

# FRANCIS BACON

## MONACO AND FRENCH CULTURE

FROM JULY 2 TO SEPTEMBER 4 2016

With the support of  
The Estate of Francis Bacon London  
and The Francis Bacon MB Art Foundation Monaco



Grimaldi Forum Monaco, 10 Av Princesse Grace, MC 98000 Monaco - [www.grimaldiforum.com](http://www.grimaldiforum.com) - tel: +377 99 99 30 00

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## THE EXHIBITION

### FRANCIS BACON, MONACO AND FRENCH CULTURE

The Grimaldi Forum, Monaco will present a major exhibition, ***Francis Bacon, Monaco and French Culture*** from **2 July to 4 September 2016**. The exhibition, curated by Martin Harrison, author of the forthcoming Francis Bacon *Catalogue Raisonné* (publication April 2016), will take place with the support of The Estate of Francis Bacon in London, and the Francis Bacon MB Art Foundation based in Monaco.

Francis Bacon's cultural orientation was, to an extraordinary degree, towards France, and The Grimaldi Forum exhibition will explore the artist's work from this unique angle: the important influence of French art and culture on Bacon's work, and his years in Monaco that had a crucial impact on his oeuvre. Major triptychs as well as famous and less well-known paintings will be displayed thematically and will show direct and indirect relationships to France and Monaco. One of the features of this exhibition will be to cross-reference major works of the masters who inspired the artist.

The exhibition will bring together more than sixty paintings by Bacon himself alongside works by leading artists who inspired him, including Toulouse-Lautrec, Picasso, Giacometti, Léger and Soutine. Major loans from public and private collections around the world include *Head VI* (1949) from the Arts Council England, the extraordinary *Fragment of a Crucifixion* (1950, Van Abbemuseum, Eindhoven), and *Pope I: Study After Pope Innocent X by Velázquez* (1951, from Aberdeen Art Gallery). There will be a number of works, many rarely if ever displayed, from private collections, including and *Triptych – Studies of the Human Body* (1970), *Turning Figure* (1962), *Portrait of a Man Walking Down Steps*, (1972), Bacon's most poignant tribute to George Dyer, painted shortly after his death.

The exhibition includes-- for the first time --Francis Bacon's first work, *Watercolour* (1929, Francis Bacon MB Art Foundation) and Bacon's last painting, completed in 1991, the never-before-exhibited *Study of a Bull*.

Tate dedicated two retrospectives to the artist during his lifetime, in 1962 and 1985, but Francis Bacon regarded the retrospective at the Grand Palais in 1971 as the most significant of his career. Only Picasso had the similar honour of a retrospective held during his lifetime at the Grand Palais, in 1966.

The exhibition is sponsored by Compagnie Monégasque de Banque (CMB and Sotheby's.

The exhibition will travel to the Guggenheim Museum in Bilbao from 30 September 2016 to 8 January 2017, focusing on the artist's relationship with Spain.

## Francis Bacon in Monaco and France

Francis Bacon (born in Dublin in 1909, died in Madrid in 1992, lived in London, Paris and Monaco) was immediately taken with French culture when he made his first visit to Paris in his teens. In the spring of 1927, aged 17, he spent time in Chantilly and in that same year, when visiting an exhibition at the Paul Rosenberg Gallery, he encountered Picasso's works which inspired him to take up painting.

Later, after selling *Painting 1946* to Erica Brausen, who was to become his art dealer two years later, Bacon left London for the Principality of Monaco in July 1946, and lived there until the early fifties. It was in Monaco that he painted his first "pope", mainly inspired by Velázquez's *Portrait of Pope Innocent X*, there that he started to paint on the reverse of his canvas, and there that he began to concentrate his work on the human form. It was a decisive stage in his career, which led him to being recognised as one of the most enigmatic post-war figurative artists.

Bacon returned frequently throughout his life to Monaco and the South of France. In the fifties and the sixties he often came with his circle of friends from London's Soho and from Wivenhoe. For the following twenty years he could often be seen with his Parisian friends and with John Edwards, both his muse and his companion. In 1975 he took a studio apartment in Paris, which he kept until 1987. There he executed numerous portraits of his Parisian friends, notably Michel Leiris and Jacques Dupin.

### Francis Bacon MB Art Foundation

This is the first major event to be organized under the auspices of the newly founded Francis Bacon MB Art Foundation, inaugurated in Monaco on 28 October 2014 (to coincide with the artist's birthday) by HSH Prince Albert II. This private non-profit institution is the only foundation in the world dedicated to Francis Bacon. Its mission is to promote a deeper understanding of the work, life and working methods of Francis Bacon throughout the world with a particular focus on the period during which the artist lived and worked in Monaco and France.

The Foundation supports original research on Francis Bacon, sponsors emerging artists, organizes exhibitions and seminars on Bacon's *oeuvre* in partnership with local and international institutions and finances projects associated with the artist.

### ***Francis Bacon, Monaco and French Culture***

**From July 2 to September 4, 2016**

**Website:** [www.grimaldiform.com](http://www.grimaldiform.com)

## THE CURATOR – Martin Harrison



Martin Harrison is the editor of *Francis Bacon: Catalogue Raisonné*, which will be published on April 16 2016. He has published on 19<sup>th</sup> and 20<sup>th</sup> century art and photography and curated exhibitions in the UK (Victoria & Albert Museum; National Portrait Gallery; Ashmolean Museum), Italy, the USA and Mexico. He co-curated the Bacon exhibition at the Kunstsammlung Nordrhein-Westfalen, Dusseldorf in 2006, and *Francis Bacon / Henry Moore: Flesh and Bone*, The Ashmolean Museum, Oxford, 2013. His first essay on Francis Bacon was published in 1999. He was the author of *In Camera: Francis Bacon - Photography, film and the practice of painting* (Thames & Hudson, 2005) and, with Rebecca Daniels, *Francis Bacon: Incunabula* (Thames & Hudson, 2008). In 2009 he edited *Francis Bacon – New Studies: Centenary Essays*, a collection of nine original essays to celebrate the centenary of the birth of the artist.

Martin Harrison published since 2003 numerous essays principally texts in exhibition catalogues, and in addition to those in books listed separately. He also published extended texts in this period on twenty-seven Bacon paintings for Christie's, Sotheby's, and Philips de Pury, in London, New York and Paris, and reviews of Bacon books in *The Art Newspaper* and the *Burlington Magazine*).

## PUBLICATIONS BY MARTIN HARRISON

- 'Bacon: Caged – Uncaged', *Francis Bacon: Caged – Uncaged*, Museu Serralves, Porto, 2003
- 'Studying Form', *Francis Bacon: Studying Form* (with David Sylvester), Faggionato Fine Art, 2005
- 'Francis Bacon: Lost and Found', *Apollo*, March 2005
- 'Francis Bacon: Moving Pictures', *Antwerp Foto Museum Magazine*, 2006
- 'Francis Bacon: Extreme Points of Realism', *Francis Bacon: The Violence of the Real*, K20, Düsseldorf, 2006-07
- 'Bacon's Paintings', *Francis Bacon*, Tate (travelled to Prado Museum, Madrid, and Metropolitan Museum of Art, New York), 2008-09
- 'Francis Bacon: The Pulsations of a Person', *Alberto Giacometti: Francis Bacon – Isabel and Other Intimate Strangers* (with Veronique Wiesinger), Gagosian, New York, 2008
- 'Unfinished Paintings' and 'Latent Images', *Francis Bacon: A Terrible Beauty*, Dublin City Gallery The Hugh Lane, and Compton Verney, 2009-10
- 'Irrational Marks', *Bacon: Rembrandt*, Ordovas, London, 2011
- 'Potential Images', *Francis Bacon and the Existential Condition in Contemporary Art*, Palazzo Strozzi, Florence, 2012
- 'Australian Connections' (with Rebecca Daniels), *Francis Bacon: Five Decades*, Art Gallery of New South Wales, Sydney, 2012-13
- 'Movement and Gravity', *Bacon: Rodin*, Ordovas, London, 2013  
'The Big Blue', Ordovas, London, 2015

## Quotes by and about Francis Bacon, France and Monaco

*... what is art about? It is trying to make something out of the chaos of existence.'*  
Francis Bacon

*'Bacon was the only important artist of his generation anywhere who behaved as if Paris were still the centre of the art world'*  
David Sylvester, Looking Back at Francis Bacon, London 2000

*'Bacon has a small treasury of French insights... I suspect that he prefers good French conversation to almost any kind of formal entertainment. He loves the radical, unsparing character of French talk: and he loves the prodigality of imagination which has been shown by the best French Painters, the vaulting ambition, the total seriousness, the readiness to dare anything, the instinctive knowledge of how to pace a career,'*  
Critic and writer John Russell summing up Bacon's relationship with France

### From Francis Bacon's Letters written from Monaco

*'I have found a villa with what I hope will be a wonderful room to work in at the top of the house with windows all around (...);*  
Bacon writing to Erica Brausen from Villa Frontalière, Monaco

*'I am at the moment working on some heads which I like better than any I have done before'*  
Bacon writing to Arthur Jeffress from Villa Souka-Hati, Monaco

*I am working on 3 sketches of the Velázquez portrait of Pope Innocent II (sic).*  
Bacon writing to Graham Sutherland from Hôtel Ré, 19 October 1946

*'I want a very ordered image, but I want it to come about by chance'*  
Bacon during an interview with David Sylvester, 1966

*'I remember when I lived once for a long time in Monte Carlo and I became obsessed by the casino and I spent whole days there – and there you could go in at ten o'clock in the morning and needn't come out until about four o'clock the following morning (...)*  
Bacon during a conversation with David Sylvester, 1966

## FRANCIS BACON BIOGRAPHY

1909

Born 28 October in a Dublin nursing home at 63 Lower Baggot Street, the second of five children. Bacon's father, Anthony Edward ('Eddy') Mortimer Bacon, a retired captain in the Durham Light Infantry, has begun a new career as a horse-trainer, while his mother, Christina Winifred Loxley Bacon (née Firth), inherited wealth from her family's steel company. Bacon's parents, both English, live at Cannycourt House in County Kildare in Ireland, to take advantage of the area's equestrian facilities and the proximity of the Curragh.

Francis is asthmatic and allergic to horses and dogs. This is perceived by his father as a weakness. Bacon said he later initiated his first sexual encounter with stable grooms.

1915

Following the outbreak of the World War, the family move back to 6 Westbourne Crescent in London, where Bacon's father works for the Territorial Force of the British Army.

1927

With an allowance of £3 per week from his mother's trust fund, Bacon drifts around London, embarking on a series of brief odd jobs.

Later in the year, in a last attempt to straighten out his son, Bacon's father sends Francis to Berlin with a relative. At this time, Berlin is one of the most exotic and exciting cities – a destination for homosexual excursion. His guardian seduces and then abandons him.

Bacon moves to Paris around springtime. Here, he meets Yvonne Bocquentin, who decides to take him under her wing, offering him a room at her house in Chantilly, teaching him French and introducing him to Parisian society. In Paris, he encounters the work of Picasso at a Paul Rosenberg Gallery exhibition, which acts as the first real catalyst for Bacon becoming a painter.

1929

Spends most of the year in France and returns to London in late 1929, moving into a converted garage at 17 Queensberry Mews West, South Kensington, and establishing himself as an interior designer. He shares the upper floor with Eric Alden, his companion and first collector.

Bacon paints *Watercolour, 1929* (his earliest painting to survive).

1930

In August The Studio magazine publishes an article entitled "The 1930 Look in British Decoration". Bacon is singled out for his impressively avant-garde furniture and rug design.

Bacon meets Australian artist Roy De Maistre, who will become his first and arguably most formative mentor. In November Bacon holds an exhibition at 17 Queensberry Mews West together with De Maistre and Jean Sheppard.

1933

In October Bacon's *Crucifixion, 1933* is published in Herbert Read's book *Art Now*. Douglas Cooper, the writer and art-dealer, sells it through the Mayor Gallery to the prominent collector Michael Sadler.

1934

Sets up his first solo exhibition in February at the Transition Gallery, London (in the basement of a friend's house in Curzon Street, Mayfair). Disappointing reviews lead Bacon to destroy most of the works.

1945

*Three Studies for Figures at the Base of a Crucifixion, 1944* – his first triptych – is exhibited in a group show at the Lefevre Gallery, London, in April 1945.



1946

Exhibits "*Figure Study I & II*" in a group show at the Lefevre Gallery in February.

Graham Sutherland introduces Erica Brausen to Bacon. She buys Bacon's *Painting* 1946 for £200 and with the proceeds Bacon moves to Monaco with Eric Hall and Jessie Lightfoot. They become Monegasque residents on 5 July.

Travels from Monaco to Paris in November to see the *Exposition Internationale d'Art Moderne* (UNESCO), which includes *Painting* 1946. Bacon's work is exhibited alongside that of artists such as Roy De Maistre, John Minton, Henry Moore, Rodrigo Moynihan, Paul Nash and Graham Sutherland.

1947

Around March, moves to Villa Minerve, 2 Avenue de la Costa, Monaco, with Jessie Lightfoot and Eric Hall.

In October Bacon, Lightfoot and Hall move to Villa Souka-Hati, Boulevard des Bas-Moulins, Monaco (now Avenue Princesse Grace) where they remain until October 1948.

Around 1947, Bacon starts painting on the unprimed side of the canvas in Monaco.

1948

Meets Muriel Belcher, who has just opened the Colony Room on Dean Street in Soho, London. For the next forty years, Bacon will 'hold court' in this bar, surrounding himself with key habitués and artists such as Lucian Freud, John Minton, Frank Auerbach and Denis Wirth Miller.

Erica Brausen becomes Bacon's first dealer and secures the purchase of *Painting* 1946 by Alfred Barr for the Museum of Modern Art, New York. It is the first of Bacon's paintings to enter a museum.

From November 1948 to November 1949, Bacon remains a resident at Villa Souka-Hati in Monaco with Jessie Lightfoot.

1949

Rents Villa Frontalière, Monaco, from 1949 to the early 1950s.

Denis Wirth Miller alerts Bacon to the Victoria and Albert Museum's collection of collotype plates from Eadweard Muybridge's *Human Figure in Motion* and *Animal Locomotion*.

On 8 November, twelve Bacon paintings, including the series of heads that the artist had started in 1948 in Monaco, are shown at the Hanover Gallery alongside drawings by the neo-romantic artist Robin Ironside.

1951

Bacon's paintings are exhibited with those of artists such as Lucian Freud, John Minton, Paul Nash, Graham Sutherland, Ben Nicholson and John Piper, for the Arts Council's *British Painting 1925-50*.

Cecil Beaton photographs Bacon at Reddish House, Broad Chalke on 9 May.

Solo exhibition in December at the Hanover Gallery.

1952

Starts an intense and violent relationship with Peter Lacy, an ex R.A.F. pilot.

1953

Paints his first portrait triptych *Three Studies of the Human Head and Two Figures*.

Has his first solo exhibition in the USA at Durlacher Brothers, New York in October.

1954

In March, moves to the Imperial Hotel in Henley-On-Thames where he starts the "Man In Blue" series.

In June his work is exhibited at the Hanover Gallery. In the same month, Bacon represents Britain at the Venice Biennale, alongside Freud and Nicholson.

He travels to Rome with Peter Lacy in the summer and, according to Bacon, deliberately avoids visiting Velazquez's *Pope Innocent X* at Palazzo Doria Pamphilj.

1955

Starts his William Blake series, resulting from a commission from the composer Gerard Schurmann for a cover design for his nine "Poems of William Blake".

1957

First solo exhibition in Paris at Galerie Rive Droite in February.

In March, exhibits his Van Gogh Series at the Hanover Gallery in London.

1958

Solo exhibition in Italy at Galleria Galatea in Turin (January) and Galleria dell'Ariete in Milan (February).

In October, suddenly leaves the Hanover Gallery for Marlborough Fine Art, which will represent Bacon until the end of his life.

By the end of the year, his turbulent relationship with Peter Lacy ends.

1960

In January, Cecil Beaton takes a series of photographs of Bacon in his studio at 9 Overstrand Mansions.

1961

Moves, in the autumn, to 7 Reece Mews, which will remain his London studio and home until his death.

1962

In May, Bacon has his first retrospective exhibition at the Tate Gallery, for which he paints *Three Studies for a Crucifixion, 1962*. On the retrospective's opening day, Bacon receives a telegram informing him that Peter Lacy has died in Tangier.

Meets Giacometti through Isabel Rawsthorne.

In about 1962, he commissions John Deakin to take a series of photographs for him to use as source material.

1963

In the autumn, he meets George Dyer who will become his lover and muse.

In October, Bacon has a retrospective exhibition at the Solomon R. Guggenheim Museum, New York.

1965

At the Giacometti retrospective at the Tate Gallery, Bacon meets Michel Leiris who will become a close friend and a key writer on Bacon's art.

1966

Solo exhibition at Galerie Maeght in Paris in November.

1968

In November, Bacon visits the USA for the first time, together with George Dyer, for his exhibition at the Marlborough-Gerson Gallery, New York. Dyer attempts to commit suicide at the Hotel Algonquin where they are staying.

1971

In April, Bacon's mother dies in South Africa.

From 27 October, Bacon is given the privilege of a major retrospective exhibition at the Grand Palais in Paris. George Dyer is found dead at Hôtel des Saints-Pères two days before the exhibition preview, on the 24th.

Paints the first of his memorial '*Black Triptychs*' the following month.

1975

Meets the art historian Eddy Batache and the art consultant Reinhard Hassert, who will remain Bacon's closest confidantes and friends for the last seventeen years of his life.

In March, travels to New York for his exhibition at the Metropolitan Museum of Art; while there he meets Andy Warhol and Robert Rauschenberg.

1976

Meets John Edwards, who will become Bacon's companion and closest friend until his death.

In July, Bacon exhibits his work at Musée Cantini in Marseilles.

1983

Bacon has his first exhibition in Japan, at the National Museum of Modern Art in Tokyo and then Kyoto and Nagoya.

1984

In January, a Bacon exhibition opens at Galerie Maeght-Lelong in Paris.

Bacon gives up his Parisian apartment.

1985

In May, Bacon has a second retrospective exhibition at the Tate Gallery, with 125 works exhibited.

1989

A major Bacon retrospective opens at the Hirshhorn Museum and Sculpture Garden of the Smithsonian Institution, in Washington, before travelling in 1990 to Los Angeles County Museum of Art and the Museum of Modern Art, New York.

1990

Bacon travels to Madrid to see the Velázquez exhibition at the Prado and to Colmar, Alsace, to see Grünewald's Isenheim Altarpiece.

1991

Paints his last triptych: Triptych 1991.

1992

Isabel Rawsthorne dies in January.

In April, Bacon travels to Madrid, against his doctor's advice, to visit José Capelo. A few days after his arrival, he is taken to Clinica Ruber with pneumonia aggravated by asthma. He dies of a heart attack on 28 April.

## KEY WORKS AND PRESS IMAGES

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Please ensure that all works that are shown in full, with no overprinting or manipulation.  
PLEASE SEE FULL NOTES BELOW



Francis Bacon  
*Watercolour*, 1929  
Pencil, black ink, watercolor and gouache  
21 x 13 cm  
MB Art Collection  
© The Estate of Francis Bacon. All rights reserved,



Francis Bacon  
*Head VI*, 1949  
Oil on canvas  
93,2 x 76,5 cm  
Arts Council Collection, Southbank  
Centre, London  
© The Estate of Francis Bacon. All rights

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Francis Bacon  
*Fragment of a Crucifixion*, 1950  
Oil and cotton wool on canvas  
158,4 x 127,4 cm  
Collection Van Abbemuseum,  
Eindhoven  
© The Estate of Francis Bacon. All rights



Francis Bacon  
*Study of a Dog*, 1952  
 Oil on canvas  
 198,1 x 137,2 cm  
 Presented by Eric Hall 1952  
 Tate, London  
 © Tate, London 2016



Francis Bacon  
*Sea*, 1953  
 Oil on canvas  
 155 x 117,5 cm  
 The Estate of Francis Bacon  
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Francis Bacon  
*Study for a Portrait of Van Gogh*, 1957  
 Oil on canvas  
 198,1 x 142,2 cm  
 Arts Council Collection, Southbank Centre, London  
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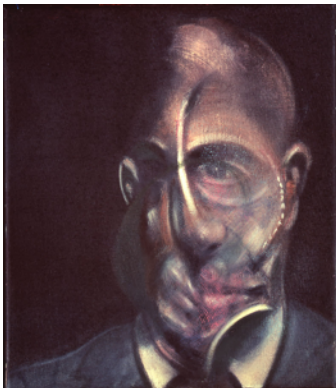
Francis Bacon  
*Turning Figure*, 1962  
 Oil on canvas  
 198 x 144,5 cm  
 Private Collection  
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Francis Bacon  
*Studies of the Human Body*, 1970  
 Oil on canvas  
 198 x 147,5 cm  
 Private Collection,  
 Courtesy Ordovas  
 © The Estate of Francis Bacon.  
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Francis Bacon  
*Portrait of a Man Walking Down Steps*,  
 1972  
 Oil on canvas  
 198 x 147,5 cm  
 Private Collection  
 © The Estate of Francis Bacon. All rights  
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Francis Bacon  
*Portrait of Michel Leiris*, 1976  
 Huile sur toile  
 35,5 x 30,5 cm  
 Donation Louise et Michel Leiris,  
 1984  
 Centre Pompidou, Paris - Musée  
 national d'art moderne/Centre de  
 création industrielle  
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## Images of Francis Bacon in France and Monaco



Francis Bacon at Vaux-le-Vicomte in 1977.

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Francis Bacon in Nice in March 1979

Copyright Eddy Batache



Francis Bacon in Monaco in 1981

Copyright Eddy Batache



Francis Bacon and Reinhard Hassert in Monaco in 1981

Copyright Eddy Batache



## THE LENDERS

### Museums and Institutions

Arts Council Collection, London  
Estate Bacon, London  
Tate Britain, London  
Leeds Art Gallery, Leeds  
Hatton Gallery, Newcastle upon Tyne  
Aberdeen Art Gallery, Aberdeen  
Sainsbury Centre for Visual Arts, Norwich  
Centre Pompidou, Paris  
Musée de Picardie (dépôt du CNAP)  
Musée Cantini, Marseille  
*Fondation Giacometti, Paris*  
*Musée Léger, Biot*  
*Fondation Lurçat, Académie des Beaux-Arts*  
*Musée de l'Orangerie, Paris*  
*Musée d'art moderne de la Ville de Paris*  
Van Abbemuseum (The Netherlands)  
Kunstmuseum Bochum (Germany)

V-A-C Foundation, Moscow (Russia)  
Art Gallery of New South Wales (Australia)

Francis Bacon MB Art Foundation, Monaco

### More than 20 Private Collections



## THE GRIMALDI FORUM MONACO

### The meeting place for all cultures



One place, many exhibitions:

Poised between sea and sky, the Grimaldi Forum Monaco is an unparalleled venue providing a cultural programme focused on three major themes: exhibitions, music and dance.

Every summer the Grimaldi Forum Monaco puts on a major thematic exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creation. It is an opportunity to valorise its assets and unique features by making 4000m<sup>2</sup> of exhibition space available for creating without restriction, putting the most efficient technological tools at the service of display design and mobilising the best specialists in every field so as to ensure the technical quality of the exhibitions.

The efficacy of this alchemy has already been proven by the immense enthusiasm of the press and general public.

- *AIR-AIR*, 2000
- *China, the Century of the First Emperor*, 2001
- *Jours de Cirque*, 2002
- *SuperWarhol*, 2003
- *Imperial Saint Petersburg, from Peter the Great to Catherine the Great*, from the collections in the Hermitage Museum and the Academy of Fine Arts, 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, 2006.
- *Grace Kelly years, Princess of Monaco*, 2007.
- *Queens of Egypt*, 2008
- *Moscow, Splendours of the Romanovs*, 2009
- *Kyoto-Tokyo, from Samourais to Mangas*, 2010
- *The Magnificence and Grandeur of the Courts of Europe*, 2011
- *Extra Large*, 2012
- *Monaco celebrates Picasso*, 2013
- *ArtLovers Stories of art in the Pinault Collection*, 2014
- *From Chagall to Malevich, the revolution of the avant-garde*, 2015
- *Francis Bacon Monaco and French culture*, 2016

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, and galleries and has had the privilege of obtaining significant loans of important works of art.

But the Grimaldi Forum Monaco has a dual function and it is that which gives it its particularity vocation: it is also a congress and trade show centre hosting some 100 corporate events each year (congresses, trade fairs, conventions etc).

The stage in its Salle des Princes, the Principality of Monaco's largest auditorium seating 1800 people, regularly hosts musicals such as *Grease*, *Mamma Mia* and *Thriller Live* international ballet companies (the Kirov and the Bolshoi) and pop and rock concerts (Norah Jones, Mickey 3D, Rokia Traoré, Lou Reed, Black Eyed Peas). Of course it is also the natural venue for Monaco's own long-standing cultural institutions: the Monte-Carlo Ballet, the Philharmonic Orchestra and the Monte-Carlo Opera, which are able to present spectacular productions on its 1000m<sup>2</sup> stage, equivalent to that of the Paris Opéra Bastille.

The Grimaldi Forum Monaco's calendar reflects this diversity and its consistent ambition to reach beyond cultural divides so as to bring all forms of artistic expression and the business world together and thereby invite an increasingly wide-ranging public to open their minds to the world through this, the Principality's "prism".

The Grimaldi Forum Monaco offers

35,000m<sup>2</sup> of exhibition and function space comprising:

- Three auditoriums: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m<sup>2</sup> of exhibition space
- Espace Ravel, 4180m<sup>2</sup> of which 2500m<sup>2</sup> is without pillars
- Espace Diaghilev, 3970m<sup>2</sup>.

Since October 2008 the Grimaldi Forum has held ISO 14001:2004 environmental management certification.



## **The Francis Bacon MB Art Foundation opened in Monaco on 28 October 2014**

The Francis Bacon MB Art Foundation, based in Monaco, is a non-profit institute dedicating its scholarly activities and research to the most enigmatic British figurative artist of the post-war era.

The Foundation's mission is to promote a deeper understanding of the work, life and methodology of Francis Bacon worldwide, with a particular focus on the time that the artist lived and worked in Monaco and France. This institute supports original research, sponsors emerging artists, organizes exhibitions and seminars on Bacon with local and international institutions, and funds projects related to the artist.

The Estate of Francis Bacon welcomes the Foundation and collaborates with it on research and educational activities. The art historian Martin Harrison, editor of the Francis Bacon Catalogue Raisonné, is on the board of this institute.

The Foundation was established by Majid Boustany, who first came across Francis Bacon's work whilst taking a course in Art History alongside his academic studies in Business and International Relations. An encounter with Bacon's seminal triptych *Three Studies for Figures at the Base of a Crucifixion* (1944) at the Tate Gallery started Boustany on a path of discovery that continues to this day: "Bacon's enigmatic triptych challenged interpretation and triggered in me the need to explore his world", the founder says.

Boustany's immersion into Bacon's oeuvre goes back to the 1990s; he quickly discovered that the artist had lived and worked in Monaco from July 1946 to the early 1950s and frequently returned to the Principality throughout his life. "Bacon often made references to his life and work in Monaco" says the founder, who himself has called Monaco home for more than twenty years. Boustany decided to house his Foundation on the ground floor of the Villa Elise, 21 Boulevard d'Italie, situated in the heart of Monaco. The institute is open throughout the year to scholars, art historians and to the general public, twice a week, by appointment only.

The founder has been building over a number of years a comprehensive art collection dedicated to Francis Bacon of more than 2500 items that now includes: a selection of paintings by Bacon from the late 1920s to the early 1980s and work by key peers and influences, a unique photographic archive on the artist by leading photographers as well as by his friends and lovers, a comprehensive collection of Bacon's exhibition catalogues, a wide selection of the artist's graphic works, a unique array of working documents from Bacon's various studios, a number of rare items from Bacon's furniture and rug designer period and a library dedicated to the artist offering an essential resource for scholars.

The Foundation website is: [www.mbartfoundation.com](http://www.mbartfoundation.com)

### **First publication by the Francis Bacon MB Art Foundation**

This first book published in June 2015 introduces the objectives of the **Francis Bacon MB Art Foundation**.

The book then throws light on the close ties that Bacon had with the Principality of Monaco, the South of France and the City of Light.

Two eminent art historians, Martin Harrison and Eddy Batache, have enriched this publication with their texts. The book closes with a highly comprehensive chronology of the artist.

### **First research sponsored by the Foundation**

The art historian, Katharina Günther, was the first recipient of the **MB Art Foundation Scholarship** from October 2014 to July 2015.

She undertook a twelve-month research project analysing a collection of hitherto un-researched material associated with Francis Bacon and the artist Denis Wirth Miller. Conclusions of this research are available on the Foundation website.

### **Exhibitions supported by the Foundation • Whitechapel Gallery**

The Francis Bacon MB Art Foundation is among the sponsors of the Whitechapel Gallery installation that was on from June 23<sup>th</sup> to 30 August 30<sup>th</sup>, 2015.

Francis Bacon's *Study for a Portrait* (1953) is the focus of an installation by James Richards at the Whitechapel Gallery, which is supported by the Francis Bacon MB Art Foundation.

<http://www.whitechapelgallery.org/exhibitions/james-richards-selects-v-c-collection/>

## THE PARTNERS



Compagnie Monégasque de Banque (CMB) is the leading Private Bank, solidly established since 1976 in Monaco. With a skilled and committed workforce, it serves wealthy resident or non-resident international clients. In view of its history and because its decision centre is located in the Principality, CMB is considered as the reference local Monegasque bank.

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Oliver Barker, Sotheby's Senior International Specialist Contemporary Art: "We are delighted to support this ground-breaking exhibition exploring the profound influence of French culture on the work of Francis Bacon. Alongside Martin Harrison's Catalogue Raisonné, the exhibition will greatly expand our understanding of Bacon's oeuvre and the decisive role of Monaco and France in the artist's life and work."

## THE GRIMALDI FORUM - PRACTICAL INFORMATION

The exhibition « **Francis Bacon, Monaco and French Culture** » is produced by the Grimaldi Forum Monaco in partnership with the Compagnie Monégasque de Banque (CMB) and SOTHEBY'S.

**Curator:** Martin Harrison

**Display Design:** Grimaldi Forum Monaco

**Place:** Espace Ravel du Grimaldi Forum Monaco

10, avenue Princesse Grace - 98000 Monaco

**Internet Site:** [www.grimaldiformum.com](http://www.grimaldiformum.com)

**EVENTS Application:** free on Appstore Appstore et Google Play

**The Grimaldi Forum Monaco**



**@Grimaldi\_Forum**



**Dates:** From July 2 to September 4 , 2016

**Hours:** Open every day from 10 am to 8 pm

Thursday evenings until 10 pm

**Entrance fee:** Pre-sale at 5 € on [www.grimaldiformum.com](http://www.grimaldiformum.com) until June 30, 2016

Full price = 10 €. Reduced price: Groups (+ 10 people) = 8 € - Students (-25 years on presentation of card) = 8 € - seniors (+65 years) = 8 € - FREE for those under age eighteen

**Audioguide:** in French and English 5€

**Accessibility:** Exhibition accessible to the mobility impaired or those with limited mobility

**Grimaldi Forum Ticket Office**

Tél. +377 99 99 3000 - Fax +377 99 99 3001 – E-mail: [ticket@grimaldiformum.mc](mailto:ticket@grimaldiformum.mc) and at FNAC stores.

**Exhibition catalogue:**

Format: 29 x 24 cm. 150 illustrations. About 272 pages

Text in English and French. Essays by Martin Harrison, Eddy Batache, Catherine Howe, Dr Darren Ambrose, Dr Rebecca Daniels, Dr Carol Jacobi, Dr James Wishart, Amanda Harrison

**Co-edition:** Albin Michel / Francis Bacon MB Art Foundation

**Publication date:** June 2016

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