

How Miró came to “Mirogard”

Lucerne has a new museum called the **Rosengart Collection**. It features well over 200 paintings, watercolors and sketches produced by outstanding Impressionist and Classic Modern artists. These invaluable works are protected by anti-reflective “Mirogard” glass.

► Until recently Angela Rosengart was widely unknown in the Swiss public. The 70-year-old art dealer led a quiet life in Lucerne.

All that suddenly changed this spring, when the art collector became a darling of the media. The reason for this radical change in the life of Angela Rosengart was the opening of a museum in Lucerne with her private collection of magnificent artwork. The ground floor of the exhibition with a total area of 1,300 square meters is reserved for Pablo Picasso and features 33 paintings and 15 sketches. A Paul Klee exhibition is on the lower level, and works from Joan Miró, Paul Cézanne, Claude Monet, Pierre Auguste Renoir, Pierre Bonnard, Amedeo Modigliani, Georges Braque, Wassily Kandinsky and Fernand Léger are displayed on the first floor.

A friendship with Picasso

“My second life as a star has begun,” said Angela Rosengart with a grin alluding to the numerous interviews she has given in recent months. She personally shows visitors around the museum, and one can see that this is her métier. It brings back memories. She was friends with Picasso. Together with her father, Siegfried Rosengart, she visited him more than 50 times, and the Spanish artist painted five portraits of her. For decades, the Rosengarts were among the few people who had direct access to Picasso and his work.

Barely visible, but highly functional

Precious artwork needs high-quality and effective protection. For this reason, the art dealer chose “Mirogard,” anti-reflective glass produced by Schott Desag. Jürg Willen, who framed the masterpieces, has repeated-



© Successió Miró/ VG Bild-Kunst, Bonn 2003

Joan Miró
“Danseuse II,” (The dancer II) 1925,
Oil on canvas, 115.5 x 88.5 cm

ly seen visitors touch the pictures to check whether they are really behind glass. And Angela Rosengart herself, who also helped with the framing, had to tap at the artwork to be sure that they were already behind glass. She is particularly enthusiastic about a painting by Klee, which used to be framed behind standard diffused glass. With the help of “Mirogard,” the “lively colors” of the painting now radiate again.

Angela Rosengart walks through the museum almost every day. “My apartment is practically empty,” she admits, “so I now come here.” With her vivacious eyes, youthful personality and energy, she seems much younger than she is. Nor do her advanced years appear to influence her daily routine. She continues to work as an art dealer, visits auctions, receives customers and takes care of correspondence – that is, as long as the journalists allow her to get on with her life away from the spotlight. ◀

Angela Rosengart opened her precious art collection to the public in Lucerne.



The Rosengart Collection: open daily

The exhibition of the Rosengart Collection officially opened in Lucerne in March 2002. The museum in the Pilatusstrasse 10, just a short walk from the main train station, is open daily from 10 a.m. to 6 p.m. in the summer. From November to March, the visiting hours are 11 a.m. to 4 p.m. Formerly the home of the Swiss National Bank, the building was converted especially for the collection and with its large rooms and high ceilings is perfectly suited to display the variety of formats and styles. The Rosengart Foundation acquired the property for 13 million Swiss francs with funds provided by Angela Rosengart. However, the museum must support itself. So far the number of visitors has been satisfactory, as the collection seems to be popular with both locals and tourists.

www.rosengart.ch



© Succession Picasso/VG Bild-Kunst, Bonn 2002

Pablo Picasso
 "Femme au chapeau de paille sur fond fleuri (Marie-Thérèse)"
 (Woman in a straw hat on a flowered background – Marie-Thérèse),
 1938, Oil on canvas, 73 x 60 cm



© VG Bild-Kunst, Bonn 2002

Paul Klee
 "Doppelzelt," (Double Tent), 1923, 114,
 50.6 x 31.8 cm, watercolor and pencil on paper,
 cut apart and recombined, paper added above
 left, border (below) with watercolor and pen
 and ink, trimmed with gouache and pen and ink,
 mounted on cardboard; privately owned,
 Switzerland.

Brilliance for art

Some 45 square meters of "Mirogard" and two square meters of "Mirogard Protect" were used for the Rosengart Collection in Lucerne. This anti-reflective glass is characterized by a degree of reflection of 0.9 percent, a sharp contrast compared with the some eight percent of conventional window glass. The colors of the artwork remain genuine due to the high light transmission of more than 98 percent. There are no distracting reflections, and the glazing is practically invisible. The mechanical protective effect of "Mirogard Protect" is medium to high depending on the thickness of the glass; the ultraviolet protection (300-380 nanometers) is more than 99 percent.

Matisse Braque Cézanne