From One Louvre to Another: Opening a Museum for Everyone

Jean Garnier (Meaux, 1632–Paris, 1705)
Allegory of Louis XIV, Protector of Arts and Sciences
1672. Oil on canvas. H. 163; W. 204 cm
Versailles, Musée National des Châteaux de Versailles et de Trianon, MV 2184.
Provenance: Presented at the Academy on 30 January 1672 as a reception piece; confiscated during the Revolution in 1793; Dépôt de Nesle in 1796; Musée Spéciale de l'École Française à Versailles, Dogs' Antechamber in Versailles under Louis-Philippe.

In painting this reception piece at the Royal Academy of Painting and Sculpture, Jean Garnier was giving an astute response to the subject that had been imposed upon him. He was first instructed to paint the 'Portrait du Roy en tableau, au milieu de divers fruictz et instruments des Arts' [Portrait of the King in a tableau, surrounded by various fruits and instruments of the Arts]. This may seem a strange choice as it induced him to present the portrait of Louis XIV in an oval frame, suspended on braids by a red ribbon, which at first glance seems to reduce it to a purely decorative item in the midst of all the other elements comprising the still life. The work, however, is open to several levels of interpretation. Indeed, its symbolic nature did not escape contemporary viewers: 'The King appears surrounded by fruit and a number of musical instruments, signifying in allegorical fashion the bounty of the kingdom and the harmony and concord that prevail in the government of the State.'

Louis XIV dominates the scene. Inspired by a portrait by Claude Lefebvre, better known for his engravings, he is wearing fleur-de-lis armour. Set against a dark background, the image of the King

looks as though it has been placed on an altar carelessly draped in a red velvet rug with gold trimmings. The portrait is flanked by objects resembling ex-votos, laid there by the King's loyal subjects. This *mise-en-scène* contributes towards extolling the glory and wisdom of the young monarch, then aged thirty-four. It also underlines the virtues of a sound government that favours the development of the Arts and Sciences while ensuring the prosperity of the kingdom.
The musical instruments on either side of the portrait are of exceptional quality: a bass viol inlaid with a sliver of ebony, a treble viol, a violin and a guitar — which Louis XIV played extremely well — a musette de cour and a musical score. Music clearly conjures up harmony through *Harmonia*, the sister of *Musica*. Four books evoke Literature, only one of them avoiding anonymity through the inscription written on the spine: *Virgilius*. Architecture is represented in the form of a pillar — the symbol of power — and by the plan of the Maison Carrée in Nîmes, while Sculpture is illustrated by the stone bust of Minerva, the goddess of war and wisdom; but it is Painting that steals the show, thanks to this portrait of the King. The Sciences also find themselves entwined with the Arts, through the celestial globe adorned with the signs of the Zodiac, in which one can make out Cancer and Leo and a number of scientific instruments, including a mechanical pencil, a compass and a set square. As for the fruit — grapes, an apple, peaches and a pomegranate — it suggests wealth, abundance and the unity of the kingdom, which embraces its subjects like the pomegranate encloses its seeds.

The painting, which is both portrait and still life, questions the notion of genre. With his virtuoso sense of composition, Garnier shows himself to be as skilled at portrait painting as he is at still life. Little is known about his career, except that he worked at the Gobelins and also took part in the Salon of 1673, for which he entered eleven paintings, five portraits and six still lifes.

Béatrice Sarrazin

Diana of Versailles* or *Artemis of the Chase
Italy, 2nd century BC, after an original created c. 330 BCE, possibly by Leochares
Statue, marble. H. 211; W. 107; D. 85 cm
Paris, Musée du Louvre, Department of Greek, Etruscan and Roman Antiquities, MR 152 (ref. no. Ma 589).
Provenance: Gift from Pope Paul IV to Henri II in 1556; recorded in the Queen's Garden in Fontainebleau in 1579; in the Gallery of Antiquities in the Louvre in 1602; in the Palais des Tuileries in 1669; in the Hall of Mirrors at Versailles from 1696 to 1798 (perhaps as early as 1686); confiscated during the Revolution in 1798 and since then in the Louvre.

According to the account of the Duke of Villahermosa, Spanish Ambassador at the French Court, Pope Paul IV presented *Diana of Versailles* to Henri II in 1556, with a view to obtaining France's support in hounding the Spanish out of Naples. The statue long remained a solitary masterpiece among the French Royal Collections. Unfortunately, it is in fact the only ancient artefact of this calibre to have been acquired by the Crown between the second half of the sixteenth century and the first half of the seventeenth century. Repeated attempts by François I, notably to be offered the *Laocoön*, proved futile, and the first Bourbons were indifferent to what were referred to at the time as the 'Grandes Antiques'.

The work long followed the meanderings of the Court. It was first displayed in Fontainebleau: by the time of Charles IX at the latest, it was decorating the Queen's Gardens, as can be seen in a 1579 cavalier projection by Jacques I Androuet du Cerceau. Henri IV then had the statue removed and replaced by a bronze replica so that it could feature from 1602 in the Louvre's Gallery of Antiquities, decorated by Louis Métezeau. In 1666, Louis XIV moved his apartments to the ground floor of the

Palais des Tuileries: the most prestigious antiquities in the Royal Collections followed him, and Claude Mellan made an engraving of Diana there in 1669. The statue then left Paris when the Court made Versailles its permanent residence and laid out the State Apartments. Possibly as early as 1686, it became one of the most stunning features of the Hall of Mirrors, where it was set in a central niche. In 1798, during the Revolution, it was confiscated and returned to the Louvre, where it had already spent almost two centuries.

In his account of the King's antiquities, Félibien suggested that *Diana the Huntress* was in fact none other than the statue from the renowned sanctuary of Ephesus in Asia Minor. It then appeared that it might be the Diana from the sanctuary of Nemi in the Latium region of Italy. In fact, the statues from these two sacred places were totally different. The Diana given by the Pope was probably discovered in Rome or thereabouts during the first half of the sixteenth century, although it is not possible to determine what type of ancient architectural edifice it might have been adorning. No one knows in what state of preservation it was initially exposed, and its current appearance stems from a number of restoration programmes. For its presentation in the Louvre in 1602, the sculptor Barthélemy Prieur reburnished the entire surface of the work and, among other things, added antlers to the deer's head. Despite these alterations, it is possible to compare the Diana of the Royal Collections with several examples of the same type of statuary depicting Artemis. They all bear a diadem and are striding out, draped in the short tunic normally associated with huntresses, a cape round their waists and on their shoulders, particularly visible in the Leptis Magna version. The Louvre's Diana has also been associated with the famous *Apollo of the Belvedere*. Artemis's twin brother, an archer in his own right, is characterised by the same proportions and dynamic composition. The statues have therefore often been associated as pendants representing the notorious siblings murdering Niobe's children. The two statues are considered to be reproductions of originals by the Greek sculptor Leochares, a major artist from the fourth century BCE. It must be admitted, however, that no contemporary source describing the Master's achievements makes any mention of this appealing hypothesis.

Ludovic Laugier

So-called 'Creation of the World' Clock
1754. Mechanisms designed by Claude Siméon Passemant (Paris, 1702–1769)
Clockwork mechanism attributed to Jean-Baptiste Dutertre (?–Paris, 1773)
Case in patinated bronze, silver-plated bronze and gilt-bronze
H. 143; W. 83; D. 73 cm
Paris, Musée du Louvre, loan from the Musée National des Châteaux de Versailles et de Trianon, Vmb 1036.
Provenance: Commissioned by Joseph François Dupleix, Governor-General of the trading posts of the Levant, presented to Louis XV at the Château de Trianon on 2 February 1754; bought by the Revolutionary government in 1796; placed in Versailles in 1833 by King Louis-Philippe.

The so-called 'Creation of the World' clock is a masterpiece of eighteenth-century French clockmaking. It combines exceptional complexity in the combination of the various mechanisms that make it work with their extremely original decorative casing. There are four mechanisms in all.

The first drives the clock's upper dial, which indicates the time of day and the date. The second is a planisphere, which records the movement of the planets, while the third marks the phases of the moon. These last two are set in the clouds, which form the central part of the case. The fourth mechanism permits the twofold motion of the globe at the base of the piece: a daily rotation makes the globe turn on its own axis in one revolution of twentyfour hours, and an annual motion that determines the change of the Earth's axis based on the seasons and the orientation of the sun's rays on its surface. The globe, made of gilded and silver-plated bronze, is engraved to show seas, continents, countries and cities — a true map of the world that bears witness to contemporary

knowledge of cartography. The bronze case is designed to illustrate of the first stages in the creation of the world: the separation of the elements and the eruption of light. The treatment of the bronze surfaces expresses the distinction between the earth (patinated bronze) and the air (matt silver-plated bronze). The gilt-bronze is reserved for fire and light, which burst forth in splendour from the clock's dial and strike the globe at the point where the Sun is at its zenith.

The clock immediately became famous. It was presented to the King on 2 February 1754 at the Château de Trianon. Louis XV had a keen interest in science: the previous month he had had installed in his Versailles apartments the sumptuous astronomical clock that is still there today. The mechanisms of this latter are also the work of Passemant, but its casing, in a very different style, was made by Jacques Caffieri. *The Gazette de France* recorded that presentation to the King and described the satisfaction it gave him: the King reportedly even requested that it should remain for a few days at Trianon so that he could examine it again. The history of the clock in the years following its creation remains unclear. Although it was initially intended to be offered as a gift to an Indian prince allied to France by Joseph François Dupleix, Governor-General of the trading posts of the Levant until 1754, it was in a mansion on the Rue Bergere in Paris, the home of Dupleix's nephew, Guillaume Joseph Dupleix de Bacquencourt, on the eve of the Revolution. It was purchased by the Revolutionary government in 1796, at the instigation of the clockmaker Antide Janvier, who made the acquisition himself, probably for the de Bacquencourt family.

Frédéric Dassas

Jean-Baptiste Pigalle (Paris, 1714–1785)
Mercury Attaching his Wings
1744. Statuette, marble. H. 58; W. 35.5; D. 3.3 cm
Paris, Musée du Louvre, Department of Sculptures, MR 1957.
Provenance: Reception piece submitted to the Royal Academy of Painting and Sculpture, 1744; collection of the Academy; Revolutionary confiscation, August 1793; allocated to the Musée Central des Arts in June 1798; assigned to the décor of the Château de Saint-Cloud in June 1802; entered the Louvre between 1848 and 1850.

On 4 November 1741, Jean-Baptiste Pigalle was admitted to the Royal Academy of Painting and Sculpture with a presentation of works including a terracotta statuette depicting Mercury. He subsequently received from the Academy the commission to 'execute in marble for his reception piece, a model that he had shown representing Mercury'. Three years later, on 30 July 1744, he presented Mercury Attaching his Wings, and was consequently inducted as an academician.

As an academician, Pigalle officially became a Sculptor to the King and was able to exhibit his works in the Salon. In 1742, he presented the model for the plaster Mercury, accompanied by a pendant, a Venus. The two statuettes are described in the Salon's brochure as follows: 'Venus giving a message to Mercury' and 'Mercury readying himself to deliver the message given to him'. The brochure also provides the textual source of the subject: 'The story of Psyche which is told in The Golden Ass, also known as the Metamorphoses of Apuleius. Venus asks Mercury, messenger of the gods, to look for Psyche, of whom she was jealous.' From an isolated figure, with no subject, Pigalle organised a group with a gallant and mythological subject. The success of the two statuettes was immediate,

and, in 1742, Philibert Orry, Director General of the King's Buildings, commissioned the sculptor to make marble versions, larger than life-size, of Mercury and Venus for the King. The two statues were completed in 1748 and presented by Louis XV to Frederick II of Prussia for the Sanssouci Park. Both are now in the Bode Museum in Berlin.

Pigalle managed to rise perfectly to the exercise of the reception piece through his capacity for inventiveness, his expertise in rendering body movements and anatomy and his use of his medium to create effects. The dynamic composition conveys the subject well, capturing the moment just prior to Mercury's flight. It breaks down that instant into several focal points: the god's gaze into the distance as he focuses on his mission, the gesture of the two hands fastening the wing to his left foot, and the raising of his right foot as he prepares to take flight.
The reception piece also became one of the most famous in the Academy, symbol of the success of the French School and a studio model for the education of artists, to such an extent that, in his picture Study for a Drawing, shown at the Salon of 1748, the painter Jean-Siméon Chardin, a friend of the sculptor, chose to represent the statuette of Mercury instead of the traditional antique plaster.

Laurence Brosse

Jean-Baptiste Greuze
(Tournus, 1725–Paris, 1805)
The Dead Bird or Child afraid to touch a bird in case it is dead
1800. Oil on wood panel. H. 68; W. 55 cm
Paris, Musée du Louvre, Department of Paintings, R.F. 1523.
Provenance: Exhibited at the Salon of 1800, no. 174; bequest of Baron Arthur de Rothschild to the Musée du Louvre in 1904.

Jean-Baptiste Greuze had a particularly brilliant and turbulent career, alternately praised and rejected by the critics of his time. He specialised in genre painting, which focused on scenes portraying the everyday life of the period — a category of painting that, in the mid-eighteenth century, was still very much looked down on by art critics, who continued to favour more academic scenes. Greuze's participation in his first Salon in 1755 nonetheless caused quite a sensation. He chose to exhibit *Reading the Bible*, a painting of a father reading to his numerous offspring from the Holy Book, depicted in an ordinary setting among relatively comfortably-off peasantry. Education was an immensely popular subject in France during the eighteenth century, with educational tracts, written by some of the most brilliant names of the Englightenment, keenly discussed among Parisian society. Popular examples were Jean-Jacques Rousseau's *Emile, or on Education* in 1762, Mme d'Epinay's *Les Conversations d'Émilie* in 1773, and the Abbé de Condillac's *Cours d'études* in 1776. In some respects, Greuze was ahead of his time, and his enlightened attitude attracted the attention of both the educated members of the public and the intellectuals of the period. Diderot was an enthusiastic champion of his work, promoting him as one of the leading lights of French painting, until, in 1769, the artist decided to try his hand at history painting and subjects from Antiquity — something his contemporaries unequivocally viewed as a failure.

Greuze pursued his reflections on the subject of the virtues of education throughout his career, choosing to illustrate it again around 1775 with *The Charitable Lady* (Lyon, Musée des Beaux-Arts), a picture that he had engraved and that was greatly praised by the critics for its composition. Likewise, he continued to make depictions of young children, often full of symbolism. As early as 1759, he presented a picture of a young girl crying over her dead bird to the Salon, followed by another rendition of the same subject at the Salon of 1765 (Edinburgh, National Galleries of Scotland). Every time one of these pictures featured young girls in a setting that was contemporary enough to speak directly to the spectator, it was seen as a metaphor for the loss of innocence. Indeed Diderot, in his review of the painting at the Salon of 1765, alluded quite openly to an underlying sexual theme, suggesting that the picture might symbolise the loss of virginity of the grieving young girl. This interest in innocence and the dangers of modern life, especially city-life, for a young girl's virtue was shared by much of the period's literature, as seen in the famous novel by Rétif de La Bretonne, *La Paysanne Pervertie* (1784). Greuze returned to the theme of a child crying over a dead bird towards the end of his career, in 1800, for one of his last Salon participations. The elderly artist's style was more fluid than before, noted in the way the child's long, wavy hair appears to echo her falling tears. Having lived through the ordeals of the French Revolution, and with his own days drawing to a close, Greuze may have been offering a nostalgic reflection on the loss of innocence and life's turbulent course.

Guillaume Faroult

Constant Bourgeois (Guiscard, 1767–Paris, 1841)
The Exhibition of Drawings in the Apollo Gallery at the Louvre in 1802
1802. Pen, brown ink and wash. H. 33.2; W. 44 cm
Paris, Musée du Louvre, Department of Prints and Drawings, R.F. 29455.
Provenance: Gift of J.-J. Marquet de Vasselot, 1944.

The first exhibition of drawings at the Louvre was held in the Apollo Gallery in 1797. 'Confined for a hundred years in a space whose narrowness allowed only partial and private communications, it can be said that it [was] unknown to the public and to artists.' Mirrored panels had already been fitted at either end of the gallery, and it had also been decorated with canvases of painted skies, created after the models by Hubert Robert, to fill the unfinished alcoves of Charles Le Brun's décor. The hanging was renewed in 1802. For this second presentation, the gallery was decorated with hardstone tables, which had been seized in Florence by the Napoleonic army and brought to Paris in 1801, on which were placed Greek vases. The exhibition presented drawings from the Royal Collection as well as recent acquisitions deriving from the seizures made during the Revolution, from the collections of nobles who had been arrested in France or had emigrated, the possessions of the clergy, or the war spoils of Napoleon's soldiers in Italy and Germany.

The selection of nearly 500 drawings and pastels, to which were added some sixty miniatures, was presented in specially made gilt frames. As in 1797, the idea behind the hanging was primarily aesthetic, and the order did not strictly follow the logic of schools. However, to accompany the exhibition, there was also an explanatory Notice, which presented the drawings, carefully listed by school and artist, in alphabetical order. The members of the Conseil in charge of this hanging took the didactic aspect of the exhibition very seriously.

Constant Bourgeois endeavoured to show what, it can be assumed, he considered to be the most important and striking drawings. Others are handled in an illusionistic style, or merely suggested by the outline of their frames. At the centre right, facing the windows, is the big cartoon of The School of Athens by Raphael. Seized by Napoleon's troops at the Biblioteca Ambrosiana in Milan, it was returned in 1815. But Bourgeois has also sketched the reception piece by the pastellist Rosalba Carriera, from the collection of the Royal Academy of Painting and Sculpture, which was seized in 1793. Finally, the artist emphasises the variety of types of visitors: while a copyist (on the left, in a window alcove) carefully reproduces a drawing, a visitor at the end of the gallery is conscientiously poring over a brochure, no doubt that explanatory Notice.

Ill-suited for drawings because of its excessive brightness, the Apollo Gallery was later used to display the collections of jewels and precious objects.

Juliette Trey

Attributed to Dawud ibn Salama al-Mawsili (active during the first half of the eighteenth century)
'Barberini' Vase
1239–1260. Engraved and inlaid copper alloy. Syria, Damascus or Aleppo H. 46; O max. 36 cm Paris, Musée du Louvre, Department of Islamic Art, OA 4090.
Provenance: Formerly Barberini collection, Rome; purchased from the dealer Godefroy Brauer in 1899.

Inscribed with a dedication to the last Ayyubid sultan of Aleppo and Damascus, al-Nasir Salah al-din Yusuf II, this uniquely shaped vase is one of the outstanding pieces in the Louvre's collection of medieval inlaid metalware from the Middle East.

The presence of this vase in the Barberini collection — from which it takes its name — is confirmed by a reference in one of the first publications on Arab inscriptions, published by the Orientalist Michelangelo Lanci in the mid-nineteenth century. At the end of that century, the vase came to Florence as a result of estate settlements, and that is where the Louvre purchased it in 1899, from the antiquarian and collector Godefroy Brauer, who was active in both that city and Paris and was connected with numerous acquisitions by the museum's Decorative Arts, Painting and Sculpture departments.

Because of the intense activity of Italian traders in the Orient during the medieval and modern period, numerous pieces of Islamic art were acquired by Italian collections. The decline and dispersion of these collections coincided with the development of interest in 'Arab' and 'Persian' art in the second half of the nineteenth century, making Italy a source for this emerging sector of the art market, even if buyers usually went direct, in particular to the Near and Middle East. Cairo and Istanbul were important hubs of this market and home to many Europeans, including the

Frenchmen Alexis Sorlin-Dorigny, Ambroise Baudry, Charles Gaston de Saint-Maurice, and the Delort de Gléon family. These figures, as well as a few collectors in Paris, began amassing sizeable collections of Islamic art, which subsequently swelled the collections of the Louvre and Musée des Arts Décoratifs. Under the aegis of the curators Émile Molinier and Gaston Migeon, the Louvre's Department of Decorative Arts set out to constitute a collection of Islamic art around a kernel of works from the royal collections and church treasures (baptistery of Saint Louis, ewer of Saint-Denis, peacock-shaped aquamanile, jewels of Louis XIV). Among the outstanding pieces acquired at this time were the Barberini vase and the al-Mughira pyxis (1898). The definition and study of Islamic art flourished. A big exhibition was held at the Musée des Arts Décoratifs in 1903 and a chair in the field was created at the École du Louvre in 1904, both initiatives of Gaston Migeon. Islamic archaeology also developed in the wake of studies of ancient Oriental civilisations. Excavation at Susa (beginning in 1897) and Samara (from 1907) shed new light on the first centuries of Islam and also enriched the collections. This seminal dynamic led, in 1905, to the opening of a first room at the Louvre dedicated to what was then called 'the Muslim arts': for the Museum, this was the beginning of a long century of continuous acquisitions and presentations of Islamic arts.

Carine Juvin

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LOUVRE ABU DHABI

Quotes

"A great museum is an inhabited monument, a building that has its memories, and these stories deserve to be told. *'From One Louvre to Another'* brings some of these memories to life. The Louvre's history is remarkable. It is a unique place with an incredible vitality."

Manuel Rabaté, Director of the Louvre Abu Dhabi

"Musée du Louvre, in all its vitality, lives like an idea waiting to be shared. Every museum is a focal point where space and time are compressed and ideas come together, transcending borders. A shining example of a museum, the Louvre is a centre, a crossroads, a bridge and a mirror of the world."

Manuel Rabaté

"As a new Louvre has been created in Abu Dhabi, it seemed crucial to us to evoke the history of the creation of the Musée du Louvre in Paris, more than 200 centuries ago."

Jean-Luc Martinez, President-Director, Musée du Louvre, Chief curator of the exhibition

"No doubt that this return to the Louvre's origins allows light to be shed on the history of the Louvre Abu Dhabi, heir of the Louvre of the Enlightenment."

Jean-Luc Martinez

"Louis XIV wanted his Palace and his exceptional collections to be accessible to all audiences. In 1793 these works enriched the collection of the nascent Louvre museum. Today the story continues. The Palace of Versailles is proud that its cultural heritage is participating in the creation of the Louvre Abu Dhabi and contributes to its vitality."

Catherine Pégard, President, Etablissement public du château, du musée et du domaine national de Versailles

"To speak of the Louvre is also to speak of Versailles, as our stories are so intertwined. Born of the same passions, our collections testify together that a museum cannot be fixed in one era and must shine in its time."

Catherine Pégard

"If we often credit the French Revolution with the opening of the Louvre museum in 1793, we sometimes forget that it was actually the culmination of a long process. We wanted to show that the concept of a museum was already germinating at the end of the 17th century at Versailles and it developed throughout the 18th century with the support of the royal power."

Juliette Trey, Curator, Department of Drawings and Prints, Musée du Louvre, Curator of the exhibition

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LOUVRE ABU DHABI

Biographies

Jean-Luc Martinez

President-Director of Musée du Louvre

Born in 1967, **Jean-Luc Martinez** is a renowned archaeologist and scholar. He was appointed President-Director of Musée du Louvre in April 2013 by the French President.

A professor in History and History of Art graduate from the École du Louvre, Jean-Luc Martinez was a member of the École Française in Athens from 1993 to 1996.

He joined the Louvre in 1997 as a curator of cultural heritage, in charge of Greek sculpture. In 2007, he was named Director of the department of Greek, Etruscan and Roman Antiquities, a post that he held until his appointment as the head of the establishment. During this time, he notably oversaw the extensive renovation of the Greek antiquities galleries where the Venus of Milo is displayed. Martinez also curated the Galerie du Temps, the main gallery of Louvre-Lens, the Louvre's satellite museum in northern France, which opened in 2012.

Under Jean-Luc Martinez's leadership, the Musée du Louvre recently inaugurated the "Pyramid" project, aimed at facilitating the welcoming of visitors, and the Dominique-Vivant Denon Resource Center. The Sheikh Zayed Center, dedicated to the history of the Louvre and its collections, opened its doors in 2016 within the Pavillon de l'Horloge.

Several projects reflect the museum's ambition to reach out to its public, not only at a national level, with the Louvre-Lens and construction of the new museum storage area in Liévin, Northern France, but also on an international scale, with the opening of Louvre Abu Dhabi, the first universal museum of the 21st century in the Arab World.

Moreover, with the current international context in mind, Jean-Luc Martinez was asked by the President of the French Republic François Hollande to prepare a report on the Protection of Cultural Heritage entitled "Fifty Proposals to Protect the Cultural Heritage of Humanity", which advocates the safeguarding of endangered cultural heritage. The French proposals were presented to UNESCO and then at the G7 Summit in Tokyo, before the G7 Heads of State.

Martinez is a member of the Scientific Council of the French National Institute of Art History (INHA), and of the Artistic Council of the French National Museums. He is also the president of the board of the École Française of Athens. In 2015, he was appointed Knight of the French National Order of Merit and Knight of the Legion of Honor in 2016.

Juliette Trey

Curator, Prints and Drawings Department, Musée du Louvre

Juliette Trey started her career as a curator at the Palace of Versailles in 2007, where she was in charge of XVIIIth Century paintings and pastels. She has been working at the Prints and Drawings department of the musée du Louvre since 2013 as the curator for XVIIth and XVIIIth Century French drawings. She curated several exhibitions in France, Corea and Poland, including 'Le Serment du Jeu de Paume, quand David réécrit l'histoire' (2008, palace of Versailles), 'Madame Elisabeth, une princesse au destin tragique' (2013, Versailles, Domaine de Madame Elisabeth), 'Edme Bouchardon, Royal Artist of the Enlightment' (2016, Louvre) and 'La Collection Tessin, un Suédois à Paris au XVIII^{e} siècle" (Louvre, 2016). Juliette Trey published in 2016 the Inventory of the Edme Bouchardon drawings of the Louvre and she is currently working on an exhibition of drawings by Israël Silvestre (Louvre, 2017) and the publication of a watercolor sketchbook by Pierre Henri de Valenciennes (2019).