As the uncontested master of Dutch art in the seventeenth century, Rembrandt was one of the greatest artists of his era and excelled in three fields: painting, engraving, and drawing. He tirelessly experimented with different techniques to translate his vision of mankind and the world around him. Extreme realism was complemented by mysticism and, despite his virtuosity, he was not tempted by facility. Possessing remarkable creative power, Rembrandt's works explore the destiny of mankind as a whole, while focusing on representations of his inner circle. The artist represented his family and close friends—such as his wife Saskia, his last mistress Hendrickje Stoffels, and his son Titus—in numerous studies he executed throughout his life, along with works in which he was the subject; he perfected the art of the self-portrait.

Édouard André and Nélie Jacquemart acquired three of Rembrandt's paintings, which to this day are incontestable masterpieces: the Pilgrims at Emmaus (1629), the Portrait of Princess Amalia van Solms (1632), and the Portrait of Doctor Arnold Tholinx (1656). Each of these three works illustrates a different and fundamental phase in Rembrandt's creative career: his early years in Leiden, the rapid success of the first years in Amsterdam, and his artistic maturity. The idea emerged of complementing these pictures with other contemporary works by the artist—paintings, engravings, and drawings—, to gain a better understanding of the extent of Rembrandt's genius and his genesis as a painter.

Based on the three masterpieces in the Musée Jacquemart-André, the exhibition comprises around twenty pictures and thirty graphic works, thanks to a series of exceptional loans from New York's Metropolitan Museum of Art, the Hermitage Museum in Saint Petersburg, the National Gallery of London, the Rijksmuseum in Amsterdam, the Musée du Louvre, and the Kunsthistorisches Museum in Vienna. The selection of drawings and engravings perfectly complements the paintings and enables the visitors to discover every facet of Rembrandt's immense talent.

By exploring the key phases in Rembrandt's career, the exhibition retraces the artist's stylistic development and highlights the intimate side of his creative process. Visitors are therefore able to gain a better understanding of his artistic practices as well as his biography, as Rembrandt's life was entirely interlinked with his work.

The exhibition benefits from the support of the Crédit du Nord.

Cover: Autoportrait à la tête nue (détail), Paris, Musée du Louvre © RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski
THE EXHIBITION TEAM

The curators:

Emmanuel Starcky, Director of the museums and territories of Compiègne and Blérancourt. Peter Schatborn, Chief curator emeritus of the Rijksprentenkabinet (Print Room) at the Rijksmuseum in Amsterdam. Pierre Curie, Curator of the Musée Jacquemart-André.

Born in 1955, a graduate of the Ecole du Louvre, in 1985 Emmanuel Starcky was appointed curator of the Print Room at the Louvre. In 1989, in parallel he was appointed head of the Magnin national museum at Dijon and was entrusted with the management of the museum of Fine Arts at Dijon. A specialist of the ancient Nordic Schools (16th, 17th and 18th centuries), Emmanuel Starcky has been commissioner of major exhibitions in this field, such as Rembrandt and his school, drawings of the Louvre (Louvre 1988-1989) and Drawings of Dürer and the German Renaissance (Louvre 1991). He organised an important series of exhibitions at the Museum of Fine Arts in Dijon in collaboration with the countries of Central and Eastern Europe. Deputy Director of the Museums of France from 2003 to 2005, since June 2005 he is National Director of the museums and territories of Compiègne and Blérancourt. He is actively involved in the development of the Palace of Compiégne.

Born in 1936, Peter Schatborn has lived at Naarden near Amsterdam since 1940. He studied at the Gymnasium of Hilversum and the University of Amsterdam where his teachers were J.Q. van Regteren Altena and J. Bruyn. From 1968 he was curator of drawings of the Print Room at the Rijksmuseum (Rijksprentenkabinet), then chief curator from 1990 until his retirement in 2001. A specialist in drawings of the seventeenth century, and in particular Rembrandt and his school, he has published several catalogues for the Rijksmuseum and has collaborated on catalogues for exhibitions at the Louvre, the J. Paul Getty Museum, and the museums of Berlin and London amongst others.

Pierre Curie is chief curator of heritage. Specialist of Italian and Spanish painting of the XVIIth century, he also worked on the French painting of the XIXth century at the Musée du Petit Palais, where he started his career. Then in charge of the painting at the General Inventory, he has co-authored and led the Vocabulaire typologique et technique de la peinture et du dessin (published in 2009). Appointed head of the painting sector of the restoration department of the Centre de recherche et de restauration des Musées de France in 2007, he coordinated and followed some major restorations of paintings of the national museums (Leonardo da Vinci, Titian, Rembrandt, Poussin ... ). Currently director of the Revue de l’Art, Pierre Curie is curator of the Musée Jacquemart-André since January 2016.

Scenography:

Hubert le Gall is a French designer, creator and sculptor of contemporary art. Since 2000 he has produced original scenographies for exhibitions.
ROOMS 1 & 2: THE EARLY YEARS IN LEIDEN, 1625–1631

The first two rooms in the exhibition focus on the Pilgrims at Emmaus (1629), a major work from Rembrandt’s early years. Outlined in shadow in the foreground, Christ is opposite a pilgrim who is illuminated by a Caravagesque light and utterly transfixed as he beholds the mystery of the Resurrection. The composition’s simplicity and the use of chiaroscuro give the scene extraordinary dramatic intensity; this is even more surprising when one considers that the history paintings executed by the young artist until that point did not have this dramatic and mystical power. Recently restored, the Historic Scene (Lakenhal Museum, Leiden), executed three years earlier, still attests to the strong influence of Peter Lastman, Rembrandt’s master.

Other works, however, executed in the same year as the Pilgrims at Emmaus, attest to clear similarities with this work. In The Parable of the Rich Man (Gemäldegalerie, Berlin) the concealed light source is present once again, although in this case the light is obscured by the hand of the man, who is sitting at a table surrounded by his accounting books. The composition of the sublime painting representing Saint Paul at his Desk (Germanisches Nationalmuseum, Nuremberg) is even closer to that of the Pilgrims at Emmaus, although here again the face of the meditating saint is fully illuminated. Through his technique, and particularly the boldness and psychological finesse of his compositions, Rembrandt managed to attain artistic perfection in his oeuvre.

In Rembrandt’s early years drawing was an inexhaustible source of experimentation, as evident in Standing Man with Outstretched Arms (Kupferstichkabinett, Dresden), and it was also during this time that Rembrandt began to study etching, whose technique influenced his pictorial approach. His analytical mind focused on both biblical themes and those around him: his engraved portraits and self-portraits (Fondation Custodia, Paris) attest to this approach. Rembrandt also worked on his painting by executing expressive studies, or ‘tronies’ (literally ‘faces’), such as the Laughing Soldier (Mauritshuis, La Haye), which enabled him to become an accomplished portraitist when he moved to Amsterdam.
ROOMS 3 TO 6: THE FIRST TRIUMPHS IN AMSTERDAM, 1631–1635

The second part of the exhibition is based on a portrait of the Princess Amalia van Solms. Married to Frédéric-Henri de Nassau, the Stathouder (Governor) of Holland—one of the components of the United Provinces and a republic with a Protestant majority—, Amalia van Solms was the wife of one of the most important figures in her country. However, curiously, none of this is evident in her portrait. Apparently, Rembrandt was not aiming to flatter his sitter and this simplicity in a court portrait is quite intriguing.

The artist had links with the Stathouder’s Court and it was probably at the request of the latter that he painted a series on the Passion of Christ, a subject he also represented in a fascinating series of grisailles. One of the latter—the Ecce Homo loaned by the National Gallery in London—was a preparatory work for a monumental engraving (the Bibliothèque Nationale de France/the Petit Palais, Paris). This work provides insight into the originality of Rembrandt, who truly mastered the technique of etching, and signed them, considering his engravings as works of art in their own right.

To illustrate the artist’s creative process, the exhibition is also presenting a fine selection of drawings, an art in which he excelled, as he was capable of spontaneously capturing the more intimate side of the lives of those in his entourage. Whether he was painting episodes from the Bible or sketching scenes of daily life (An Actor as Capitano, Rijksmuseum, Amsterdam), Rembrandt strove for authenticity in his depiction of movements and postures. He demonstrated the entire extent of his genius in his drawings, whose style varied according to his inspiration: rapid, expressive strokes for the Sacrifice of Manoah (Kupferstichkabinett, Berlin); elaborate brushwork for A Woman Standing With a Candle (British Museum, London), which is a masterful representation of artificial lighting; and the boldness of the wash drawing of a River with Trees (Musée du Louvre, Paris), which is reminiscent of the great masters of the Far East.
A highly accomplished draughtsman, Rembrandt was also an excellent, virtuoso portraitist who was capable of painting official portraits (that of Princess Amalia van Solms), commissions (the Portrait of Haeje Jacobsdr van Cleyburg, Rijksmuseum, Amsterdam), and more intimate portraits. The moving self-portrait painting in the Louvre is an excellent example of this and enables one to gain a better understanding of Rembrandt’s work during these years, which can only be described as triumphal.

As a counterpoint to these intimate works, the great Oriental, Mythological, and Biblical figures created by Rembrandt at the time, are represented in the exhibition by the magnificent Old Man in an Oriental Costume (Metropolitan Museum of Art, New York), the superb Flora from the Hermitage—which was possibly a portrait of Saskia—, and the Heroine of the Old Testament from the Canada Museum of Fine Art (Ottawa).

Rembrandt tackled the subject of the Pilgrims at Emmaus in painting for the second time in 1648. The only painting from the 1640s present in the exhibition—the masterpiece loaned by the Musée du Louvre—illustrates the recurrence of this theme in the oeuvre of Rembrandt, who also executed engravings of the subject in 1634 and 1654.
The last part of the exhibition is devoted to the final creative years of Rembrandt, whose art attained a rare equilibrium, combining masterful technique with the finesse of psychological perception and stylistic freedom. This osmosis is particularly evident in the engraved works. Hence, the series of *The Three Crosses* and that of *Christ Presented to the People*, executed in 1654, several states of which are presented in the exhibition, are amongst his finest pictures (the Bibliothèque Nationale de France and the Fondation Custodia, Paris). The variations from one state to another illustrate the approach adopted by Rembrandt, who sought to depict man’s nature in all its variety and contradictions, strengths and weaknesses, and attest to a faith that led him to represent the life of Christ in his visions, which are some of the most sublime in the history of art. The drawings he executed at the time were extremely bold, particularly the riverscape in the Louvre, which is reminiscent of the art of the great masters of the Far East.

This stylistic freedom, which amazes and subjugates the viewer, is also evident in the portraits executed during this late period. At the beginning of the 1650s, Rembrandt stripped his portraits of any *mise en scène*, attempting instead to capture the vital essence of man. He developed a freer and more rapid style, which was sometimes more expressive, as attested by *Woman Leaning at a Window* (Nationalmuseum, Stockholm), which is refreshingly natural, and the portrait of his last mistress, Henrickje Stoffels (National Gallery, London), in which the meticulous execution of the face contrasts with the more expressive brushwork of the clothing.

With the *Portrait of Doctor Arnold Tholinx* (1656), held at the Musée Jacquemart-André, Rembrandt created the image of a man of science, a doctor, imbued with knowledge, whose severity is attenuated by a contemporary engraving of him. A more reflective style, suffused with affection, was adopted for *Titus Reading Aloud* (1658, Kunsthistorisches Museum, Vienna), which is a tender portrait of Rembrandt’s son, who would not survive his father. All these portraits seem to be filled with an inner light, which reveals a more intimate and relatively unknown side of Rembrandt’s life and work.

The exhibition ‘Rembrandt intime’ (‘Rembrandt in confidence’) provides visitors with a rich and highly complementary selection of works that enables them to immerse themselves in the artist’s life and work via the three periods represented by the masterpieces in the Musée Jacquemart-André.
Saskia en Flore
1634
Oil on canvas
125 x 101 cm
Saint-Pétersbourg, Musée de l’Ermitage
Photograph © The State Hermitage Museum / Vladimir Terebenin
REMBRANDT’S BIOGRAPHY

1606
Rembrandt was born in Leiden on 15th July, into the family of the miller Harmen Gerritszoon van Rijn (1568-1630) and Neeltgen Willemsdochter van Zuybrouck (1568-1640). He was the youngest son in a family of at least ten children.

1613 - 1620
Rembrandt studied at the Latin School before enrolling at the University of Leiden in May 1620. The city was a place of strong religious tensions with power being in the hands of the most zealous Calvinists from the protestant provinces.

Circa 1620 - 1624
Rembrandt became an apprentice to the painter Jacob Isaacsz van Swanenburg (1571-1638), who specialised in architectural scenes and paintings of hell.

1624 - 1625
In six months, Rembrandt trained himself in the workshop of Pieter Lastman (1583-1633), a painter of historical pieces who was famous in Amsterdam. Lastman’s other pupils included Rembrandt’s compatriot Jan Lievens.

1625 - 1626
Rembrandt established his own studio in the family home at Leiden. He very quickly accepted pupils such as Gerrit Dou (1613-1675), an important source of income. His first known work as an independent painter, The Stoning of Saint Stephen (Musée des Beaux-Arts), also reveals the strong influence of Peter Lastman. It is at this time that Rembrandt began making etchings with Jan Lievens.

1628 - 1629
Like Jan Lievens, Rembrandt drew praise from Constantijn Huygens (1596-1687), private secretary to the stadthouder (medieval governor) Frederik Henrik. Huygens had discovered the picture of Judas repentant, returning the pieces of silver (1629, private collection, England), one of Rembrandt’s first masterpieces along with The Supper at Emmaus (1629, Musée Jacquemart-André, Paris).

1631
Constantijn Huygens acquired three paintings on behalf of the stadthouder, including a self-portrait to be offered to Sir Robert Kerr, ambassador of Charles I. The stadthouder commissioned the first works in a series of paintings of the Passion of Christ, which Rembrandt worked on up till 1646).

End of 1631 - 1632
Rembrandt moved to Amsterdam. He worked in the studio of the art dealer Hendrick Uylenburgh (c.1584/9 - c.1660), surrounded by assistants, forming what would later be referred to as the «Uylenburgh Academy». Jan van Vliet produced prints of Rembrandt’s early paintings that enabled his work to be disseminated.

1632
Rembrandt obtained a commission for the Portrait of Princess Amalia van Solms (Musée Jacquemart-André, Paris), intended as the counterpart to a portrait of the stadthouder by Gerrit van Honthorst. He also received a commission from the Guild of Surgeons which would establish his fame, the group portrait The Anatomy Lesson of Dr. Nicolaes Tulp (Mauritshuis, The Hague).

1634
Rembrandt became a member of the Guild of St. Luke. He married Saskia Uylenburgh (1614-1642), the cousin of Hendrick Uylenburgh.
He left the latter’s workshop the following year and set himself up as an independent painter in the Nieuwe Doelenstraat, accepting many pupils including Ferdinand Bol (1616-1680) and Govert Flinck (1615-1660).

1639
Rembrandt obtained a mortgage to acquire a large house where he set up his studio and installed his collection of paintings, prints, drawings and *mirabilia* (wonders) that he accumulated incessantly despite increasingly worrying financial difficulties.

1640
Rembrandt’s mother died; Saskia lost a third child.

1641
Titus was born in September. He would be the only child of Saskia to reach adulthood. The second edition of the history of Leiden, *Beschrijvinge der Stadt Leyden* by Jan Orlers, mentioned Rembrandt as one of the most highly esteemed painters of the century.

1642
Saskia died at the age of thirty. The same year, Rembrandt finished *The Night Watch* (Rijksmuseum, Amsterdam), a group portrait of an Amsterdam militia which had been commissioned two years earlier. Geertje Dircks (1590/1610 - c.1656), a soldier’s widow with no children, was hired to look after Titus.

1649
Geertje Dircks took Rembrandt to court for “breach of promise of marriage”. He was ordered to pay alimony but eventually managed to have her committed to an asylum. She was replaced in 1647 by a young servant, Hendrickje Stoffels (1626-1663), who lived with Rembrandt until his death in 1663.

1651
Rembrandt painted *The young woman at her window* (Nationalmuseum, Stockholm), considered as the first painting to herald his “late style”.

1654
Hendrickje was banned by the Reformed Church from receiving communion. In October, she gave birth to Cornelia, the illegitimate daughter of Rembrandt.

1656
After years of financial difficulties and mismanagement of his estate, Rembrandt escaped the disgrace of bankruptcy by obtaining a cessio bonorum (a voluntary surrender of goods by a debtor to his creditors). He had already auctioned certain works from his collection in December 1655 and January 1656. An inventory of his possessions was drawn up on 25th and 26th July 1656. He received an important commission from the successor of Professor Tholinx, director of the medical college, this being the *Anatomy Lesson of Dr. Deyman* (Rijksmuseum, Amsterdam).

1656 - 1658
Six auctions dispersed Rembrandt’s possessions and disposed of his house. He moved to a working-class neighbourhood of Amsterdam.

1660
Hendrickje Stoffels and Titus, established as art dealers, set up a contract with Rembrandt that protected him from his creditors by stipulating that henceforth he worked solely for them.

1660 - 1662
Rembrandt took the place of his deceased former pupil Govert Flinck (1615-1660) to paint *The Conspiracy of Claudius Civilis*, intended to adorn the City Hall in Amsterdam.
The greatest Dutch artists took part in the decoration of this building which celebrates the independence of the Republic. However, Rembrandt’s work did not figure in the original listing. The rejected painting was taken down and returned to Rembrandt. During the same period he painted the group portrait of *The Syndic of the Drapers’ Guild* (Rijksmuseum, Amsterdam).

**1663**
Hendrickje Stoffels died of the plague, leaving Rembrandt alone with his two children.

**1667**
On 29th December, Rembrandt received a visit at his house from Cosimo III de Medicis, Grand Duke of Tuscany.

**1668**
Titus married Magdalena van Loo (1641-1669) a few months before he died. The following year, she gave birth to the posthumous daughter of Titus, Titia van Rijn (1669-1725).

**1669**
Rembrandt died on 4th October. He was buried four days later in an unmarked grave in the Westerkerk.
Crédit du Nord is delighted to be once again associated with Culturespaces in support of the magnificent exhibition devoted to Rembrandt.

Longstanding bonds of trust have been forged between the Crédit du Nord and Culturespaces:

- with the Jacquemart-André museum since 2009, in support of numerous exhibitions (amongst others: «The Italian Primitives. The Altenburg collection», «The Caillebotte brothers’ private world», «Eugène Boudin», etc.).
- with Culturespaces in 2015, by virtue of being a founding patron of the Caumont Art Center at Aix-en-Provence, via its subsidiary the Société Marseillaise de Crédit.
- with the Culturespaces Foundation, by establishing a mixed sponsorship project in 2015 for the benefit of the “Imagine for Margo” association which raises funds in aid of European research into the specific treatment of paediatric cancers. The Jacquemart-André museum has visited the Gustave Roussy hospital four times to present the workshop «Guests of honour at the Jacquemart-André household».

In 2016, Crédit du Nord is sponsoring two exhibitions at the Jacquemart-André museum: «The open-air studio - Impressionists in Normandy» from March 18th to July 25th, and «Intimate Rembrandt» in the autumn. Among the paintings, prints and drawings to be presented, this event will give pride of place to the three Rembrandt masterpieces acquired by Edouard André and Nélie Jacquemart and which form part of the museum’s collections.

After the Louvre, the Jacquemart-André museum is the French museum that hosts the greatest number of Rembrandt paintings. Crédit du Nord is very honoured to support an establishment that includes such gems by the great Dutch master in its collections.

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Culturespaces produces and manages, with an ethical and professional approach, monuments, museums and prestigious historic sites entrusted to it by public bodies and local authorities.

These include the Musée Jacquemart-André in Paris and Musée Maillol in Paris, the Ephrussi de Rothschild on the French Riviera, the Roman Theatre of Orange, the Château des Baux-de-Provence, the Carrières de Lumières, the Nîmes Arena, the National Automobile in Mulhouse...

It is thanks to these management methods, approved by AFNOR, that Culturespaces has been awarded ISO 9001 certification for the quality of the services it provides and its successful management of cultural heritage. Culturespaces welcomes thus more than 2,5 millions visitors each year. In 20 years, in close collaboration with curators and art historians, Culturespaces has organised many temporary exhibitions of international standing in Paris and in the regions.

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2013 Désirs & Volupté, Victorian masterpieces from the Perez Simon collection
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2010 Rubens, Poussin and 17th century artists
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The works affected by this measure are the following: 5, 7, 9 and 10.

1 | Rembrandt (1606-1669) The Flight into Egypt - Circa 1627 - Oil on wood - 26,4 x 24,2 cm
   Tours, Musée des Beaux-Arts © musée des Beaux-Arts de Tours

2 | Rembrandt (1606-1669) Parable of the Rich Man - 1627 - Oil on wood - 31,9 x 42,5 cm
   Berlin, Staatliche Museen zu Berlin, Gemäldegalerie © bpk / Gemäldegalerie, SMB / Jörg P. Anders

3 | Rembrandt (1606-1669) Le Repas des pèlerins d’Emmaüs - 1629 - Oil on wood-mounted paper - 37,4 x 42,3 cm
   Paris, Musée Jacquemart-André – Institut de France © Paris, musée Jacquemart-André - Institut de France / Studio Sébert Photographes

4 | Rembrandt (1606-1669) Portrait of the artist in oriental dress - 1631-1633 - Oil on wood - 63 x 52 cm
   Paris, Petit Palais, Musée des Beaux-Arts de la Ville de Paris © Petit Palais / Roger-Viollet
Rembrandt (1606-1669) Old man in oriental dress - 1632 - Oil on canvas - 152,7 x 111,1 cm
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Rembrandt (1606-1669) Portrait of Princess Amalia van Solms - 1632 - Oil on canvas - 68,5 x 55,5 cm
Paris, Musée Jacquemart-André – Institut de France © Paris, musée Jacquemart-André - Institut de France / Studio Sébert
Photographes

Rembrandt (1606-1669) Autoportrait à la tête nue - 1633 - Oil on wood - 60 x 47 cm
Paris, Musée du Louvre - Département des Peintures, acquis en 1806 © RMN-Grand Palais (musée du Louvre) / Hervé
Lewandowski

Rembrandt (1606-1669) Saskia en Flore - 1634 - Oil on canvas - 125 x 101 cm
Saint-Pétersbourg, Musée de l’Ermitage - Photograph © The State Hermitage Museum / Vladimir Terebenin
VISUALS AVAILABLE FOR THE PRESS

9 | Rembrandt (1606-1669) *The Sacrifice of Manoah* - Circa 1635 - Plume and brown ink - 17,4 x 19 cm
Berlin, Staatliche Museen zu Berlin, Kupferstichkabinett © RMN-Grand Palais / Jörg

10 | Rembrandt (1606-1669) *Le Repas des Pèlerins d'Emmaüs* - 1648 - Oil on wood - 68 x 65 cm
Paris, Musée du Louvre - Département des Peintures, Collection de Louis XVI: acquis à la vente Randon de Boisset, Paris, 1777 © RMN Grand Palais musée du Louvre) / Adrien Didierjean

11 | Rembrandt (1606-1669) *Portrait of Doctor Arnold Tholinx* - 1656 - Oil on canvas - 76 x 63 cm
Paris, Musée Jacquemart-André – Institut de France © Paris, musée Jacquemart-André - Institut de France / Studio Sébert Photographes

12 | Rembrandt (1606-1669) *Titus Reading Aloud* - Circa 1658 - Oil on canvas - 71,5 cm x 64,5 cm
Vienne, Kunsthistorisches Museum, Gemäldegalerie © KHM-Museumsverband
Autoportrait à la tête nue (detail)
1633
Oil on wood
60 x 47 cm
Paris, Musée du Louvre
Département des Peintures, acquis en 1806
© RMN-Grand Palais (musée du Louvre) / Hervé Lewandowski
PRACTICAL INFORMATION

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Musée Jacquemart-André
158, boulevard Haussmann, 75008 Paris

Website
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Contacts
Fanny Ménégaux
Head of Communication
menegaux@culturespaces.com

Romane Dargent
PR and partnerships manager
dargent@culturespaces.com
T. +33(0)1 56 59 01 72

PRESS CONTACT
Claudine Colin Communication
Dereen O’Sullivan
dereen@claudinecolin.com
T. +33 (0)1 42 72 60 01
Visuels for the presse at www.claudinecolin.com

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PRESS CONTACT
Claudine Colin Communication
Dereen O’Sullivan
+33(0)1 42 72 60 01
dereen@claudinecolin.com
www.claudinecolin.com

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