his production for fifteen to twenty francs a day (about \$5). According to his habit, he painted the people around him like Zborowski and his wife Anna (Hancka).



REMBRANDT Harmensz. Van Rijn dit  
(1606 - 1669)  
Bust of an Old Man with Turban  
c. 1627-1628  
Oil on wood  
26,5 x 20 cm  
The Kremer Collection  
© ADAGP, Paris 2013

Rembrandt painted this old man's head at the start of his career. 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.



WARHOL, Andy  
Marilyn  
1967  
Serigraphy  
91,4 x 91,4 cm  
Private Collection  
© ADAGP, Paris 2013  
© The Andy Warhol Foundation for the Visual Arts, inc.

In the 1960's Warhol started to use silk plates and a system of mechanical reproduction. Along with his famous series of tins of Campbell soup, he devoted works to the icons of American culture like Marilyn Monroe and Elizabeth Taylor.



CHU, Teh-Chun  
Untitled  
1970  
Oil on canvas  
100 x 100 cm  
Private Collection  
© photo : Pinacothèque de Paris / Fabrice Gousset  
© ADAGP, Paris 2013

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.

**\* Remaining images that require permission for publication include:**



LE TINTORET Jacopo Robusti dit  
(1518 - 1594)  
Portrait of a Venetian Senator  
c. 1572  
Oil on canvas  
115 x 98 cm  
Private Collection  
© ADAGP, Paris 2013

Tintoretto managed to represent the Senator in his humanity, although his three-quarter's view portrait carries a certain severity. The artist was 60 years old when he painted it, while undertaking his first work in the Doges' palace in Venice (Italy).



POLLOCK Jackson  
(1912 - 1956)  
Composition with Cubic Forms  
c. 1934-1938  
Oil on canvas  
57,1 x 77,4 cm  
Private collection  
© ADAGP, Paris 2013

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.



BOTTICELLI Sandro  
(Alessandro di Mariano di Vanni Filipepi)  
(Florence 1445 – Florence 1510)  
Christ Carrying the Cross  
Undated  
Tempera on panel mounted on canvas  
131,5 x 106,7 cm  
Private collection  
© Photo : Pinacothèque de Paris  
© ADAGP, Paris 2013

This painting by Botticelli is part of a group of four painting 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 in Florence (Italy).



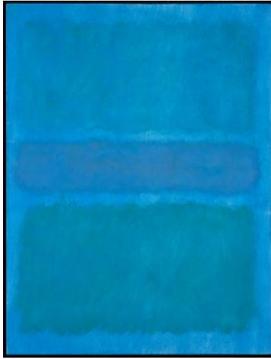
RUYSDAEL Salomon van  
(1600/1603 - 1670)  
Landscape with a river, city of Weesp  
1647  
Oil on wood  
66,5 x 92 cm  
Private Collection  
© ADAGP, Paris 2013

Although Ruysdeal 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.



VAN DYCK Antony  
(1599 - 1641)  
Portrait of a Gentleman  
c. 1619-1620  
Oil on canvas  
120 x 91,5 cm  
Private Collection  
© ADAGP, Paris 2013

This portrait 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 colours of the landscape in the background and with the draperies apparently sketched in.



ROTHKO Mark  
(1903-1970)  
Untitled  
c. 1967-1968  
Oil on paper mounted on canvas  
59,7 x 45,1 cm  
Private Collection  
© ADAGP, Paris 2013

In the 1960's, 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.



ERNST Max  
(1891 - 1976)  
The Entire City  
c. 1936-1939  
Oil on paper mounted on cardboard  
49,5 x 64,5 cm  
Private Collection  
© ADAGP, Paris 2013

Since 1926 Ernst's painterly output increased enormously and he developed the bulk of what were to become his favourite themes: a symbolic vision of a world pivoting on an immovable universe; forests, fossilized flowers and vegetation; deserted cities.



PICASSO Pablo  
(1881 - 1973)  
Woman's head superimposed with dog's head  
30th of June 1943  
Oil on paper mounted on canvas  
51 x 66 cm  
Private Collection  
© ADAGP, Paris 2013

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 colours



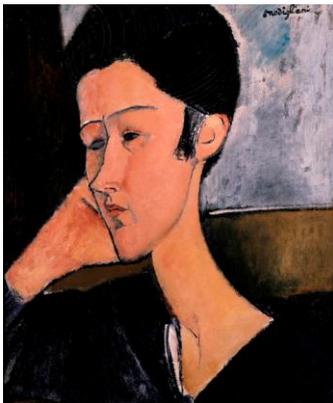
BRUGGHEN Hendrick ter  
(1588 – 1629)  
The Singing Lute Player  
c. 1624  
Oil on Canvas  
100,3 x 83,5 cm  
The Kremer Collection  
© ADAGP, Paris 2013

In the beginning of the 17<sup>th</sup> century in Utrecht the (Netherlands), the portraits of musicians in half-length enjoyed a great popularity. Even today this motif is still associated with Utrecht art forms.



MONET Claude  
(1840 - 1926)  
Suzanne with sunflowers  
1890  
Oil on canvas  
162 x 107 cm  
Private Collection  
© Photo : Pinacothèque de Paris  
© ADAGP, Paris 2013

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.



Amedeo  
(1884 - 1920)  
Hancka Zborowska  
MODIGLIANI 1917  
Oil on canvas  
46,5 x 38,5 cm  
Private Collection  
© ADAGP, Paris 2013

In 1917, Modigliani worked at Zborowski's place, and exchanged his production for fifteen to twenty francs a day (about \$5). According to his habit, he painted the people around him like Zborowski and his wife Anna (Hancka).



ROUAULT George  
(1871 - 1958)

Christian intimacy  
1952

Oil painting

70 x 105 cm

Private Collection

© photo : Pinacothèque de Paris / Fabrice Gousset

© ADAGP, Paris 2013

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



HUYS Pieter

(c. 1519 - 1581/1584)

The Descent into Limbo

c. 1560

Oil on panel

37 x 53,3 cm

Private Collection

© ADAGP, Paris 2013

In the cosmology of Catholicism, Limbo corresponds to a place in the Afterlife before the Gates of Hell. This painting plunges viewers into an eccentric, fantastic and barbarous world, where the vitality of mediaeval images and forms is still fresh and vigorous.



SOUTINE Chaim  
(1893/1894 - 1943)

The Bellboy  
c. 1927-1928

Oil on canvas

55,5 x 38,4 cm

Private Collection

© photo : Pinacothèque de Paris / Fabrice Gousset

© ADAGP, Paris 2013

In June 1927, Soutine's first solo exhibition in Paris and the first monograph devoted to the artist was published. He painted the portrait of Madeleine Castaing (1928), and started the series of portraits of choirboys, hotel grooms and bellboys.

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