

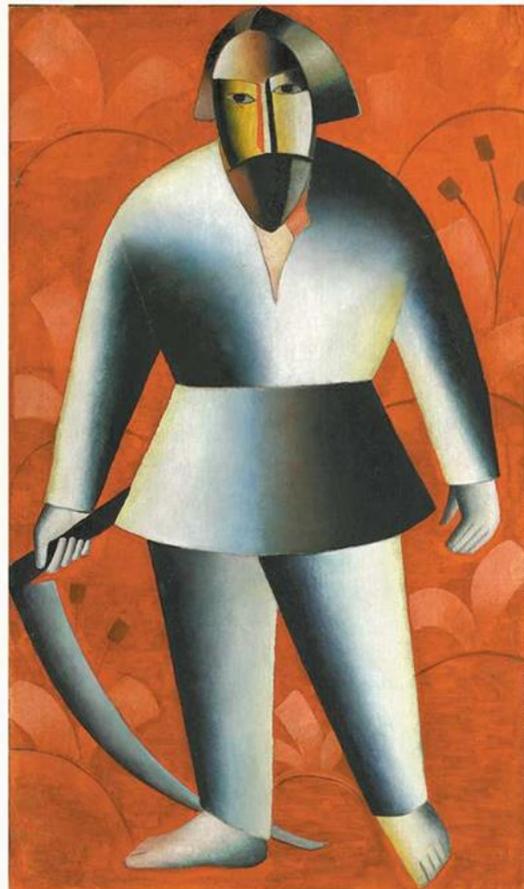
PRESS KIT



Marc Chagall, La Musique, 1920 - Galerie nationale Tretiakov, Moscou / © ADAGP, Paris 2015

DE CHAGALL À MALEVITCH

LA REVOLUTION DES AVANT-GARDES



Kazimir Malevitch, Le Faucheur, 1912 © Musée d'Etat des Beaux-Arts de Nijn Novgorod, 2015

DU 12 JUILLET AU
6 SEPTEMBRE 2015

 GRIMALDIFORUM
MONACO

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THE GRIMALDI FORUM-PRACTICAL INFORMATION

The exhibition « **From Chagall to Malevich, the revolution of the avant-garde** » is produced by the Grimaldi Forum Monaco in partnership with the Compagnie Monégasque de Banque (CMB), Bereg and Côte magazines and the D'Amico Group.

Curator: Jean-Louis Prat

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The Grimaldi Forum Monaco



@Grimaldi_Forum

Dates: From July 12 to September 6, 2015

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

Entrance fee: Pre-sale 5 € at www.grimaldiforum.com until June 30, 2015
Full price = 10 €. Reduced price: Groups (+ 10 people) = 8 € - Students (-25 years on presentation of card) = 8 € - seniors (+65 years) = 8 € - FREE for those under age eighteen

Audioguide: in French and English 5€

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

Grimaldi Forum Ticket Office

Tél. +377 99 99 3000 - Fax +377 99 99 3001 – E-mail: ticket@grimaldiforum.mc and at FNAC stores.

Exhibition catalogue :

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French edition with translations of texts in English and Russian.

Texts by Evgenia Petrova, Katia Selezneva, Jean-Claude Marcadé and Jean-Louis Prat

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EXHIBITION – PRESENTATION

For its next summer exhibition, the Grimaldi Forum Monaco will be presenting « **From Chagall to Malevich, the revolution of the avant-garde** », exhibition produced in connection with the Year of Russia in the Principality of Monaco. The exhibition will be one of the outstanding events of the Year of Russia celebration, which will run throughout 2015.

This wide-ranging exhibition will bring together major works by great artists who from 1905 to 1930 represented the avant-garde movement in Russia. They shaped an unprecedented modernity, distinguishing themselves totally from what had been known before: Altman, Baranoff-Rossin, Burliuk, Chagall, Chashnik, Dymchits-Tolstaya, Ender, Exter, Filonov, Gabo, Gavris, Goncharova, Kandinsky, Kliun, Klucis, Kudryashov, Larionov, Lebedev, Lentulov, Lissitzky, Mashkov, Malevich, Mansurov, Matiushin, Medunetsky, Morgunov, Pevsner, Popova, Puni, Rodchenko, Rozanova, Shevchenko Stenberg, Stepanova, Sterenberg, Strzeminski, Tatlin, Udaltsova, Yakulov....

These artists were the forerunners of the tremendous upheaval in the way of thinking about, seeing, and representing the reality. If academism was still around, these young creators, both in Moscow and in St. Petersburg, could not be satisfied with that vision of the past. The arrival of electricity, of the railroad, of the automobile, of the new means of communication forged a new language. The artists would impose a vision that corresponded to what was around them, to what they were experiencing, to who they were themselves. New ideas flourished. It became clear that there was no halting these great upheavals in a society that was also insisting on change.

New ways of representation, until then unknown began to appear, and to become inseparable from this current of modernity that expressed the impact of the discoveries taking place in those first years of the 20th century, in literature, music, and dance as well as in plastic arts. The sounds, the words, the form jostled and turned upside down commonplace ideas. Between a strait-laced, outdated world and the innovators of this period, the gulf was enormous. In this shaken-up world, artists developed a language that stripped away the old and made way for the future.

Different movements emerged, outside of all convention, creating schools or movements that illustrated the energy and wealth of creativity at the beginning of the 20th century: Futurism, Cubo-futurism, Rayonism, Suprematism, Constructivism—movements producing new and unknown forms of representation, indelibly interwoven with their era.

Such is the essential outline of this great story of the “avant-garde” artists who shook up centuries of convention and academism.

In order to present a subject of such scope, the exhibition curator Jean-Louis Prat has obtained important loans from major Russian institutions: the State Russian Museum in St. Petersburg, the Pushkin Museum and the Tretyakov State Gallery in Moscow. Other great Russian museums such as the Nizhny Novgorod, Astrakhan, Krasnodar, and Tula museums, all of which benefited from deposits of art at the beginning of the October 1917 Revolution,

have also been contacted and have agreed to make exceptional loans. Some of the important European museums such as the George Pompidou Center in Paris complete this prestigious list.

The exhibition will bring together 150 major works. A bilingual scientific catalogue, richly illustrated, including essays by specialists on avant-garde art as well as notices and bibliographies on the artists and the different movements of that period will be published for the event.

A VISIT THROUGH THE EXHIBITION

The departure point of the exhibition coincides with that of the upheaval of Russian society at the beginning of the 20th century. Traditional Russia still existed; artists such as Konchalovsky, Machkov, Malevich (at the beginning of his career) were producing works in the classical style. Those artists, who were portraying a society genuinely linked to the foundation of Russian culture, intuitively sensed the profound changes to come.

This exhibition therefore begins in 1905, date of the first great change that took place in Russia's history: the "Bloody Sunday" revolt in St. Petersburg. All these artists understood that an inevitable change in society was at hand, change that would soon lead to the 1917 October Revolution.

And in fact, the personal paths of these artists contributed to the changing spirit: they travelled abroad, they went to Paris—Baranoff-Rossin, Tatlin, Chagall and Kandinsky—they were all in quest of new ideas. For one, Konchalovsky was very interested by the work of Derain and Vlaminck; for another, Machkov probably saw and admired the work by Matisse. All these artists recognized the need to create a new style and these new ways of seeing became the very basis of this revolution—it started slowly and then became inevitable.

In contrast, other painters, writers and poets were far more advanced in their approach, fruit of the many exchanges between Russia and France. Matisse had just decorated the interior of the residence of Shchukin, a great collector who lived in Moscow. As Shchukin did with his home, so other private homes opened their doors every weekend in Moscow to display to a chosen public the works of Picasso, Braque and Gris that had been purchased in Paris by these rich industrialists. The artists discovered and invented new forms, new colors, a new way of seeing the world. Marinetti, an Italian poet and a born revolutionary, came to give conferences in the Russian capital and sketched out what would be the very foundation of an important pictorial revolution.

Art bore witness to this new world, taking into account a period, which was changing. Progress was ineluctable. It became accepted that a car could be as beautiful as a painting. And if the car is in movement, well then art can also embrace such movement. The machine inevitably creates innovation, and so new artistic schools appeared, changed by dreams and utopias. Larionov, Goncharova and Udaltsova began to express themselves by borrowing ideas from the French Cubists. They had been to see them or seen their works exhibited in Moscow, they had sometimes worked in their studios or the work of those French artists had been acquired by Russian collectors. Russian artists took inspiration from what they saw and in turn created an extraordinary nucleus, a genuine fermentation of new ideas leading to the founding of different artistic movements: that of Rayonism with Larionov and Goncharova, that of Futurism around David Burliuk. For the first time, associating a fixed image from Cubism to an image in movement from Futurism gave rise to a typically Russian movement: Cubo-Futurism.

Other artists such as Chagall, who was unconnected to any school, gave expression to other dreams. Chagall's work spoke of tradition coming from old Russia. He painted other images,

inspired by the Orient, using other colors. His work, using themes of Jewish culture, was in a whole new style all his own and furnished a new substrata to history that was in the process of being created. *The Theater of Jewish Art*, painted in 1920 after the 1917 Revolution had already broken out, is a meaningful example of Chagall's new way of representation.

Chagall was named director of the Vitebsk school in 1917 and returned to the country where he was born (known now as Belorussia). He created a school there at the request of Lunacharsky, minister of culture. Naturally he put into practice the tenets of a new way of thinking, of seeing, of writing, of painting. He brought in other important artists who were following other artistic paths such as Lissitsky and Malevich.

Creating his own language, Malevich brought in new ideas, turning upside down the poetic vision of Chagall's work. The Suprematist school that Malevich founded soon became an obstacle to any possible understanding with Chagall. The rupture was inevitable.

Chagall left for Moscow to create the *Theater of Jewish Art*, that extraordinary place where all the great artists of his time would come to participate in exercising their arts: writers, poets, directors, actors. Chagall created this fresco, *Introduction to the Theater of Jewish Art* (which is eight meters long), an astounding painting that proves to what extent he remained faithful to that Russian and Jewish culture which is the very basis of his inspiration. As for Malevich, he continued to embody a language completely opposite of Chagall's but one just as extraordinary: he created abstract art, an artistic expression totally unknown until then and which compelled attention. And so a new school came into being-- Suprematism.

At the same time, other artists such as Tatlin created another school using new materials, that of Constructivism. The exhibition of the Grimaldi Forum sheds light on this opposition and complementarity between Suprematism and Constructivism. The artists who participated in that particular part of history such as Rodchenko, Tatlin, Kliun, Rozanova, Popova and many others, participated also in that revolution of the spirit. In Russia in the twenties, the thirst for change originated in and existed side by side with the new modernity.

From the start of the Revolution, Kandinsky, who at the beginning of the 20th century had developed his own innovative style, was in charge of a commission to distribute to museums in the provinces the work of all those artists who were considered as revolutionaries and who worked and exhibited in Moscow and St. Petersburg. The State bought works that were sent to Rostov-sur-le Don, to Perm, to Astrakhan and Krasnodar etc....to ensure that the heart of Russia would discover the revolutionary message.

Rapidly, those in power began to distort this noble message, permeating it with ideology whose motivations did not necessarily correspond to the liberty of style of the artists.

The latter finally understood that they could no longer exercise their rights as creators in an environment where ideas were being imposed upon them. Many of them left Russia beginning in the 1920s and moved to Berlin, Paris and the United States: Larionov, Goncharova, Kandinsky, Chagall, Baranoff-Rossin. Confronted by a Russian art that had become more and more official, imposing its vision upon the artists, those who remained

behind such as Malevich were “prisoners.” And so he wrote, “I prefer a sharp pen to a dishevelled brush.” They would return to figurative painting, though of figures devoid of faces. As for Filonov, he closed himself off into a completely different language, impenetrable to any understanding by the revolutionaries in power.

The death of Mayakovsky in 1930, emblematic poet of the Revolution, marked the end of an exceptional and unique adventure, the end of dreams and of utopias...

THE CURATOR-JEAN-LOUIS PRAT



Jean-Louis Prat was director of the Marguerite and Aimé Maeght Foundation at Saint-Paul de Vence from 1970 to 2005 where he put on a hundred monographic and thematic exhibitions. He carried out inventories of inheritances and projects of payment in kind for the State relating to Marc Chagall, Jacqueline Picasso and Pierre Matisse. He has also been president of the purchasing committee of the Provence-Alpes-Cote d'Azur Contemporary Art Regional Funds (1983-1987) and a member of the board of directors of the Georges Pompidou Center (2000-2005).

Since 2005, he has curated independent exhibitions (Miro, Chagall, Leger etc.) for a variety of major institutions (Pierre Gianadda Foundation, Martigny; Luxembourg Museum, Paris; Frieder Burda Museum, Baden-Baden; *la Pedrera*, Barcelona; Joan Miro Foundation, Barcelona; Thyssen-Bornemisza Museum, Madrid; Albertina Museum, Vienna.....)

He is president of the Marc Chagall Committee, and recently was named president of the Jean-Paul Riopelle Committee, as well as being a member of the Nicolas De Staël and Joan Miro Committees.

ENCOUNTER WITH THE CURATOR

Jean-Louis Prat, in what way is the exhibition “From Chagall to Malevich, the revolution of the avant-garde” an original production this summer at the Grimaldi Forum?

What makes it original is the presence of all the artists who lived through that dense and tragic epoch and the sensation of living, unceasingly, thanks to them, in discovery. They are all opposed and opposable. The title of the exhibition underlines the confrontation between two major artists of the 20th century: Chagall and Malevich. They lived during the same period, each with rich and contradictory styles. Tolerance is present in that unending “opening up” that is what all artists offer. Men or women, and the women will be numerous, and equal, communicated the sensation of living a new epoch. The exhibition will cover 25 years of creation, from 1905 to 1930. I chose 1905 with the idea that with the first revolt by the St. Petersburg population, everything violently changed sides. The Empire was approaching its end, and the artists had already felt for many years that need to say things differently. I end the exhibition in 1930, the year of Mayakovsky’s suicide, the poet of all the avant-garde.

Twenty-five years are thus explored but, give or take a few years more or less before 1905 or after 1930, one finds in that period the fertile terrain of a nation in motion. With forty artists present and visions so different, our world of today seems to be one of immense banality! From a still classical period, one moves to the adventures of Neo-Primitivism to Rayonism, and then to Cubo-Futurism. All these artists worked side by side, travelled and exchanged iconoclast ideas that however were in fact carried out: that was their power. Generosity is ever-present and the cultural events were so numerous that they bear witness to the richness of a country already in utter upheaval. We accompany them, astonished, on that trajectory truly unique to the 20th century.

Well-informed collectors bought and exhibited these artists in their private mansions in Moscow or St. Petersburg. Good ideas followed upon one another and appeared at the crossings of unexpected roads. Suprematism and Constructivism are revolutionary in spirit. These movements superimposed on one other and were nourished from the infinite contributions of artists who were living in the hope of a new world of which they would be the ultimate witnesses. The dreams and the utopias were a part of those times. All the aesthetic upheavals of the 20th century are contained in those tragic moments: World War I and the incredible hope brought by a Revolution to which all adhered with enthusiasm. This is the theme of this exhibition that brings these creators out of the shadows of the past, creators committing themselves with fervour and passion to those key moments of our history. I won’t cite any particular names because each one is important, all in expectation and hope of the enthusiastic encounters that they were continually making with life.

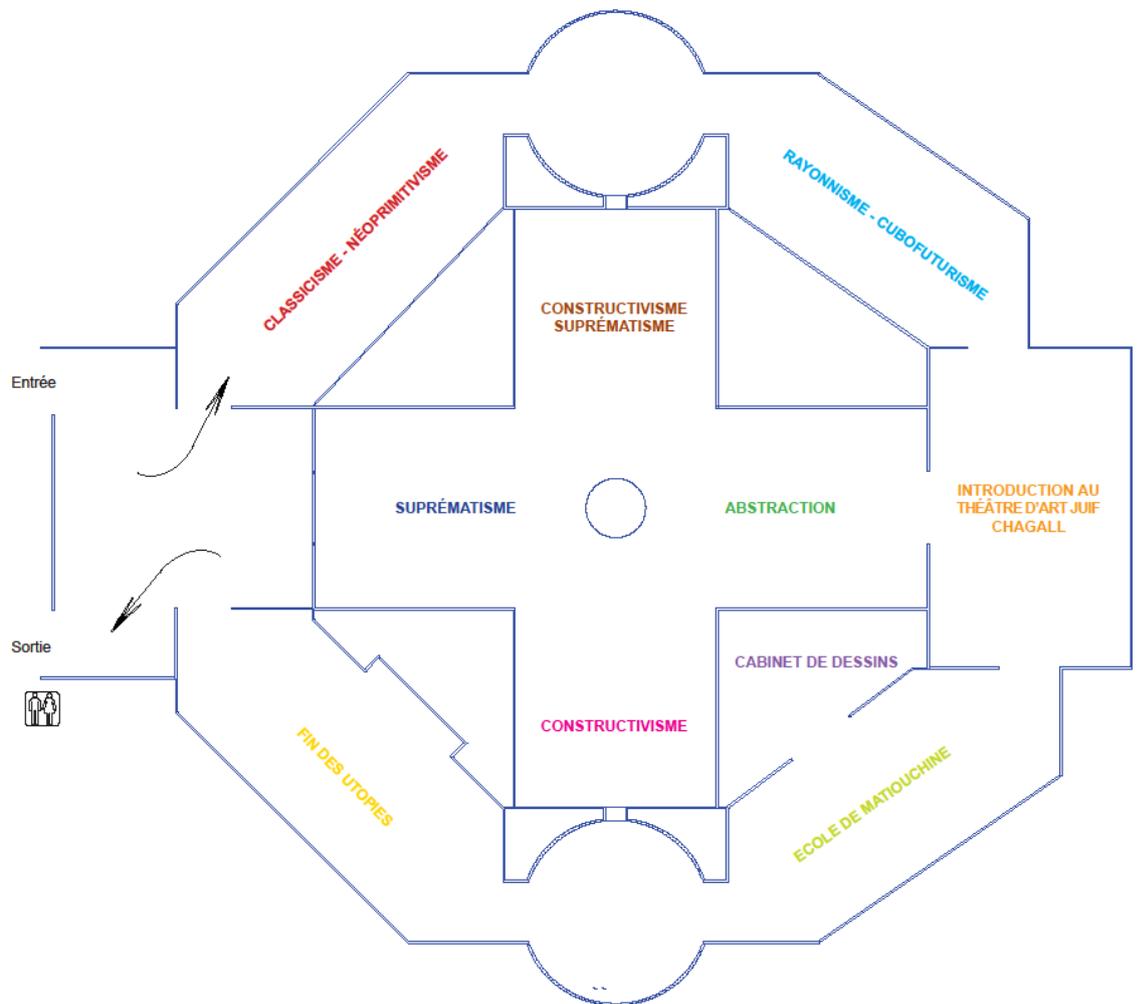
2015 will be a great year of celebrating Malevich. It's clear from the commentaries about the Grimaldi Forum exhibition that the theme goes far beyond the vision of that particular artist to embrace other visions, other artists who at that same time contributed to the evolution of the artistic style....

Of course all the artists who lived, worked and invented before, during and after the 1917 Revolution will be represented in the Grimaldi Forum exhibition. Forty some creators tell the story with exactitude of the upheavals of the society but also those that they induced in the pictorial world, frozen for several centuries in academism. Chagall, Malevich, Tatlin, Kandinsky, Popova, Larinov, Goncharova, Rodchenka... and many others created different styles so as to fully and generously describe what was happening in all domains.

With the exhibition to open in a few months, can you tell us which are the key works of art, which will mark this Grimaldi Forum exhibition and make it exceptional?

The exceptional aspect of the exhibition comes from the loan of major works from Russia, works which rarely leave the national galleries: the Pushkin Museum, the Tretyakov Gallery in Moscow, the Russian State Museum in St. Petersburg. Of course the arrival of *The Theater of Jewish Art* by Marc Chagall and of its seven large panels is definitely an event, and the same can be said for the "*Quadrangle*", the "*Cross*" and the "*Circle*" by Malevich. But all the works are of this quality. For this exhibition, there has been a generous and exceptional collaboration by Russian's prestigious institutions, not to mention the museums in the provinces whose works are mostly little seen, being rarely accessible even for the most curious of travellers! Add to that, the loans from the Pompidou Center such as the "*Tower*" by Tatlin, the works from the famous Costakis collection in Greece, and those from the Thyssen Museum in Madrid, and of course from many private collections. Let me also mention the historic documents, catalogues and reviews: all very rare testimonial accounts. All this contributes to providing an exhaustive portrayal of the events of History marching toward a new world, punctuated by the First World War and the October Revolution. And thus to a realization that the true revolutionaries are often, if not always, the creators...

EXHIBITION-THE SCENOGRAPHY



As very often with the Grimaldi Forum summer exhibitions, the scenography shares fully in the signature of the event, so as to better emphasize the originality of an artistic creation in relationship to other exhibitions of the past on the same theme.

The history is perhaps the same, but the display of the work and the exhibition design, assuredly not. The curator of the exhibition Jean-Louis Prat, enthusiastic at the idea of displaying the choice of his art works in the designated space, decided to fully assume the challenge. "Ultimately it was in discovering with concern the emptiness of this immense space Ravel of 4000 square meters that I understood that I had to dominate the place, to build it, in order to better explain and accompany, shall we say, the scientific and artistic approach which guided me," he said. Then he revealed his guiding idea, largely inspired by the work of Malevich himself: "The Square, the Circle and the Cross on a white background by the artist sums up the visual and aesthetic shock of this exhibition. So I developed the over-all concept of the scenography using the approach of a rigorous and geometric organization that was so significant of the avant-garde artistic production.

Result: one enters through a square-shaped introductory room, with a perspective on the central cross that contains the most revolutionary movements—Suprematism and Constructivism—immediately provoking one’s curiosity—the whole encircled by a succession of works from artistic movements necessarily more classical or transitory such as Rayonism or Cubo-Futurism, but dominated by Marc Chagall's masterpiece.

At the center of the cross and therefore at the center of the exhibition—the monumental sculpture by Tatlin symbolizing in itself the idea of Russian art in movement at that period. “The builder Tatlin imagined here a giant tower dedicated to the utopia of a society in which all the Powers were organized with the goal of assuring the Happiness of mankind.” “If this work was built with the idea of glorifying a Revolutionary spirit that the authorities in power hastened to ‘take over’, I’m speaking of the freedom of artists to express their truths, their epoch and thus to impose their ideas.”

This generous stroll, punctuated by works of forty some artists who announce, each one in his or her own way, that a new society is in the process of being built, begins in a square room where the color red of the Revolution predominates. On the walls the visitors will discover both the chronological landmarks of that period which began in 1905 as well as a *trombinoscope* (portrait gallery) presenting the artists of the exhibition.

The first room, in this circular space that surrounds the central cross, is dedicated to Classicism and Neo-Primitivism. In a still traditional Russia, artists like Konchalovsky, Mashkov, Goncharova, Chagall, Larionov, Filonov created works of a continuing classical style but that were already leading down new roads. In rupture nonetheless with the Itinerant School, they carried out the work of introspection of the Russian soul and culture, and accentuated studies on color. Malevich was also in this movement: he painted the “*Apples*” which are not so far removed from those of Cezanne’s, and his self-portrait, certainly marked by the power of his expression, remains ultimately classical.

Not all the artists evolved in the same way in their work, an example being Kazimir Malevich who was instrumental in the emergence of a revolutionary spirit, in phase with the innovative spirit of the period.

The second room, a circular room, presents rare documents (books, catalogues, manifestos) showing the historic context of the epoch. In there, one can discover for example the interiors of those Moscow mansions owned by the great industrialists such as Shchukin and Morozov who exhibited in their homes works of artists purchased in Parisian galleries or which had been major commissions offered to certain artists, such as Henri Matisse. Every weekend, these homes became very naturally places of encounter and were opened up to Russian artists who were thus able to discover Gauguin, Monet, Picasso, Braque, Gris, Derain, Vlaminck before they themselves traveled to France, Germany, Italy.

The following room is dedicated to that new artistic dynamic which led certain artists such as Larionov, Filonov, Goncharova to move toward Rayonism but also Cubo-Futurism. On one side one finds the French inspired Cubism, which was supposed to be the intellectual projection of a representation of a body or of an object with all its facets, always with a minimum of color. On the other side, the typical Italian Futurism symbolizing life, which

changes, art in movement. Marienetti, a born revolutionary with his “Manifesto”, was the apologist for this movement. The Russians succeeded in bringing alive this fixed image and this image in movement. A representation freed of all conventions. This resulted in the generous works of Larionov and Goncharova, one of the famous couples of the Russian avant-garde, but also the works of Chevtchenko, Malevich, Morgunov... artists who marked that epoch and defined other visions of modernity.

The visitor then enters into the **room dedicated to Chagall and to the Theater of Jewish Art**, one of the major works of the 20th century. It speaks of the extraordinary tradition which could be found in old Russia but it leads one to an encounter with other images, those drawn from a Jewish and Russian culture, brought to life by the power of Chagall’s imagination. *The Theater of Jewish Art* is emblematic of a new world of representation at the crossroads of poetry, literature, music, theater, generously opening up onto the 20th century.

From this central nucleus, the visitor is swept into a different world, made of identities that reveal individualities. Until now, one could suspect this turning point in the history of art through windows that gave a glimpse of works coming from **Suprematism** and **Constructivism**. Now, the visitor can finally enter into the heart of this exhibition in which are present Kandinsky, Rodchenko, Tatlin, Kliun, Rozanova, Popova, and of course Malevich. These artists enjoyed working together but each one invented his own truth and spoke in his own name, affirming his taste for individualism. Here women and men, in equality, each in his or her own way, forged a style that Malevich would push to the extreme toward a rigorous abstraction that would be called Suprematism. Suprematism and Constructivism, and there’s no room for doubt here, were revolutionary movements that totally represented Russia as it was then.

The following room presents works by Lebedev, Stenberg, Matiushin and the Ender family who often worked closely with applied arts. A parenthesis in the visit, here the visitor reaches a room of drawings where a series of works on paper is shown—here, there’s a change in what’s being seen and read and the visitor has the surprise of discovering different art works in a different medium.

A space of interactive immersion punctuates this visit in a playful way. The visitor becomes for the space of a moment the curator—both the room as well as the works belong to him via a tactile table installed in the center of the room. The visitor can carry out his own scenographic display of the works discovered all along the exhibition. With great fluidity, his “favourite” works slide from the tactile table onto an immense curved wall of the room upon which they are projected. Once the display completed, the visitor can photograph himself in the center of his own-curated exhibition and share his artistic selfie.

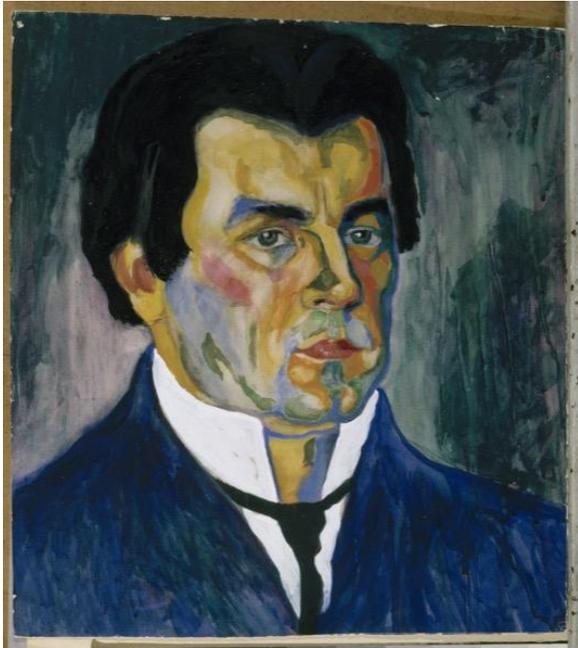
The final room tells the end of the dreams and of certain utopias. Some of these artists fled the country to escape the diktat of a political power that no longer tolerated their freedom of expression, settling in Europe and in the United States. Then there was the viewpoint of Malevich’s. He returned to the art tradition of early work with a certain figuration. As for Filonov, in spite of the reiterated demands of propaganda on him, he with his extraordinary

temperament remained faithful to his roots and to a specific world of which the political powers were often unaware and took little notice.

So we have an artistic journey that between 1905, date of the first St. Petersburg revolt, and 1930, date of the poet Mayakovsky's suicide, shows the generous history of a society in which the main revolutionaries were ultimately the creators who invented a world where dreams and utopias, equal to each other, spoke of the Man of the 20th century in a declining Empire, already turning toward another destiny.

SOME EMBLEMATIC WORKS IN THEIR HISTORIC

Classicism and Neo-Primitivism



Kazimir Malevich

Self Portrait

Circa 1908

Gouache and ink on paper

46,2 x 41,3 cm

State Russian Museum, St. Petersburg

As 1910 dawned, Malevich, just thirty years old, abandoned his symbolist period, an important period in Russia during the last part of the 19th century. He painted two self-portraits, both dating from the same period, one now in the Tretyakov State Gallery in Moscow and the other belonging to the State Russian Museum. The two celebrate his convergence with the group of Russian painters known as “Jack of Diamonds” that advocated in their works Cezanne’s principles, and Fauvism during the period between 1910 and 1917.

Beyond the representation of the artist himself, we can see in this self-portrait the representation of the painter in him, bearing all the colors of the palette. Malevich wrote some ten years later, “in the artist blazes all the colors of all the tints, his brain burns, in him are ignited the rays of colors that advance clothed in the tints of nature....”

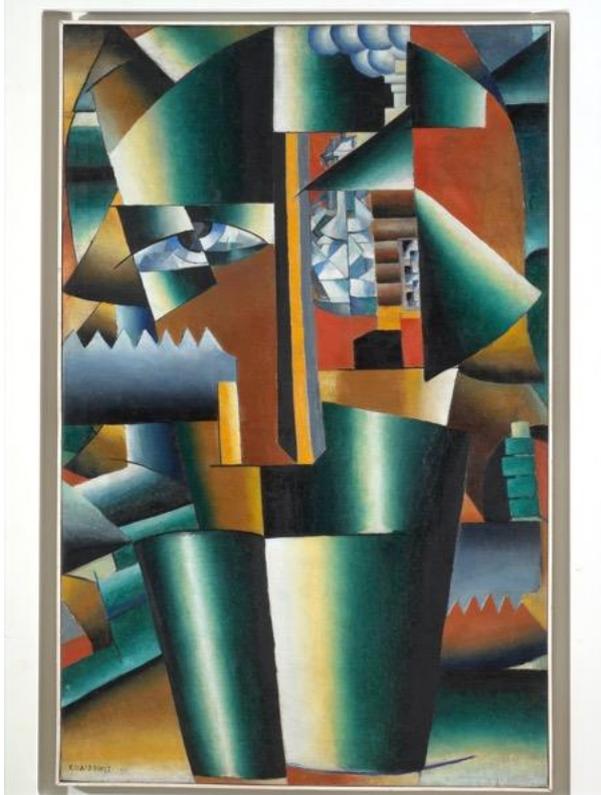


Natalia Gontcharova
Paysans ramassant des pommes, 1911
Galerie nationale Tretiakov, Moscou

© Galerie nationale Tretiakov, Moscou / © ADAGP, Paris 2015

A typically Neo-Primitivist painting, *Farmers Gathering Apples* by Natalia Gontcharova, is in the continuity of the movement begun by the brothers Burliuk and Natalia Gontcharova with her companion Mikhail Larionov in the period between 1907 and 1912. This movement advocated the return to the plastic principles of popular art. The erudite perspective is replaced by expressive compositions of simplified forms that develop a trivial and provincial theme. The influence of Gauguin was one of Gontcharova's main sources of inspiration. Beyond the Fauve palette, with its intense and brilliant colors, one finds in the painting's composition the sacralisation of farm work, the representation of profile "à la Egyptian" as well as the enlargement of the feet and hands, a characteristic mark of the French master. But it was in bringing to her works inspiration anchored in Russian popular art that Gontcharova rendered them profoundly remarkable.

Rayonism and Cubo-Futurism



Kazimir Malevich

Perfected Portrait of Ivan Kliun

1913

Oil on canvas

111,5 x 70,5 cm

State Russian Museum, St. Petersburg

Presented for the first time at the Youth Union (1913-1914), the *Perfected Portrait of Ivan Vassilievich Kliunkov* is one of the most representative examples of Cubo-Futurism in Malevich's work but also in the Russian painting of the period. With devastating humour perfectly in harmony with the spirit of the times, Malevich constructs a portrait of his friend and most faithful adherent, in deliberately neglecting all physical resemblance. The contour of the face remains visible but the anatomic details have been reduced to a minimum. In keeping with the alogism advocated by Malevich in 1913, identifiable elements (saw, portion of log architecture, smoke rising from a chimney) appear here and there without any logical link between them: projections of the interior world of the model. With the portrait of Kliun, Malevich showed a profound interest in futurist research whose dynamic interpenetration of the human world and objects he retained. Nevertheless the chromatic scale and the reduction of forms come from the tradition of Russian popular art.



Natalia Gontcharova
Le Vélocipédiste (Le Cycliste), 1913
 Musée d'Etat Russe, Saint-Pétersbourg

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The Cyclist is considered as a genuine archetype of Russian futurism in the way it reconciles realism with the perception of dynamism and movement. The figure of the velocipedist is perceived as if through a window on which appears a fragment of an inscription in Cyrillic alphabet. In the back, one can see buildings, including a large café recognizable by its sign on which appear the silhouettes of a beer mug and a bottle. Even incomplete, the words *šlô [pa]* (hat), *šělk* (silk) and *nit[ka]* (thread) are perfectly identifiable and remind us that Natalia Goncharova, along with several of her compatriots, explored the world of textiles, thus enhancing decorative arts. During her first retrospective in Moscow in 1913, her projects of textiles and embroidery were presented alongside her paintings. The static character of the silhouettes of arms, legs, back, wheels, the bike chain, accentuate the sensation of speed. The letter « Я » (« I » in Russian) of the word “hat” stands out clearly. Isolated, it refers to the subject “I” and can appear as a discreet signature by the painter.

Chagall and the Jewish Art Theatre



Marc Chagall
Introduction au théâtre juif, 1920
Galerie nationale Tretiakov, Moscou

© Galerie nationale Tretiakov, Moscou / © ADAGP, Paris 2015

“The creation of the décor for the Jewish Art Theatre provided Marc Chagall with an intense joy. It was created in 1920 and shows a powerful and dream-like world. In a saraband full of verve and life, Chagall painted *The Introduction to the Jewish Art Theatre*, a very big panel of almost eight meters long that, like a huge comic strip ahead of its time, provides a space of liberty in a stunning display of people and colours. A whirlwind of energy responding to the painter’s dreams. Subtle nuances fill these great works with familiar and comical details that Chagall often borrowed from daily life and from his imagination.

Note

The whole of *The Jewish Art Theatre* constitutes one of the great events of the pictorial creation of the 20th century. The seven panels of which it’s made are now a part of the Tretyakov State Gallery collection in Moscow. Marc Chagall signed these works upon his return to the USSR in 1973, the first voyage he had made to his native land since his departure in 1922.

Central space of the exhibition: the monumental sculpture by Tatlin



Vladimir Tatlin

Model of the Monument to the Third International

1919-1920

Reconstruction 1979

Wood and painted metal

550 x 300 cm

Purchase, 1979

Pompidou Center, Paris. National Museum of Modern Art/ Center of Industrial Creation

Following a commission by the Commissariat of Education in 1919, Tatlin conceived a project for a monument dedicated to the October Revolution. To be a third higher than the Eiffel Tower (400 m), the monument was to be made up of two metallic spirals intertwined in an upward and spiraling movement that recalls the ancient ziggurat. Set in the center are four suspended volumes in glass (cube, pyramid, cylinder, and hemisphere), each one making a rotation on its axis according to an increasing rhythm in approaching the summit. Once a year for the base devoted to the legislative work; once a month for the administrative services; once a day for the information services; and once an hour for the summit devoted to cinematographic projections. While at the same time paying homage to the new Soviet state, harbinger of hope, Tatlin's tower was created to be the founding action of the new constructivist orientations. None of Tatlin's models survived. In 1967-1968, at the request of Pontus Hulten, a reconstruction was carried out by the Stockholm *Moderna Museet* based on photographic documents, on the publication by Nikolay Punin (1920) and on the testimony of Shapiro, one of Tatlin's assistants. A second version, a corrected model based on the Swiss one, was exhibited in 1979 in the framework of the exhibition Paris-Moscow at the Pompidou Center.

Abstraction



Vassily Kandinsky

Confusion

1917

Oil on canvas

105 x 134 cm

Tretyakov State Gallery, Moscow

The year 1917 was, according to Kandinsky, “dramatic.” Married in February, he thought of building himself a house and a big studio in Moscow but the October Revolution put an end to his project. Within the framework of the confiscations, he lost the building of 24 apartments that he had owned. “We were largely compensated for the losses during the time of the Revolution,” wrote Nina Kandinsky. “... art and culture experienced a revolutionary spring that relegated to the shadows everything that had ever been done in Russia in that domain. All the artists saw themselves suddenly being offered quasi-unlimited possibilities.” During those seven Russian years (1915-1921), Kandinsky held important posts. As director of the National Commission of Acquisitions, he contributed to the creation of twenty-two museums in the provinces. During that period, his artistic production was characterised by a strange heterogeneity. Some paintings abound with schematic figurative elements; others present an increasing geometrization indebted to Suprematism and Constructivism. The composition however always dominates over the construction and intuition over reason.



Alexander Rodchenko

Abstraction (Rupture)

Circa 1920

Oil on canvas

140,2 x 136 cm

Greek National Museum of Contemporary Art - Costakis collection, Thessaloniki

Between 1916 and 1920, Rodchenko explored all the possibilities that combinations of lines and colors offered him, seeking to create never-before-seen formal associations. Having launched himself into abstraction without ever having passed by the deconstruction of the object, his art by-passed the designs of Cubism, of Cubo-Futurism, of Suprematism, to delve into a knowledge of the world. Rodchenko's problematic during his brief career was focused by turns on drawing, color and text. Here, one notices a very particular attentiveness to the texture of the pigment. With *Abstraction Rupture*, the artist does not speak about the world, but the painting speaks about itself.

Constructivism



Vladimir Tatlin

Counter-relief of angle

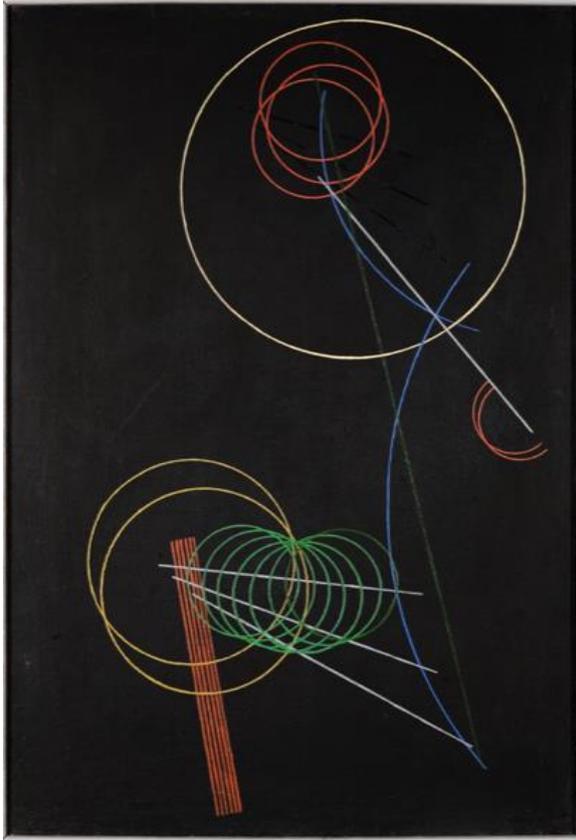
1914

Iron, copper, wood and cables

71 x 118 cm

State Russian Museum, St. Petersburg

Tatlin takes the plunge into Cubo-Futurist assemblage in carrying out a series of pictorial counter-reliefs that he exhibited in his studio in the spring of 1914. These assemblages of plaster, glass and metal sheet were followed by a series of counter-reliefs of angle suspended in space thanks to cables which held them up. Tatlin, who was seeking “internal tension”, expressed his desire to bring out the potential of the materials used to their maximum. Copper, aluminum, iron, wood symbolized opposite notions such as flexibility and rigidity, movement and repose, freedom and constraint. “Until now,” said Tatlin, “the material was not respected; one turned one’s attention from the actual material, the objects, the energies buried within their depth.” The counter-relief of angle is a consecration of the outcome of his research on the pictorial organization of materials.



Alexander Rodchenko

Construction no.106 (on black background)

1920

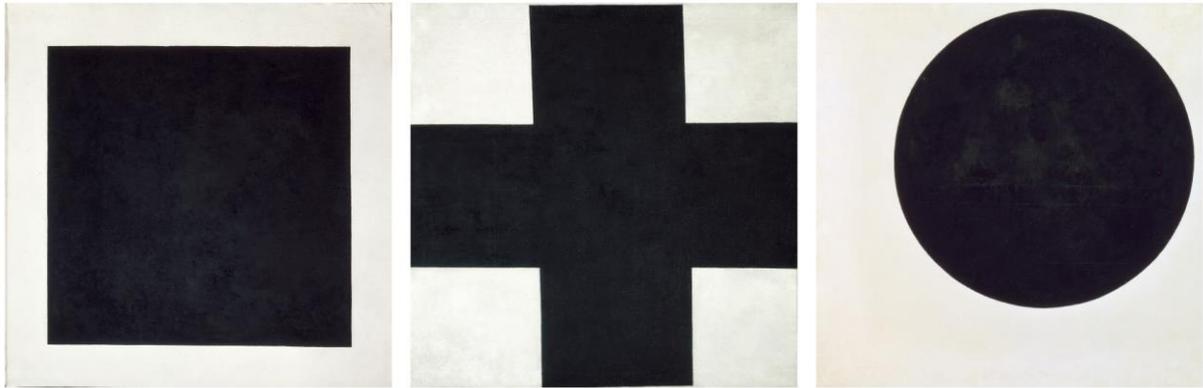
Oil on canvas

About 102 x 70 cm

The State Pushkin Museum of Fine Arts, Moscow

His work, which remains technical, is thus the opposite of Malevich's. Rodchenko insatiably developed circles, ellipses, ovals in opposition to Malevich's square. His *Construction no. 106* takes the line as its plastic base. The lightness and apparent simplicity of this linear complex are as much a new contribution to Suprematism as the beginning of the future Constructivism. At first a painter and decorator, Rodchenko then turned to photography. His work on diagonals gave him the idea, related to the Dada movement that he discovered around 1915-1920, to structure his posters and magazine covers with the same vanishing lines and diagonal parallels. The Russian constructivist spirit was born.

Suprematism



Kazimir Malevich

The Black Square

Circa 1923

Oil on canvas

106 x 106 cm

State Russian Museum, St. Petersburg

Kazimir Malevich

The Black Cross

Circa 1924

Oil on canvas

106 x 106,5 cm

State Russian Museum, St. Petersburg

Kazimir Malevich

The Black Circle

Circa 1925

Oil on canvas

105,5 x 106 cm

State Russian Museum, St. Petersburg

"The Black Square, the Black Circle, and The Black Cross make up a sort of triptych, including Kazimir Malevich's epigraphic compositions, all painted, according to the specialists, around the end of the 1920s. However, the author dated them 1913, which would mean the works were made at the moment of the appearance of Suprematism and at the first showing of The Black Square during the famous "Last Futurist Exhibition 0.10" in 1915 at Petrograd."

"It's not simply by chance that Malevich presented the first variant of The Black Square at the exhibition "0.10" like an icon, hanging it, according to Russian custom, in the "good angle" (the right angle of the room). The icon was the sign of a new epoch, it was thus that his contemporaries perceived The Black Square, probably in recalling Malevich's words, "I have only one naked frameless icon, of my time (like a pocket)...."

The Black Square became, during the artist's lifetime, a certain symbol of Malevich's art, the sign of the Suprematism that he had created.

School of Matiushin



Mikhail Matiushin

Movement in space

1921

Oil on canvas

124 x 168 cm

State Russian Museum, St. Petersburg

Movement in space is among those works by Matiushin in which he expresses his theory of the interaction of colors and of the “enlarged vision” that he formulated definitively at the beginning of the 1920s. That became the working basis of the Zorved group that he created with Boris Ender in Leningrad. Intending to go beyond pictorial impressionism that portrayed only the phenomenological and fragmentary aspect of light, Matiushin multiplied experiments on color and visual perception that one perceives under different conditions. *Movement in space* is the most brilliant example of the interaction that colors can have between themselves. According to Matiushin’s theories, color has nothing definite about it. It depends on neighbouring colors, on the forms that contain it, on the intensity of the lighting. His research led in 1932 to the publication of the *Color Tables*.



Boris Ender

Extended space

Canvas on oil

69,1 x 97,8 cm

National Museum of Contemporary Art- Costakis Collection, Thessaloniki

During the 1920s, in opposition to the Futurist cult of the machine, Boris Ender and his sisters, Maria and Xenia Ender, actively participated in the development of the organicist theory defended by Matiushin and his wife Elena Guro whom the artist had met in 1911. In 1923 Ender became a member of Zorved (See-Know), a research laboratory where work was being done on the widening of man's ocular vision. In his pictorial works, Boris Ender sought to show color in movement as well as its mutations according to the enlarging "point of view."

His work derives from non-figuration (the object is submerged in a colored magma) and from abstraction with its myriad of small touches of colors made into a complex mosaic. The very warm colors combining blues, yellows, reds and greens underline the artist's very Slavic expressionist palette

The end of utopias



Kazimir Malevich

The Sportsmen

1930-1931

Oil on canvas

142 x 164 cm

State Russian Museum, St. Petersburg

The painting *The Sportsmen* retains the geometric base in the construction of the figures, elaborated by Kazimir Malevich at the beginning of the years 1910 and enriched, in the new phase, by an increasing interest in the pictorial style. The rhythm of the composition and the colors of this painting show the influence of icon painting and fresco. In particular it brings to memory the canonical images of the rows of the Apostles on the walls of ancient churches and the iconostases, but also the figures from the Futurist opera *“Victory over the sun”* (1913), in demonstrating the continuity of the creative evolution of the master, as attests the inscription on the back of the painting: “Suprematism in the shape of sportsmen.”



Pavel Filonov

The Formula of Spring

1927-1928

Oil on canvas

250 x 285 cm

State Russian Museum, St. Petersburg

The Formula of Spring sums up all of Filonov's creation, creation where the world is in perpetual metamorphosis. Made up of a intertwined network of colored units, in the way of tessera of mosaics, there is no empty space on the surface of the painting. It is the place of germination, of growth and of the opening out of the pictorial into the grandiose polyphony of atoms. The geometry is not that which consists, as in Cubism, of defining the object through several points of view, but that of the Universe that implies superior dimensions to those known by the Euclidian world. Showing affinities with Matiushin's "organicism", Filonov's analytical method assumes the auto-development of the form and its metamorphosis. Describing himself as "the artist of Universal Flowering", Filonov believed in the purely scientific method of his work which made possible, according to him, "to include within the paintings life as biological process."

EXHIBITION – THE ARTISTS

Natan **Altman** (1889-1970),
Vladimir **Baranov-Rossiné** (1888-1944),
David **Bourliouk** (1882-1967),
Marc **Chagall** (1887- 1985),
Alexandre **Chevtchenko** (1883-1948),
Sofia **Dymchits-Tolstaïa** (1889 -1963),
Boris **Ender** (1893-1960),
Xenia **Ender** (1894-1955),
Alexandra **Exter** (1882-1949),
Paviel **Filonov** (1883-1941),
Natalia **Gontcharova** (1881-1962),
Alexej **Jawlensky** (1864-1941),
Vassily **Kandinsky** (1866-1944),
Ivan **Klioune** (1873-1943),
Gustav **Klucis** (1895-1944),
Piotr **Konchalovsky** (1876 -1956),
Mikhaïl **Larionov** (1881- 1964),
Vladimir **Lébédév** (1891-1967),
Aristarkh **Lentoulov** (1882-1943),
El **Lissitzky** (1890-1941),
Ilia **Machkov** (1881-1944),
Kazimir **Malévitch** (1879-1935),
Paviel **Mansourov** (1896 -1983),
Mikhaïl **Matiouchine** (1861-1934),
Alexeï **Morgounov** (1884-1935),
Nadiéjda **Oudaltsova** (1886-1961),
Antoine **Pevsner** (1884-1962),
Lioubov **Popova** (1889-1924),
Jean **Pougny** (1894-1956),
Alexandre **Rodtchenko** (1891-1956),
Olga **Rozanova** (1886 -1918),
Guéorgui **Stenberg** (1899-1933),
Vladimir **Stenberg** (1900-1982),
Varvara **Stépanova** (1894-1958),
David **Sterenber** (1881-1948),
Wladislaw **Strzeminski** (1893-1952),
Vladimir **Tatline** (1885-1953),
Ilia **Tchachnik** (1902-1929),
Guéorgui **Yakoulov** (1884-1928)...

THE LENDERS

150 major works have been gathered together for this exhibition coming from different institutions and major museums as well as from private collections

- Russian State Museum, St. Petersburg
- Tretyakov State Gallery, Moscow
- Pushkin State Museum of Fine Arts, Moscow

Russian regional museums:

- Dogadin Astrakhan State Art Gallery
- Perm State Art Gallery
- Radishchev State Art Museum in Saratov
- Nizhny Novgorod State Art Museum
- State Museum Preserve “Rostov Kremlin”
- Slobodskoï Museum of Local History
- Ekaterinbourg Museum of Fine Arts
- ***Nizhny Tagil Museum*** of Fine Arts.
- The Krasnodar Regional Art Museum of Kovalenko
- The Tula Museum of Fine Arts

European Museums

- Pompidou Center, Paris. National Museum of Modern Art/ Center of Industrial Creation
- Kandinsky Library –Pompidou Center
- National Museum of Contemporary Art- Costakis collection, Thessaloniki
- Thyssen-Bornemisza Museum, Madrid

Private collections

- Marc and Ida Chagall archives, Paris
- Ekaterina et Vladimir Semenikhin collection
- Nahmad collection, Switzerland
- Private collection, Vladimir Tsarenkov
- Merzbacher Kunststiftung

GLOSSARY

Neo-Primitivism: Movement of Russian painting inaugurated between 1907 and 1912 by D. and V. Burliuk, Larionov, Gontcharova, which advocated a return to naïve forms of popular imagery (*loubok*), icons, store signs, in reaction to French painting judged to be too predominant.

Rayonism: First abstract non-figurative movement. Larionov was its creator with his works of 1913 that represent only networks of rays by which he wished to show “space between objects.” Larionov made a distinction between a “realist rayonism” and an “abstract rayonism” where the pictorial elements are orchestrated in an autonomous way without explicit reference to the object, as in Red Rayonism (the model of the functioning of music being its reference).

Cubo-Futurism: Russian pictorial movement that beginning in 1912 made the synthesis of Parisian Cubism, of Italian Futurism and of Neo-Primitivist principles. Its major representatives were Tatlin, Malevich, Olga Rozanova, Alexandra Exter, Liubov Popova.

Suprematism (Souprématizm) : Name given by Malevich to his creation without-object presented at the *Last Futurist Exhibition of Paintings, O,10* at Petrograd in 1915. Suprematism, whose emblem is the *Black Quadrangle* (1913) is the triumph of the pictorial in itself. On the canvases appeared minimal geometric units (cross, circles, quadrilaterals) and colored contrasts. Suprematism which was the opposite of Constructivism was considered as the most radical aesthetic revolution of the 20th century. The first disciples of Malevich’s Suprematism were Kliun, Mienkov, Puni, Rozanova. It was taught by Unovis, a group of artists at Vitebsk, and in Petrograd, and produced first-rate (plastic) artists: El Lissitzky, Souietine, Chashnik. In the 1920s, Suprematism extended into the field of architecture (the architectones) and to that of design. Suprematism was also a philosophy, strictly monistic, presented in an important corpus of treaties and articles written by Malevich. With the exception of a few booklets published at Vitebsk, these texts remained unpublished until the end of the 1960s, date when Suprematism was rediscovered.

Russian Constructivism: Artistic movement originating in Soviet Russia which dominated the 1920s. Although already beginning in 1921, within the framework of the Muscovite *Inkhok* (institute of artistic research), the Constructivist work group had been created (Rodchenko, Medunetsky, Stepanova, Gane and G. Stenberg), but the name only appeared in public for the first time in January 1922 in a booklet entitled *Constructivists* that presented an exhibition by Medunetsky, and V. and G. Stenberg. The Constructivist movement had its roots in a practice begun in the West with Cubism and Futurism and was carried on in Russia through multiple artistic experiences: Cubo-Futurism, Rayonism, Suprematism, Tatlin’s reliefs or Malevich’s research on a “constructed scenic space”, or those of Yakulov (interior decoration of the Café Pittoresque in 1917). Proclaiming the death of easel painting in favour of an industrial and constructive art, Russian Constructivism reached into all areas of the artistic environment: books, posters, furnishings, architecture, textiles, clothing, theatre....It triumphed in Berlin in 1922 with the exhibition *Erste russische Kunstausstellung* at the Van Diemen Gallery, and later in Paris in 1925 at the International Exposition of Modern Decorative and Industrial Arts.

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Classicism and Neo-primitivism



Kazimir Malevich

Self Portrait

Circa 1908

Gouache and ink on paper

46,2 x 41,3 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg



Natalia Goncharova

Farmers gathering apples

1911

Oil on canvas

104,5 x 98 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow / © ADAGP, Paris 2015



Aristarkh Lentulov

Saint Basil Cathedral

1913

Oil and collage on canvas

170x 163,5 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow

Rayonism and Cubo-Futurism



Kazimir Malevich

Perfected Portrait of Ivan Kliun

1913

Oil on canvas

111,5 x 70,5 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg



Natalia Goncharova

The Cyclist

1913

Oil on canvas

79 x 105 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg/ © ADAGP, Paris 2015



Mikhail Larionov

Portrait of Igor Stravinsky

1915

Oil on canvas

60 x 50 cm

Collection V. Tsarenkov

Courtesy of Vladimir Tsarenkov private collection / © ADAGP, Paris 2015

Chagall and the Jewish Art Theatre



Marc Chagall

Introduction to the Jewish theatre

1920

Tempera on canvas toile, gouache

284 x 787 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow / © ADAGP, Paris 2015



Marc Chagall

The Dance

1920

Tempera on canvas, gouache

213,3 x 107,8 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow / © ADAGP, Paris 2015



Marc Chagall

The Music

1920

Tempera on canvas, gouache

212,3 x 103,2 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow/ © ADAGP, Paris 2015

Central space of the exhibition



Vladimir Tatlin

Model of the Monument to the Third International

1919-1920

Reconstruction 1979

Wood and painted metal

550 x 300 cm

Purchase, 1979

Pompidou Center, Paris. National Museum of Modern Art/ Center of Industrial Creation

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Abstraction



Vassily Kandinsky

Confusion

1917

Oil on canvas

105 x 134 cm

Tretyakov State Gallery, Moscow

© Tretyakov State Gallery, Moscow



Alexander Rodchenko

Abstraction (Rupture)

Circa 1920

Oil on canvas

140,2 x 136 cm

Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

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ADAGP, Paris 2015

Constructivism



Vladimir Tatlin

Counter-relief of angle

1914

Iron, copper, wood and cables

71 x 118 cm

State Russian Museum, St. Petersburg

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Jean Pougny (Ivan Puni)

Composition

Reconstitution of an assemblage of 1915 based on a drawing of 1915-1916

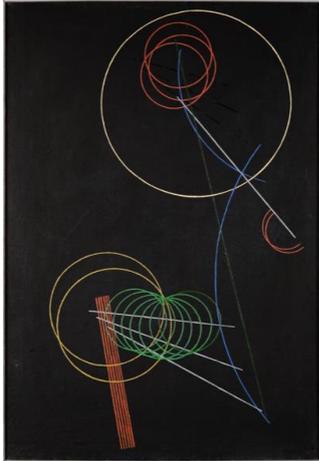
Wood, pewter, carton, gouache on plywood

77 x 51 x 8 cm

Donation Mme Xénia Pougny, 1966

Pompidou Center, Paris. National Museum of Modern Art/ Center of Industrial Creation

© Centre Pompidou, MNAM-CCI, Dist. RMN-Grand Palais / Jacqueline Hyde / © ADAGP, Paris 2015



Alexander Rodchenko

Construction no.106 (on black background)

1920

Oil on canvas

About 102 x 70 cm

The State Pushkin Museum of Fine Arts, Moscow

© The State Pushkin Museum of Fine Arts, Moscow / © ADAGP, Paris 2015



Liubov Popova

Space Force Construction

1921

Oil on plywood

112,3 x 112,5 cm

Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

© Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

SUPREMATISM



Kazimir Malevich

The Black Square

Circa 1923

Oil on canvas

106 x 106 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg

Kazimir Malevich

The Black Cross

Circa 1924

Oil on canvas

106 x 106,5 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg

Kazimir Malevich

The Black Circle

Circa 1925

Oil on canvas

105,5 x 106 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg

School of Matiushin



Mikhail Matiushin

Movement in space

1921

Oil on canvas

124 x 168 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg



Boris Ender

Extended space

Oil on canvas

69,1 x 97,8 cm

Greek State Museum of Contemporary Art – Costakis Collection, Thessaloniki

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Alexandra Exter

Constructivist Still Life

1920-1921

Oil on canvas

121 x 100 cm

State Russian Museum, St. Petersburg

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The End of Utopias



Kazimir Malevich

The Sportsmen

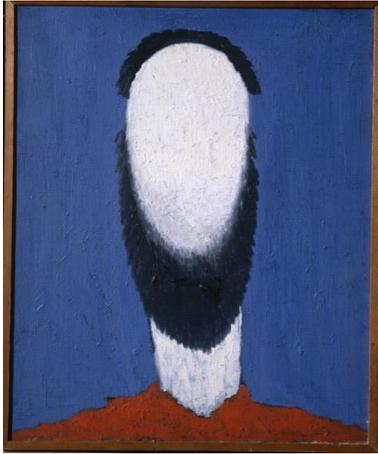
1930-1931

Oil on canvas

142 x 164 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg



Kazimir Malevich

Head of farmer with black beard

1928

Oil on canvas

55 x 44,5 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg



Pavel Filonov

The Formula of Spring

1927-1928

Oil on canvas

250 x 285 cm

State Russian Museum, St. Petersburg

© 2015, State Russian Museum, St. Petersburg

LE GRIMALDI FORUM

The meeting place for all cultures



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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 4000m² 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.

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

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).

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The Grimaldi Forum Monaco offers

35,000m² of exhibition and function space comprising:

- Three auditoriums: Salle des Princes (1800 seats), Salle Prince Pierre (800 seats), Salle Camille Blanc (400 seats) including 10,000m² of exhibition space
- Espace Ravel, 4180m² of which 2500m² is without pillars
- Espace Diaghilev, 3970m².

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

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.

In 2014 CMB was awarded the title of “Best Local Private Bank of Monaco 2014” by the financial magazine Euromoney. The CMB is especially proud of this distinction which is a recompense for a philosophy of a high quality banking service, based on attention to the client, with competence and innovation, always in respect of diversity, and with 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 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 199 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 concentrated on financial services, extending from the execution of orders on the international markets to sophisticated services of Asset Management, the CMB proposes to its clients a management mandate according to a policy defined by the bank, or individualized management services in function of criteria fixed by the client. In addition, it proposes a complete gamut of Monegasque funds.

Real estate financing constitutes a strategic field of activity for the group and acts as a drawing factor for its clients. The CMB naturally offers other types of financing such as overdraft facilities and Lombard credits.

For the managers of independent fortunes, the CMB already provides depository services to measure for several independently managed companies in the Monegasque financial marketplace. This offer of service constitutes an axis of central development.

For the private client, CMB associates its own qualities to those of various professionals to offer, in conjunction with the advantages of the Monegasque financial marketplace regarding confidentiality, discretion and solidity, a service commensurate with the expectations of a sophisticated clientele. It offers its clients a personalized service, with a cosmopolitan staff of customer relations’ managers.



d'Amico Group is a leading Italian shipping company operating on a global scale. With our core business focusing on the management and operation of dry cargo vessels and tankers, we also provide international shipping services.

Whilst its entrepreneurial experience contributed towards establishing the business's firm foundations in Italy, d'Amico also boasts a presence on a global scale. And since it was founded in 1936, d'Amico has sought to balance international development with its tradition as a family-run business, maintaining strong links with the local area, with the history of the business itself and with the various countries in which we operate.

Today the Group has a presence in the leading financial and maritime capitals around the world. With its headquarters in Italy, d'Amico also has offices in Monaco, the UK, Ireland, Luxembourg, Singapore, the USA, Canada and India.

In terms of the Group's strategy, the focus is very much on growth and development in order to further strengthen our competitive position in the world market. Stakeholder interests are afforded attention in equal measure, and we have a permanent eye on the protection of the environment as one of d'Amico's ethical principles and business goals. Experience, competence and corporate social responsibility together with attention to client needs, operational safety and concern for the environment represent our core values, with the continuing professional development of our team and investment in a substantial state of the art and eco-friendly fleet amongst our top priorities.

d'Amico Group has always been committed to supporting and sponsoring the world of art and culture in order to introduce social, cultural, economic and environmental topics to an ever wider public audience. As a large-scale Italian presence in Monaco's business world, d'Amico regularly supports events designed to promote art and culture.

For more information: www.damicoship.com

Les Editions **COTE**

COTE Editions: 28 years of existence.

COTE Editions publishes the first French city magazine aimed at residents with high purchasing power and at wealthy tourists.

COTE Editions publishes 12 magazines.

COTE La Revue d'Azur, COTE For Paris Visitors, COTE Marseille-Provence, COTE Geneva, COTE Zurich and COTE Lugano.

The international magazines:

BEREG (magazine exclusively in Russian), **AMOUAGE** (magazine exclusively in Arab) and **WAN JIA** (magazine exclusively in Mandarin). The magazines: Monte-Carlo Society, Negresco Magazine, Places & Spirit (group Floirat) and Cannes is Yours, the magazine of the Palais des Festivals and of the Congrès de Cannes.

COTE Editions, initiators of new concepts, development of a real strategy of differentiation thanks to the market niche of its magazines.

More than a million copies a year distributed.

Readership

COTE is aimed at wealthy tourists, opinion-makers and decision-makers and at personalities who are recognized as models for the quality of their activities and the high level of their purchasing power. Nearby high-class magazines that achieve an optimal balance between the products they support and their readership both local and international.

Publisher of magazines of Art & Life Style in the Luxury World.

Created in 1987 by the founder, Claude Henri Menu.



COTE La Revue d'Azur

A city magazine created 28 years ago, leader on the Riviera, aimed at Riviera residents and French and foreign tourists with high purchasing power. COTE has succeeded in imposing a new and innovative press concept for our times. Today the expression "life style" is on everyone's lips. Never before has luxury been more dreamed about! The proximity to local life and to its leading citizens is among the important trends of our time. The aesthetic quality of such a medium has become a necessary standard.

All these are COTE's founding values.



BEREG

Art and Life Style magazine exclusively in Russian, created 20 years ago, aimed at Russian tourists with a high level of purchasing power.

BEREG is the European magazine that addresses itself to trends in the luxury world and the art of living—version glamor!

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Internet Site : www.cotemagazine.com

BERNARDAUD

The Chagall Committee confers to Bernardaud the reproduction on porcelain of two original series of drawings from its archives and, thus, hopes to share the talent of this immense artist with an even broader audience.

COLLECTION MARC CHAGALL

Set of 6 different dinner plates and 6 different salad plates.

Throughout his life, the painter Marc Chagall demonstrated his choice of painting as a means of expression. "Painting is more essential to me than food. It appears to me like a window through which I am able to ascend towards another world," declared Marc Chagall.

The same wonder is inscribed in the numerous drawings and sketches, watercolor, pastels, or Chinese ink, maybe less well known. The selection for this collection---the offering of a bouquet of flowers, dancers and acrobats and painters with their palettes---does not only speak of the world of dreams, but the audacious witness of the unexpected « It is life itself that creates the contrasts without which art would be unimaginable and incomplete" stated Marc Chagall.



LES VITRAUX D'HADASSAH

Set of 6 different dinner plates and 6 different salad plates.

In 1959, the Hadassah-Hebrew University Medical Center commissioned a set of twelve stained-glass windows from Marc Chagall, more than a decade after the artist's return from emigration to France. By then, he had become well known, having exhibited at many art shows. The windows, intended for a synagogue under construction, would symbolize the twelve tribes of Israel. Working closely with master glass-makers Charles and Brigitte Marq from the renowned Atelier Simon, located in Rheims and dating to the 16th century, the artist threw himself into this large-scale project. The windows were inaugurated in 1962.

Five preliminary stages were required to create the maquettes. The designs were worked out on small and medium-sized sheets of paper using pencil, India ink, watercolors, gouache as well as fabric-and-paper collages. Each technique and each stage allowed the artist to place the iconographic elements in accordance with his own reading of the Old Testament text. He could thus master the density and movement of the materials and colors, not to mention their interaction with transparency and light when transposed to glass in monumental form. These magnificent maquettes for the Hadassah stained-glass windows are reproduced on six dinner plates and six dessert plates.

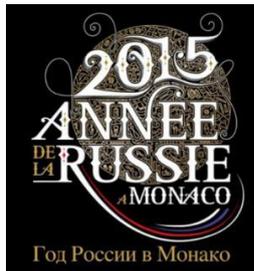


BERNARDAUD

Bernardaud, the famous french porcelain company was founded in Limoges in 1863. Still family-owned, the brand has always striven for excellence, quality and precision. Working in a field that is perpetually evolving, Bernardaud remains in the elite of design and innovation, developing technologies that push back the technical limits of the art of porcelain making. Each collection, piece of furniture, lighting creation or decorative object, that bears the Bernardaud signature brings the grace of simple luxury to everyday life and demonstrates that, after two thousand years, porcelain continues to prove its worth as an exceptional material.

2015, ANNEE DE LA RUSSIE A MONACO

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During his official visit to Moscow, which took place in 2013 and in agreement with the president of the Federation of Russia, S.A.S. the Sovereign Prince expressed the desire that the year 2015 be dedicated to Russia. This decision resulted in the organisation of the operation “2015 Year of Russia in Monaco”, highlighting the links that have existed between the two countries for more than 150 years.

“2015 Year of Russia in Monaco” groups together under the same label an ensemble of events organized on Monegasque territory to enhance the common patrimony, the historic and cultural connections uniting the two States. This year will also underline the relations between Monaco and Russia in the most varied of domains: science, education, sport, gastronomy, fashion...

The aim of “The Year of Russia in Monaco” is to pay homage to these many and often ancient links but also to enrich the knowledge of all regarding Russian culture and traditions.

Dance with the Bolshoi Ballets, painting, music and opera but also the popular arts and the history of Russia. The challenge of this artistic abundance is to broaden the knowledge concerning this great country and to underline what over the years it has brought to the Principality.

In spite of the difference of size of the two countries, the goal of “2015 Year of Russia in Monaco” is also to encourage the development of certain initiatives and cooperation.

The program proposes a diverse number of events scheduled all throughout the year 2015. Prestige, diversity, originality... this year is the reflection of everything that through-out history has brought Russia and Monaco together. And finally, it is an invitation to discovery, to curiosity—the promise of experiencing exceptional and enthusiastic moments.

www.monacorussie2015.com