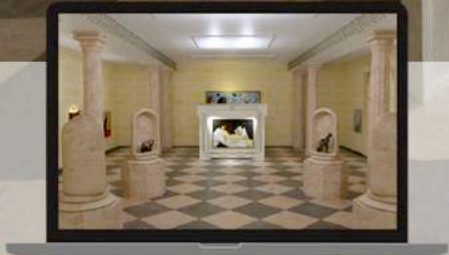




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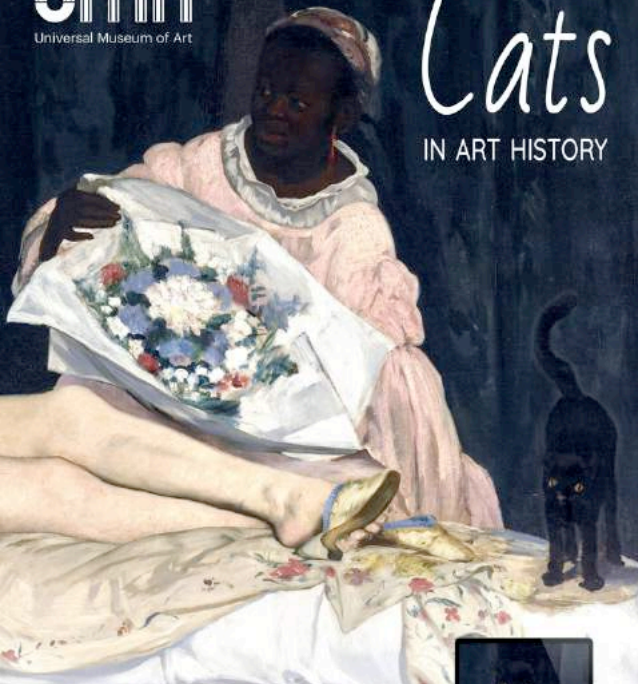
**Uma**  
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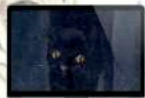
Réunion  
des musées  
nationaux  
Grand Palais

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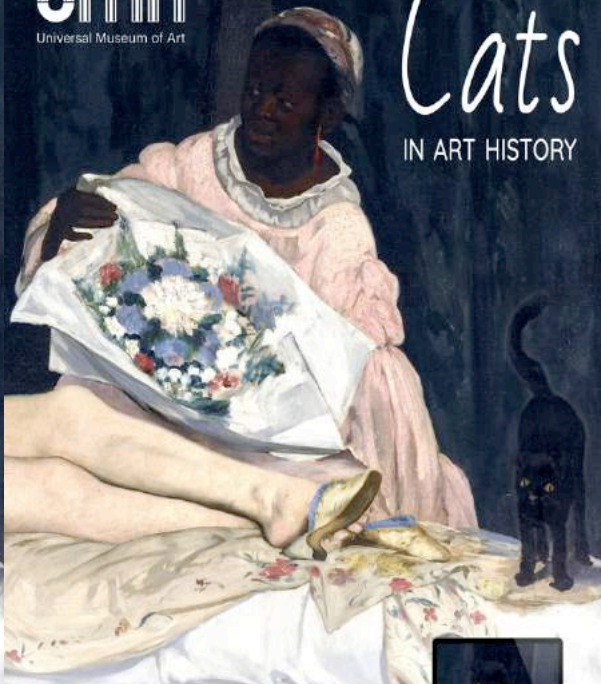
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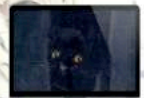
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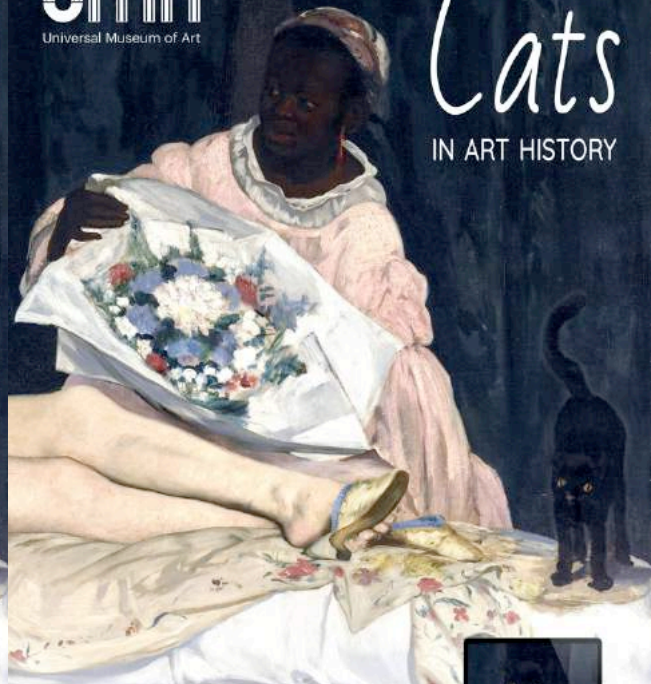
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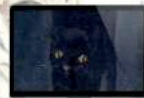
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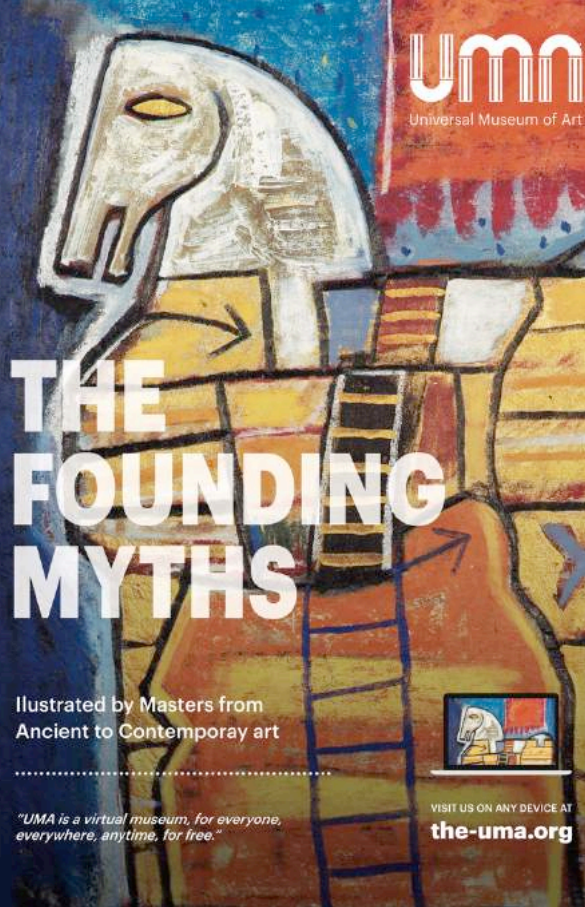
# A WALK INTO STREET ART



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# THE FOUNDING MYTHS

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Ancient to Contemporary art

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# SUBWAY ART



## Henri Chalfant

.....  
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# SUBWAY ART



Henri Chalfant

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# THE FOUNDING MYTHS

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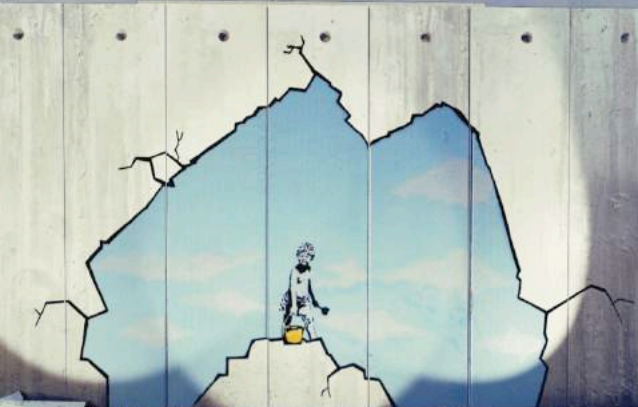
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METAMORPHOSES, TWO  
Landscape, by William Verelstede



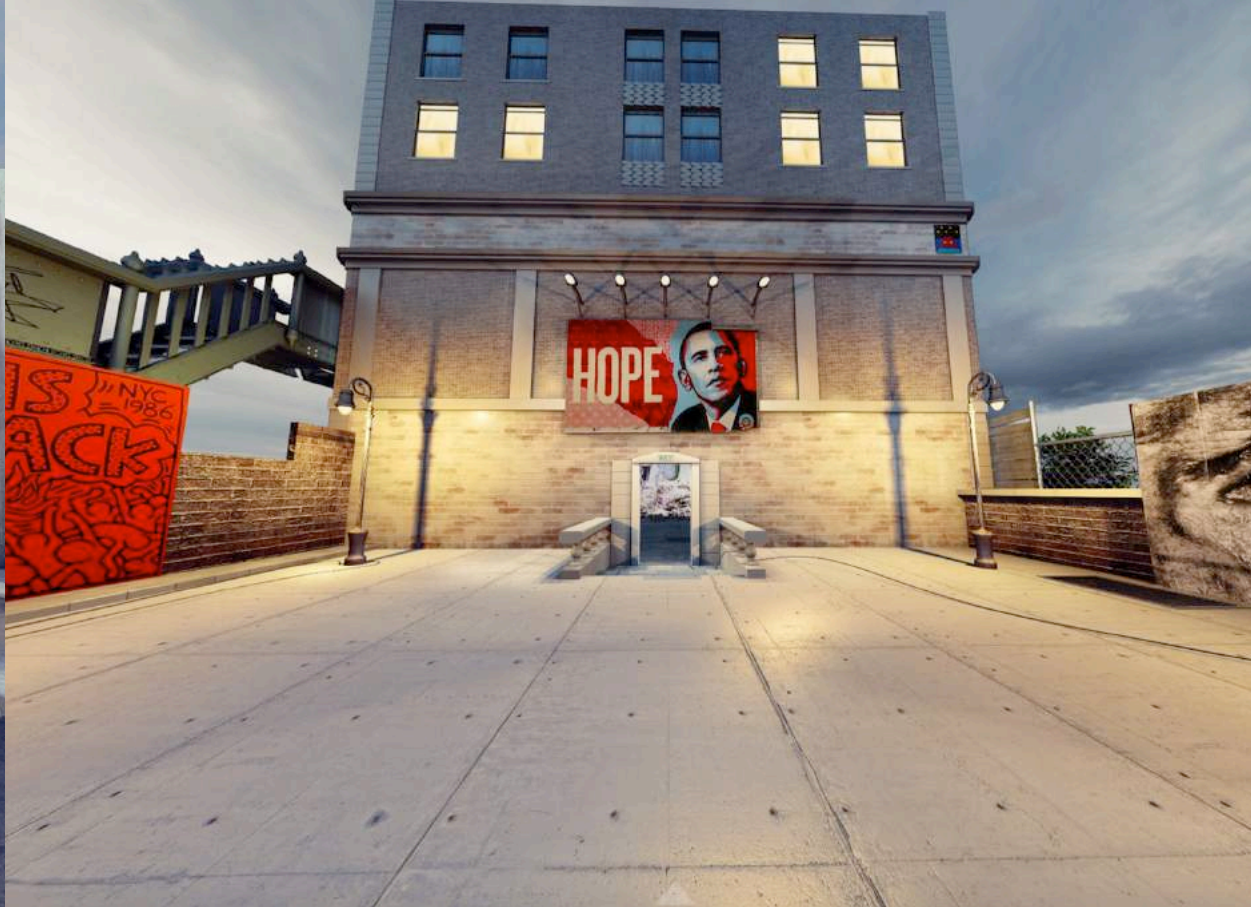


# A WALK INTO STREET ART



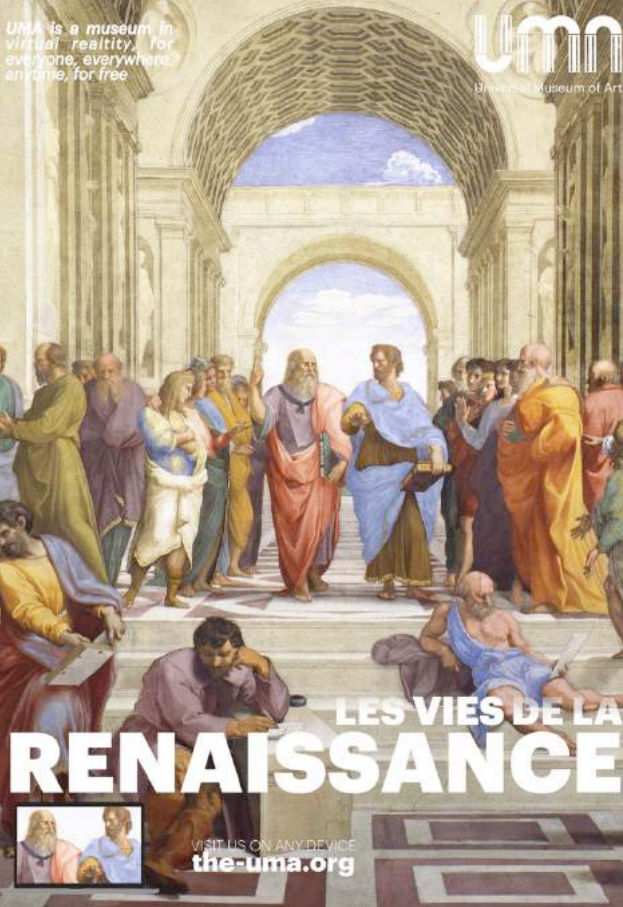
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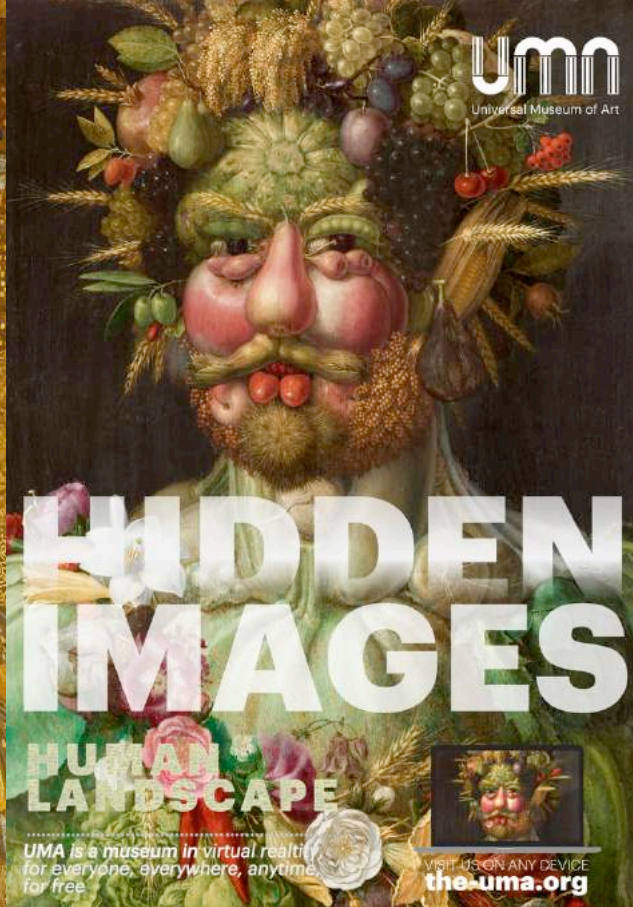


# THE SPOILS OF WAR

Recovering the looted artwork from the Second World War  
In collaboration with HARR (Holocaust Art Restoration Fund)



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# HIDDEN IMAGES

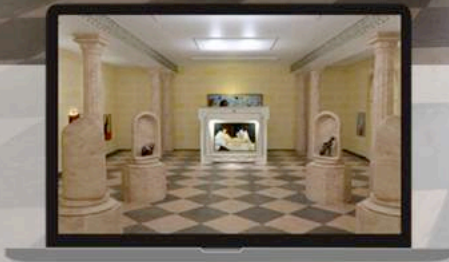
## HUMAN LANDSCAPE



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## Le garçon au chat

Auguste Renoir

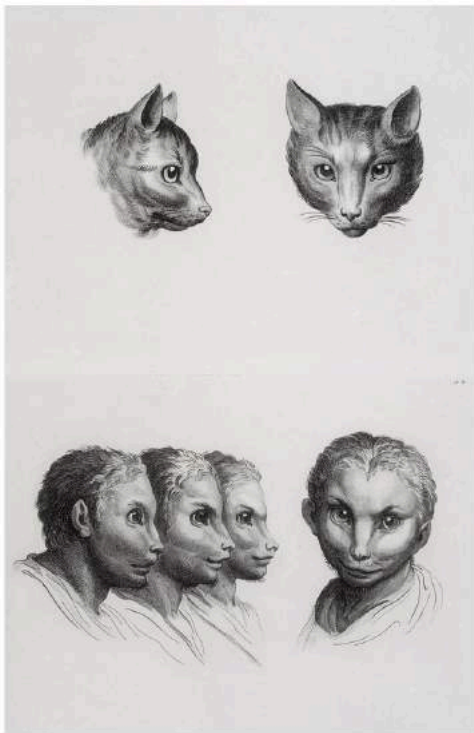
1868, huile sur toile, 123 x 66 cm. Paris, Musée d'Orsay.

© Estate Brassai - RMN-Grand Palais

Né en 1841 à Limoges et mort en 1919 à Cagnes-sur-Mer, le révolutionnaire et brillant Auguste Renoir fut l'une des figures de proue du développement de l'impressionnisme, et un maître de la couleur, des effets de matière et de lumière. Artiste polyvalent, il se concentra sur la peinture figurative : il a su peindre les gens qui l'entouraient avec joie et justesse, et dresser une grande fresque sociale et picturale de son temps.

Ce nu masculin est sans équivalent dans l'œuvre de Renoir. Le modèle, de dos, câline un chat tout en jetant un regard en coin au spectateur. C'est un tableau énigmatique et sexuel : les yeux mi-clos du chat suggèrent une extase dans l'étreinte du jeune homme, tandis que ce dernier semble protéger jalousement son animal, qui est d'ailleurs allongé sur un coussin de velours vert - couleur de la jalousie. Le chat participe activement à l'embrassade, en entremêlant sa queue et ses pattes aux bras du jeune homme. Le contact physique de l'étreinte combine l'innocence à la suggestion : la présence du chat renforce et affaiblit tout à la fois la sexualité du tableau.





## Deux têtes de chats et trois têtes d'hommes en relation avec les chats

Charles Le Brun

1806, burin, eau-forte, 65x50 cm, Paris, musée du Louvre, chalcographie.  
© RMN-Grand Palais / Jean-Gilles Berizzi

Né en 1619 et mort en 1690, Charles Le Brun fut le premier peintre du roi Louis XIV. Connu pour la décoration du château de Versailles et de la galerie des Glaces, il donna notamment à l'Académie une série de conférences sur la relation entre l'homme et l'animal.

On a donc ici une étude de physiognomonie, soit l'étude des traits du visage pour mieux connaître l'homme. La physiognomonie soutient que les visages aux parties basses développées sont plus proches de l'animal, tandis que le développement des parties hautes témoigne d'une intelligence bien humaine. Ici, ces visages hybrides nous paraissent surtout étranges voire inquiétants : voici les chats-garous !

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