

GRIMALDI FORUM MONACO

MONET

IN FULL LIGHT

EXHIBITION JULY 8TH | SEPTEMBER 3RD 2023



GRIMALDI FORUM
MONACO

With the exceptional support of:

Musée
Marmottan
Monet

Claude Monet - Villas at Bordighera, 1884 - Oil on canvas - 61 x 74 cm - Hasso Plattner Collection



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PRINCIPAUTÉ DE MONACO



MONET

IN FULL LIGHT

PRESS RELEASE	3
FOREWORD BY SYLVIE BIANCHERI General Manager at Grimaldi Forum Monaco	6
MEETING MARIANNE MATHIEU Exhibition curator	8
EXHIBITION TRAIL Presentation and map commented on by the curator Note by William Chatelain, scenographer with a contribution by Anne Gratadour	10
SELECTION OF WORKS EXHIBITED Images for the press	22
BIOGRAPHY OF CLAUDE MONET	29
AROUND THE EXHIBITION	33
LOANERS TO THE EXHIBITION Provenance of the loaners Focus Musée Marmottan Monet	35
EXHIBITION'S PARTNERS CMB Monaco Sotheby's Groupe Marzocco	38
MEDIA PARTNERS	42
GRIMALDI FORUM MONACO	45
PRACTICAL INFORMATION AND PRESS CONTACT	48

1

PRESS
RELEASE

MONET IN FULL LIGHT

On the occasion of the 140th anniversary of Claude Monet's first visit to Monte-Carlo and the Riviera, Grimaldi Forum Monaco devotes its great summer exhibition, held from the 8 July to the 3 September 2023, to the impressionist painter.

Gathering around a hundred works from all over the world in a total space of 2,500 square metres, the exhibition is one of the most extensive monographs on Claude Monet this decade, and undoubtedly the most audacious.

It proposes to go over Monet's oeuvre and explore the artist's sojourns on the Riviera at a key moment in his life. The trail, punctuated with paintings from all over the world, among them many masterpieces rarely displayed together - as well as one work not previously shown - offers a new perspective on the Master's practice, and invites the visitors to approach his oeuvre in a different manner. Around a selection focused on the paintings made on the Riviera, twenty-three exceptional works, presented for the first time in France and in the vicinity of the sites, still preserved, where they were painted, the exhibition shows Claude Monet's oeuvre from a different angle in relation to his search for capturing the light.

Situated at the cross between the chronological trail and the commitment to themes, this exhibition, curated by Marianne Matthieu, a specialist of Claude Monet - gives keys to better apprehend

the painter's search through an exceptional scenography in a museum space offering total freedom of creation.

For Marianne Mathieu: "Monet's oeuvre is fully coherent; from his youth in Le Havre to the last paintings in Giverny, he didn't try painting a motif but a moment; Monet didn't paint a landscape but an atmosphere. On the Riviera, between 1883 and 1888, it was the mature years and Monet showed himself to be the painter of series, but it was also the starting point of his painting campaigns. In Giverny, which he hardly left at the turn of the century, he evolved again, changed viewpoints, and only painted the mirror of the water. Monet abandoned the panoramic views to the benefit of a tight frame offering an almost abstract view of the water and its reflections. He didn't paint his garden but only the elements of water and light. He depicted the image of a floating world."

Organised with the exceptional support of Musée Marmottan Monet in Paris, this exhibition also gathers thirty loaners: private collections including the collection of H.S.H Prince of Monaco and big international institutions among which Cleveland Museum of Art, Columbus Museum of Art, Denver Art Museum, Hammer Museum of Los Angeles, Musée d'Orsay in Paris, Museu de Arte in São Paulo Assis Chateaubriand, Saint Louis Art Museum, Museo Nacional Thyssen-Bornemisza in Madrid, Museum Barberini in Postdam, Philadelphia Museum of Art, Von der Heydt-Museum in Wuppertal and Fondation Beyeler in Basel...

Illustrations

Monet and the subject

"I want to paint the air in which the bridge, the house, the boat stand. The beauty of the air where they stand, and it is nothing but impossible. (...) The motif is something that is secondary, what I want to reproduce is what there is between the motif and myself."



By the Bridge at Argenteuil, 1874
Oil on canvas - 53,7 x 72,1 cm
Saint Louis Art Museum
Gift of Sydney M. Shoenberg Sr., 45:1973

Monet and the Riviera

"If I paint what I see, people won't believe their eyes. (...) I'm leaving full of enthusiasm, I feel that I'm going to make marvellous things."



Villas at Bordighera, 1884
Oil on canvas - 61 x 74 cm
Hasso Plattner Collection

Monet and the elements

"It took me time to understand my water lilies. I cultivated them without thinking of painting them. One doesn't become immersed in a landscape in one single day... And then suddenly, I had the revelation of the enchanting display of my pond. I took my palette. Since that moment, I no longer had any other model."



Water Lilies, 1914-1917
Oil on canvas - 200 x 200 cm
Musée Marmottan Monet, Paris



Sylvie Biancheri
General Manager at Grimaldi Forum Monaco

FOREWORD BY SYLVIE BIANCHERI

2

SYLVIE BIANCHERI

In the wake of the great monographs of artists already presented at Grimaldi Forum Monaco - Dalí, Bacon, Warhol, Picasso and Giacometti - , this exhibition devoted to the oeuvre of Claude Monet, is guaranteed to be remarkable!

The Ravel space is once again metamorphosed to make place for an exceptional scenography commensurate to the artist exhibited, offering a retrospective outlook but also a new approach to the work of the Master in his constant search for light and the moment.

Our curator Marianne Mathieu took the decision to place the emphasis on the extraordinary work produced by Claude Monet on the Riviera.

This Mediterranean celebration gives an opportunity to gather paintings from all over the world that are presented altogether for the first time in the vicinity of the locations in which they were made.

Whether they are from Monaco, from French and Italian neighbouring regions, or tourists, the visitors will be able to see the paintings exhibited close to the viewpoints of the painter in situ, in Bordighera, Dolceacqua, Roquebrune Cap Martin, Antibes and of course, Monaco.

This foothold is also the departure point, and truly an opportunity to revisit the oeuvre of the painter through the prism of his unique work on the various lights throughout his prolific career, supported by a total of some hundred works and masterpieces.

MEETING MARIANNE MATHIEU

3



*Marianne Mathieu
Exhibition curator*

Today, Monet belongs to the collective patrimony. We think we know everything there is to know about his oeuvre. What are we going to discover in the exhibition?

The gathering of an exceptional number of masterpieces rarely displayed together. We were aware of the geographic scattering of Monet's oeuvre, so the challenge was huge but the motivation wholehearted!

Nearly a hundred canvases in total, dating from 1870 to 1925, and an exceptional museum space give us the opportunity to offer a new reading of the master's oeuvre around a section devoted to his Riviera period, twenty-three paintings of the ninety or so that he painted there, a particular production that is little-known to the public. It is a historical event in two ways. Never, even during Monet's lifetime, have so many paintings made in the South been presented in France at the same time. Gathering them at Grimaldi Forum, in Monaco, near the sites where Monet placed his easel, has opened a new field of research that is fully realised.

What is your personal view on that "Riviera" period?

If Claude Monet is unanimously hailed as a major painter of the 19th century, celebrated as the leader of impressionism, we know little of the complexity, the precision of a creative practice in constant evolution. This exhibition gave us the opportunity to emphasise the importance of his stay in the South. It was a key moment in his life and in his development as an artist. It was also the moment he realised his full potential.

Why is that period so particular in Monet's oeuvre?

It was the moment Monet came into his own. In 1883 in Monaco, he put an end to mentoring painting. From then on, Monet worked alone and gave priority to his own

impressions. The journey to Bordighera in 1884 established the principle of his recurrent painting campaigns, that took him from region to region for the two following decades. And when Monet set down his easel in Antibes in 1888, he reached the end of this type of trip, a change began and announced the revolution of the series.

How did you organise your work around that section?

Carried out with the GFM team, complicit from day one, and thanks to the contribution of local historians specialised in the history of their area, namely André Labarrère, Carlo Bagnasco, Aldo Herlaut, Jean and Danielle Latu, who did some research, examined the local archives and went up and down those landscapes of the Riviera, some paintings have been reconsidered in their context, backed up by precise topographic location scouting.

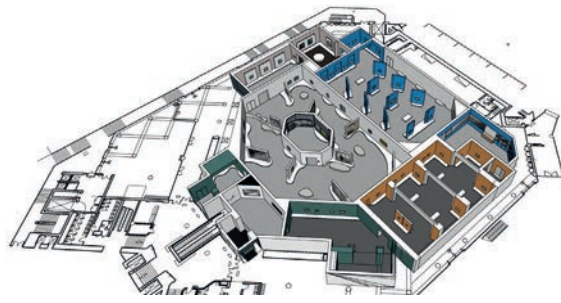
How do you perceive the space of the Grimaldi Forum Monaco, a setting of 2,500 square metres?

The exhibition space is free of any limitation. I would never have had the opportunity to develop this narrative discourse without having at my disposal such freedom to structure that trail: making Monet's approach accessible by encouraging the viewer to exercise his gaze. I wanted to offer the public a true moment of sharing and experiencing a visit using simple tools of communication accessible to all: to examine the works at close distance, to listen to the interpretation we bring forth advisedly and let's not forget an immersive approach generated by Claude Monet's oeuvre itself.

4

THE EXHIBITION
TRAIL

THE TRAIL



In Monaco, at Grimaldi Forum, the light is above all that of the Riviera that Claude Monet visited in 1883-1884, then in 1888. Twenty-three canvases painted in Monaco, Bordighera, Sasso, Dolceacqua, Cap Martin and Antibes constitute the heart of the trail as well as the starting point of the curatorial approach.

In the first instance it was about showing those paintings with their unique tonalities, their "palette of diamonds and gems" and bringing to the fore their singularity in Monet's oeuvre.

The 1880 decade was a major turning point in Monet's life and oeuvre. He settled in Giverny and distanced himself from the impressionists. He no longer painted solely the Parisian region and Normandy. He ventured further afield, going from region to region to find new motifs.

His stay in Monte-Carlo in December 1883 was the starting point of that and announced the turning point of his painting campaigns. It was in that same South that Monet, five years later, initiated another change, that of the series: to paint the same subject as many times as the atmospheric conditions inspired.

The journeys through the South signalled two fundamental elements in Monet's work: the principle of the painting campaigns and that of the series. There is therefore a before and an after Monet on the Riviera.

Monet's evolution corresponds to the evolution of his viewpoint. In the first part of his life, he adopted a traditional viewpoint but was little interested in the motif. His ambition was to

paint the atmosphere. He wanted to paint what was between him and the motif. The subject was of little importance, what was crucial was when he painted it.

To share this nature of the gaze and make it one of the central themes of the visit, a whole room is dedicated to it as an opening to the exhibition. Through that, each visitor is invited to see like Monet: looking for the when rather than the what, reading the moment before reading the motif.

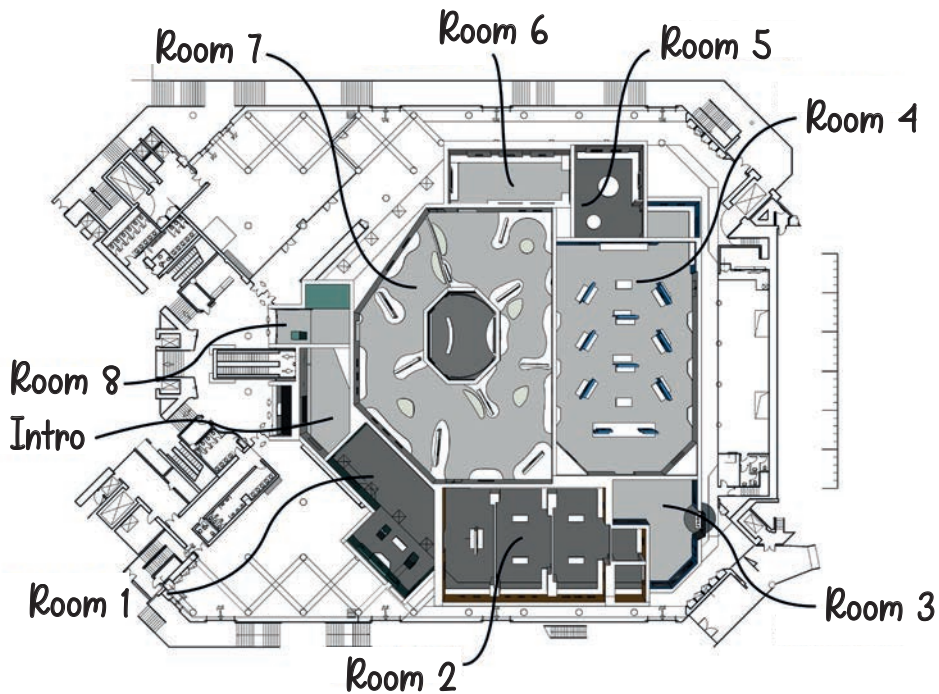
In room 2 and 4, landscapes made from Honfleur to the Riviera and finally Giverny follow, presented in pairs when they deal with the same motif, inviting the visitors to exercise their gaze and read, like Monet, the impression rather than the subject.

At the turn of the century, Monet went further. He no longer painted the landscape in the classic sense of the term. The line of the horizon disappeared.

Monet represented the mirror of the water, that of the pond of Water lilies he created in the garden of Giverny. This painting which excludes the representation of the line of horizon, that between sky and earth, awakens the "idea of the infinite". Monet painted space and light.

A second room of viewpoints (room 5) clarifies and makes tangible that radical evolution that places Monet's oeuvre beyond impressionism and brings it to the doors of modern art. The most innovative paintings follow, from the emblematic series of water landscapes (room 6) then the garden (room 7), that is 38 paintings of Water lilies and other flowers. In the heart of room 7 - "Between war and peace, the *Grandes Décorations*" - broaches the

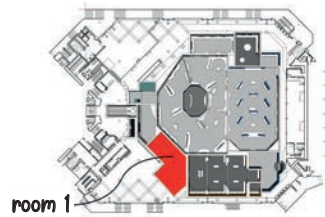
question of the context of the production and meaning of the monumental panels that occupied Monet's time from 1914 to 1926, and that through an innovative presentation, documented and tangible. Many elements that place Monet in full light and invite the public to appreciate his work in a new way. Finally, room 8 discusses this trail to show the oeuvre of an artist at the cusp of abstraction.



- | | |
|--|---|
| 1. Painting the Moment | 6. Water Lilies: Series of Water Landscapes |
| 2. From Trouville to Vetheuil, Painting the Light of the North | 7. A. Giverny: The Water Lily Pond |
| 3. Monet, Hunting for Motifs | 7. B. Between war and peace: the <i>Grandes Décorations</i> |
| 4. Monet and the Riviera | 8. Epilogue: Monet and Abstraction |
| 5. The Garden at Giverny: Another Moreno Garden | |

Room 1. *Painting the Moment*

Objective: to adopt Monet's viewpoint
How? Through the paintings: four masterpieces, two subjects, two very different periods. Combined with a sound ambience and a key audio commentary.
What message? More than a motif, Monet painted first of all an impression, an atmosphere.



The Coastguards Cabin, 1897
 Oil on canvas, 64,8 x 93 cm
 Private collection
 Photography courtesy Denver Art Museum



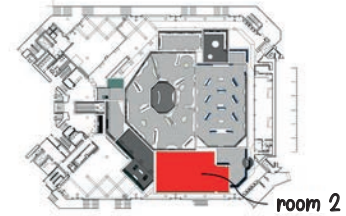
A Hut at Sainte-Adresse, 1867
 Oil on canvas, 53 x 62,5 cm
 MAH Musée d'art et d'histoire. Ville de Genève. Former deposit of the Fondation Garengo, 1990
 © Musée d'art et d'histoire, Ville de Genève, photographe : Flora Bevilacqua



By the Bridge at Argenteuil, 1874
 Oil on canvas, 53,7 x 72,1 cm
 Saint Louis Art Museum
 Gift of Sydney M. Shoenberg Sr., 45: 1973



Charing Cross Bridge, 1903
 Oil on canvas, 73 x 104,1 cm
 Saint Louis Art Museum
 Museum Purchase, 22: 1915



room 2

Room 2. From Trouville to Vétheuil, Painting the Light of the North



Here: two views of Courbevoie captured through a curtain of leaves are presented on either side of *Walk near Argenteuil*.



Springtime through the Branches, 1878
Oil on canvas, 53,8 x 65,4 cm
Musée Marmottan Monet, Paris



Taking a Walk near Argenteuil, 1875
Oil on canvas, 61 x 81,4 cm
Musée Marmottan Monet, Paris



Banks of the Seine at Courbevoie, 1878
Oil on canvas, 50 x 61 cm
Collection of H.S.H. the Prince of Monaco

MONET IN FULL LIGHT

Three similar themes and compositions:
Monet painted the moment rather than the motif.



Melting of Floes at Vétheuil, 1880
Oil on canvas, 60 x 100 cm
Museo Nacional Thyssen-Bornemisza, Madrid
©Museo Nacional Thyssen-Bornemisza, Madrid

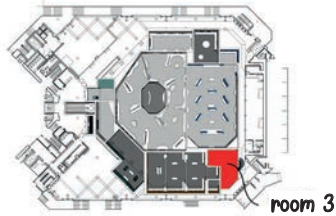


The Flood, 1881
Oil on canvas, 60 x 100 cm
Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF, Inv. Nr. GR 1.509
Photo: Peter Schälchli, Zürich



Break-up of the Ice on the Seine, near Bennecourt, 1893
Oil on canvas, 88,3 x 123,2 cm
Walker Art Gallery, National Museums Liverpool.
Purchased by the Walker Art Gallery with the aid of the V&A Purchase Grand Fund in 1962
©Courtesy National Museums Liverpool, Walker Art Gallery

Room 3. Monet, Hunting for Motifs



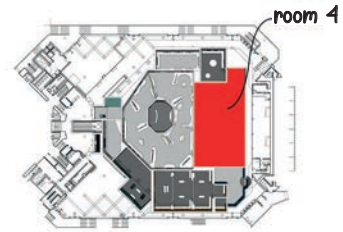
As a prelude to the exhibition room dedicated to Monet's paintings on the Riviera, a cultural mediation device enables the visitors to discover, with the help of an interactive tablet and a projection, the locations the artist visited in the region. Archival documents and extracts from correspondence associated with an original iconographic research help the visitor find out the locations the artist mentioned, in his time and today.



This intuitive device conceived by Hovertone places the visitors in a relation of empathy with the painter, immersing them in his intimacy, his work process and his oeuvre.

Room 4. Monet and the Riviera

Once again Monet paints the same motif at different moments. In the foreground, two works depicting Monaco painted from today's Monte-Carlo Beach Hôtel.



New: the viewpoint has been identified for the exhibition.



Monte-Carlo Seen from Roquebrune, 1883
Oil on canvas, 66 x 81,3 cm
Isabelle and Scott Black Collection
Photograph©2022 Museum of Fine Arts, Boston



Monte-Carlo Seen from Roquebrune, Impression, 1883
Oil on canvas, 65 x 81 cm
Collection of H.S.H. the Prince of Monaco

New:
These two paintings
have been brought
together for the
very first time.

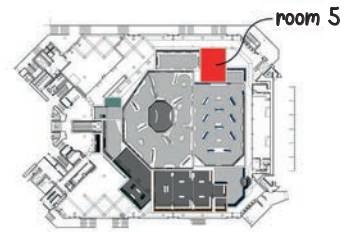
New: First presentation to the public of *Valley of the Nervia with Dolceacqua*.



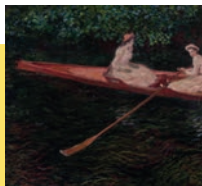
The Valley of the Nervia and Dolceacqua, 1884
Oil on canvas - 65 x 81 cm
Larock-Granoff Collection

Room 5. The Garden at Giverny: Another Moreno Garden

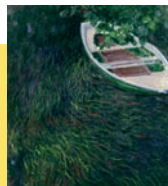
Monet did away with painting in the classic sense of the term, and undertook a radical evolution. He changed viewpoint and from then on, only painted the mirror of the water. He is the painter of space and light.



Three masterpieces illustrate the evolution of Monet's viewpoint from the still traditional approach of young girls on a boat on the Epte to the revitalised vision on the Water Lilies painting.



Boating on the Epte, 1890
Oil on canvas, 133,5 x 146 cm,
Museu de Arte São Paulo Assis
Chateaubriand
Purchase, 1953 - MASP00092
©Photo Isabella Matheus



The Rowing Boat, 1887
Oil on canvas, 146 x 133 cm
Musée Marmottan Monet, Paris



The Water Lily Pond, 1917-1919
Oil on canvas, 130 x 120 cm
Musée Marmottan Monet, Paris



On the picture of the Water Lily pond, Monet's viewpoint is materialised by a play on light. It is evident he only painted a fragment of nature. The garden is not strictly speaking the subject of his painting, hence the equivocal title he chose for his works: water landscapes.

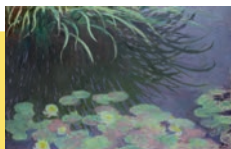
Room 6. Water Lilies: Series of Water Landscapes



In line with the exhibition, a discovery: the prototype for the *Grandes Décorations* (1897) recently identified.

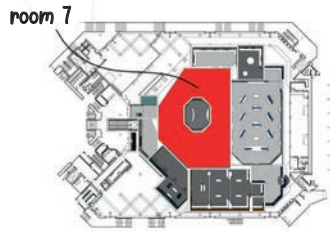


In 1897, Monet already showed a journalist a series of paintings he had devised to decorate a circular room whose ogee moulding beneath the skirting board would be wholly occupied by a horizon of water with spots of vegetation. This panel has been recently connected to that set lost today. This work is therefore the only prototype for *Grandes Décorations* known to this day.



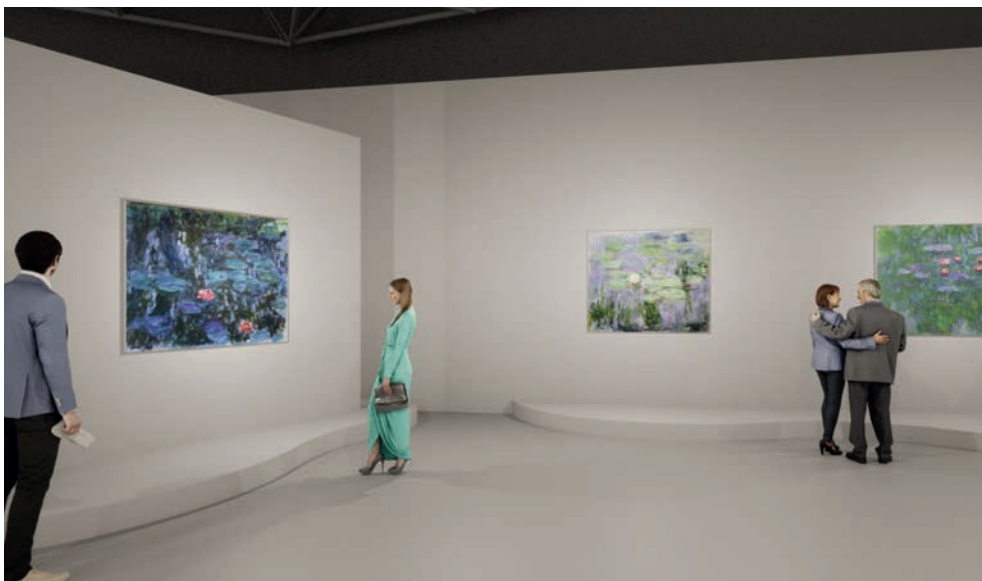
Reflections of Tall Grass in the Water Lily Pond, 1897
Oil on canvas, 130 x 200 cm
Nahmad Collection

Room 7.A. Giuerny: The Water Lily Pond



A vast space to wander about, sit down and contemplate the works, one by one.

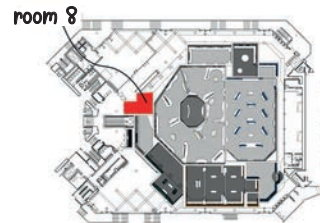
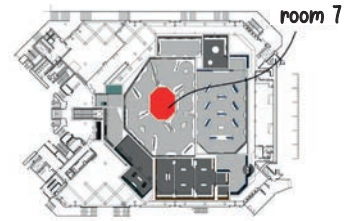
MONET IN FULL LIGHT



Room 7. B. *Between war and peace: The Grandes Décorations*

Objective: to present the *Grandes Décorations* in the context of their production, the garden in Giverny at the time of the First World War.

How: with a new immersive device, associating, without ever mixing them, paintings and documents of the period (photos, films and audio).



Room 8. Epilogue: Monet and Abstraction



NOTE OF THE SCENOGRAPHER

With the curator Marianne Mathieu, we devised a scenographic storyboard deliberately pared down aimed at offering the visitor the experience of a simple and immediate visit to Monet's oeuvre.

First by gathering together works on the same subject in more intimate spaces and creating plays on perspective as in the space devoted to the Riviera, in order for the gaze of the visitor to embrace several paintings whose composition present a similar framing.

The scenography is presented in 2,500 square metres with partition walls that rise 4.50 metres above the ground; the colours determined by Anne Gratadour (who devised many scenographies at the musée Marmottan Monet) punctuate the visitor's progress and place those landscapes on show: the color Violet Cariama for the Northern painting, the azure blue for the room dedicated to the Riviera.

The visitor will discover a very big room dedicated to Giverny where I propose a wandering reminiscent of a garden. The paintings form a landscape punctuated with photographs in large formats that communicate with the artist's works.

Two extremely easy to use audiovisual and scenic devices, one of which produced in support of the curator's storyboard, is available in the rooms that specifically illustrate the period when Monet definitively settled in Giverny:

In 1890: It is a framing that closes in on the motif with the help of an audiovisual device on a panoramic photograph of his "water garden".

In 1914-1918: Monet painted the Water lilies series which was a pivotal stage in his oeuvre. Around those two masterpieces, of which the public forgets the historical context in which they were made, a device enables the visitor to understand and observe in another way the canvases with the help of two big video projections and a spatial sound system. This immersive space is a highlight, establishing a dialogue with the works and evoking his long-lasting friendship with Georges Clémenceau. The latter, nicknamed "Father of Victory", proposed that his artist friend offer the paintings to France as a symbol of peace.

The visit ends in the contemplation of one single work, a very large format, with the visitor looking for the last time at the artist and his work.



William Chatelain, Scenographer, Head of Studies and Design of Spaces at Grimaldi Forum



Anne Gratadour, Scenography adviser for the exhibition



SELECTION

OF WORKS EXHIBITED





By the Bridge at Argenteuil, 1874
Oil on canvas - 53,7 x 72,1 cm
Saint Louis Art Museum
Gift of Sydney M. Shoenberg Sr., 45:1973



Boaters at Argenteuil, 1874
Oil on canvas
61,9 x 80 cm
Nahmad Collection
© crédit photo Collection Nahmad



Springtime through the Branches, 1878
Oil on canvas
53,8 x 65,4 cm
Musée Marmottan Monet, Paris



Banks of the Seine at Courbevoie, 1878
Oil on canvas
50 x 61 cm
Collection of H.S.H. the Prince of Monaco
Permission to be requested for any use



Arm of the Seine near Vétheuil, 1878
Oil on canvas
60 x 80 cm
Pérez Simón Collection, Mexico
©Arturo Piera



Melting of Floes at Vétheuil, 1880
 Oil on canvas
 60 x 100 cm
 Museo Nacional Thyssen-Bornemisza, Madrid
 ©Museo Nacional Thyssen-Bornemisza. Madrid



The Flood, 1881
 Oil on canvas
 60 x 100 cm
 Arp Museum Bahnhof Rolandseck / Collection Rau for UNICEF, Inv. Nr. GR 1.509
 Photo : Peter Schälchli, Zürich



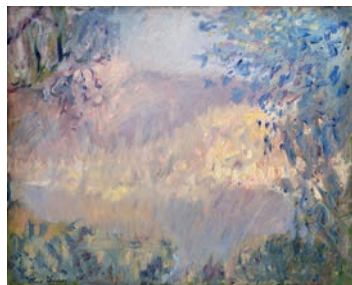
The «Fire Trees» at Varengeville, 1882
 Oil on canvas
 60 x 73,3 cm
 Vargi Collection
 ©Christie's



Fishing Boats, 1883
 Oil on canvas
 65 x 92 cm
 Denver Art Museum
 Frederic C. Hamilton Collection, 2020.568
 Photographie courtesy Denver Art Museum



Monte-Carlo Seen from Roquebrune, 1883
 Oil on canvas
 66 x 81,3 cm
 Isabelle and Scott Black Collection
 Photograph©2023 Museum of Fine Arts, Boston



Monte-Carlo Seen from Roquebrune, Impression, 1883
 Oil on canvas
 65 x 81 cm
 Collection of H.S.H. the Prince of Monaco
 Permission to be requested for any use



The Valley of the Nervia and Dolceacqua, 1884
 Oil on canvas
 65 x 81 cm
 Collection Larock-Granoff



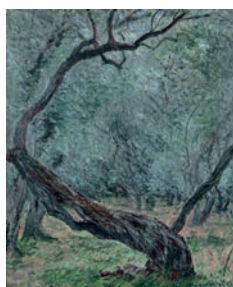
Villas at Bordighera, 1884
 Oil on canvas
 61 x 74 cm
 Hasso Plattner Collection



Villas at Bordighera, 1884
 Oil on canvas
 116,5 x 136,5 cm
 Paris, Musée d'Orsay Photo
 © Musée d'Orsay, Dist. RMN-Grand Palais / Patrice Schmidt
Obligatory Mentions : Grimaldi Forum Monaco, Exhibition - Monet in Full Light. From July 8 to September 3, 2023. Maximum 1/4 page size visual on the inside and not on the cover.



Strada Romana at Bordighera, 1884
 Oil on canvas
 66 x 81,5 cm
 Hasso Plattner Collection



Study of Olive Trees, 1884
 Oil on canvas
 73 x 60 cm
 Private collection, courtesy Blondeau & Cie, Genève
 © Studio Sebert Photographes, Paris



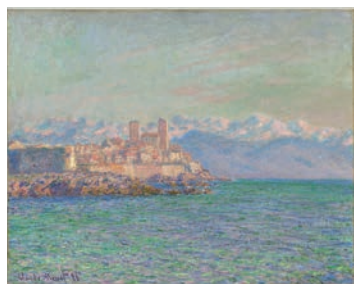
The Olive Tree Wood in the Moreno Garden, 1884
 Oil on canvas
 65 x 81 cm
 Private collection



Cap Martin: The Point, 1884
Oil on canvas
65 x 81 cm
Collection of the Musée des Beaux-Arts de Tournai



Rocks on the Mediterranean Coast, 1888
Oil on canvas
65,1 x 81,3 cm
Columbus Museum of Art, Ohio
Bequest of Frederick W. Schumacher



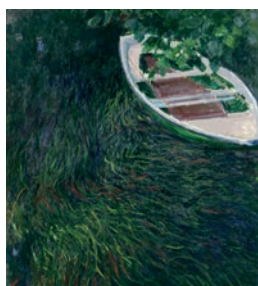
The Fort of Antibes, 1888
Oil on canvas
65 x 81 cm
Hasso Plattner Collection



Antibes, 1888
Oil on canvas
65,4 x 81,3 cm
Colección Pérez Simón, México
©Arturo Piera



Boating on the Epte, 1890
Oil on canvas
133,5 x 146 cm
Museu de Arte São Paulo Assis Chateaubriand
Purchase, 1953
MASP.00092



The Rowing Boat, 1887
Oil on canvas
146 x 133 cm
Musée Marmottan Monet, Paris



Bed of Chrysanthemums, 1897
Oil on canvas
130 x 89 cm
Private collection



Reflections of Tall Grass in the Water Lily Pond, 1897
Oil on canvas
130 x 200 cm
Nahmad Collection
© crédit photo Collection Nahmad



Charing Cross Bridge, 1903
Oil on canvas
73 x 104,1 cm
Saint Louis Art Museum
Museum Purchase, 22:1915



Water Lilies, 1904
Oil on canvas
88 x 91,4 cm
Denver Art Museum
Funds from Helen Dill bequest, 1935.14 Photographie



Agapanthes, 1914-1917
Oil on canvas
200 x 150 cm
Musée Marmottan Monet, Paris



Water Lilies, 1914-1917
Oil on canvas
200 x 200 cm
Musée Marmottan Monet, Paris



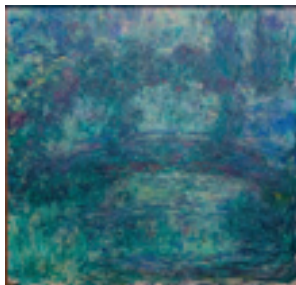
Weeping Willow, 1918-1919
Oil on canvas
100 x 120 cm
Musée Marmottan Monet, Paris



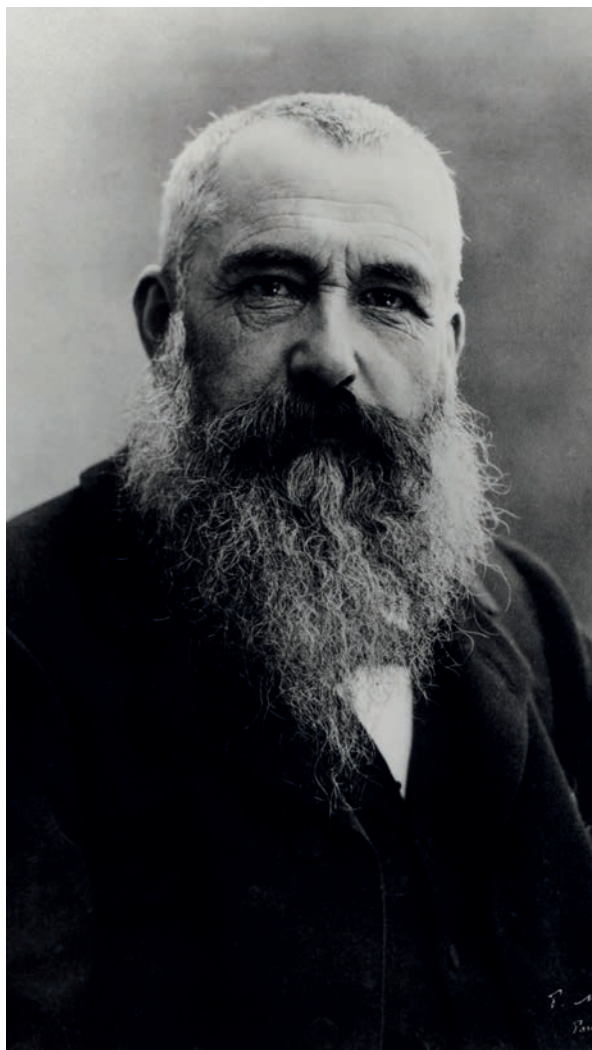
The Path under the Rose Arches, 1920-1922
Oil on canvas
89 x 100 cm
Musée Marmottan Monet, Paris



The Japanese Bridge, ca. 1918-1924
Oil on canvas
89 x 115,5 cm
Fondation Beyeler, Beyeler Collection, Riehen/Basel
© Photo : Peter Schibli



The Japanese Bridge, 1920-1924
Oil on canvas
Museu de Arte São Paulo - Assis Chateaubriand
Don de Louis La Saigne, 1948
MASP.00093
©Photo google

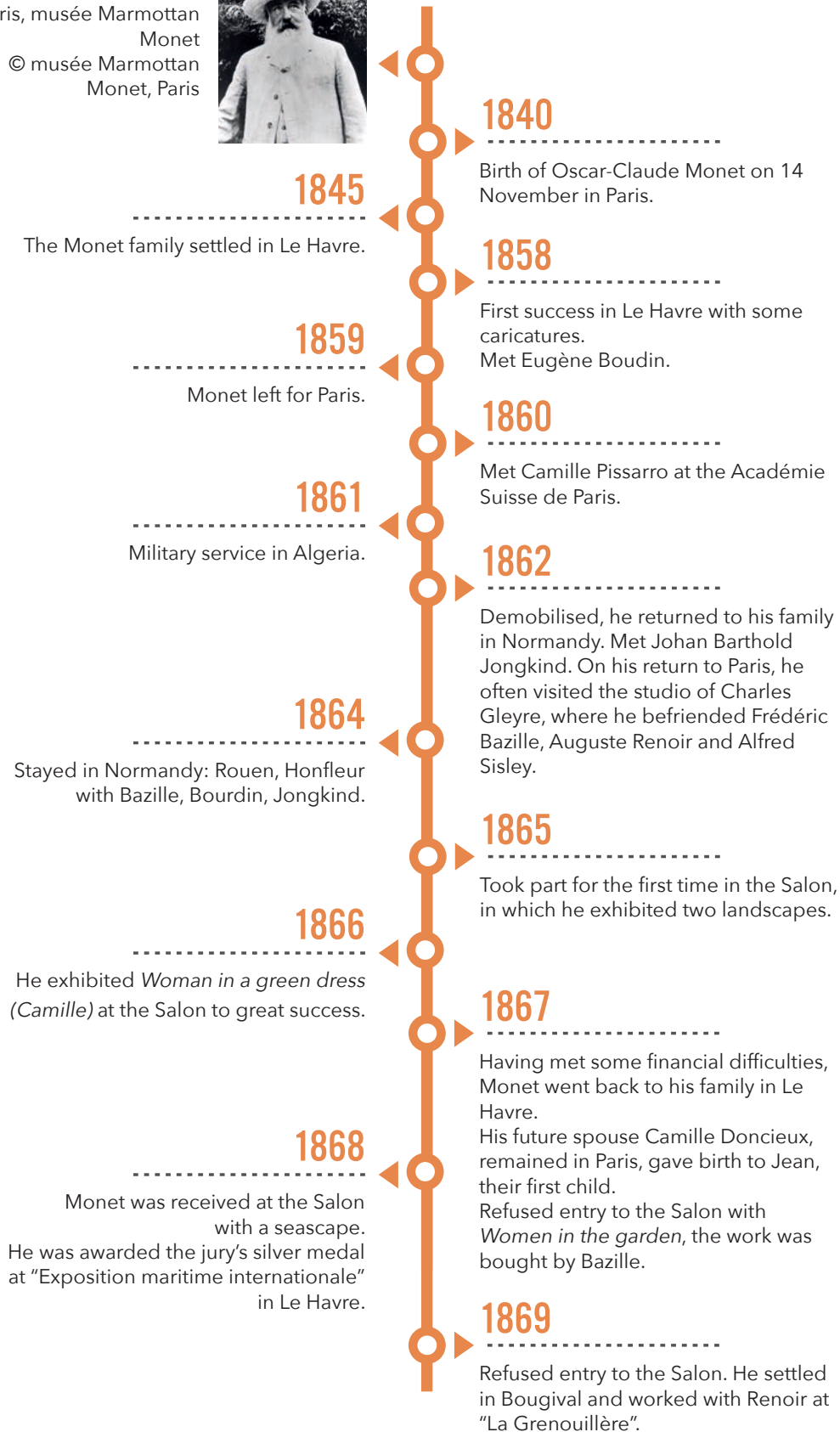


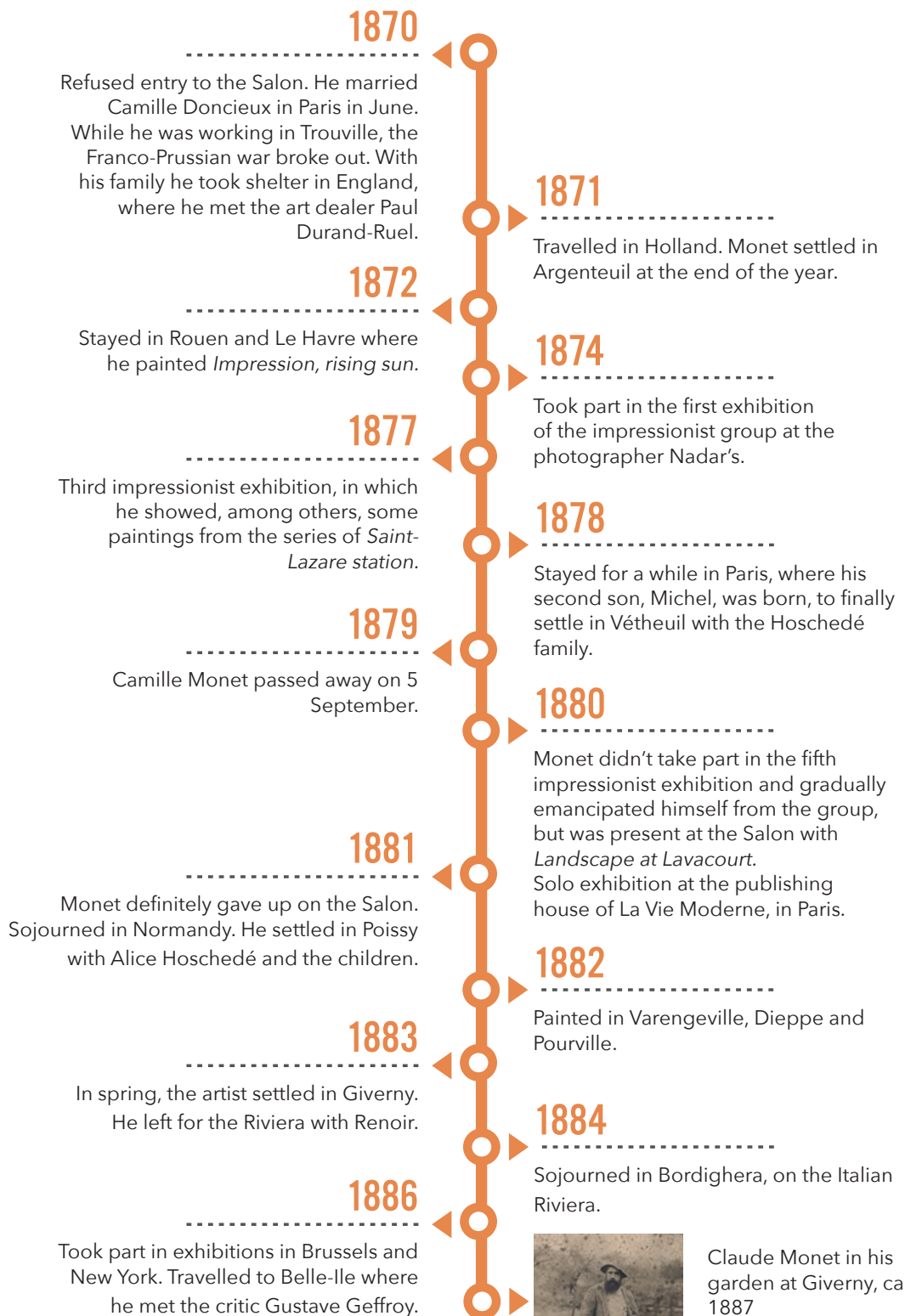
Claude Monet
Paris, museum Marmottan Monet
© museum Marmottan Monet, Paris

BIOGRAPHY OF CLAUDE MONET

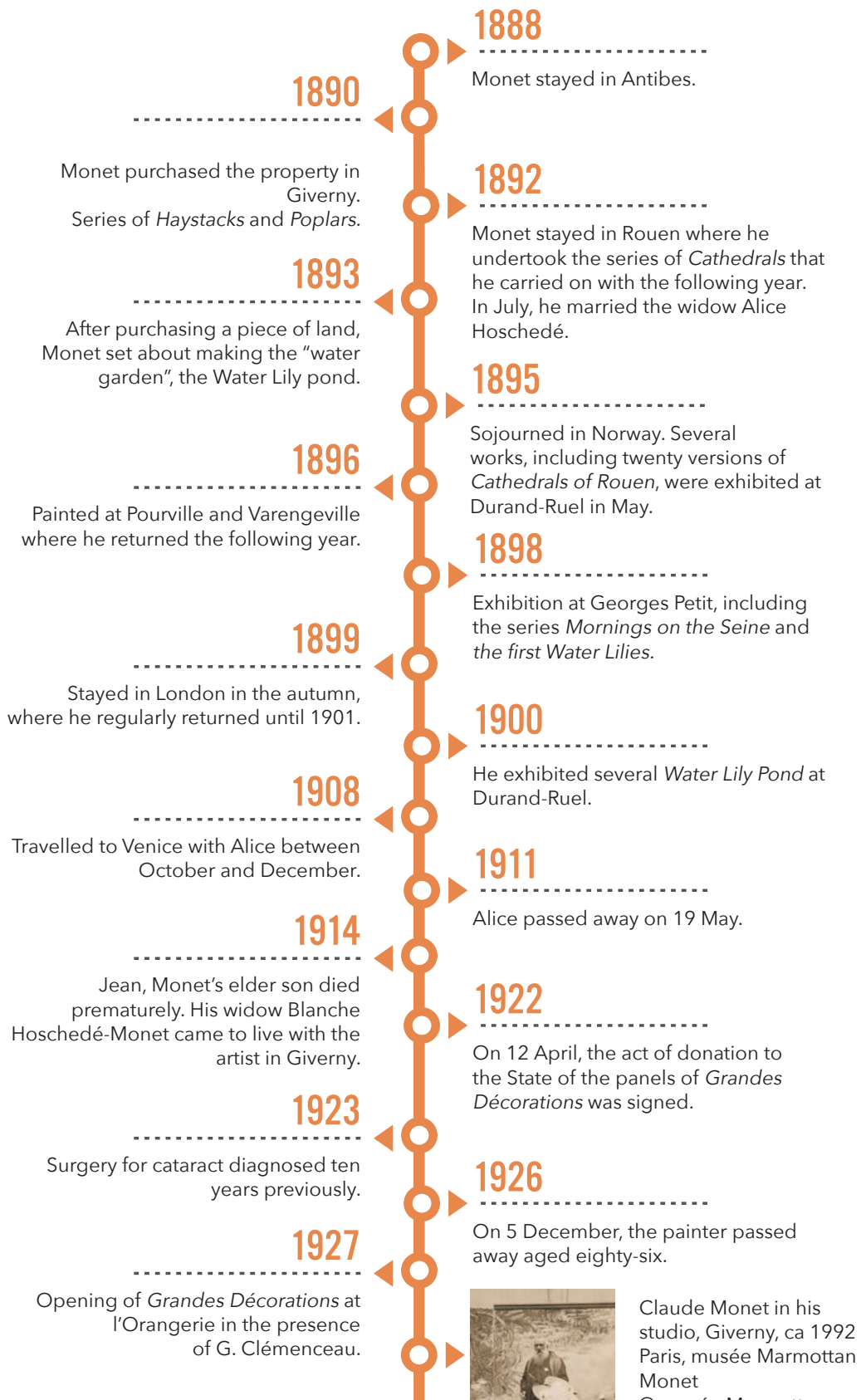
6

Claude Monet
Paris, musée Marmottan
Monet
© musée Marmottan
Monet, Paris





Claude Monet in his garden at Giverny, ca 1887
 Paris, museum Marmottan Monet
 © museum Marmottan Monet, Paris



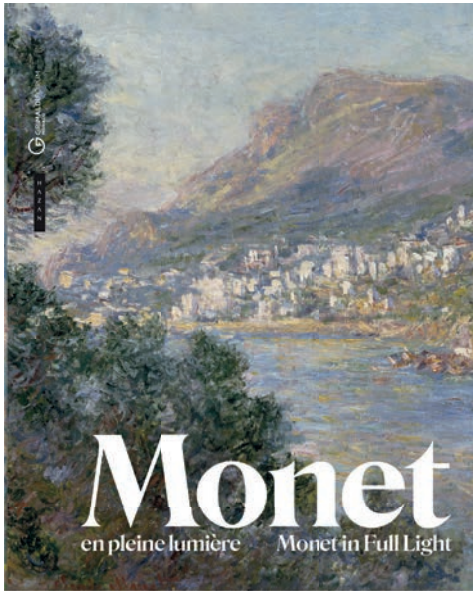
Claude Monet in his studio, Giverny, ca 1922
Paris, musée Marmottan Monet
© musée Marmottan Monet, Paris



AROUND THE
EXHIBITION



The exhibition book



Format : 24 x 29 cm
 Bilingual text in French and English
 Price: 39€
 Edition : Grimaldi Forum Monaco and Editions Hazan.

Youth workshop



Date : July 10-28, 2023, Monday to Friday.

Age requirements :

- morning workshops (10am-12pm): 5 - 8 years old
 - afternoon workshops (2-4pm): 9-12 years old
- Maximum number of children per day: 25
 Booking: Grimaldi Forum Monaco
 ticket office: +377 99 99 30 00

Cultural «rendez-vous» at the hotel Métropole with Marianne Mathieu



The "Rendez-Vous Culturels" at the Hôtel Métropole Monte-Carlo appeals to all lovers of literature and culture through a program of intimate encounters with artists and figures of contemporary cultural life. Moments of exciting and original sharing in a privileged setting. Marianne Mathieu, curator of the Grimaldi Forum Monaco's major summer exhibition, «Monet in full Light», has the pleasure of introducing visitors to the world of this genius painter on June 15 from 4:00 pm to 6:00 pm at the Hôtel Métropole Monte-Carlo.

Reservations required :
c.russo@metropole.com
 Tél. (+377) 93 15 15 75

LOANERS TO THE EXHIBITION

88

PROVENANCE OF THE LOANERS



FOCUS ON MUSÉE MARMOTTAN MONET

Purchased in 1882 by Jules Marmottan from the widow of the Duke of Valmy, this property, situated near the Bois de Boulogne, was converted into a townhouse by his son Paul Marmottan. At his death in 1932, the latter bequeathed to the Académie des beaux-arts the entirety of his collections, his magnificent townhouse and his library in Boulogne. Having become one of the foundations of the Académie des beaux-arts, the musée Marmottan opened its doors on 21 June 1934. In addition to his Belle Epoque collections (paintings, sculptures, illuminations) and Empire, it is the setting for the first international funds for the oeuvres of Claude Monet and Berthe Morisot. Centre of impressionism, it also keeps many signed masterpieces: Delacroix, Boudin, Manet, Degas, Caillebotte, Sisley, Pissarro, Gauguin and Rodin.

A few key dates:

1882: Jules Marmottan purchased from the widow of the Duke of Valmy her property located at 2, rue Louis Boilly in the 16th arrondissement in Paris.

1932: Paul Marmottan bequeathed to the Académie des beaux-arts the entirety of his collections, his townhouse and his library in Boulogne, the present-day Bibliothèque Marmottan.

21 June 1934: musée Marmottan opened its doors.

1957: Victorine Donop de Monchy bequeathed to the musée Marmottan, part of the collection inherited from her father, the doctor Georges de Bellio. This exceptional donation included eleven major impressionist works one of which was Claude Monet's *Impression, rising sun*.

1966: Michel Monet, Claude Monet's younger son, appointed musée Marmottan his sole legatee. He bequeathed the property of Giverny and all the works it

contained. In addition to the paintings and drawings by Eugène Delacroix, Eugène Boudin, Johan Jongkind, Gustave Caillebotte, Renoir, Morisot..., Michel bequeathed a set of monumental paintings without equal depicting the water lilies. More than a hundred works by Monet became the properties of the Institution.

1981: Daniel Wildenstein offered the collection of illuminations that his father, Georges, had started gathering at the age of sixteen. This set counts many masterpieces, of which several pages attributed to Jean Fouquet, Jean Bourdichon, Jean Perréal and Giulio Clovio. Three hundred and twenty-two miniatures from the French, Italian, Flemish and English schools dating from the Middle Ages and the Renaissance form one of the first collections of illuminations in France.

1985: Nelly Sergent-Duhem, the adoptive daughter of post-impressionist painter Henri Duhem, offered many works to the museum, among them *Promenade near Argenteuil*, by Monet, and *Bouquet of flowers*, by Paul Gauguin.

1993: the Ruart family bequeathed to the museum the first international funds of the works of their grand-mother Berthe Morisot - that is twenty-five paintings and a unique set of graphic works - as well as drawings and paintings signed Manet, Edgar Degas and Jean-Baptiste Corot.



EXHIBITION'S
PARTNERS

99



CMB Monaco, a leading international private bank based in Monaco since 1976, specialises in asset investment advice and wealth management.

CMB Monaco aims to be the bank of reference for Monegasque residents and offers a «boutique» approach to wealth management for international clients. It also creates opportunities in corporate and investment banking.

For many years, CMB Monaco has contributed to the influence of several institutions in the Principality. Official partner of the Grimaldi Forum since 2005, the Private Bank has renewed its trust in this prestigious cultural institution in 2023 through a partnership covering the Grimaldi Forum's cultural programme in the Principality as well as its whole activity in business tourism.

CMB Monaco is proud to be associated with the major summer exhibition devoted to Monet's work as well as to the high-quality shows and events on offer this year. While being associated with the image of the Grimaldi Forum, CMB Monaco enables the latter to develop its cultural offer and contributes alongside it to the influence of the Principality.

Sotheby's EST. 1744

Helena Newman, Chairman of Sotheby's Europe and World Wide Head of Impressionist and Modern Art, declared: "We are delighted to support this exhibition, which truly offers a masterpiece through a new perspective."

Established in 1744, Sotheby's is the world's premier destination for art and luxury. Sotheby's promotes access, connoisseurship, and preservation of fine art and rare objects through auctions and buy-now channels including private sales, e-commerce, and retail.

Their trusted global marketplace is supported by an industry-leading technology platform and a network of specialists spanning 40 countries and 50 categories, which include Contemporary Art, Modern and Impressionist Art, Old Masters, Chinese Works of Art, Jewelry, Watches, Wine and Spirits, and Interiors, among many others.



Groupe Marzocco has become the by-word for state-of-the-art luxury developments within Monaco. Operating in the Principality since the early 1980s, the Group has become the benchmark for quality, lasting value and innovation.

Its many successful developments include the Tour Odéon, a 49-floor luxury residential tower with a spectacular five-storey penthouse. Testimonio II is the largest development currently underway in Monaco, reflecting Groupe Marzocco's significant contribution to the regeneration of the Principality and the exceptional standard of living that is offered to residents as part of the new Monaco.

With a strong focus on strategically selected locations, luxury living standards and the utmost attention to detail, Groupe Marzocco develops large-scale projects that stand the test of time.

Groupe Marzocco is honored to be supporting the major *"Monet en pleine lumière"* exhibition and, more broadly, the Grimaldi Forum that promotes a diverse, competitive, and rich cultural offering through its broad range of events.

10

MEDIA
PARTNERS

Les Echos

WEEK-END

Every Friday with the daily newspaper Les Echos, **The Echos Week-end Magazine** offers its 773 000 readers a stimulating and inspiring editorial treatment: subjects in touch with current events, always mixing business information, pleasure and intelligence. Les Echos week-end celebrates 5 years of inspiration and opens a new chapter to be fully of its time: Responsible, by paying particular attention to contemporary commitments; Prescriptive, through more assertive choices in terms of fashion, culture, gastronomy, etc.; Incarnate, to increase proximity and relevance by giving the floor to experts; ; Special, to stand out and assert itself thanks to more and more themed issues.

Source: ACPM PV 2021 DFP Les Echos / One Next 2022 S2 LNM Les Echos / One Next Influence 2022 - LNM Les Echos



SNCF Connect is an all-in-one mobility service that simplifies all travel. The service allows you to find, book and manage your short and long journeys, by integrating all the passenger information.

SNCF Connect includes numerous features to plan your short and long-distance journeys:

- Plan, buy and exchange train tickets;

- Find the best urban route anywhere in France;
- Traffic information and alerts in real time;
- Buy and renew regional passes and season train tickets.

LE FIGARO

LE FIGARO is the leading national referent daily newspaper, with a delivery of 349,800 copies per day. As the leader in online press websites, it reaches more than 26 million French people each month through all its media.

Every weekend, the daily newspaper is distributed with Le Figaro Magazine, Madame Figaro and TV Magazine, making up the Figaro Week-end offer, with a circulation of 375,000 copies.

Under the direction of Alexis Brézet, a team of 350 journalists, experts in 6 territories and more than 30 themes, provides an exceptional editorial offer every day: Decryption and analysis of current events in France and abroad, economic, and political news, major social issues, sports...



Cultural information, discovering new talents and quality works are the core of **RTL's** DNA, a place of information and entertainment where different viewpoints are brought together and where journalistic angles meet. RTL has always given a special place to culture in its programs, especially in its flagship cultural program: *Laissez-vous tenter* where every Sunday from 9:15 am to 10 am, the Culture Department informs, deciphers and discusses 100% cultural themes. Exhibitions, favorites, reports, interviews, discoveries and distinguished guests... Every day, RTL provides information on culture through its programs and columns. It is therefore quite natural that RTL has chosen to partner with the Monet in Full Light exhibition.



For more than 25 years, **téva**, the channel that best supports women has never stopped evolving, moving, and making things happen, uniting an ever-larger community around it. With more than 7 million viewers every month, *téva* remains as powerful as ever for women under 50 and is the channel where you can be free to be yourself. In short, *Téva* is now a voice that counts!



With 35 years of expertise, the press group Les Éditions COTE RSE publishes several reference titles including **COTE Magazine**, the first bilingual art and lifestyle magazine on the French Riviera aimed at local, national, European and international clients. The spirit of these publications? To highlight the components of our region, the trends and news, the events and those who make it a fertile territory in skills. It is in this sense that trophies have been created over the years to reward innovative companies, architects, the medical profession and women entrepreneurs. COTE Magazine has also developed online with the *Week-end By COTE* newsletter and by creating high-end turnkey events for its partners.

GRIMALDI FORUM MONACO



11

ABOUT



Between sea and sky, recognisable thanks to its spectacular design of glass and steel, the cultural and conference centre of the Principality of Monaco welcomes on average 250,000 visitors a year for around a hundred events. In 2020, it celebrated its twentieth anniversary.

An exceptional stage for a cultural programme revolving around three strong axes - exhibitions, music and dance - the Grimaldi Forum Monaco organises each summer a big themed exhibition devoted to a major art movement, a topic related to heritage or civilisation, in collaboration with the biggest cultural institutions in the world. Its spaces, like Hall Ravel, of 4,000 square metres, enable a totally free creation.

One of its signature strengths is a savoir-faire linked to its event-driven culture and the expertise of a team which knows how to apprehend the specifics of an exhibition subject, and is able to offer a made-to-measure approach based on two requirements: an undeniable scientific value and a rigorous quality in the setting of the event by relying on the best specialists in each field. Widely acknowledged, this expertise in cultural

engineering is also illustrated in the touring of its exhibitions abroad, twenty or so at this time, as well as by the requests of its customers, like the exhibition Chaumet en Majesté, in 2019, with scenographies made 100% at GFM. As far as live shows are concerned, the stage of the Salle des Princes, Monaco's biggest auditorium with its 1,800 seats and 1,000 square metres scenic stage (equivalent to the Opéra Bastille) can be exploited for big productions.

The Grimaldi Forum is also a natural setting for the Monegasque cultural institutions: The Ballets de Monte-Carlo, The Philharmonic Orchestra and the Opera, the Printemps des Arts de Monte-Carlo and the Théâtre Princesse Grace outside the walls.



THE EXHIBITIONS

Air Air (2000)

China, the first emperor's century (2001)

Days of Circus (2002)

Super Warhol (2003)

Imperial Saint Petersburg (2004)

Arts of Africa (2005)

New York, New York (2006)

The Grace Kelly Years, Princess of Monaco (2007)

Queens of Egypt, from Hetepheres to Cleopatra (2008)

Moscow: Splendours of the Romanovs (2009)

Kyôto-Tôkyô, from samurais to mangas (2010)

Magnificence and Grandeur of the royal houses in Europe (2011)

Extra Large (2012)

Monaco celebrates Picasso (2013)

Art Lovers: Stories of Art in the Pinault Collection (2014)

From Chagall to Malevich: the Revolution of the Avant-garde (2015)

Francis Bacon, Monaco and French Culture (2016)

The Forbidden City in Monaco: Imperial Court Life in China (2017)

The Golden Treasures of the Pharaohs (2018)

Dalì, a History of Painting (2019)

Alberto Giacometti: A Retrospective, Marvelous Reality (2021)

Christian Louboutin, The Exhibition[nist], Chapter II (2022)



PRACTICAL INFORMATION
AND PRESS CONTACT

12

The exhibition Monet in full light is produced by the Grimaldi Forum Monaco and is supported by the Government of Monaco, CMB Monaco, Sotheby's and the Marzocco Group.

PRACTICAL INFORMATION AND PRESS CONTACT

DATES : from 8 July to 3 September 2023

TIMES : open every day
from 10 a.m. to 8 p.m.

NIGHT: Thursdays till 10 p.m.

LOCATION: Espace Ravel at Grimaldi
Forum Monaco, 10 Avenue Princesse
Grace, 98000 Monaco

ACCESSIBILITY: Exhibition accessible
to disabled persons and persons with
reduced mobility.

ENTRY PRICE:

Full price: 14€

(FREE for under 18s)

Reduced price: 11€

Groups (+ 10 people)

Students (- 25 on presentation of card)

Seniors (+ 65)

For all the visitors showing their SNCF TER
SUD tickets of the same day

GUIDED TOURS:

MONET CLASSICS - Public and private
guided tours during the opening hours of
the exhibition.

Audio guides (French, English), 6€ in
addition to the entrance fee. 45 mn of visits
narrated by the curator of the exhibition.

Public guided tours: 10€ per person, in
addition to the entrance fee, on Thursdays
and Sundays at 10:30 am, 2:30 pm and 5
pm, subject to availability (maximum 25
people).

Booking : Web site :
[www.montecarloticket.com /](http://www.montecarloticket.com/)

E-mail : [ticket@grimaldiform.com /](mailto:ticket@grimaldiform.com)

Tél : +377 99 99 3000

Private guided tours in French or English:
single rate of 370€ for the group, in
addition to the entrance fee per person
(maximum 25 people).

Booking :
E-mail : visites@grimaldiform.com

MONET MORNINGS - Public guided
tours starting before the opening of the
exhibition.

After a breakfast in the company of
our guide-lecturer, discover with him
the exhibition which opens its doors
exceptionally for you before its usual time.
Complete breakfast package and guided
tour from 8:45 am to 10:45 am: 180€ per
person, on Fridays July 14, July 28 and
August 11, subject to availability (maximum
25 people).

Package entitles you to a 5% discount in
the store.

Booking : Web site :
[www.montecarloticket.com /](http://www.montecarloticket.com/)
E-mail : [ticket@grimaldiform.com /](mailto:ticket@grimaldiform.com)
Tél : +377 99 99 3000

MONET JUST FOR YOU - Exclusive guided
tours

At the end of the day, after it has closed
to the public, the exhibition reopens its
doors just for you. With a guide-lecturer
dedicated to you, discover Monet in full
light at your own pace.

7 days a week except Thursdays - Up to 2

hours visit in French or English between
8pm and 10pm.

Single price of 1800€ (up to 8 people),
including the exhibition catalog.

Possibility of organizing a private drink or
cocktail at the end of the visit (optional)

Boooking :

E-mail : visites@grimaldiformum.com

**TICKET OFFICE GRIMALDI FORUM
MONACO:**

Tél. +377 99 99 3000

E-mail : ticket@grimaldiformum.com

Sale points :

www.montecarloticket.com as well as
Ticketmaster and France Billet

INTERNET SITE: www.grimaldiformum.com

SOCIAL MEDIA: Facebook, Twitter,
Instagram, LinkedIn, Youtube, Tik Tok :
Grimaldi Forum Monaco

HASHTAG : [#monetmonaco](https://www.instagram.com/monetmonaco)

