



MUSÉE
DES BEAUX-ARTS
DE LYON
MBA-LYON.FR

EXHIBITION - 30TH NOV. > 8TH MARCH 2020

DRAPÉ

DEGAS, CHRISTO, MICHEL-ANGE,
RODIN, MAN RAY, DÜRER...

*Cette étude me vient directement
de Girodet et a servi au tableau
de Deluge - Musée de Louvre.*

H. Galimard

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1. *Draperie de la statue*
2. *Statue de la statue*
3. *Statue de la statue*
4. *Statue de la statue*
5. *Statue de la statue*

DRAPE / DRAPING

The words *drapery* and *drape* have belonged to the arts glossary since the Renaissance. The first edition of the *Dictionnaire de l'Académie française* from 1694 defined them in this way: "(this term of drapery) signifies in terms of painting the representation of fabrics and garments". Drapery is thus an article of clothing (or a fabric) as it is represented or imitated.

If the word was defined in the 17th century, that is not to say, however, that drapery did not exist before this time. All periods of art history, all civilisations and artistic techniques are in fact concerned by it. What work of art does not include a draped figure, whether that figure be in movement or stationary, a panel of drapery shown in the foreground or even a piece of fabric hanging in the background?

Faced with such a multitude of works, such a long time period and such a geographical extent, we have taken the position of unfolding the narrative of drapery by following a problematic thread, that of the creative process as circumscribed in western art from the Renaissance up to today. Therefore, this exhibition was built around the question: how are draped forms conceived? What accessories, workshop practices, research procedures and types of studies did artists use? Asking these questions ultimately brings us to favour a medium: drawing on paper, the support and organ necessary to the realisation of a work of art and whose use was widespread during the Renaissance. This problem does not, however, prevent works that are dissonant in terms of their status, chronology, medium and artistic geography from being presented in each part of the exhibition. They are present in order to bring a critical or original point of view to this narrative choice.

Choosing to build an exhibition around the creative processes frees us from a strict chronological presentation. The works of Dürer, Michelangelo, Degas, Rodin, Picasso or Ernest Pignon-Ernest are thus not shown in this order but according to their belonging to different phases of conception and preparation of a work.

Sylvie Ramond,

directeur général du pôle des musées
d'art de Lyon MBA | MAC,
directeur du musée des Beaux-Arts de Lyon

Éric Pagliano,

conservateur du patrimoine au
Centre de recherche et de restauration
des musées de France

EXHIBITION LAYOUT

The Survival of Drapery

I. Workshop Practices

I.1 Composing

I.2.1 Studies from Mannequins

I.2.2 Studies from Live Models

I.2.3 Studies from Mannequins? From Live Models?

I.3 Combining Mannequins and Live Models

I.4 Abstracting—Gustave Moreau

II. Throwing Drapery: From the Nude to the Draped

II.1. Juxtaposing the Nude and the Draped

II.2. The Nude and the Draped in Confrontation

II.3. Draping/Wrapping

II.4. Changing Gender

II.1.1. Picasso

II.2.1 Ingres

II.5 Transforming. Rodin

III. The Anatomy of Drapery

III.1. Temporarily Suspending the Representation of Bodies

III.2. Detailed/Fragmented Bodies

III.3. Bodies in Movement

III.4. Drapes without Bodies

III.5. Oriental Bodies—Clérambault

From the Drape to the Fold

THE SURVIVAL OF DRAPERY

How is the draped form still meaningful today?

An antique statue from the 5th century B.C., a weeping figure from the second half of the 15th century, a sculpture executed in 1599-1600 by Stefano Maderno, a drawing done by Jacques-Louis David in 1789, two photographs by Henri Cartier-Bresson taken in 1932 and 1933 or two others by Mathieu Pernot taken from a series entitled *Les Migrants*: these are all examples of works belonging to different periods, styles or mediums but which also have something in common—the figurative bodies are all draped. But these draperies, be they an antique tunic, a religious vestment, modern clothes or a contemporary sleeping bag, envelop, above all, human bodies that are abandoned and pleading, martyred, bereaved, asleep and aching. If these draped bodies resonate with each other despite the chronological interval, historic context or iconographic content separating them, it is due to the fact that drapery constitutes a privileged means of expression that has survived through the ages, different styles and various work methods.

I. DEINOMÉNÈS D'ARGOS

(copie d'après), attribué à
Femme assise dite
«*Suppliante Barberini*»

Réplique du V^e siècle avant J.-C.
d'après une œuvre créée vers
420 avant J.-C., Marbre du
Pentélique (Attique, Grèce),
H. 98 ; L. 105 ; P. 43 cm

Paris, musée du Louvre,
département des Antiquités
grecques, étrusques et romaines

Photo © Musée du Louvre,
Dist. RMN-Grand Palais /
Daniel Lebée / Carine Déambrosio



2. MATHIEU PERNOT

Les Migrants, 2009

Photographie, tirage jet d'encre
H. 88 ; L. 120 cm

Courtoisie de la galerie
Éric Dupont, Paris

© ADAGP, Paris, 2019



2.

I. WORKSHOP PRACTICES

The survival of draped forms can only be understood if we also take an interest in their occurrence. Draped forms have been able to survive since Antiquity because they have been passed down over time, according to established practices and particular processes in workshops and academies, by artists who took pains to study their figures beforehand, principally through the form of drawings before transferring them to their final support of painting or sculpture.

Representing a fabric in order to make it drapery required work all the more complex as it meant the artist had to render both a material and a volume. This work made necessary the use of mock figures to be used as models in the study and composition of a painting or a group of sculpted figures. These workshop accessories were often small wax or wood figurines which came in a variety of sizes in order to simulate men and women. Artists would throw fabric onto the figurines and then adjust the drape, working in a way similar to that of using a live model. Both used together, however, formed the essential component in the construction of a pictorial or sculptural illusion. Their use is attested to as early as the 15th century and continued up until the end of the academic traditions at the turn of the 19th and 20th centuries and beyond.



3. PAUL HUOT

Mannequin, vers 1790

Bois, métal, soie, lin et gesso peint sur du papier mâché . H. 162,6 cm

New York, The Metropolitan Museum of Art, Paper Conservation Artists' Materials Study Collection, don de Ronald N. Sherr, 2015

Photo © The Metropolitan Museum of Art, Dist. RMN-Grand Palais / image of the MMA

4.



4. MICHELANGELO BUONARROTI, DIT MICHEL-ANGE

Étude de figure assise d'après mannequin pour la sibylle d'Erythrée (chapelle Sixtine), vers 1508-1509

Plume et encre brune, lavis d'encre brune, sur un tracé à la pierre noire sur papier crème. H. 38,7 ; l. 26 cm

Londres, The British Museum, Prints and Drawings Department

Image © The Trustees of the British Museum

Sub-section

I.1 Composing

I.2.1 Studies from Mannequins

I.2.2 Studies from Live Models

I.2.3 Studies from Mannequins? From Live Models?

I.3 Combining Mannequins and Live Models

I.4 ABSTRACTING- GUSTAVE MOREAU

At the Paris Salon of 1876, Gustave Moreau exhibited a painting entitled *Salomé Dancing Before Herod*. Moreau started studies for this work in 1869 and did approximately 35 full-length drawings of the Jewish heroine. Four groups, encompassing practically the entirety of this preparatory material, can be singled out. The first includes a drawing in which Moreau executed his figure in a quite summary manner. The second drew on studies executed from a small wax figurine that the painter made himself and dressed in fabric. The third group corresponds to his studies from a live nude model. Finally, the fourth group brings together large format drawings that are quite close to the final painting which is evoked here by a painted sketch.

It appears that Moreau had returned to the traditional practices of preparatory studies. In reality, he instead subverted them as his nude study was not meant to be used as an anatomical study for the figure of Salomé. In fact, Moreau abstracted the forms in order to execute, in his own words “a Sibylline figure or religious enchantress of a mysterious character”. In other words, he isolated in the nude figure a specific idea of what is natural, just as in the draped mannequin he extracted an artificial form in order to finally elaborate an archetypal figure made of both flesh and artifice so aptly described by the author and art critic Huysmans in his 1884 publication *Against Nature* as “a cursed Beauty, chosen among all women by the catalepsy which makes her flesh rigid and her muscles hard.”



5.



6.

5. GUSTAVE MOREAU

Nu féminin partiellement drapé pour « Salomé dansant devant Hérode », vers 1874

Pierre noire (figure), plume et encre brune (motif décoratif) sur trois morceaux de papier calque rapportés et contrecollés. H. 54,9; l. 31 cm

Paris, musée national Gustave Moreau

Photo © RMN-Grand Palais / René-Gabriel Ojéda

6. GUSTAVE MOREAU

Salomé dansant devant Hérode, 1874

Huile sur bois. H. 92; l. 61 cm

Paris, musée national Gustave Moreau

Photo © RMN-Grand Palais / René-Gabriel Ojéda

II. THROWING DRAPERY: FROM THE NUDE TO THE DRAPED

The use of artificial figures (mannequins) like natural ones (live models) in the study of draped forms cannot be separated from a research procedure that runs through almost all the preparatory phases of a work of art: the combined study of the same figure or group of figures which are initially nude and then draped.

This procedure respects a paradoxical established cardinal rule that we find in the writings of the principal art theoreticians: the artist only dresses the nude in order to show it. He only covers it in order to reveal it. It follows that the drapery must “caress the nude” and “make it felt” as numerous theoreticians said during the 18th century.

There is a “simple way to not hurt this cardinal rule” as Watelet said in his *Dictionnaire des beaux-arts* published between 1788 and 1791: “Excellent artists... start by doing a nude drawing of the figure they must drape”. The art theoretician and humanist Leon Battista Alberti had already given this same advice in his work *On Painting* (1435), “When we do a dressed figure we must first draw a nude that we will later drape with clothing”.

This rule has a simple explanation: drapery does not have its own form per se and its appearance is in fact subject to the very shape and form of the nude which it drapes in its own specific way. The art of the practitioner is clearly to “throw” the drapery onto the nude. This term of “throwing” is often found in artistic literature from the 17th and 18th centuries.

7. CHRISTO

Wrapped Statue [Statue emballée], 1963

«Roma: Sculture in campagna»,
séquence diffusée à la télévision
italienne le 7 novembre 1963, 21 s.

Rome, Archivio Luce

© Archivio Storico Istituto Luce –
Cinecittà S.r.l.

8. EDGAR DEGAS

Deux études pour une figure féminine agenouillée nue, vers 1860

Crayon noir sur papier crème.
H. 33; L. 21,2 cm

Paris, musée d'Orsay

Photo © RMN-Grand Palais
(musée d'Orsay) / Michel Urtado

9. EDGAR DEGAS

Étude du drapé d'une figure féminine agenouillée, vers 1860

Crayon noir, rehauts de gouache
blanche et de gouache rose,
aquarelle bleue entourant la
figure, sur papier gris-bleu. H. 24,5;
L. 31,2 cm

Paris, musée d'Orsay

Photo © RMN-Grand Palais
(musée d'Orsay) / Michel Urtado



7.



8.



9.

Sub-section

II.1. Juxtaposing the Nude and the Draped

II.2. The Nude and the Draped in Confrontation

II.3. Draping/Wrapping

II.4. Changing Gender

II.1.1. PICASSO

Nude Woman with Jug— Draped Woman with Jug

These works are both preparatory studies for the painting *Three Women at the Spring* (Museum of Modern Art of New York) which is itself part of a series of large-format paintings done by Picasso during his stay in Fontainebleau during the summer of 1921. The composition is obviously inspired by the Nicolas Poussin painting *Eliezer and Rebekah* (1649, musée du Louvre). Picasso also turned to Ancient Greece where we can see the influence of classical statuary in the fluted form of his drapes. Picasso spent much time studying the arrangement of the composition and indexed preparatory works include three composition studies on paper, two charcoal and graphite figure studies on paper, 19 small-format painted sketches on canvas, three painted figure studies, eight pastel detail studies, and a large chalk study on canvas in a format quite similar to the painting. Picasso did not settle for carrying out his preparatory studies in the gradual and progressive classic manner for a subject that is nevertheless most certainly classic, but sifted his formal and stylistic treatment through his own syntax inherited in part from Cubism. He thus reused a traditional, if not academic study process, which is to first study the nude body before draping it. The drawing from the Picasso Museum shows a double study of figures with variants for the woman carrying the jug which can be seen in the painting on the left. Picasso had thus first drawn her nude.



10.

10. PABLO PICASSO

Trois femmes à la fontaine,
été 1921

Sanguine sur toile

Paris, musée national Picasso

© Succession Picasso 2019.

Photo © RMN-Grand Palais
(Musée national Picasso-Paris) /

Adrien Didier Jean

II.2.1 INGRES

The Iliad and the Odyssey Nude and Draped

Tirelessly, systematically, Ingres studied his nude figures before draping them. All his large-scale paintings, whether they treated historic or allegoric themes but also his high society portraits, were preceded by nude studies and, subsequently, by draped studies using models of substitution that were either real or imagined. It was the same for holy or mythological figures—this sacred world, like the profane one, was stripped nude.

When, in 1826, Ingres was commissioned by the Louvre for a painting, *The Apotheosis of Homer*, to decorate the ceiling of one of the Louvre's new rooms, he once again used this process, notably for the two figures personifying *The Iliad* and *The Odyssey*, placed on each side of the Greek poet, at his feet, "represented as his daughters". "*The Iliad*, looking proud, warlike, clenching his two tightly closed knees in his two hands...*The Odyssey*, entirely enveloped in an aqua drapery, a broken oar by his side, souvenir of his perilous travels..." These are the painter's words as transcribed by the art critic Henri Delaborde in 1870.

More than 33 preparatory drawings of these two figures have been identified and two replicas with variants painted around 1850 are also known to exist. Each one of these drawings is a careful study of the bodies personifying Homer's work—they are drawn nude, in the process of being draped and also draped in a variety of positions.



11.



12.

11. JEAN AUGUSTE DOMINIQUE INGRES

L'Iliade, vers 1850

Huile sur toile.

H. 60,2 ; L. 53,9 cm

Collection particulière

Photo © Alberto Ricci

12. JEAN AUGUSTE DOMINIQUE INGRES

L'Iliade en cours de drapage, vers 1826?

Graphite sur papier blanc.

H. 27,7 ; L. 26,1 cm

Paris, collection particulière, courtoisie de la galerie Paul Prouté, Paris
Courtesy Galerie Paul Prouté, Paris

11.5 TRANSFORMING. RODIN

Painters were not the only artists to first study nude figures before draping them. As early as the 15th century, sculptors also worked in this way.

Rodin was no exception to the rule. He took this practice to another level and documented, thanks to photography, the different stages of his work and especially made this process a form of artistic expression in its own right, worthy of being presented in an exhibition space. This is particularly the case for the monument *The Burglers of Calais* which was commissioned in 1884. The six burghers were the subject of studies executed at various scales. The figure of Pierre de Wissant is a typical example.

Rodin started by studying Wissant's attitude through quick sketches of nude in clay. The second stage was to make a small plaster model that was later cast in bronze. This plaster model can be seen in the lower right corner of a photograph taken by Charles Bodmer where it is sitting directly on the floor. The draped version in plaster is known solely through moulds from which a copy was made in 1968, first in plaster and then in bronze. The third stage was to execute the nude and the draped nude in the size of the actual finished work—a step once again documented through photographs. We can see the nude figure of Pierre de Wissant modelled in clay. On these nudes, Rodin would place "tops" which were in this case real shirts. Starting from the clay nude as the "bottom" and the draped nude as the "top", Rodin would have moulds made for the plaster statues, then the bronze casts which are shown here. Pierre de Wissant nude, which was originally a simple step in the work process, thus becomes a statue in its own right, equal to that of the draped Pierre de Wissant.

13. AUGUSTE RODIN

Pierre de Wissant, nu monumental, 1886

Bronze, fonte à la cire perdue exécutée en 1977 par la fonderie de Coubertin.

H. 196 ; L. 113 ; P. 95 cm

Paris, musée Rodin

Photo © Agence photographique du musée Rodin - Jérôme Manoukian



13.

14. AUGUSTE RODIN

Pierre de Wissant monumental, 1887

Bronze, fonte à la cire perdue exécutée en 1988 par la fonderie de Coubertin.

H. 214 ; L. 106 ; P. 118 cm

Paris, musée Rodin

Photo © Agence photographique du musée Rodin - Jérôme Manoukian



14.

III. THE ANATOMY OF DRAPERY

The use of workshop accessories and live models as well as the preliminary study of the nude were in some ways the practical early stages in the study of painted or sculpted drapery. It is in large part thanks to these devices and this process that the draped surface takes structure and comes to life.

The works exposed in this section make visible draped forms with folds that are more or less marked, deep or stretched. These folds and tucks form an almost “second skin”. They are what truly gives the drapery its own anatomy, if not its own autonomy, even though the drapery remains submissive to the shape of the body it covers except, of course, drapes that do not touch the body. Without folds, drapery would in fact be only a flat surface on a flat background.

Two processes were used to study the structure of the folds. The first consisted of temporarily suspending the representation of certain forms, in this case the uncovered body parts like the hands, the head or the feet, in order to allow the artist to concentrate his graphic attention on the elements that were to be studied. The second process involved each of the parts making up the surface of a drapery which were studied separately and then reassembled on another support—the sleeves, the veil covering the head, the drapes over the bust and the legs.

A draped body, like a drape without a body, was generally represented from a model or a mock figure which remained in a set position. It was therefore necessary to bring movement to these immobile forms. Swathes of drapery gave just this movement and brought a semblance of life to these figurative bodies.



15.

16.



15. JEAN-BAPTISTE STOUF
Femme effrayée d'un coup de tonnerre qui vient de rompre un arbre à côté d'elle, 1798

Terre cuite. H. 61 ; L. 37 ; P. 28 cm

Paris, musée du Louvre, département des Sculptures

Photo © RMN-Grand Palais (musée du Louvre) / Gérard Blot

16. ALBRECHT DÜRER
Pan de draperie, vers 1508

Plume et encre gris-noir, lavis d'encre noire, rehauts de gouache blanche, sur papier crème préparé en vert. H. 23,9 ; L. 14,2 cm

Lyon, musée des Beaux-Arts

Image © Lyon MBA - Photo Martial Couderette



17.



18.



19.

19. ERNEST PIGNON-ERNEST

Porte de Déméter, 1992

Crayon noir, estompe, lavis d'encre brune et rehauts de craie blanche sur papier blanc. H. 50 ; L. 60 cm

Paris, galerie Lelong

© ADAGP, Paris, 2019.

Courtoisie Galerie Lelong & Co.

17. AUGUSTE RODIN

Femme drapée, dans un mouvement de danse, 1890-1896

Plume et encre rouge, aquarelle violette, rehauts de craie jaune, sur un primo-tracé au graphite, fond partiellement lavé d'aquarelle jaune, sur papier crème. H. 17,8 ; L. 11,5 cm

Paris, musée Rodin

Photo © Musée Rodin - Jean de Calan

**18. LÉONARD DE VINCI
ou ANDREA DEL VERROCCHIO**

Étude d'une figure drapée en pied, tournée vers la droite, d'après un mannequin en bois articulé, vers 1470-1475

Pinceau, lavis d'encre brune claire, tempera gris-brun, rehauts de gouache blanche, sur toile de lin préparée en blanc. H. 28,2 ; L. 20,8 cm

Rennes, musée des Beaux-Arts

Photo © MBA, Rennes, Dist. RMN-Grand Palais / Jean-Manuel Salingue

Sub-section

III.1. Temporarily Suspending the Representation of Bodies

III.2. Detailed/Fragmented Bodies

III.3. Bodies in Movement

III.4. Drapes without Bodies

III.5. ORIENTAL BODIES— CLÉRAMBAULT

Gaëtan Gatian de Clérambault (1872-1934) was a renowned psychiatrist, whom psychoanalyst Jacques Lacan considered to be his master. Certifying doctor at the infirmary of the Paris Prefecture of Police, he was also, to a certain extent, an anthropologist of drapery. He thus had the intention to write a universal history of drapery which would have taken the form of a historic, material, technical and structural study of drape throughout all civilisations, ancient or living. This ambition was however limited to the study of the traditional Moroccan costume, the haik, which in his view was “living drapery” or a sort of *living fossil* of the classical drape of ancient times. In 1917, Clérambault was named senior medical officer to Morocco and two years later started a photographic study while on a trip to the Moroccan hinterlands. He photographed groups of women at market, outside and had male and female models pose for him. Apart from noting his observations and carrying out an exhaustive study of the work done by archaeologists and ethnologists concerning costumes, he undertook a comparative typology of drapery. Clérambault had, in fact, the ambition of classification as was still the practice in the experimental and human sciences at the beginning of the 20th century. His goal was to describe and categorise the forms that drapery produces, even to “dissect” them because each object obeys certain mechanic and biological laws. To take advantage of his images, he invented a system of sliding photo-boards that allowed him to represent visual sequences without having to pin or glue down the pictures. Unfortunately, he was unable to complete his project.

20. GAËTAN GATIAN DE CLÉRAMBAULT

Groupe de femmes drapées, vues de dos, dans un jardin, 1918-1919

Tirage sur papier baryté. H. 27,9 ; L. 38,3 cm

Paris, musée du quai Branly - Jacques Chirac

Photo © musée du quai Branly - Jacques Chirac,
Dist. RMN-Grand Palais / image musée du quai
Branly - Jacques Chirac



20.

FROM THE DRAPE TO THE FOLD

Pieces of drapery were thrown onto the mannequin. The forms studied on the mock figure were combined with those studied on a live model. The nude was scrupulously observed before being draped. The eyes of the drapery were finely hollowed out. The work of placing the drapery has been completed. From this point on the drapery is not just a drapery. It becomes a veil, a sheet, a dais, a ghost, a shroud and a look back on the works from preceding sections will bring to these folded forms their original dimension of a pillow, rag, handkerchief, tunic, frock, dress, coat or sleeping bag. The passage of drapery to sheet, veil or shroud brings to a close the period of conception and preparation of a work of art. From this point on, the drapery is coupled with the simulated presence of an "object".

By returning to their initial dimension of "object", the *veil drape*, the *sheet drape* and the *ghost drape* are charged with meaning according to the historic context in which they are placed. In a classical painting or sculpture like the one by Antonio Corradini, the *veil drape* is an iconographic motif, that of Faith, hiding the forms of the bodies and reflecting the image of its mystery. In a contemporary work, the *veil drape* is commonly used to echo political, social, religious or cultural tensions in today's world as seen in the triptych by Zineb Sedira, whereas the *sheet drape* of Luciano Fabro strikes a personal or religious chord.

Piero Manzoni's *Achrome* defies classification. Neither draped, nor "object", the work is reduced to a mere folded canvas in which Manzoni has created a visual language which stands on its own.

21. ZINEB SEDIRA

Self portraits or The Virgin Mary
[*Autoportraits ou La Vierge Marie*], 2000

Trois photographies formant un triptyque
H. 182,9 ; L. 304,8 cm (ensemble)

Londres, Arts Council Collection

© ADAGP, Paris, 2019

© Zineb Sedira. All Rights Reserved, DACS/Artimage
2019. Image courtesy Kamel Mennour, Paris



LIST OF ARTISTS PRESENTED IN THE EXHIBITION

A

Ahn, Eun-Me
Al-Ani, Jananne
Alembert, Jean Le Rond d'
anonymous
anonymous, Deutsch
Anonymous, French,
French school
Anonymous, Milanese
or Venetian
Anonymous Venetian
Argos, Deinoménès d'
Audran, Claude II

B

Backer, Jacob Adriaensz
Barocci, Federico
Bartolomeo, *see Della Porta, Baccio, known as Fra*
Bernin, *see Bernini, Gian Lorenzo, known as Le Bernini, Gian Lorenzo, known as Le Bernin*
Berrettini, Pietro,
known as Pietro da Cortona
Biegas, Bolestaw
Bilordeaux, Adolphe
Bodmer, Charles
Bouchet,
Louis-André-Gabriel
Bouguereau, William
Bourdelle, Antoine
Bronzino, Agnolo,
known as il
Buonarroti, Michelangelo,
known as Michel-Ange
Buraglio, Pierre
Burne-Jones, Edward

C

Cambiaso, Luca
Cameron, Julia Margaret
Campaña, Pedro de Kempeneer, Pieter
Candid, Peter or Pietro Candido
Cardi, Lodovico,
known as il Cigoli
Cartier-Bresson, Henri
Carucci, Jacopo,
known as il Pontormo
Cesi, Bartolomeo
Chimenti, Jacopo,
known as l'Empoli
Christo
Cigoli, *see Cardi, Lodovico, known as il*

Cincani, Bartolomeo,
known as Bartolomeo Montagna
Clérambault, Gaëtan Gatian de
Coccapani, Sigismondo
Cogniet, Léon
Corradini, Antonio
Cortona, *see Berrettini, Pietro, known as Pietro da*
Credi, *see Sciarpelloni, Lorenzo, known as Lorenzo di*
Cunningham, Imogen

D

Da Settignano,
Daret, Jean
David, Jacques-Louis
De Bonis, Adriano
De Chirico, Giorgio
De Gheyn, Jacques, III
De Kempeneer, Pieter,
known as Pedro de Campana
De Passe, Crispijn, II
De Witte, Peter,
known as Peter Candid and Pietro Candido
Degas, Edgar
Del Sarto, Andrea
Delacroix, Eugene
Delaunay, Jules-Élie
Della Porta, Baccio,
known as Fra Bartolomeo
Devosge, Anatole
Di Giovanni di Francesco, Jacopo, known as Jacone
Diderot, Denis
Dix, Otto
Dubois, Paul
Dürer, Albrecht

E-F

Empoli, *see Chimenti, Jacopo, known as l'*
Fabre, François-Xavier
Fabro, Luciano
Faccini, Pietro
Fleischer, Alain
Fragonard, Jean-Honoré
Fuller, Loie
Füssli, Johann Heinrich

G

Galloche, Louis
Gamberucci, Cosimo
George Grosz,
see Grosz, George
Ghirlandaio, Domenico

Girodet-Trioson, Anne-Louis
Glaize, Auguste-Barthélemy
Goldring, Laurent
Goltzius, Hendrick
Graham, Martha
Grosz, George
Grünewald, Matthias

H-J

Halprin, Anna
Heim, François-Joseph
Héliou, Jean
Hesse, Alexandre
Huot, Paul
Ingres,
Jean Auguste Dominique
Jacone, *see Di Giovanni di Francesco, Jacopo, known as*

K-L

Khnopff, Fernand
Klinger, Max
La Hyre, Laurent de
Lalaing, Jacques de
Le Brun, Charles
Le Tellier, Pierre
Lecomte du Nouy,
Jean-Jules-Antoine
Léger, Fernand
Lehmann, Henri
Leighton, Frederic
Leinberger, Hans,
see Maître H L
Leonardo da Vinci,
see Vinci, Léonard de
Loy, Hans, *see Maître H L*

M

Maître des études de draperies, known as Maître des ronds de Cobourg
Maître H L, identifié généralement comme étant Hans Leinberger or Hans Loy
Man Ray
Manzoni, Piero
Marconi, Gaudenzio
Matham, Jacob
Merzouki, Mourad
Michel-Ange, *see Buonarroti, Michelangelo, known as*
Mignard, Nicolas
Montagna, *see Cincani, Bartolomeo, known as Bartolomeo*
Moreau, Gustave

Morris, Robert
Muybridge, Eadweard

N-P

Negretti, Jacopo,
known as Palma il Giovane
Ochaim, Brygida
ORLAN
Palma il Giovane,
see Negretti, Jacopo, known as
Pernot, Mathieu
Picasso, Pablo
Pignon-Ernest, Ernest
Pontormo,
see Carucci, Jacopo, known as il
Poussin, Nicolas
Pujol, Abel de
Puvis de Chavannes, Pierre

R

Raphaël, *see Sanzio, Raffaello, known as*
Ricchi, Pietro
Riemenschneider, Tilman
Rodin, Auguste
Rosselli, Matteo
Roubaud, Alix Cléo

S-T

Salmon, Jacqueline
Sanzio, Raffaello,
known as Raphaël
Schad, Isabelle
Sciarpelloni, Lorenzo,
known as Lorenzo di Credi
Sedira, Zineb
Sert, José Maria
Severini, Gino
Signorelli, Luca
Stouf, Jean-Baptiste
Subleyras, Pierre
Tillmans, Wolfgang
Trenet, Didier

V-W-Z

Verrocchio, Andrea del
Vincent, François-André
Vinci, Léonard de
Vouet, Simon
Watt, Alison
Welling, James
Woodman, Francesca
Zuccaro, Taddeo

PRACTICAL INFORMATION

OPENING TIMES

Museum open daily except Tuesdays
and bank holidays from 10 am to 6 pm,
Fridays from 10.30 am to 6 pm.

ENTRANCE FEES

exhibition: 12 € / 8 € / free

opening in the evening, January 3, February 7,
March 5, 6, 7, from 18h to 22h

Buy your tickets in advance on www.mba-lyon.fr

PRESS

Visual materials available for the press.

Please contact us to get access codes
to visit our press website.

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