

# PRESS KIT

# EXTRA LARGE

**OEUVRES MONUMENTALES DE LA COLLECTION DU CENTRE POMPIDOU A MONACO**



## EXPOSITION

**DU 13 JUILLET AU 9 SEPTEMBRE 2012**

# GRIMALDI FORUM MONACO

**10, avenue Princesse Grace - info +377 9999 3000 - [www.grimaldiform.com](http://www.grimaldiform.com)**



**Centre  
Pompidou**



CMB

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PRINCIPAUTE  
DE MONACO

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# INTRODUCTION

## **Welcome to an exhibition that has nothing standard about it**

In the summer of 2012 the Grimaldi Forum Monaco will be renewing its link with contemporary art. After having celebrated the icon Andy Warhol in 2003, brought together Jean Pigozzi's African collection in 2005 and extolled New York's artistic creation in 2006, the Grimaldi Forum Monaco has invited the Pompidou Center to exhibit a selection of its "large format" collection from July 13 to September 9.

The exhibition "Extra Large" is conceived as a voyage through the modern and contemporary collections of the Pompidou Center, focusing on fifty of its most monumental works, some of which are recent acquisitions or have never yet been exhibited in Europe. Goal: to lead the visitor into a head-swimming empathy with the work and enable him or her to discover the great names of 20<sup>th</sup> century art.

This spectacular journey, sometimes "dizzying", punctuated by the great names of 20<sup>th</sup> and 21<sup>st</sup> century art, sheds a light on the concept of monumentality. It presents the very large format works of Joan Miró, Jean Dubuffet, Matta, Pierre Soulages, Frank Stella, Sam Francis, and Yan Pei-Ming, but also presents sculptures, installations and environments by Joseph Beuys, Christian Boltanski, Daniel Buren and including Sol LeWitt, Anish Kapoor and Bill Viola: masterpieces of modern and contemporary creation brought together in a deliberately "non-standard" presentation.

This project is the result of close cooperation between the Pompidou Center and the Grimaldi Forum Monaco and is the dreamed of occasion for the Grimaldi Forum Monaco to show to best advantage its Espace Ravel jewel box and its 4000 square meters. And to cap it all, the evocation of this monumental approach to art is taking place in a country labeled as "the second smallest country in the world!" And this is far from being the last of the surprises for the public.

## PRACTICAL INFORMATION

The exhibition "EXTRA LARGE", monumental works from the Pompidou Center presented in Monaco, is produced by the Grimaldi Forum Monaco in cooperation with the Pompidou Center (Paris) and with the support of the *Compagnie Monégasque de Banque* (CMB).

**General Curator:** Alfred PACQUEMENT

**Curator:** Ariane COULONDRE

**Scenographer:** Jasmin OEZCEBI

**Place:** Espace Ravel of the Grimaldi Forum Monaco

10, avenue Princesse Grace - 98000 Monaco

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

**Dates:** from July 13 to September 9, 2012

**Hours:** Open every day from 10 am to 8 pm. Thursday evenings until 10 pm.

**Entrance fee:** Full price 12 €. Reduced price: Groups (+ 10 people) = 8 €. Students (-25 years on presentation of card) = 8 €. FREE for those under age eighteen.

**INTERNET pre sales** at [grimaldiform.com](http://grimaldiform.com) for all = 8 €

**Combined ticket:** with the purchase of a ticket to the exhibition, a preferential fee is offered for the **SEQUENCE 8** show given by the company **Les Sept Doigts de la Main** (*The Seven Fingers of the Hand*) at the Grimaldi Forum within the framework of the **Monaco Dance forum** July 20-21-22.

**Ticket office Grimaldi Forum,** Telephone: +377 99 99 3000, Fax: +377 99 99 3001

E-mail: [ticket@grimaldiform.mc](mailto:ticket@grimaldiform.mc) and at FNAC stores

**Catalogue of the exhibition** (Publication date July 2012)

Bilingual version (French/English)

Format 28, 7 cm x 23, 5 cm

96 pages

Sewn

25 four-color printing full pages

Complete illustrated list of the whole of the exhibited works with technical captions

Two essays written by Ariane Coulondre, curator of the exhibition: "big is beautiful" and "the necessary overflowing of all limits".

5 artist interviews with Xavier Veilhan, Giuseppe Penone, Franck Scurti, Alain Séchas and Yan Pei-Ming.

25 notes on works written by Emmanuelle Ollier, PhD in Art History

*Co-edition: Editions du Centre Pompidou / Grimaldi Forum Monaco*

*Retail price: 25 € tax included*

**Contacts for the exhibition:**

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## EXCLUSIVE ENCOUNTERS WITH SOME ARTISTS

**The artists Yan Pei-Ming, Franck Scurti, Alain Séchas and Claude Viallat are expected in July at the Grimaldi Forum Monaco**

The major summer exhibition « **EXTRA LARGE** » presents in Monaco some fifty monumental works from the Centre Pompidou's Collection (July 13th-September 9th, 2012). The Grimaldi Forum offers its visitors during the month of July some EXCLUSIVE ENCOUNTERS with four artists participating in the exhibition and willing to share with the public the creative process of their works. Finally a director of cultural institution will evoke the work of an artist.

**You can already note in your diary the privileged meetings arranged by the artists:**

**YAN PEI-MING** - July 13 at 2:30pm

**FRANCK SCURTI** - July 14 at 2:30pm

**ALAIN SECHAS** - July 15 at 2:30pm

**CLAUDE VIALLAT** - July 21 at 2:30pm

**MAURICE FRECHURET** – July at 2:30pm Patrimony curator –Director of the Alpes-Maritimes 20th century National Museums administration will speak about the PENONE'S work.

These encounters are included in the entrance fee (12€ full price, 8€ for students, seniors and groups, free under 18)

Journalists wishing to take the opportunity of the presence of these artists in the Principality can request interviews by contacting Nathalie Varley from the Communications department Tel: +377 9999 2503 email: [nvarley@grimaldiformum.mc](mailto:nvarley@grimaldiformum.mc)

# JOURNEY INTO THE HEART OF THE EXHIBITION

The exhibition *Monumental Works from the Pompidou Center presented in Monaco* offers a journey through the collections of the National Modern Art Museum from an original perspective.

The exhibition which brings together fifty works chosen from among the most grandiose provides the viewer with a unique experience through a series of paintings, sculptures, photographs and installations which are particularly spectacular either by their format or by their relationship in space and to the viewer himself.

Often reduced to the technical performance that it involves, monumentality has rarely been considered in itself, in a transversal manner. However, it has never ceased challenging artists through-out the century, as a source of renewal of expressive practices. Faced with other mass visual languages which have backed large formats such as advertising or film, 20<sup>th</sup> century artists have responded to the challenge of popular culture with similar means, and in particular, that of the scale between the object and the observer.

This exhibition encourages a more extensive reading of 20<sup>th</sup> century art, exploring the grandiose in its many dimensions in order to seize the signification and the implications, both for the creator and the viewer.

## Room of drawings, from the sketch to the monumental creation

Gigantism is a fundamental given of stage or décor projects taken on by many artists who wished to extract painting from its setting. By way of modern prologue, a graphic arts room presents a selection of preparatory drawings for monumental projects by **Henri Matisse, Robert and Sonia Delaunay, Fernand Léger, Marc Chagall, Raoul Dufy** as well as **Théo Van Doesburg**. Before ending up as mural decorations or stage backdrops and curtains, these sketches remind us that monumentality is the fruit of long development, from the original sketch incarnating the idea to the final creation of sometimes gigantic dimensions

## 1/ "After Monet" the absorbed viewer

Ever since Monet's *Water Lilies*, painters have played on the effect of immersion, of physical and mental communion in front of large format art works. To the implication of the artist's body in the material at the moment of creation succeeds the integration of the viewer plunged into the contemplation of a grandiose show. Absorbed in the heart of a world-work which overflows his field of vision, the viewer takes it in by his movement, in a continual circle of perception and interaction. The experience of the immense formats of paintings by **Jean Dubuffet, Sam Francis, Matta, Juan Miro, Joan Mitchell** and **Franck Stella** is prolonged by the discovery of an installation by **Giuseppe Penone**.

## 2/ Games of scale, the strangeness of the grandiose

Enlarged, disproportioned, diverted, the representation of beings and objects contains, for many artists, as much of the marvelous as of the disturbing. The play of scale, the passage from small to big, fundamentally modifies the appearance of the subject represented. Traditionally associated to a value of order and of moral edification, the large format works of art of the modern era have developed from the subversion of

genres, and incite as much attraction as doubt. This section brings together monumental works by **Tony Cragg, Gilbert and Georges, Thomas Schütte, Xavier Veilhan, Franck Scurti, Valérie Belin, Tobias Rehberger**

### 3/ Worthy of the space, the work and its place

Since the sixties, the work of art has ceased to be an image closed upon itself, to pit itself against the place in which it is exhibited. By bringing into question the traditional ways of hanging exhibitions, it uncovers the architectural volumes, unfolds on the surface of walls and along the very ground. The viewer is led into a sensory experience of real space, in all its dimensions. Through often elementary forms, the works of **Dan Graham, Donald Judd, Anish Kapoor, Sol LeWitt, Richard Long, Cildo Meireles, Pierre Soulages, Daniel Buren/Xavier Veilhan and Claude Viallat** reflect the great dualities: interior/exterior; empty/full; time/space.

### 4/Spectacular images, projection and attraction

At a time of visual over-solicitation, advertising and film provide models of construction of an enlarged image, appropriate to stir the imagination and to win over the support of the viewer. The projection screen and the city poster represent models of this communicational aesthetic, which divert processes such as the close up, freeze frame, fragmentation, dramatizing of music. Mixing up various methods of representation, the works of **Barbara Kruger, Andreas Gursky, Jeff Wall, Jacques Monory, Alain Séchas** and **James Coleman** play on images which are as efficient as they are ambiguous.

### 5/Monuments to memory

Monumentality conveys through its etymology (from the Latin *monumentum*, from *moneo* "to remember") concepts of recollection and memory. In addition, the size of a work has long been determined in relationship to the importance and the dignity of the subject represented. If modern art has broken with traditional dogmas, it has not however ceased to refer back to existential, political and sacred subjects. By their imposing dimensions and their solemnity, the works presented by **Joseph Beuys, Eva Aeppli, Christian Boltanski, Cai Guo-Qiang, Chen Zhen, Yan Pei-Ming** and **Bill Viola** can be read as tributes to a world history in which individual memory and the collective scope come together.

# ARIANE COULONDRE

Exhibition curator

Patrimony curator, Ariane Coulondre has been head of the collections department at the Pompidou Center, national modern art museum of Paris, since September 2011.

She was previously curator of the Fernand Léger national museum in Biot within the Alpes-Maritimes 20<sup>th</sup> century national museums administration.

In connection with this, she has been curator of a variety of exhibitions at the Fernand Léger national museum as well as of exhibitions elsewhere: *Fragments, regard sur la collection* (2009); *Michel Verjux, le mur, l'espace, l'œil* (2010); *Hommage aux donateurs, Nadia Khodassievitch-Léger et Georges Bauquier* (2010); *Disques et sémaphores, le langage du signal chez Léger et ses contemporains* (2010); *Haut en couleur, les céramiques de Fernand Léger* (2010); *La peinture autrement* (2011); *La sculpture autrement* (2011, Eco'parc of Mougins).

She is the author of a series of articles, among them:

- in collaboration with Maurice Fréchuret, "La peinture autrement" in *L'art contemporain et la Côte d'Azur, un territoire pour l'expérimentation, 1951-2011*, Les presses du réel, 2011;
- "Art + Technique = Qualité". L'Exposition internationale de 1937 sous le regard des artistes» in *Disques et sémaphores, le langage du signal chez Léger et ses contemporains*, RMN éditions, Paris, 2010;
- *Fragments, regard sur la collection du musée national Fernand Léger*, October 2009 (site of the Alpes-Maritimes 20<sup>th</sup> century national museums);
- "Jean Dewasne, une synthèse poétique de l'art et de la science", in *20-21*, Centre Pierre Francastel review, Paris, INHA, autumn 2007.



# ENCOUNTER WITH ARIANE COULONDRE

Exhibition curator

## **1) In what ways will the exhibition EXTRA LARGE provide a new vision on the theme of monumentality?**

The exhibition EXTRA-LARGE explores a question which paradoxically has been rarely broached by the history of art, that of the big format. This feature, which literally “leaps” to one’s eyes, seems obvious to the viewer confronted to a colossal work. However it has rarely been considered in itself, independently of disciplines or artistic movements. Modern art, in putting into question genres judged nobles, such as monumental statuary or history painting, tried to break with a certain form of gigantism associated to the display of the values of official power. However by the visual effectiveness that it implies, monumentality exercised a constant fascination through-out the 20<sup>th</sup> century. This exhibition recalls that outside of the implicit technical performance, the use of the big format is not insignificant neither for the artist nor for the one who is viewing it. In fact, what are the motivations that push an artist to create a ten meter high painting rather than an easel painting? How is an immense work able to construct a dialogue with its space? How does the experience of a big format totally redefine the perception which a viewer can have, himself become miniscule? These are a few examples of the questions raised by the exhibition. Beyond the diversity of the works presented (painting, sculpture, photography, installation), the intention of EXTRA-LARGE is to explore the question of “big” in all its dimensions.

## **2) Why are you presenting within the exhibition a room of drawings done by the great modern masters?**

All the non-standard works presented in the exhibition were created in the second half of the 20<sup>th</sup> century. It seemed to us essential to place the quest of monumentality within its historic context; in showing fifteen drawings by great modern artists. This room of graphic arts includes work by Henri Matisse, Robert and Sonia Delaunay, Fernand Léger, Marc Chagall, Raoul Dufy and Théo Van Doesburg. In each case, it has to do with preparatory drawings for monumental projects, stage curtains, theater decors, but also mural works done for public spaces or for private individuals. These avant-garde artists were all committed to getting away from easel painting to involve themselves in other areas of creation such as architecture or live performance. One has to place oneself within the context of the beginning of the century to understand how this propensity for gigantism emerged. With movie-making and advertising, the 20<sup>th</sup> century witnessed a soaring of popular culture nourished by big-format images, tremendously effective. In order to counter this new competition, a lot of artists responded using similar means, in particular that of extending the work in space.

This room of drawings also focuses on the artist’s development from small toward big. For the gigantic work doesn’t just happen: it is the result of an idea, it develops through sketches, gouaches, small studies which will then be enlarged to the desired scale. The big format forms each time the conclusion of a work of the artist’s projection and imagination.

**3) Through the various perceptions of monumentality which this exhibition offers, is it not ultimately an occasion to live a unique artistic experience?**

In fact, the exhibition offers above all a sensory experience. The goal is to incite an encounter with some fifty works which by their dimensions spill out over and around our field of vision. Some of the works speak to all of the visitor's senses in emerging him or her into color, light, into a fragrance or into music. They aim at inciting emotions, making the viewer become conscious of the present moment, of the experience being lived, in a permanent play of interactions. Other works deliberately destabilize one's perception by the play of scale. Looking at a big format work recalls how a child looks at the over-sized world of adults. The enlarged subject has that particular strangeness which oscillates between the grandiose and the disturbing. Finally, several pieces by their very large size incite a feeling of the sacred and of transcendence, reminding us that, etymologically, the word "monumental" conveys the concept of memory, both individual and collective. Through this original journey arises the question concerning the nature of a total work of art, one able to take into account the infinite richness of the real.

# THE EXHIBITION ITINERARY THROUGH ITS SCENOGRAPHY

by Jasmin Oezcebi

One of the challenges of this project consists in providing during a directed stroll a scenography which preserves the mystery of the works. The monumental character of each one of them led me to create surprises, partial and reframed views all along the way. Great vertical faults sometimes scan the visual space, creating a splitting up that accentuates the monumental aspect of the works.

The half-open spatial sequence composes a living and dynamic whole, a semi-directed journey in which every room finds its uniqueness. The role of the empty space is determinant and the ordering of the spaces enables the quality of the chosen works to be revealed at every moment.

Conscious that the public is being appealed to by the strength of the works, the scenography proceeds from a subtle and synthetic spatial formalization. The architectural language designs the journey without too insistent a formal gesture: to the openings of the rooms responds, irregularly, faults and subtle vertical interstices.

The graphic content, the lighting and the tones have been envisaged as components of the equilibrium of scenographic language, a mastered formal response which ensures a constant level of interpretation and enables the visitor to be directly involved in the works in an environment of quality. The scenography also plays a deciding role in the accompaniment of the transitions between the rooms, it enables an intuitive pinpointing of themes and sections

The extent and dynamism of this suggested itinerary creates a coherent and personal whole, the exhibition seems to advance toward us and to guide us from Frank Stella's painting toward Bill Viola's masterly installation.

## A FEW SKETCHES



© Jasmin Oezcebi



© Jasmin Oezcebi

# JASMIN OEZCEBI

Exhibition scenographer

Jasmin Oezcebi joined the *Architecture and Réalisations Muséographiques* department of the Pompidou Center in 2002. She has created scenographies for the following exhibitions among others:

2003 **Jacques Henri Lartigue** retrospective

2004 **Giuseppe Penone** retrospective

2005 **Dada**

2007 **Annette Messager** Retrospective

2009 **Calder** “**Les années parisiennes**” (The Paris Years)

2011 **François Morellet** retrospective “**Reinstallations**”

Coming in 2012 the retrospective exhibition **Gerhard Richter**

Along with this she has also done the scenographies for the inaugural exhibition of the Metz Pompidou Center “**Chefs d’œuvre ?**”; for the **Avedon** exhibition at the Jeu de Paume in 2008; and this year, for the “**Bob Dylan, Explosion Rock**” exhibit at the Cité de la Musique.

## THE ARTISTS PRESENT IN THE EXHIBITION

Eva AEPPLI  
Valérie BELIN  
Joseph BEUYS  
Christian BOLTANSKI  
Daniel BUREN  
CAI Guo-Qiang  
Marc CHAGALL  
CHEN Zhen  
COLEMAN James  
Anthony CRAGG  
Robert DELAUNAY  
Sonia DELAUNAY  
Jean DUBUFFET  
Raoul DUFY  
Sam FRANCIS  
Gilbert & George  
Dan GRAHAM  
Andreas GURSKY  
Donald JUDD  
Anish KAPOOR  
Barbara KRUGER  
Fernand LÉGER  
Sol LeWitt  
Richard LONG  
MATTA  
Henri MATISSE  
Cildo MEIRELES  
Joan MIRÓ  
Joan MITCHELL  
Jacques MONORY  
Giuseppe PENONE  
Tobias REHBERGER  
Thomas SCHÜTTE  
Franck SCURTI  
Alain SÉCHAS  
Pierre SOULAGES  
Frank STELLA  
Theo VAN DOESBURG  
Xavier VEILHAN  
Claude VIALLAT  
Bill VIOLA  
Jeff WALL  
YAN Pei-Ming

## THE EXHIBITION WORKS



Photo : (C) Philippe Migeat/Centre Pompidou, MNAM-CCI/ Dist. RMN-GP  
© ADAGP+ CHAGALL ®

**Marc Chagall** 1887, Vitebsk (Russie) - 1985, Saint-Paul (France)

*Toile de fond pour le final*, (1966 - 1967)

Crayon, gouache, encre, tissus, papiers or, argent collés sur papier vélin

55,1 x 74,4 cm

Dation en 1988



Photo : (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
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**Robert Delaunay** 1885, Paris (France) - 1941, Montpellier (France)

*Football*, 1918

46 x 47 cm

Aquarelle sur 2 feuilles de papier superposées collées sur carton gris

Donation de Sonia Delaunay et Charles Delaunay en 1964



Photo : (c) Jean-Claude Planchet/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© domaine public

**Robert Delaunay** 1885, Paris (France) - 1941, Montpellier (France)

*Esquisse pour la porte des containers du Pavillon des Chemins de Fer*, [1937]

Gouache et crayon sur papier calque

32,3 x 49,2 cm

Don de la Clarence Westbury Foundation, Houston



Photo : (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
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**Robert Delaunay** 1885, Paris (France) - 1941, Montpellier (France)

*Symphonie ferroviaire*, [1937]

Gouache et crayon sur papier collé sur bois enduit de plâtre fin (gesso)

20,7 x 76,7 cm

Donation de Sonia Delaunay et Charles Delaunay en 1964





Photo: (c) Georges Meguerditchian/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
(c) ADAGP Paris, 2012, © domaine public

**Robert Delaunay, Félix Aublet**

***Etude de la façade pour le Pavillon des Chemins de Fer*, 1936 - 1937**

Gouache et crayon sur papier

50 x 65,3 cm

Don de la Clarence Westbury Foundation, Houston



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
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**Sonia Delaunay (Sarah Sophie Stern Terk, dit)** 1885, Gradizhsk (Russie) - 1979, Paris  
(France)

***Voyages lointains*, 1937**

Gouache, aquarelle et crayon sur carton

34 x 95 cm

Donation de Sonia Delaunay et Charles Delaunay en 1964  
Etat

Attribution au Musée national d'art moderne le 27/07/1964



Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Raoul Dufy** 1877, Le Havre (France) - 1953, Forcalquier (France)

***Paysage***, [1936]

Gouache sur papier

50 x 57 cm

Legs de Mme Raoul Dufy en 1963



Photo: (c) Christian Bahier et Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Raoul Dufy** 1877, Le Havre (France) - 1953, Forcalquier (France)

***Centrale électrique***, [1936]

Gouache sur papier

50 x 66 cm

Legs de Mme Raoul Dufy en 1963



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Fernand Léger** 1881, Argentan (France) - 1955, Gif-sur-Yvette (France)

***Projet décoratif pour un centre d'aviation  
Populaire***, 1940

Mine graphite, aquarelle et gouache sur papier

50,8 x 74,8 cm

Acquisition en 1970

Fonds national d'art contemporain

Attribution au Musée national d'art moderne le 07/01/1977



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Fernand Léger** 1881, Argentan (France) - 1955, Gif-sur-Yvette (France)

***Projet de décor mural pour la salle à manger de la maison de D.H. Kahnweiler à Saint-Hilaire***, 1954

Encre de Chine, aquarelle, gouache et crayon sur papier

50 x 65 cm

Donation de Louise et Michel Leiris en 1984



Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Succession H. Matisse

**Henri Matisse** 1869, Le Cateau-Cambrésis (France) - 1954, Nice (France)

***Danseur***, (1937)

Crayon, papiers gouachés, découpés, punaisés sur calque fixé sur carton

58,5 x 69,8 cm

Dation en 1991



Photo: (c) Jean-Claude Planchet/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© domaine public

**Theo Van Doesburg (Christian Emil Kuepper, dit)** 1883, Utrecht (Pays-Bas) - 1931, Davos (Suisse)

***L'Aubette. Projet de composition pour la grande salle de fêtes***, 1926

Gouache, mine graphite, papiers et calque collés sur carton

52,6 x 30,2 cm

Donation de l'Etat néerlandais en 1986



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© domaine public

**Theo Van Doesburg (Christian Emil Kuepper, dit)** 1883, Utrecht (Pays-Bas) - 1931, Davos (Suisse)

*L'Aubette. Projet de composition pour le plafond du café-restaurant, 1927*

Gouache et encre de Chine sur carton mis au carreau au crayon

20 x 34 cm

Donation de l'Etat néerlandais en 1986

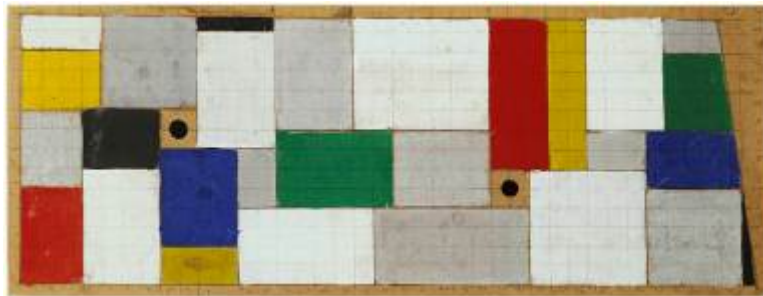


Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© domaine public

**Theo Van Doesburg (Christian Emil Kuepper, dit)** 1883, Utrecht (Pays-Bas) - 1931, Davos (Suisse)

*L'Aubette : projet de composition pour le plafond du café-brasserie, 1927*

Gouache et encre de Chine sur carton mis au carreau à la mine de plomb

13,7 x 38,1 cm

Donation de l'Etat néerlandais en 1986



crédit photographique : (c) Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP  
© Eva Aeppli

**Eva Aeppli**

***Groupe de 13 (Hommage à Amnesty International), 1968***

Soie, Kapok, coton, velours, fer, bois

Dimensions Variables

Donation de la Centre Pompidou Foundation, 2008 (Don de Samuel D.Mercer à la Georges Pompidou Art and Culture Foundation en 1992)



Photo: (c) G. Meguerditchian  
et Ph. Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Valérie Belin** 1964, Boulogne-Billancourt (France)

***Sans titre, 2008***

Epreuve d'artiste

180 x 205 cm

Don de l'artiste en 2009





Photo: (c) Adam Rzepka/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Joseph Beuys** 1921, Krefeld (Allemagne (avant 1949)) - 1986, Düsseldorf (République fédérale d'Allemagne)

***Nasse wäsche Jungfrau II***  
***(Vierge au linge mouillé II)***, (1985)

Bois limba

82 x 293 x 143 cm

Achat en 1986



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Christian Boltanski** 1944, Paris (France)

***La vie impossible de C.B.***, 2001

Bois, grillage métallique, lampe fluorescente, fil électrique, papier, photo

150 x 87 x 12 cm

Achat en 2004



Photo-souvenir : *La Cabane éclatée aux paysages fantômes* 2007, travail situé, in *"Airs de Paris"* Centre Pompidou, 2007. Détail.  
Photo : (C) Adam Rzepka/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© DB-ADAGP, Paris 2012

**Daniel Buren, Xavier Veilhan**

***La Cabane éclatée aux paysages fantômes*, 04/2007**

Vinyle auto-adhésif blanc sur Alucore laqué noir, image pixellisée sur ordinateur, sablage

300 x 304,3 x 304,3 cm, les dimensions sont celles avant éclatement

Don de la Société des Amis du Musée national d'art moderne à l'occasion du 30e anniversaire du Centre Pompidou, 2007



Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
(c) Cai Studio

**CAI Guo-Qiang** 1957, Quanzhou (République populaire de Chine)

***Bon voyage : 10.000 collectables from the airport*  
(*Bon voyage : 10.000 objets confisqués à l'aéroport*), 2004**

Rotin, osier, bambou, métal, plastique, 4 ventilateurs, tissu, ampoules électriques

250 x 900 x 700 cm

Don de la Billstone Foundation and Trust Matters Albion en 2005





Photo: (c) Georges Meguerditchian/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**CHEN Zhen (Zhen Chen, dit)** 1955, Shanghai (République populaire de Chine) - 2000, Paris (France)

***Round Table***, 1995

Bois et métal

hauteur: 180 cm, diamètre: 550 cm

Achat en 2002

Centre national des arts plastiques

Dépôt au Musée national d'art moderne le 04/12/2002



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© Anthony Cragg

**Anthony Cragg** 1949, Liverpool (Royaume-Uni)

***Box***, 1999

Bronze

160 x 220 x 225 cm

Don de Mme John N. Rosekrans, Jr. en mémoire de M. John N. Rosekrans, Jr. avec le concours de la Georges Pompidou Art and Culture Foundation 2005



© COLEMAN James

*Living and Presumed Dead*, commencée/terminée 1983 - 1985

Installation multimédia

Achat en 1996



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Jean Dubuffet** 1901, Le Havre (France) - 1985, Paris (France)

*Le Cours des choses*, 22/12/1983

Acrylique sur papier marouflé sur toile

271 x 800 cm

Achat, 1985



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© 2012 Sam Francis Foundation, California / ADAGP, Paris

**Sam Francis** 1923, San Mateo (États-Unis) - 1994, Santa Monica (États-Unis)

***In Lovely Blueness***  
***(Dans l'adorable bleuité)***, 1955 - 1957

Huile sur toile

300 x 700 cm

Don de la Scaler Foundation avec la contribution de Eric et Sylvie Boissonnas, 1977



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Gilbert & George

**Gilbert & George**  
***Praying Garden***  
***(Jardin de prière)***, 1982

Epreuves gélatino-argentiques colorées, métal

300,3 x 252 cm

Achat en 1984



© Dan Graham

**Dan Graham** 1942, Urbana (États-Unis)

***Present Continuous Past(s)/ (Présent passé(S) continu(S))***, 1974

Installation multimédia

Achat en 1976



Photo: (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP

© Courtesy : Monika Sprüth Galerie, Köln / ADAGP, Paris, 2012

**Andreas Gursky** 1955, Leipzig (République démocratique allemande)

***Madonna I***, 2001

Epreuve chromogène

275 x 200 x 5 cm

Achat en 2003



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
Art © Judd Foundation. Licensed by VAGA, New York, NY

**Donald Judd** 1928, Excelsior Springs (États-Unis) - 1994, New York (États-Unis)

***Stack  
(Pile)***, 1972

Acier inoxydable, Plexiglas rouge

470 x 102 x 79 cm

Achat de l'Etat 1973, attribution 1980



Photo: (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Anish Kapoor** 1954, Bombay (Inde)

***Sans Titre***, 2008

Fibre de verre, résine et peinture

profondeur : 150 cm, diamètre : 302 cm

Don de la Société des Amis du Musée national d'art moderne, 2008



Photo : (c) Service de la documentation photographique du MNAM/Dist. RMN-GP  
Droits Barbara Kruger

**Barbara Kruger** 1945, Newark (États-Unis)

*Untitled*, 1983

Photomontage, épreuves gélatino-argentique encadrées par une baguette en bois peint rouge

337 x 216 x 3 cm

Achat en 1985



Présentation dans *50 espèces d'espaces*, 1998, MAC, Marseille  
Photo: © Mairie de Marseille/André Ravix/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Sol LeWitt** 1928, Hartford (États-Unis) - 2007, New York (États-Unis)

*Wall Drawing # 346*  
(*Dessin mural # 346*), 02/1981

Encre de Chine sur mur blanc

Dimensions variables

Achat en 1982





Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© Richard Long. All Rights Reserved, DACS 2012.

**Richard Long** 1945, Bristol (Royaume-Uni)

***California Wood Circle***  
***(Cercle en bois de Californie)***, 1976

Bois flotté

diamètre: 550 cm

Achat en 1979



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Matta (Roberto Antonio Sebastián Matta Echaurren, dit)** 1911, Santiago du Chili (Chili) -  
2002, Civitavecchia (Italie)

***Les puissances du désordre***, 1964 - 1965

Huile sur toile

298 x 993 cm

Don de M. Alexandre Iolas en 1979



Reproduction photographique réalisée lors de l'exposition "Constellation" à Metz au Frac Lorraine- 49 NORD 6 EST. Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP

© Cildo Meireles

**Cildo Meireles (Cildo Campos Meirelles, dit)** 1948, Rio de Janeiro (Brésil)

***La Bruja I***  
***(La sorcière)***, 1979 - 1981

Bois, fils de laine, métal

Dimensions variables

Achat en 2005



Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Successió Miró /ADAGP, Paris, 2012

**Joan Miró** 1893, Barcelone (Espagne) - 1983, Palma de Majorque (Espagne)

***Personnages et oiseaux dans la nuit***, 19/01/1974

Huile sur toile

274,5 x 637 cm

Don de l'artiste, 1977





Photo: (c) Philippe Migeat  
Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Estate of Joan Mitchell

**Joan Mitchell** 1925, Chicago (États-Unis) - 1992, Paris (France)

***La Grande Vallée XIV***, 1983

Huile sur toile

280 x 600 cm

Dation en 1995



Photo: Jacqueline Hyde/Centre Pompidou, MNAM-CCI/Dist.RMN-GP  
© ADAGP, Paris, 2012

**Jacques Monory** 1934, Paris (France)

***Meurtre n° 10/2***, 1968

Huile sur toile et miroir brisé avec impacts de balles

160 x 400 cm

Don de l'artiste en 1975



Photogrammes

Photo: (c) Hervé Veronese/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Jacques Monory** 1934, Paris (France)

*Ex-*, 1968

Film cinématographique 16 mm couleur, sonore

durée: 4'

Achat en 1976



Accrochage 2001-2002, niveau 4, avec "Peau de Feuilles" Photo: (c) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Giuseppe Penone** 1947, Garessio (Italie)

*Respirare l'ombra - (Respirer l'ombre)*, 1999 - 2000

Laurier, métal, bronze doré

Dimensions variables

Don de l'artiste en 2001



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© Tobias Rehberger

**Tobias Rehberger** 1966, Esslingen am Neckar (République fédérale d'Allemagne)

***Outsiderin et Arroyo grande* 30.04.02 -11.08.02, 2002**

Verre et velcro, capteur photo-électrique

Dimensions variables

Achat en 2003



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Thomas Schütte** 1954, Oldenbourg (République fédérale d'Allemagne)

***Grosser Geist Nr.7*, 1996**

Fonte d'aluminium

250 x 100 x 150 cm

Achat, 1997



Photo: (C) Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Franck Scurti** 1965, Lyon (France)

***N.Y., 06 : 00 A.M.***, 1995 - 2000

Acier peint, mousse, draps

180 x 240 x 43 cm

Achat en 2002



Photo: (c) Philippe Migeat/Centre  
Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Alain Séchas** 1955, Colombes (France)

***Les suspects***, 2000

Fibre de polyester, peinture acrylique, vernis acrylique, 2 CD audio, projecteurs

220 x 360 x 70 cm

Achat en 2002



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Pierre Soulages** 1919, Rodez (France)

***Peinture 324 x 362 cm, 1985,***

huile sur toile

324 x 362,5 cm

Achat à la Galerie de France, 1987



Photo: (C) Philippe Migeat/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© ADAGP, Paris, 2012

**Frank Stella** 1936, Malden (États-Unis)

***Polombe*, 1994**

Acrylique sur toile

335 x 960 x 8,2 cm

Achat en 1996



**Sur la demande de l'artiste, merci de respecter la légende suivante, comme suit, dans son intégralité :**

Photo © Georges Meguerditchian - Centre Pompidou, MNAM-CCI; © Veilhan / ADAGP, Paris, 2012.

**Xavier Veilhan**

*Le Rhinocéros / The Rhinoceros, 1999.*

Résine Polyester peinte / Painted polyester resin

170 x 140 x 415 cm / 67 x 55 x 163 inches.

Collection Musée national d'art moderne, Centre Pompidou, Paris.



Photo: (c) Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Adagp, Paris, 2012

**Claude Viallat** 1936, Nîmes (France)

*Bâche*, 1978

Peinture acrylique sur toile de bâche

275 x 600 cm

Achat en 1980



Photo: (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Bill Viola

**Bill Viola** 1951, Flushing (États-Unis)

### **Five Angels for the Millennium**

- 1. Departing Angel**
- 2. Birth Angel**
- 3. Fire Angel**
- 4. Ascending Angel**
- 5. Creation Angel**

Installation multimédia

Achat conjoint du Centre Pompidou, Musée national d'art moderne, Paris en 2004 avec le soutien de Mme Lily Safra ; de la Tate, Londres avec le soutien de Mme Lynn de Rothschild et du Whitney Museum of American Art, New York avec le soutien de M. Leonard Lauder.

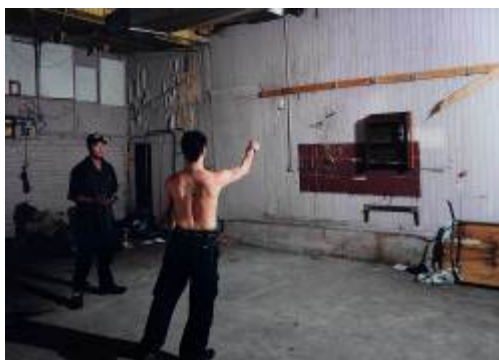


Photo: (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP  
© Jeff Wall

**Jeff Wall** 1946, Vancouver (Canada))

***Knife Throw***

***(Lancer de couteau)*, 2008**

Epreuve jet d'encre

195 x 267 x 5 cm

Don de la Société des Amis du Musée national d'art moderne, 2010



Détail, portrait du président Mao gisant

Photo: (c) Georges Meguerditchian/Centre Pompidou, MNAM-CCI/Dist. RMN-GP

© ADAGP, Paris 2012

**YAN Pei-Ming** 1960, Shanghai (République populaire de Chine)

***Survivant(s)***, 10/2000 - 11/2000

Ensemble de 7 peintures

Huile sur toile

230 x 2430 cm

Achat en 2003



# THE POMPIDOU CENTER



The Pompidou Center, dedicated to visual culture in all its forms, possesses the largest collection of contemporary and modern art in Europe, collection in which plastic arts mix with design, architecture, and the new Medias. Rich in more than 70,000 works, the collections are presented in regularly changing exhibitions.

Every year, twenty or so monographic or thematic exhibitions are organized by the Pompidou Center which also presents an extensive program of shows, music, dance, theater, performances and cinema in which the interactions between these diverse disciplines and visual arts are explored. The public is also invited to attend cycles of conferences, meetings, and debates also centered on the visual arts and their multidisciplinary effects.

## AT THE SAME TIME AT THE POMPIDOU CENTER

The event!

### GERHARD RICHTER

JUNE 6 – SEPTEMBER 24, 2010 – GALLERY 1, LEVEL 6

The exceptional retrospective dedicated to the German painter Gerhard Richter pays tribute to one of the most important living artists and adds a new chapter to the series of monographs of great figures of modern and contemporary art proposed by the Pompidou Center. Between figuration and abstraction, with 130 paintings exhibited, the show retraces the whole of Richter's work since the 1960s.

And also...

### ANRI SALA

MAY 3 – AUGUST 6, 2012 – SOUTH GALLERY, LEVEL 1

Conceived for the Pompidou Center's South Gallery, the never-before-seen installation imagined by Anri Sala is a work within itself, a symphony, made up of four recent films—activated according to a time code—as well as objects and photographs. The viewer is taken to different places in the world: Sarajevo, Berlin, Bordeaux and, finally, Mexico City. Thanks to an original work of sound spatialization through films, the artist transforms the exhibition space into a music box.

### LA TENDENZA

#### ITALIAN ARCHITECTURES 1965-1985

JUNE 20 – SEPTEMBER 10, 2012 – MUSEUM GALLERY, LEVEL 4

Original drawings, historic lay-outs, photographs, paintings, films, as well as a very extensive documentation, retrace the outstanding moments and debates of La Tendenza, the famous Italian architectural movement. Founded on a critical reflection of the typology of buildings through-out history, rejecting the functional character of architecture, this movement declared: "form follows function."

# THE GRIMALDI FORUM MONACO

The place for all the cultures



## **One place, many exhibitions:**

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

Every summer the Grimaldi Forum Monaco puts on a big theme exhibition devoted to a leading arts movement, a heritage or civilisation topic or indeed any subject that expresses the revitalisation of creativity. 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* in 2000
- *China, the Century of the First Emperor* in 2001
- *Jours de Cirque* in 2002
- *SuperWarhol* in 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, in 2004
- *Arts of Africa*, from traditional arts to the Jean Pigozzi contemporary collection, in 2005
- *New York, New York*, 50 years of art, architecture, cinema, performance art, photography and video, in 2006.
- *Grace Kelly years, Princess of Monaco*, in 2007.
- *Queens of Egypt*, in 2008
- *Moscow, Splendours of the Romanovs*, in 2009
- *Kyoto-Tokyo, from Samourais to Mangas* in 2010
- *The Magnificence and Grandeur of the Courts of Europe* in 2011

The Grimaldi Forum Monaco works with the world's greatest cultural institutions – museums, foundations, galleries – which acknowledge its success by loaning important artworks.

Having a dual vocation, which makes it so unusual, the Grimaldi Forum Monaco 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 Paris's 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 auditoria: 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 pillarless
- Espace Diaghilev, 3970m<sup>2</sup>.

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

# YAN PEI-MING INVITED AT THE PAVILLON BOSIO THE MONACO PROJECT FOR THE ARTS

THE  
MONACO  
PROJECT  
FOR THE  
ARTS

SOUS LE HAUT PATRONAGE  
DE SON ALTESSE SÉRÉNISSIME  
LE PRINCE ALBERT II DE MONACO

THE PROJECT 2012

## YAN PEI-MING



Yan Pei-Ming, self-portrait, 2009, watercolor on paper, 133 x 200 cm. Photography: André Main. Courtesy: Mairie de Monaco. © Yan Pei-Ming, All Rights Reserved 2012

## water paintings



Mairie  
de Monaco



{ MDC }

Julius Bär

FROM 8 JULY TO 2 SEPTEMBER 2012  
OPEN EVERY DAY FROM 11.00 TO 19.00

ÉCOLE SUPÉRIEURE D'ARTS PLASTIQUES DE LA VILLE DE MONACO  
1 avenue des Pins, Monaco-Ville

ENTRANCE FREE

[info@mpamonaco.com](mailto:info@mpamonaco.com)

## THE PROJECT

Known principally for oil paintings almost exclusively reserved for bichromatic expression - the use of two colours, black and white or red and white - Yan Pei-Ming has in recent years explored a new medium that is for him synonymous with nomadism and lightness: watercolour. The exhibition he designed for The Monaco Project for the Arts will be the first of mostly previously unreleased watercolours on diverse subjects. Twenty watercolours in various formats will be on show this summer at the School of Fine Arts in Monaco.

This change in medium from oil to watercolour, and in supporting canvas to paper, offers the artist a new freedom vis-à-vis his work and has led to new developments, particularly towards works in colour. He describes himself as a portrait painter who confronted centuries of Western painting but wanted to discover his own colour style. Just as he did with oil, he infuses watercolour with his personal technique and language. Likewise, he has always been interested in the concepts of individuality and anonymity, and the fluidity and transparency of watercolour allow him to explore new topics and to welcome new characters in his pictorial universe. His watercolours, like his paintings, tell a contemporary story in which he addresses socio-political issues and expresses his concern for the construction of identity and history through the portrait.

## YAN PEI-MING

Born in 1960 in Shanghai, Yan Pei-Ming has lived in Dijon, France, since the early 1980s. Notable solo exhibitions include: "The Way of the Dragon", Kunsthalle, Mannheim (2004); "Tribute to my father, Dijon-Shanghai-Guangdong", Shanghai Art Museum, Shanghai and Guangdong Museum of Art, Guangzhou, (2005); "Inside the red window-Confession", Massimo De Carlo Gallery, Milan (2005); "Running", Museum of Modern Art, Saint-Etienne (2006); "You maintain a sense of balance in the midst of great success", David Zwirner, New York (2007); "The Yan Pei-Ming Show", Massimo De Carlo, Milan (2007); "Portraits of Artists", Fondation Maeght, Saint-Paul (2007); "Yan Pei-Ming with Yan Pei-Ming", GAMeC, Bergamo (2008); "Life Remembrance", Des Moines Art Center, Des Moines (2008); "The Funeral of Mona Lisa", the Louvre, Paris (2009); "Yes!", San Francisco Art Institute, San Francisco (2009); "Sweet Dream", St. Hugh Stables, Cluny (2009); "Landscape of Childhood", UCCA, Beijing (2009); "Destinies", Carlson Gallery, London (2010); and "Black Paintings", David Zwirner, New York.

*water paintings*

YAN PEI-MING

FROM 8 JULY TO 2 SEPTEMBER 2012  
OPEN EVERY DAY FROM 11.00 TO 19.00

## The Monaco Project for the Arts

The Monaco Project for the Arts (MPA) is a non-profit organization authorized by the government, and placed under the High Patronage of His Serene Highness Prince Albert II of Monaco. It was founded in 2008 by Rita Caltagirone, with the help of Mr. Georges Marsan, Mayor of Monaco, and Isabelle Lombardot, Director of the School of Fine Arts of the City of Monaco. The MPA has two main missions: supporting the art school of Monaco and promoting partnership activities between culture, art and education in the Principality. It provides young artists with scholarships to study at the school, awards prizes at year-end, and promotes opportunities for students to interact with today's great artists and to experience major international public and private cultural institutions.

MPA members are not only patrons but also enjoy genuine cultural training throughout the year. A sustained program allows them to meet artists, collectors, curators and professionals from public and private institutions, through conferences, screenings, visits to museums, private collections and cultural trips. Every summer, the MPA organizes an exhibition entitled "THE PROJECT", where an internationally renowned artist is asked to design an in situ project in collaboration with students from the School of Fine Arts. In 2012 the guest artist, Yan Pei Ming, hosted one student from the School in his studio in Dijon, Yannick Cosso, who participated in the production of certain works designed for the artist's "Water Paintings" exhibition.

## The School of Fine Arts of Monaco

The School of Fine Arts is an institution of higher education and research that provides qualification courses in the DNSEP (Higher National Diploma in Plastic Expression - 5 years, equivalent to Masters degree); the DNAP (National Diploma in Plastic Arts - 3 years); and awareness training in the plastic arts for all audiences. Seventy students of all nationalities are currently studying art and stage design, and 250 students of all ages are enrolled in public workshops.

### The School of Fine Arts of Monaco

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# THE PARTNERS



## Presentation

CMB is the leading Private Bank in Monaco, solidly established since 1976. With a skilled and committed workforce, it serves wealthy resident or non-resident international clients.

Listening to its clients and analysing their needs lead to the formulation of investment and financing solutions which CMB implements and follows, aimed at excellence in service and with an uncompromising work ethic.

CMB was founded in 1976 by several renowned banking groups and Monegasque reference shareholders. Banca Commerciale Italiana, Commerzbank and Compagnie Financière Paribas, were among its historical shareholders.

In view of its history and because its decision centre is located in the Principality, but also through its interconnection with the local economy, CMB is considered as the reference bank in the Monaco Banking Centre.

Its shares are today 100% owned by Mediobanca SpA, which is listed on the Milan Stock Exchange (Bloomberg Ticker MB IM) and a member of the FTSE MIB benchmark.

Acting as the reference entity in Private Banking within the Mediobanca Group, CMB is managed with a large autonomy, providing to its clients the advantages of being close to the decision centre with an outstanding responsiveness.

CMB's mission to offer a Private Banking Service at the highest standard is building on its core-values which are the focus on clients' needs, the development of skills, the respect of diversity and uncompromising integrity.

The CMB Group's headcount stands at 187. With a skilled and experienced workforce, CMB has played a role as an innovator for the Monaco Banking Centre since its inception.

The reactivity of CMB in proposing real estate financing solutions, where the bank is one of the market leaders in the Principality, the structuring of a Jersey based real estate fund, investing exclusively in Monaco real estate or, else, the launch of the first fund of hedge funds under Monaco Law, built on a Managed Accounts platform and with weekly liquidity, in line with what is today accepted as the "Best Practice" in the area of multi-strategy fund of hedge funds, are examples to be quoted among the achievements that are differentiating CMB's service offering, which are synonymous with innovation and quality.

CMB's services encompass as diverse services as order execution or sophisticated asset management mandates. The bank offers in particular individual mandates, either according to a house investment policy or with personalized investment strategies, defined according to criteria communicated by the client. CMB furthermore provides a full range of mutual funds set up under Monaco Law.

Real estate financing solutions are among the strategic business fields, where CMB has an attraction point for its clients.

CMB naturally provides other financing solutions, such as overdrafts or margin financing (Lombard). CMB also proposes leasing solutions for yachts.

CMB is already acting as custodian and depositary for some independent asset managers, mainly in Monaco, on the basis of tailor-made solutions. The Service Offering for independent asset managers is a central axis of development for the group.

For private clients, CMB seeks to combine its own skills with those of various professionals, in conjunction with the advantages offered by Monaco, in terms of confidentiality, discretion and financial stability, so to offer a service up to the expectations of a sophisticated clientele.

CMB proposes its clients a personalized service, with a multinational relationship manager team.



### **Novotel Monte-Carlo:**

Unique location in the Principality



Ideally situated in the very heart of the Principality, Novotel Monte Carlo was built on the historical Radio Monte Carlo site. Just steps away from the Place du Casino and the Grimaldi Forum, only 100 metres from prestigious stores in Monaco's shopping area, and close to the railway station, the hotel boasts a breathtaking view of the bay and the famous Rock. The hotel provides you with its outside, temperature controlled swimming pool, hammam, fitness room, its bar lounge "NovotelCafé" and restaurant which proposes you a kitchen in the southern accent, full of sun, flavours and scents, orchestrated by a Head Chef.

### **Novotel Monte-Carlo**

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### **OFFRE EXCLUSIVE:**

#### **Package "Grimaldi Forum – Extra Large"**

Exhibition at Grimaldi Forum from 13 July to 9 September 2011

For the first time, the famous Paris institution and its collections invade the Grimaldi Forum. EXTRA LARGE is conceived to display a cross-section of the Centre Pompidou collections through some of its most extravagantly sized artworks, including recent acquisitions and pieces never previously exhibited in Europe. A vertigo-inducing way for visitors to connect with some of the greatest artists of the 20th century.

This spectacular exhibition exploring the idea of extreme size includes particularly large works by Miró, Dubuffet, Matta, Soulages, Frank Stella, Sam Francis and Yan Pei Ming along with sculptures, installations and environments by Tinguely, Beuys, Boltanski, Buren and Alain Séchas and pieces by Sol Lewitt, Kapoor, Penone and Bill Viola. Masterpieces of modern creativity brought together in a deliberately norm-defying artistic concept.

This project is the result of close collaboration between the Centre Pompidou and the Grimaldi Forum Monaco.

from 164.00 €\*

This rate includes your ticket to the exhibition, accommodation and breakfast.

Your tickets will be given to you at your check-in to the hotel.

\*1 night in double room for 1 person

Booking: [www.novotel.com/5275](http://www.novotel.com/5275)