

# PRESS KIT



# ArtLovers

Histoires d'art dans la collection Pinault

Exposition  
Grimaldi Forum Monaco  
**12 juillet - 7 septembre 2014**

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Hearting Heart (Red/Gold), 1994-2006, mirror-polished stainless steel with transparent color coating, 291 x 280 x 101,5 cm © Jeff Koons © Palazzo Grassi, photo: ORCHI creanga, chernobio

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## THE EXHIBITION – PRESENTATION OF ARTLOVERS

### *Stories of art in the Pinault Collection*

**ARTLOVERS**, a selection of forty major art works from the Pinault collection—works especially chosen to illustrate the links and relationship, visible or secret, with anterior works—will be shown at the Grimaldi Forum Monaco beginning on **July 12, 2014**.

The idea of the intertextuality of art “in the second degree” will thus be the recurrent theme in the choice of works presented at Monaco, bringing together some of the most famous pieces of art of the collection along with rarer works, including fifteen never before shown in earlier exhibitions.

Through quotations, allusions, references, parodies, praise, criticism, diversion, remakes, appropriation, reuse etc, “ARTLOVERS” will explore the extraordinary dynamics of inspiration, of transformation, of the production of forms and ideas emerging from the diversity of the intertwining relationships between the art works. A positive dynamic, owning nothing to backward-looking signs of reverence or of regret.

The exhibition “ARTLOVERS” bears witness to the diversity of the Pinault collection in bringing together paintings, sculptures, installations, videos, and drawings of artists of the generations from the sixties to the present from diverse geographic origins (Europe, America, Asia, Middle East): Adel Abdessemed, Maurizio Cattelan, Jake & Dinos Chapman, Chen Zhen, Marlene Dumas, Urs Fischer, Dan Flavin, Paul Fryer, Cyprien Gaillard, Douglas Gordon, Subodh Gupta, David Hammons, Damien Hirst, Jeff Koons, Bertrand Lavier, Louise A. Lawler, Sherrie Levine, Paul McCarthy, Jonathan Monk, Takashi Murakami, Giulio Paolini, Richard Prince, Rob Pruitt, Charles Ray, Rudolf Stingel, Sturtevant, Hiroshi Sugimoto, Javier Téllez, Piotr Uklanski, Rachel Whiteread, Yan Pei-Ming, Zeng Fanzhi, Zhang Huan.

And in echo of the exhibition, three works by Thomas Schütte, Subodh Gupta and Urs Fischer will also be presented in the rooms of the Prince’s Palace open to visitors.

Every summer the Grimaldi Forum Monaco produces a major themed exhibition, dedicated to an important artistic movement, to a patrimonial subject or one of civilization, to any subject that is an expression of the renewing of creation. This becomes an occasion to highlight its assets and its distinctiveness: offering a 4000-square meter space for creation in all freedom; providing the most state-of-the-art technological tools for the exhibition design, and calling on the best specialists in each field so as to ensure the scientific quality of its exhibitions.

## THE EXHIBITION ITINERARY

### ARTLOVERS

#### *Stories of art in the Pinault Collection*

The exhibition “ARTLOVERS” brings together at the same time some of the “icons” of the Pinault collection—the most famous works of artists including major ensembles (Maurizio Cattelan, Jeff Koons, Takashi Murakami and his great polyptych created especially for the Palazzo Grassi....), but also rarer works, some until now never before shown: from Rudolf Stingel to Bertrand Lavier, Jonathan Monk and Sherrie Levine. A third of the artworks exhibited have never been shown in precedent exhibitions of the Pinault collection.

The recurrent theme of this exhibition is that art nourishes art, that art transforms art, that artists have always been inspired by the works of other artists, their precursors or their contemporaries. This has been true in all fields of creation, and in all epochs: Antiquity, the Renaissance, the Academies...up to our modern period. One thinks for example of the way Picasso never stopped working on Velasquez or on Manet. It’s the same phenomenon in music, architecture and of course in literature. And in fact one of the starting points of the exhibition comes from a literary study become a classic of its genre: *Palimpsests*, by the literary critic Gérard Genette, a fundamental essay on the idea of intertextuality, in other words, regarding the way a text is present within the heart of another one. As it happens, our idea has been to transpose this approach to contemporary art, in seeking, in the works of the Pinault collection, the trace, the memory, the presence of other works.

The intention of “ArtLovers” is therefore to explore the many ways in which “a work can hide another.” It can be perhaps in a very explicit way, such as for example when Zeng Fanzhi gives a contemporary Chinese version of Durer’s “Hare”, or it can be in an implicit way, as when Jeff Koons borrows the codes of neo-classic sculpture, in particular Canova’s, to do his own self-portrait. The evocation can be serious or parodic; it can be literal quotation or freely inspired; it can fall under imitation or transposition in another time, in another medium, in another culture....

In taking care to present these different modalities of reference to the source works, the first part of the exhibition intends therefore to take an accelerated backward view over the history of art (to “rewind” as the filmmaker Michel Gondry would say) beginning with Antiquity and moving all the way up to the art of today. It begins with *l’Invenzione di Ingres* by Giulio Paolini, which is the smallest work of the show (42x32 cm) and the most discrete, but perhaps the most important from the point of view of its theme. In 1968 Paolini superimposed Raphael’s self-portrait, done in 1504, with the version of that self-portrait made by Ingres. The result of this superimposition is an image which appears as a sort of vibration between the two practically identical paintings done more than two centuries from each other—leading one to see and experience a sort of time-quake, a materialization of the very depth of history.

This work introduces **the first exhibition room**, imagined as an allusion to the great sculpture galleries, such as one can see in major collections and conventional museums, and especially in the Academies, the Fine Arts schools where students—future artists—are confronted, for inspiration, to the example of the masterpieces of the past (whether they

are originals, casts or copies.) The ten works gathered here represent a sort of synoptic panorama of the history of sculpture. First, Antiquity, evoked by the bas-relief *Light from the Left* by Charles Ray, or the chaste doubled Venus of the *Mimesi* by Giulio Paolini. Then the Renaissance with *Untitled (Giambologna)* by Urs Fischer, a life-size copy of the *Rape of the Sabine Women (Rapt des Sabines)* made of wax, a gigantic candle which is going to melt during the time of the exhibition. Baroque sculpture—with the *All* by Cattelan; neo-classic sculpture represented by Jeff Koons; modern sculpture, with the sculptor Henry Moore, evoked by Paul McCarthy; and finally, contemporary sculpture, with *Untitled (100 Spaces)* by Rachel Whiteread who repeats and multiplies by 100 the mythical casting of *Space under my Chair* by Bruce Nauman.

This gallery, which puts into perspective the epochs and the genres (the bas-relief, the nude, the bust, the group, the recumbent statue, installation) concludes with a work that plays with particularly sardonic irony on the ambiguous mix of quotations: *Untitled, Dancing Nazis* by Piotr Uklanski whose luminous floor mixes the world of cinema, of entertainment (the décor of the film *Saturday Night Fever*) and of minimal sculpture (the great works on the floor by the American Carl Andre).

**The second part** of this journey through-out the diversity of the modalities of quotation and borrowing (in other words the diversity of the technical modalities, the copy, the photograph, the cast, the assemblage, the juxtaposition, the superimposition...but also the diversity of the approaches which motivate them—homage, criticism, commentary, parody, pastiche...) is centered on the idea of transposition. This is an important concept for in no way should one imagine this game of references as something nostalgic or backward-looking, but rather to the contrary as a process of production of works, of ideas, of new forms. It's not about repeating (and far less of regretting) but rather of transforming or creating.

Process of transposition in time, with Takashi Murakami, artist who has often been reduced to very immediate registers, the manga, the *kawaii* figures, the concept of Superflat...ignoring just to what point his work is a cultivated work, even erudite, full of iconographic references to Japanese art from Ogata Korin to Hokusai, illustrated by the big polyptych 727-272, exhibited for the first time outside of the Palazzo Grassi for which it was created.

Transposition of one medium into another, with Louise Lawler, who moves Degas' little dancer, reframed, reduced to two dimensions, multiplied, colored, from the field of sculpture to that of photography. Or with Cyprien Gaillard who transposes into the field of film the iconographic repertory of the esthetic of ruins, from the romantic paintings to Richard Wagner's *Twilight of the Gods*. Or again with Paul Fryer, who transforms the famous pre-Raphaelite *Ophelia* by Sir John Everett Millais into a work of three dimensions.

To this game of transposition from one medium into another, from one epoch into another, from one culture into another, responds, as in a mirror, the inverse process of imitation. It's no longer a question for the artist to take up an existing subject to transport it into his own world in interpreting it in his own way, but to the contrary, to annex the very world of another creator, to take over his esthetic, his style (word one hardly dares use today) to

treat a subject which is his own. The two works by Damien Hirst are illustrations of this, “in the style of” Francis Bacon: the triptych *Insomnia and Turn Away from Me*, practically never shown before, sort of a poetic Tomb of his friend the artist Angus Fairhurst.

The exhibit then takes on a particular case in this great game of transpositions and imitations, that which has perhaps had the greatest of all success—the case of references to religious iconography—in particular to Christian sacred art. The two sculptures by Damien Hirst—who makes the transition with this **third section**—reinterpret the iconography of the four disciples. Associated in Christian tradition to the bull (Luke), to the lion (Mark), to the eagle (John) and to man (Matthew), the disciples are all assimilated by Hirst into the gripping *Mathew, Mark, Luke and John* through the image of a bull—therefore, Luke—the saint patron of artists. Hiroshi Sugimoto evokes Leonardo de Vinci’s *Last Supper*, reproducing not the work itself, but its reproduction in wax (the gigantic photograph is therefore the image of the image of an image). Marlène Dumas juxtaposes in a visually gripping assemblage effect two images that are very close formally but radically different in origin (the masterpiece by Holbein on the one hand, an image of paparazzi on the other), and by the subject (*The Dead Christ* and Michael Jackson sleeping in his pressurized caisson in order to postpone aging). Adel Abdessemed, finally, with the film *Dio*, updates the iconography of the *via crucis*.

**In the fourth section** of the exhibition, it’s no longer a question of an art work which is present in another, but of an artist convoked by another artist, making that convoked artist present to our view. By means of the dedication, for example, with Dan Flavin, in *Untitled to Donald Judd*. By the borrowing of his gesture, of his touch, like the “Van Gogh touch”, recognizable among countless examples and very symbol of artistic quality, “of the expressive singularity” with which Bertrand Lavier recovers with irony and radicality the grand piano *Gabriel Gaveau*.

By means obviously of the portrait, three typologies of which are presented here. The portrait homage, that of Giacometti by Yan Pei Ming or of Baishi by Zhang Huan; the portrait-Tomb (in the sense of poetic or musical genre, such as when Ravel was writing *le Tombeau de Couperin* or Mallarmé that of Edgar Poe’s), with the extraordinary portrait of the artist Franz West by his friend Rudolf Stingel, confronted here to another painting, not shown before, by Stingel, the large portrait of Ernst Ludwig Kirchner in military uniform. The parodic portrait, finally, such as the effigy of Picasso by Maurizio Cattelan, or, more complex in such intermingling references (to Gilbert and George paying themselves homage to Federico Garcia Lorca, but also to Alighiero & Boetti and of course, to himself), the striking *We* by the same Cattelan.

**In the fifth section** of the exhibition, we leave the domain of quotation, of evocation of existing works, to approach the realm of their reuse. This involves for the artists of working on the same material, of taking over the physical object of a work to modify it, alter it and make of it a new work. This practice which has its roots in Antiquity, with the palimpsests, those parchments on which text was scraped off so as to re-write on them, is also anchored in the history of contemporary art. One thinks of Robert Rauschenberg creating *Erased de Kooning Drawing*, by effacing a drawing by a great American artist Willem de Kooning. This is the practice involved when the Chapman brothers cover over a series of engravings of

Goya's *Los Caprichos* with their proliferating drawing or when Richard Prince takes over the images of De Kooning (hey, de Kooning, what a coincidence!) to cover them, redraw them, recolor them....)

The journey pauses next on a particular aspect of reuse, in displaying three pieces which "reuse" works of African art, each one in a totally different way from the other. The accumulation and superimposition of masks of different African ethnic groups, by David Hammons, in an approach critical of the representation of the Afro-American culture in the art world. The casting and the transformation of a nickel-plated bronze Toko sculpture perfectly tooled by Bertrand Lavier, in an approach critical of the status of art works and objects. The transformation of African statuettes by Chen Zhen into chess pawns, in a utopian approach of the symbiosis of cultures. The fact that the use of a same material, and of similar procedures produces such a great diversity of meanings illustrates the wealth of potentialities of reuse

One can't speak about the practice of reuse without considering the importance of this process in the field of the artist's film, a considerable part of which is based on taking existing filmed material in order to cut it up, reassemble it, accelerate it, slow it down, loop it continuously. Two installations are exhibited which illustrate this dimension. The one by Douglas Gordon puts two projections of an excerpt from *Taxi Driver* by Scorsese face to face, and introduces a slight time lag in the speed of these two projections, producing for the viewer of this film that has been doubled, cut, looped, accelerated, a sensation of strangeness, of being disturbed and oppressed. The one by Javier Téllez originates from a workshop led by the artist with patients from a psychiatric hospital in Sydney during which the patients rewrote the inserts of Dreyer's *Joan of Arc*. The original film, interrupted by these rewritten inserts, is projected in front of a second screen where each of the women who participated in the project tells her own story of seclusion, exclusion and suffering.

**The last section** of ArtLovers is dedicated to appropriation, which is a sort of limit point in the hyper-textual relationship between two works, since it's no longer a question of being inspired by them, of quoting them, or of reusing them, but rather creating the remake, the exact double or almost exact. Two of the essential figures of this appropriationist approach which since the sixties and especially the eighties constitutes a major theoretic aesthetic field are present in the exhibition. Sherrie Levine with the series *After August Sander*, included in the continuity of her radical work to re-photograph the great icons of the history of photography (initiated in the 1980s with *After Walker Evans*) and Sturtevant, with two major pieces, a *Flower* based on Andy Warhol and *Untitled, Felix Gonzalez-Torres America America*, based on Felix Gonzales-Torres, which is the last work of the itinerary. A conclusion in the form of an implied reference, of a game with the quotation, the history and the palimpsest of memory, since these two pieces are remakes of two works which have been previously shown at the Grimaldi Forum in their original version, in the exhibition *SuperWarhol* in 2003 for the first, and in the exhibition *New York New York* in 2006 for the other.

Between these two pieces by Sturtevant, a large room is dedicated to the appropriation by Jonathan Monk of a work by Martin Kippenberger, *Dear painter, paint for me one last time*. In 1981 Kippenberger gave the carrying out of a series of paintings to a painter specialized in decors and posters. Thirty years later, Jonathan Monk himself commissioned Chinese painters specialized in making copies to do the exact remake of that now mythical work. What one sees in the great white cube of the Grimaldi Forum is therefore the result of a dizzying conceptual process (an artist having copyists make the double of a work that another artist had had others make), where irony plays an essential role.

“When one truly loves texts, one should be able to love at the same time two (or several!) all together,” wrote Gérard Genette at the end of his essay *Palimpsest*. What this mischievous formula underlines is of course the beautiful idea of the co-presence of several works in the heart of a single one, the fact that when one is in front of a work of art, it’s not the only work one is looking at, but several, and perhaps all the works of art ever done. What it expresses most of all is the fact that this relationship between art works is placed, in the vision of the artist and especially in the vision of the viewer, under the sign of pleasure, of the game and of the love of art.

--Martin Bethenod, remarks recorded by Nathalie Varley



## EXHIBITION – THE LIST OF WORKS

### **Adel ABDESSEMED**

*Dio*

2010

Video installation (looped video projection)

2'37"

### **Maurizio CATTELAN**

*All*

2008

9 sculptures in Carrara white marble

Each piece: 30 x 100 x 200 cm

### **Maurizio CATTELAN**

*Untitled*

1998

Polystyrene, resin, cotton, leather

217,2 x 139,7 x 59,7 cm

### **Maurizio CATTELAN**

*We*

2010

Wood, fiberglass, polyurethane gum, cloth

79 x 148 x 68 cm

### **Jake & Dinos CHAPMAN**

*Like A Dog Returns To Its Vomit Twice (80)*

2005

80 engravings reworked and improved of *Los Caprichos* by Francisco Goya

Each piece :44,8 x 37,2 cm

### **Zhen CHEN**

*Couldn't Bananas Be Black?*

1999

Wood, chairs, African statuettes, Chinese chess set

125 x 153 x 79 cm

### **Marlene DUMAS**

*Gelijkenis I & II (Likeness I & II)*

2002

Oil painting (in two parts)

Each piece: 96 x 229 cm

### **Urs FISCHER**

*Untitled*

2011

Wax, pigment, wicks, steel

Giambologna: 630 x 147 x 147 cm

Rudi: 197 x 49 x 69 cm

Chair: 116 x 78 x 72 cm

**Dan FLAVIN**

*Alternate Diagonals of March 2, 1964 (to Don Judd)*

1964

Red and gold fluorescent light

365,8 cm

**Paul FRYER**

*Ophelia (White)*

2007

Silicone, wax, glass

Sculpture including showcase: 122 x 183 x 67,5 cm

Base: 21 x 193 x 132 cm

**Cyprien GAILLARD**

*Pruitt-Igoe Falls*

2009

Video installation

6'55"

**Douglas GORDON**

*Through a Looking Glass*

1999

Video installation with sound

Variable dimensions

Video Element (2 projections, each): 59'55"

**Subodh GUPTA**

*Very Hungry God*

2006

Structure in stainless steel covered with kitchen utensils in steel and in brilliant polished stainless steel.

Around 3 000 utensils

320 x 280 x 330 cm

**David HAMMONS**

*Cultural Fusion*

2000

Wooden masks

61 x 208,3 x 25,4 cm

**Damien HIRST**

*Insomnia*

2009

Oil painting, triptych

Each element: 228,6 x 152,4 cm

**Damien HIRST**

*Turn Away From Me*

2009

Oil painting

229 x 154 x 4 cm

**Damien HIRST**

*The Evangelists*

2003

Four stainless steel nickel plated glass cabinets containing scientific and medical apparatus and religious iconography

180 x 360 x 25 cm

**Damien HIRST**

*Matthew, Mark, Luke and John*

1994-2003

Steel, glass and formaldehyde solution containing cows/bulls heads and mixed media

45,7 x 91,4 x 45,7 cm

**Jeff KOONS**

*Hanging Heart (Red/Gold)*

1994-2006

High chromium stainless steel with transparent color coating

291 x 280 x 101,5 cm

**Jeff KOONS**

*Bourgeois Bust – Jeff and Ilona*

1991

Marble

113 x 71,1 x 53,3 cm

**Bertrand LAVIER**

*Gabriel Gaveau*

1981

Grand piano, acrylic liquitex paint (Single edition)

151 x 200 x 104 cm

**Bertrand LAVIER**

*Toko*

2008

Nickel-plated bronze

66 x 7 x 55 cm

**Louise A. LAWLER**

*Marie + 90 (ensemble)*

2010-2012

3 Cibachromes face mounted to Plexi on museum box

Each element : 149,9 x 115,6 cm

**Sherrie LEVINE**

*After August Sander*

2012

18 Lambda Prints

Each element: 25,5 x 30,3 cm

**Paul McCARTHY**

*Henry Moore Bound To Fail Maquette (Stainless Steel)*

2007

Polished stainless steel

154,95 x 101 x 74,93 cm

**Jonathan MONK**

*Dear Painter, Paint For Me One Last Time*

2011

10 acrylics on canvas

Dear Painter, Paint Me Again and Again: 302 x 201,5 cm

Oh Dear, Was Is Jetzt Passiert?: 301,5 x 204 cm

Have You Still Got the Strenght Dear Painter?: 301,5 x 201,5 cm

Oh Dear Painter, Not Again: 204 x 154 cm

The D.E.A.R. Painter Seated on the C.O.R.N.E.R.: 250,5 x 302 cm

Lieber Maler, Repeat After Me...: 204 x 303 cm

Oh Oh Oh, Dear Painters, Oh Oh: 180,5 x 220 cm

Oh Dear Painter, Is This Really The Last Time?: 204 x 302 cm

Oh Dear, I Do Not Know What This Is: 204 x 300 cm

Lieber Maler, Bitte Male Mich Noch Einmal: 203 x 304 cm

**Takashi MURAKAMI**

*727-272 (The Emergence of God at the Reversal of Fate)*

Acrylic on canvas monted on board

300 x 2450 x 5 cm

**Giulio PAOLINI**

*L'Invenzione di Ingres*

1968

Photographic print on canvas

42 x 32 cm

**Giulio PAOLINI**

*Mimesi*

1975-1976

Fiberglass, stainless steel, aluminum, polyurethane acrylic

Each element :223 x 110 x 90 cm

**Richard PRINCE**

*Untitled (With De Kooning)*

2005

6 books with mixed media

Each element : 3,2 x 33,7 x 50,8 cm

**Rob PRUITT**

*101 Art Ideas*

1999

Oil painting

Variable dimension

**Charles RAY**

*Light From The Left*

2007

Fiberglass, stainless steel, aluminum, polyurethane acrylic

215 x 268 x 8 cm

**Rudolf STINGEL**

*Untitled (Franz West)*

2011

Oil painting

334,3 x 310,5 cm

**Rudolf STINGEL**

*Untitled (Ernst Ludwig Kirchner)*

2010

Huile sur toile

335,3 x 231,1 cm

**Elaine STURTEVANT**

*Warhol Flowers*

1990

Serigraphy on canvas

304,8 x 304,8 cm

**Elaine STURTEVANT**

*Felix Gonzalez-Torres America America*

2004

Light bulbs, rubber light sockets and cords, 12 parts

Variable dimensions

**Hiroshi SUGIMOTO**

*The Last Supper*

1999

Black and white silver gelatin prints

151,13 x 739,14 cm

**Javier TÉLLEZ**

*La Passion de Jeanne d'Arc (Rozelle Hospital, Sydney)*

2004

Video installation, double projection

16 mm Super film transferred onto colored sound video 40'55"

16 mm film transferred onto silent black and white video 97'02"

**Piotr UKLANSKI**

*Untitled (Dancing Nazis)*

2008

200 inkjet prints on paper, Plexiglas panels, colored lightbulbs, raised floor structure, audio equipment and computer-controlled sound system

Variable dimensions

**Rachel WHITEREAD**

*Untitled (One Hundred Spaces)*

1995

Resin, 100 elements

Work: variable dimensions

**YAN Pei-Ming**

*Portrait de Giacometti*

2007

Oil painting

350 x 350 cm

**ZENG Fanzhi**

*Hare*

2012

Oil painting, 2 panels

400 x 400 x 6 cm

**ZHANG Huan**

*Old Baishi in 99 Years Old*

2007

Incense ashes, charcoal and resin on canvas

250 x 200 cm

**Œuvres exposées au Palais Princier**

**Thomas SCHÜTTE**

*Vater Staat (Father of State / le père de l'Etat)*

2010

Patinated bronze

375 x 155 x 106 cm

**Urs FISCHER**

*abC*

2007

Cast aluminium, steel chain (AP1 from an edition of 2 + 2 AP)

Oiseau et rocher : 29 x 32 x 33 cm

Chaîne : environ 350 cm

**Subodh GUPTA**

*Et tu, Duchamp ?*

2009

Black bronze

Element (sculpture): 114 x 88 x 59 cm

Element (base in corian®): 123 x 123 x 122 cm

Total height: 237 cm

## EXHIBITION—ARTIST BIOGRAPHIES

### **Adel Abdessemed**

Born in 1971 in Constantine, now he works and lives in New York and Paris. Upon his arrival in France in 1994, he attended the Beaux Arts in order to escape the civil war in Algeria. His extensive reading in philosophy, politics, and sociology has led him to concentrate his vision on the flaws and contradictions of the contemporary world. He has carried out works which are the equivalent of “actions”, taking the form of sculptures, installations, videos, drawings. He thus establishes a link of extreme tension between the notion of power/abuse and the act of artistic creation in carrying out symbolic and politically committed works.

### **Maurizio Cattelan**

Born in Padua in 1960 and lives and works today in New York. His works, iconic and/or provocative which spare nothing and no one have made of him one of the major protagonists of the art of these last twenty years. His work is constantly in equilibrium between reality and fiction, paradox and transgression, humor and tragedy. He steals, removes, modifies, moves, substitutes, plays, goes beyond the limits, irritates, disorients, and upsets the usual points of view. Taking inspiration from Picasso for the culture of the star system, but also Andy Warhol for his genius in using the media, Cattelan sheds light on the shortcomings of ways of life, denounces and is sarcastic about the world of contemporary art.

### **Jake & Dinos Chapman**

These two English brothers, known as the *enfants terribles* of the Young British Art, began to work together in the nineties in London. They denounce the hypocrisy of contemporary society, in defying all form of authority, social and political taboos, in knocking down all the conceptual barriers, in provoking the public with a certain sardonic humor. They treat subjects of current affairs which they transpose and re-interpret, inspired by the masters of the history of art such as Bosch, Dali, Goya. The latter inspired 80 engravings entitled “*Like a Dog Returns To Its Vomit Twice.*”

### **CHEN Zhen**

Born in Shanghai in 1955 and died in 2000. He was interested in the links existing between traditional Chinese philosophy and Western culture. He studied the question of the physical rapport of a work to the viewer. Upon his arrival in France, the contact with a new culture led him little by little to adopt the idea of installation which enabled him to stage diverse forms of cultural circulations. His work fluctuated between the reality of exile, a Chinese cultural philosophy and the desire to offer the public an almost spiritual experience.

### **Marlène Dumas**

This South African artist, born in 1953, studied Fine Arts at the University of Cap before settling definitively in Holland in 1976. The mixture of sources from the history of art and from Pop imagery is typical of her work. If most of her work shows real people, it is not limited to simple portraits but represents the state of mind of the artist, deeply preoccupied by themes such as sexual identity, racial questions, the human condition and the links between love and death. For her paintings and drawings Dumas draws upon newspapers and magazines, from film images or from her own Polaroid photographs representing her friends or her lovers, intermingling therefore the personal sphere and socio-political questions or references to the history of art.

### **Urs Fischer**

Born in Zurich in 1973, Urs Fischer works today in the United States, splitting his time between New York and Los Angeles, and also Europe, between Berlin and Zurich. He is particularly interested in the daily objects of our environment. His method of production is organic and experimental: he feels his way around, sometimes making mistakes and explores at the same time the process of construction and of destruction. Fischer works with different techniques, from sculpture to photography, drawing and painting, always in the goal of discovering and confronting new aspects of the reality in presenting to the viewer juxtaposed contrasts and elements.

### **Don Flavin**

Born in 1933 in New York, Flavin is a minimalist artist of Irish origin who works using fluorescent tubes found in commerce. He has studied the history of art and also drawing in New York. He has created spectacular installations; the first installations defined *in situ* which mark the advent of an era, now become ordinary. His work therefore becomes a situation which leaves the viewer to his own free interpretation and possession of his movements, becoming one with the real space.

### **Paul Fryer**

Born in 1963 and studied art at Leeds in England along with Damien Hirst. This artist reveals his talent through a diversity of sculptures in wax and seeks above all to bring forward the links between hyper-realism and scientific observation. It's in fact for these reasons that he works in close collaboration with a physician engineer with whom he develops complex mechanical pieces. His major work *The Pieta* shows Christ on an electric chair.

### **Cyprien Gaillard**

Born in Paris in 1980 and is a French multimedia artist. He is interested in the re-evaluation of the traditional notion of the picturesque in the urbanized and modern world of today. It's with a certain trait of humor that he creates varied works which fluctuate between minimalism, vandalism, Romanticism and Land Art. Gaillard is influenced by the notion of entropy developed by the Land Art artist Robert Smithson with whom he shares his keen interest for ruins. "*Pruitt-Igoe Falls*" thus represents a silent opera imbued with what



Cyprien Gaillard calls “urban romanticism,” it constitutes a contemporary echo to the melancholic ruins painted by the artists of the 18<sup>th</sup> century such as Piranese.

### **Douglas Gordon**

Born in Glasgow in 1966, Douglas Gordon is a Scottish contemporary artist. He is primarily known as a video artist; even if he has expressed his art in different mediums such as photography, installations and mural texts. According to him, an exhibition provides the existential sense to an artist. He works notably on the appropriation of images that he diverts and changes and stages in a different context. In particular, he is attached to the functioning and dysfunctioning of memory through image and language. Making of his personal itinerary a genuine asset, Douglas Gordon surprises, and transgresses the codes defined by society.

### **Subodh Gupta**

Born in 1964 in Khagaul (Bihar) one of the poorest regions of the Indian continent. He lives and works in New Delhi where he settled after having finished his studies in art and theater. His artistic research places him firmly in the heart of this transition: he has taken his distance from his own personal history while not cutting himself off from his roots. From a formal point of view, the quantity of saucepans, frying pans, cooking pots, the materials of his most famous works, hark back to the typical proliferation of the Hindu civilization that has made abundance its characteristic. The utensils he uses translate simply but efficiently the socio-economic and cultural complexity of India of today, between tradition and modernity. His paintings also reflect the dialectic of the cultural heritage of the artist and of the universality of the language of art.

### **David Hammons**

Born in 1943 in Springfield, Illinois and now he lives in Brooklyn. His politically committed works draw from his militant ethic, revolving around the Black Power movement, and confront the questions of poverty, the struggle of the Afro-American community for their civil rights, and also the fight against racism. The main subject of his works is therefore the issue of race and of his own identity. Inspired both by Duchamp’s Ready-Made and *Arte Povera*, he accumulates abandoned materials that he often finds in the street, and raises them to the rank of art objects. His work *Cultural Fusion* is a parody of the politically correct rhetoric of the fusion of different cultures, playing on the charm of the exoticism disseminated among American blacks.

### **Damien Hirst**

Born in Bristol in 1965 today he lives and works in London. He studied at the Fine Arts School in Leeds, and then at Goldsmiths College of Art in London. In the eighties, he worked as a sculptor and was also curator of the exhibition which marked the beginning of the Young British Artists movement. Since 1988, he has been carrying out installations through which he treats the relationship between art, life and death, the central theme of his work. He dominated the British art scene of the nineties and was the Turner Prize winner in 1995. His visual challenges have made of him the most talked about contemporary artist of our times.

**Jeff Koons**

Is a modern contemporary artist who was born in York in 1955. His work began in the eighties when he devoted himself to the re-interpretation of Duchamp's Ready-Made, inspired by Andy Warhol's techniques. This artist has centered his work around the themes of the consumer society, taste, banality, childhood and sexuality. His work has, according to him "no other aesthetic value than that of the aesthetic of communication." Jeff Koons uses art to celebrate life, he explores the dynamics of the contemporary world, the West obsessed by narcissist images and by the borderless flow of merchandise.

**Bertrand Lavier**

Born in 1949 in Châtillon-sur-Seine in Côte d'Or, Bertrand Lavier works as well in Paris. He questions the rapport of art to daily life, putting into question the objects of daily life by diverting them from their initial function. His first works exploited the ambiguity of daily objects that he recovered with a thick layer of paint. If any object can thus accumulate several identities, according to him "the fact of bringing together these images is as important as creating them"; his work thus brings together objects of daily life that can be diverted from their functions.

**Louise Lawler**

Born in 1947 in Bronxville, New York where she still lives and works today. Beginning in the seventies, her work, primarily photographic, examined the physical, economic and social conditions which govern the movement of artworks after they have left the artist's studio. In taking possession of the artworks of other artists through the lens of her camera, Louise Lawler questions the paternity of a work. Her photographs, carefully composed in order to attract the attention of the viewer toward a particularly significant detail, suggest new interpretations of the works they represent.

**Sherrie Levine**

Lives and works between New York and Santa Fe was born in 1947 in Hazelton, Pennsylvania. Her work consists of appropriating famous photographs, modern paintings and sculptures so as to put into question with subversive humor the fundamentals of art being authenticity, originality, and genius. Her series of photographic reproductions of Walker Evan's photographs had an important impact on the world of art. In claiming the paternity of this re-appropriation of the images of the photographer 50 years after they had been used to document the difficulties of an epoch, Levine gave proof of a sense of sharp and disillusioned irony.

**Paul McCarthy**

Born in 1945 in Salt Lake City, Utah, Paul McCarthy excels in art performance in which he is himself the protagonist. Sculpture, painting, drawing, video, photography are used as a merciless criticism of the culture and system of values dominant in the Western world, and in particular in the United States. His work exercises a great influence on a number of artists

today, marked by excess, paradox, the grotesque and an often black humor. He diverts and dismantles the most significant objects and figures of contemporary society.

### **Jonathan Monk**

Born in 1969 in Leicester, Great Britain but today he lives and works in Berlin and Glasgow. His work, originating out of the Young British Artists movement, involves the questioning of different linguistic and semantic differences. His artistic approach is based on the principle of "appropriation." He uses as a starting point of his work iconic works of art that he modifies and reinterprets. Using what he has at his disposal, which is from the photos of his family archives to the legacy of conceptual art, he combines homage with humor but also the personal context to the history of art, thus creating a point of encounter between the art world, its historic models, its myths and its little stories of daily life.

### **Takashi Murakami**

Born in Tokyo in 1962, is a contemporary artist excelling in diverse forms of art, from painting to sculpture. His field of predilection remains Japanese art, to which he makes reference in his works, in particular by allusions to mangas. He takes inspiration from traditional sources, Buddhist images, Zen painting as well as composition techniques from the 18<sup>th</sup> century. Murakami modernizes these traditions in associating them to the Japanese contemporary popular culture through the form of manga.

### **Giulio Paolini**

Born in 1940 in Genoa, Italy but today he lives and works in Turin. This Italian artist is associated with the "*Arte Povera*" movement but also with conceptual art. His work is inspired by complicity with the viewer. Beginning in 1975, he has worked on the theme of the double and the copy, with his work "*Mimesi*" in which he explores the very function of art. "*Mimesi*" is a copy of 18th century Roman statues, themselves inspired by Greek statues. Paolini introduces the theme of the identity of the artist and his relationship to works and to creation.

### **Richard Prince**

New Yorker by adoption, born in 1949 in the Panama Canal Zone, he is a painter but also a contemporary photographer. His work is attached to the idea of art appropriation, controversial in the world of contemporary art. Today the artist has re-appropriated the images which marked the series *Women* by Willem de Kooning. Prince recreates here these savage and tormented women by gluing onto the canvas body parts cut out of vintage books and magazines onto which he spreads violent layers of painting. These paintings give out an expressive energy and a vital force expressing a stylistic language with an explosive visual impact.

### **Rob Pruitt**

Born in 1964, Rob Pruitt is one of the post-pop artists who explores American culture and consumption. His work is made up of different medium such as painting, sculpture, installations, that reflect a criticism of the contemporary American commercial culture in a

humorous manner. His work is personal and involved, in spite of what he diverts from pop culture. According to him, his work is a basic formula that takes the basic formulas of minimalism and transposes them into the trash culture, thus making of them only one.

### **Charles Ray**

Born in Chicago in 1953 now he lives in Los Angeles. He began his career in the 1990s with abstract art, then introduced the figure into his work in putting the question of space at the center of his research. His complex sculptural works aim at turning upside down the viewer's belief he controls reality, offering him a new experience in relationship to the real.

### **Thomas Schütte**

Born in 1954 in Oldenburg, Germany now lives and works in Düsseldorf. He tackles crucial subjects such as power, memory, the role of art and its influence confronted to the great human questions. With this anti-heroic approach to art, he rejects in particular the theory of Joseph Beuys who confers upon the artist the role of guide. Schütte prefers to introduce doubt and to put certitudes into question. Most of his works are devoted to an analysis of the role of the artist in society, to a critical vision of the concepts of monumentality and power. His works are often presented in the form of architectural scale models or theater decors, provisory and imperfect, evoking with irony political and historico-artistic problems.

### **Rudolf Stingel**

Born in 1956 in Italy but has lived and worked in New York since 1987. The artist explores the concepts of the creation of a work that associates two to several materials. Stingel encourages the viewer to look beyond the luxurious surface of his works so as to contemplate the authenticity, the hierarchy and the originality of contemporary art. Paying homage to his friend Franz West, Stingel reproduced on canvas photography of young West, by enlarging and spattered with red paint stains. The second photograph, representing Ernst Ludwig Kirchner, German painter, plunges the viewer into the intimacy of the artist with a great deal of poetry. This photograph exhibited in exclusivity leaves the viewer the free interpretation and appropriation of the scene.

### **Sturtevant**

Is an American artist who was born in 1930 in Lakewood, Ohio, she died on May 7th, 2014 in Paris. She is considered as the inspirer of the "appropriationist" movement, turning over completely all concept of originality. Her works are copies of those of other artists. This appropriation demands of her a mastery of pictorial, photographic, cinematographic and sculptural techniques in order to present a complete range of artists' works that she selects. She thus brings visibility and notoriety to these artists, artists such as Andy Warhol, Marcel Duchamp, Joseph Beuys, ensuring that their styles and their epochs will not be able to be overlooked.

### **Hiroshi Sugimoto**

This Japanese photographer, born in Tokyo in 1948, presently lives and works in both Tokyo and New York. His work is composed of a series of photos, each one having a different theme but sharing a similar logic. He is reputed for his excellent photographic technique and is particularly interested in the postulate according to which cameras show a reality. He

photographed a staged “*Last Supper*” in a wax museum. His work consists essentially of creating a link between the past and the future, putting in parallel two visions of thinking and of conceiving art and the world.

### **Javier Téllez**

Born in 1969 in Venezuela now, he lives and works in New York. His work consists of combining documentary and fictional accounts to put into question the definitions of normality, of abnormality and of pathology. In close collaboration with usually invisible communities such as psychiatric patients, handicapped people, the indigent, Téllez rewrites collective memories or moments of history and of the history of art in lending these communities a voice. Here, Téllez worked with 12 patients around a film *La Passion de Jeanne d’Arc* by Dreyer (1928) and introduced the theme of madness as a form of exclusion. To that has been added another video of testimony of these women give expression to their own “trial” that they themselves have endured within mental health institutions.

### **Piotr Uklanski**

A Polish artist born in 1967, Piotr Uklanski splits his time now between New York and Warsaw. “*Dancing Nazis*” was created for the atrium of the Palazzo Grassi: integrating music, architecture, and minimalist patrimony into the heart of a spatiotemporal dimension, the work enables the visitor to live through a unique and interactive artistic experience. The geometric schema according to which 1200 Plexiglas squares are disposed recalls the minimal series of the sixties, while the psychedelic LEDs which light up and go out to the rhythm of music recall the high tech world of the 3<sup>rd</sup> millennium. Uklanski blurs the borders between art and marketing strategies, in using the media of the consumer society to reach his goal: the re-appropriation and the contextualization of symbols in a total liberty of interpretation.

### **Rachel Whiteread**

Rachel Whiteread, sculptor, engraver, and draughtswoman, was born in 1963 in London. Her work consists of making casts of empty spaces found in daily life, making traces of these objects appear in the negative. She uses classical materials, recalling the origin of these objects. Her calm and contemplative reflection of work distinguishes her from other contemporary artists: here, the viewer finds himself confronted to an entity that he isn’t used to seeing, a work representing an empty space become full.

### **Yan Pei-Ming**

Born in 1960 in Shanghai, Yan Pei-Ming now lives and works in Dijon and Ivry-sur-Seine. He is a painter and above all a portraitist who is interested in current events. He paints portraits in black and white with the aid of brushes. The artist likes to envisage the portrait as a mirror, as the reflection of a person, but also of an epoch. In his works, often monumental which invite the viewer to enter into the image, he mingles the emblems of popular culture (Chinese or Western), references to politics, to history and to the history of art, but also to his own personal existence, through representations of his own face or that of his father’s.

**Zeng Fanzhi**

Born in the province of Hubei in central China has been living since 1993 in Beijing. This artist attributes the degree of alienation with which his work is marked to the oppressive climate of Mao's China during the Cultural Revolution of the sixties but also to the brutal ideological changes which followed its collapse in the seventies. His introspective works reflect the emotions of his personal life. The intertwining of frenetic and animated lines seem to represent bushes, dense and rapidly imbricated, enabling him to visually represent his psychology in a chaotic and alienated society.

**Zhang Huan**

Born in 1965 and now splits his time between New York and Shanghai. A performer artist, Zhang Huan is indubitably the most provocative artist of China. Not hesitating to put himself on stage, sometimes in an extremely violent manner, he denounces in his own way the social and cultural inequalities endured by the Chinese population of today, making specific reference to the communist regime. Zhang Huan, very religious and very implicated in the culture of his country, pays homage to Qi Baishi, the great Chinese portraitist, through the painting dedicated to him.

## EXHIBITION – THE CURATOR

### MARTIN BETHENOD



Martin Bethenod, born in 1966, has been the delegated administrator and director of the Palazzo Grassi-Punta della Dogana, the François Pinault Foundation, since June 1, 2010. He previously held numerous functions in the field of culture and contemporary art.

He began his career as official representative for the director of Cultural Affairs of the city of Paris (1993-1996), then was head of the cabinet of the president of the Pompidou Center (1996-1998) before creating and directing the Pompidou Center's Publishing Department (1998-2001).

After having been assistant editor-in-chief of the magazine *"Connaissance des arts"* (2001-2002), and then editor-in-chief of *"Vogue France"* (2002-2003), he joined the ministry of culture and of communication as Plastic Arts Delegate (2003-2004).

From 2004 to 2010, he was general curator for the FIAC, the International Fair of Contemporary Art of Paris, raising it to its high place as one of the most important international art events. In 2010, he also was artistic director of *"Nuit Blanche"* in Paris.

Martin Bethenod is also president of CREDAC (Ivry) and of the Foundation of France's cultural committee.

## **Encounter with Martin Bethenod, curator of the “ArtLovers” Exhibition**

- **Martin Bethenod, rare are the occasions to discover the works of the Pinault Collection outside of Venice. Why this choice of Monaco?**

This collection can be viewed in two complimentary ways: in a permanent way, within its walls in Venice, at the Palazzo Grassi and the Punta della Dogana, since 2006, and, one might say, in a specific and exceptional way, according to exhibition programs outside the museums, in France and in the world. Lille was the first to exhibit the collection, then there was Moscow, Dinard, Paris....

With this project in Monaco, it's the first time the collection has come to the South, to the edge of the Mediterranean, and one knows just how the Mediterranean space is important in the present-day art scene. In addition, the choice of the Monaco context and the great Grimaldi Forum exhibition is a way to participate in the extraordinary artistic effervescence that animates the region during the summer months.

- **Who in fact are these “ArtLovers”, these lovers of art: the collectors, as is François Pinault, or the artists themselves?**

The exhibition originated from the idea that artists love art, are nourished by art, appropriate or divert art, transform it and make it live; so, these lovers of art are first of all the artists. But the lovers are also the collectors! I believe that the dynamism and amplitude of a collection such as this one of François Pinault's can only function on the basis of passion, of the love of works and of artists. And then it's finally the public. For the project of this exhibition is for the art of today to be shared, to be understood, to be loved.

- **Art which inspires art? Is this the recurrent theme of this exhibition?**

When one chooses to select from such a rich collection, collection which extends from the sources of contemporary art in the sixties to the present day, which brings together hundreds of artists and thousands of works, one needs a recurrent theme, but a simple one, so as to transport the visitor beyond his expectations.

With “ArtLovers” we are going to explore all the ways and the modalities that artists use to appropriate the works of other artists, transform them and to make of them in their turn new works of arts. It's a concept which has always existed: the Renaissance in Europe advocated the reuse of the sculpture of the art of Antiquity. In the 19<sup>th</sup> and 20<sup>th</sup> centuries,



Picasso constantly worked and borrowed from Velazquez as did Francis Bacon. Manet was a source of inspiration for many artists of the 20<sup>th</sup> century etc.

These ideas of appropriation and transformation have a particular resonance in contemporary art. The itinerary of the exhibition "ArtLovers" will show how, whether in a serious or an ironic way, whether critical or in homage, whether in diverting or in appropriating the work, artists make their art from the works of other artists. How the works shown by Maurizio Cattelan, Jeff Koons or Giulio Paolini are, of course, works of these artists, but recall, contain within themselves, in their depths, the memory of the works of other artists, of Ingres, Raphael, Giambologna....

- **Among the fifty works presented at the Grimaldi Forum, some will have the flavor of the heretofore unseen, or at any rate, will have never been seen outside of their Venice homes...**

Indeed, some works will be shown here for the very first time outside of the Palazzo Grassi, such as the great polyptych painted by Takashi Murakami, created especially for the room of the Venetian palace and which will be exhibited in a room of the Grimaldi Forum of the exact same dimensions as the original place. Others are presented for viewing for the first time in the framework of the collection, such as Urs Fischer's piece which transforms the "*Rape of the Sabine Women*" by Giambologna which thrones over Florence's Piazza della Signoria, into an immense candle which will melt during the period of the exhibition. And then one mustn't forget these major emblematic works of the Pinault collection: the *Hanging Heart* by Jeff Koons, *All* by Maurizio Cattelan....Finally, it's important that there also be some surprises, some lesser known or unseen works and I wanted many of those....

- **What is the feeling, according to you, which should dominate the spirit of the visitor as he exits this exhibition?**

Ideally, it's an exhibition that one should almost visit twice in a row. A first time as the discovery of an ensemble of autonomous works, each one anchored in its time, its world, its project. And then, a second time, as a great game of intersecting interpretations, between the present and the past, memory and creation.

## EXHIBITION – SCENOGRAPHY



### ATELIER FCS – Frédéric Casanova, Scenographer

THE FCS ATELIER is a Parisian-based workshop of design services and project management in the creation of space, directed by Delphine Bailly, museographer-architect, and Frédéric Casanova, artist and scenographer. The workshop proposes a scenographic approach voluntarily transversal in the fields of architecture, museography, dance, lyric art and light, at the point of encounter between high tech and artistic practice.

Recent ATELIER FCS creations include the auditorium of Bondy-Radio FRANCE (with PARC-Architects), the exhibition “*l’Art à l’épreuve du mode*” at DEPOLAND (Dunkerque – regional capital of culture 2013), the illumination of the historic commercial space *Le Madeleine* (formerly *Les 3 Quartiers* in Paris) (Goudchaux & Associates, Sébastien Sergers Studio and ORA-ITO, architects), and the scenography of the opera “*Le journal d’un disparu*”, staged by Christian Rizzo (Lille Opera)

Frédéric Casanova was born in 1974 and graduated from the Decorative Arts school with the summa cum laude of the jury in 1999. His first encounters led him to the Jean Nouvel Ateliers, in charge of the staging of a part of the Quai Branly Museum collection. At the same time, he designed several spaces for dance and contemporary circus, as well as designing the lighting for large architectural groups. As a result of this experience, he created the FCS ATELIER in 2004. Numerous projects followed in the field of the living arts (Maria Donata d’Urso, Sae-Jung Kim, Christian Rizzo) as well as public and artistic commissions in France and abroad (*Forteresse royale de Chinon*, the Limoges Museum of the Resistance, the Tervuren Museum of African Arts in Belgium, the Kempinsky Palace in Agadir and Riga...). He puts applies his research around an aesthetic radicality, in rapport with strict purity of form, to the service of the senses and of light. Delphine Bailly came to work with him in 2010 to develop the musical and scientific dialogue of the workshop.

## EXHIBITION – THE SCENOGRAPHIC ITINERARY

The itinerary of the exhibition “*ArtLovers*” could be defined as a pathway into the diversity of explicit or intimate dialogues carried on between works of art, and their reinterpretations by artists of the past and by contemporary artists. The concept of our spatial proposition, both monumental and minimalist, is the prolongation of these abundant exchanges of the works among themselves.

An imposing white wall standing at the heart of the chameleon space that is the space Ravel of the Grimaldi Forum, invites the visitor to begin his journey through the filter of a case where a shimmering red heart radiantly gleams, the *Hanging Heart* (1994-2006) by Jeff Koons. Conceived as a letter of love addressed to Art, the space unfolds a variation of large volumes, gigantic and luminous, or more hushed and intimate. Working around the implementation of a genuine relational weaving between the works, we have sought to model the space like an echo chamber where the artistic vibrations can freely reverberate.

The itinerary should be lived as a spatial experience, luminous and artistic by means of the contemporary creation. From this plunging into the heart of one of the richest and most luxuriant collections of art of our epoch, the visitor will alternate as his sensibility directs through a vast gallery, a glowing red enclosed room or a room of superimposed pictorial euphoria, all celebrating in their way the love of Art.

Delphine Bailly and Frédéric Casanova

**EXHIBITION – A FEW SKETCHES OF THE SCENOGRAPHY**

FCS scenographic project, first sketches



## EXHIBITION – PRESS IMAGES

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### Jeff KOONS

#### *Hanging Heart (Red/Gold)*

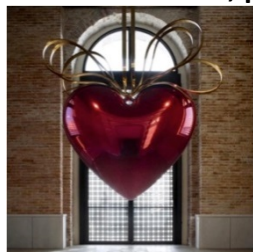
**1994-2006**

High chromium stainless steel with transparent color coating

291 x 280 x 101,5 cm

© Jeff Koons

© Palazzo Grassi, photo: ORCH orsenigo\_chemollo



### Urs FISCHER

#### *Untitled*

**2011**

Wax, pigment, wicks, steel

Giambologna: 630 x 147 x 147 cm

Rudi: 197 x 49 x 69 cm

Chair: 116 x 78 x 72 cm

© Urs Fischer. Courtesy of the artist, Segalot, and Pinault Collection. Photo : Stefan Altenburger. Installation view : "ILLUMInazioni / ILLUMInations", Venice Biennale, 2011



**Jeff KOONS**

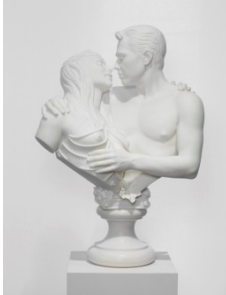
***Bourgeois Bust – Jeff and Ilona***

1991

Marble

113 x 71,1 x 53,3 cm

© Jeff Koons



**Takashi MURAKAMI**

**"727-272 The Emergence of God At The Reversal Of Fate"**

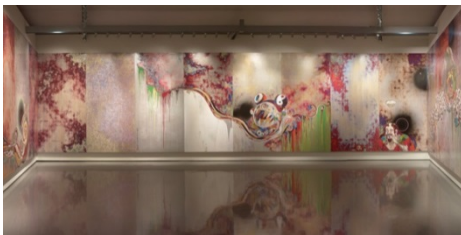
**2006-2009**

Acrylic on canvas mounted on board

300 x 2450 x 5 cm / 9.80 feet x 78.8 feet x 2 inches (16 pannels)

Courtesy Galerie Perrotin

©2006-2009 Takashi Murakami/Kaikai Kiki Co., Ltd. All Rights Reserved.



**ZENG Fanzhi**

***Hare***

**2012**

Oil painting, 2 panels

400 x 400 x 6 cm

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**Giulio PAOLINI**

***L'Invenzione di Ingres***

**1968**

Fiberglass, stainless steel, aluminium, polyurethane acrylic  
42 x 32 cm

© Giulio Paolini



**Damien HIRST**

***Matthew, Mark, Luke and John***

**1994-2003**

Steel, glass and formaldehyde solution containing cows/bulls heads and mixed media  
Each aquarium: 45,7 x 91,4 x 45,7 cm

© Damien Hirst. All rights reserved.

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**Hiroshi SUGIMOTO**

***The Last Supper***

**1999**

Black and white silver gelatin prints  
151,13 x 739,14 cm

© Hiroshi Sugimoto



**Maurizio CATTELAN**

*Untitled*

**1998**

Polystyrene, resin, cotton, leather

217,2 x 139,7 x 59,7 cm

© Maurizio Cattelan



**Maurizio CATTELAN**

*We*

**2010**

Wood, fiberglass, polyurethane gum, cloth

79 x 148 x 68 cm

Photo, Zeno Zotti. Courtesy, Maurizio Cattelan's Archive.



**Bertrand LAVIER**

*Gabriel Gaveau*

**1981**

Grand piano, acrylic liquitex (Single edition)

151 x 200 x 104 cm

Courtesy of the artist and Yvon Lambert, Paris

© ADAGP, Paris 2014





**David HAMMONS**

***Cultural Fusion***

**2000**

Wooden masks

61 x 208,3 x 25,4 cm

© David Hammons



**Douglas GORDON**

***Through a Looking Glass***

**1999**

Video installation with sound

2 projections, 59'55" each video

Variable dimensions

**Courtesy of the Artist and Gagosian Gallery / Taxi Driver, 1976, dir. Martin Scorsese**

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**© Studio lost but found / ADAGP, Paris 2014**



**Œuvre exposée au Palais Princier**

**Subodh GUPTA**

***Et tu, Duchamp ?***

**2009**

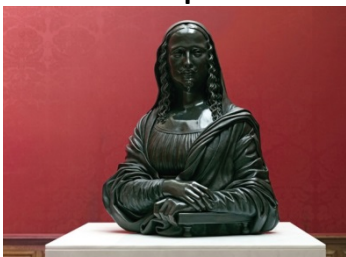
Black bronze

Element (sculpture): 114 x 88 x 59 cm

Element (base in corian®): 123 x 123 x 122 cm

Total height: 237 cm

© Subodh Gupta. Photo: Mike Bruce.



## THE PINAULT COLLECTION

François Pinault has been collecting works of art for more than 40 years. He has thus built up a collection of more than 3000 works which cover the historic 20<sup>th</sup> century as well as the present century. His approach is based both on a lasting and profound engagement toward major artists and on a permanent exploration of new territories of creation.

It is in order to share this passion with the greatest number that he exhibits a part of his collection in Venice, at the Palazzo Grassi and Punta della Dogana, according to periodically renewed exhibitions. These exceptional exhibition sites, dedicated to the Pinault Collection, were the object of wide-ranging restoration lead by the Japanese architect Tadao Ando before being opened to the public respectively in 2006 and 2009. Since their opening, the Palazzo Grassi and the Punta della Dogana have welcomed more than two and a half million visitors. These exhibitions have each time been the occasion to invite many artists to create works *in situ* or to carry out specific commissions. In the same way, they are accompanied by a significant cultural and educational program, in particular through partnerships with universities and other institutions. Since 2013, the ensemble Palazzo Grassi-Punta della Dogana has been provided with a specific showcase with the inauguration of the Teatrino, for the projection of videos and artists' films and for hosting conferences....

The Pinault Collection has thus become an actor of major influence on the international artistic scene.

### THE EXHIBITIONS OF THE PINAULT COLLECTION

Beyond the program planning of the Palazzo Grassi and Punta della Dogana in Venice which present important groupings of works, the Pinault Collection also organizes itinerant exhibitions around the world, such as Moscow, Seoul, Dunkerque, Paris, and today Monaco. These presentations enable visitors to discover or to see again major works from the Pinault Collection, considered as one of the most important collections of contemporary art in the world.

In parallel, the Pinault Collection participates, by the loan of one or several works, in international exhibitions such as the Martin Kippenberger exhibition at the Berlin Hamburger Bahnhof (from February 23 to August 18, 2013), Pierre Huygue at the Pompidou Center (from September 25, 2013 to January 7, 2014), Christopher Wool at the New York Guggenheim (from October 25, 2013 to January 22, 2014), Bill Viola at the Grand Palais in Paris (from March 5 to July 21, 2014), Martial Raysse at the Pompidou Center (from May 14 to September 22, 2014), Jeff Koons (November 26, 2014 to April 27, 2015).

## THE COLLECTOR

### FRANCOIS PINAULT

François Pinault was born August 21, 1936 at Champs-Géraux, in Brittany (Cotes-d'Armor). He created his first business in the wood trade in 1963 in Rennes before enlarging his activities to the importation, transformation and distribution of wood. In 1988, the Pinault group was listed on the stock market.

In 1999, François Pinault decided to re-orient his activities toward luxury products, in developing a very impressive portfolio of labels (Gucci, Yves Saint-Laurent, Bottega Veneta, Balenciaga, Sergio Rossi, Boucheron, Stella Mc Cartney, Alexander McQueen, Pomellato...) which immediately made the group one of the leaders of this sector. In 2007, the group seized a new growth opportunity with the acquisition of Puma, manufacturer of athletic apparel. In 2013, the group was renamed Kering.

In parallel, François Pinault through his family holding Artemis, invested in businesses with a large growth potential but in sectors distinct from luxury and lifestyle grouped within Kering. Created in 1992, Artemis controls in particular the auction house Christie's, world leader in the market; Artemis Domaine which owns the First Growth (*premier cru*) Bordeaux "Château Latour" but also "Domaine d'Eugénie" in Burgundy, and many other vineyards, including Aurojo Estate in the Napa Valley (USA); the magazine "Le Point" as well as a portfolio of participations in France and abroad.

François Pinault is also owner of the football club, the Stade Rennais, and of the Marigny Theater in Paris.

In 2003, François Pinault gave over the reins of his group to his son François-Henri Pinault.

Passionate about art and one of the greatest collectors of contemporary works of art in the world. François Pinault acquired the concession of two prestigious Venetian monuments—Palazzo Grassi and Punta della Dogana—to regularly present the pieces of his collection. Restored by the Japanese architect Tadao Ando, these two institutions have welcomed over 2.5 million visitors since their inauguration (2006 for Palazzo Grassi and 2009 for the Punta della Dogana). The exhibitions of the Pinault Collection are always accompanied by a significant cultural and educational program. The collection also organizes itinerant exhibitions around the world (Lille, Moscow, Seoul....)

## THE PLACES AND THE EXHIBITIONS IN 2014

### PALAZZO GRASSI

#### *The Illusion of Lights*

Temporary exhibition - from April 13 to December 31, 2014

*The Illusion of Lights*, conceived by Caroline Bourgeois, will bring together forty works from the Pinault Collection around the themes of light, illumination, bedazzlement, seized in their metaphoric, symbolic, visible or invisible dimension. The itinerary which will take over the atrium and the first floor of the Palazzo Grassi will revolve primarily around pieces never shown in previous exhibitions of the collection, and several works carried out *in-situ*. Close to twenty artists will be represented:

Eija--Liisa Ahtila, Troy Brauntuch, Marcel Broodthaers, David Claerbout, Bruce Conner, Latifa Echakhch, Dan Flavin, Vidya Gastaldon, General Idea, Gilbert and George, Robert Irwin, Bertrand Lavier, Julio Le Parc, Antoni Muntadas, Philippe Parreno, Sturtevant, Claire Tabouret, Danh Vo, Douglas Wheeler, Robert Whitman.

#### *Irving Penn*

Temporary exhibition - from April 13 to December 31, 2014.

The Irving Penn retrospective will take up the second floor of the Palazzo Grassi, with about 150 photographs from the Pinault Collection, in particular his still lifes and portraits (personalities, fashion, trades-people...) taken between the years 1940 and 1980. It's the first important exhibition in Italy dedicated to this master of photography and the first exhibition of the Pinault Collection dedicated to photography. Curators will be Pierre Apraxine and Mathieu Humery.

### PUNTA DELLA DOGANA

#### Wade Guyton

Temporary exhibition - from April 13 to December 31, 2014.

Wade Guyton, American artist, has been invited to create a work at Punta della Dogana in the framework of a cycle of specific projects for the "Cube", the central space of the building. The work of Wade Guyton will be presented concurrently with the opening of the exhibitions of Palazzo Grassi. The exhibition *Prima Materia* at Punta della Dogana will remain open to the public until December 31, 2014.

### IL TEATRINO

The auditorium of 225 seats restored by Tadao Ando and open to the public since May 2013 will continue its calendar of cultural activities: projections of documentary films or artists' videos from the Pinault collection, encounters with artists, lectures and conferences on the great themes of the history of art.

## LE GRIMALDI FORUM

### 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

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 GRIMALDI FORUM - PRACTICAL INFORMATION

The exhibition “ArtLovers: Stories of art in the Pinault Collection” is produced by the Grimaldi Forum Monaco, with the support of the *Compagnie Monégasque de Banque* (CMB) and d’Amico.

**Curator:** Martin Bethenod

**Scenography:** Atelier FCS/Frédéric Casanova

**Place:** Espace Ravel of the Grimaldi Forum Monaco  
10, avenue Princesse Grace – 98000 Monaco

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



**Application ArtLovers:** free available at Appstore and Google play



**The Grimaldi Forum Monaco@Grimaldi\_Forum**



**#ArtLoversMonaco**

**Dates:** from July 12 through September 7, 2014

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

**Evening:** Thursday until 10 pm

**Entrance price: Pre-sale ticket at 6 € at [www.grimaldiformum.com](http://www.grimaldiformum.com) until June 30, 2014**

Full price entrance fee: 10€.

**Reduced fee:** Groups (+ ten people) = 8 €. Students (-25 years on presentation of card) = 8€. Seniors (+65) = 8€. FREE for those under 18.

**Combined tickets** with the Prince’s Palace = 15€ and with the Oceanographic Museum = 20€

**Accessibility:** Exhibition accessible to motorized handicapped people and those with reduced mobility.

**Ticket office Grimaldi Forum**

Telephone: 377-99-99-3000

Fax: 377-99-99-3001

Email: [ticket@grimaldiformum.mc](mailto:ticket@grimaldiformum.mc) and in **FNAC stores**

**Catalogue for the exhibition**  
**Directed by Martin Bethenod**

Format 20 x 26 cm

100 illustrations

About 208 pages.

Bilingual publication (French & English)

Co-edition: **LIENART/GRIMALDI FORUM MONACO.**

Publication date July 2014

**Contacts for the exhibition:**

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## The Partners



### Presentation of the *Compagnie Monégasque de Banque*

CMB is the private bank of reference of the Monaco Principality, solidly established since 1976. With a qualified and committed staff, it serves a wealthy international clientele, resident or non-resident.

The financial magazine *Euromoney* just awarded CMB the title of “Best Private Local Bank of Monaco 2014.” The CMB is particularly proud of this distinction which rewards a philosophy of high level banking service, founded on attention to the client, with competence and innovation, in the respect of diversity and with an unfailing professional ethic.

Attention to and understanding of its clients’ specific needs has led to the formulation of financial and investment solutions that CMB puts into action and follows up, always with a goal of excellence and in the respect of an irreproachable professional ethic.

CMB was founded in 1976 by several renown banking groups and stockholders of Monegasque reference. Among its historic stockholders are Banca Commerciale Italiana, Commerzbank as well as the Compagnie Financière Paribas.

Both by its history and its placement in the decision-making center of the Principality, but also because of its interweaving within the local economic fabric, CMB is considered to be the Monegasque bank of reference there.

Mediobanca SpA, holding 100% of its shares, is listed on the Milan Stock Exchange (Ticker Bloomberg MB IM) and is a member of the FTSE MIB 30 index of reference.

As a key player regarding private banking within the Mediobanca group, CMB enjoys great autonomy, assuring its clients a proximity with the decision-making centers and an outstanding reactivity.

The mission of CMB, to furnish a private banking service of the highest quality, is founded on the values of the group: focusing on the needs of the clients, development of competencies, respect for diversity, and an unfailing integrity.

The CMB group employs 194 people. With a qualified and experienced staff, CMB since its creation has played an innovative role in Monaco.

The reactivity of CMB in the domain of real-estate financing where it occupies a place of leadership in the Principality, the structuring of a real-estate investment fund registered under the Jersey law, investing exclusively in real-estate in the Principality as well as the launching of the first hedge funds in the Principality registered under Monegasque law, built on a universe of managed accounts and at weekly liquidity in conformity to what is today recognized as "Best Practice" in the field of hedge fund multi-management, are among the many achievements which distinguish the group's offer of service, synonymous both with innovation and with quality.

In private banking, with the center of activity focused on financial services, extending from the execution of orders on the international markets to the sophisticated services of Asset Management, CMB proposes to its clients a mandated management according to a policy defined by the bank or individualized management services according to criteria fixed by the client. In addition, it proposes a complete range of Monegasque based funds.

Real estate financing makes up a strategic field of activity for the group and acts as a drawing factor for its clients.

Naturally the CMB offers other kinds of financing, such as overdraft facilities or Lombard credits.

For the managers of independent fortunes, the CMB already offers made-to-measure depositary bank services to several companies independently managed in Monaco. This service offer constitutes a major development direction.

For the private client, the CMB associates its own qualities to those of diverse professionals to offer a made-to-measure service for the needs of a sophisticated clientele, in conjunction with the advantages of being in Monaco concerning confidentiality, discretion and solidity,

It offers to its clients a personalized service, with a team of managers skilled in cosmopolitan relations.



## **d'Amico Group**

The d'Amico Group is one of the world leaders of maritime transport. Its origins go back to 1936 when the d'Amico family established a navigation company specialized in forest products. Today the company operates in two main sectors: the tank-ships and the bulk carriers. d'Amico transports liquid and solid raw materials on the intercontinental routes linking Asia, Europe and America. The deliveries of liquid raw materials—by-products of petroleum and vegetable oils—are transported by the d'Amico International Shipping SA fleet (a company listed on the Italian stock exchange) via its subsidiary companies and primarily the d'Amico Tankers; while the shipments of solid raw materials (metals, wood for construction, coal, grains etc.) are transported mainly by d'Amico Dry.

Traditionally a family enterprise based in Rome, the Group has built up a world-wide presence with offices in the most important “maritime capitals” such as London, Singapore, Monaco, Dublin, Vancouver, Casablanca, Stamford, Mumbai and Genoa.

For the last two years d'Amico has focused on a development strategy with its fleet thus enabling it to have the most modern and ecological ships on the market in both sectors of activity. In addition a constant development of new markets and a particular attention to human resources contribute to making the d'Amico company outstanding in its sector of activity.

d'Amico Group is very attached to the constant and pertinent development programs of its assets and resources, thus reinforcing its competitiveness in the world. Continual efforts are made to back the professional growth of its personnel and to finance investments to put into place an ecological, modern, well-structured fleet.

*For more information: [www.damicoship.com](http://www.damicoship.com)*



## Press release

### France Inter, partner of the exhibition ART LOVERS, stories of art in the Pinault Collection at the Grimaldi Forum Monaco

From July 12 to September 7, 2014

France Inter, which regularly presents programs on artists, exhibitions and artistic creations for its audience, has chosen to accompany the exhibition *ArtLovers – stories of art in the Pinault Collection at the Grimaldi Forum of Monaco*.

Adel Abdessemed, Maurizio Cattelan, Urs Fischer, Dan Flavin, Paul Fryer, Cyprien Gaillard, Douglas Gordon, Damien Hirst, Jeff Koons, Bertrand Lavier, Paul McCarthy, Jonathan Monk, Giulio Paolini, Richard Prince, Rob Pruitt, Javier Téllez, Piotr Uklanski, Yan Pei-Ming, Chen Zhen, Zhang Huan, Zeng Fanzhi.... The audience will have the chance to discover all these artists who are participating in this great artistic event on France Inter's programs.



- ▶ An exhibition to discover, experience and explore on **France Inter** and **Franceinter.fr**
- ▶ Listeners can win exhibition tickets on the Facebook page of **Club auditeurs de France Inter**.

Press Contact: Marion Glémet – 06 23 18 31 74 – [marion.glemet@radiofrance.com](mailto:marion.glemet@radiofrance.com)

# ArtLovers

Histoires d'art dans la collection Pinault



Exposition  
Grimaldi Forum Monaco  
12 juillet - 7 septembre 2014



Appli disponible sur  
App Store & Google play

[www.grimaldiformum.com](http://www.grimaldiformum.com)



PINAULT COLLECTION



CMB  
Compagnie Monégasque  
de Banque

PRINCIPAUTÉ  
de MONACO



Jeff Koons - Bourgeois Bust - Jeff and Iona, 1991, marbre, 113 x 71,1 x 53,3 cm © Jeff Koons