

PRESS KIT

Jacquemart-André Museum
Institut de France


FROM SIENA TO FLORENCE
THE ITALIAN
PRIMITIVES

the Altenburg Collection

AN EXHIBITION  culturespaces

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11 March - 21 June 2009

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"Hieratic and shining in a thousand colours like our cathedrals used to, the Lindenau collection offers a fascinating and rare glimpse of post-medieval painting"

Jean-Pierre Babelon, Member of the Institute, President of the Jacquemart-André Foundation

Considered to be one of the largest collections of Italian Primitives outside Italy, the exceptional works collected during the 19th century by Bernard von Lindenau are to be shown for the first time in Paris, from 11 March to 21 June 2009, at the Jacquemart-André Museum.

Following the great success, in 2000, of the exhibition devoted to the collections of Italian Primitives gathered by Nélie Jacquemart, the Jacquemart-André Museum is opening its doors to another collection, which is both different from and complementary to the first, dedicated to the masterpieces of the Italian masters of the 13th, 14th and 15th centuries.

The Altenburg Museum Collection

This collection of masterpieces by the Italian Primitives was acquired early in the 19th century by the German baron **Bernard von Lindenau** (1779-1854). **An eminent politician, art enthusiast and philanthropist**, Bernard von Lindenau opened a vast, classical-style house in his native town of Altenburg, south of Dresden, in 1848 in order to exhibit his collections of works of art and to encourage wider access to culture *"for the education of the young and the pleasure of the old"*.

With German reunification and the end of the Communist regime, western researchers were once again able to access this unique, forgotten collection. **The exceptional value of this collection was then reinforced by the organisation of two big exhibitions in Italy.**

A hitherto unseen exhibition of the greatest masters

Some fifty of these works, all painted by **the greatest masters of the pre-Renaissance and early Italian Renaissance** have been brought together for this exhibition which promises to be **a revelation for the visiting public.**

An enthralling anthology of prestigious artists, from **Guido da Siena to Liberale di Verona** will enable us to see two major schools side by side: **the Sienese School**, which counts **Lippo Memmi, Pietro Lorenzetti and Sano di Pietro** amongst its ranks, and **the Florentine School**, represented, amongst others, by **Fra Angelico, Lorenzo Monaco and Filippo Lippi.**



The occasion for an aesthetic rediscovery

Through the collection, **the exhibition highlights the succession of major aesthetic trends which deeply transformed Italian art** between the second half of the 13th century and the end of the 15th century. The Greek style and Byzantine influence on the one hand and the appearance of the modern style after Giotto and the spread of the international Gothic style on the other, gradually gave way to the Renaissance style.

The exceptional reconstitution of dismantled polyptychs

The works that have come from Altenburg include some that were originally from polyptychs, which have long been dismantled and dispersed. The exhibition will provide the occasion to put most of them back together again, thanks to loans from French, German, English and Italian galleries. In particular, these collections will include a series of works by Fra Angelico about the life of Saint Francis.

A dazzling selection

The works chosen, shown to their best advantage by an original scenography by Hubert Le Gall, highlight **the wealth and great diversity of more than three centuries of pictorial creation**. You will be able to admire the remarkable refinement of Lippo Memmi's *Virgin and Child Enthroned*, the sparkling colours of the *Ascension of the Virgin* by Sano di Pietro and the sweetness of the *Virgin and Child* by Liberale di Verona.

Come and marvel at **the highly symbolic palette of colours** of the masters of Siena or Florence, playing on the **effects of monochromes or contrasts** between almond greens, tender roses or "burnt Siena", bronzes, dark blues or bright reds.

The radiance of the golds, the subtlety of the colours, the elegance of the lines, the expressive power of the scenes and the spiritual power of their message combine to give these works a poetry full of grace and depth. The Jacquemart-André Museum invites you to be charmed and bedazzled by these great masters of Italian painting of the 13th to 15th centuries.



Introduction by the curator

The Italian Primitives by Nicolas Sainte Fare Garnot

The Lindenau Altenburg museum is home to an unexpected collection of “Italian Primitives”. The fact is that one would expect to find works of this kind in the big museums or, more typically, in Italy. It is equally surprising that it has been possible to assemble this collection “without” the great masters of this school, the painters of the Renaissance or Baroque eras (Titian, Raphael, Caravaggio), who do not figure amongst Baron von Lindenau’s acquisitions. The absence of such artists in the Altenburg collection led to it being forgotten for a long time and assuming the status of legend or fairy tale worthy of “Sleeping Beauty”. A collection forgotten about as soon as it was established, it is also a collection which, because of the vagaries of history, has never been added to.

Whilst the initial discovery of this art was made by the Baron, long before the great collectors of the 19th century acknowledged its significance (the acquisitions were put together around 1840), its rediscovery is recent and a result of the work of Professor Miklos Boskovits, one of our great experts involved in the study of this pre-modernist painting. In addition to the amazement that is felt when the artist of a hitherto anonymous work is identified, and having overcome our surprise when it becomes possible to date a fragment by comparing it to another, documented panel, this collection, made up of numerous small format pieces and religious works, paves the way for works to be recomposed and reconstituted and these, too, will be on show at the Jacquemart-André Museum exhibition.

In this way an entire chapter of this story comes back to life, discovering artists whose work had disappeared and highlighting the fascinating work of art historians.

Nicolas Sainte Fare Garnot
Curator of the Jacquemart-André Museum



A journey through the exhibition

While Baron von Lindenau's collection of Italian primitives, amassed between 1840 and 1850 and today housed in the musée d'Altenburg, may not be the oldest of its kind, it is certainly one of the best-preserved in the world. Having survived intact for over 150 years, it constitutes a unique set of painted panels dating from between the end of the 13th century and the beginning of the 15th century. This period does not correspond to the first renaissance, but rather to the Middle Ages, an era that is rarely represented in our museums.

Another remarkable feature of this collection is its uniformity, even though it draws from both the Sienese and Florentine Schools, which are often perceived as being strong rivals. The collection shows that the spirit and style of each school during this era, although different, were not worlds apart.

A final quality of the collection is that, even though it dates back to an era when the identity of the great artists was not regarded as important, it is not merely an assortment of anonymous pieces. Instead, the vast majority of the collection is made up of pieces signed by their creator, or that have been attributed to an artist following analysis and research by modern-day experts.

The exhibition will therefore guide you from the 1280s to the beginning of the 15th century, an era when Italy stood out from its European neighbours due to its particularly original style of interpretation.

The Sienese School

The first rooms of the exhibition are devoted solely to the Sienese School, for the simple reason that the oldest part of the Altenburg Collection is made up of a large number of panels originating from that particular School. The journey begins with a series of scenes portraying various episodes of the *Life of Christ*, which adorn a **large altarpiece**. Today, these paintings are attributed to **Guido da Siena**, and fall within the "**Byzantine**" style that typified this era (circa 1280). They are followed by a set of paintings that have been reassembled into their original polyptych form, and that are today attributed to **Lippo Memmi**, who was strongly influenced by his brother-in-law Simone Martini, both artists being prominent figures of the School during the 1320s. Opposite stands **Pietro Lorenzetti's** stunning diptych, which shows an **altogether different vision of religious devotion**; the illusionistic style in which it is painted offers **an alternative to the Gothic visions prevalent at the time**. However, this style was not followed by the artists of that generation, who favoured a style commonly referred to as "**International Gothic**", and we can see the sheer glory of this form of expression in works by **Andrea Vanni** and **Paolo di Giovanni Fei**, among others.



The first half of the 15th century is represented by a group of artists, from **Giovanni di Paolo** to **Sano di Pietro**, whose works, still with a strong religious theme, are exalting due to **their wealth of colour** and **their expressive quality**. Then, at around 1450, we discover a **new desire for a more formal style of realism or for decorative opulence**, a desire best typified by the work of **Pietro di Giovanni di Ambrogio**, with one of his polyptychs being reassembled here.

Next to these pieces, **Liberale da Verone's** exquisitely delicate *Virgin and Child* and **Michele di Michele Ciampanti's** *Adoration of the Magi* (circa 1470) show that at the end of the 15th century, the dynamism of the Sienese School was beginning to peter out, with its artists producing works that, while admittedly still excellent, were becoming more formulaic and archaic in comparison with the innovations appearing in neighbouring Florence at the same time.

The Florentine School

The second part of the exhibition is devoted to the Florentine School. It features works of a very high quality, even if there are perhaps not quite as many pieces as in the first part of the exhibition.

The first representative of the School is **Bernardo Daddi**, with an exceptional set of three works - *The Coronation of the Virgin*, *The Crucifixion* and, above all, a portable triptych with the central panel portraying the Virgin with child sitting on a throne surrounded by angels and saints. Together, **they typify the style of work produced by the artists, working in the wake of Giotto, who were part of the great Florentine workshop**, before they were decimated by the Black Death.

The second half of the century is illustrated by artists such as **Nardo di Cione** and especially **Agnolo Gaddi**, showing a **marked deviation to a more Gothic taste and style**. Gaddi's *The Last Supper* (circa 1395) epitomises this multitude of influences, combining a sense of space with a desire for **narrative detail and descriptive elegance**.

The turn of the century proved to be the apotheosis of this movement, with its most distinguished exponent, **Dom Lorenzo Monaco**, entering the scene. He **portrayed the refinements of the "International Gothic" style to a degree never seen before**. His work *The Flight to Egypt* (circa 1405-1410), framed in a quatrefoil rather than in a rectangular frame, was inspired by Lorenzo Ghiberti's design for the doors of Florence Baptistery, while the subtle over-exaggeration of the colouring typifies the nature of **this courtly ideal**, a far cry from the realism favoured by the Flemish School.

The very special position enjoyed by the Dominican artist **Fra' Angelico** is echoed in the Altenbourg Collection, with a set of four dismantled panels originating from **two different large polyptychs** - one from the Franciscan brotherhood's altarpiece at Florence's Basilica di Santa Croce (circa 1429), and the other from the one-time high altar at the city's Basilica di San Marco, dating from around 1437-1440. Both of these polyptychs will be partially reassembled. Fra' Angelico's work started out in a similar style to Lorenzo Monaco's, but he gradually incorporated innovative styles from other artists such as Leo Battista Alberti. While his work never offered a severe and statuesque vision of reality in



the way Masaccio's did, for example, it did offer an undeniably poetic vision by adapting new ways of spatial perception.

Next in the exhibition is **Fra' Filippo Lippi**, an apprentice of Fra' Angelico who continued his master's work, and who is represented here by *Saint Jerome at Prayer* (circa 1435) which was once part of the Grand Duke Cosimo de' Medici's collections.

Nicolas Sainte Fare Garnot
Curator of the Jacquemart-André Museum

The History of Florence

- 59 BC** A Roman colony is founded, named Florentia.
- 250 AD** Saint Minias is martyred. His remains are buried at San Miniato.
- 552** Florence is destroyed by the Ostrogoths.
- 1074** A power struggle begins between the Holy Roman Emperor and the Pope, leading to conflict between the Guelphs and the Ghibellines.
- 1138** The city is declared politically autonomous.
- 1183** The Holy Roman Emperor officially recognises the commune of Florence. Power is held by a consular assembly.
- 1206** The Guild of Exchange is formed, the origin of the city's great wealth.
- 1207** Various other Guilds (professional associations) are formed, including the Guild of Physicians and Apothecaries, which ensured the city's future prosperity.
- 1248** The Guelphs are defeated by the Ghibellines, who support the Holy Roman Emperor.
- 1279** Santa Maria Novella is constructed. Its façade will be completed by Alberti in 1458.
- 1284** The Signoria is formed and oligarchic power is established, founded on the Guilds.
- 1295** The Basilica di Santa Croce is built by Arnolfo di Cambio.
- 1296** Work gets underway on building the Duomo and the Palazzo della Signoria, based on the designs of Arnolfo di Cambio.
- 1302** The hard-line Black Guelphs defeat the White Guelphs.
- 1320** The Bardi Chapel in Santa Croce is decorated by Giotto.
- 1326** Charles, Duke of Calabria assumes control of the city.
- 1330** The Pulci Chapel in Santa Croce is decorated by Bernardo Daddi.
- 1332** The Baroncelli Chapel in Santa Croce is decorated by Taddeo Gaddi.
- 1334** The Campanile is built based on Giotto's design.
- 1346** The Florentine banks collapse.
- 1348** The Black Death reduces Florence's population from 100,000 to 50,000.
- 1378** The wool workers revolt.
- 1382** The oligarchy regains power.
- 1401** Ghiberti wins the competition to design the north door of the Baptistery.
- 1406** Florence seizes control of Pisa and now has access to the sea.
- 1420** Brunelleschi begins constructing the dome of the Duomo.
- 1424** Masaccio begins work on a series of frescoes in the Brancacci Chapel in the church of Santa Maria del Carmine.

- 1432** Florence declares war on Siena (Battle of San Romano).
- 1434** Cosimo de' Medici takes control of the city.
- 1438** Fra' Angelico starts to paint the Monastery of San Marco.
- 1445** The Pazzi Chapel is built by Brunelleschi.
- 1464** Cosimo de' Medici dies, and is succeeded by his son, Piero de' Medici (nicknamed "Piero the Gouty").
- 1469** Piero de' Medici dies, and is succeeded by his son, Lorenzo de' Medici (nicknamed "Lorenzo the Magnificent").
- 1478** The Pazzi conspiracy.
- 1484** Botticelli paints *The Birth of Venus*.
- 1492** Lorenzo de' Medici dies.
- 1494** The monk Girolamo Savonarola establishes a theocratic republic.
- 1498** Savonarola is executed on the Piazza della Signoria.

The History of Siena

Initially an Etruscan settlement, and then a Roman town, Siena profited from its trading routes during the Middle Ages.

In the 8th century, Siena became an episcopate.

1053 The Bishop of Siena becomes the city's temporal leader.

1125 The city is established as a commune run by consuls, then by a podestà (chief magistrate), and becomes a stronghold for the Ghibellines.

In the 13th century, Siena became a focal point for the international cloth trade, and strengthened the might of its financial institutions.

1250 Work gets underway on building the original Duomo.

1260 Siena defeats Florence.

1270 Siena is defeated by Charles I of Anjou, and his troops occupy the city.

1265 Nicola Pisano is commissioned to sculpt the Duomo's pulpit.

1297 The Palazzo Pubblico is built.

1308 Duccio paints *Maestà* for the Duomo.

1315 Simone Martini paints the *Maestà* fresco in the Palazzo Pubblico, which was copied by Lippo Memmi for the town hall in San Gimignano in 1317.

1337-39 Ambrogio Lorenzetti decorates the Palazzo Pubblico with the *Good Government* fresco.

1339 Work gets underway on building the new Duomo.

1347 Saint Catherine of Siena and Saint Bernardine are born.



The design team

Exhibition Curator

Nicolas Sainte Fare Garnot, an art historian and specialist in French painting of the 17th century, has been the Curator of the Jacquemart-André Museum since 1993. Prior to that, as curator of the Musée des Hôpitaux de Paris, he was responsible for its renovation and re-opening, and then for organising events there. Since being appointed to the Jacquemart-André Museum, he has pursued a similar role, reorganising the distribution of the collections in line with the original programme and launching restoration campaigns and inventories. Alongside **Culturespaces**, he is helping to create a new dynamic within the Museum by lending his scientific expertise to the temporary exhibitions, the subjects of which enable us to gain a greater understanding of the artists represented in the permanent collections, such as Jacques-Louis David, Nicolas de Largillierre, Jean-Honoré Fragonard or Antoon Van Dyck.

In 2000 he was the curator of the exhibition dedicated to the remarkable collections of Italian Primitives gathered by Nélie Jacquemart.

A Professor at the Ecole du Louvre, holder of the chair in “Architecture and interior design in the great houses” then of the chair in “French painting” until 2006, he was also the curator of the *Bicentenary Exhibition of the College of the Four Nations* (at the Institut de France, Paris, 2005), the *Marie de Medici exhibition* (Blois, Florence, 2004), the *Philippe de Champaigne exhibition* (Lille, Geneva, 2007), and has written numerous catalogues and articles, in particular about Museum collections.

Scenography by Hubert Le Gall

Une scénographie originale signée Hubert Le Gall contribue à révéler la beauté exceptionnelle des œuvres rassemblées.

Original scenography designed by Hubert Le Gall enhances the exceptional beauty of the works in the collection.

Hubert Le Gall, born in 1961, is a French designer, creator and sculptor of contemporary art. His work has formed the subject of numerous exhibitions throughout Europe. Since 2000 he has produced original scenographies for exhibitions, amongst which:

2008 - Jacquemart-André Museum – Paris “Van Dyck”

2008 - Musée d’Orsay – Paris “Picasso-Manet, lunch on the grass”

2007 - Jacquemart-André Museum – Paris “Fragonard, the pleasures of a century”

2007 - Galeries Nationales du Grand Palais – Paris – “Design by Design”



2007 - Bröhan Museum – Berlin – “The jewels of Lalique”

2007 - Luxembourg Museum – Paris – “The jewels of Lalique”

2006 - Galeries Nationales du Grand Palais – Paris – “Painted portraits – sculpted portraits”

2005 - Galeries Nationales du Grand Palais – Paris – “Melancholy – Genius and madness in the west”

2005 - Bucharest Museum of Fine Arts – Romania – “Shade and Light” – Masterpieces of French painting

2005 - Luxembourg Museum – Paris – “Matisse”

2003 - Galeries Nationales du Grand Palais – Paris – “Edouard Vuillard”

2003 - Montreal Museum of Fine Arts – Quebec – “Edouard Vuillard”

2002 - Jacquemart-André Museum – Paris – Exhibition of drawings from the Krugier-Poniatowski collection

2000 - Jacquemart-André Museum – Paris – “The Italian Primitives”

2000 - Jacquemart-André Museum – Paris – “Marvels of Ottoman Ceramics”

The catalogue

A catalogue, of almost 200 pages, is being published by the Jacquemart-André Museum and publishers *Fonds Mercator*, to celebrate this exhibition. The catalogue shows all the works being exhibited by returning them to their original contexts. This study is based on the most recent scientific work carried out by Professor Miklos Boskovits and benefits from the scientific support of Michel Laclotte, Honorary President of the Louvre. The catalogue boasts many full-page illustrations and discloses to the reader the richness of the details in each of the works.

Published by Fonds Mercator, the catalogue is on sale in the bookshop at the Jacquemart-André Museum, priced € 39.

One-off « *Connaissance des Arts* »

To mark the *Italian Primitives* exhibition, a new one-off edition of *Knowledge of the Arts* is available. It presents the incredible story of this collection and in particular its rediscovery, offers an in-depth look at the key works in the collection and addresses various major themes such as the presentation of the major aesthetic, intellectual and spiritual trends of the period and the rediscovery of the Italian Primitives in the 19th century.

It will be on sale in the bookshop at the Jacquemart-André Museum, priced € 9.

Guidebook

To enable you to make the most of your visit, this booklet gives you a general description of the various rooms of the exhibit, together with a more detailed presentation of the major works. It is on sale in French and English editions, priced € 1.5.

Activity booklet for youngsters

Presented free of charge to each child visiting the exhibition, this booklet enables youngsters to discover the exhibition in a light-hearted way, through various puzzles and riddles.



Internet resources

The exhibition website

www.culturespaces-minisite.com/primitifsitaliens

Following the success of the website dedicated to Van Dyck, the experiment is being repeated with the Italian Primitives exhibition. The most popular elements of the previous website wait to be rediscovered here (send an e-card to a friend, podcast of the visit, etc.). The difference this time is that the Italian Primitives site is **evolutionary and more dynamic**. The **“Latest news”** item, which is **regularly updated, offers you a range of different and interactive features** (podcasts, survey, deciphering messages, etc.). Amongst these new features, discover the **virtual catalogue of the exhibition**.

Sign up to **flux RSS** now to receive these new items as soon as the website is updated.

Podcasts of the exhibition

Throughout the three months of the exhibition, discover **video podcasts, produced twice each month, telling you about the life of the exhibition**: an interview with the curator, find out about aspects of the scenography with the architect-scenographer, how the exhibition was set up, and more.

Allow yourself to be transported to the fascinating world of temporary exhibitions!



Exhibition sponsor

Crédit du Nord, sponsor of the *Italian Primitives* exhibition

Crédit du Nord is proud to lend its support, as sponsor, to this very beautiful exhibition dedicated to the Italian Primitives and thus to offer the public the chance to see the works of the great masters of the pre-Renaissance and first Italian Renaissance brought together in the prestigious and intimate venue of the Jacquemart-André Museum.

What could be more natural for Crédit du Nord than to support this museum, born out of the magnificent private collection of Nélie Jacquemart and her husband: the current name of our bank was adopted in 1871, the year which saw the building of the town house commissioned by Edouard André, the heir of a family of regional bankers whose business took off during the Second Empire, as did that of the Comptoir national d'escompte de Lille, our predecessor, which was founded in 1848.

Today, our group is a federation of seven regional banks (the Courtois, Kolb, Laydemier, Nuger, Rhône-Alpes, Tarneaud and Crédit du Nord banks) sharing the same strategy centred around the satisfaction of their customers.

With strong regional ties, each bank already sponsors numerous cultural projects in their regions.

Alain PY

Managing Director of the Crédit du Nord Group



Crédit du Nord



Presentation of the Jacquemart-André Museum

The Jacquemart-André Museum, the home of collectors from the late 19th century, offers the public, in this temple of art, numerous works of art bearing the most famous signatures of:

- Italian Renaissance art: Della Robbia, Bellini, Mantegna, Uccello, etc.
- Flemish painting: Rembrandt, Hals, Ruysdaël, etc.
- French painting of the 18th century: Boucher, Chardin, Fragonard, Vigée-Lebrun, etc.

together with significant items of furniture, indicative of Édouard André and Nélie Jacquemart's taste for the decorative arts.

This collection, unique in terms of both its quality and the diversity of the works it contains, boasts exceptional visitor facilities which make it accessible to everyone. With more than 2 million visitors since it reopened in March 1996, the Jacquemart-André Museum is one of the top museums in Paris.

The André mansion very quickly became the Jacquemart-André mansion, so great was the role which Nélie Jacquemart was able to play in its evolution and development. This mansion and its collections appear today as the legacy which this wealthy and childless couple, who dedicated their lives to the finest aspects of art, wanted to leave to posterity.

The beneficiary of this asset, the Institut de France, has since strived to ensure that Nélie Jacquemart's wishes are respected and to introduce her lovingly compiled collections to as many people as possible.

Today there are fifteen magnificent exhibition rooms, the most intimate of reception rooms, still exquisitely decorated, covering almost 1,000 m², which visitors to the Jacquemart-André Museum can discover.

The restoration and renovation work undertaken in 1996, with a view to reopening to the public, was intended to restore to the mansion, as far as possible, the atmosphere of a home, so that visitors could steep themselves in the warmth of animated, receptive, rather than educational, surroundings.

Art, the lifeblood of Édouard and Nélie André, enabled this pair of collectors to gather, in just a few decades, almost 5,000 works, many of which are of exceptional quality.

To satisfy their eclectic tastes, the Andrés were able, with rigour and determination, to call on the greatest antiques dealers and traders, travel the world in search of rare objects, spend considerable sums of money on masterpieces, sacrifice second-rate pieces - and sometimes even return them to the seller - in order to be true to their criteria of excellence, which makes the Jacquemart-André mansion a top international museum.



Like the Frick Collection in New York, the Jacquemart-André Museum combines presenting an exceptional 19th century collectors' house with visitor facilities which meet the expectations of people today.

Owned by the Institut de France, the Jacquemart-André Museum has been developed and managed by Culturespaces since 1996.



A public-private partnership

This exhibition has been produced and organised by **Culturespaces** as part of a public-private partnership, with the Institut de France having delegated to it the total running of the Jacquemart-André Museum.

For over 15 years, **Culturespaces** has been running and managing museums, monuments and historical sites entrusted to it by public institutions. These institutions appoint **Culturespaces** to manage all aspects (receiving visitors, maintenance, promotion and organising events) of this public heritage in the long-term, as part of a scheme to outsource public services.

Culturespaces currently manages 12 public monuments throughout France and Belgium and has a staff of almost 200.

Throughout the period for which public services are contracted out, **Culturespaces** works closely with the institutions which own and preserve the monuments in order to further enhance and promote them and to organise major cultural events.

Since 1996 **Culturespaces** has organised more than 15 exhibitions at the Jacquemart-André Museum, amongst which:

- Caillebotte-Picasso in 2003
- David in 2005
- The Gold of the Thracians in 2006
- Fragonard in 2007
- Van Dyck in 2008

Without a close partnership with the Institut de France these successful exhibitions would not have been possible. **Culturespaces** is delighted with this particularly fruitful public-private partnership, as a result of which the exceptional collection of works by the Italian Primitives from the Altenburg Museum is being displayed today at the Jacquemart-André Museum.



Practical information

Jacquemart-André Museum

158, boulevard Haussmann - 75008 PARIS

Tel. : + 33 (0) 1 45 62 11 59

www.musee-jacquemart-andre.com

Opening Times

Open 365 days a year from 10 a.m. to 6 p.m.

The Jacquemart-André tea room is open from 11.45 a.m. to 5.30 p.m.

The cultural gift and bookshop is open when the museum is open, including Sundays.

Rates

Individual

Full rate €10 / Concessions €7.50 (students, disabled, unemployed)

Free for children under 7 years of age

Offers for families

1 child free for every 3 paying visitors (adults or children) in the same family

Groups

Adult groups (over 15 persons) €7.50 per person

Guide for groups €125.00

School groups (over 15 pupils) €4.70 per pupil

Group visits are subject to reservation (groupes@musee-jacquemart-andre.com)

Access

The museum is located 400m from place Charles de Gaulle-Étoile.

Hausmann-Berri car park, adjacent to the museum, open 24 hours a day

Metro: Saint-Augustin, Miromesnil or Saint-Philippe du Roule

Train (RER): Charles de Gaulle-Étoile

Bus: 22, 43, 52, 54, 28, 80, 83, 84, 93

Visuals available to the press

A high definition visual is available for each of these works from the Claudine Colin Communication agency upon request.



A – *Portrait of Bernhard August von Lindenau*
Luise Seidler



B – *Virgin and Child*
Liberale di Verona



C – *Christ on the cross*
Lorenzo Monaco



D – *Saint Augustin*
Pietro di Giovanni di Ambrogio



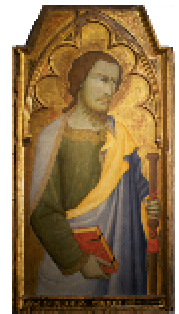
E – *Adoration of the Magi*
Guido da Siena



F – *The ascension of the Virgin*
Sano di Pietro



G – *Mary returning from the Temple*
Sano di Pietro



H – *Saint James the Great*
Andrea Vanni



I – *The Last Supper*
Agnolo Gaddi



J – *Virgin and Child*
Lippo Memmi



K – *Saint Jerome the penitent*
Filippo Lippi



L – *Saint Francis' ordeal by fire*
Fra Angelico



M – *The Flight into Egypt*
Lorenzo Monaco



N – *Saint Mary Magdalene*
Lippo Memmi



O – *Triptych with the Virgin in majesty*
Bernardo Daddi



Captions and copyright

TITLE	ARTIST	Dimensions	Date	Technique	Conservation	Copyright
A – Portrait of Bernhardt August von Lindenau	Luise Seidler	76 x 60 cm	1811	Oil on canvas	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
B - Virgin and Child	Liberale di Verona	47 x 38 cm	Circa 1470	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
C - Christ on the cross, surrounded by Saint Benedict, Saint Francis and Saint Romuald	Lorenzo Monaco	56,5 x 42 cm	Circa 1405-1407	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
D - Saint Augustin	Pietro di Giovanni di Ambrogio	96 x 36,9 cm	Circa 1435-1440	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
E – Adoration of the Magi	Guido da Siena	33,9 x 46 cm	Circa 1270-1280	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
F - The ascension of the Virgin	Sano di Pietro	31,6 x 47,2 cm	1448-1452	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
G - Mary returning from the Temple	Sano di Pietro	31,7 x 47,4 cm	1448-1452	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
H – Saint James the Great	Andrea Vanni		Circa 1355	Détr empe on wooden panel	National Museum of Capodimonte, Naples	© Photo by Laura Eboli- concession of Polo Museale napoletano
I - The Last Supper	Agnolo Gaddi	61 x 41,5 cm	Circa 1395	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
J - Virgin and Child	Lippo Memmi	51 x 34,3 cm	Circa 1320-1322	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
K - Saint Jerome the penitent	Filippo Lippi	54,2 x 36,6 cm	Circa 1435-1436	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
L – Saint Francis’ ordeal by fire	Fra Angelico	27,7 x 31,4 cm	1429	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
M – The Flight into Egypt	Lorenzo Monaco	39,4 x 24 cm	Circa 1405-1410	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008
N - Saint Mary Magdalene	Lippo Memmi		1290-1347	Détr empe on wooden panel	Petit Palais Museum, Avignon	© René-Gabriel Ojéda
O - Triptych with the Virgin in majesty	Bernardo Daddi	58,9 x 26,8	1340-1345	Détr empe on wooden panel	Lindenau Museum, Altenburg	© Bernd Sinterhauf, Lindenau Museum, Altenburg, 2008