



# PRESS PACK

LOUVRE

Lens

Opening  
12 DEC.  
2012

LOUVRE



PROJET INITIÉ PAR LA RÉGION  
**Nord-Pas de Calais**  
La culture au cœur



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# | FOREWORD

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**HENRI LOYRETTE**

*President and Director of the Louvre Museum*

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**DANIEL PERCHERON**

*President of the Nord-Pas de Calais Region*

*p - 8*

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# HENRI LOYRETTE

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*President and Director of the Louvre Museum*

«Louvre-Lens...

Two names separated by a hyphen.

One part is the Louvre, a palace that has followed closely the history of France since the middle ages. The Louvre, which became a museum in the middle of the French revolution and quickly became a model, the museum of museums, as it was often referred to in the 19th century.

The other half of the expression: Lens, in the heart of a coal region, a city that has been through all manner of crises and wars, a city located in what is now the youngest region of France, the Nord-Pas de Calais, a region reputed for its exceptional cultural vitality and the density of its museum networks. Lens, ideally situated at the crossroads of Europe, near Belgium, Great Britain and Germany. Lens, its face cast resolutely toward the future.

Lens, the Louvre: two names connected from now on, nearly merged, and called upon to fulfill a common destiny to serve the public, art and beauty.

This superb idea was conceived in 2003 and today has become a reality. This dream takes root in the early calling of the Louvre, which was conceived during the French revolution as a national museum whose collections and expertise serve the entire nation. Even at the start of the 19th century, Chaptal evoked that «sacred portion» the Louvre should give to the regions. We wanted to think of this new museum as a renewal and revivification of the bicentennial tradition bolstering the Louvre's national cultural mission by rotating in treasures of the Parisian palace for exhibitions.

The Minister of Culture put out a tender for sites throughout France: of all the regions, only Nord-Pas de Calais responded as a candidate, offering five cities, from among which Lens ultimately was selected by the President of the Republic. More than one hundred twenty candidates from the world over participated in the architectural design competition. The project selected in September, 2005 was that submitted by the Japanese architect SANAA, offering a decidedly contemporary building of glass and light that was both easily accessible and close to the ground, in harmony with the charming and fragile land of the site.

The result is before us, exceeding our initial hopes and expectations. The Louvre-Lens is a place of beauty, a source of pride. After having seen it on paper and dreamed of it so long, with Daniel Percheron, the President of the Nord-Pas de Calais region, I can unreservedly state that, now in its material state, it is in my view one of the architectural masterpieces of the new millennium. It is a contemporary Louvre, built around a central pavilion, with wings, as is the Parisian palace. It is a contemporary Louvre, which subtly and delicately takes possession of the site, a magnificent piece of landscaping conceived and built by Catherine Mosbach.

The establishment of the Louvre-Lens is an opportunity for the Louvre to rethink its vocation, to consider its collections and to step outside of its walls and look at itself from a little distance. An opportunity to experiment with things that are not possible within the restricted envelope and organization of the Paris location.

It is also an opportunity to test our social and artistic missions on new ground, emphasizing the importance of mediation.

This is why the collections will be exhibited temporarily and across the board, unlike what in Paris is separated into departments, schools and techniques. In sum, the Louvre-Lens is a museum of the 21st century, a museum that assumes all of its roles, artistic, social and educational; a museum that brings to light what is normally hidden and relies on the most modern information techniques.

This «other» Louvre, this museum of glass and light, set deftly atop a former mine works, Shaft 9-9b of Lens, is not simply an annex of the Louvre, it is the Louvre itself. It is the Louvre in all its dimensions and all its components, in its geographic and chronological breadth, a universal museum. An amalgam in harmony offering new possibilities to visitors, such as going behind the scenes to find out about all the facets and professions of a museum, observing the restoration of art works in progress, going into the storage areas, understanding the guiding principles of conservation and museography.

The way the works are exhibited is also totally unprecedented. The Galerie du Temps, the backbone of the Louvre-Lens, displays that «long and visible progression of humanity», which for Charles Péguy characterizes the Louvre, providing new keys to understanding for visitors. It is another manner of discovering the works, which closely spaced and de-categorized, opens a different channel to the world's methods.

The Louvre-Lens is the new wing of the Louvre where everything is possible. This is a chance for Lens, but also for the Louvre. An opportunity to shine and for renewal. A museum in the city, a place for enjoyment in the heart of Europe that exhibits and explains masterpieces from the past to help us understand the present and to imagine the future.

When I entered the world of museums thirty five years ago, they opened in the morning and closed at night, where involving visitors was scarcely a priority. Since then, museums have undergone considerable change, in their architecture, in their museography, but above all in the development of their vocation. Naturally, conservation and increasing collections remain the fundamental pursuits, but issues that were before considered only superficially or not at all, such as physical and intellectual accessibility are now core considerations. Now a museum must not only receive visitors who come to it spontaneously, but it must also take in hand those who, living apart from cultural experience, perceive it as removed and inaccessible. It must revisit the past, but it must also elicit the desire for contemporary creation and perspective, it must incorporate the latest developments, adapt to emerging new audiences and to the emergence and propagation of new technologies.

In this, museums take on a social and educational role, and their message must reach both the connoisseur and the neophyte, the child and the erudite, the foreigner and the man on the street.

Museums are no longer a world apart, timeless or concentrated solely on times long past. They participate in the life of a city, its economic development, its tourism, sustainable development processes and they play an artistic, social and educational role.

All of these considerations, these ambitions, these dreams guided us in creating the Louvre-Lens. The future of the Louvre is now in Lens.»

*Henri LOYRETTE*

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## DANIEL PERCHERON

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*President of the Nord-Pas de Calais Region*

### « Why put the Louvre in Lens? »

Because I dreamed it! In 2003, I read a short item in *Le Monde* that an annex of the Louvre was to be established somewhere in the provinces. As President of the Region, I immediately thought that Nord-Pas de Calais could accommodate this annex. I am personally fascinated with Egyptology and the Louvre museum always captivated me. At the time, we were ensconced in the «Lille 2004, European Capital of Culture» theme. I wanted the Region to guide this event and I had launched a vast program baptized the «Carillons of culture», which brought masterpieces into towns that had no museums. We also set up the Mariette exhibition in Boulogne-sur-Mer. On that occasion, I met Henry Loyrette, President and Director of the Louvre Museum. I asked him whether Lens would not be a ridiculous choice as a candidate. He replied, «No, on the contrary, it would be excellent».

**The Regional Council of Nord-Pas de Calais is the principal in the Louvre-Lens project, its primary financier and purveyor of 80% of the EPCC's operating budget. Was the support of the regional institution a forgone conclusion?**

By no means, the energy of desperation is what propelled this disproportionate ambition on the part of the Region. We need so badly to hold our heads up, to gaze at the horizon and to show the way to our population, that in many areas we take on the extraordinary gambles. I could have adopted the position of a «normal» Region President and sought funding from the Auditorium de Paris, the Opéra or even MuCem in Marseille, in a right-minded town where the previous government spent extensively.

I did not do so because I am the President of the Nord-Pas de Calais region, I didn't do it because of the hundreds of thousands of jobs that have been bled from this region, I didn't do it because I respect the women and men of my region, I respect their patience and their courage. Through me, they have been treated to the Louvre and we recognize that they deserve it, and they deserve it a lot.

**The most beautiful museum in the world is coming to the heart of the mining region; is this a bit of sweet revenge?**

Certainly not. It is a grafting onto the genetic program of the region, an extraordinary opportunity for the mining region. We expect 500,000 visitors per year. The renowned landscaper Michel Desvigne was not wrong. He is going to transform the black archipelago to a green one, by redefining the mining cities and their landscaped areas. Euralens is going to open new development perspectives for us in the region, it will create a dynamic identical to that of Bilbao with the Guggenheim museum. There will finally be justice for all of those who worked the mines for coal! This is what made us decide on free entrance to the park and the Galerie du temps. I can say to the people of Lens, and to the inhabitants of the region, this museum is yours, you are at home!

### **Did museum coming to Lens play a part in ranking the mining area a Unesco heritage site?**

I think so. When I was interviewed, I was told that our heritage assets didn't have an area of focus. Now, thanks to Louvre-Lens, it has acquired centrality. The establishment of the museum and the activity that has arisen with it have bolstered the credibility of our candidacy as an example of evolving cultural heritage.

### **Does the Louvre in Lens risk overshadowing other regional museums?**

Just the opposite is true! We are using the opening of the Louvre-Lens to attract the entire world's attention to the museographic vitality of Nord-Pas de Calais. With 49 museums labeled Musée de France and over 150 themed museums, we are a genuine «Region of museums». We are the only region that offers visitors the coaches of Versailles and the collections of the Louvre on the same territory.»

*Daniel PERCHERON*



*Master Hare de sir Joshua Reynolds (1723-1792)*  
H. 0,77 m. ; L. 0,64 m. Musée du Louvre, Département des Peintures, RF 1580.

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# II THE LOUVRE-LENS: AN EXCEPTIONAL MUSEUM

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## EARLY STAGES OF THE PROJECT

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### » A COMMON DESIRE

**The Louvre-Lens project was the result of a common desire. It was a meeting of minds involving a governmental decision to carry out a new phase of decentralization, the desire of the Louvre to renew its tradition of action in the provinces and a conviction on the part of the municipalities of the Nord-Pas de Calais region—primarily the Regional Council—that development now needs a strong and ambitious cultural action as a vector.**

The establishment of the most widely known museum in the world in Lens is illustrative of the strong will to move toward decentralization and cultural democratization. In 2003, the Minister of Culture and Communication, Jean-Jacques Aillagon, put out an appeal for support in decentralizing the major Parisian cultural institutions. In response to this appeal, the Louvre museum, under the impetus of its President-Director Henri Loyrette, committed to the establishment of an «other Louvre» in one of France's regions. On 29 November, 2004, on the recommendation of the Minister for Culture and Communications, Renaud Donnedieu de Vabres, Prime Minister Jean-Pierre Raffarin chose Lens from among six candidate cities as the site for the new Louvre.

True to its vocation of opening up its works to even larger audiences, the Louvre museum entered a new phase of its history in leaving the traditional base in Paris to set up in a region, in the city of Lens. The largest national museum, a core element of Paris' identity, showed that it can reach out to new publics and make its prestigious collections accessible in a different and renewed manner. The Louvre-Lens is also an opportunity for the Louvre. It is the occasion to rethink how it exhibits its collections, to imagine another Louvre that is more accessible and more on a human scale.

### **This is a genuine theme for the Nord-Pas de Calais Region**

This project of hosting and giving life to one of the most prestigious art collections in the heart of a mining area became a reality through the mobilization of elected officials in the area and the commitment of Daniel Percheron, President of the Nord-Pas de Calais region and of the mayor of Lens, Guy Delcourt. The Region maneuvered solidly to take on the Louvre museum's decentralization venture, agreeing to act as principal for the project and primary financier for the construction and operation of the museum. The choice of Lens is a prime opportunity to redefine an area deeply affected by the industrial and social crisis, by betting on its cultural attractiveness. The Louvre-Lens is the incarnation of a will to emphasize that the Nord-Pas de Calais is one of the most active and high performance Euro-regions to date.

The Louvre-Lens project with its regional, European and international dimensions, is the result of this triple ambition.

It will be inaugurated on 4 December, 2012 and open to the public on 12 December, 2012.

## » THE CHOICE OF LENS

Several cities were considered in 2003 at the time the Louvre decentralization project came into being, including Arras, Calais, Boulogne-sur-Mer, Valenciennes, Amiens and Béthune.



Lens was chosen because of the it has numerous advantages in hosting this type of project:

- *a **20 hectares site that was available** in the heart of the town and near the train station*
- *A territorial development project, EURALENS, incorporating Louvre-Lens, which will be its bridgehead and will define its central character*
- *a **strategicgeographical location** in the heart of Europe*
- *an area with 14 million inhabitants residing within a radius of 200 kilometers*
- *a city with **TGV** service*
- *the political will to bet on the cultural aspects to establish the reputation and economic development of the city.*

## » THE MAJOR PHASES OF THE LOUVRE-LENS PROJECT

**27 May, 2003:** the Minister of Culture and Communication, Jean-Jacques Aillagon, puts out an appeal for support in decentralizing the major Parisian cultural institutions.

**November 2003 :** Guy Delcourt, Mayor of Lens, declares the city's candidacy for hosting an annex of the Louvre. Arras, Calais, Boulogne-sur-Mer, Valenciennes and Amiens also submit their candidacy. Béthune, candidate for a period, ultimately withdrew.

**July 2004:** a delegation led by the Minister for Culture and Communications, Renaud Donnedieu de Vabres, and the President and Director of the Louvre, Henri Loyrette, visit the sites of the six candidate cities.

**29 November 2004:** The Prime Minister, Jean-Pierre Raffarin, designates Lens as the city to receive the new Louvre.

**21 January, 2005:** Daniel Percheron, President of the Nord-Pas de Calais Region, principal and primary financier for the future museum, opens an international architectural design competition

**29 April 2005 :** 6 architects are short-listed from a field of 124 applicant firms.

**12 May, 2005:** the French Government, the Louvre Museum, the Region and the other municipalities sign a protocol agreement setting the technical, legal and financial terms for the new museum.

**26 September, 2005:** following review by the selection board of the six designs submitted, the Nord-Pas de Calais Region designates the firms SANAA (Kazuyo Sejima and Ryue Nishizawa), Imrey Culbert (Célia Imrey and Tim Culbert) and Catherine Mosbach as winning bidders.

**11 April 2006:** together with the Minister of Culture and Communication, Henri Loyrette, President and Director of the Louvre Museum, hosts elected officials from Nord-Pas de Calais at the Louvre museum.

**21 May, 2007:** the preliminary design of the project submitted by the firms SANAA (Kazuyo Sejima and Ryue Nishizawa), Imrey Culbert (Célia Imrey and Tim Culbert) and Catherine Mosbach is approved by the Regional Council and all partners in the project.

**15 October, 2007:** the first Louvre-Lens Belfry opens in Louvroil, sponsored by the Nord-Pas de Calais region, with the support of the Louvre, under the theme «The Magic of Writing».

**Spring 2008:** The second Belfry exhibition of the Louvre-Lens is organized at Bruay-la-Buissière, under the theme «Horizon Dreams». The exhibition features the works of Turner.

**June 2008:** first calls for tender to build the museum.

**24 September, 2008:** a special joint Louvre-Lens meeting is held of the Regional Council of Nord-Pas de Calais and of the Economic and Social Council, in the presence of the partners and actors involved. The Louvre presents the scientific and cultural project of the future museum at these meetings.

**21 November 2008:** the founding meeting of Euralens is held at the Lens Hôtel de Ville with all potential partners of the project.

**30 January, 2009:** the constituent General Meeting of the Euralens association is held.

**March, 2009:** SANAA, lead contractor of the project management consortium, contracts the museography design for the Louvre-Lens to STUDIO ADRIEN GARDÈRE.

**April 2009:** a new round of calls for tender to build the museum is initiated.

**5 October, 2009:** the Standing Commission of the Regional Council of Nord-Pas de Calais authorizes signing of contracts with the successful bidder companies.

**16 November 2009:** work is begun at the site.

**4 December, 2009:** cornerstone ceremony and the opening of the Project Information Center for greeting visitors, information and consultation regarding the museum, designed by SANAA and STUDIO ADRIEN GARDÈRE.

**2010-2012 :** construction of the museum. The Project Information Center was used to monitor construction progress and obtain further information about the museum.

**3 December, 2010:** creation of the Public Establishment for Cultural Cooperation (Etablissement Public de Coopération Culturelle - EPCC).

**28 March, 2011:** appointment of Xavier Dectot as Director of the Public Establishment of the Louvre-Lens.

**4 December, 2012:** official inauguration of the Louvre-Lens.

**12 December, 2012:** opening of the Louvre-Lens to the general public.

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# PRESENTATION OF THE MUSEUM

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## » INTRODUCTION BY XAVIER DECTOT, DIRECTOR OF THE LOUVRE-LENS MUSEUM

«Provide a territorial characterization to the national dimensions of the greatest French museum, one of the most beautiful museums in the world: this is what is at issue with the Louvre-Lens project. A major culture project is also a source of economic vitality and transformation of an area's image, so the Louvre-Lens is an opportunity for the Nord-Pas de Calais region and for the mining basin. It will be, and from many perspectives already is, the catalyst of new economic development, of a deep and lasting transformation of this land, of the affirmation of a second metropolitan area in the southern part of the region.

The Louvre must first and foremost reach out to a new type of visitor, one who often views culture from a remote perspective, in establishing itself in an area heavily affected by a painful industrial past in the coal-mining industry. As such, cultural consultation is at the core of the project. Consultation through written texts, naturally, but primarily through multimedia. In the first place, it is a guide available to all visitors that they may use to obtain not only explanations but also for understanding context and as an aid for deciphering art works. It is also a Resource Center to prepare and extend a visit and that can be used to virtually plunge into the center of the works. It is also the rear areas, organized around storage areas that are visible and can be visited, giving the public a glimpse of artwork not on exhibition and the various museum professions. Above all, at the core of Louvre-Lens cultural consultation are the women and men, ten consultants permanently present in the museum exhibition halls, with others moving around, meeting with new members of the public.

From all aspects, the Louvre-Lens is another Louvre, it casts a different light on the collection of this major national museum. The temporary exhibition gallery displays major international expositions, using the expertise and scientific resources of the Louvre. In the Glass Pavilion, national collections dialogue with those of regional museums. In contrast, the Grande Galerie will exhibit only works from the Louvre's collections, but under a new presentation format: abandoning the traditional structure of departmentalization, the works are exhibited in a single, huge gallery 3,000 square meters in size, with no separating partitions. Thus, instead of emphasizing what divides and renders remote, the Louvre-Lens will underscore what brings civilizations closer, what unites artistic practices.

With this new approach, unique among encyclopedic museums, through the role allotted to human consultation and multimedia as well as the conquest of visitors, and also through its experimental dimension, the Louvre-Lens is an opportunity for the Louvre. »

*Xavier DECTOT*

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## A PARK MUSEUM

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Providing a huge exterior area for a museum is an integral part of the Louvre project in the regions. The Louvre-Lens, designed in close coordination between architects and landscapers, presents an unprecedented relationship and dialog between the museum and the landscaped setting surrounding it. This porous relationship between architecture and setting is often reflected in the term «Park Museum». Despite its impressive size, the museum is harmoniously and subtly embedded into its surroundings, the former coal mine taken over by nature, whose fragile beauty and entire breadth have been preserved.

### » THE ARCHITECTURAL DESIGN

The choice of placing the museum on a former mine illustrates the intent of the museum to participate in the conversion of the mining area, while retaining the richness of its industrial past. The Louvre-Lens site is located on 20 hectares of wasteland that was once a major coal mine and has since been taken over by nature since its closing in 1960. The land presents some slight elevation, the result of excess fill from the mine.

The Japanese architects from SANAA, Kazuyo Sejima and Ryue Nishizawa wanted to avoid creating a dominating fortress, opting instead for a low, easily accessible structure that integrates into the site without imposing on it by its presence. The structure is made up of five building of steel and glass. There are four rectangles and one large square with slightly curved walls whose angles touch. It is reminiscent of the Louvre palace, with its wings laid almost flat. The architects wanted to bring to mind boats on a river coming together to dock gently with each other. The facades are in polished aluminum, in which the park is reflected, ensuring continuity between the museum and the surrounding landscape. The roofs are partially in glass, reflecting a particular advantage to bringing in light, both for exhibiting the works and for being able to see the sky from inside the building. Natural light is controlled by means of a concealment device in the roof and interior shades forming the ceiling. Designed as an answer to the vaulted ceiling, the surface retains in its light the change of seasons, hours and exhibitions.

The entire structure of 28,000 square meters extends over 360 meters long from one end of a central foyer in transparent glass to the other. The buildings located to the East of the entrance - the Grande Galerie and the Glass Pavilion - primarily house the Louvre's collections. To the West of the entrance is the temporary exhibition gallery and La Scène, a vast «new generation» auditorium, whose programs are in direct relation with the exhibitions.

The museum also includes a large, invisible, two level space, buried deep in fill from the site. This space will be dedicated to service functions for the public, but will also be used for storage and logistical functions of the museum. Two independent buildings house the administrative services, to the South, and a restaurant, to the North, thus establishing a link between the museum, the park and the city.



*Musée du Louvre - Lens - zoom vue aérienne Sud - Nord*  
Image Sanaa © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

## » THE LANDSCAPING DESIGN

The park is an essential component of the museum's identity and it helps to make a visit to Louvre-Lens an enriching and wide reaching experience. It combines a diversity of places and fixtures, to include a forecourt, a clearing, pasture areas, grasslands, terrace, a small lake, a pioneer forest, gardens, paths and an esplanade, serving a variety of functions:

- *Orient and guide visitors to the museum. From the station, the various parking lots and the surroundings, featuring no fewer than 11 entrances into the park, will guide visitors along walking paths to the museum entrances.*
- *Extend the museum outside of its walls, through cultural and show events such as concerts, screenings and shows. The museum park is set up to be able to greet a large group of people, especially the North esplanade and the meadow to the East of the park.*
- *Promote the adoption of the museum by all inhabitants of Lens and its region: The park is also intended to be a place for life, relaxation and leisure. A nearby garden, ideal for walks and meeting up with neighbors.*

The park will furthermore provide a strong link between the museum, the city and the surrounding territory: This place has been designed to highlight the memory and history associated with the site. The designers used the vestiges of the mining operations on the site, known as « Shaft number 9 » for inspiration. Thus the paths follow the course of former paths, rails that linked the pits to the station for moving coal dug out of the mine. The historical site and mine entrance have also been preserved and incorporated as benchmark elements of the project.

From the park, the qualities of the entire territory hold the place of honor through view points over the urban landscape and distant horizons.

Vegetation also received particular attention through the preservation of rare species on site and planting of native species as well as non-native plants, intended to set the conditions for a sustainable landscaped environment that infuses the museum with long-term vitality. Access to the park is free of charge and it will be open outside of museum hours.

*Work on the park was completed through a gift by Veolia Environment.*

## » PRESENTATION OF THE PROJECT BY SANAA ARCHITECTS: KAZUYO SEJIMA AND RYUE NISHIZAWA

«In keeping with a desire to maintain the openness of the site and to reduce the ascendancy of this large project, the building was broken down into several spaces. Through their size and layout, which follow the gradual changes in terrain elevation, the buildings achieve balance with the scale of the site and the shape of the paths, landscape features evoking its mining history.

In order to visually and physically open up the site, the main glassed area features a hollow in the core of the building. This delicate glass box serves as an entry hall to the museum and is a genuine public space for the city of Lens. It is transparent and opens up to several directions of the site, and it can be crossed through to get to different quarters of the city.

The project avoids the strict, rectilinear shapes that would have conflicted with the subtle character of the site, as well as of free shapes that would have been overly restrictive from the perspective of the museum's internal operations. The slight inflection of the spaces is in tune with the long curved shape of the site and creates a subtle distortion of the inner areas while maintaining a graceful relationship with the artwork. The spaces are contained by a façade of anodized, polished aluminum that reverts a blurred and fuzzy image of the sites contours, reflections that change as one strolls by depending on the landscaping and available light. The main exhibition buildings flank the entry hall, the Grande Galerie on one side and the temporary exhibition hall on the other. The entrance hall leads to a lower level that contains storage space and artwork restoration areas. The museum thus opens its rear areas to the public.

In the park, two free standing buildings house the administration offices and the restaurant, linking the museum to the city. The entry to the museum is located at the center of the former pit and is the historical access to the site, rising gently from Paul Bert street. The transparent areas in the building provide views of the surrounding wood and the city of Lens. This entry point provides a perspective of the entire building and of the panorama over the park reflected in the glass and aluminum surfaces. The entry area was designed as a void that is part of the landscape and visible from everywhere. It takes in visitors arriving at the museum from the main North entrance, as well as from the grassy areas to the East and the wood from the West. This large, transparent area of 68.5 X 58.5 meters is an ample space within which diverse functional areas exist for the museum's visitors. There is a bookshop, a cafeteria for meeting friends, a place to obtain information about the exhibitions; or one can simply cross the hall to go from one side or the other of the park or the site. The glass «bubbles» are 3 meters high and seem to float within the interior of the hall. They are primarily for public-related functions and provide areas for individual experiences.»

Access to the first lower level of the building is at the center of the hall, inciting visitors to enter the art storage area and the services area containing washrooms and dressing rooms. Also on the first lower level may be found the group meeting area, providing a specific greeting location without interfering with the normal flow of individual visitors. Staff areas have their own entrance and are located in the center of the museum, also on the first lower level. The sitting room is located to the south of the hall, in one of the glass bubbles. Although it is closely connected to all museum activities, it is still a more intimate space apart. The floor of the hall is a layer of concrete with a light colored finish.

Slim steel columns painted white support the metallic roof structure. Openings overhead reflect the geometric themes present in the hall, to the right of openings in the slab that direct light to the lower level. The ceiling is covered with sheets of perforated aluminum of a very light color, reflecting natural light and drifting over the entire underside. The facades are large, full-height glass bays that are double insulated. A system of roll-down shades provides protection from the sun.

*Kazuyo SEJIMA et Ryue NISHIZAWA*



*Vue du hall d'accueil du Louvre-Lens*

Photo Iwan Baan © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach

## » PRESENTATION BY CATHERINE MOSBACH

«From as far as the view carries from the four horizons of the Loos-en-Gohelle hills, visitors follow the former paths under locust trees. The Louvre-Lens museum park occupies a horizontal hillock resulting from the storage of mining operations waste that attains elevations of up to 4 meters above the adjoining «garden cities».

The terrain is joined to the four points of the compass over several kilometers by what remains of the paths: rail infrastructure installed for transporting coal to stations and ports. Through this the Museum Park profoundly irrigates the surrounding land, just as the garden cities naturally come up through these gentle paths to the threshold of the Louvre-Lens exhibition galleries. Here is where rhythms oscillate between light and shade contrasts of the forest edge and the glare of the clearings. The vectors of the five principal paths wind through the parallel to visitor service routes.

Alongside the main routes, which are direct paths, an array of smaller paths invite people to less purposeful strolls, slower paths, to visit the garden and the flat show areas.

The oblong shape of the park that traces its industrial goods flow logic softened the way the land was landscaped. The abandoned railways were the first enclaves for vegetation to flourish, resulting in a volunteer forest to the west and flora and fauna laden corridors on the borders of overgrown pathways. The critical mass of this spontaneous, flourishing vegetation as well as that of the adjoining garden cities is a major advantage for this urban setting. What was needed was to connect the original vegetative vitality to the attractiveness of the terrain and the cultural dynamics of the museum itself, to the show platforms and the gentle slopes of the paths that are a vestige of the mining base. In other words, the park revives the living memory the cycle of plant materials to coal transformed into an economic resource, then in inverse symmetry, from coal to plants that becomes an heritage resource.

Among the reception facilities are rest areas, hemmed grassy areas around relaxation spots on the forecourt, or monoliths in hollows backing silt garden beds. These provide picnic locations, pedagogic aids associated with the temporary gallery exhibition, memorial gardens calling to mind the plant to coal cycle or simply nearby green spaces with full southern exposure. The area of the cleared park is anchored by prairie formations surrounded by wood borders: high grassy fields going from East to West peppered with mown grass avenues, miniature gardens near the residential quarters, grassy couches and mossy halos near the center, a cortege of young plants everywhere as undergrowth.

The contours of the project mix exterior with interior, open to the paths of the populations like the work of time, water, vegetation, forming to produce landscaped areas and the work of people in real time.

This is neither a public park nor a peri-urban forest: It is a museum in a regenerating natural park.»

*Catherine MOSBACH*

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## BIOGRAPHIES

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### » SANAA (KAZUYO SEJIMA AND RYUE NISHIZAWA)

Kazuyo Sejima was born in 1956 in Miko, in Eastern Japan, and studied at the Japan Women's University. Initially working at the firm ToyoIto Architects and Associates from 1981 to 1987, she went independent in 1987, then founded SANAA with Ryue Nishizawa in 1995.

Ryue Nishizawa, ten years younger, took a degree from the National University of Yokohama. He was hired by Kazuyo Sejima & Associates prior to establishing SANAA with Ms Sejima, then his own office.

In 2000, Sejima and Nishizawa won the Kanazawa «Museum of Contemporary Art of the 21st Century» competition. The resulting building was opened in 2004 and was hailed for its aesthetic and functional qualities, bringing the pair international celebrity. In 2006, they completed the Glass Pavilion, an extension of the Museum of Toledo in the United States, also highly praised by critics.

Their office delivered the Essen School of Design in Germany in 2006, located in the former Zollverein coal basin, then the New Museum of Contemporary Art of New York, in the heart of Manhattan, in 2007. In 2009, they were asked to do the summer pavilion of the Serpentine Gallery of Hyde Park, in London, then completed the Learning Center of the Ecole polytechnique fédérale in Lausanne, Switzerland. The firm is currently engaged in the renovation of the La Samaritaine building in Paris.

SANAA's projects have been awarded various prizes in recent years: in 2006, the Architectural Institute of Japan prize In 2007, the Mario Pani Prize from the City of Mexico and the Art Prize of the Academy of Arts of the city of Berlin In 2010, Kazuyo Sejima was appointed commissioner of the Venice Architecture Biennale. The same year, the firm was awarded the Pritzker prize for their entire body of work.

### **SANAA's key achievements in architecture include:**

- 1996    Multimedia Workshop, Gifu, Japan  
          S-House, Okayama, Japan
- 1997    N-Museum, Wakayama, Japan  
          M-House, Tokyo, Japan  
          K-Building, Ibaraki, Japan
- 1998    Koga Park Café, Ibaraki, Japan
- 1999    O-Museum, Nagano, Japan
- 2000    Day Care Center, Kanagawa, Japan  
          La Biennale di Venezia, 7th International Architecture Exhibition « City of Girls »  
          Japanese Pavilion, Venice, Italy  
          PRADA Beauty Prototype
- 2001    PRADA Beauty LEEGARDEN Hong Kong, Hong Kong, China  
          Garden Cafe at the 7th International Istanbul Biennale, Istanbul, Turkey
- 2003    ISSEY MIYAKE by NAOKI TAKIZAWA, Tokyo, Japan  
          Christian Dior Building Omotesando, Tokyo, Japan

- 2004 21st Century Museum of Contemporary Art Kanazawa, Kanazawa Japan
- 2006 Zollverein School of management and design, Essen, Germany  
The Toledo Museum of Art Glass Pavilion, Toledo, Ohio, USA  
Novartis Campus WSJ-158 Office Building, Basel, Switzerland  
Naoshima Ferrey Terminal, Kagawa, Japan
- 2007 Stadstheater Almere 'De Kunstlinie', Almere, the Netherlands  
New Museum of Contemporary Art, New York, USA
- 2009 Derek Lam NY, shop interior (Crosby Street), USA  
Serpentine Pavilion, London, United Kingdom  
Rolex Learning Center, EPFL (Ecole Polytechnique Federale de Lausanne), Switzerland
- 2010 Derek Lam NY, shop interior (Madison Avenue), USA
- 2011 Shakujii Apartment (Tokyo)

## MAJOR ONGOING PROJECTS

- Extension of the Institute Valencia of Modern Art, Valencia, Spain
- House for China International Practical Exhibition of Architecture, Nanjing, China
- Vitra Factory Building, Weil am Rhein, Germany
- Flower House, North Europe
- Social Housing in Paris XVI District, Paris, France
- Multifunctional Building of the Serralves Foundation, Porto, Portugal
- Neruda Tower, Guadalajara, Mexico
- HyundaiCard Concert Hall, Seoul, Korea
- The La Samaritaine building, Paris, France
- Pavilion in a Forest, Aix-en-Provence, France
- Grace Farms, New Canaan, Connecticut, USA
- Bezalel Academy of Arts and Design, Jerusalem, Israel
- Skolkovo, Russia
- Shibuya Station Development, Tokyo, Japan

## » IMREY CULBERT (CÉLIA IMREY AND TIM CULBERT)

IMREY CULBERT, co-authors of the architectural project with SANAA and Catherine MOSBACH, is an architectural and museographic firm that came into being through the association of architects Célia Imrey and Tim Culbert. They set up a firm in New York in 1998, then a Paris firm, Imrey Culbert Architectes SARL, in 2006. Since the firm came into being, Imrey Culbert has specialized in urban and museum projects, with work in Europe, to include Luxembourg, France, Germany, the United Kingdom, the U.S., Morocco, Kuwait and Japan. Imrey Culbert projects currently underway or recently completed include: le Queen Sirikit Museum of Textile de Bangkok, Thailand (underway in 2012) the Dar Al Bacha Museum in Marrakesh, Morocco (starting in 2014) the National Museum of the American Indian in New York. In their projects, Tim Culbert and Celia Imrey combine architectural design with the use of High Environmental Quality (HQE) construction methods. Their work reflects the capability of operating in restricted spaces, often in historical locations, where they have succeeded in incorporating existing elements of projects into an overall unit. The principal work of Imrey Culbert has been accomplished in the following domains: architectural design of large cultural facilities such as museums, architectural design on heritage sites, architectural design with contemporary grafting in urban parks, scenographies in museums and temporary exhibitions, audio and lighting expertise, conservation of artifacts and showcase exhibitions, client assistance in architectural and scenographic design.

## CONTRACTORS

- *EXTERIOR – Project Architect*
- *SAPS / Sasaki and Partners – Structural Design Engineers*
- *BETOM – Technical Design Office for all trades*
- *Bollinger and Grohman – Structural Engineers Metallic Structures and Facades*
- *ARUP – Lighting Engineer*
- *AVEL – Acoustics Engineer*
- *Bureau Michel Forge – Building Costs Expert*
- *NORM - Signage*
- *ON SITU – Multimedia Consulting*
- *Penicaud Green Building S.A.S – Environmental Monitoring*
- *TRANSPLAN – Environmental Design*
- *CASSO – Fire Safety System Coordinator*
- *ATELIER LD – Landscaping site monitoring*
- *STUDIO ADRIEN GARDÈRE - Museography*



Musée du Louvre - Lens - hall d'accueil depuis le parvis Est  
Image Sanaa et Mosbach © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach

## » CATHERINE MOSBACH

Catherine Mosbach received her landscaping diploma from the Ecole nationale supérieure du paysage at Versailles in 1986. Together with Marc Claramunt, Pascale Jacotet and Vincent Tricaus, she founded a magazine entitled Pages Paysage and set up her business in 1987. She earned a degree in History and Civilization from the EHESS in 1990. Her publishing work simultaneous to projects brought her into contact with persons working in the areas of human sciences and art history. From 1993 to 1995, she was awarded the Urban Development Prize of the Moniteur for outdoor spaces of the A. Derry Group in Issy-les-Moulineaux and the Environment Ministry's Landscaping Trophy for exterior landscaping of the E. Dolet Group, also located in Issy-les-Moulineaux. In 1994, she won the Leonardo de Vinci scholarship from the Ministry of Foreign Affairs for research on the architecture-landscaping dialog of Herzog and Meuron in Basel, Switzerland.

Among her principal projects, are the archaeological park of Solutré in the Saône-et-Loire 2006, the Saint-Denis canal path in Seine-Saint-Denis 2007, the prototype garden on the far bank in Quebec 2008, the Spot 5 garden in Xian for International Horticulture Exhibit in China 2011, the Pré Nouvel eco-quarter in Seyssin 2013 and the botanical gardens in Bordeaux 2007. The garden, located on the right bank of the Garonne and covering an area of 4.6 hectares, is located in a new area being recovered from former industrial land. This project was distinguished by a European landscaping prize to Rosa Barba in Barcelona in 2003, and nominated for the national landscaping prize offered by the Minister of the Environment and Sustainable Development in 2007. It was presented at the Museum of Modern Art of New York during the exhibition «Groundswell: Constructing the Contemporary Landscape » 2005. Her projects have taken on scope, with one in Taiwan where she is doing Jade Ecopark on 70 hectares to be delivered in 2014, in the heart of a future development of 250 hectares covering the former Taichung airport.

Catherine Mosbach was a visiting professor at the University of Pennsylvania (Graduate School of Fine Arts) in 2003 and again in 2006. She has written several essays.

### Among the most recent are:

- ***Behind the scenery, only with nature***, collezione architetture, Catalog of the III European Landscape Biennial 2003, Ed. 2006.
- ***De l'érotisme des temps croisés*** in Cahiers de la Compagnie du paysage n° 4.
- ***The «How to of Landscaping»***, for a background of landscaping cultures. Champ Vallon publishers, directed by Odile Marcel. 2006.
- ***Landscape, a product a production*** in landscape, a product a production, collezione architetture Catalog of the IV European Landscape Biennial 2006, Ed. 2008.
- ***Passages, Upside down and Backwards*** paisaje y territorio pensar el paisaje 03 by Javier Maderuelo, centre de arte y naturaleza cdan, Huesca, abada Ed. 2008.

### Her project drawings were exhibited in Melbourne:

- ***Kinetic bonds*** Wunderlich Gallery - The University of Melbourne 2010.
- ***An exhibition project: cartographic grounds***: projecting the landscape imaginary is underway for the Graduate School of Design at Harvard.



Photographie © Musée du Louvre-Lens / Philippe Chancel  
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Muséographie : STUDIO ADRIEN GARDÈRE

## THE GRANDE GALERIE - THE GALERIE DU TEMPS

The Grande Galerie, the master wing of the Louvre-Lens, extends over 120 meters in length the East of the entrance hall and comprises a spectacular surface of 3,000 contiguous square meters. Its interior and exterior walls are clad in anodized aluminum. It has natural lighting overhead. The curator of the Galerie du Temps is Jean-Luc Martinez, Director of the Greek, Etruscan and Roman Antiquities Department of the Louvre museum; Vincent Pomarède is the Director of the Paintings Department of the Louvre museum.

*The Grande Galerie was sponsored by the Crédit Agricole Nord de France*

## » AN UNPRECEDENTED AVENUE THROUGH THE HISTORY OF ART

Unlike other museums, the Louvre-Lens has no proprietary collections. The Galerie du Temps will exhibit masterpieces from the Louvre in the Louvre-Lens building for a five-year period using a time scale presentation. The 120 meters of length will exhibit the beginnings of writing around 3500 BC up to the mid-nineteenth century, covering all civilizations and techniques and thus embracing the chronological and geographic gamut of the collections of the Louvre museum. The Galerie du Temps is structured around three major periods: 70 works for Antiquity, 45 from the Middle Ages and 90 Modern period works.

### Periodic renewal of exhibitions

A total of 205 works or combined works will be exhibited in the Galerie du Temps for five years. This will be a semi-permanent exhibition, in as much as most of these works will remain in Lens for five years. Just under 20% of them will be rotated out after one year, on the anniversary of the museum's opening, 4 December, then periodically every year. This rotation will contribute to securing the loyalty of a returning public, who will see a renewed presentation every year.



*Le 28 Juillet. La Liberté guidant le peuple (28 juillet 1830)*  
de Eugène Delacroix (1798-1863)  
H. 2,6 m, L. 3,25 m.

Musée du Louvre, département des Peintures, RF 129  
© 2009 Musée du Louvre / Erich Lessing

### **A transversal presentation: a new look at the Louvre's collections**

The commitment to a single area for exhibitions will make it possible to align work produced by different civilizations and cultures that were conceived during the same historical period. This makes it possible to avoid the constraints of the Louvre in Paris where collections exhibited by departments prevent works from like eras but with different techniques or civilizations to speak to each other. In Lens, the contrary is true, as the public will be able to view masterpieces from the Greek classical period of the fifth century before Christ alongside those from the Persian Empire or Egypt in the time of the pharaohs. This is a completely new understanding of the history of art and humanity now made possible.

The Renaissance period will feature work by Italian, French, Spanish or Northern European artists, a group including Pérugin, Raphaël, El Greco, Maler, Jean Goujon, offering an original and unprecedented presentation denoting the singularity of that epoch. As a complement to this chronological approach, thematic paths help visitors perceive through the passage of time how representations of some major themes changed, such as the art of the portrait, the landscape, the representation of power or religion. Only through the immense variety of the Louvre's collections, periodically rotated, can such a tracing through the history of the arts be achieved.



Photographie © Musée du Louvre-Lens / Philippe Chancel  
© Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach  
Muséographie : STUDIO ADRIEN GARDÈRE

### **Masterpieces originating from all curatorial departments of the Louvre**

All the departments have lent pieces for this Galerie du Temps: There are 25 works for the Near Eastern Antiquities, 21 from the Egyptian antiquities, 31 from the Greek, Etruscan and Roman Antiquities, 37 from the Islamic Art department, 31 from the Decorative Arts department, 30 from Paintings and 30 works from the Sculptures. Only Prints and Drawings, which have specific exhibition conditions, are not exhibited in this part of the museum, but will be located in the temporary exhibition section.



Photographie © Musée du Louvre-Lens / Philippe Chancel  
© Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach  
Muséographie : STUDIO ADRIEN GARDÈRE

From the opening of the museum, the greatest masterpieces and the greatest artists at the Louvre will be exhibited at Lens. Among the jewels to be exhibited are *La Liberté guidant le peuple* by Delacroix, emblem of the romantic revolutionary enthusiasm, a *Virgin and Infant* of Botticelli, a *Saint Sebastian* by Pérugin, the famous *Portrait of Baldassare Castiglione, writer and diplomat* of Raphael, a *Tombstone of André Blondel de Rocquencourt* by Jean Goujon, *Ixion, king of Lapithes, fool by June who he tried to seduce* by Rubens, *Landscape Orpheus and Eurydice* by Poussin, *Saint Mathew and the angel* by Rembrandt, *La Madeleine à la veilleuse* by La Tour, *Landscape with Paris et Oenone* by Claude Lorrain, *Mariana Waldstein* by Goya, *Louis-François Bertin* by Ingres, etc.

### The three periods of the Grande Galerie:

#### *Antiquities, 70 works in 12 thematic selections*

The birth of writing in Mesopotamia  
 The origins of the Egyptian civilization  
 The origins of the Mediterranean civilization  
 The ancient East at the time of Babylon  
 Egypt and the great temples  
 Cities of the Mediterranean  
 The Assyrian Empire  
 The dawn of Egypt  
 The Persian Empire  
 Classical Greece  
 The world of Alexander the Great  
 The Roman Empire

#### *Middle Ages, 45 works in 7 thematic selections*

Eastern Christianity, the Byzantine Empire  
 Western Christianity, the first churches  
 The origins of the Islamic civilization  
 Italy, Byzantium and Islam in the West  
 Gothic Europe  
 An Apogee of the Islamic East  
 East meets West

#### *Modern art, 90 works in 9 thematic selections*

The Renaissance  
 Three modern Islamic Empires  
 Arts of the Court  
 Baroque Europe  
 French Classicism  
 The Enlightenment  
 Neoclassicism  
 Islam and Western Art of the 19th Century  
 The Revolution of 1830 Art and Power in France



**Louis-François Bertin**  
 de Jean-Auguste-Dominique Ingres (1780-1867), 1832  
 H. 1,16 m. ; L. 0,95 m.

Musée du Louvre, Département des Peintures, RF 1071  
 © 2010 Musée du Louvre / Angèle Dequier

## ANTIQUITIES

### The origins of the Mediterranean civilization

#### Marble idols

The archipelago of the Cyclades, forming a circle-or kuklos in Greek-in the Aegean sea around the sacred isle of Delos, underwent exceptional development in the third millennium before Jesus Christ, at the end of the Neolithic or stone age. These islands were ideally located at the crossroads of maritime routes linking the peoples of the Eastern basin of the Mediterranean and they supported the progress of bronze metallurgy spreading from Anatolia to Cyprus. The workshops of the Cyclades exploited the marble quarries abounding in their land and rapidly mastered the required technique for sculpting this noble material. Numerous «idols» in marble that have come to light are the most brilliant manifestation of this period. The most common statuettes are female nudes, whether two-dimensional in inspiration, resembling the shape of violins, or taking on more modeled forms, occasionally depicting women in the late stages of pregnancy.

#### The Syros island group

Between 2700 and 2300 A.D. a group of representations appeared, especially on the island of Syros, which gave this its name, to which belongs this nude elongated figure with arms crossed. The head is in the shape of a lyre, with a long, thin nose. The shoulders of the figure are scarcely wider than the hips and the small breasts are sculpted. Incised lines define the pelvic triangle, positioned very low beneath the abdomen. A wide, flared gash separates the legs. The feet have not survived. This figurine has traces of a painted decoration around the contours of the right eye and with traces of red on the arm and the breast, and marks in slight relief of wavy hair on the nape of the neck.

#### Mother goddess figures

While the discovery of these figures is most frequently linked to a funerary context, samples recovered from domestic structures have clouded over the various hypotheses put forward to explain the purpose of these idols. Were they dolls placed near the deceased person to appease sexual needs? Did they play a protective role to the souls they accompanied to the afterlife? Did the intentionally fractured specimens found in some tombs take the place of the human sacrifices revealed at earlier burial sites? Some have interpreted these female statuettes shown standing on tiptoe as dancers, spurred into movement by the rare male harp- or flute-playing figurines unearthed at the same sites. The emphasis placed by the sculptor on showing the feminine traits of these idols is an obvious evocation of fecundity and possible leads one to identify them as mother-goddesses that civilizations of the age preceding the Neolithic worshipped.



*Idole féminine nue aux bras croisés*  
Cyclades, entre 2700 et 2300 av. J.-C., marbre, H. 62,8 cm.

Musée du Louvre, département des Antiquités grecques, étrusques et romaines, MA 5009  
© RMN-GP (Musée du Louvre) / Hervé Lewandowski

The statuette of **Tuy** is carved from two species of wood that the Egyptians imported from the south - shea wood for the base, and African grenadilla for the lady herself. There are offering formulae on the back pillar and the base, dedicated to Osiris, Isis and «all the Gods who are in the West (necropolis)» so that they would bring benefit to Tuy in the afterlife. Piled food and floral offerings adorn the base in the front, on the small side, fulfilling these desires.



**La dame Tuy, supérieure du harem du dieu Min**  
Période d'Amenophis III. Bois de grenadille d'Afrique, socle en karité.  
H. 33,4 cm. ; L. 8 cm. ; Pr. 17 cm.

Musée du Louvre, département des Antiquités Égyptiennes, E10655.  
© 2008 Musée du Louvre / Christian Décamps

### Chantress of the god Min

Tuy was a chantress of Min, and superior of his harem; she was thus an important person in Akhmim (the god's cult center) and in Thebes (the capital city, where Min was associated with the dynastic god Amun). She is portrayed standing, with her left foot forward and her right arm by her side; the perforation in her right hand suggests that she once held an object, perhaps a floral scepter. With her left hand, she clasps a menat necklace (a tool of her office) between her breasts. The dedication to the great gods of the necropolis and the food offerings engraved on the base suggest that this statuette featured among the grave goods in Tuy's tomb. The text and offerings guaranteed her survival and protection in the afterlife.

### A beauty from the reign of Amenophis III

Tuy's figure typifies the art of the reign of Amenophis III - and is one of its most perfect examples. With her small round face, almond-shaped eyes, and full lips, she resembles certain portraits of Tiye, Great Wife of Amenophis III. Her round bosom and high waist emphasize the length and slenderness of her body. Her narrow hips frame her slightly protruding belly, seen from the side. The strong curve of her thighs compensates for the extreme slimness of her legs.

### Dress and accessories

These contribute to the elegance of the work as a whole. The way the dress is arranged over the folded arm creates a radiate pattern of pleats that highlights Tuy's body. A trim, perhaps a ribbon, accentuates the fit of her floor-length dress which drapes supply over her instep. A broad collar with four rows of pendants adorns her breast. Her most impressive accessory is her heavy wig. Despite its volume, it does not detract from her slender figure thanks to its delicately-carved details: the slight frizz of each braid, ending in a twist, and the precision of the three braids at the back of the wig, standing out against the mass of gently waving hair.

**Pazuzu was one of the demon-gods of the underworld, although he was sometimes invoked to beneficial ends. This bronze statuette is one of the finest representations of the figure. The inscription covering the back of the wings describes the demon's personality: «I am Pazuzu, son of Hanpa, king of the evil spirits of the air which issues violently from mountains, causing much havoc.»**

### A hybrid mythological being

Pazuzu first appeared in the 1st millennium BC in hybrid form, with the body of a man and the head of a scowling dragon-snake which also has both canine and feline features. He is represented as a spirit with two pairs of wings and talons like those of birds of prey. He also has a scorpion's tail and his body is usually depicted covered in scales.

### A spirit invoked for protection

The inscription on the back of the wings describes the figure's personality: «I am Pazuzu, son of Hanpa. King of the evil spirits of the air which issues violently from mountains, causing much havoc. The demon Pazuzu was associated with ill winds, particularly the west wind which brought the plague. His terrifying, scowling face and his scaly body repel the forces of evil. This meant that in certain circumstances the figure was considered a protective spirit. Pazuzu, a demon from the hellish underworld, had the power of repelling other demons, and was thus invoked for beneficial ends, particularly to drive his wife Lamashtu back to the underworld. Lamashtu was a demoness who attacked men to infect them with various diseases.

### A popular image during the Assyrian period

Pazuzu was widely depicted in Assyrian art of the 1st millennium BC in the form of numerous bronze statuettes and protective amulets, made in a variety of materials ranging from plain terracotta to precious steatite or jasper. During this period, many beliefs and magical practises were associated with Pazuzu. The ring at the top of the statuette suggests that this type of object was worn round the neck or hung up in the home, particularly where invalids were sleeping. Other examples of demon-gods of the underworld, including Bes and Humbaba, are also attested in the Orient of antiquity.



**Pazuzu**  
1<sup>er</sup> moitié du 1<sup>er</sup> millénaire, bronze. H. 15 cm. ; L. 8,6 cm. ; P. 5,6 cm.  
Musée du Louvre, Département des Antiquités Orientales, MNB 467.  
© 2007 Musée du Louvre / Thierry Ollivier

This Discophore is the reproduction of an original in bronze, today lost, and created by the Greek sculptor Naucydes in the early 4th century BC. The work retains from Polycleitus, the bronze sculptor (5th century BC) the idealised aesthetics of a resting athlete. However, here we can observe that the action is imminent and the Polycleitus style is largely surpassed. Naucydes captured the athlete at the moment just before throwing the discus: The concentration in his eyes and the tensing of his torso show his tension.



**Athlète au disque dit «le Discophore»**  
1er-2e siècle ap. J.-C. d'après un original perdu créé vers 390 av. J.-C., marbre du mont Pentélique, près d'Athènes. H. 1,67 m. Musée du Louvre, Département des Antiquités Grecques Etrusques et Romaines, MR 159 (n° usuel Ma 89) © 2001 RMN / Hervé Lewandowski

### An athlete captured just moments before going into action

This statue of the Discophore belongs to the Antiquity collection at Villa Borghese in Rome : it was placed alongside three other athletic figures around the Gladiator, which came to the Louvres at the same time, around 1808, following the purchase of the collection by Napoleon 1st from his brother in law Prince Camille Borghèse. The athlete is represented at the very moment when he is taking up his position prior to throwing the discus, displayed in the moment just before taking his run-up. With his head lowered, a modern touch by the sculptor Pacetti, he is concentrating on the precision of the action which he is about to perform. His body is filled with tension which is shown in the arch of his back, with his left hand thrust behind his back, the fingers clasping the discus tightly, and the toes of his right foot clenched, both feet solidly on the floor.

### A replica of Naucydes' Discophore

This type of representation is shown through various other Roman copies in which the replicas of bronze statues can be recognised, with the originals having been lost, attributed to the style of Naucydes of Argos. According to Pliny the Elder (Natural history, XXXIV, 80), this Greek sculptor produced a statue of a Discobolus. The original may date back to the start of the 4th century BC, at the time when the artist was at the peak of his career. As a disciple of the school of Polycleitus of Argos, Naucydes remained faithful to the teachings of his master, which he renewed in this work.

### Classical heritage renewed

Classical heritage appears here just as a host of reminders of the works from the 5th century BC, reinterpreted in a composition which was created from a new conception of the representation of athletes. The discophore retains the memory of the creations of Polycleitus from the middle of the century, as well as their idealised aesthetics, style and the apparent calm of athletes at rest.

The musculature is shown in mass and well defined, on models of the Doryphoros and the Diadoumenos (of which a Roman copy is kept at the Louvre) ; the anatomy is shaped with the same concern for harmony and by an equally wise calculation of proportions. The Polycleitus style is however largely surpassed : the figure of the athlete being now in a real space, suggested by the imminence of movement and by the attitude of the young man which exceeds the contrapposto developed by Polycleitus.

## MIDDLE AGE

### Italy, Byzantine and Islam in the West

This fragment comes from the famous monumental mosaic of the Last Judgement at the Santa Maria Asunta de Torcello Basilica, represented in various registers. This head was that of one of the angels which appeared in the third register, from the top, behind the stand of the Apostles, throughout the central image of the Diesis ; the two circular arches which remain towards the lower section correspond to the halos of the two Apostles between which the angel appears. The work, in all of its power and vast quality, is attributable to one of the Byzantine mosaic artist workshops who worked in Venice and Torcello in the 11th and 12th centuries. Amongst the very rare known texts which attest to the presence of some Greek artists in the West at this time, the indication in Venice in 1153 of a Greek mosaic artist, « Marcus graecus Indriomeni magister musilei », is in this regard significant. We could liken the Last Judgement of

Torcello to the Monreale mosaics and those of the Ascension in the central Dome in Saint Mark's Basilica in Venice, and could suggest that they date back to the second half or end of the 12th century. Meticulous study of the Torcello mosaics has allowed the Head of the Angel in the Louvre to be discovered.



*Tête d'ange / Fragment d'un décor de la basilique de Torcello (Italie)*  
2ème moitié ou fin du 11e siècle. Mosaïque, H. 31,6 cm. ; L. 24,6 cm.

Musée du Louvre, département des Objets d'art, OA 6460.  
© RMN-Grand Palais (Musée du Louvre) / Martine Beck-CoppolaPhoto : Iwan Baan

### Gothic Europe



*Saint François d'Assise Deuxième tiers du 13e siècle*  
Bois, H. 0.95 m ; L. 0.39 m. Musée du Louvre, département des Peintures, RF 975.  
© RMN-Grand Palais (Musée du Louvre) / René-Gabriel Ojéda

This is one of the first images of Saint Francis of Assisi (1182-1226), appearing here with a beard, and under the Mendicant Order of the Franciscans, canonised in 1228. On his hands, right side and feet, he carries the stigma received during the appearance of Christ at Mount Alvernia and is wearing a monk's habit, tied with a belt with three knots symbolising the wishes of poverty, chastity and obedience of the Franciscans. It was suggested that in the frame, one of the original Roman painter's hands could be recognised who decorated the crypt of the Anagni cathedral (Latium in Italy) around 1235-1240. The style is very graphical: a dark line is used to describe the contours of the face and facial features, with creases being organised concentrically.

## MODERN TIMES

### The Renaissance

The theme of Saint Sébastien, mentioned as being against the plague, is dealt with on many occasions by Perugino throughout his career, whether appearing in 15th century dress, or more often nude, associated with another intercessor, linked to a tree, integrated into a Holy Conversation or delivered to martyrdom. In the painting at the Louvre, affixed to a column as that in Mantegna (also at the Louvre), it is displayed under a mezzanine with pilasters which opens onto the Umbrian landscape so dear to the artist. An inscription appearing in the lower section is a verse from psalm 37 : SAGITTAE TUAE INFIXAE SUNT MICH I (Your arrows are fixed in me).

The position of the saint, with arms crossed behind his back, legs slightly apart, with an ecstatic face raised skywards and the blue loincloth with red stripes irresistibly evoking Saint Sébastien of the Holy Conversation (1493). With this connection in terms of attitude, in terms of style, there are also striking analogies and, faced with Perugino's skill at painting nudes, the young saint strangely resembles an antique, the stringent symmetry of the composition, the convincing perspective of the slabs, the firmness of the lines and this blonde lighting which delicately forms the shapes, making us imagine some of the best productions of the 1490s. However, this was dated slightly later, circa 1500, by some historians. There is indeed a preparatory design for the figure (Cleveland, museum of Art). There are two replicas of the painting, clearly later in date, in Sao Paulo (museu de Arte) and Rome (Galleria Borghese).



**Saint Sébastien**  
de Pietro di Cristoforo Vannucci, dit Le Pérugin (1450-1523)  
Vers 1490-1500. H. 1,76 m. ; L. 1,16 m.

Musée du Louvre, département des Peintures, RF 957.  
© RMN-Grand Palais (Musée du Louvre) / Jean-Gilles Berizzi

The discretion and elegance of the costume, the intense yet simple and natural presence of the model make this portrait of Castiglione, author of the *Book of Courtesans* (published in 1528) and a friend of Raphaël, the incarnation par excellence, in the form of a painting, of the accomplished gentleman, the perfect suitor described in this work. This painting was probably painted in Rome circa 1514-1515, during his period in charge of the embassy which the Duke of Urbin had granted to Castiglione with the Pope.

### Balthazar Castiglione

The model in this portrait is Baldassare Castiglione (1478-1529), poet, humanist and ambassador of the Duke of Urbin, who Raphaël had met when young, in Urbin. Remaining well-known as the author of the *Book of Courtesans*, published in 1528 and focussing on the portrait of the ideal suitor, Castiglione became a friend of Raphaël and they both shared the same conception of beauty and harmony.

### Incarnation of a courtesan

This affinity is perfectly expressed in the surprisingly simple and natural portrait by Raphaël, no doubt painted in the intention of the model himself. Castiglione is represented in the suit of remarkable elegance and discretion, finely tuned to the conception of an accomplished gentleman : wearing a turban which surrounds his hair on which the model wears an open-sided beret and also wearing a medal surrounded by a garnished sombre doublet, on the breastplate and top of the sleeves, with grey fur from a squirrel held by a black ribbon, opening up to reveal a baggy white shirt. This winter outfit allows us to presume that the painting was done in the winter of 1514-1515 when Castiglione, who was given the responsibility by the Duke of Urbin for an embassy with Pope Leon X, was in Rome, where Raphaël had been active since 1508. The sober harmony of the suit, contained by the black, grey and whites used, is carried on into the background of the portrait, with a clear and warm beige-grey, bathed in a diffused light in which the shadow of the model gradually fades. The work is hemmed, as in other works by Raphaël, by a narrow black band which outlines the work, deliberately cutting the pattern of the hands and focusing the attention of the viewer on the face and its intense blue look.



*Portrait de Baldassare Castiglione, écrivain et diplomate* (1478-1529) de Raffaello Santi, dit Raphaël (1483-1520)  
H. 0,82 m. ; L. 0,67 m.

Musée du Louvre, département des Peintures, INV 611.

© 2007 Musée du Louvre / Angèle Dequier

### A natural portrait

The attitude of Castiglione, seen in his chest, sat in a chair sketched at an angle to the lower right corner, turned three quarters to the left, looking straight at the painter and the hands together in the foreground, as well as the sort lighting of the portrait, are a subtle, free and relaxing homage to the *Mona Lisa*. Raphaël certainly did not fail to notice this from the years when Leonardo Da Vinci was in Rome before heading to France. Yet, the atmosphere of the two works, and without doubt also the ambition of the two artists in these portraits, is clearly different: in referring to the portrait painted by Raphaël in a Latin elegy dedicated to his spouse, Castiglione himself mentioned the strength of the resemblance and feeling of presence which is given off. More than anything, it is the naturalness, immediateness, and instantaneity, freedom of attitude, vivacity of the expression which all go to making this life size portrait extraordinarily modern.



*Plat à la touffe de tulipes et d'œillets*

Vers 1560-1580. Turquie, Iznik. Céramique siliceuse à décor peint sur engobe sous glaçure transparente.

Musée du Louvre, département des Arts de l'Islam, OA 3927

© 2006 Musée du Louvre / Claire Tabbagh / Collections

This plate, dating back to 1560-1580, displays a blue, green and red bouquet which is escaping from a clump of leaves. In the central decor, it is possible to see the essences of natural flowers with tulips and carnations amongst which there are also some flowers in bud. It is likened to a Marli on which there is a decor of waves and rocks inspired by Chinese porcelain dating back to the 15th century.

The shape is characteristic of Iznik plates : shallow Marli scalloped dish.

The composition of this type of plate appeared in the 1560s and is described as « floral style ».

The red colour, used from 1557, would become a trademark of Iznik ceramic works.



*Carreau à scène chrétienne et décor de ligne noire*  
Iran, 17e siècle céramique

Musée du Louvre, département des Arts de l'Islam, Ucad 15118.1.  
© 2005 Musée du Louvre / Claire Tabbagh

### **A Christian procession**

To the left of the scene displayed, seven bearded and hooded people can be seen on a dark blue background. They are carrying crosses, a censer and procession flags. In the foreground, a person holding a cross in his left hand is leaning above a stream represented by the grey undulations. Another person on the right at the top of a building is ringing the bells using a hammer. This detail shows us that it is a church and not a mosque as the dome and square shape could lead us to believe. A human silhouette is passing the door of this building.

### **Iranian Armenians**

This decor shows the presence of a Christian community in Iran concentrated around the Armenian district of Nea Julfa, in Ispahan established in 1605. Rich traders resided there who had come to Armenia and Georgia, specialising in the trade of silk and enjoying many privileges.

The scene could represent a baptism by immersion, as traditionally practiced by Armenians. The procession leads us to imagine that it is an exceptional baptism, perhaps that of King Tiridate the Third in 314 by Saint Gregory the Illuminator (circa 257-331).

This figure converted some of the great people in the Kingdom and made Armenia into the first Christian kingdom. However, another hypothesis, more likely, could be seen here in a ceremony called the « Baptism of the Cross » which was the occasion of many processions in which crosses were baptised by immersion. Testimonies by travellers in the 17th century attest to such a practice.

### **A church dedicated to Gregory the Illuminator ?**

This iconographic motif is rare in the decor of Ispahan Armenian churches.

A church of the Nea Julfa dedicated to Gregory the Illuminator could may been decorated by the sign of the Louvre. Constructed in the 17th Century, redevelopments changed the initial decor and prevented such a hypothesis from being confirmed. However, it is likely that the church had a vast decoration including scenes from the life of saints and laymen ; we are aware of other paintings with a similar dark blue background conserved in the Louvre and in Berlin.

**Georges de La Tour, on at least three occasions, dealt with the theme of Magdalene the Penitent as shown by the paintings conserved at the County Museum of Art in Los Angeles, at the National Gallery in Washington and at the Metropolitan Museum in New York. The most recent, the painting in the Louvre is the most stringently composed.**

### **Magdalene with a Lamp**

The painting, which belonged to Camille Terff in Paris in 1914, came to the Louvre after much effort. The owner had asked a dubious intermediary to see the painting. Refusing an offer from the Louvre, although in excess of the amount asked by Terff, the intermediary finally entered into negotiations which he concluded with the Cologne Museum ; however, the dubious dealer kept a portion of the income for himself. Following many legal proceedings initiated by Terff and her heirs, the work was brought back to France and the Louvre in 1949, after having been kept in salt mines, in Germany, where it was kept away from the bombing campaigns during the Second World War.

### **Penitent Magdalene**

The young lady is sat in front of a table on which are some books and an oil lamp where a candle is burning. Madeleine is in meditation, staring at the flame which is lighting up her entire face. She is barefoot and holding her chin in her left hand, and in the right a skull facing the viewer and glistening in the light. Healed by Christ who cast out the demons which resided in her, Mary Magdalene meditates about life and its fragility, as represented by the skull and the shimmering and fragile flame. The repented and sanctified sinner appeared frequently from the 17th century onwards with Saint Jerome as an image typically representing abandonment of the world and penitence. This aspect of the Saint would be strongly supported and encouraged by the Council of Trent who personified her as sacrament and penitence.

### **La Tour and Mary Magdalene**

Magdalene is one of the favoured themes of Georges de La Tour. We are today aware of four original paintings showing a similar design but with several variations: National Gallery in Washington, Louvre, Metropolitan Museum in New York, County Museum in Los Angeles. It is this latter version to which the painting in the Louvre is the closest resemblance. Aside the intensity given to this image of meditation, the artist has shown, once more, great virtuosity in representing light and objects, such as for instance the magnifying effect produced by the oil lamp. Other versions of this theme by La Tour are also known through engravings and copies.



**La Madeleine à la veilleuse**  
de Georges de La Tour (1593- 1652)  
Vers 1640-1645. / H. 1,28 m. ; L 0,94 m.

Musée du Louvre, Département des Peintures, RF 1949 11  
© 2007 Musée du Louvre / Angèle Dequier

## The Enlightenment

As a student of Chardin and then Boucher, in 1752 Fragonard won the first prize for painting awarded by the Academy which took him to Rome in 1756. Once there, he discovered the masters of the Baroque and the Italian countryside, which he painted in the company of Hubert Robert. On his return to Paris in 1761, he was approved by the Academy with *Corésus* and *Callirhoé* who were much lauded at the Salon in 1765. Although destined to become one of the leading painters in history, Fragonard turned his back on making this an official career. He then went on to work in total freedom, for rich clients and well informed art lovers. His repertoire comprises light and delicate scenery, landscapes, fictional figures and some portraits. His imagination was fuelled by startling virtuosity. In the 1780s, the artist changed styles so as to adapt to a Neoclassical taste.



**Denis Diderot**  
de Jean Honoré Fragonard  
(1732-1806)  
Vers 1769  
Huile sur toile.  
H. 0,82 m. ; L. 0,65 m.

Musée du Louvre,  
Département des Peintures,  
RF 1972 14  
© 2000 RMN /  
René-Gabriel Ojéda  
Durée d'exposition  
au Louvre-Lens : 2 ans et demi

The French writer Denis Diderot (1713-1784) was an author of fiction, recitals (Jacques the Fatalist ) and essays, and a pioneer in art criticism (Salons), and animator of the Encyclopaedia. A materialist and atheist, he made himself the champion of a free mind and body, and a defender of oppressed people.

The relationship between Fragonard and Diderot is unknown. After having congratulated in the author of *Corésus and Callirhoé* (Louvre) the most brilliant hope of the French school, Diderot would go on to express some two years later, in 1767, his disappointment to see the young artist fall in the same way as Boucher. He would not have the opportunity to write to his subject as Fragonard, giving up on his studies, refrained from exhibiting at the Salon. Diderot never made any allusion to the most famous of his portraits. Some even harbour doubts as to the identification of the painting in the Louvre which has not been proven by any declaration from the period. Comparison with Houdon's marblework and Van Loo's tapestries tends to argue in favour of a period which time has consecrated. There are some identical traits here (chin, mouth, nose, hair), with the exception of the eyes, which Fragonard painted blue, and which were more maroon in the work of Van Loo. The solidity of the silhouette reminds us of what Diderot stated himself in 1767: « I had a large forehead with noticeable eyes, strong features, with my head being very much like a speaker, good natured almost verging on stupidity, and the rustic nature of the past ».

Painted with large strokes, the painting is not claiming to portray the features. It is intended to strike the imagination, to symbolise a profession, a character. It is the inspired large forehead, the philosopher's smile, and the open book of wisdom. Whilst the collections, of which there is no indication of the content, necessarily evoke the volumes of the Encyclopaedia, of which Diderot was the main initiator, it is no doubt because this publication, with over 16,000 pages and 400 volumes, represents the largest collection of wisdom in our history, the Bible of the Enlightenment.

The painting is part of a series of fourteen tapestries which are described as *Fictitious Figures*, with seven being conserved by the Louvre. One of the tapestries bears the date 1769 and a tag on the reverse indicates that it was painted « in one hour ». Intimate portraits or pure exercises of virtuosity, these paintings, of which we are unsure of the exact intention, belong to the prosperous period of the artist (The *Escarpolette*, the *Isle of Love*, the *Progress of Love* series). As a master of various styles, Fragonard favoured here a sketched style, with long strokes which retain the trace of the brush, using flamboyant colours, increasing the light which accentuate expressions. The style is, for the period, vastly original.

**Falconet captures the instant when the woman awakens in the young girl. He sculpts a figure which is sensual and modest. The pure lines of this graceful body, the gracious gesture of the foot gently moving forwards towards the water evoke the slightly timid innocence of the lady. The subtle modulations in the marble show a shivering of the flesh.**

### Sensual and modest

The sculptor captures the moment immediately before the woman takes to the water : the young lady gently moves her foot forward to test the temperature of the water. This gracious gesture is inspired by the *Bather* painted in 1724 by François Lemoyne (author of many decors such as the Hercules Salon in Versailles), diffused by the engraving. Falconet captures the instant when the lady awakens in the young girl and then defines a new female canon, which would be used in subsequent works and influence his contemporaries. The body is graceful and outstretched, the hips narrowed, the shoulders slumped, the bust is only beginning to develop. The head is small and oval shaped and the face is triangular.



**La Baigneuse**  
de Etienne Maurice Falconet  
(1716-1791)  
Marbre. H. 0,8 m. ; L. 0,25 m.  
Pr. 0,29 m.

Musée du Louvre,  
département des Sculptures,  
MR 1846.  
© 1994 Musée du Louvre /  
Pierre Philibert

### The hair

is inspired by the Antiquity: hair smoothed out above the head and separated by a parting. It appealed to Mrs du Barry, a favourite of Louis XV, who, in 1772 asked Augustin Pajou to paint her in this style. Fully nude, the bather is not immodest. The pure lines, the posture (she is slightly leaning forward to move her foot into the water but remains upright), the simple and gracious position of her arms avoiding any vulgarity and retain a certain distance with the viewer. Her lowered glance gives her a look of naivety. The statuette is not, however, cold or rigid. The slight tilt balances the sideways position of the arms and gives the impression she is dancing. Mostly, Falconet focuses the feeling of the flesh: the soft polish of the marble suggests the inflection of the skin and the shivering of her skin.

### Reproduced many times

The Nymph was exhibited at the Salon in 1757, at a time when Falconet was responsible for directing sculpting at Sèvres and for producing a more noble genre. It witnessed such success that it was replicated, by Falconet himself and other sculptors such as Jean -Pierre Antoine Tassaert, a Flemish having been instructed in Paris, who became the sculptor for the King of Prussia in 1774. Replicated by many sculptors in an many shapes, it was distributed on biscuit ceramic from 1758. The copy at the Louvre is an autographed copy in marble from the collection of Mrs du Barry in Louveciennes, where it was next to the Venus entering her Bath (Louvre) by Christophe-Gabriel Allegrain, forming an interesting contrast. Seized during the Revolution, the statuette came to the Louvre before 1855.

### The difficulties for a sculptor

The success witnessed by Falconet with this genre of statuette with an austere artist, friend of Diderot, reflecting on and writing about his art, to which he assigned a moral purpose. It illustrates the difficulties of a sculptor between his ambitions and instructions. As a protégé of Mrs de Pompadour (1721-1764), the favourite of Louis XV (sister of the Marquis of Marigny, director of the King's Estate, and protector of the arts), he inflected his trade so as to adapt this to the requirements of a court sensitive to decorative elegance.

## Neo-classicism

This portrait of Francis George Hare is the most famous painting by Reynolds in France. The young boy with long hair, aged just two years old, is displayed with his clothes of a young child. He is wearing a muslin cloth just like children of his age and from his background. This work became famous very soon and one of the key illustrations of British art.



### A simple portrait of innocence or deeper reflection into the world of a child ?

It is rare to see such a natural image in a portrait, even in that of a child. Reynolds wonderfully manages to capture the innocence of this young child. The long hair, the red cheeks, but above all the entirely free and relaxed posture of the right arm, place the subject in a living and spontaneous situation. The almost aerial decor of trees and greenery only increase the feeling of natural harmony, authenticity and spontaneity. Reynolds perfectly displays this young child, who is looking outside the frame at something in the distance which nobody else can see. His white skin, bright eyes and dynamic posture contrast with the darker colours in the background. The artist also wished to show the primal nature of the world of a child who is concerned and interested by the outside world. The subtle echo between the blonde hair of the child, the bronzed reflections of the tree behind and the fabric wrapped around him animate the painting to magnify the innocence of this child.

**Master Hare**  
de sir Joshua Reynolds  
(1723-1792)  
H. 0,77 m. ; L. 0,64 m.

Musée du Louvre,  
Département des Peintures,  
RF 1580.  
© 2007 Musée du Louvre /  
Angèle Dequier

### Children as subjects

Portraits of children are one of the predilections of Reynolds. Some show the innocence and poetry of childhood such as that of Penelope Boothby. Others are more humorous and simplistic. However, there are other more elegant representations, more conventional but less tender which remind us of the large place given over to spontaneity by Reynolds. The tradition of the «great portrait» had already been subverted, notably by Gainsborough who had painted a famous portrait of a child, *The Blue Boy*. However, Reynolds, by reducing the frame size and abandoning the full-length portrait, managed to allow a natural freshness to appear in his work. This painting was engraved by Robert Thew under the title *Infancy* in 1790. *Infancy* then became the key illustration of the typical young English child.

### Reynolds: A key player on the English artistic scene

In the early 18th Century, painting in England was primarily undertaken by foreign artists. In order to change this trend, it was necessary to train and encourage national artists and to establish British art with its own unique characteristics. In 1768 the Royal Academy in London was established, which witnessed huge success very soon notably thanks to its frequent exhibitions. Reynolds, having worked for a long time towards increasing recognition and acknowledgement of British painting, became its first Chairman. He was entrusted with the heavy duty of establishing the foundation of the English painting school. He promulgated classical and demanding training which we know thanks to his Discourse on Art which remain famous. Recognised for his immense talent, he was considered as one of the greatest English painters until his death in 1792.

The Athenian was produced for Consul Napoleon Bonaparte, in order to decorate his room at the Tuileries Palace. This work, derived from the Ancient Greek tripod, was produced by the table designer Martin-Guillaume Biennais (1764-1843), whose activities also spanned to furnishing and silversmith work since the suppression of corporations in 1792. This Athenian reveals the ambient taste of the early 19th Century for the Antiquity and that of Napoleon, who took this object to Sainte-Hélène.

### What is an Athenian ?

The shape of this Athenian is derived from the Ancient Greek tripod. In the Antiquity, the tripod was a small three-legged piece of furniture supporting a vat. Generally made from bronze, it could also be in copper, silver, stone or gold. Some were commonly used and were used as braziers, others, given as offerings, were gifted to sanctuaries in homage to divinity. The tripod soon became a frequent motive of the classical period. The interest for the Antiquity in the mid 18th Century gave new impetus to this type of object. In 1773, Jean-Henri Eberts invented a tripod to be used as a pedestal table, small potpourri, small stove and jardinière, which he named « Athenian » in reference to the painting by Joseph-Marie Vien *The Virtuous Athenian*, where we can see a Greek lady giving an offering on a tripod.

### A repertoire both Antique and aquatic in style

The model of this Athenian, of which the design was provided by Charles Percier (1764-1838), is additionally very elegant. The yew feet are finely arched and raised by palmettes, in which there is a swan cast in shaped golden bronze. The swans support an ornate bronze circle with their wings and neck, which supports the basin shaped of roses and oak leaves. The crutch shelf is linked to the feet with small connectors decorated with bees and dolphins. Dolphins and swans were often used in the Antiquity and aquatic style ; they illustrate the function of this Athenian as a sink.



*Athénienne* de Martin-Guillaume Biennais  
Entre 1800 et 1804 / Fabrication : Paris  
If, bronze, argent.

Musée du Louvre, Département des Objets d'Art, OA 10424.  
© 1987 RMN / Daniel Arnaudet

### An emblematic work from the early 19th Century

The theme of swans is recurrent in under the Consulate and Empire. Architect and decorator Berthault chose this motive to decorate the bed of Mrs Récamier. In the early 19th century, the shape of the tripod was more than ever fashionable, at a period when taste and fashion was impregnated by the Antiquity. Architectural collections, such as that of Percier and Fontaine, offer many models of this type of furnishing. However, the tripod was no longer used for various purposes but solely as a sink, as was that which Napoleon owned. The name « Athenian » was then reserved for luxury copies intended for eminent characters. Biennais produced many other small items of toilet and study furniture, and there are known to be two other Athenians of his conserved at the Metropolitan Museum in New York and in Fontainebleau castle.

The character and social status of Louis-François Bertin, founder of the *Journal des débats* which supported the policy of Louis-Philippe, are clearly evident in this painting. Ingres created the image of the triumphant Bourgeoisie in 1830. This is also the most realistic portrait painted by the artist who captures his subject, a press owner, in discussion, with hair dishevelled. This tapestry is still striking due to the accuracy of the detail, such as the reflection of the window on the seat.

### A press owner

Sat in a chair, a man in his sixties, with grey-white hair, and a squat body, in a dark suit, faces us and looks at us quite intensely. We can see the energy in his face and familiar attitude, hands on knees, ready to jump from his seat. This portrait perfectly shows the character and social status of Louis-François Bertin (1766-1841), journalist and businessman, and owner of the *Journal des débats*. As a partisan of the constitutional monarchy, he had been imprisoned under the Empire and then opposed the reign of Charles X. At the time when he was being portrayed, under the July Monarchy, his journal read by the liberal bourgeoisie, supported the government of Louis-Philippe who he had participated in helping to victory.

### « The Buddha of Bourgeoisie »

Ingres painted this portrait in 1832 during his time in Paris which spanned from 1824 to 1834. The revolutionary of 1806 was thenceforth considered as the successor of David, defender of traditions when faced with Delacroix and the Romantics. He primarily produced «manifest» paintings such as the *Apotheosis of Homer* (the Louvre) and only a handful of portraits. Other periods of his life led to the painting of many more portraits. He exhibited this tapestry deriving from an older portrait at the Salon in 1833, Mrs Duvauçay (1807, Chantilly, Condé Museum) the show the development in his art. The attitude of the subject has raised much criticism : it was indeed found to be ridiculous and vulgar. Later, Bertin's daughter wrote: « My father had the aura of a great lord ; Ingres made him a great farmer ». In this work which is the most famous portrait of a male painted by Ingres, often people have noted the incarnation of social class. For Édouard Manet for instance, he was «the Buddha of the Bourgeoisie, replete, affluent, and triumphant».

### Photographic truth

It is doubtless the most realistic work produced by Ingres. Unlike other portraits by the artist, such as *Caroline Rivière* (the Louvre), the attitude of the subject here was



**Louis-François Bertin**  
de Jean-Auguste-Dominique  
Ingres (1780-1867), 1832  
H. 1,16 m. ; L. 0,95 m.  
Musée du Louvre,  
Département des Peintures,  
RF 1071  
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Angèle Dequier

not inspired by painters of the Antiquity, nor by Raphaël's portraits. The artist painted Bertin just as he had observed him one day, at home, in discussion. The accuracy of Ingres' brushstrokes are meticulous in their detail, the imperfections of the face, and the dishevelled hair. A further element showing the realistic detail lies in the reflection of a window on the arm of the chair, a practice which is reminiscent of the work of Jan Van Eyck. Whilst there are no abstractions to the contours of the *Grande Odalisque* (the Louvre), there are, however, malleable anatomies so dear to the painter. It is also possible to find his taste for curves in the arms of Bertin and the back of the chair. Finally, the space of the tapestry is reduced, as was often the case with works by Ingres.

The popular uprising of 27, 28 and 29 July 1830 in Paris, or the Three Glorious Days, initiated by the liberal republicans against infringement of the Constitution by the government of the Second Restoration, overthrew Charles X, the last Bourbon King of France, who was then succeeded by Louis Philippe, Duke of Orleans. As a witness of the event, Delacroix, found a modern subject which he methodically included in his painting, but with the same romantic fervour as for the Greek War of Independence.

### A patriotic act

Delacroix's imagination was fired by all manner of things-the natural world, a Gothic ribbed vault, a feline, a journey, a human passion... or an event that changed the course of history and reversed artistic trends. He translated his deeply-felt emotions into painting, constantly renewing his style. His emotional temperament largely explains the force of his portrayal of the recent explosion of rage on the streets of Paris. No doubt he felt a personal involvement too, through his friendship with protagonists of the conflict such as Adolphe Thiers, who wavered between maintenance of the constitutional Monarchy and restoration of the Republic. Delacroix depended on commissions from institutions and members of the royal family, and his personal ambiguity probably confined him to the role of simple bystander (noted by Alexandre Dumas), but as a citizen-artist he helped protect the Louvre's collections from the rioters and, nostalgic for the Napoleonic Empire, was moved to see the tricolour hoisted to the top of Notre-Dame by the rebels. The time had come to fulfil his own patriotic duty. He wrote to his nephew Charles Verninac: «Three days amid gunfire and bullets, as there was fighting all around. A simple stroller like myself ran the same risk of stopping a bullet as the impromptu heroes who advanced on the enemy with pieces of iron fixed to broom handles.» Delacroix began his allegorical interpretation of the Parisian epic in September 1830. His painting was completed between October and December, and exhibited at the Salon in May 1831. As was his habit, he developed his plan for the painting using preliminary sketches for every element and at every stage. He also drew from the repertory of motifs that he had compiled on a daily basis from the beginning of his career. He thus completed the work in three months, focusing on the dramatic and visual impact of the scene: the crowd breaking through the barricades to make its

final assault on the enemy camp. The peak of fervour occasioned by victory is represented in a pyramid composition; the base, strewn with corpses, resembles a pedestal supporting the image of the victors. A similarly rigorous composition had been used in Géricault's *Raft of the Medusa* and by Delacroix himself for his painting entitled *Greece on the Ruins of Missolonghi*. Here, it serves to contain and balance the painter's vigorous brushwork, and the impetuous rhythm of the scene.



## A Parisian revolution

The allegory of Liberty is personified by a young woman of the people wearing the Phrygian cap, her curls escaping onto her neck. Vibrant, fiery, rebellious, and victorious, she evokes the Revolution of 1789, the sans-culotte, and popular sovereignty. In her raised right hand is the red, white, and blue flag, a symbol of struggle that unfurls toward the light like a flame. Liberty wears a yellow dress reminiscent of classical drapery, held in at the waist by a belt whose ends float at her side. It has slipped below her breasts, revealing the underarm hair considered vulgar by classical artists who decreed that a goddess's skin should be smooth. The erotic realism of her nudity recalls the ancient winged victories. The erotic realism of her nudity recalls the ancient winged victories. Her Greek profile, straight nose, generous mouth, delicate chin, and smouldering gaze are reminiscent of the woman who posed for *The Women of Algiers* in their Apartment. She stands noble and resolute, her body illuminated on the right, cutting a distinct figure among the men as she turns her head to spur them on to final victory. Her dark left side stands out against a plume of smoke. Her weight is on her bare left foot, visible below her dress. She may be an allegory, but this is a real battle, and she is caught up in the heat of the moment. The infantry gun with bayonet (1816 model) in her left hand gives her a contemporary look and a certain credibility.

Two Parisian urchins have spontaneously joined the fight: the one on the left clings to the cobblestones, wide-eyed under his light infantry cap; the more famous figure to the right of Liberty is Gavroche, a symbol of youthful revolt against injustice and sacrifice for a noble cause. He sports the black velvet beret (or faluche) worn by students, as a symbol of rebellion, and carries an overlarge cartridge pouch slung across his shoulder. He advances right foot forward, brandishing cavalry pistols with one arm raised, a war cry on his lips as he exhorts the rebels to fight. The fighter whose beret bears a white royalist cockade and red liberal ribbon and who wears a shoulder strap and carries an elite infantry sabre (1816 model) or briquet, is recognisably a factory worker with his apron and sailor trousers. The scarf holding his pistol in place on his belly evokes the Cholet handkerchief - a rallying sign for Royalist leader Charette and the Vendéans. The kneeling figure with the top hat of a bourgeois or fashionable urbanite may be Delacroix himself, or one of his friends. He wears loose-fitting trousers and an artisan's red flannel belt, and carries a double-barrelled hunting gun. The wounded man raising himself up at the sight of Liberty wears a knotted yellowish scarf, echoing the colour of the heroine's dress; his peasant's smock and red flannel belt suggest the temporary workers of Paris. His blue jacket, red belt, and white shirt echo the colours of the flag.

*Le 28 Juillet*  
*La Liberté guidant*  
*le peuple*  
*(28 juillet 1830)*  
de Eugène Delacroix  
(1798-1863)  
H. 2,6 m, L. 3,25 m.

Musée du Louvre,  
département des  
Peintures, RF 129  
© 2009 Musée du Louvre  
/ Erich Lessing

## A modern subject

«I have undertaken a modern subject, a barricade, and although I may not have fought for my country, at least I shall have painted for her. It has restored my good spirits» (letter of October 28 to his brother). The soldiers lying on the ground take up the foreground at the base of the pyramid structure. In addition to the figure of Liberty, the corpse without trousers on the left, with arms outstretched and tunic turned up, is another mythical reference, derived from a classical nude model known as Hector, a personification of the Homeric hero. The Swiss guard lying on his back, to the right of the scene, has a contemporary campaign uniform: a blue-grey greatcoat with a red decoration

on the collar, white gaiters, low shoes, and a shako. A cuirassier with a white epaulette, lying face down next to him, is visible down to the waist. To the left at the back of the triangle are students (including a student of the Ecole Polytechnique with his Bonapartist cocked hat) and a detachment of grenadiers in grey greatcoats and campaign uniform.

Despite the barricade running between the foreground and right background of the painting which contains elements of an urban landscape, it seems empty and distant in comparison with the pitched battle that fills the left side of the scene. The towers of Notre Dame represent liberty and Romanticism - as they did for Victor Hugo - and situate the action in Paris. Their position on the left bank of the Seine is inexact, and the houses between the Cathedral and the river are pure products of the painter's imagination. A sunset glow, mingled with the canon smoke, illuminates the baroque postures of the bodies and shines bright in the right background, creating an aura around Liberty, the young boy, and the tricolour flag. As we have already seen, the composition is given unity by the painter's particularly skilful use of colour; the blue, white, and red elements have counterpoints; the white of the parallel straps across the fighters' shoulders echoes that of the gaiters and of the shirt on the corpse to the left, while the gray tonality enhances the red of the flag.

Delacroix was admired by Charles X, who purchased *The Massacre at Chios* and *The Death of Charles the Bold*. The artist's friends included the Duchesse de Berry and the Orléans family. He liked to attract attention in the circles of power and make his mark on public opinion, but was considered at that time as leader of the Romantic movement and was impassioned by liberty. His emotion during the Three Glorious Days was sincere, and was expressed to the glory of the «noble, beautiful, and great» citizens of his country. Delacroix's historical and political painting - a blend of document and symbol, fact and fiction, reality and allegory - bears witness to the death throes of the Ancien Régime. This realistic and innovative work, a symbol of Liberty and the pictorial revolution, was rejected by the critics, who were used to more classical representations of reality. Having hailed the accession of Louis-Philippe, the work was hidden from public view during the king's reign, and only entered the Musée du Luxembourg in 1863 and the Louvre in 1874. It is now perceived as a universal work - a representation of romantic and revolutionary fervour, heir to the historical painting of the 18th century and forerunner of Picasso's Guernica.

## » THE MUSEUM EXHIBITION DESIGN

### Adrien Gardère's approach to museum exhibition design

In 2009, SANAA called on STUDIO ADRIEN GARDÈRE to come up with the museum design layout and to decide where to place the artworks in all the exhibition spaces, storage rooms and, most importantly of all, in the Galerie du Temps.

«The interior layout of the Grande Galerie, the backbone of the Musée du Louvre-Lens, designed by the Studio Adrien Gardère, breaks with the canons of traditional museum exhibition design.

The STUDIO ADRIEN GARDÈRE chose to remove any partitions in order to heighten the perception of the exceptional scale of the building (120-metres long and 25-metres wide) and give shape to the scientific project (which lays down a chronological route through 5,000 years of art history). A bold and innovative aim for a spectacular exhibition space (almost 3,000 m<sup>2</sup> in a single open space) born of the desire to provide visitors with a unique overview of the history of art from ancient civilizations right up to 1850. In addition to this aim, a decision was made in conjunction with the SANAA architects to leave the internal walls of the Grande Galerie entirely free and to clad them in slightly reflective anodised aluminium. A timeline on the south wall enhances the space and the visit with the major milestones in human history. By removing all partitions and keeping the walls free, the STUDIO ADRIEN GARDÈRE has placed the groups of artworks at the heart of the architecture.

Visitors will move around, wander, stop, contemplate and take rests around these groups of artworks (grouped by geographic region, history or style, created with the Louvre's scientists).



Photographie © Musée du Louvre-Lens / Philippe Chancel  
© Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach  
Muséographie : STUDIO ADRIEN GARDÈRE

The geometry, radical nature of the design and precision with which they are arranged means that the museum furnishings control how people circulate, design the various routes and invite visitors to wander in a way that is far from the rationality so prized in the West and favours the breaking down of hierarchies. No region or era can claim to be the focal point in the Galerie du Temps.

The museum furnishings, consisting of a series of platforms, picture rails and plinths, are always set apart from the aluminium walls in which they are reflected slightly and boast a refined, almost ethereal aesthetic. Following the example of the buildings clean lines, the edges are perfectly pure.

The clear and matte tones of the materials emphasise and magnify the many colours on display in the artworks.

The museum furnishings sequence the groups of artworks (from the same civilization, geographic area or era); re-works the temporality (often bringing together artworks separated by centuries), or even creates breaks (of styles and techniques). They suggest what is out of scope, infer connections (one work becoming the detail of another) and lead to panoramic views. So many options that would be impossible in traditional exhibition design.

Working on the relationship between the artworks was a fundamental factor. Every point of view has been considered. The design, lighting, layout, circulation: everything has been designed to highlight the artworks and grant the visitor the freedom and pleasure of establishing a dialogue between them, an infinite conversation that is endlessly reinvented by its own movement.»

*Adrien Gardère*



**Athlète au disque dit  
«le Discophore»**  
1<sup>er</sup>-2<sup>e</sup> siècle ap. J.-C.  
d'après un original perdu  
créé vers 390 av. J.-C.,  
marbre du mont Pentélique,  
près d'Athènes. H. 1,67 m.

Musée du Louvre,  
Département des  
Antiquités Grecques  
Etrusques et Romaines,  
MR 159 (n° usuel Ma 89)  
© 2001 RMN /  
Hervé Lewandowski

## » BIOGRAPHY OF ADRIEN GARDÈRE

Founded in 2000, the STUDIO ADRIEN GARDÈRE is renowned in France and internationally for its experience in the fields of design, museum exhibition design and layout.

Born in 1972, Adrien spent part of his childhood in India. This country and the work of Indian craftsmen were to have a strong influence on him and he is passionate about objects. After studying literature, he embarked on training as a cabinetmaker in the Ecole Boulle, Paris and then design-furniture at the Ecole Nationale Supérieure des Arts Décoratifs where he graduated top of his class in 1996. His creations quickly came to be produced and issued by major furniture (Ligne Roset, Cinna, Neotu, Perimeter Editions, Saazs) and lighting brands (Artemide, Krios-Italia) and some entered various national collections (Fonds National d'Art Contemporain, Musée des Arts Décoratifs in Paris, Centro do Bélem Design Centre, Lisbon, etc.).

Adrien Gardère expanded this design practice to creating and co-ordinating various international workshops with the National Institute of Design of Amedabad (India), the Institute of Technology of Surabaya (Indonesia), the Universidad de Lusiada of Porto (Portugal) and in the Industrial Creation Department of the Ecole Normale Supérieure de Cachan where he teaches regularly.

Building on his success in design, he simultaneously began to develop in the field of museum exhibition design and layout, quickly establishing enduring relationships with major international institutions.

First in exhibition design, notably with the Kennedy Center for the Performing Arts in Washington D.C. where he has

been the artistic director of exhibitions and international festivals since 2004; the Musée du Louvre (Le Chant du Monde, 2008); the National Egyptian Museum in Cairo (Parfums d'Egypte, 2002); the Basilique Royale de Saint-Denis (Basilique Secrète, 2005 and Henri IV, 2011); the Manufacture Nationale de Sèvres (Second Empire, 2008); the Musée des Arts Décoratifs (Sièges de Pondichéry, 1998); the Cité de l'Architecture et du Patrimoine in Paris (Vauban, 2008), and the Château de Sceaux and the Château d'Avignon.

Then rapidly in museum exhibition design, completely renovating the Museum of Islamic Art in Cairo, Egypt (2004-2010). For the STUDIO ADRIEN GARDÈRE, museum exhibition design is a question of creating a meaning for and translating major cultural challenges and complex problems into design, space, circulation and lighting. The challenge lies in making the scientific comments of specialists and experts accessible and intelligible to diverse audiences with numerous expectations. Clearness, readability, coherence, legitimacy, innovations and inventiveness are the keywords for all the projects that the STUDIO ADRIEN GARDÈRE undertakes.

Nowadays, the STUDIO ADRIEN GARDÈRE is currently collaborating with the world's top architects on numerous international projects including the Musée de la Romanité in Narbonne (2016-Arch. Foster+Partners), the Aga Khan Museum on Toronto (2014-Arch. F. Maki & Associates), the Musée Franco-Américain in Blérancourt (2013-Arch. Ateliers Y. Lion) and the Fondation Pierre Arnaud in Lens, Switzerland (opening in 2013).



Cote cliché : 98-021460 / N° d'inventaire : RF1964-31 / Fonds : Peintures  
Titre : **L'Été** / Auteur : Arcimboldo Giuseppe (vers 1527-1593)  
Période : 16e siècle, Renaissance (période) / Date : 1573  
Technique-Matière : huile sur toile / Hauteur : 0.760 m / Longueur : 0.630 m  
Localisation : Paris, musée du Louvre  
© RMN (Musée du Louvre) / Jean-Gilles Berzzi

## THE PAVILLON DE VERRE

The Pavillon de Verre (or Glass Pavilion) is a continuation of the Grande Galerie, a place where visitors can explore issues in more depth through annual themed exhibitions. These will act as a counterpoint to the collection in the Galerie du Temps.

The Pavilion de Verre is a smaller space covering 1,000 m<sup>2</sup> and offers visitors a chance to rest and other ways of viewing the artworks. It has been designed as a space that combines relaxation, pleasure and experimentation that provides insights.

The full, transparent glass walls make it a space that opens out onto the grounds and the surrounding area. Benches invite visitors to take a break and take in the views, especially the Loos-en-Gohelle slag heap and the legendary Bollaert-Delelis stadium.

## » THE MUSEUM EXHIBITION DESIGN

Every year the Pavillon de Verre develops another theme which will act as a complement to the exhibition in the Grande Galerie. It also offers «a history of time» over five years in the continuation of the Galerie du Temps' chronological route that will be in place for the same period. The first section of this programme is dedicated to how we perceive time.

Other artworks are brought together and contemporary art is also introduced in order to invite visitors to gain greater understanding of the questions that run through the history of art as well as the relationship of the artworks to the museum.

In addition to drawing from the Louvre's collections, the exhibitions will also make use of artworks from other museums in the region. Indeed, the Louvre-Lens seeks to showcase the wealth of local museum heritage in the Pavilion de Verre.

It is also the place where the Musée du Louvre-Lens willingly opens itself to contemporary art.



Cote cliché : 92-002382-02 / N° d'inventaire : INV1951 / Fonds : Peintures  
Titre : **Le Cortège du Boeuf gras** / Auteur : Wouwerman Philips (1619-1668) (suiveur de)  
© RMN (Musée du Louvre) / Gérard Blot / Hervé Lewandowski  
Période : 17e siècle, période moderne (Europe occidentale) / Technique-Matière : huile sur bois / Hauteur : 0.470 m / Longueur : 0.410 m  
Localisation : Paris, musée du Louvre

## » LE TEMPS A L'ŒUVRE EXHIBITION

This exhibition exploring how we perceive time curated by Pierre-Yves Le Pogam, head curator of the Sculpture department in the Musée du Louvre, assisted by Audrey Bodéré-Clergeau, documents officer in the Louvre, asks questions about our sense of time and tries to use art to define what time is in an educational manner. Visitors can use a game located in the central bubble to choose a date and, from there, move from one calendar to another (Gregorian, Hijri, etc.) and experience the relativity of time rules.

In the absence of being able to grasp the essence of time man can, on the one hand, sense the cyclical existence through astronomical phenomena (day/night, lunar month, returning seasons, etc.) and, on the other, feel the weight of continuous and finite time for his or her life as well as for the majority of beings and things.

These two perceptions – cyclical and linear time – are the exhibition's common thread.

### The exhibition is structured around this dual perception:

#### 1. Cyclical time

*The day*  
*The sun, symbol of the day*  
*From light to measurement*

●

*The month*  
*Moon cycles and zodiac signs*  
*Work in the fields and in the city*  
*Weeks and other divisions of the month*

●

*The year*  
*The new year*  
*The seasons*  
*Annual religious cycles*  
*From the religious to the secular*  
*Secular cycles*  
*Beyond the human lifecycle*

#### 2. Linear time

*Life of man and life of the world*

●

*Foundation events: at the start of a new era*

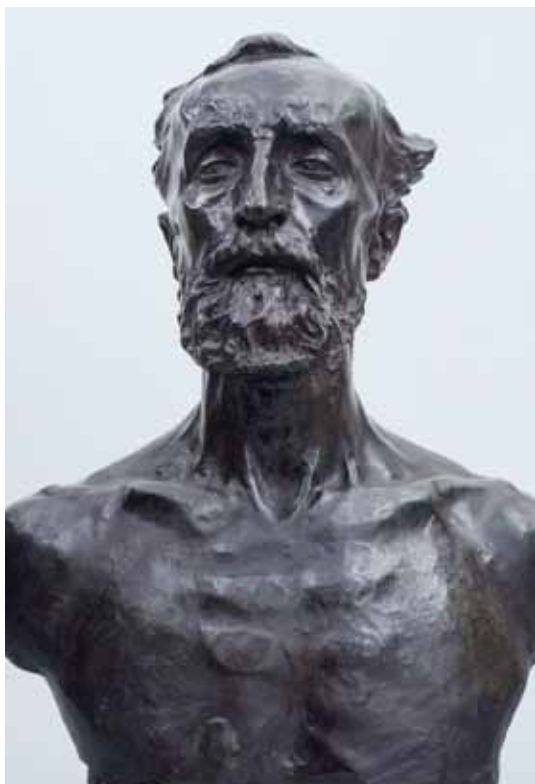
●

*An individual experience of time*

## » THE ARTWORKS

In total, the exhibition displays around 80 artworks that are mainly divided into three bubbles (one of which is permanent and structural), spanning the centuries from the Babylonian era to our times. Around 30% of these artworks come from museums in the Nord-Pas de Calais region including the Musée du Dessin in Gravelines, the Musée des Beaux-Arts in Arras and the Musée du Mont-de-Piété in Bergues, the Piscine de Roubaix, the Palais des Beaux-Arts in Lille, the Musée de la Chartreuse in Douai, the Musée de Saint-Amand-les-Eaux, the Musée de Saint-Omer, the Musée des Beaux-Arts in Tourcoing and the Musée des Beaux-Arts in Valenciennes.

In the introduction to *L'Empire du temps sur le monde* we can see an outstanding bas-relief from around 1560 from the Louvre collections and restored especially for this exhibition. Here, time is depicted as an old man leaning on crutches dominating the world.



In the part of the exhibition that deals with cyclical time, we can admire Arcimboldo's *The Spring* and *The Summer*, a reproduction of the *Dendera Zodiac* taken from the ceiling of a chapel in the Hathor temple at Dendera in Egypt, and a *Panathenaic amphora* from the 4th century BC, the prize given to the victors in the Panathenaic Games held every four years.

A funerary stele of two children introduces the theme of linear time. The death of a child starkly brings together life's beginning and reflects the brevity of life. We find this theme in a moving *Memento mori* from the Musée des Beaux-Arts in Arras attributed to Luigi Miradori which depicts a young child asleep on a skull.

*The giant Iris Clert*, messagère des arts by Raymond Hains, presented at the Documenta exhibition in Kassel, Germany in 1999, which evokes a carnival theme, here stands as a nod to the local traditions of giant figures, two examples of which are on display in the exhibition (Binbin of Douai and Binbin of Valenciennes). The other contemporary artworks are by Claude Closky, Olga Kisseleva, On Kawara and Jana Sterbak.

Cote cliqué : 11-525191 / N° d'inventaire : D2000.6.1 / Fonds : Sculptures  
Titre : *Buste de Delou* / Auteur : Rodin Auguste (1840-1917) René François Auguste dit Auguste Rodin  
Période : 19e siècle, période contemporaine de 1789 à 1914 / Date : 1883 / Technique-Matière : bronze

Localisation : Roubaix, La Piscine, musée d'Art et d'Industrie André Diligent  
Acquisition : Dépôt du Centre Pompidou au musée de Roubaix en 2000.  
© Musée La Piscine (Roubaix), Dist. RMN / Arnaud Louby

## THE MUSEUM EXHIBITION DESIGN IN ADRIEN GARDÈRE'S WORDS

«The Pavillon de Verre is the place where the theme of Time is examined in more detailed and expanded.

In response to the structural central «bubble» and echoing the glass bubbles in the museum's entrance hall, the STUDIO ADRIEN GARDÈRE and the architects have come up with a design for this space; two more bubbles capable of hosting future exhibitions and handling circulation, rest and contemplation of both the artworks and the grounds.

These bubbles re-draw the space of the Pavillon de Verre. The spaces enclosed within each one are the heart of the exhibition and delve deeper into a specific theme. The intermediate spaces offer a series of views out over the grounds and beyond. Some artworks on display outside the bubbles serve as transition points within the exhibition.

Visitors circulate the Pavillon de Verre in a loop and, once they have completed viewing the temporary exhibition they will come upon «the course of time» in the Grande Galerie.»

*Adrien GARDÈRE*



Cote cliché : gp080017 / N° d'inventaire : inv A 127 / Titre : *Statue du vizir Ouser*  
1550-1069 avant Jésus-Christ  
Localisation : Paris, musée du Louvre  
© RMN (Musée du Louvre) / Jean-Gilles Berizzi





Cote cliché : 12-518586 / N° d'inventaire : INV776 / Fonds : Peintures  
Titre : **La Vierge, l'Enfant Jésus et Sainte Anne** / Auteur : Vinci Léonard de (1452-1519)  
Période : 15e siècle, Renaissance (période) / Technique-Matière : huile sur bois  
Hauteur : 1.680 m / Longueur : 1.300 m  
Localisation : Paris, musée du Louvre  
(C) RMN (Musée du Louvre) / René-Gabriel Ojéda

## THE TEMPORARY EXHIBITION GALLERY

The selection of major exhibitions is one of the fundamental elements of the Louvre-Lens and is essential to the project's success. For this reason an entire gallery of some 1,800 m<sup>2</sup> is used exclusively for this purpose. This gallery runs along 80 metres to the west of the entrance hall. At the western end it can open out onto the scenic space of La Scène.

The architecture of the Galerie d'exposition temporaire, or temporary exhibition gallery, echoes that Grande Galerie through its installation at the opposite end, its open space form and overhead natural lighting. However, its less monumental proportions and internal walls intentionally left white clearly mark it as distinct. The vast free space means that a new design layout can be created for every exhibition. Thus, a style of museum exhibition design markedly different from that in the Galerie du Temps was chosen for the inaugural exhibition, distinguishing it through partitioning and sequencing of the route and using colour.

## » THE PROGRAMME

Every year, two large exhibitions of an international scale will be held in this gallery whose aim is to attract a large number of regional, national and international visitors.

The scheduling of these exhibitions will be set in close collaboration with the programmes of the museums in the Nord-Pas de Calais region and the Louvre in Paris. The consistency of the scheduling between the Louvre and the Louvre-Lens is the very basis of the project and will offer the same level of quality with different programmes. The importance of choosing the right curators and subjects is essential and in line with the tradition of excellence of the Musée du Louvre. Qualitative demands go hand in hand with the desire to come up with exhibitions that are accessible to all.

The large exhibitions will be held twice a year, one in summer and the second in winter. They will be designed in such a way that alternating the exhibitions will put an era or a place or cross-disciplinary themes into perspective within the history of art. The summer programme will help attract tourists to the region, especially foreign tourists and will establish the Louvre-Lens on the circuit of major summer exhibitions. The opening in June is also the opportunity to offer school students in the region an end-of-year outing.

The summer-winter exhibitions are geared towards presenting an artistic period or a civilization in a more educational context.

The opening exhibition will be devoted to the Renaissance.

The subject matter of the following exhibitions will be «Rubens and Europe» and then the Etruscans, thereby placing the Louvre-Lens at the very heart of European regional culture current affairs.



Cote cliché : 00-013041 / N° d'inventaire : RF1344 / Fonds : Peintures  
Titre : **Portrait d'homme** / Auteur : Bellini Giovanni (1430-1516)

Ecole : Ecole vénitienne

© RMN (Musée du Louvre) / René-Gabriel Ojéda

Période : 15e siècle, Renaissance (période) / Technique-Matière : huile sur bois

Hauteur : 0.320 m / Longueur : 0.250 m

Localisation : Paris, musée du Louvre

# The opening exhibition

## The Renaissance. Revolutions in the arts in Europe 1400 - 1530

### 12 December 2012 – 11 March 2013

#### » THE ROUTE

The inaugural exhibition: *the Renaissance. Revolutions in the arts in Europe 1400-1530*, curated by Geneviève Bresc-Bautier, Director of the Sculpture department of the Musée du Louvre, in collaboration with Jean-Pierre Changeux, renowned neurobiologist, explores a time of unprecedented change in the intellectual and artistic worlds of Europe. Over 250 artworks (paintings, sculptures, engravings, objets d'art, etc.) will be put on display along a route that seeks to define and pose questions to the visitor on the innovative themes of the Renaissance.

*The Renaissance. Revolutions in the arts in Europe 1400-1530* is organised around 13 main themes:

#### ROOM 1

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##### AN ARTISTIC MUTATION. ARTISTIC MUTATIONS

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###### The Florentine Renaissance

###### Growing awareness of a change in the arts

- *Two Madonnas sculpted in Italy*
- *Herod's Banquet painted by two Italian masters*

###### Art north of the Alps: another Renaissance?

###### The eruption of reality, the discovery of space

- *Two paintings from the Renaissance of the North*
- *Two Madonnas sculpted in the North*

##### THE INTELLECTUAL MUTATION OF THE RENAISSANCE

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###### Humanism

- *The Urbino Studiolo*
- *Erasmus of Rotterdam*

###### The intellectual models: texts and philosophy

- *Classical models*
- *Modern models*

#### ROOM 2

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##### A EUROPE OF ARTISTS

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###### The artist's voyage as a grand tour in training or a succession of projects

- *Nordic sources of two Italian pieces of Majolica*

###### The role of patrons: projects and courses

- *The artistic Château de Gaillon*

#### ROOM 3

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##### A MASTERPIECE BY LEONARDO DA VINCI

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###### Saint Anne

#### ROOM 4

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##### THE AWARENESS OF BEING AN ARTIST

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###### The self-portrait

- *Two Baccio Bandinelli self-portraits*

###### Michelangelo, the complete artist

- *Three portraits by Michelangelo*

## ROOMS 5 AND 6

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### DISCOVERING THE BODY

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The macabre

The observed body: funerary art

The measured body

The drawn body

- *Drawing the body*

The dissected body

- *Anatomy books*

## ROOM 7

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### THE REALITY OF THE FACE

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The portrait

- *Venetian portraiture*
- *The medal portrait*
- *Portraits of Alfonso the Magnanimous*

## ROOM 8

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### THE REPRESENTATION OF SPACE

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- *Geometric perspective*
- *Atmospheric perspective*

## ROOM 9

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### THE CLASSICAL MODELS

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The artworks from classical antiquity known in the Renaissance

Copies based on classical works

- *Two busts by Antico*
- *Ulysses and Polyphemus: a classical relief and the drawing*

In the classical style

- *Funerary iconography in the classical style*
- *Small bronze sculptures in the Renaissance*

## ROOMS 10 AND 11

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### TALES FROM ANTIQUITY

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Apollo

Venus

- *The judgement of Paris*

The divinities of nature

The triumphs

- *Dürer: The Triumphal Arch of Maximilian I*

### ORNAMENTS

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- *The trophy*
- *The grotesque*
- *The Arabic or Moorish style*

## ROOM 12

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### NEW TECHNIQUES

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Engraving

- *Woodcut or xylography*
- *The dotted manner*
- *Niello*
- *The fine manner and the broad manner*

Arts from the fire

- *Venice, glass and enamel*
- *Painted French enamels*
- *16th-century French ceramics*
- *Saint-Porchaire*
- *15th-century Spanish and Italian Earthenware*
- *16th-century Italian Earthenware*

Watchmaking

### THE ART OF LIVING

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An art of living: in dress, furniture, décor

- *Tapestry in the Renaissance*

## ROOM 13

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### FRANCIS I, COLLECTOR PRINCE

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The seed of the Louvre

- *The portraits of Francis I*
- *The collection of Francis I: Leonardo da Vinci's Saint Anne*

## » THE ARTWORKS

The Louvre-Lens has chosen over 250 Renaissance masterpieces for its inaugural exhibition. These artworks are essentially from the Louvre's Painting, Sculpture, Objet d'art and Graphic arts departments and symbolically mark the arrival of the Louvre's collections in Lens. Only the anatomy books come from the Bibliothèque Nationale, the Ecole des Beaux-Arts and the Ecole de Médecine in Paris. The chest, floor tiles, woodtrim and door come from the Musée National de la Renaissance of Château d'Ecouen and the Musée des Arts Décoratifs.

Among the exhibition's standout pieces are *Saint Anne*, the last, unfinished masterpiece of the Italian painter Leonardo da Vinci, recently displayed in the Louvre after a two-year restoration project, as well as Dürer's *Triumphal Arch of Maximilian I*, an enormous set of engravings formed by 191 woodcuts measuring 2.7 m in height, typically presented in albums and assembled in their entirety. Also noteworthy are *The Beheading of John the Baptist and Herod's Banquet* by Fra Angelico, Holbein's famous *Portrait of Erasmus in profile*, Botticelli's *Venus*, a work of art that was restored over three years especially for the exhibition, Cranach's *Venus Standing in a Landscape*, the *Portrait of Francis I* by Titian and Tintoretto's *Self-portrait*.

Particular attention is drawn to the graphic arts as the exhibition gallery's layout lends itself especially well to displaying drawings. There are over forty masterworks of graphic art by Michelangelo, Raphael, Paolo Uccello and Pisanello on display.

In sculpture, we find the striking *Tomb of Catherine de Medici* by Girolamo della Robbia which was left unfinished as the queen was alarmed by the sight of her effigy, but also *The Dead Saint Innocent* which presents an emaciated image of death, two busts by Antico cast in bronze for Isabella d'Este and a classical bust of Juno that once belonged to Margaret of Austria. The Louvre's objets d'art department also sent an important series of Majolica pieces, glassware, painted enamel, medals and small bronze pieces.



Cote cliché : 00-006887 / N° d'inventaire : INV1982  
Fonds : Peintures  
Titre : *L'Annonciation* / Auteur : Van der Weyden Rogier (1399/1400-1464)  
© RMN (Musée du Louvre) / Gérard Blot  
Période : 15e siècle, Bas Moyen Âge (Europe occidentale) / Technique/Matière : huile sur bois  
Hauteur : 0.860 m.  
Longueur : 0.930 m.  
Localisation : Paris, musée du Louvre

## » THE MUSEUM EXHIBITION DESIGN IN ADRIEN GARDÈRE'S WORDS

«For the building designed to house large temporary exhibitions, the STUDIO ADRIEN GARDÈRE made a decision from the outset to use a stark contrast with the interior fittings of the Grande Galerie. On the one hand, the Galerie du Temps with its single-space design where everything is open and horizontal, and on the other, for the Renaissance, *Revolutions in the arts in Europe 1400-1530* exhibition and its many sections, we have a multiplication of rooms, carefully handling the series of looks, dialogues and rows, offering a wide variety of spaces, colours and configurations in order to endow the visit with a sense of rhythm and to surprise the visitor.

In order to create this pace, the STUDIO ADRIEN GARDÈRE completely re-designed the space using picture rails. These, however, never touch the building. Visitors will pass from one room to another through large arches which, at some points in the exhibition, align to offer perspectives echoing the architectural principles of the Renaissance.

Some closed spaces step away from the rest of the exhibition and examine a specific subject in greater depth. This is the case of the section dedicated to the «discovery of the body» whose apse shape alludes to anatomical theatres, or indeed the room dedicated to depictions of Venus.

Other, «transversal» spaces have different geometric shapes that can be seen at different points along the route and which enable visitors to compare several themes, such as the central «Period Room» reconstruction showcasing the art of living.

The room dedicated to the exhibition's major artwork, Leonardo da Vinci's *Saint Anne* is displayed in a special way that sets it apart from the other rooms. The *Saint Anne* can be viewed at both the beginning and the very end of the route in relation to the portrait of the painter's patron, Francis I.

The exhibition furnishings also contrast with the rest of the museum. Made entirely of wood that appears solid and untreated, it draws its inspiration from the large wooden tables of the *Renaissance* and notably those seen in Dürer's engravings.

The *Renaissance. Revolutions in the arts in Europe 1400-1530* temporary exhibition offers an entirely different viewpoint on the Louvre's artworks through the wealth of its route, the diversity and multiple colours of its spaces, in complete contrast to the Galerie du Temps and the Pavillon de Verre.»

**Adrien GARDÈRE**

*Sponsorship from the Fondation d'entreprise Total has made the Renaissance exhibition possible.*



Cote cliché : 11-518841 / N° d'inventaire : MI501  
Fonds : Peintures

Titre : **Trois scènes de l'histoire de Virginie**

Description : Trois scènes de l'histoire de Virginie : Appius Claudius fait arrêter Virginie ; le décamvir condamne Virginie à l'esclavage ; Virginie est tuée par Virginius

Auteur : Lippi Filippino (1457-1504)

© RMN (Musée du Louvre) / Stéphane Maréchal

Période : 15e siècle, Renaissance (période) / Technique-Matière : huile sur bois

Hauteur : 0.450 m.

Longueur : 1.260 m.

Localisation : Paris, musée du Louvre

# THE ENTRANCE HALL

## » THE BUILDING

Opening out onto the site and its grounds, the central entrance hall is a large, 3,600 m<sup>2</sup> square of glass with fully transparent walls. It is supported by a light structure of narrow pillars. It connects the museum's two main buildings: the Grande Galerie and the Galerie d'exposition temporaire. It serves as both the museum's entrance space but also a massive public space for the city. Visitors can enter the hall through three doors (the Lens, Loos-en-Gohelle and Liévin doors) that correspond to the three main entrances to the grounds. The transparency sought for this central space endows the entrance hall with a real public square role that visitors, especially locals, can take ownership of spontaneously and easily. The desire to make the museum space more familiar is reinforced here with cultural services and leisure spaces in the centre of the hall which are easily identified and accessible without having necessarily planned a visit of the collections. Thus from the very beginning, the Louvre-Lens has been designed as a museum that should be «frequented» rather than visited.

Glass bubbles punctuate the general hall space and form the museum's main reception points: information and tickets, reception room, resource centre, bookstore-shop, café and picnic area and the patrons' room. A central staircase provides access to the lower level mainly taken up by the museum's «behind-the-scenes» area. The storage rooms can be seen through a large glass wall that overhangs them and has been designed to make them open to discovery. So often hidden from public view and unknown, in the Louvre-Lens the storage rooms will be visible and indeed visitable. Located in the depths of the museum, they form the hidden part of the iceberg. The majority of conservations work, studies and research are conducted here. In Louvre-Lens, the secret life of the artworks is revealed in order to provide visitors with an insight into the museum's work and the different professionals involved, such as conservators, restorers and administrators. Entry to the behind-the-scenes area is free of charge. The storage rooms can be visited by appointment, in groups accompanied by a guide. One of the restoration room scan also be visited in small groups.

In particular, the storage rooms hold paintings, sculptures, textiles and graphic documents in addition to a number of archaeological objects recovered during the excavations undertaken by the Louvre between 1983 and 1990. A choice that symbolises the physical and intellectual connection uniting the Louvre-Lens and the Musée du Louvre.

*The Entrance Hall was built with the sponsorship of Auchan.*



*Musée du Louvre - Lens - Vue intérieure du hall d'accueil*

Image Sanaa © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach

## » THE RESOURCE CENTRE

**The Resource centre at the centre of the Entrance Hall stands as a lively place for spreading and sharing knowledge about the museum world. Open to all,** it has been designed as a sort of «toolbox» and place of discovery where both beginners and the experienced, individual visitors and families all have access to the information on how to use the museum: exhibitions, artworks, collections, professions, codes and uses both scientific and cultural are introduced and deciphered here. Visitors can also take part in workshops and training courses, try out new mediation tools, and share their experiences and questions with others through discussions and conferences. Thus, it is a matter of giving everyone the most relevant and most suitable keys to be able to discover, understand and question the museum in all of its many dimensions.

The Resource Centre has a surface area of 800 m<sup>2</sup> and is split over two levels.

### **In the museum entrance hall**

The Resource Centre in the entrance hall is deployed over two glass bubbles with a total area of 390 m<sup>2</sup>. The first bubble was designed to provide an initial approach to the museum and its layout to help audiences to understand museum site and to familiarise themselves with it. The second bubble, which houses the media library and its many resources, offers visitors the chance to further understand their initial discoveries or complete their research. In both of these friendly and comfortable spaces visitors will be accompanied and guided in their endeavours by the Resource Centres' own staff. The Louvre-Lens' challenge is to break with the image of the «mausoleum» museum, and instead make people understand that the Louvre is not only an unfathomable and vibrant source of questioning, discovery and plural forms of interpreting the world and the works of humanity, but also a lively place where a wide range of arts and rare skills are performed and where everyone, fans, casual visitors, experts, professionals, parents, children and passer-byes can find satisfaction in their desire to learn or just simply have fun.

Children and families have an area in the first bubble which is entirely dedicated to them, consisting of a «hut» where younger children can socialise the museum world by playing and drawing, while older children explore the resources that are aimed at them.

In the immersive space of the second bubble, the visitor is plunged into the heart of the works through a large format, high definition image projection device. Each work is decrypted in the presence of a mediator from different visual and symbolic perspectives (iconographic analysis) and also from technical (by means of scientific imaging) and archaeological perspectives (3D recontextualisation of the work in its original site).

However, the Resource Centre is also a showcase for books since its media library, located in bubble 2, has a rich documentary collection of 6,000 works, mostly dedicated to the history of art and temporary exhibits, but also to more specific areas such as museum professions and the history of the site and project. Research in the field of museology and new tools of knowledge dissemination will also be present. Resources aimed at young audiences are also an important part of the document collection.

### In the basement

The Resource Centre also boasts 400 m<sup>2</sup> dedicated to training, meeting museum professionals and discovering the history of art. This professional aspect aimed at educators and researchers as well as mediation professionals is a major asset for the Louvre-Lens, which also intends to thereby offer a genuine platform for experimentation and work to the people who make today's museums. Overall, this area is home to three training rooms, a large relaxation lounge overlooking the restoration workshops as well as an auditorium and multimedia studio. The latter allows people to be introduced to the uses of digital tools (tablets, cameras, search engines) and to carry out their own research: course of initiation, multimedia documentary files, entertainment media in artistic fields, etc.

A small auditorium with a capacity of 90 seats, which is open not only to art historians, but also to curious people, hosting, alongside scientific conferences related to temporary exhibitions and the Grand Gallery collection, introduction conferences on the history of art, readings, debates and meetings with professionals, researchers, writers, artists and filmmakers who confront, share and enrich the ties between the museum and its audiences.

*The Resource Centre was created with support from the Caisse des Dépôts.*



**Musée du Louvre - Lens - Hall d'accueil depuis parvis Ouest**

Image Sanaa et Mosbach © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach

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# THE STAGE

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## » PRESENTATION

Featuring an autonomous area, The Stage is a multidisciplinary and modular area of almost 300 seats, equipped with a retractable terrace. The facilities are designed to accommodate a wide range of events related to the exhibitions and activities of the museum: live performances, concerts and other events such as seminars, conferences, readings, film screenings, etc.

The inclusion of The Stage in the direct extension of the exhibition gallery symbolises the dialogue between scheduling live shows and conferences and the works displayed in the museum. Both buildings can communicate to offer a transversal dimension to the journey through the museum. This configuration serves the original operations that accompany the discovery and interpretation of the museum among the general public.

## » PROGRAMMING

The Stage's goal is to appeal to all visitors, regardless of their origin and cultural background. It is a question of meeting the expert's desire to deepen his/her knowledge and offering important support to those who have never been to a museum before. The success currently being enjoyed by the Ecole du Louvre in Lens (highest attendances in the region) promotes the implementation of an ambitious programme of conferences, meetings and art films.

In the evening, it adopts the operating method of a performance venue, whose programming is both accessible and challenging and designed with the interests of the existing regional offering in mind.

Collaborations with other museums and cultural institutions in the region are also initiated. In this perspective, nearby creation facilities are obvious partners. Co-productions are also conducted on a Euro-regional and international scale, particularly with major artistic training institutions.

## 5 highlights of The Stage's programming December 2012 > June 2013

### CHILDREN FIRST

December, the museum's opening month, will be perfect for The Stage to open to a young audience, with two funny, offbeat shows for children. ( *Wouaf art*, a zany and educational conference on art and *Momo*, a short opera with a narrator and four musicians).

### RENAISSANCE

January will see an extension of the instant gratification that Rabelais, the literary giant of the Renaissance, held so dear, with talks led by eminent specialists, un *Gargantuan Banquet* where the food will be both poetic and culinary, and a feminine rock and roll show (*Parlaparole*, according to Rabelais staged by Didier Galas).

We shall also meet Léonard de Vinci (with the restoration of the painting of *The Virgin and Child with St Anne*) and Ronsard (with a headphone concert masterminded by the composer Thierry Balasse in February), as well as a look at fashion at the time of kings François I and Henri II (with a fancy dress ball!).

The Renaissance remains a source of inspiration for the creations of today. This is evidenced in the work of Damien Jalet, the choreographer and colleague of Sidi Larbi Cherkaoui ( *Three spells* , 8th of March), regularly associated with the Capilla Flamenca ensemble, that will take place for a special concert around the work of Josquin Desprez.

### LONG LIVE FREEDOM

Variations on *Liberty Leading the People* by Eugène Delacroix with a conference, a reading of all (or almost all) of *Les Misérables* by Victor Hugo in a weekend (start your timers!), a hip-hop version of the painting choreographed by Robyn Orlin (two dates, including one with young dancers from Lens) and a curiosity cabinet of graphics, circus and music based on the figures of the revolt with *Hey !*.



*Le 28 Juillet. La Liberté guidant le peuple (28 juillet 1830)*  
de Eugène Delacroix (1798-1863)  
H. 2,6 m, L. 3,25 m.

Musée du Louvre, département des Peintures, RF 129  
© 2009 Musée du Louvre / Erich Lessing

## TIME IN ACTION

What is our perception of the passing of time, its measurement and its mark?

Based on the *Time in action* exhibition in the Glass Pavilion, we will question our relationship with time through talks and the *Caramba!* show directed by Thierry Roisin, which addresses our relationship with age.

## RUBENS AND EUROPE

In June, the Astrée Concert, a baroque ensemble directed by Emmanuelle Haïm, will lead us on Rubens' trail through the various countries he passed through at the time (Italy, England, France, and Spain) with four special events. This musical programme will consist of madrigals and canzonetta by the genius composer Monteverdi who was a contemporary of Rubens. Monteverdi is considered as the last great representative of the Italian madrigal school, an old form of vocal music which the Ensemble Intercontemporain will also interpret in (*Madrigals of Today*, on the 9th of June). The season will conclude with music with the spotlight on Opera (conferences, screenings and shows), ranging from *Monteverdi's l'Orfeo...* to *Karaoke of the screams of Paris* (an interactive musical show by Benjamin Lazar, in partnership with the City of Lens).



Cote cliqué : bc060162 / N° d'inventaire : MR355 / Fonds : Objets d'art  
Titre : **Vanité : Amour endormi sur un crâne et un sablier**  
Auteur : Kern Leonhard (1588-1662) (attribué à)

© Crédit Musée du Louvre, dits. RMN / Martine Beck-Coppola  
Période : 17e siècle, période moderne (Europe occidentale)  
Technique-Matière : ivoire d'éléphant, sculpture (technique)  
Site de production : Allemagne (origine)  
Hauteur : 0.297 m / Longueur : 0.277 m / Profondeur : 0.143 m  
Localisation : Paris, musée du Louvre  
Acquisition : Butin de la campagne d'Allemagne, 1806

# A MUSEUM WITHOUT SECRETS THAT IS OPEN TO ALL

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## » VISIBLE AND ACCESSIBLE COLLECTIONS

Far from the clichés of certain archaic attitudes, today's museums are modern organisations, established in their time, that appeal to almost all professions and skills, the most traditional and the most innovative alike. These places are becoming more and more open and transparent, as the understanding of works and their charm also requires knowledge of their private life.

So instead of hiding behind the scenes (storage and technical areas), the Louvre-Lens makes all of its aspects visible: visible and accessible collections, restoration of works in public, etc. By insisting on transparency and openness, the museum enhances the activities and professions that compose it.

The collection of works of art is at the heart of the programme to open the backstage areas of the museum to the public due to its attraction and symbolic value. The project is ambitious (a real collection and not a reconstruction for expographic purposes, conservators at work, explications from specialist mediators, meetings with professionals from all guilds), innovative (virtual tools accompanying actual tools to provide further knowledge and context) and original in the relationship that it establishes between the collection and the audience, which is unique in this form in France. However, due to constraints relating to conservation and security, the collections cannot become a permanent visitor area. Visits are restricted to pre-registered groups.

Any visitors that cannot enter the collections and directly see the objects may go to a freely available discovery area which offers both a view of the collections and a virtual tour. This new area, adjacent to the collections, gives a better understanding of what a museum is like today and the chance to discover the «secret life» of the works through meeting the men and women of the museum. It is a real place of exchange between visitors and professionals.

*The visible and accessible Collections were made thanks to the sponsorship of the Caisse d'Epargne Nord France Europe.*

## » CULTURAL PROGRAMMING

As in all major international museums, visitors to the Louvre-Lens can experience multiple forms of art in the museum grounds, at the heart of the collections and in The Stage area. Everyone can thus approach the aesthetic issues of yesterday and today in a transversal way thanks to inventive and insightful interactions with dance, music, theatre and new stage forms.

Festivals for younger audiences, gourmet meetings and popular music will take over The Stage and grounds in the summertime. The cultural activities organised in the landscaped grounds promote accessibility and the opening of the museum to as many people as possible during large concerts and outdoor screenings. The poetic associations between popular culture and artistic creation will be emphasised to arouse the interest of visitors and to encourage local audiences to return through a customised, varied and renewed package.

## » AT NIGHT

The Louvre-Lens museum will open its doors at night, until 10 pm, on the first Friday of every month from September to June, thereby giving visitors the chance to see the museum differently. Displaced in the exhibition rooms, animations will resonate or counterpoint the sculptures, paintings, art objects and concepts presented in the exhibitions.

They are also the opportunity to give the partners of the museum's cultural and educational circles their rightful place.

Special evenings will animate the season: in January, with the *Renaissance. Revolution in the arts in Europe 1400-1530* and *Rabelais* exhibitions, in April with the *Freedom Guiding the People* and in June through the *Rubens and Europe exhibition*.

## » MEDIATION AND WELCOMING ALL AUDIENCES

The Louvre-Lens audience policy is at the heart of the museum's cultural project to become an area of life and discovery for all in which written, human and multimedia mediation is a priority. Experts, aesthetes but also those who are less familiar with museum practices should feel completely welcomed and respected in their level of approach through the plurality of offers, levels of mediation and media for accessing the knowledge and works of the Louvre.

### Accessibility

The Louvre-Lens is very keen to welcome all audiences (individuals, families, school groups, tourists, professionals, older visitors, disadvantaged groups or persons with disabilities), as accessibility is a strategic issue for the institution. By meeting expectations in terms of comfort, welcoming and services for visitors, the reception policy will promote attractiveness, ownership of the site, diversification of audiences and visitor loyalty.

A special tariff policy has therefore been implemented. The Grande Gallery and the Glass Pavilion are free, and shall remain so throughout the first year of opening. All the other areas of the museum can be visited without an entrance ticket. Only the temporary exhibition gallery is subject to charges, with a full price entrance fee of 9 euros.

Clear and varied information devices are put in place to make the various cultural offerings legible. A lounge is accessible in the entrance hall to enable visitors to plan their visit. Information and communication devices are available in three languages (French, English and Dutch).

The challenge is to make the Louvre-Lens physically, socially and intellectually accessible: the Louvre-Lens teams have thought of particular ways to make the labels more understandable by adapting the titles of works. *The Discophoros* will therefore be entitled *Athlete holding a discus, Roman copy of a bronze discophoros*.

## Listening and teaching

The Louvre-Lens mediation insists on the education of looking and learning about works of art in a logic of exchange and sharing.

In the exhibition areas, mediators, committed to everyone discovering at their own pace and keen to create links at any moment, meet guests for moments of personalised dialogue. All mediation devices are implemented be they written or multimedia aids, or even screenings, to give the visitor as much as possible from the experience. This mediation is supplemented by visit-workshops developed especially for schools or by multimedia guides suggesting thematic routes, different points of view on a history of art topic and proposing insights.

The Louvre-Lens has 6 educational workshop areas designed to introduce visitors to the basic facts about artistic creation by allowing them to come into direct contact with practices, techniques, tools and concretely realise an object, regardless of its medium: drawing, painting, sculpture, multimedia, etc.

Training courses, conducted in dedicated areas are available to teachers and professionals. These people can then pass on ownership of the museum and its exhibitions.

The multimedia guide developed by the Louvre-Lens and the ON SITU company replaces conventional audio guides to become a truly participatory visit aid. Accessible to all at no extra cost, the multimedia guide comes in the form of new generation mobile phone (smartphone) and provides the visitor with an intuitive user interface (touch). Visitors are thus accompanied on their visit by commentaries on works by curators or animations featuring detailed views of a selection of works to give a different reading. The purpose of these animations is to create an exchange on the works without distorting the direct relationship. The guide also aims to contribute to the «continuum» of the visit by giving visitors the opportunity to create a personal space on the Louvre-Lens Internet portal and save the route of their visit. Visitors can then look back at the route that they took and add further resources from the Internet portal.

*The multimedia guide and the digital mediation devices were developed in partnership with Orange.*

## » CONTEMPORARY ARTIST COMMISSIONS

Two perennial commissions entrusted to contemporary artists are inaugurated in the new Louvre museum in Lens.

**Ange Leccia, *Louvre Love*, 2012, videos and filmed archives, 11min40sec**  
**Original creation by the artist for the Louvre-Lens museum, commissioned by the Nord-Pas de Calais Region.**

© Archives Centre Historique Minier de Lewarde, City of Lens  
© Ange Leccia, 2012, ADAGP, Camera Lucida Production

From the entrance hall, the visitor is greeted by two diptych videos by the artist Ange Leccia, projected onto the circular glass walls designed by the duo of Japanese architects SANAA. Alternating with Lens on one side, and the Louvre in Paris at the other, the walls receive videos in turn, simultaneously in loop and in inverted symmetry.

Ange Leccia (1952, Minerviu, Corsica, France) signs a new partnership with the Louvre with this piece. He was invited to the first « Contrepoint » in 2004, and filmed *La Déraison du Louvre* with the actress Laetitia Casta at night in the great Italian gallery the following year. For *L'amour Louvre*, he first collected film archives of the daily lives of miners in Lens in the last century, and then filmed masterpieces from the Paris museum, once again in the dark, illuminated by the light beam. He therefore achieves a fragmented poetic parallel as a reappropriation of stories that are at the same time pictorial and human, universal and intimate.

**Yayoi Kusama, *Flowers That Bloom in the Universe*, 2012, mosaic, 9 x 21 m**  
**Original creation of the artist for the Louvre-Lens museum, commissioned by the Nord-Pas de Calais Region**  
**The mosaic designed by Yayoi Kusama was made possible thanks to the sponsorship of the Trend – Group.**

© Yayoi Kusama - Courtesy of Yayoi Kusama Studio Inc.,  
Ota Fine Arts, Tokyo, Gagosian Gallery, New York

For the foyer floor of The Louvre-Lens Stage, the priestess of contemporary Japanese art, Yayoi Kusama (1929, Matsumoto) – whose travelling retrospective exhibition came to the Centre Pompidou MNAM last year, an opportunity that the Louvre museum seized to present in partnership three of her flower sculptures at the Jardin des Tuileries – has designed the pattern of a large coloured mosaic in keeping with the wide open architectural environment in this part of the park.

The artist, whose public commission in Lille is already well-known, *The Tulips of Shangri-La*, 2004, fills the buttons, leaves and three large flowers of this new composition with her points that have become famous. Another characteristic element of the artist's exuberance is the wide open eyes embracing the heart of the flowers with their eyelashes in place of the tip, stamens and pistil.

*The mosaic designed by Yayoi Kusama was made possible thanks to the sponsorship of the Trend – Group.*



# THE LOUVRE-LENS: A MUSEUM AT THE HEART OF THE EURALENS URBAN PROJECT

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# THE LOUVRE-LENS: A MUSEUM AT THE HEART OF THE EURALENS URBAN PROJECT

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## » THE EURALENS URBAN PROJECT

The Louvre-Lens museum designed by Japanese architecture agency SANAA could not locate in this leafy setting without it also being transformed. The Nord-Pas de Calais Region has seized the opportunity of the arrival of the Louvre-Lens to improve the image and attractiveness of the area, and profoundly change the way people live in Lens and surrounding area. To do this, in 2009 the region created the association Euralens, chaired by Daniel Percheron, the President of the Nord-Pas de Calais Region, and modelled on Euralille. It is a vast planning operation which doesn't end around the immediate Louvre-Lens area, but extends over 1600 hectares.

Euralens aims to define and implement a large urban and landscape development project that respects the history of the Mining region.

The priority area is the one around the museum-park, to better organise access. It plans to use the rail network as a link in the green infrastructure, to create a «green platform» to the museum. In addition to the paths in former mining railways, bridges and car parks have been built.

The Euralens project aims to create a new and attractive entity and revitalise the area, working with the towns surrounding the Louvres-Lens (Lens, Liévin and Loos-en-Gohelle) and their 75,000 inhabitants.

This process applies on a new scale, a wider scope or «heart of the city» approach that includes the Lens-Liévin, Hénin-Carvin and Artois Comm (Béthune-Bruay) conurbations, for a total of 576,000 inhabitants.

The project is explicitly inspired by the experiences gained in other European countries. In Bilbao, in the Spanish Basque Country, Liverpool as well as the Ruhr area in Germany (operation IBA Enscher Park). These former difficult industrial or mining areas are now attractive territories.

The team made up of Michel Desvigne and architect Christian de Portzamparc has been chosen. These two nationally and internationally renowned personalities offer a new vision of mining towns, transformed into «great garden city». They view the area as an archipelago made up of small islands: the mining towns. The aim is to link and unite them, while keeping the green areas between. They have planned to extend the current green infrastructure and develop it, inspired by American parks. The team intends Euralens to become a reference in individual housing transformation in France.

# IV THE INSTITUTION

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PRESENTATION

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THE LOUVRE-LENS TEAM

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# THE INSTITUTION

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## » PRESENTATION

The Louvre-Lens is a Public Institution for Cultural Cooperation (EPCC), whose members are the Nord-Pas de Calais Region, the département du Pas-de-Calais, the Lens-Liévin conurbation, the City of Lens, the Louvre and the State. The Louvre-Lens is an administrative Public Institution for Cultural Cooperation. As an autonomous establishment, it is linked to the Louvre Museum by a scientific and cultural convention.

Partner institutions will take charge of the Louvre-Lens' operating budget, estimated to be 15 million Euros expenses in the first year, with approximately 25% own resources.

The Director of the Louvre-Lens benefits from extensive cultural and scientific autonomy, in compliance with the rules governing EPCCs. The director is named by the president of the EPCC following proposals made by the management board, which decides with a two-thirds majority.

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## MANAGEMENT BOARD

### **Representatives of the Louvre**

Henry Loyrette, President-director of the Louvre Museum Public Institution and the Louvre-Lens Public Institution for Cultural Cooperation

Hervé Barbaret, General Administrator  
Claudia Ferrazzi, Deputy General Administrator

Jean-Luc Martinez, Director of Greek, Etruscan and Roman Antiquities  
Sophie Makariou, Director of the Islamic Arts department

Geneviève Bresc-Bautier, Director of the Sculpture department

Juliette Armand, Director of Cultural Production

Catherine Guillou, Director of Visitor Policy and Artistic Education

Christophe Monin, Director of Development and Patronage

Vincent Pomarède, Director of the Paintings department

### **Representatives of the Conseil Général du Pas-de-Calais**

Dominique Dupilet, President of the Conseil Général du Pas-de-Calais

### **Representatives of the Conseil régional Nord-Pas de Calais**

Daniel Percheron, President of the Nord-Pas de Calais Region

Catherine Genisson, Vice-President in charge of Culture

Frédéric Chéreau

Christophe Pilch

Jean-François Caron

Cathy Apourceau

Philippe Rapenau

Françoise Coolzaet

M<sup>me</sup> Taszarek

### **Representative of the Communauté d'Agglomération de Lens-Liévin (C.A.L.L.)**

Jean-Pierre Kucheida, President of the C.A.L.L.

### **Representative of the City of Lens**

Guy Delcourt, Deputy Mayor of Lens

### **Representative of the Nord-Pas de Calais Préfecture**

Dominique Bur, Regional Prefect

### **Representative of the Regional Directorate for Cultural Affairs**

Marie-Christiane de la Conté, Regional Director for Cultural Affairs

### **Qualified people**

Aline Sylla-Walbaum

Augustin de Romanet

Jean-Jacques Aillagon

Ivan Renar

## » LOUVRE-LENS TEAM

The president of the Louvre-Lens management board is **Henri Loyrette**, Managing director of the Louvre Museum Public Institution, responsible for collections, the influence and implementation of scientific and cultural policy of the future establishment.

### **Xavier DECTOT, Director of the Louvre-Lens museum**

Art Historian and Head Curator, he is a specialist in Medieval Sculpture. Trained in the Ecole de Chartres, where he was awarded his archivist and paleography diploma, he passed the heritage curator exam in 1997. From 1998 to 2000, he was scientific member of the Casa Velasquez (in Madrid) and presented his doctoral thesis in History of Art in 2001.

In 2001, he was named curator of the Cluny museum, the National Middle Ages Museum, in charge of the sculptures, Ivory and Earthenware collections. He is also the curator for many temporary exhibitions, particularly: *Catalogne romane*, in 2004, *Paris, Ville rayonnante et D'or et de feu, l'art en Slovaquie à la fin du Moyen Âge*, in 2010.

He is a lecturer at the Centre des hautes études de Chaillot, and has penned many publications, both scientific and for the wider public.

On 27 March 2011, he was named Director of the Louvre-Lens Museum by the Public Institution for Cultural Cooperation Management Board.

### **Catherine FERRAR, General Administrator**

Catherine Ferrar began her career at the Conseil régional du Nord-Pas de Calais in 1984, in the administrative and financial department, followed by the economic action department, before taking on the duties of Director of Projects and Organisation, in charge of change and the modernisation of services.

She began working on the organisation of Louvre-Lens at the Conseil régional in 2009.

After this career spanning 27 years, on 1 July 2011, Catherine Ferrar was named general administrator of Louvre-Lens, she is in charge of the management of the establishment, particularly dealing with organisation, human resources, and administrative and financial management.

### **Juliette GUÉPRATTE, Head of the Visitor service**

### **Vincent FOURMESTRAUX, Head of the operating and maintenance department**

### **Raphaël WOLFF, Head of the Communications and External Relations department**



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# KEY FIGURES

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## KEY FIGURES

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### » LOUVRE-LENS IN A FEW FIGURES:

- 28,000 m<sup>2</sup> total surface area
- 7,000 m<sup>2</sup> exhibition area and storage that can be visited, including the Large Gallery (3 000 m<sup>2</sup>), the Temporary Exhibition Hall (1 800 m<sup>2</sup>), the Glass Pavilion (1 000 m<sup>2</sup>), the work of art storage area (1 000 m<sup>2</sup>)
- 6 000 m<sup>2</sup> of halls, services, workshops, auditoriums, the Scène (stage) and Resource Centre
- 1 3,600 m<sup>2</sup> welcome hall
- 6,600 trees, 26,000 shrubs and 7,000 perennials
- 4 ha of flowery meadows and prairies and 1 ha of lawn.
- 1 auditorium with 280 seats (La Scène)
- 6 educational workshops
- 1 cafeteria
- 1 restaurant
- 1 bookshop-store
- 1 media centre and Resource Centre
- 1 20 hectare park

### Funding

**Cost of project: €150M**

**Region: €88M (59%)**

Other backers: €62M (41%)

- *ERDF: €37M (25%)*
- *Pas-de-Calais General Council: €11M (7%)*
- *Lens Liévin, Henin Carvin conurbations and the City of Lens : €12M (8%)*
- *State: €2M (1%)*

**Operating budget:** estimated at 15 million Euros a year.

### Target visitor numbers:

- *700,000 visitors expected in the first year*
- *500,000 visitors on average a year from 2014*

### Jobs:

EPCC has created 70 direct jobs and over forty outsource jobs.

# VI PUBLISHINGS

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### » RENAISSANCE. REVOLUTION IN EUROPEAN ARTS, 1400-1530

#### Exhibition catalogue

- Author: Geneviève Bresc-Bautier, exhibition curator, Director of the Sculpture department at the Louvre museum
- 20 authors, 600,000 characters, 300 colour illustrations
- Paperback with flap, 368 pages, 23 x 29 cm
- PP €39
- Co-edited by Somogy

Following the exhibition structure, this catalogue approaches the wider phenomenon of Renaissance. All the works in the exhibition are reproduced in it, close to 250 works from all the Louvre departments, which attempt to reflect profusion of works of art in this decisive era. Texts, written by specialists of the different themes, question the idea of intellectual and artistic change, particularly focusing on artists, their place in society, their travels, their sponsors, and their new self-awareness. Are also approached, the discovery and representation of the human body through the study of anatomy, the influence of models and the history of ancient civilisations, the themes of portraits, representation of space, ornaments, new techniques in the arts (art of fire, engraving, watchmaking, tapestry, etc). Works by Michelangelo, Botticelli, Raphael, Pietro Perugino, Mantegna, Bellini, Filippino Lippi, Andrea del Sarto, Fra Bartolomeo, Dürer, Lucas Cranach, Jan van Eyck, Joos van Cleve...

#### Exhibition album

- Paperback, 48 pages, 50 illustrations, 23 x 29 cm
- PP €8

## » LE TEMPS À L'ŒUVRE

### **Glass Pavilion exhibition catalogue**

- Authors: Pierre-Yves Le Pogam, exhibition curator, head curator of heritage in the Louvre Sculpture department, Audrey Boderé, Documentary research analyst.
- 200,000 characters, 160 pages, 130 colour illustrations
- Paperback with flap, 128 pages, 17 x 23 cm
- PP €28
- Co-edited by Invenit

The subject of the exhibition, and reflected in the catalogue, is the perception of time by mankind, both as a physical experience (time of the day, aging) and as an intellectual concept (measuring, representing time). The text is based on the comparison between cyclical and linear time, and the works presented highlight how, from the understanding of astronomical cycles in ancient times to the invention of mechanical time keeping, cyclical time is the cornerstone of everyday organisation, agriculture and religious calendars. Magic, divination, the power of the stars are not so far... The theme of age, and therefore that of our origins and our fear of the passing of time are also broached on. These musings bring about links between very different works, across eras and civilisations. Greek vases, Roman low-reliefs, Egyptian papyrus, ink drawings and Watteau, Corot and Le Sueur's oil paintings, works of art from modern times, 19th century engravings and contemporary video installations.

## » LOUVRE-LENS – THE GUIDE 2013

- Authors: Xavier Dectot, Director of the Louvre-Lens museum; Jean-Luc Martinez, Director of Greek, Etruscan and Roman Antiquities at the Louvre Museum; Vincent Pomarède, Director of the Paintings department at the Louvre Museum

### **Museum guide and «Galerie du Temps» exhibition catalogue**

- 350,000 characters, 300 colour illustrations
- Paperback with flap, 296 pages, 16 x 23 cm
- PP €19
- Translations into English and Dutch in Sprint 2013

The museum guide and the catalogue of the Galerie du Temps are brought together in this guide, similar to what many museums do for their permanent collection. In the first part, Xavier Dectot, Director of the Louvre-Lens Museum, presents the museum, its architecture and the history of the location, the scientific and cultural project, the different areas and activities for the public, as well as the regional project it is part of. In the second part, the Gallery of Time catalogue presents all the works exhibited, as continuous text, explaining the juxtapositions at the heart of this exhibition.

### **«Galerie du temps» Album**

- Paperback, 48 pages, 23 x 29 cm
- PP €8

## » OUR VIEW AT 5000 YEARS

- Author: Lucie Streiff-Rivail; illustrations: Élise Mansot
- 60 000 characters, 80 pages, approx. 80 illustrations, 22 x 22 cm
- Young public (aged 7-10)
- PP €15.50
- Co-edited with Actes Sud

From ancient times to the Romantic era, mankind has been watching the world and trying to represent it for 5000 years. Through the study of sixty works of art, grouped into ten transversal themes - kings and queens, clothing, warriors, the face, the body, birds - this work is a first opening to the history of art, guiding children through the various codes of representation, to discover and appropriate them.

## » LOUVRE-LENS

- « Point de rencontre » Collection by CRDP/Scérén
- Approx. 50 pages, approx. 50 illustrations, 15 x 21 cm
- PP €5
- Co-edited

This guide is designed for the teaching corps, on the theme «a museum today». It discusses issues surrounding architecture and the welcoming and presentation of works of art, as well as what a new museum has to offer to a great variety of publics.

## » KNOWLEDGE OF THE ARTS: « LOUVRE-LENS » SPECIAL EDITION

- 68 pages, approx. 70 illustrations, 21.5 x 28.5 cm
- PP €10
- Co-edited

This special edition magazine presents how the new museum fits into an area with a rich history and heritage.

## » DOCUMENTARY

### **LOUVRE-LENS: LA GALERIE DU TEMPS (The Gallery of Time)**

- A documentary written by Nora Philippe and Michaël Gaumnitz, directed by Michaël Gaumnitz
- Coproduced by: ARTE France, AMIP, Louvre Museum (2012, 52 mn)

#### **ARTE goes back to the birth of the Louvre-Lens in the heart of the Nord-Pas de Calais mining area.**

New surroundings for a different perception of the its's Parisian «big brother's» collections. In this surprising museum, the Galerie du Temps is a real time machine, bringing together civilisations in a single open space area. A special architecture was required: light, fluid, transparent, the hallmark of SANAA, the Japanese architects who created this sober setting, made of glass and light. As work on the Galerie du Temps progressed, Xavier Dectot, the very young director, guides us through and highlights the originality of this unique exhibition hall. Links between colours, shapes and themes are made, bridges are built over time and civilisations and emblematic works of art are explained.

**Broadcast on Sunday 16 December at 4h50 pm**

**DVD out on 6 December**

Co-edited by: ARTE Editions / Louvre museum

## » ONLINE

### **«LENS, CAN YOU SEE THE PICTURE»**

**An interactive fresco with sound effects**

#### **How do the people of Lens view the arrival of the Louvre? How has this town in the North of France experienced the loss of its mining past?**

Coproduced with the Louvre museum, arte.tv reaches out to the city of Lens and its inhabitants, telling the story how the museum was built and the travels of the works of art. A picture and sound fresco brings together three authors from arteradio.com (Mehdi Ahoudig, Delphine Saltel and Mathilde Guermonprez) and a comic illustrator (Will Argunas) who spent a week walking, recording and drawing the town.

**Online at beginning December**

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# VII

## PARTNERS OF LOUVRES-LENS

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## PUBLIC PARTNERS



**Ministry for Culture and Communications**



**European Union**

## PARTNER AUTHORITIES



**City of Lens**

«The Louvre-Lens will become the economic powerhouse of our region. Euralens has brought together many stakeholders: administrative institutions, local authorities, the ministry of education, private companies. The aim was to coordinate economic, urban and landscape development of an area with 500,000 inhabitants.»

Guy Delcourt,  
Deputy mayor of Lens



**Communauté d'Agglomération Hénin-Carvin**

«The Louvre-Lens is an opportunity for the area and its inhabitants. We hope that this fantastic museum will create jobs, with thousands of people visiting every years. It will become a great tool to continue changing the image of our ex-mining area.»

Jean-Pierre CORBISEZ  
President of the Communauté d'Agglomération Hénin-Carvin

## **Communauté d'Agglomération Lens-Liévin**

«The arrival of Louvre-Lens is a real driving force for our area. Louvre-Lens, on the same beat as the rest of the world! It will be a formidable boost for all our structural projects (Elite sports' centre, Cultural and Digital centre, 11/19 Site, the tram, Notre Dame de Lorette, etc.). Our area is changing day after day and the Louvre-Lens has undoubtedly contributed to increasing its cohesion and consistency.»

Jean-Pierre KUCHEIDA,  
President of the Communauté d'Agglomération Lens-Liévin



## **Conseil général du Pas-de-Calais**

«The Département du Pas-de-Calais committed to the Louvre-Lens project very early on, and considers that this work is a real opportunity for tourist and economic development. We participate in the investment, and in the near future, to the management of the institution, as well as the development of roads and fire safety. The way the population takes ownership of the place is crucial for us.»

Dominique Dupilet,  
President of the Conseil général du Pas-de-Calais

## PATRONS AND PARTNERS

Le Conseil régional Nord-Pas de Calais et le musée du Louvre remercient les Mécènes Bâtisseurs et Partenaires du Louvre-Lens qui ont contribué à la naissance de ce musée d'exception.

Donner du sens, bâtir ensemble, vivre le chantier, tels étaient les objectifs de ces partenariats. Dix-neuf entreprises, PME-PMI et groupes internationaux, ont ainsi participé avec enthousiasme à cette aventure collective.

Qu'ils soient remerciés ici pour leur engagement et leur implication sans faille.

### PATRONS AND PARTNERS OF LOUVRE-LENS

#### LES MÉCÈNES BÂTISSEURS EXCEPTIONNELS



#### LES GRANDS MÉCÈNES BÂTISSEURS

#### LES GRANDS PARTENAIRES



#### LES MÉCÈNES BÂTISSEURS



Membre fondateur  
du Cercle Louvre-Lens Entreprises



## » LE CRÉDIT AGRICOLE NORD DE FRANCE, MÉCÈNE BÂTISSEUR EXCEPTIONNEL

Première banque de la région Nord-Pas de Calais avec un particulier sur quatre et une entreprise sur trois parmi ses clients, le Crédit Agricole Nord de France participe depuis son origine au développement de sa région.

Il est le partenaire incontournable de la plupart des grands projets, mais aussi de toutes celles et de tous ceux qui, mobilisant leurs énergies, veulent bâtir le Nord-Pas de Calais du 21<sup>e</sup> siècle.

Cela s'exprime par le soutien qu'assure la banque à l'activité économique de sa région en accompagnant ses habitants, ses entreprises et les grands projets régionaux ou locaux. Elle encourage également les initiatives qui contribuent à améliorer l'image du Nord-Pas de Calais et à faciliter l'accès du plus grand nombre à la culture.

Le Crédit Agricole Nord de France, Mécène Bâtitteur Exceptionnel du Louvre-Lens, est fier de contribuer à la réalisation de ce projet culturel et territorial majeur.

La Caisse régionale a choisi d'apporter son soutien à la Galerie du Temps, espace d'exposition central dans lequel les visiteurs pourront découvrir les collections semi-permanentes du musée. Le nom du Crédit Agricole Nord de France, entreprise centenaire, s'associera ainsi durablement à celui du Louvre-Lens.

Cette démarche s'inscrit naturellement dans le prolongement des actions de la banque en faveur de la démocratisation culturelle et du développement économique de la région Nord-Pas de Calais.

## CONTACT

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» **VEOLIA ENVIRONNEMENT, MÉCÈNE BATISSEUR EXCEPTIONNEL**

Beaucoup d'acteurs économiques, notamment industriels, ont contribué à la mise en valeur du patrimoine historique et culturel de la région Nord-Pas de Calais ... Veolia Environnement en fait partie.

L'histoire continue aujourd'hui avec l'inauguration du musée du Louvre-Lens.

Veolia Environnement s'est associé à ce projet porteur de valeurs et de convictions qui lui sont chères. Le Louvre-Lens s'inscrit pleinement dans une dynamique de développement durable, lequel constitue le cœur des activités du Groupe et guide ses actions au quotidien. C'est un projet social, car la création du musée du Louvre-Lens porte la culture au cœur même des territoires, sans élitisme, dans cette belle région. Plus que jamais, ce projet est un pas considérable vers un idéal qui ne l'est pas moins : la culture à la portée de tous ! Veolia Environnement ne peut que s'associer à cette démarche d'enracinement, de solidarité et de partage.

En tant que « Mécène Bâtisseur Exceptionnel », Veolia Environnement a souhaité concentrer son soutien financier sur la réalisation du parc de vingt hectares, véritable écrin de verdure ouvert à tous. Lieu de promenade, de réflexion, de mémoire, ce parc sera également un lieu d'animations et de découvertes culturelles. Un autre musée à ciel ouvert ...

Le groupe Veolia Environnement est fier de ce partenariat dans la durée au service du développement économique, social et culturel de la région Nord-Pas de Calais et de son rayonnement national et international.

Veolia Environnement (Paris Euronext : VIE et NYSE : VE) est le référent mondial des services à l'environnement. Présent sur les cinq continents avec plus de 330 000 salariés le groupe apporte des solutions sur-mesure aux collectivités comme aux industriels dans quatre activités complémentaires : la gestion de l'eau, la gestion des déchets, la gestion énergétique et la gestion des transports de voyageurs. [www.veolia.com](http://www.veolia.com)

**CONTACT**

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## » AUCHAN, MÉCÈNE BÂTISSEUR

Cela fait 50 ans que l'histoire a commencé entre Auchan et le Nord-Pas de Calais, plateforme de son développement. Présent dans 13 pays, le Groupe Auchan est un acteur majeur de l'économie régionale avec ses 14000 collaborateurs, ses 17 hypermarchés, ses 18 supermarchés, ses centaines de fournisseurs et ses relations avec le tissu associatif.

L'implication d'Auchan dans le Nord-Pas de Calais se manifeste aussi par le soutien apporté à la dynamique culturelle de la région. Le Groupe a développé des relations approfondies avec des institutions culturelles majeures, en ayant toujours pour objectif de contribuer à la démocratisation de l'accès à la culture.

En 2004, Auchan a été ainsi partenaire grand projet de Lille 2004 capitale européenne de la culture, ce partenariat étant renouvelé à l'occasion de Lille 3000.

De même, sous l'impulsion d'Arnaud Mulliez, président d'Auchan France, la Fondation Auchan pour la Jeunesse collaborent avec l'Orchestre National de Lille et le Palais des Beaux Arts de Lille pour des projets visant à permettre à des enfants et des jeunes de vivre des expériences pédagogiques et créatives.

Aujourd'hui, dans cette lignée, Auchan s'associe au Louvre-Lens comme mécène bâtisseur pour partager un projet de territoire ambitieux et pour contribuer à offrir au plus grand nombre la possibilité de s'ouvrir au monde.

## CONTACT

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## » NEXANS, GRAND MÉCÈNE BATISSEUR

Après avoir accompagné la rénovation du Château de Versailles, Nexans, expert mondial des câbles, a poursuivi son engagement en faveur du patrimoine historique, culturel et artistique mondial, en apportant au musée du Louvre-Lens son expertise des câbles pour le bâtiment.

Nexans a fourni gracieusement tous les câbles qui irriguent les 28 000 m<sup>2</sup> de bâtiments et les 20 ha de parc de ce nouveau musée. Ces câbles de courant faible et fort, destinés à la partie basse tension, Voix-Données-Images, et éclairage public ont été fabriqués dans 6 sites Nexans en France et en Belgique.

Les câbles livrés par Nexans contribueront à la sécurité du musée du Louvre-Lens, de ses visiteurs et de ses œuvres, ainsi qu'aux performances, à l'efficacité énergétique et aux réseaux de communication du bâtiment.

Cet ambitieux projet a séduit Nexans pour trois raisons : la démarche innovante du musée du Louvre-Lens qui a choisi de créer un véritable « musée d'art et d'essai », l'exigence de construction de ce nouveau musée respectueux de la norme Haute Qualité Environnementale, et, enfin, l'engagement du Groupe en tant qu'acteur économique responsable. Nexans entend aider les régions qui l'accueillent à se doter d'atouts porteurs de dynamisme : le Louvre-Lens, moteur de développement économique et de rayonnement culturel pour la région, en est un parfait exemple.

## CONTACT

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## » LA CAISSE D'ÉPARGNE NORD FRANCE EUROPE, GRAND MÉCÈNE BÂTISSEUR

La Caisse d'Épargne Nord France Europe est une Banque coopérative de proximité impliquée dans la vie et le développement de la région Nord-Pas de Calais.

C'est donc naturellement qu'elle a choisi d'être « Grand Mécène Bâtitteur » du Louvre-Lens, symbole d'un accès facilité à la culture, de cohésion sociale et vecteur de renouveau et de rayonnement pour tout un territoire.

La Caisse d'Épargne Nord France Europe forte de ses 2241 collaborateurs, de ses 315 000 sociétaires et de ses 2 millions de clients, est honorée d'œuvrer à la réalisation du Louvre-Lens et particulièrement fière d'apporter son soutien à l'espace dédié aux réserves d'œuvres d'art du musée du Louvre.

Symboles du patrimoine préservé, les coulisses du Musée présenteront « les trésors cachés » dans un environnement contemporain et technologique. Le Bassin minier se verra ainsi confier une part de l'histoire du Louvre pour la transmettre aux générations futures.

La Caisse d'Épargne Nord France Europe est engagée dans un mécénat culturel d'envergure. En complément du musée du Louvre-Lens, la CENFE est partenaire officiel de Lille3000. Elle accompagne l'action d'autres musées, le Palais des Beaux Arts à Lille, le Musée du Verre de Sars Poteries, le LAAC, le FRAC et le Musée Portuaire de Dunkerque, le Musée de Flandre à Cassel, le Musée des Beaux Arts de Valenciennes, mais aussi l'Orchestre National de Lille, l'Orchestre de Douai, le Centre Chorégraphique de Roubaix et la Fondation Belem.

## CONTACT

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## » LA CAISSE DES DÉPÔTS, GRAND PARTENAIRE

La Caisse des Dépôts apporte son soutien au musée du Louvre-Lens au titre de sa politique de mécénat et de ses missions d'intérêt général en faveur du développement et de l'accompagnement des usages numériques.

Le mécénat a pour objectif de faire partager la culture par le plus grand nombre, en particulier par les publics qui n'y ont pas naturellement accès et s'articule autour de trois axes d'intervention :

démocratisation de la musique classique et contemporaine,  
solidarité urbaine, en écho au rôle de financeur du logement social et de premier bailleur social en France,

prévention de l'illettrisme, réduction de l'échec scolaire précoce par la promotion de la lecture. C'est au titre de cet axe de mécénat que la Caisse des Dépôts s'engage aux côtés du Centre de Ressources pour l'acquisition du fonds documentaire, la conception et la réalisation d'outils numériques innovants et la tenue d'un festival du livre d'art pour la jeunesse.

Par ailleurs, dans le cadre de ses missions d'intérêt général, la Caisse des Dépôts finance et met à disposition son expertise pour les activités numériques de ce même Centre de Ressources qui accueillera un espace innovant dédié à la lecture, aux ressources multimédia et aux activités culturelles autour des thèmes du Musée (histoire des arts, collections, métiers des musées, coulisses et pratiques culturelles).

Il vise à contribuer au développement et à l'accompagnement des usages numériques avec l'appui d'un réseau de 20 espaces numériques co-labellisés « Cyber-base® / Cyber-Centre » déployé en partenariat par la Caisse des Dépôts, la Communauté d'agglomération Lens-Liévin, la Région Nord-Pas de Calais et l'Education Nationale. D'ici à 2013, ces 20 Espaces Numériques, connectés au portail documentaire du musée du Louvre-Lens, deviendront de puissants relais locaux du Centre de Ressources et permettront d'enclencher un processus d'appropriation sociale et sociétale, de favoriser une adhésion populaire, notamment en direction des enfants fréquentant les écoles situées à proximité du musée.

Le Centre de Ressources ainsi que les espaces publics numériques Cyber-base®, implantés dans les écoles primaires, intégreront le réseau Cyber-base®, 1er réseau national d'espaces publics numériques développé par la Caisse des Dépôts, composé de 740 sites adhérents animés par une communauté de 1500 animateurs-médiateurs.

## CONTACT

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Directeur régional Nord-Pas de Calais  
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## » ORANGE, GRAND PARTENAIRE

Depuis plusieurs années, Orange met en œuvre des projets à la croisée des chemins entre culture et innovation. Aujourd'hui, Grand Partenaire du Louvre-Lens, Orange accompagne le musée dans le développement de la médiation avec ses publics..

Dès l'ouverture, Orange proposera un guide de visite qui sera, pour la première fois dans un musée, basé sur une visualisation en 3D des galeries. Orange présentera également l'application mobile officielle du musée.

Depuis 2010, les équipes des Orange Labs et du Louvre-Lens participent à un groupe de travail dédié à l'innovation. Cette collaboration a déjà permis de faire émerger des premiers projets qui sont aujourd'hui des pistes de recherche :

- *un prototype de tablette tactile 3D, associée à une spatialisation du son et des vibrations, qui permet une interaction ludique avec des univers et des objets virtuels*
- *une expérience d'interactions gestuelles avec des interfaces 3D relief, pour intensifier l'immersion de l'utilisateur*
- *une navigation par gestes 3D sur smartphones, pour naviguer simplement et naturellement dans un catalogue d'œuvres d'art*

Les visiteurs seront amenés à prendre part à ces recherches en testant régulièrement de nouveaux projets de médiation.

Par cet engagement auprès du Louvre-Lens, Orange confirme son implication en Nord-Pas de Calais, région où le Groupe est présent et fortement investi pour accompagner la dynamique d'innovation du territoire, notamment à travers le déploiement du meilleur réseau.

## CONTACT

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## » SNCF, GRAND PARTENAIRE

SNCF est heureuse de faire partie de la formidable aventure du Louvre-Lens.

L'arrivée de ce nouveau Louvre, de ce lumineux musée-parc d'une conception originale, est une étape majeure pour le développement de la ville de Lens, de l'agglomération et bien sûr de la région Nord-Pas de Calais.

SNCF, Grand Partenaire du musée du Louvre-Lens, contribue à la réussite de ce projet en mettant ses ressources logistiques, humaines et de communication au service du musée.

Lors de la journée inaugurale du 4 décembre 2012, l'œuvre phare *La Liberté guidant le peuple* d'Eugène Delacroix sera affichée sur les deux trains qui seront affrétés spécialement pour les invités à l'inauguration.

SNCF accompagnera également au quotidien les habitants de la région Nord-Pas de Calais dans l'écriture de cette nouvelle page d'histoire, en favorisant l'accès du plus grand nombre au musée grâce à son réseau TER. De même, le réseau TGV acheminera sans nul doute des visiteurs venus de toutes les régions de France pour apprécier les chefs-d'œuvre installés dans la Galerie du Temps, admirer les expositions temporaires, découvrir les réserves ou le parc du musée.

En devenant Grand Partenaire de cet événement, SNCF établit une relation durable entre ses clients et le Louvre-Lens, contribuant au développement du territoire et au dynamisme de la région Nord-Pas de Calais.

## CONTACT

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## » FRANCAISE DE MECANIQUE, MÉCÈNE BÂTISSEUR

L'histoire de Française de Mécanique est intimement liée à celle du Nord-Pas de Calais, plus directement à celle du Bassin Minier où elle est implantée depuis maintenant plus de 40 ans. Les 3400 salariés qui produisent chaque jour plus de 4 500 moteurs pour les différentes marques des Groupes PSA Peugeot Citroën et Renault sont tous profondément attachés à leur région, le Nord-Pas de Calais.

Cette région a toujours soutenu le développement de Française de Mécanique. De même, depuis sa création, l'entreprise participe activement à l'essor de son environnement local.

C'est sur la base de cette étroite et chaleureuse collaboration, et avec la volonté d'ajouter un volet culturel aux axes de développement locaux que s'est construit le mécénat avec le musée du Louvre-Lens.

Au travers de ce lien privilégié, ce sont tous les salariés de Française de Mécanique qui expriment leur soutien à ce projet et leur fierté d'y être associés.

## CONTACT

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## Crédit du Nord

### » LE CREDIT DU NORD, MÉCÈNE BÂTISSEUR

Fidèle à sa tradition de partenaire de la Culture en région Nord-Pas de Calais, le Crédit du Nord s'est engagé dès 2007 aux côtés du Conseil régional Nord-Pas de Calais et du Louvre pour préparer la venue du Louvre à Lens. Cet engagement s'est traduit par le mécénat de deux expositions de préfiguration, dite Beffrois du Louvre-Lens, à Louvroil «La Magie de l'Écrit» et à Bruay-la-Buissière «Rêver l'horizon autour de Turner».

En devenant Mécène Bâtitteur du Louvre-Lens et en permettant la venue à Lens de «l'Archer», à l'occasion de l'inauguration de la Maison du projet et de la pose de la première pierre du musée, le Crédit du Nord s'est associé à cet événement majeur pour la région et ses habitants.

Tout en participant étroitement au développement économique du Nord-Pas de Calais, le Crédit du Nord souhaite par ses actions de mécénat, contribuer également au rayonnement culturel de la région en y associant de nombreux publics. Le Louvre-Lens s'inscrit tout naturellement dans cette stratégie.

### CONTACT

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## » AG2R LA MONDIALE, MÉCÈNE BÂTISSEUR

### AG2R la mondiale et le mécénat culturel

AG2R LA MONDIALE, 1er groupe de protection sociale en France, mène une politique de mécénat culturel privilégiant les territoires liés à son développement. Convaincu du rôle que joue la culture comme force de transformation durable, le Groupe développe sa politique en parrainant de grands événements et en s'associant aux acteurs qui portent les mêmes valeurs de proximité, de solidarité et de performance. En tant que spécialiste de l'assurance de personnes le soutien au Louvre-Lens est apparu naturel et conforme à ses objectifs de responsabilité sociétale.

*« Associés au projet du Louvre à Lens dès 2007 avec la Route du Louvre, nous sommes heureux d'assister à l'ouverture du musée au grand public. Le Louvre-Lens constitue à n'en pas douter un formidable atout pour l'attractivité du territoire. La grande qualité artistique de ses expositions dote la région d'une aura unique sur le plan international »* commente André Renaudin, Directeur général.

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## » LA FONDATION TOTAL, MÉCÈNE BÂTISSEUR

La Fondation Total soutient l'exposition inaugurale *Renaissance, Révolutions dans les arts en Europe 1400-1530* du musée du Louvre-Lens du 12 décembre 2012 au 11 mars 2013

Partenaire fidèle du musée du Louvre, la Fondation Total s'intéresse aux projets structurants de l'institution. Le pari architectural et social qui inspire le Louvre-Lens évoque des valeurs et des convictions partagées. La Fondation Total, en effet, soutient les initiatives qui ouvrent aux publics éloignés de la culture l'accès à la beauté, à la connaissance et à la pratique artistique. En étant mécène de la première exposition temporaire du Louvre-Lens, *Renaissance, Révolutions dans les arts en Europe 1400-1530*, la Fondation Total entend s'associer, symboliquement et activement, à la renaissance d'un territoire.

La Fondation Total fête ses 20 ans en 2012

La Fondation Total, qui fête ses vingt ans cette année, est partenaire de grandes institutions culturelles françaises (musée du Louvre, musée du Quai Branly, Institut du monde arabe, Centre Pompidou) dont elle accompagne régulièrement les expositions, avec le souhait de contribuer au dialogue des cultures. Elle œuvre par ailleurs pour développer des passerelles entre culture et solidarité et faire venir aux musées des publics en situation de précarité sociale et économique. Au-delà de ses partenariats culturels, la Fondation Total intervient dans trois autres grands domaines d'action : la solidarité, la santé et la biodiversité marine. Pour plus d'informations : [www.fondation.total.com](http://www.fondation.total.com)

## CONTACT

### Contact Fondation Total

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## » TREND, MÉCÈNE BÂTISSEUR

Le savoir-faire du groupe Trend au service du Louvre-Lens

Le groupe italien Trend met à disposition du musée son industriel et artisanal par un mécénat en nature et en compétence s'inscrivant dans la volonté du groupe de promouvoir la création artistique contemporaine à l'international.

Le groupe créé en 2000 à Vicenza emploie plus de 700 personnes sur quatre continents et est un des leaders mondiaux de la réalisation de mosaïques. Les réalisations de Trend allient la tradition de la création italienne au dynamisme et à la modernité des designers, architectes et artistes avec lesquels il collabore.

Trend contribue au rayonnement de l'art contemporain et son implication dans la création du musée du Louvre-Lens était une évidence. Elle se fera au travers de l'installation d'une mosaïque de l'artiste Yayoi Kusama sur le sol du foyer de la Scène. Le groupe fournira les matériaux nécessaires à la réalisation de cette création et ses équipes viendront réaliser la pose à Lens, pendant environ un mois.

## CONTACT

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## » LE GROUPE SIA, MÉCÈNE BÂTISSEUR

Le Groupe SIA soutient le Louvre-Lens depuis son lancement et se réjouit de son achèvement. Ce projet fait écho en effet aux valeurs de dynamisme, de développement et de responsabilité sociale et environnementale qui nourrissent le Groupe dans l'exercice de ses missions d'intérêt général.

La réalisation de ce bâtiment d'une exceptionnelle qualité architecturale et l'accès du plus grand nombre à la culture et à l'art constituent en effet des leviers essentiels du renouveau d'un territoire marqué par son histoire minière et industrielle, tout comme la préservation par le Groupe SIA des cités minières classées par l'UNESCO.

Le Groupe SIA, filiale d'Habitat en Région services (Caisses d'Épargne), est le deuxième opérateur privé de logements sociaux du Nord-Pas de Calais. Il regroupe 3 sociétés : Sia Habitat, Lto Habitat et Escaut Habitat qui gèrent 41.000 logements et construisent chaque année 1.000 logements sociaux locatifs ou en accession.

## CONTACT

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Amandine Buse  
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## » LA CCI DE REGION NORD DE FRANCE, MÉCÈNE BÂTISSEUR

Les CCI Nord de France, les entreprises, les commerçants, tous supporters du Louvre-Lens ! L'implantation dans notre région, à Lens, du plus célèbre musée du monde est un motif de fierté pour nous tous. C'est aussi une opportunité fabuleuse pour l'ensemble de notre territoire.

Car au-delà du fait d'être un équipement culturel extraordinaire, le Louvre-Lens représente un formidable atout économique. Sa notoriété va rejaillir sur l'image et sur l'attractivité de notre région. Sa fréquentation, des centaines de milliers de visiteurs par an, va quant à elle très directement impacter l'activité touristique et commerciale régionale.

Mécène bâtisseur du Louvre-Lens, la CCI de région Nord de France s'engage, aux côtés de la CCI Artois en premier lieu, mais aussi des CCI Côte d'Opale, Grand Lille et Grand Hainaut, à faire valoir les richesses de notre région et à accompagner le développement de l'économie touristique.

### CONTACT

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## » MAISONS & CITES, MÉCÈNE BÂTISSEUR

Le groupe Maisons & Cités, premier bailleur social du Nord-Pas de Calais, gère un patrimoine de 61 756 logements, répartis sur 700 cités. Outre la réhabilitation des logements miniers, le Groupe réalise des opérations de construction de logements sociaux et de renouvellement urbain.

Mécène bâtisseur du projet du Louvre-Lens, Maisons & Cités a souhaité contribuer à l'appropriation par la population du futur musée en organisant, avec les équipes de la Maison du projet, des « ateliers du Louvre ». À travers ces ateliers, les enfants des écoles et des centres sociaux du Bassin minier ont découvert le futur musée d'une façon ludique et originale, grâce à la présentation de la maquette du projet et du chantier de construction.

Maisons & Cités est également engagé dans des opérations de valorisation des quartiers autour du musée, de rénovation de l'habitat ancien, et de traitement des abords, ainsi que dans plusieurs opérations de construction.

## CONTACT

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## » DUPONT RESTAURATION, MÉCÈNE BÂTISSEUR

Avec la signature d'une convention de mécénat pour le musée du Louvre-Lens, Dupont Restauration réaffirme son attachement à la région Nord-Pas de Calais, ainsi qu'aux Arts et à la Culture.

5e acteur national de restauration collective et multiservices, la société a une forte présence régionale, dans tous les secteurs d'activité : entreprise, santé, scolaire, médico-social, administration et événementiel.

Pascal Dupont, Président de Dupont Restauration, a ainsi souhaité engager l'entreprise auprès du Louvre-Lens, un projet culturel exceptionnel et ambitieux, qui représente une véritable opportunité de développement des territoires pour notre région.

Ce mécénat s'inscrit dans le respect des valeurs de Proximité, d'Enthousiasme, d'Ouverture d'esprit et de Développement personnel, partagées au quotidien par ses 2200 collaborateurs, et contribue à rendre accessible la culture à tous les publics.

## CONTACT

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## » VITRA, MÉCÈNE BÂTISSEUR

Editeur suisse, Vitra fabrique un subtil mélange de mobiliers contemporains et de rééditions pour le bureau, les espaces publics et la maison, développés en collaboration avec les grands designers tels que Antonio Citterio, Ronan & Erwan Bouroullec, Jasper Morrison, Arik Levy.... Rolf Fehlbaum, acteur reconnu de la communauté architecturale mondiale, en est le Chairman.

Le site de production de Vitra, près de Bâle, constitue un parc architectural hors du commun. Les bâtiments de Frank Gehry, Tadao Ando, Zaha Hadid, Alvaro Siza, SANAA et Herzog et de Meuron, constituent une part de la culture de l'entreprise, bâtie sur les hautes valeurs de la créativité et de l'innovation.

Promoteur actif du design et de l'architecture, Vitra s'est déjà engagé auprès des institutions culturelles telles que la Cité de l'architecture et du patrimoine, l'Institut Français de la Mode, le Grand Palais, l'Institut Français et le FRAC Bretagne.

Il a paru naturel et important à Vitra France de soutenir le Louvre-Lens dans cette grande aventure culturelle de diffusion et partage de l'art auprès du grand public.

La collection des mobiliers offerts par Vitra au titre du mécénat achève l'aménagement de l'élégant bâtiment de SANAA.

Nous sommes très fiers !

## CONTACT

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## » LE CREDIT MUTUEL NORD EUROPE, MEMBRE FONDATEUR DU CERCLE

Le Crédit Mutuel Nord Europe, porté par ses valeurs, est devenu au fil du temps un acteur engagé pour le développement de son territoire, un réel partenaire des projets structurants. Derrière le terme de « mutualiste », la banque a donc une réelle ambition pour sa région. Elle envisage ce développement sous un angle économique, social, environnemental, culturel, en soutenant de nombreux projets notamment sous la forme du mécénat.

L'annonce de l'ouverture du Louvre à Lens, projet prestigieux et transversal fut une évidence pour le Groupe. Cherchant à y apporter plus que des moyens, le Crédit Mutuel Nord Europe a souhaité être le fondateur du Cercle des entreprises désireuses de soutenir comme lui le rayonnement du musée dans la durée. Son objectif aujourd'hui est de continuer à rassembler les partenaires pour créer une dynamique culturelle formidable.

Guidé par la conviction que la culture concourt à l'épanouissement des Hommes et à la grandeur d'une Région, le CMNE revendique fièrement son titre de mécène du Louvre-Lens.

## CONTACT

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## MEDIA PARTNERS

*Le Monde*

LE SOIR



SCOPE  
FIGARO



arte



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## PRACTICAL INFORMATION

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# PRACTICAL INFORMATION

## » CONTACT DETAILS

### MUSÉE

Accès par la rue Paul Bert  
ou par la rue Georges Bernanos  
Téléphone : +33 (0)3 21 18 62 62  
[www.louvre-lens.fr](http://www.louvre-lens.fr)

### ADMINISTRATION

6 rue Charles Lecoq  
BP 11  
62301 Lens cedex

## » OPENING TIMES

Le musée est ouvert tous les jours de  
10h à 18h (accueil des groupes dès 9h).  
Fermeture hebdomadaire le mardi.  
Fermeture le 1er mai (Fête du travail).

nocturnes jusque 22h le premier vendredi  
du mois, de septembre à juin.

## » PRICES

### GRANDE GALERIE ET PAVILLON DE VERRE

*entrée gratuite jusque fin 2013.*

### GALERIE

#### D'EXPOSITION TEMPORAIRE

**Tarif plein : 9 €**

**Tarif réduit : 8 €** (à partir de 10 billets  
pour les CE, associations, entreprises)

L'entrée est gratuite, sur présentation  
d'un justificatif en cours de validité,  
pour les moins de 18 ans, les groupes  
scolaires et leurs accompagnateurs  
(1 adulte pour 4 élèves au maximum), les  
bénéficiaires du RSA ou de l'aide sociale,  
les demandeurs d'emploi, le personnel  
de l'EPCC Louvre-Lens et du musée du  
Louvre, les personnes handicapées civiles  
ou victimes de guerre, les membres  
du Conseil International des Musées  
(ICOM) ou des Monuments et sites  
(ICOMOS), les adhérents (carte «Louvre-  
Lens», carte «Louvre-Lens Jeunes»,  
carte «Louvre-Lens Professionnels»).

## » MULTIMEDIA GUIDE

Accessible sans supplément

## » SUBSCRIBE

- Carte Louvre-Lens : **15 €** /an
- Carte Louvre-Lens  
« Professionnels » : **12 €** /an
- Carte Louvre-Lens Jeunes  
(- de 25 ans) : **10 €** /an

## » RESTAURANT ET LIBRAIRIE-BOUTIQUE

La librairie-boutique (située dans le hall  
d'accueil) est gérée par La Boutique du  
Lieu et ouverte aux mêmes horaires que le  
musée.

Le restaurant situé dans le parc du Louvre-  
Lens a été confié au chef Marc Meurin,  
dont le restaurant Le château de Beaulieu  
(Busnes, Pas-de-Calais) possède 2 étoiles au  
Guide Michelin.

## » HOW TO GET TO LENS ?



**11 entrées ceignent le parc du musée du Louvre-Lens**

### EN VOITURE



La ville de Lens est desservie par un important réseau autoroutier qui facilite les liaisons avec les communes environnantes :

- *Nationale 25 d'Arras à Lille.*
- *Nationale 43 d'Hénin-Beaumont à Béthune.*
- *Départementale 947 vers La Bassée.*

Ceinturée par l'A21 et l'A26, Lens est reliée aux autoroutes :

- *A1 (Lille-Paris)*
- *A26 (Calais-Reims)*

### EN TRAIN



La gare de Lens est desservie par de nombreuses liaisons régionales. Elle est également station d'arrêt sur des grandes lignes telle que la ligne T.G.V. Paris-Dunkerque.

Une navette dessert directement le musée, gratuitement (la 1<sup>ère</sup> année) depuis la gare de Lens.

Chemin piéton paysager entre la gare et le musée (20mn environ).

### EN AVION



L'aéroport international de Lille-Lesquin est le plus proche de Lens. Situé le long de l'A1, il est à moins de 30 mn de Lens.

## » TOURISM CONTACT

### TOURISM OFFICE

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**Contact presse Benelux :** Jacqueline KAMPS  
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### REGIONAL TOURISM COMMITTEE

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# PRESS

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## CONTACTS

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#### **Musée du Louvre**

Anne-Laure BEATRIX

Directrice de la Communication

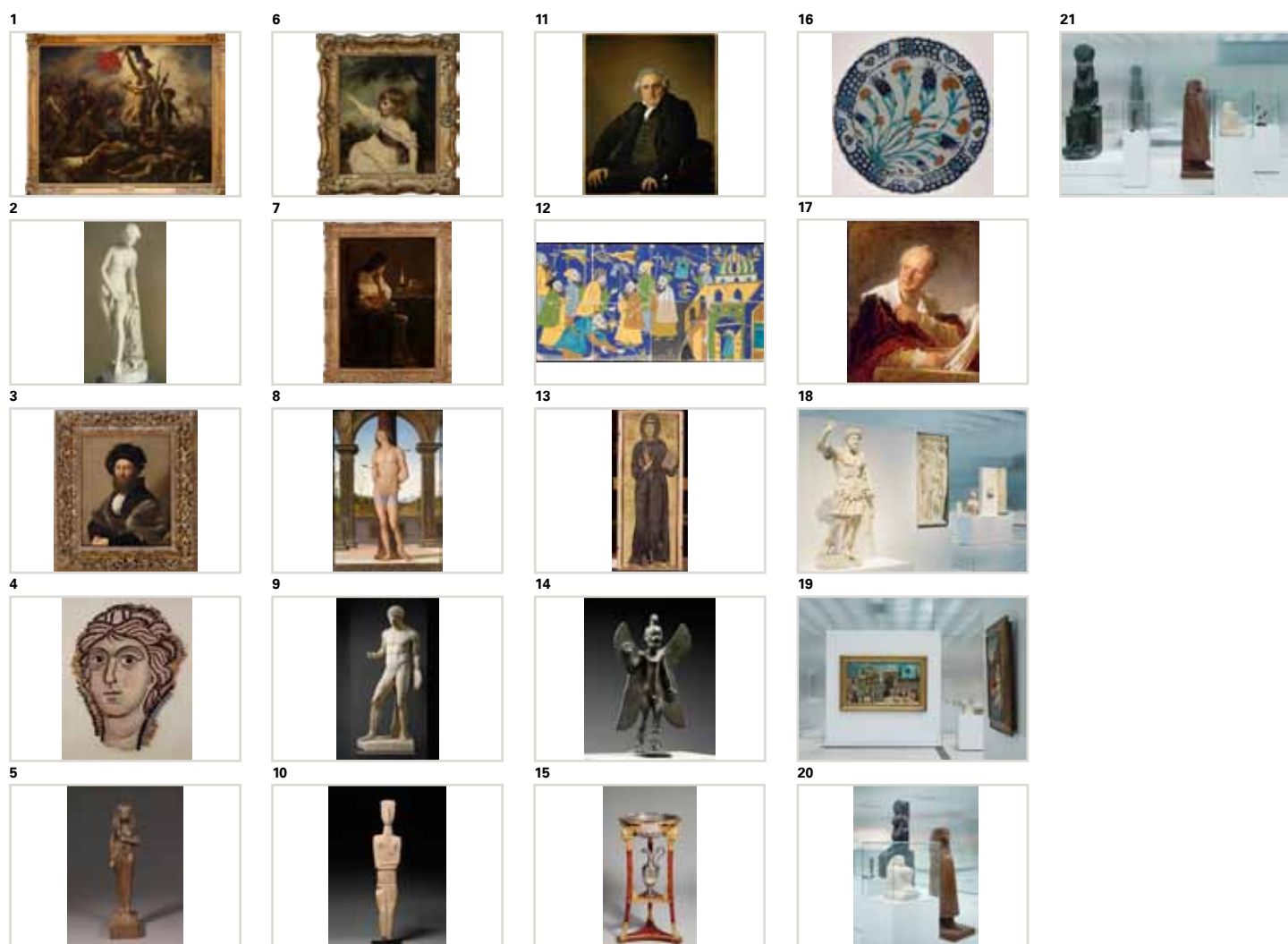
Tél : +33 (0)1 40 20 51 10

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## PREMISES



## WORKS IN THE GALERIE OF TIME



## EXHIBITION RENAISSANCE. RÉVOLUTIONS DANS LES ARTS EN EUROPE 1400-1530

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#### 1 - Musée du Louvre-Lens - Façade en aluminium de la Galerie des Expositions Temporaires

Image Sanaa © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 2 - Musée du Louvre-Lens - Hall d'accueil depuis parvis Ouest

Image Sanaa et Mosbach © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 3 - Musée du Louvre - Lens - Entrée hall d'accueil depuis le parvis Est

Image Sanaa et Mosbach © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 4 - Musée du Louvre - Lens - zoom vue aérienne Sud-Nord

Image Sanaa © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 5 - Vue du hall d'accueil du Louvre-Lens

Photo Iwan Baan © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 6 - Vue extérieure de la Galerie du Temps du Louvre-Lens

Photo Iwan Baan © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

#### 7 - Vue extérieure du Louvre-Lens depuis la Galerie des expositions

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#### 8 - Musée du Louvre - Lens - Vue intérieure du hall d'accueil

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#### 9 - Musée du Louvre - Lens - hall d'accueil depuis le parvis Est

Image Sanaa et Mosbach © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert +Celia Imrey / IMREY CULBERT, Catherine Mosbach

### WORKS IN THE GALERIE OF TIME

#### 1 - Le 28 Juillet. La Liberté guidant le peuple (28 juillet 1830) de Eugène Delacroix (1798-1863)

H. 2,6 m. ; L. 3,25 m. Musée du Louvre, département des Peintures, RF 129. © 2009 Musée du Louvre / Erich Lessing

#### 2 - La Baigneuse de Etienne Maurice Falconet (1716-1791)

Marbre. H. 0,8 m. ; L. 0,25 m. Pr. 0,29 m. Musée du Louvre, département des Sculptures, MR 1846. © 1994 Musée du Louvre / Pierre Philibert

#### 3 - Portrait de Baldassare Castiglione, écrivain et diplomate (1478- 1529) de Raffaello Santi, dit Raphaël (1483-1520)

H. 0,82 m. ; L. 0,67 m. Musée du Louvre, département des Peintures, INV 611. © 2007 Musée du Louvre / Angèle Dequier

#### 4 - Tête d'ange / Fragment d'un décor de la basilique de Torcello (Italie)

2<sup>ème</sup> moitié ou fin du 11<sup>e</sup> siècle. Mosaïque, H. 31,6 cm. ; L. 24,6 cm.

Musée du Louvre, département des Objets d'art, OA 6460. © RMN-Grand Palais (Musée du Louvre) / Martine Beck-Coppola

#### 5 - La dame Touy, supérieure du harem du dieu Min

Période d'Aménophis III. Bois de grenadille d'Afrique, socle en karité. H. 33,4 cm. ; L. 8 cm. ; Pr. 17 cm.

Musée du Louvre, département des Antiquités Égyptiennes, E10655. © 2008 Musée du Louvre / Christian Décamps

#### 6 - Master Hare de sir Joshua Reynolds (1723-1792)

H. 0,77 m. ; L. 0,64 m. Musée du Louvre, Département des Peintures, RF 1580. © 2007 Musée du Louvre / Angèle Dequier

#### 7 - La Madeleine à la veilleuse de Georges de La Tour (1593- 1652)

Vers 1640-1645. H. 1,28 m. ; L. 0,94 m. Musée du Louvre, Département des Peintures, RF 1949 11. © 2007 Musée du Louvre / Angèle Dequier

#### 8 - Saint Sébastien de Pietro di Cristoforo Vannucci, dit Le Pérugin (1450-1523)

Vers 1490-1500. H. 1,76 m. ; L. 1,16 m. Musée du Louvre, département des Peintures, RF 957. © RMN-Grand Palais (Musée du Louvre) / Jean-Gilles Berizzi

#### 9 - Athlète au disque dit « le Discophore »

1<sup>er</sup>-2<sup>e</sup> siècle ap. J.-C. d'après un original perdu créé vers 390 av. J.-C., marbre du mont Pentélique, près d'Athènes. H. 1,67 m.

Musée du Louvre, Département des Antiquités Grecques Etrusques et Romaines, MR 159 (n° usuel Ma 89). © 2001 RMN / Hervé Lewandowski

#### 10 - Idole féminine nue aux bras croisés

Cyclades, entre 2700 et 2300 av. J.-C., marbre, H. 62,8 cm.

Musée du Louvre, département des Antiquités grecques, étrusques et romaines, MA 5009. © RMN-GP (Musée du Louvre) / Hervé Lewandowski

#### 11 - Louis-François Bertin de Jean-Auguste-Dominique Ingres (1780-1867), 1832

H. 1,16 m. ; L. 0,95 m. Musée du Louvre, Département des Peintures, RF 1071. © 2010 Musée du Louvre / Angèle Dequier

#### 12 - Carreau à scène chrétienne et décor de ligne noire

Iran, 17<sup>e</sup> siècle céramique

Musée du Louvre, département des Arts de l'Islam, Ucad 15118.1. © 2005 Musée du Louvre / Claire Tabbagh

#### 13 - Saint François d'Assise Deuxième tiers du 13<sup>e</sup> siècle

Bois, H. 0.95 m ; L. 0.39 m. Musée du Louvre, département des Peintures, RF 975. © RMN-Grand Palais (Musée du Louvre) / René-Gabriel Ojéda

#### 14 - Pazuzu

1<sup>ère</sup> moitié du I<sup>er</sup> millénaire, bronze. H. 15 cm. ; L. 8,6 cm. ; Pr. 5,6 cm.

Musée du Louvre, Département des Antiquités Orientales, MNB 467. © 2007 Musée du Louvre / Thierry Ollivier

#### 15 - Athénienne de Martin-Guillaume Biennais

Entre 1800 et 1804 / Fabrication : Paris

If, bronze, argent. Musée du Louvre, Département des Objets d'Art, OA 10424. © 1987 RMN / Daniel Arnaudet

#### 16 - Plat à la touffe de tulipes et d'œillets

Vers 1560-1580. Turquie, Iznik. Céramique siliceuse à décor peint sur engobe sous glaçure transparente.

Musée du Louvre, département des Arts de l'Islam, OA 3927. © 2006 Musée du Louvre / Claire Tabbagh / Collections

## WORKS IN THE GALERIE OF TIME

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**17 - Denis Diderot de Jean Honoré Fragonard (1732-1806)** Vers 1769

Huile sur toile. H. 0,82 m. ; L. 0,65 m. Musée du Louvre, Département des Peintures, RF 1972 14 © 2000 RMN / René-Gabriel Ojéda

**18 - Photographie** © Musée du Louvre-Lens / Philippe Chancel © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach. **Muséographie : STUDIO ADRIEN GARDÈRE**

**19 - Photographie** © Musée du Louvre-Lens / Philippe Chancel © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach. **Muséographie : STUDIO ADRIEN GARDÈRE**

**20 - Photographie** © Musée du Louvre-Lens / Philippe Chancel © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach. **Muséographie : STUDIO ADRIEN GARDÈRE**

**21 - Photographie** © Musée du Louvre-Lens / Philippe Chancel © Kazuyo Sejima + Ryue Nishizawa / SANAA, Tim Culbert + Celia Imrey / IMREY CULBERT, Catherine Mosbach. **Muséographie : STUDIO ADRIEN GARDÈRE**

## EXHIBITION RENAISSANCE. RÉVOLUTIONS DANS LES ARTS EN EUROPE 1400-1530

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**1 - Thématique : Œuvres - Département des Objets d'Art**

**Titre / Artiste ou origine : Plaque : Éole déchaîne les vents sur les Troyens à la prière de Junon / Maître de l'Enéide**

Précisions : Datation : vers 1530 / Fabrication : Limoges / Legs baronne Salomon de Rothschild, 1922

Matériau / technique : Émail peint sur cuivre / N° d'inventaire : OA 7550 / Localisation : Musée du Louvre

Photographe : Jean-Gilles Berizzi / N° Image : RM000087 / **Copyright photo : © 2000 RMN / Jean-Gilles Berizzi**

**2 - Cote cliché : 11-518841**

N° d'inventaire : MI501 / Fonds : Peintures / **Titre : Trois scènes de l'histoire de Virginie**

Description : Trois scènes de l'histoire de Virginie : Appius Claudius fait arrêter Virginie ; le déceuvr condamne Virginie à l'esclavage ; Virginie est tuée par Virginius / Auteur : Lippi Filippino (1457-1504) / **Crédit photographique : (C) RMN (Musée du Louvre) / Stéphane Maréchal**

Période : 15e siècle, Renaissance (période) / Technique/Matière : huile sur bois / Hauteur : 0.450 m / Longueur : 1.260 m.

Localisation : Paris, musée du Louvre

**3 - Cote cliché : 00-013041**

N° d'inventaire : RF1344 / Fonds : Peintures

**Titre : Portrait d'homme / Auteur : Bellini Giovanni (1430-1516)**

Ecole : Ecole vénitienne / **Crédit photographique : (C) RMN (Musée du Louvre) / René-Gabriel Ojéda** / Période : 15e siècle, Renaissance (période)

Technique/Matière : huile sur bois / Hauteur : 0.320 m. / Longueur : 0.250 m.

Localisation : Paris, musée du Louvre

**4 - Cote cliché : 12-518586**

N° d'inventaire : INV776 / Fonds : Peintures

**Titre : La Vierge, l'Enfant Jésus et Sainte Anne / Auteur : Vinci Léonard de (1452-1519)**

**Crédit photographique : (C) RMN (Musée du Louvre) / René-Gabriel Ojéda** / Période : 15e siècle, Renaissance (période)

Technique/Matière : huile sur bois / Hauteur : 1.680 m. / Longueur : 1.300 m.

Localisation : Paris, musée du Louvre

**5 - Thématique : Œuvres - Département des Peintures**

**Titre / Artiste ou origine : Erasme / Holbein, Hans, dit le Jeune**

N° d'inventaire : INV 1345 / Localisation : Musée du Louvre / Photographe : Angèle Dequier

N° Image : AD050179 / **Copyright photo : © 2005 Musée du Louvre / Angèle Dequier**

**6 - Cote cliché : 11-551311**

N° d'inventaire : RF370 / Fonds : Peintures

**Titre : Apollon et Marsyas / Auteur : Perugin (dit), Vannucci Pietro (vers 1448-1523) (attribué à)**

**Crédit photographique : (C) RMN (Musée du Louvre) / Gérard Blot** / Période : 15e siècle, 16e siècle, Renaissance (période)

Technique/Matière : huile sur bois / Hauteur : 0.390 m. / Longueur : 0.290 m.

Localisation : Paris, musée du Louvre

**7 - Cote cliché : 00-006887**

N° d'inventaire : INV1982 / Fonds : Peintures

**Titre : L'Annonciation / Auteur : Van der Weyden Rogier (1399/1400-1464)**

**Crédit photographique : (C) RMN (Musée du Louvre) / Gérard Blot**

Période : 15e siècle, Bas Moyen Âge (Europe occidentale) / Technique/Matière : huile sur bois

Hauteur : 0.860 m. / Longueur : 0.930 m.

Localisation : Paris, musée du Louvre

**8 - Thématique : Œuvres - Département des Sculptures**

**Titre / Artiste ou origine : Louis XII / Da Mugiano, Lorenzo** / Précisions : Profil trois-quarts gauche

Matériau / technique : marbre / N° d'inventaire : MR 1596 A

Localisation : Musée du Louvre / Photographe : Pierre Philibert / N° Image : PP100175

**Copyright photo : © 2010 Musée du Louvre / Pierre Philibert**

**9 - Cote cliché : 91-005304**

N° d'inventaire : INV3860 / Fonds : Dessins

**Titre : L'Annonciation / Auteur : Raphaël (dit), Sanzio Raffaello (1483-1520)**

**Crédit photographique : (C) RMN (Musée du Louvre) / Michèle Bellot** / Période : 15e siècle, 16e siècle, Renaissance (période)

Technique/Matière : encre brune, pierre noire, plume (dessin), stylet (dessin) / Hauteur : 0.284 m. / Longueur : 0.421 m.

Localisation : Paris, musée du Louvre, D.A.G.

## TIME IN ACTION EXHIBITION

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**1 -** Cote cliché : 98-021460

N° d'inventaire : RF1964-31 / Fonds : Peintures

**Titre : L'Été / Auteur : Arcimboldo Giuseppe (vers 1527-1593)**

Crédit photographique : (C) RMN (Musée du Louvre) / Jean-Gilles Berizzi / Période : 16e siècle, Renaissance (période)

Date : 1573 / Technique/Matière : huile sur toile / Hauteur : 0.760 m. / Longueur : 0.630 m.

Localisation : Paris, musée du Louvre

**2 -** Cote cliché : 92-002382-02

N° d'inventaire : INV1951 / Fonds : Peintures

**Titre : Le Cortège du Boeuf gras / Auteur : Wouwerman Philips (1619-1668) (suiveur de)**

Crédit photographique : (C) RMN (Musée du Louvre) / Gérard Blot / Hervé Lewandowski

Période : 17e siècle, période moderne (Europe occidentale) / Technique/Matière : huile sur bois / Hauteur : 0.470 m. / Longueur : 0.410 m.

Localisation : Paris, musée du Louvre

**3 -** Cote cliché : bc060162

N° d'inventaire : MR355 / Fonds : Objets d'art

**Titre : Vanité : Amour endormi sur un crâne et un sablier / Auteur : Kern Leonhard (1588-1662) (attribué à)**

Crédit photographique : (C) Musée du Louvre, dits. RMN / Martine Beck-Coppola / Période : 17e siècle, période moderne (Europe occidentale)

Technique/Matière : ivoire d'éléphant, sculpture (technique) / Site de production : Allemagne (origine)

Hauteur : 0.297 m. / Longueur : 0.277 m. / Profondeur : 0.143 m.

Localisation : Paris, musée du Louvre / Acquisition : Butin de la campagne d'Allemagne, 1806

**4 -** Cote cliché : gp080017

N° d'inventaire : inv A 127

**Titre : Statue du vizir Ouser**

1550-1069 avant Jésus-Christ

Crédit photographique : (C) RMN (Musée du Louvre) / Jean-Gilles Berizzi

Localisation : Paris, musée du Louvre

**5 -** Cote cliché : 11-525191

N° d'inventaire : D2000.6.1 / Fonds : Sculptures

**Titre : Buste de Dalou / Auteur : Rodin Auguste (1840-1917) René François Auguste dit Auguste Rodin**

Crédit photographique : (C) Musée La Piscine (Roubaix), Dist. RMN / Arnaud Loubry

Période : 19e siècle, période contemporaine de 1789 à 1914 / Date : 1883 / Technique/Matière : bronze

Localisation : Roubaix, La Piscine, musée d'Art et d'Industrie André Diligent / Acquisition : Dépôt du Centre Pompidou au musée de Roubaix en 2000.

# TOUS A LENS

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