



*The Madonna of the Rabbit*  
Titian  
Pieve di Cadore, 1488/1490—Venise  
1576

## Louvre - DNP Museum Lab

Third presentation in Tokyo  
"The Madonna of the Rabbit, a Sacred Poem"

October 26, 2007 – March 1, 2008

As part of their joint Museum Lab project, the Musée du Louvre and Dai Nippon Printing (DNP) are presenting for the first time in Japan a major work from the Louvre's collections, one of the first masterpieces from a master of the Italian Renaissance, *The Madonna of the Rabbit*, by Titian.

This third presentation is the opportunity to discover a notable work from the Musée du Louvre's collections, *The Madonna of the Rabbit*. Guided by a commentary by Jean Habert, head curator of the Paintings Department at the Musée du Louvre, and with the aid of devices drawing on state-of-the-art information and imaging technologies, visitors find themselves plunged into the painting's universe and history, following in Titian's footsteps.

### Louvre – DNP Museum Lab

The objective of the Museum Lab presentations is twofold: to provide Tokyo visitors with a unique occasion to appreciate a masterpiece in very special conditions, and to enable the Musée du Louvre to invent and experiment with new mediation devices.

The Louvre and DNP are joining forces to explore new approaches to mediation in art museums, as enabled by multimedia tools. For each presentation, teams from the Louvre (curators, multimedia designers, mediators) together with those from DNP develop new mediation hypotheses. Testing these out allows the museum to further its awareness of visitor expectations and reactions within the context of an exhibition.

From 2006 to 2009, the project proposes a series of six different presentations, each lasting around five months, in the DNP building. Each presentation is to be supplemented with lectures and screenings on site, and is developed further on the project's Website, [Museumlab.jp](http://Museumlab.jp).

The works are taken in turn from different curatorial departments of the museum, and share the common focus of highlighting a human figure—whether a character represented in the work, or an artist or craftsman.

**Louvre - DNP Museum Lab**  
Third presentation  
*The Madonna of the Rabbit*, a sacred poem  
  
**Scientific representative:**  
Jean Habert  
Head curator, Paintings Department, Musée du Louvre

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## The third presentation

Following Géricault's *A Carabineer* in Fall 2006 and Tanagras: Female Figures of Ancient Greece last Spring, it is now the turn of Titian's *The Madonna of the Rabbit* to enjoy a first showing in Japan. This new Museum Lab experiment is an invitation to follow the painting's history as recounted by Jean Habert, to see the work as its contemporaries might have, and to rediscover the emotions it evoked for 16<sup>th</sup>-century Venetians. Visual and audio displays plunge visitors into the atmosphere of the time, as if to go deeper into the work itself. Little by little the charm of this sacred poem, in which Madonna and Child nestle in a wonderful natural landscape, is revealed in a masterly illustration of Venetian naturalism.

The system employed in this third presentation uses active RFID tags to identify the visitor's position. No particular action is required—visitors simply have to go up to a display to receive the relevant information in a quite seamless and natural way.

## Course of the visit

### Presentation room

In the Museum Lab reception area, visitors are given a multimedia headset equipped with an active RFID tag that tracks their position within the presentation space. No particular action is required—visitors simply have to go up to a display to receive the relevant information in a quite seamless and natural way. The curator Jean Habert and his student, Benjamin Couilleaux, invite visitors to follow their informal discussion on *The Madonna of the Rabbit*. This conversation is simultaneously dubbed in Japanese and English. Visitors are able to listen through the headset that relays sound through contact with the skull, thus leaving the ears free to hear the surrounding environment and even allowing visitors to talk if they wish during the visit.

### 16<sup>th</sup>-century Venice

Where is Venice located and what influence and power did it extend over the region? What was the atmosphere like in this city of water and its surrounding countryside? In a room that reconstructs the ambiance of 16<sup>th</sup>-century Venice, Jean Habert recounts the history of the place and its age to visitors before their impending encounter with the work.

### *The Madonna of the Rabbit*

The device falls silent before Titian's masterpiece. Visitors can examine at their leisure the painting, which is usually displayed alongside the Mona Lisa.

### Eye-tracking

Before an "eye-tracking" device, visitors can observe at their leisure a reproduction of the work, while a camera captures the trajectory of their gaze reconstructed in a still image (see example opposite). This novel experiment is again offered at the end of the visit, thus allowing each person to see whether there has been any evolution in the way he or she apprehends the work.

Visitors can compare their respective "eye-tracks" before taking them away as a souvenir or seeing them again on the Website [museumlab.jp](http://museumlab.jp), in a private space.

### A fuller understanding of *The Madonna of the Rabbit*

On a very large screen, Jean Habert proposes an in-depth study of the work, literally laying his finger on a number of important details. He thereby brings to light the composition and traces marks. Visitors are then invited to handle some of the device's tools by themselves.



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**Opening period:**

From October 26, 2007 to March 1, 2008

**Opening hours:**

Monday, Tuesday, Thursday: 5 p.m. to 7 p.m.  
Wednesday, Friday: 5 p.m. to 8.30 p.m.  
Saturday: 11 a.m. – 5.30 p.m.  
Closed Sundays and public holidays, and during Christmas and New Year.

**Address:**

**DNP Mueum Lab**  
Tokyo, Shinagawa-ku,  
Nishi Gotanda,  
3-5-20, DNP-Gotanda Building,  
Ground floor

**Advance booking only  
(free admission)**

Information and reservation:

On line: <http://museumlabor.jp>

By telephone: +81 (0) 35435 0880,

from Monday to Friday  
from 9 a.m. to 9 p.m.  
and on Saturday  
from 9 a.m. to 6 p.m.

Closed Sundays and public holidays,  
and during Christmas and New Year.

**Experience the work's composition**

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In this display, visitors find themselves at the center of a three-dimensional screening of the painting and can enter the virtual reality of the work. Through controls on the ground, they are able to proceed into the landscape of *The Madonna of the Rabbit*, moving around its component elements materialized here.

**A naturalistic description of landscape**

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A break follows, near the Museum Lab garden, for a leisurely discovery of reproductions of other works by Titian, and of other contemporary artists illustrating the link between the naturalistic description of the Venetian countryside and religious sentiment.

**The life of Titian**

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Titian introduces himself in a work that charts his life. This “great book” brings together discourse, printed texts, and animated images.

**"In the lab"**

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In the 4K Digital Cinema room, through images of astonishing precision, visitors discover the hidden face of the painting through a report at the Centre de Recherche et de Restauration des Musées de France. Together with Jean Habert, they can study X-ray photographs and other scientific images that reveal details in the painting which are invisible to the naked eye.