

GRIMALDI FORUM MONACO

EXHIBITION

July 8th

**> August 31st
2025**



COLORS!

Masterpieces from the Centre Pompidou



GRIMALDI FORUM
MONACO



Centre Pompidou

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PRESS KIT

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Chaim Soutine

Le Groom, 1925

Oil on canvas

98 x 80,5 cm

Former collection of Baron Kojiro Matsukata transferred in 1959 to the Musée national d'art moderne in application of the 1952 peace treaty with Japan
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle



PRESS RELEASE

CURATED by Didier Ottinger
Deputy Director of the Musée National d'Art
Moderne – Centre Pompidou

From July 8 to August 31, 2025, the Grimaldi Forum Monaco presents “Colors!”, an exhibition dedicated to the modern history of color through major masterpieces of the 20th century, drawn from the collection of the Centre Pompidou.

Under the curatorship of Didier Ottinger, Deputy Director of the Musée National d'Art Moderne - Centre Pompidou, the exhibition will feature over a hundred works, including paintings by major artists such as Sonia Delaunay, Jean-Michel Basquiat, Pablo Picasso, Amedeo Modigliani, Henri Matisse, and Wassily Kandinsky.

A true sensory and visual journey will invite visitors to reconsider the perception of color in modern art. At the heart of the exhibition, seven monochromatic spaces will be enriched by the sound creations of composer Roque Rivas, in collaboration with Ircam, and olfactory atmospheres developed by Alexis Dadier in partnership with the Fragonard perfume house. These unique installations will allow visitors to experience color not only visually but also through other senses: hearing and smell.

In continuation of the journey, iconic design pieces by Ron Arad, Jean Prouvé, Ettore Sottsass, Philippe Starck and many more will be part of specially conceived installations by designer Marion Mailaender, connecting art pieces with design objects. By recreating interior settings, the French architect and designer will offer a different perspective on art, integrating it into everyday life.

The exhibition's scenography is designed by William Chatelain, Head of Space Studies and Design at the Grimaldi Forum Monaco.

This exhibition is organized in collaboration with the Centre Pompidou, with the support of CMB MONACO, SOTHEBY'S, and the GROUPE MARZOCCO.

Martial Raysse

Made in Japan - La grande odalisque, 1964
Acrylic paint, glass, a fly and synthetic fiber tassels
on a photograph mounted on canvas
130 x 97 cm
Gift of the Scaler Foundation in 1995
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle

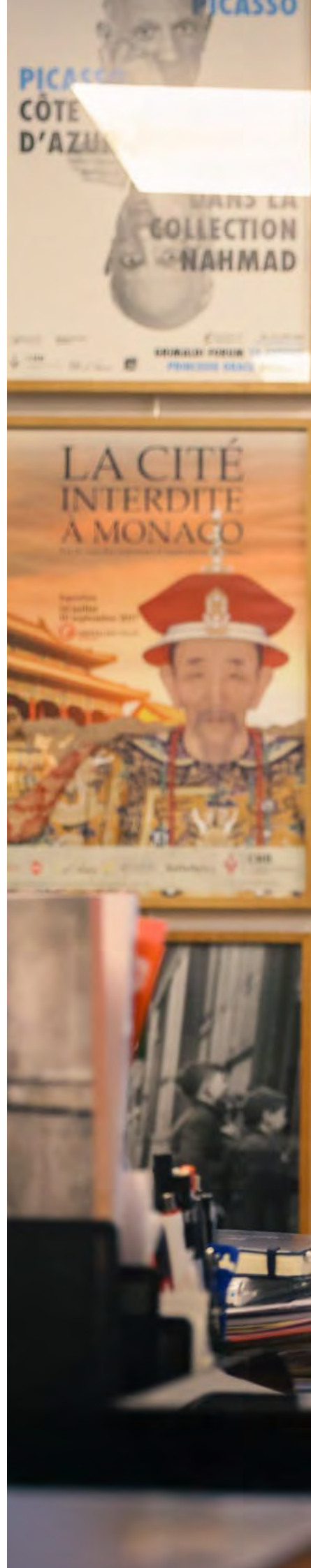
WELCOME TO COLOR

FOREWORD by Sylvie Biancheri General Manager of Grimaldi Forum Monaco

Each summer, we present a major exhibition that is both educational and popular, offering a fresh perspective on an artist or an artistic theme through exceptional works. Last year, thanks to the most significant loan ever granted by Tate abroad, our *Turner's Sublime Legacy* exhibition created a unique dialogue between JMW Turner and contemporary artists. In 2023, our *Monet in Full Light* exhibition brought together a hundred works from around the world, including a quarter dedicated to the Riviera—a lesser-known aspect of the Master's production.

In this year that marks the 25th anniversary of the Grimaldi Forum, we are especially delighted to collaborate once again with the Centre Pompidou, 13 years after our first joint project, *Extra Large*. As the Centre Pompidou prepares to close its doors for several years, it has given us the extraordinary opportunity to present an exclusive exhibition drawing from its unparalleled collection of modern and contemporary art, the largest in Europe.

This exhibition, prepared over several years, invites visitors to experience color and its artistic use in multiple dimensions. They will admire over a hundred masterpieces—paintings, sculptures, and design pieces—by the most renowned artists of the 20th and 21st centuries. Additionally, visitors will be able to engage other senses, with fragrances designed to “smell colors” and sounds created to “hear colors”. Installations will also contextualize colors in interior settings, prompting reflection on the role of artworks in everyday life. A true color adventure awaits visitors at the Grimaldi Forum Monaco this summer!





FLASH INTERVIEW

Didier Ottinger

Exhibition Curator

Deputy Director of the Musée National d'Art Moderne – Centre Pompidou

What is the theme of this exhibition?

The exhibition explores how color has been used and its meaning for artists of the 20th and early 21st centuries.

It likely raises more questions than it provides answers. What does blue or red evoke for someone looking at a painting by Matisse or Gontcharova who has chosen that color? What do these colors mean to me as a visitor?

Rather than offering a lecture on the meaning and history of color, the exhibition invites visitors to experience color. Color is felt more than it is explained.

What new perspectives does it bring?

Its greatest “novelty” lies in its very subject, which, though seemingly obvious or even commonplace, has in fact been the focus of very few exhibitions.

A new subject calls for an unprecedented form. The entire exhibition is housed in a “drum” that, when viewed from above, takes the shape of a “color wheel”—a fundamental tool in color analysis, used by scientists and painters to understand nature’s palette and the sequence of colors.

Can you explain the choice of pink among the seven colors presented in the exhibition?

Pink may be the most captivating color, embodying the exhibition’s core message. From its emergence in the 12th century, pink has been associated with flesh. In the 18th century, it became the favorite color of Rococo paintings celebrating femininity and sensual pleasures. Because of this, pink became a target for moralists and the ultimate enemy of all fundamentalists. It encapsulates the criticisms directed at a color that, designed for our senses, is inherently imprecise, subjective, and resistant to rational thought.

How did you approach the 2,000 m² space of the Grimaldi Forum?

The Grimaldi Forum provides exhibition design opportunities that no other venue can offer. It is vast, has high ceilings, and is free of supporting columns!

This near-limitless freedom fueled our imagination—mine and that of the exhibition’s architect, W. Chatelain—allowing us to conceive an exhibition like no other.



Why must visitors absolutely see this exhibition?

Because it offers them a unique experience of color! Not only will they see how the greatest artists have used it, but they will also feel it through fragrances designed by a nose, and hear it through sounds created by a composer to represent each color.

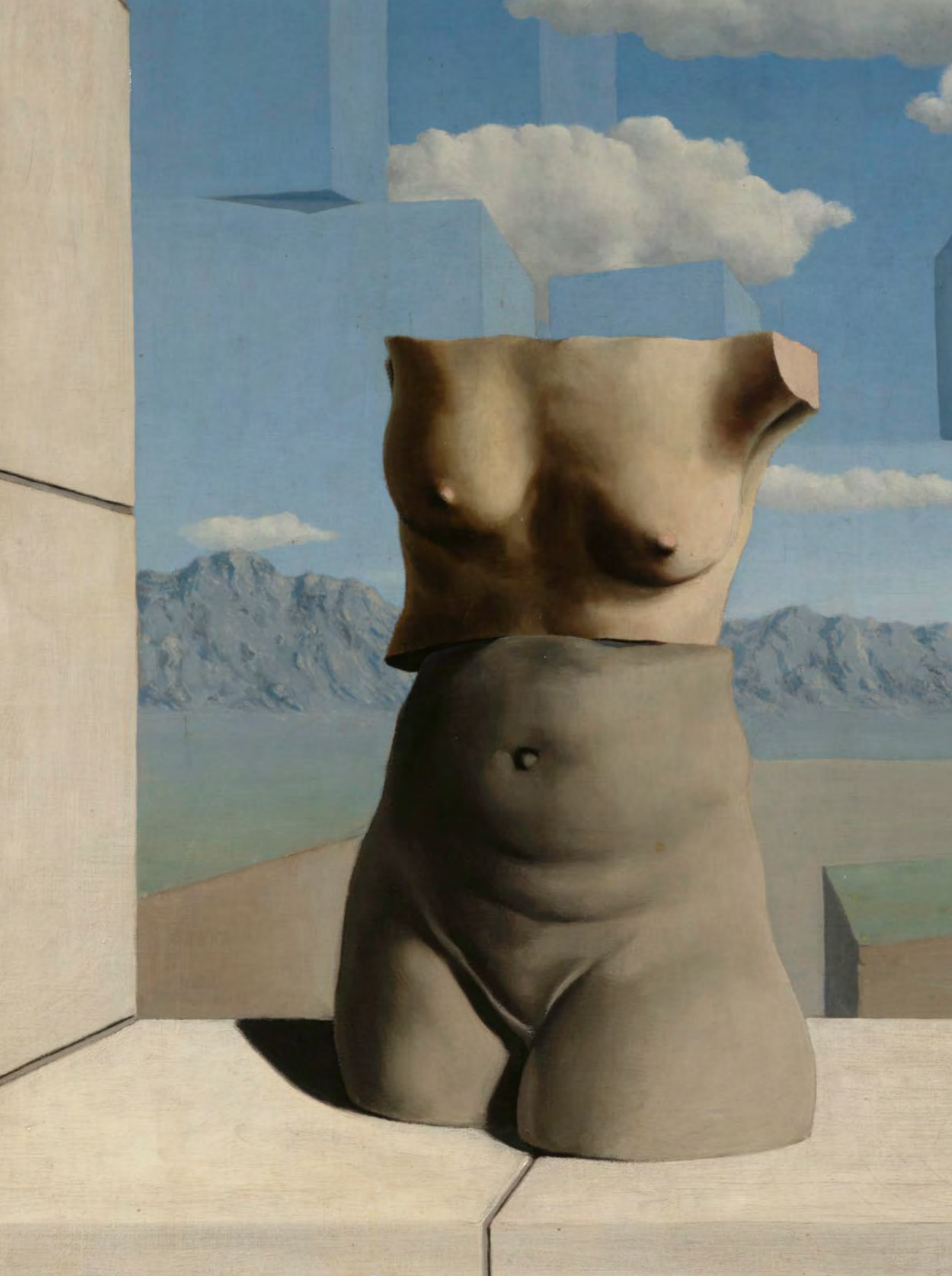
What do you hope visitors will take away from it?

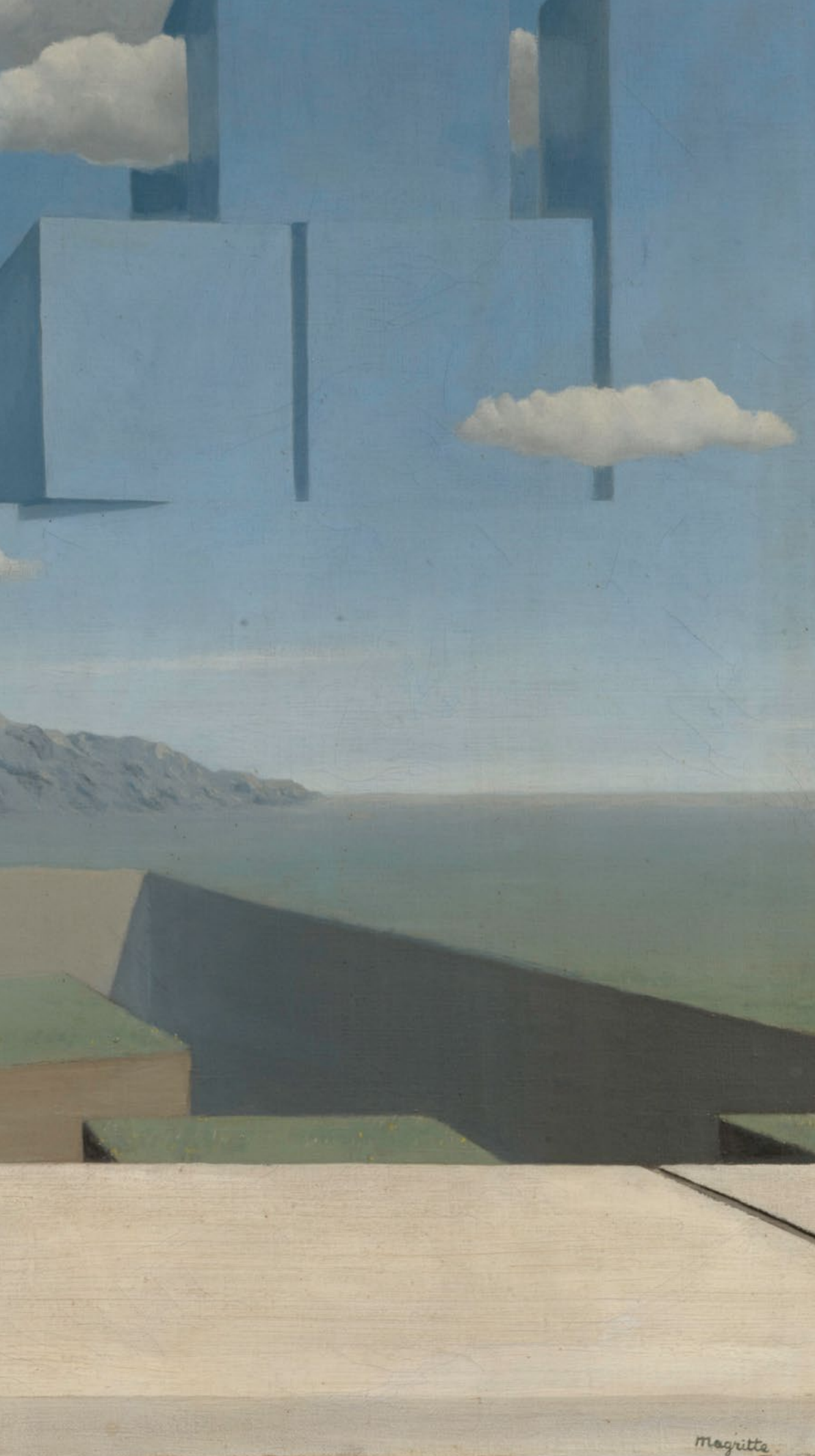
That color can be for them what it has always been for artists: a tool of freedom and self-expression, beyond dogmas and artistic movements. The meaning of a color is not the same for people from different cultures or eras.

Color has resisted—and continues to resist—any attempt to essentialize its meaning or impose strict rules upon it.

Didier Ottinger
© Centre Pompidou
© Didier Plowy







René Magritte
Les marches de l'été, 1938
Oil on canvas
60 x 73 cm
Purchased 1991
Collection Centre
Pompidou, Paris
Musée national d'art
moderne - Centre de
création industrielle

THE EXHIBITION TRAIL



“Colors!” features more than a hundred masterpieces of modern and contemporary art, along with design objects, presented in an original scenography conceived as a vast color wheel.

Among the featured artists: Matisse, Miró, Picasso, Derain, Kandinsky, Magritte, Gontcharova, Modigliani, Soutine, Chagall, Klee, Dalí, Basquiat, Dubuffet, Klein, De Chirico, Bacon, Guston, Baselitz, Kupka, Kelly, Richter, Robert and Sonia Delaunay, Ron Arad, Jean Prouvé, Ettore Sottsass, Philippe Starck...

Beyond this unprecedented exploration of color through 20th-century artworks, sensory environments involving light, fragrance, and sound extend the chromatic experience, creating a “synesthetic” immersion into color.

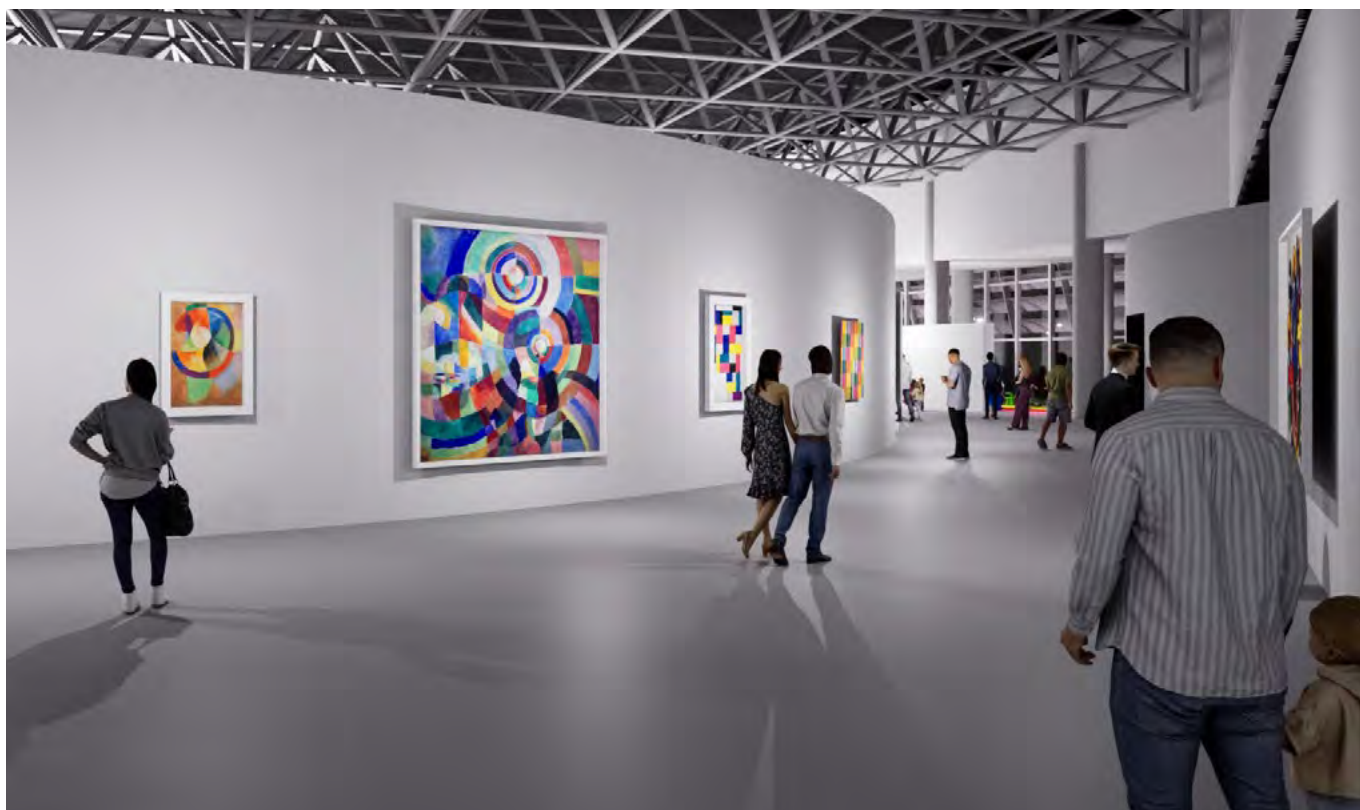
Upon entering, the section of multicolored works allows for an exploration of the evolution of color's status in painting throughout the 20th century, guided by the paintings of the greatest artists, from Robert Delaunay to Gerhard Richter, before leading into a video space in which the exhibition curator Didier Ottinger and the authors of the catalogue tell the story of color in modern art (12 minutes).

The exhibition is then organized in a dual free-flowing walk:

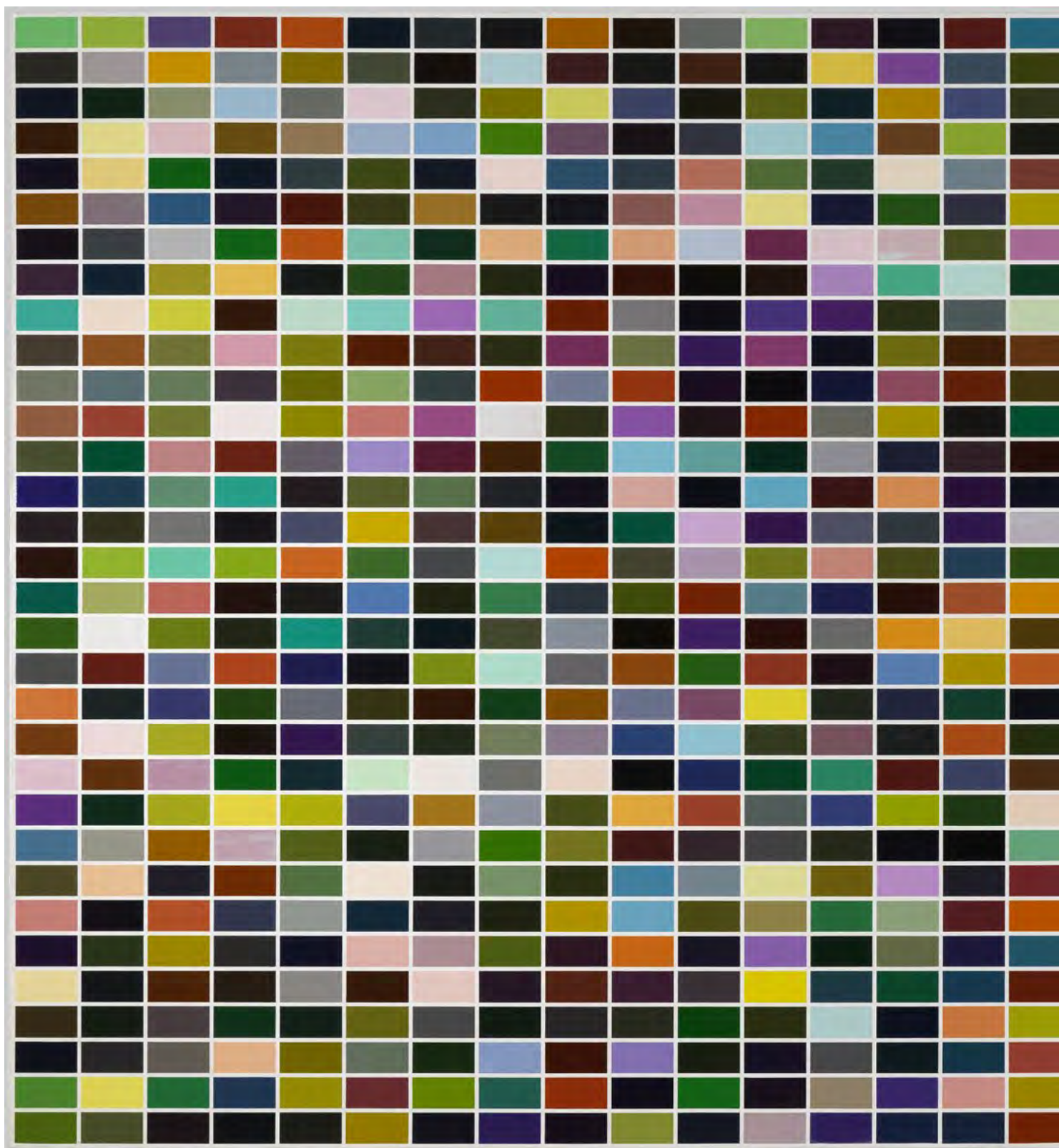
ROUTE 1: The **peripheral crown** brings together, **by color units**, the masterpieces of the Centre Pompidou, created by major painters at the turn of the 20th century and the modern era, from Henri Matisse to Jasper Johns, through Georg Baselitz and Pablo Picasso. Each artist has its own idea and interpretation of blue, red, pink, white, green, yellow, and black.

ROUTE 2: **At the center of the setup**, monochromatic spaces offer visitors a total experience of each color through the activation of different senses. Known as "synesthesias", **the equivalences between sounds, colors, and scents** fascinated 20th-century painters, who sometimes attempted, like Wassily Kandinsky, František Kupka, or Paul Klee, to transpose them into their pictorial work. These spaces bring this multisensory dream to life through the diffusion of a sound specially commissioned from composer Roque Rivas and an olfactory note created by "nose" Alexis Dadier for each color.

These rooms extend into installations combining design objects and visual artworks conceived by architect Marion Mailaender, illustrating domestic and public spaces. These are universes that cleverly contrast the total essence of each color with its use in the art of decoration, which might (wrongly?!) seem more restrictive.



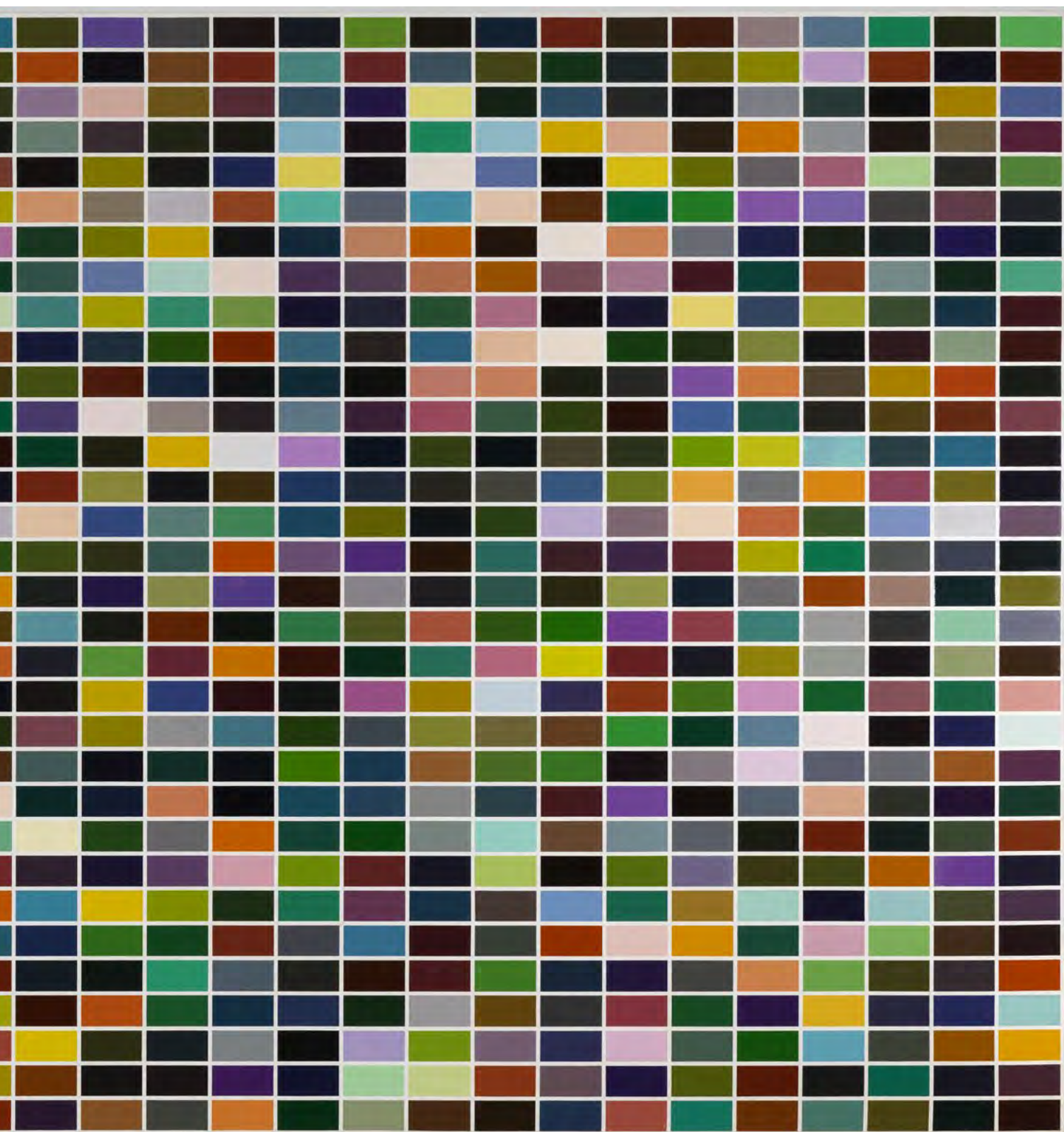
COLORS



Gerhard Richter
1024 Farben (350-3), 1973
Laquer on canvas
254 x 478 cm
Thickness: 5cm
Gift of the artist in 1984
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre
de création industrielle

Gerhard Richter, *1024 Farben*, 1973

Gerhard Richter here presents a multiple color chart of four. Starting with the three primary colors and grey, he varies the one thousand and twenty-four squares of this grid into as many different shades, without any predetermined order. The random arrangement of the hues and the regular rhythm of the grid produce an overall effect that reveals, for Richter, the infinity of light and its sensitive manifestations.



Blue



After centuries of discredit, the Middle Ages rehabilitated blue, a color the Romans had associated with barbarism. In stained glass, on the walls of churches, blue reconnects with the serenity and spirituality that the ancient Egyptians had associated with it. For modern artists, blue can, in turn, evoke sorrow, the pain of mourning with Picasso, the joy of life and the pure poetry of dreams with Miró. By associating it with his nudes, Matisse opens it to a sensual and voluptuous world. In his religious decorations, he restores its spirituality, the sacredness of Marian representations. From Kandinsky to Klein, blue reconnects with the sky and the azure that have made it a celestial color and, thus, highly “spiritual”. Autumn, which Larionov paints in blue, reminds us that the color is also that of a melancholy that gives its hue to the nostalgic songs of the “blues”.

Wassily Kandinsky, *Bleu de ciel*, 1940

At the end of his life, Wassily Kandinsky painted in his studio in Neuilly-sur-Seine this bright biomorphic fauna on an atmospheric blue background. In the early days of the German Occupation, he created a world in a state of levitation, engulfed in a vaporous white cloud.

In this painting, Kandinsky enters into a dialogue with the *Constellations* of his friend Joan Miró and with the art of old tapestry. He imagines a rampart of joy and an ode to optimism in this pond of small cells in bright colors.

Blue is nevertheless the main character of the painting, as the title shows. Selected for its symbolics of serenity and for its softness, it represents a calm and peaceful alternative to the violence unleashed by the world conflict just beginning.

Wassily Kandinsky

Bleu de ciel, 1940
Oil on canvas, 100 x 73 cm
Gift of Mrs. Nina Kandinsky in 1976
Collection Centre Pompidou, Paris
Musée national d'art moderne -
Centre de création industrielle



Red



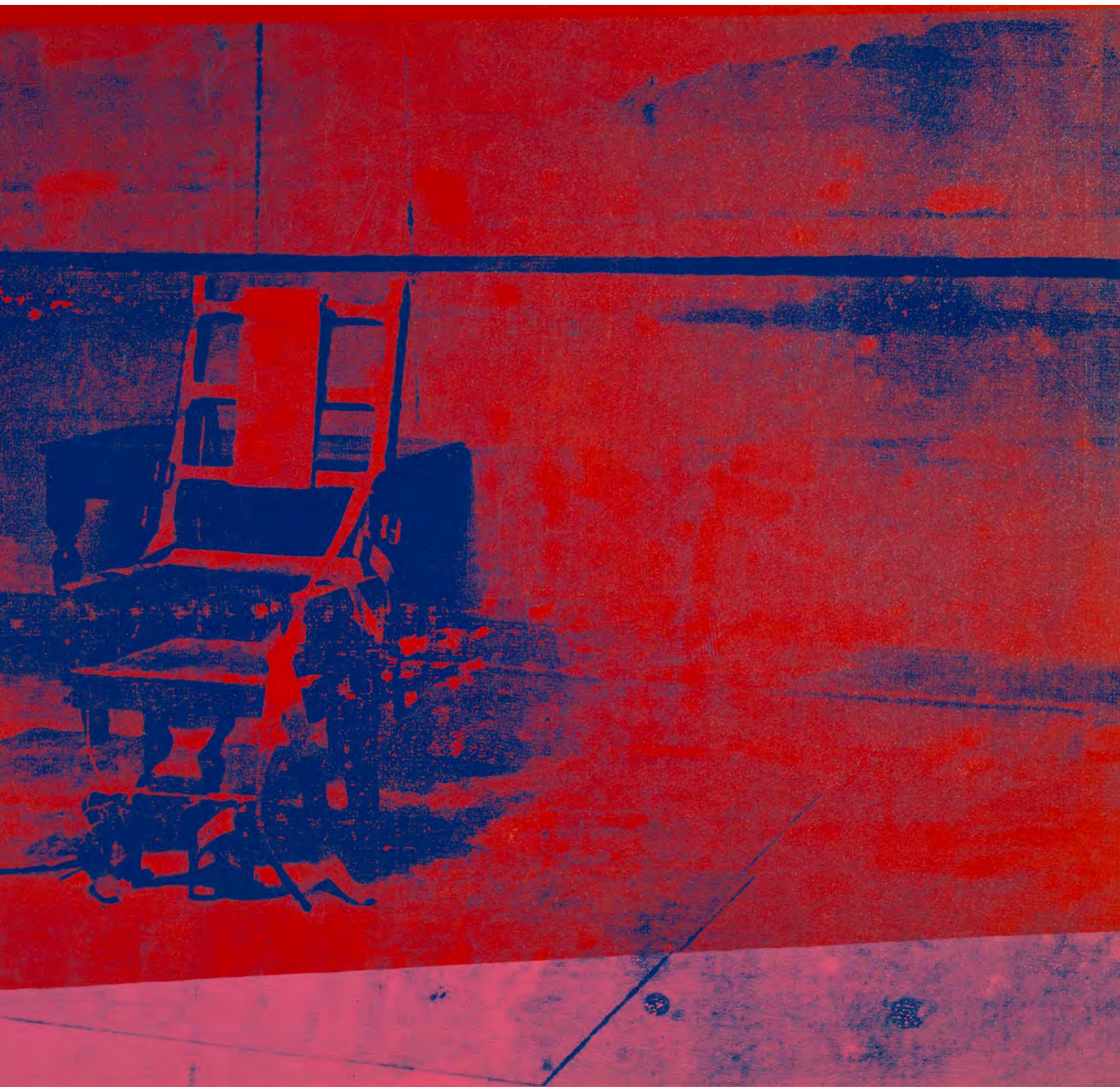
Red is associated with the archaic and the primal. It “colors” the name of the first man (Adam), evokes the blood of which he is made, and the earth upon which he finds life. On the walls of prehistoric caves, the first shapes invented by humans are in red. The color of revolutions, red establishes itself as the color of passions, violence, and unleashed instincts. The complex of life and death conveyed by red is reflected in the electric chairs painted by Warhol. Bacon favors it, as he explores the porous boundaries that separate man from animal. Red is the makeup that those who aspire to enhance their seduction apply to their lips. Since the 14th century, red has referred to “women of pleasure”, marking the places where they work. When courtesans pose for Chabaud, it is logically in red that he dresses them.

Andy Warhol, *Big Electric Chair*, 1967-1968

Drowned in blood-red, the sinister silhouette of an electric chair stands out in the middle of a deserted room. Printed from a press photograph of the execution chamber in Sing Sing prison in the state of New York, the motif of the chair is part of the series *Death and Disasters* initiated in 1962.

The vividness of the red, as opposed to the cerulean blue used in this silkscreen print as a color contrast, creates a tense atmosphere that betrays the deeply dark and disturbing aspect of the scene. Within the American context of the 1960s, in which political violence was exponential and the death penalty increasingly challenged, the off-centre chair becomes the symbol of an America tottering, torn apart and pushed, one way or another, into a new era.





Andy Warhol

Big Electric Chair

December 1967 – January 1968

Silkscreen ink and acrylic paint on canvas

137.2 x 185.3 cm

Gift of The Menil Foundation in memory of Jean de Menil, 1976

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Pink



The artist Louise Bourgeois was not afraid to claim her adoption of gendered bichromism from her school years: Pink is feminine. It represents love and self-acceptance. It was during the Rococo period (under the reign of Louis XV) that pink became the dominant color in an art that celebrates the pleasures of the flesh. Sensual and frivolous, it became the “bête noire” of moralists and revolutionary rigorists: “frivolous, ridiculous, and feminine”, as Diderot would say about it. The color of “self-acceptance,” pink is a challenge to puritans and guardians of gender boundaries. The Guerrilla Girls made it the banner of their feminist crusade. Duchamp adopted the name “Rose Selavy” for his female alter ego. Returning to figurative art after being one of the champions of American abstraction, Guston made pink the dominant color of his new palette, a way of proudly displaying the “bad taste” for which he was criticized, asserting that his art now intended to grapple with a reality whose perverse seduction is that of an overly sweet, voluptuous, and slightly sickening candy, much like pink itself...

Philip Guston

In Bed, 1971

Oil on canvas, 128,5 x 295,7 x 3 cm

Donated by the Centre Pompidou

Foundation, 2016

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre
de création industrielle



Philip Guston, *In Bed (Dans le lit)*, 1971

The painting of Philip Guston, the figurehead of abstract expressionism, took on a figurative turn in 1969, and caused a scandal: his paintings became populated with the ghostly figure of the *Klansman*, a member of the Ku Klux Klan, echoing the caricatures of the supremacist organisation in American comics.

Here, the figure is represented in the intimacy of his bedroom, still dressed or ready to leave, examining his conscience. The kitsch of the powdered pink that fills the canvas, associated with the ridiculous aspect of his hood, indicates in a caustic way, the extreme violence of the implications of the scene, in a United States of America in which racial tensions are at their peak. This series still provokes strong reactions today, bringing to the fore the relevance of the question raised by the artist.



Yellow



Yellow best demonstrates the relativity of chromatic symbolism. While the West attributed the most negative values to it, in China, yellow was the exclusive prerogative of the Emperor. In the Middle Ages, yellow was used to mark cheaters and liars. Associated with Judas, it was the color of the “rouelles”, distinctive signs imposed on Jews; it would later become the color of “traitors” in the struggles of the proletariat. This dualism is also found in the sporting world: the yellow card penalizes those who break the rules, while the yellow jersey signifies the highest cycling achievement. For Delacroix and Signac, yellow symbolizes happiness and fertility, while for Kupka, it is associated with infamy and marks bad places. A “cheerful, soft, and joyful” color for Goethe, it is also, as Pastoreau reminds us, the color of bilious moods, urine, greed, and vice.

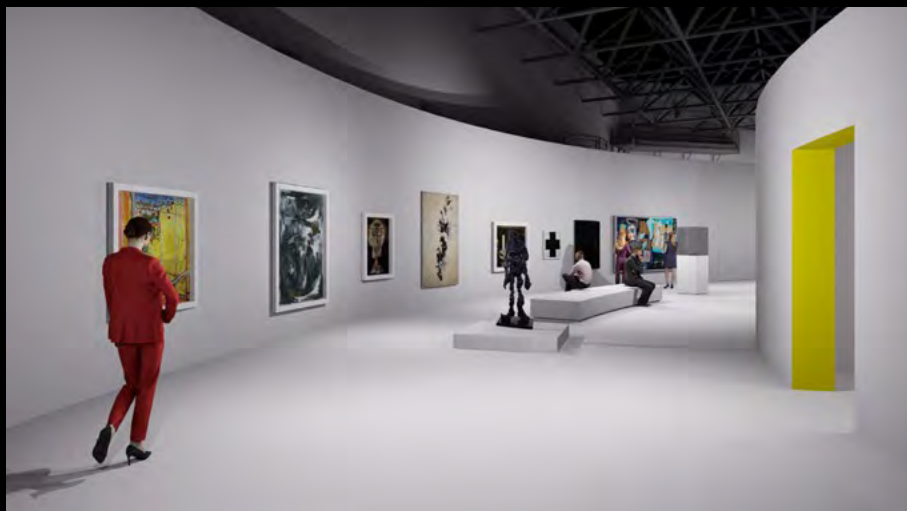
Georg Baselitz
Die Mädchen von Olmo II, 1981
Oil on canvas
127,5 x 127,5 cm
Purchase, 1979
Collection Centre Pompidou,
Paris
Musée national d'art moderne -
Centre de création industrielle

Georg Baselitz, *Les Demoiselles d'Olmo II*, 1981

Georg Baselitz has been inverting his canvases since 1969: it is for him a way to transmute the subject of the painting into a motif, so as to suppress the narrative or symbolic function of the scene and turn it into a pure painting, deprived of a mimetic function.

Here however, the scene is easy to identify: two naked female silhouettes on bicycles immersed in a golden yellow applied with large brush strokes. The memory of holidays in Italy, which inspired Baselitz, is transfigured by reversing gravity. The color gains the upper hand, the yellow and the blue becoming the main characters in this reminiscence of an Italian summer.

White



Modern art made white the color that represents its ideal of purity, its project of a “clean slate”. A color of virginity, innocence, and cleanliness, white becomes the symbol of an art practiced as an ascetic discipline. As early as 1897, Mallarmé, composing a foundational poem (“the throw of the dice”), in which “the whites assume significance,” initiates the dream of an art of the absolute. Driven by a revolution that must also apply to art, in 1918, Malevich paints his “white square on white background.” Far from calling for a truce in hostilities, proudly displayed, white urges a radical purification. A signatory of the Manifesto blanco in 1946, Fontana calls for the conquest of a world as pure as it is infinite. A program reinterpreted by the artists of the ZERO Group, who see in white the sign of a cosmic infinity, that of the transcendence of art.

Tamara de Lempicka, *La Communiant*, 1929

This *Communiant*, in an ecstasy of piety, is comfortably draped in white by a celestial dove. This perfection of purity and innocence, whose model was Kizette, the artist's daughter, is incorporated into the iconographic system that made Tamara de Lempicka famous at the end of the roaring Twenties. An aristocrat and a socialite, she depicted in many portraits a society extremely refined, one which would eventually be stifled by the war a decade later.

The light, revealing the purity of the white veil, shows the influence of photography, reminiscent of the fresco on glazed paper that Lempicka proposed of that decadent world. Prompted by the revival of Art Deco in the 1960s and 1970s, the artist offered six of her paintings, this one among them, to the young “Centre Beaubourg” in 1976.

Tamara de Lempicka

La Communiant, 1929

Oil on canvas

101 x 64,8 cm

Gift of the artist in 1976

On loan since 1994: La Piscine - Musée

d'art et d'industrie André Diligent (Roubaix)

Collection Centre Pompidou, Paris

Musée national d'art moderne -

Centre de création industrielle



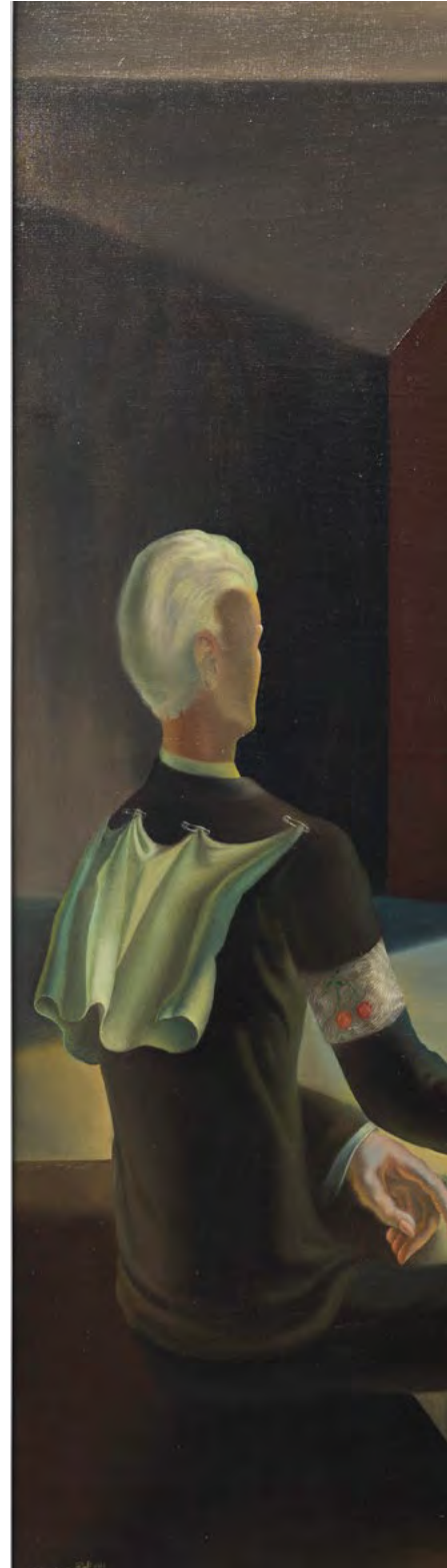
Black



The color of pirates and anarchists, black is the color that erases and destroys. For Newton, black is not a color but the negation of colors themselves, the antithesis of light from which their synthesis results. It is this negativity of black that Ad Reinhardt claims, adopting it as a tool for understanding nothingness and emptiness. From Goya's 'black' paintings to Dalí's hallucinatory rooms, where black and night prevail, color constantly fosters the generation of chimeras and monsters. Jackson Pollock stages the tragedy that results from the battle between a whiteness born from the vital imprint, from the human trace, and its negation, the depth of a "black hole" that reduces everything to nothingness. It is this infinite negativity of black that, for Basquiat, forms the backdrop of slavery.

Salvador Dalí, *Hallucination partielle. Six images de Lénine sur un piano*, 1931

While the surrealist movement became involved in politics alongside the communist party, after the *Second Manifeste* was published in 1928, Salvador Dalí sparked a controversy in 1931 with his text "Rêverie", deemed pornographic. Rejected by his own father for similar reasons, Dalí painted here six Lenins, the Father of the revolution, crowned with haloes, on the keys of a grand piano. He reproduces a scene from *Un Chien Andalou* (1929), which he had made with Luis Buñuel, in which six donkeys figured at the place of Lenin. In the darkness of the room scattered with enigmatic elements, the light opens onto a deep-blue landscape. The darkness envelops the walls, the objects and the body, pressing for the question and its probable answer: full sun or hollow halo of a struggle denigrating the artist's desires?




Salvador Dalí
Hallucination partielle. Six images de Lénine sur un piano, 1931
Oil and varnish on canvas
114 x 146 cm
State purchase, 1938
Attribution, 1938
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle





Green



Associated with nature, green, long symbolizing imprecision and indolence—Goethe recommended it for sleeping spaces—could only be the unloved color of an energetic and willful modern art, impatient to abstract itself from reality. It is indeed this color that the first abstract painter, Kandinsky, compares to “a large cow, full of health, lying down, motionless, only capable of chewing cud while gazing at the world with its stupid, expressionless eyes.” It is also this color that Mondrian banishes from his works, even going so far as to repaint white the leaves of an artificial tulip decorating his studio. Today, however, green has made a comeback. We remember it as a playful color, that of lawns and game tables. It becomes the banner of those for whom the defense of nature has become a primary cause.

Pablo Picasso, *Portrait de jeune fille*, juillet 1914-août 1914

The leading team Braque-Picasso which paved the way for cubism in 1908, ended with Braque's departure for the front in 1914. In this large *Portrait* painted in the summer of 1914 in Avignon, where he resided with his companion Eva Gouel, Pablo Picasso pursued single-handedly the cubist project, which had pushed back the limits of painting, especially in the practice of collage.

The color makes a big comeback here, after having been left out of the most radical propositions of the 1911-1913 period. It indulges the proliferation of the canonical motifs - guitar, wallpaper, mouldings, marble, fruit basket - which are painted and not pasted, as a revenge of painting on reality. This Baudelaire-like “green paradise”, joyous and lively, acts like a state of grace before a return to the figurative at the end of the decade.

Pablo Picasso
Portrait de jeune fille, July
1914 - August 1914
Oil on canvas, 130 x 96,5 cm
Bequest from Mr Georges
Salles in 1967
Collection Centre Pompidou,
Paris
Musée national d'art
moderne - Centre de
création industrielle

At the end of the exhibition, the **Espace Beaubourg** pays tribute to the Centre Georges Pompidou, the showcase of this prestigious collection. The public will discover the unexpected origins of the colors of the pipes that adorn the facades of the iconic architecture designed by Renzo Piano and Richard Rogers. Renzo Piano is also one of the key architects of the new eco-district of Monaco, Mareterra, completed in late 2024. This entirely reclaimed area from the sea now includes a 6,000 m² extension of modular spaces for the Grimaldi Forum.



Yves Klein

IKB 3, Monochrome bleu, 1960

Pure pigment and synthetic resin on canvas
mounted on wood

199 x 153 cm

Purchased in 1974

Etat, Fonds national d'art contemporain

Attribution au Musée national d'art moderne /

Centre de création industrielle le 11/12/1975

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de
création industrielle

SELECTION OF EXHIBITED ARTWORKS (PRESS IMAGES)



Jasper Johns

Figure 5, 1960

Encaustic painting and newspaper collage on canvas
183 x 137.5 cm

Donated by the Scaler Foundation, 1976

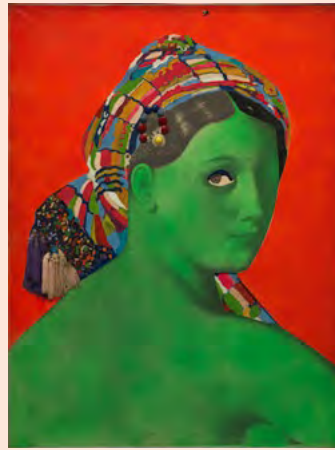
Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Georges

Meguerditchian/Dist. GrandPalaisRmn

© Jasper Johns / Adagp, Paris, 2025



Martial Raysse

Made in Japan - La grande odalisque, 1964

Acrylic paint, glass, a fly and synthetic fiber tassels on a photograph
mounted on canvas

130 x 97 cm

Gift of the Scaler Foundation in 1995

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Philippe Migeat/Dist.

GrandPalaisRmn

© Adagp, Paris, 2025



Jean Dubuffet

Dhôtel nuancé d'abricot, juillet 1947 - août 1947

Oil on canvas

116 x 89 cm

Purchased with the participation of the Scaler Foundation,
1981

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Georges

Meguerditchian/Dist. GrandPalaisRmn

© Adagp, Paris, 2025



Francis Bacon

Study of the Human Body, 1982

Oil and pastel on canvas

198 x 147.5 cm

Purchased 1983

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Bertrand Prévost/Dist.

GrandPalaisRmn

© The Estate of Francis Bacon / All rights reserved / Adagp, Paris and DACS,
London 2025



Natalia Gontcharova

Forêt d'automne, 1950

Oil on canvas

60.5 x 50.3 cm

Purchased 1960

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Philippe

Migeat/Dist. GrandPalaisRmn

© Adagp, Paris 2025



Fernand Léger

Les grands plongeurs noirs, 1944

Oil on canvas

189 x 221 cm

Donation in 1982

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Jacques

Faujour/Dist. GrandPalaisRmn

© Adagp, Paris 2025



Tamara de Lempicka

La Communiant, 1929

Oil on canvas

101 x 64.8 cm

Gift of the artist in 1976

On loan since 1994: La Piscine - Musée d'art et d'industrie André

Diligent (Roubaix)

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Jacqueline Hyde/

Dist. GrandPalaisRmn

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Andy Warhol

Big Electric Chair

Silkscreen ink and acrylic paint on canvas

137.2 x 185.3 cm

Gift of The Menil Foundation in memory of Jean de Menil, 1976

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

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Dist. GrandPalaisRmn

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Paris, 2025



René Magritte

Les marches de l'été, 1938

Oil on canvas

60 x 73 cm

Purchased 1991

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Philippe

Migeat/Dist. GrandPalaisRmn

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Marc Chagall

Bella au col blanc, 1917

Oil on linen canvas

149 x 72 cm

Donated in 1988

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MNAM-CCI/Hélène

Mauri/Dist. GrandPalaisRmn

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Salvador Dalí

Hallucination partielle. Six images de Lénine sur un piano, 1931
Oil and varnish on canvas
114 x 146 cm
State purchase, 1938
Attribution, 1938
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Hélène Mauri/
Dist. GrandPalaisRmn
© Salvador Dalí, Fundació Gala-Salvador Dalí / Adagp, Paris, 2025



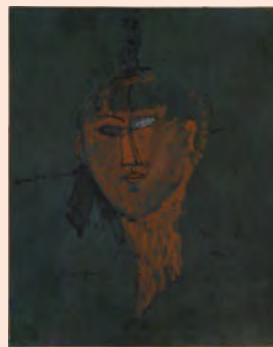
Yves Klein

IKB 3, Monochrome bleu, 1960
Pure pigment and synthetic resin on canvas mounted on wood
199 x 153 cm
Purchased in 1974
Etat, Fonds national d'art contemporain
Attribution au Musée national d'art moderne / Centre de création industrielle le 11/12/1975
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Hélène Mauri/Dist. GrandPalaisRmn
© Succession Yves Klein c/o Adagp, Paris, 2025



Robert Delaunay

Formes circulaires, Soleil n° 2, 1912-1913
Glue paint on canvas
100 x 68,5 cm
Gift of the Société des Amis du Musée national d'art moderne in 1961
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Georges Meguerditchian/Dist. GrandPalaisRmn,
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Amedeo Modigliani

Tête rouge, 1915
Oil on canvas
54 x 42,5 cm
Purchase, 1964
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Audrey Laurans/Dist. GrandPalaisRmn
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Kasimir Malevich

Croix (noire), 1915
Oil on canvas
80 x 80 cm
Gift of the Scaler Foundation, 1980
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
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Dist. GrandPalaisRmn
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Chaïm Soutine

Le Groom, 1925
Oil on canvas
98 x 80,5 cm
Former collection of Baron Kojiro Matsukata transferred in 1959 to the Musée national d'art moderne in application of the 1952 peace treaty with Japan
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/ Philippe Migeat /Dist. GrandPalaisRmn
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Pierre Bonnard

L'Atelier au mimosa, winter 1939 / October 1946
Oil on canvas
127,5 x 127,5 cm
Purchase, 1979
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Bertrand
Prévost/Dist. GrandPalaisRmn,
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Wassily Kandinsky

Bleu de ciel, 1940
Oil on canvas
100 x 73 cm
Gift of Mrs. Nina Kandinsky in 1976
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création
industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/
Bertrand Prévost /Dist. GrandPalaisRmn
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Henri Matisse

Grand Intérieur rouge, 1948
Oil on canvas
146 x 97 cm
Purchase, 1950
Attribution, 1950
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
credit: Photo © Centre Pompidou, MNAM-CCI/Audrey
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© Centre Pompidou, MNAM-CCI/Audrey Laurans/Dist.
GrandPalaisRmn,



Philip Guston

In Bed
Oil on canvas
128,5 x 295,7 x 3 cm
Donated by the Centre Pompidou Foundation, 2016
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création
industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Philippe
Migeat/Dist. GrandPalaisRmn,
© The Estate of Philip Guston



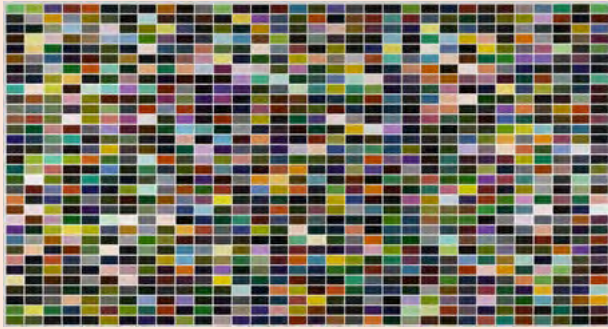
Pablo Picasso

Portrait de jeune fille, July 1914 – August 1914
Oil on canvas
130 x 96,5 cm
Bequest from Mr Georges Salles in 1967
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Audrey
Laurans/Dist. GrandPalaisRmn,
© Succession Picasso 2025



Georg Baselitz

Die Mädchen von Olmo II, 1981
Oil on canvas
250 x 249 cm
Purchase in 1982
Collection Centre Pompidou, Paris
Musée national d'art moderne - Centre de création industrielle
Photo credit: © Centre Pompidou, MNAM-CCI/Audrey
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Gerhard Richter

1024 Farben (350-3), 1973

Laquer on canvas

254 x 478 cm

Thickness: 5cm

Gift of the artist in 1984

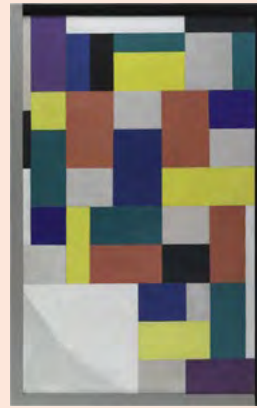
Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

Photo credit: © Centre Pompidou, MINAM-CCI/ Philippe

Migeat /Dist. GrandPalaisRmn,

© Gerhard Richter 2025 19022025)



Theo Van Doesburg

Peinture pure, May 1920 - 07 July 1920

Oil on canvas

130 x 80,5 cm

original two-color oil-painted chopstick frame

Purchased in 1964

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

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LIST OF ARTISTS IN THE EXHIBITION

FINE ARTS

ARP Jean (also known as ARP Hans), 1886, Strasbourg (Germany) - 1966, Basel (Switzerland), French.

BACON Francis, 1909, Dublin (Ireland) - 1992, Madrid (Spain), British.

BARRÉ Martin, 1924, Nantes - 1993, Paris, French.

BASELITZ Georg, 1938, Deutschbaselitz (Germany), German.

BASQUIAT Jean-Michel, 1960, New York (New York, USA) - 1988, New York (New York, USA), American.

BIOULÈS Vincent, 1938, Montpellier, French.

BONNARD Pierre, 1867, Fontenay-aux-Roses - 1947, Le Cannet, French.

BRAQUE Georges, 1882, Argenteuil - 1963, Paris, French.

BURAGLIO Pierre, 1939, Charenton-le-Pont, French.

CAHN Marcelle, 1895, Strasbourg - 1981, Neuilly-sur-Seine, French.

CALDER Alexander, 1898, Philadelphia (Pennsylvania, USA) - 1976, New York (New York, USA), American.

CASTELLANI Enrico, 1930, Castelmassa (Italy) - 2017, Viterbo (Italy), Italian.

CHABAUD Auguste Elysée, 1882, Nîmes - 1955, Graveson, French.

CHAGALL Marc, 1887, Vitebsk (Belarus, Russian Empire) - 1985, Saint-Paul-de-Vence, French (Russian at birth).

CHIRICO (De) Giorgio, 1888, Volos (Greece) - 1978, Rome (Italy), Italian.

DALÍ Salvador, 1904, Figueres (Spain) - 1989, Figueres (Spain), Spanish.

DELAUNAY Robert, 1885, Paris - 1941, Montpellier, French.

DELAUNAY Sonia (also known as STERN TERK Sarah Sophie), 1885, Gradijsk (Ukraine) - 1979, Paris, French (Russian at birth).

DEMAND Thomas, 1964, Munich (Federal Republic of Germany), German.

DORAZIO Piero, 1927, Rome (Italy) - 2005, Perugia (Italy), Italian.

DUBUFFET Jean, 1901, Le Havre - 1985, Paris, French.

FILLIOU Robert, 1926, Sauve - 1987, Les Eyzies-de-Tayac-Sireuil, French.

FONTANA Lucio, 1899, Rosario (Argentina) - 1968, Comabbio (Italy), Italian (Argentine at birth).

FOULKES Llyn, 1934, Yakima (Washington, USA), American.

GIACOMETTI Alberto, 1901, Borgonovo (Switzerland) - 1966, Chur (Switzerland), Swiss.

GONTCHAROVA Natalia, 1881, Negaievo (Russian Empire) - 1962, Paris, French (Russian at birth).

GORKY Arshile, 1904, Khorkom Varihaiyotz Dzor (Ottoman Empire) - 1948, Sherman (Connecticut, USA).

GUSTON Philip (also known as GOLDSTEIN Philip), 1913, Montreal (Canada) - 1980, New York (New York, USA), American (Russian and Canadian at birth).

HAINS Raymond, 1926, Saint-Brieuc – 2005, Paris, French.

JOHNS Jasper, 1930, Augusta (Georgia, USA), American.

KANDINSKY Wassily, 1866, Moscow (Russia, Russian Empire) – 1944, Neuilly-sur-Seine, French (Russian at birth).

KELLY Ellsworth, 1923, Newburgh (New York, USA) – 2015, Spencertown (New York, USA), American.

KLEE Paul, 1879, Münchenbuchsee (Switzerland) – 1940, Locarno (Switzerland), German (Swiss at birth).

KLEIN Yves, 1928, Nice – 1962, Paris, French.

KOONING (De) Willem, 1904, Rotterdam (Netherlands) – 1997, East Hampton (New York, USA), American (Dutch at birth).

KUPKA František, 1871, Opocno (Austria-Hungary) – 1957, Puteaux, Czechoslovakian.

LARIONOV Mikhail F., 1881, Tiraspol (Ukraine, Russian Empire) – 1964, Fontenay-aux-Roses, French (Russian at birth).

LÉGER Fernand, 1881, Argentan – 1955, Gif-sur-Yvette, French.

LEMPICKA (De) Tamara (also known as GORSKA Tamara), 1898, Warsaw (Poland) – 1980, Cuernavaca (Mexico), Polish.

LOHSE Richard-Paul, 1902, Zurich (Switzerland) – 1988, Zurich (Switzerland), Swiss.

MAGRITTE René, 1898, Lessines (Belgium) – 1967, Brussels (Belgium), Belgian.

MALÉVITCH Kasimir, 1879, Kiev (Ukraine, Russian Empire) – 1935, Leningrad (Russia, USSR), Russian.

MANZONI Piero, 1933, Soncino (Italy) – 1963, Milan (Italy), Italian.

MATISSE Henri, 1869, Le Cateau-Cambrésis – 1954, Nice, French.

MIRÓ Joan, 1893, Barcelona (Spain) – 1983, Palma de Mallorca (Spain), Spanish.

MODIGLIANI Amedeo, 1884, Livorno (Italy) – 1920, Paris, Italian.

MOSSET Olivier, 1944, Bern (Switzerland), Swiss.

NEVELSON Louise (also known as BERLIAWSKY Louise), 1899, Kiev (Ukraine, Russian Empire) – 1988, New York (New York, USA), American (Russian at birth).

PARMENTIER Michel, 1938, Paris – 2000, Paris, French.

PICASSO Pablo, 1881, Málaga (Spain) – 1973, Mougins, Spanish.

PIENE Otto, 1928, Laasphe (Germany) – 2014, Berlin (Germany), German.

POLLOCK Jackson, 1912, Cody (Wyoming, USA) – 1956, East Hampton (New York, USA), American.

RAYSSE Martial, 1936, Golfe-Juan, French.

RICHTER Gerhard, 1932, Desde (Germany), German.

SANEJOUAND Jean-Michel, 1934, Lyon – 2021, Vaulandry, French.

SOUTINE Chaïm, 1893, Smilovitchi (Belarus, Russian Empire) – 1943, Paris, Russian.

TORONI Niele, 1937, Muralto (Switzerland), Swiss.

TUTTLE Richard, 1941, Rahway (New Jersey, USA), American.

UBAC Raoul (also known as UBACH Rudolf Gustav Maria Ernst), 1910, Cologne (Germany) – 1985, Dieudonné, Belgian (German at birth).

UECKER Günther, 1930, Wendorf (Germany), German.

VALENSI Henry, 1883, Algiers (Algeria) – 1960, Bailly, French.

VAN DOESBURG Theo (also known as KUEPPER Christian Emil), 1883, Utrecht (Netherlands) – 1931, Davos (Switzerland), Dutch.

VENET Bernar (also known as VENET Bernard), 1941, Château-Arnoux, French.

VIGOUROUX Christophe, 1962, Montauban, French.

VLAMINCK (De) Maurice, 1876, Paris – 1958, Rueil-la-Gadelière, French.

WARHOL Andy (also known as WAHROLA Andrew), 1928, Pittsburgh (Pennsylvania, USA) – 1987, New York (New York, USA), American.

DESIGN

AALTO Alvar, 1898, Kuortane (Finland) – 1976, Helsinki (Finland), Finnish.

ARAD Ron, 1951, Tel Aviv (Israel), Israeli and British.

AULENTI Gae, 1927, Palazzolo dello Stella (Italy) – 2012, Milan (Italy), Italian.

AVRIL Jean-Louis, 1935, Saint-Nazaire, French.

BEDIN Martine, 1957, Bordeaux, French.

BERTHIER Marc, 1935, Compiègne – 2022, Neuilly-sur-Seine, French.

BEVILACQUA (De) Carlotta, 1957, Milan (Italy), Italian.

BOERI Cini, 1924, Milan (Italy) – 2020, Milan (Italy), Italian.

CACHE Bernard, 1958, French, and

BEAUCÉ Patrick, 1960, French.

CADESTIN Michel, 1942, French.

CAHEN Antoine, 1950, Lausanne (Switzerland), Swiss.

CASTIGLIONI Achille, 1918, Milan (Italy) – 2002, Milan (Italy), Italian.

CASTIGLIONI Pier Giacomo, 1913, Milan (Italy) – 1968, Milan (Italy), Italian.

CITTERIO Antonio, 1950, Meda (Italy), Italian.

COLANI Luigi, 1928, Berlin (Germany) – 2019, Karlsruhe (Germany), German.

COLOMBO Joe (also known as COLOMBO Cesare), 1930, Milan (Italy) – 1971, Milan (Italy), Italian.

CRASSET Matali, 1965, Châlons-en-Champagne, French.

DYSON James, 1947, Holt (United Kingdom), British.

GAROUSTE & BONETTI

LOEWY Raymond, 1893, Paris – 1986, Monaco (Principality of Monaco), American (French at birth).

LOVEGROVE Ross, 1958, Cardiff (United Kingdom), British.

LUCCHI (DE) Michele, 1951, Ferrara (Italy), Italian.

MAGISTRETTI Vico, 1920, Milan (Italy) – 2006, Milan (Italy), Italian.

NOGUCHI Isamu, 1904, Los Angeles (California, USA) – 1988, New York (New York, USA), American and Japanese.

PESCE Gaetano, 1939, La Spezia (Italy) – 2024, New York (New York, USA), Italian.

PROUVÉ Jean, 1901, Paris – 1984, Nancy, French.

QUASAR (Nguyen Manh Khan'h), 1934, Hanoi (Vietnam) – 2016, Ho Chi Minh City (Vietnam).

RADI Designers

RAMS Dieter, 1932, Wiesbaden (Germany), German.

GREUBEL Jürgen, 1938, Heidenrod (Germany), German.

RAND Paul, 1914, New York (New York, USA) – 1996, New York (New York, USA), American.

SADLER Marc, 1946, Innsbruck (Austria), French.

SAPPER Richard, 1932, Munich (Germany) – 2015, Milan (Italy), Italian (German at birth).

SEIFFERT Florian, 1943, Jamlitz (Germany), German.

SOTTASS Ettore, 1917, Innsbruck (Austria) – 2007, Milan (Italy), Italian (Austrian at birth).

SOWDEN George James, 1942, Leeds (United Kingdom), British.

STARCK Philippe, 1949, Paris, French.

Studio GGSV

SUPERSTUDIO

TALLON Roger, 1929, Paris – 2011, Paris, French.

TANGE Kenzo, 1913, Osaka (Japan) – 2005, Tokyo (Japan), Japanese.

WANDERS Marcel, 1963, Boxtel (Netherlands), Dutch.

WIDMER Jean, 1929, Frauenfeld (Switzerland), Swiss.

THE ARTISTIC PROJECT TEAM

THE CURATOR

Didier Ottinger

General Curator of Heritage, Didier Ottinger previously directed the magazine *Noise* (published by Maeght) before being appointed, in 1989, Director of the Musée des Sables d'Olonne. He taught contemporary art at the École du Louvre for several years. In 1994, he joined the team at the Musée National d'Art Moderne – Centre Pompidou. After a year as a guest curator at MoMA in New York (2005), he returned to the Centre Pompidou, where he became Deputy Director of the Museum in charge of cultural programming. For the Centre Pompidou, he organized numerous monographic exhibitions (Beckmann, Hockney, Bacon, Hopper, Magritte, Bacon, O'Keeffe...) and thematic ones (*The Surrealist Object*, *Dreamlands*, *Futurism in Paris*, *Surrealism...*), as well as several catalogs dedicated to the museum's collections (*Picabia*, *Duchamp...*). He has been an associate curator for many international exhibitions (*Cosmos*, *the Thirties*, *Portrait of the Artist as a Circus Performer...*) at the Canadian National Museum and was co-curator of the 100th Venice Biennale. He is the author of several books (*Surrealism and Mythologies*, *Hopper...*) published by Gallimard and several works published by Éditions de l'Echoppe.



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THE SCENOGRAPHER

William Chatelain

William Chatelain, Head of Space Studies and Design at the Grimaldi Forum Monaco, has been responsible for most of the scenographies for major summer exhibitions, traveling exhibitions, and commercial ones since 2015.

His notable works include *Turner's Sublime Legacy* (2024), *Monet in Full Light* (2023), *Alberto Giacometti, a Retrospective – Marvellous Reality* (2021), *Dalí, a History of Painting* (2019), *The Gold of the Pharaohs – 2500 Years of Goldsmithing in Ancient Egypt* (2018), *The Forbidden City in Monaco: Court Life of the Emperors and Empresses of China* (2017), *Francis Bacon – Monaco and French Culture* (2016), and *From Chagall to Malevich, the Revolution of the Avant-Gardes* (2015).



© DR



THE DESIGNER

Marion Mailaender lives and works between Paris and Marseille.

After training at the École Boulle in Paris, Marion Mailaender launched her interior architecture and design agency in 2004. Since then, she has created objects, stage designs, and carried out residential, hotel, and commercial projects. Her boldness and keen eye have already attracted numerous creative personalities such as artist Sophie Calle, Amélie Pichard, the choreographic collective La Horde, as well as the teams from Hermès and Chanel, who have trusted her with unique projects.



THE NOSE

Alexis Dadier

It is carried by a fragrant wind that Alexis Dadier arrives at olfactory creation. After completing a management degree at Dauphine and a master's in marketing from HEC, he joined Maison Dior as a product manager in fragrance development. This opportunity would guide, or rather, redirect his entire career. Mane then offered to train him in perfumery. Returning to student life, he became an apprentice perfumer in Grasse for three years, before moving to the Paris offices of the company as a Fine Fragrance Perfumer.

A decade later, he joined Symrise, then IFF, and Robertet, where he is currently a Senior Fine Fragrance Perfumer. Passionate about nature, plants, and the natural world, he found a perfect outlet for expression in this field. Whether in pictorial representations, music, or perfumery, nature remains a central theme in the aesthetic choices of this perfumer, who invites us here to discover his world, steeped in naturalness and poetry!



THE COMPOSER

Roque Rivas

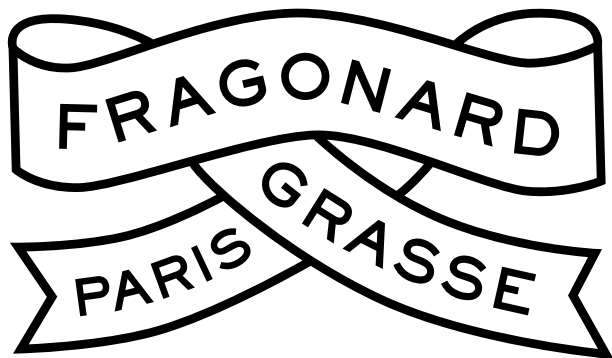
Roque Rivas studied electroacoustic composition and music informatics at the CNSMD of Lyon before joining Emmanuel Nunes' advanced composition class at the Conservatoire de Paris. From 2006 to 2008, he completed the two-year Cursus program at IRCAM. In 2011, he participated in the "Opéra en création" workshop at the Festival d'Aix-en-Provence under the direction of Peter Eötvös. His works have been performed by ensembles such as the Ensemble intercontemporain, Asko|Schoenberg Ensemble, London Sinfonietta, Ictus Ensemble, Remix Ensemble, and Les Cris de Paris, and have been presented at prestigious festivals and museums. In 2015-2016, Roque Rivas was a resident at the Académie de France in Madrid, Casa de Velázquez, from 2017-2018 at the Académie de France in Rome, Villa Médicis, and from 2022-2023 at Villa Albertine in New York.

COORDINATION GRIMALDI FORUM MONACO

Catherine Alestchenkoff, Director of Cultural Events

Fabien Mage, Exhibition Registrar

Marie Cambas, Cultural executive - Education and Public development Manager



FRAGONARD

Founded in Grasse in 1926, Fragonard is a family story, one of perfumers and collectors passed down through four generations. Perfumes, soaps, and cosmetics are made in our three factories in Grasse and Eze-village. The French Riviera is the birthplace of our house and the heart of our activities. As a historic perfumer in the region, Fragonard has also become an essential cultural player over the last fifteen years.

A great art enthusiast, Jean-François Costa, the father of the three sisters who now run the house, began gathering a collection of objects related to the history of perfumery in the early 1960s, leading to the creation of the first Fragrance Museum in Grasse in 1975. Ten years later, following numerous acquisitions, a second museum was established in the Opéra Garnier district, tracing the history of perfume from Antiquity to the present day.

This initiative contributed to the already flourishing prosperity of Fragonard, adding a cultural dimension, further enriched by the Musée Provençal du Costume et du Bijou in 1997, the Musée Jean-Honoré Fragonard in Grasse, which opened in 2011, and the recent fashion and costume museum, which opened in July 2025 in Arles.

The Fragonard house is proud to combine its expertise and perfumery know-how for this multisensory exhibition, where art meets olfaction. Together with the teams from the Grimaldi Forum, the Centre Pompidou, and Ircam, and thanks to the talent of Alexis Dadier (Robertet), we have created an iconic fragrance for the seven colors of the exhibition, crafted according to our collective imagination. This event marks an important moment and inaugurates a rich collaboration between our two institutions on the French Riviera.

Historic Factory

20 bd Fragonard 06130 Grasse

Musée Jean-Honoré Fragonard

14 rue Jean Ossola 06130 Grasse

Musée provençal du costume et du bijou

2 rue Jean Ossola 06130 Grasse

Musée du parfum

9 rue Scribe 75009 Paris

AROUND THE EXHIBITION



THE EXHIBITION BOOK

Format: 19 x 26 cm - 256 pages

Available in French and English versions from July 8

Price: €42

Edition: Grimaldi Forum Monaco and Skira Editions



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YOUTH WORKSHOPS

STORYTELLING TOUR AND WORKSHOPS

From July 7 to 18, 2025, Monday to Friday

Children aged 5 to 8: from 10:00 AM to 12:00 PM

Children aged 9 to 12: from 2:00 PM to 4:00 PM

Maximum of 25 children per day

Pricing

€25 per workshop

€110 for the one-week session

TAKE UP THE CHALLENGES OF EVENT & ACT FOR A SUSTAINABLE SOCIETY

In line with the Principality of Monaco's long-standing commitment to sustainable development, Corporate Social Responsibility (CSR) is an integral part of the Grimaldi Forum. Since its creation in 2000, it has positioned itself as a committed player in its homeland and in the events industry, with action as its sole driving force, in the service of a sustainable society for future generations.



REDUCE, REUSE, RECYCLE

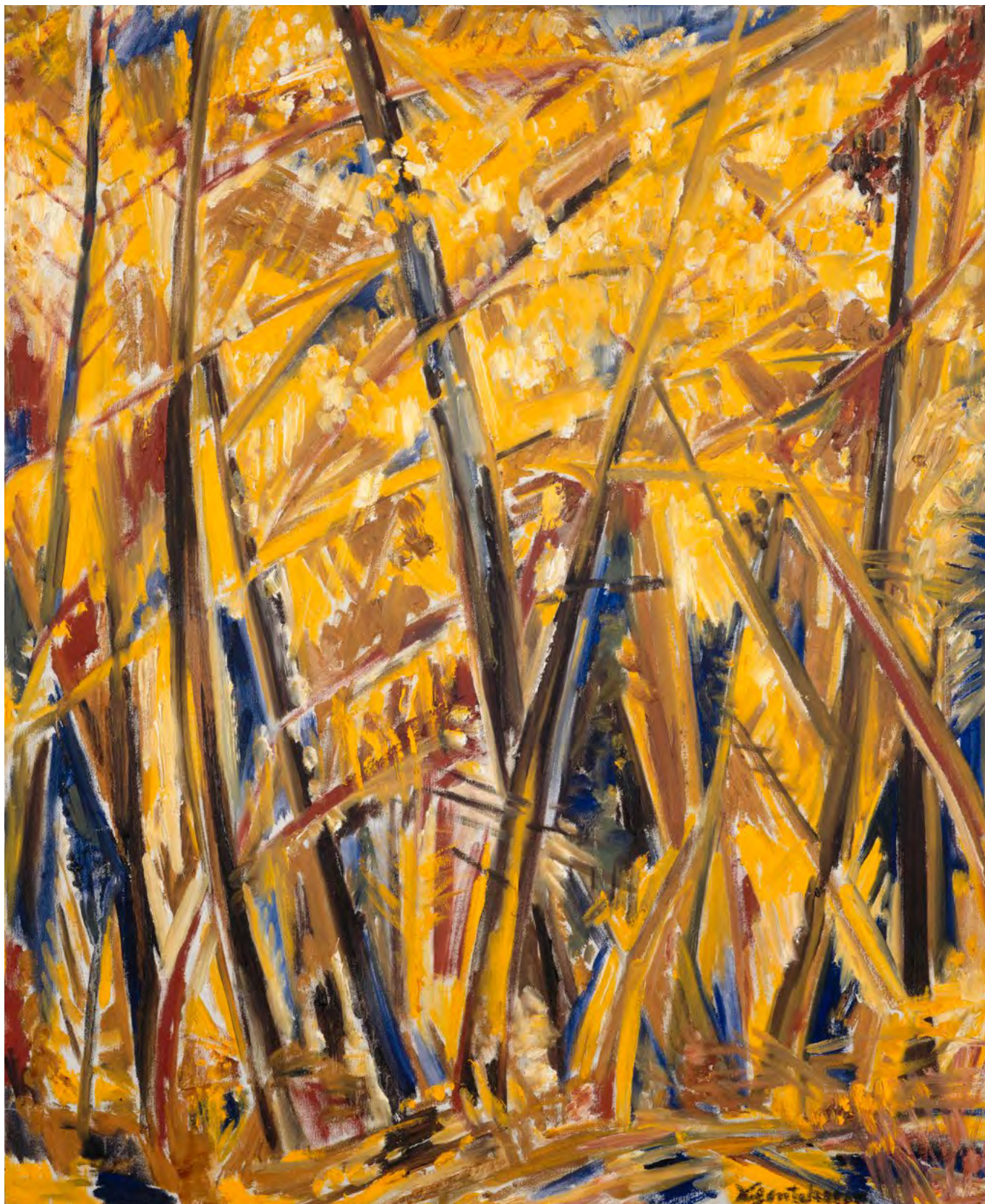
Certified ISO 14001 since 2008, the Grimaldi Forum Monaco (GFM) has, among many actions aimed at limiting the impact of its activities on the environment, launched an eco-design approach for its exhibitions in 2016, focusing on the waste generated by its scenographies. In addition to an overall reduction in their volume, the exhibitions now regularly achieve a ratio of 70% of waste being valorized. Furthermore, the stakeholders involved in the projects, including art transporters, have committed to supporting the GFM's CSR policy by taking significant actions to reduce their carbon footprint through eco-friendly practices, with actions and solutions being sought at all levels of activity: selective waste sorting and packaging recycling, eco-design of crates, research for alternative materials more respectful of the environment, driver eco-driving training, transport tour grouping, use of Neste My (HVO) biofuel, electric truck fleet...

THINK GLOBAL, ACT LOCAL

As part of a broader CSR approach, the Grimaldi Forum Monaco (GFM) has been **ISO 20121 certified** since 2023. Within the framework of its summer exhibitions, the Grimaldi Forum actively implements a policy of inclusion for people with disabilities.

Several projects aimed at bringing culture to a wider audience have been carried out. Together with its official partner CMB Monaco, GFM has organized visits for children from the region through the Association Les Enfants de Frankie, as well as provided autistic children, teenagers, and young adults the opportunity to participate in workshops on visual arts, including activities using paper from old exhibition catalogs.





Natalia Gontcharova

Forêt d'automne, 1950

Oil on canvas

60.5 x 50.3 cm

Purchased 1960

Collection Centre Pompidou, Paris

Musée national d'art moderne - Centre de création industrielle

TO DISCOVER ALSO THIS SUMMER

AT GRIMALDI FORUM MONACO



MONACO AND THE NAPOLEONS: INTERTWINED DESTINIES

FROM JULY 11 TO AUGUST 31, 2025

A Dive into the Little-Known History Between Napoleon and Monaco

The exhibition "Monaco and the Napoleons: Intertwined Destinies" will, for the first time, invite visitors to explore the strong ties that united the reigns of the two French emperors, Napoleon I and Napoleon III, with the Grimaldi dynasty. To recount this fascinating and little-known history-marked by grandeur, power, military exploits, and personal relationships-the event will bring together major historical artifacts that illustrate the origins and formation of the contemporary Monegasque State.

Artistic and Historical Treasures Unveiled for the First Time

Thanks to the collaboration of leading French and Monegasque museums, prestigious private collections, an Italian museum, and the invaluable support of the Prince's Palace of Monaco-providing access to numerous treasures from its collections and archives-nearly 200 works of unique historical and artistic significance, many of which have rarely or never been shown to the public, will be gathered for this exhibition.

Collections from: H.S.H. the Prince of Monaco - Archives and Library of the Prince's Palace of Monaco - Museum Collection of Arts - David and Mikhail Iakobachvili - Fondation Napoléon - Château de Malmaison Museum - Château de Compiègne Museum - Masséna Museum - Sens Museum - New National Museum of Monaco - Museo Napoleonico of Rome - Françoise Deville Collection, and others.

General Curator: Pierre Branda, Scientific Director of the Fondation Napoléon

Deputy Curators: Thomas Fouilleron, Director of the Archives and Library of the Prince's Palace of Monaco, and Thomas Blanchy, Deputy Director of the Archives and Library of the Prince's Palace of Monaco

Ambassador: Louis Ducruet

Organizer and Patron: Musée Collection des Arts - David and Mikhail Iakobachvili
In collaboration with the **Fondation Napoléon**

PRACTICAL INFORMATION

Opening hours:

Daily from 10:00 AM to 8:00 PM,

Late nights:

Thursdays until 10:00 PM

Venue: Diaghilev du Grimaldi
Forum Monaco - 10, Avenue
Princesse Grace, 98000 Monaco

Contact: +33 6 30 07 20 43 /
info@mcdesarts.com

AT THE NOUVEAU MUSÉE NATIONAL DE MONACO (NMNM)

LES ANNÉES FOLLES DE COCO CHANEL

JUNE 19 — SEPTEMBER 28, 2025

Nouveau Musée National de Monaco — Villa Paloma

Exhibition Curator: Célia Bernasconi

Guest Artist: Chloé Royer

Set Designer: Christophe Martin

With the support of CHANEL

The exhibition "Les Années folles de Coco Chanel" traces the story of Gabrielle Chanel during the 1920s, while exploring the foundational role of the seaside resorts of Deauville, Monte-Carlo, and Biarritz in the creative process of the couturière and the development of her young fashion house.

The Roaring Twenties of Coco Chanel were a time of modernity. After the Great War, Chanel laid the foundations of her empire in the most prestigious coastal resorts. The following decade was marked by artistic friendships with Jean Cocteau, Serge Diaghilev, and the artists of the Ballets Russes, whose company was based in Monaco, the creation of Chanel perfumes in Grasse, and the construction and design of La Pausa, her villa in Roquebrune Cap-Martin. In tribute to Chanel's decidedly visionary character, the exhibition offers a transdisciplinary approach to art, fashion, and set design, highlighting the creations of Marie Laurencin, Sonia Delaunay, and Natalia Gontcharova, as well as Pablo Picasso and Francesco Vezzoli.

In resonance with Chanel's creations, the artist Chloé Royer presents a specific body of work in the rooms of Villa Paloma, questioning contemporary representations of the female body.



Madame d'Ora

The fashion designer Coco Chanel, before 1923,
Museum für Kunst und Gewerbe Hamburg,
© Estate of Madame d'Ora, Museum für Kunst
und Gewerbe Hamburg



Sunrise Cactus
© par Paul Smith, 2023
(Drocco, Mello, 1972) © Gufram

CACTUS

JULY 6, 2025 – JANUARY 11, 2026

Nouveau Musée National de Monaco – Villa Sauber

Exhibition Curators: Marc Jeanson and Laurent Le Bon

Exhibition Designer: Jasmin Oezcebi

Following the exhibition imagined in 2024 by the Majorelle Garden Foundation for the Yves Saint Laurent Museum in Marrakech, Marc Jeanson, botanist at the Natural History Museum of Paris, and Laurent Le Bon, president of the Centre Pompidou, have designed this new chapter of “Cactus” for the NMNM.

Simple forms, fractal figures, muted, dull, or brilliant colors, thorny, fuzzy, wiry, or waxy textures, fleshy, velvety organs, extravagant architectures—few plant families show as much formal diversity as cacti.

Together with plants from other so-called succulent botanical families (such as aloes, agaves...), these have become symbols of the French Riviera and Monaco, where the Exotic Garden opened to the public in 1933, but was envisioned as early as the end of the 19th century by Prince Albert I.

Objects of fascination for centuries, the aesthetic appeal of these plants has crossed the history of visual arts, including photography and painting, cinema and Western movie sets, as well as decorative arts. Even today, their adaptability and resilience in the face of erratic resources resonate with our contemporary concerns.

This exhibition aims to showcase the extraordinary diversity and uniqueness of cacti and succulents, their rich iconographic, ornamental, and ethnological history, by creating dialogues between ancient artworks and more contemporary creations. Presenting natural history specimens and art objects together, displayed in both the museum galleries and the gardens of Villa Sauber, this exhibition invites visitors on a fascinating journey between science and art.

THE CENTRE POMPIDOU



THE CENTRE POMPIDOU IS TRANSFORMING ITSELF

In 2025, the Centre Pompidou is beginning a major transformation. Starting in the fall, its iconic Parisian building will close for renovation works aimed at reconnecting, by 2030, with its original utopian vision. Meanwhile, the spirit of the Centre Pompidou will resonate through numerous partner venues across France and internationally, thanks to its ambitious cultural program “Constellation”. Additionally, in fall 2026, a new space entirely dedicated to creation and conservation will open in Massy, Essonne: the Centre Pompidou Francilien – fabrique de l’art.

An Iconic Venue Since 1977

Since its opening in 1977, the Centre Pompidou has been a hub of vibrant and engaged culture—a multidisciplinary space deeply rooted in the city and open to the world. It houses Europe’s foremost collection of modern and contemporary art, France’s largest public library (the Bpi), a unique centre for musical research and creation (IRCAM), and a program that highlights landmark exhibitions,



Façade
du Centre Pompidou
Photo © Sergio Grazia

distinctive performances and festivals, major film series, and conferences.

Designed by architects Renzo Piano and Richard Rogers in collaboration with Gianfranco Franchini, the building is one of the most emblematic in Paris—a masterpiece of 20th-century architecture. Each year, nearly four million visitors climb the “Chenille”, the iconic external escalator that serves as the building’s signature visual element.

Reinventing the Centre’s Original Utopia

Following several months of relocation efforts and a gradual closure of all its levels, the historic Beaubourg building will launch a vast renovation project in early 2026. The work, entrusted to the architectural firms AIA, Moreau-Kusunoki, and Frida Escobedo, aims to meet cutting-edge environmental and visitor-access standards. Beyond technical updates, this will also be an opportunity to completely rethink the internal layout to further prioritize creativity in all its forms. The result: a Centre Pompidou that will be even more open to the world and engaged by 2030.

A Centre Pompidou More Vibrant Than Ever!

During the renovation period, the spirit of the Centre Pompidou will live on through the Constellation program, spreading across France and abroad. Partner venues will host unique programming, including exclusive exhibitions, eclectic seasons of live performances and cinema, artist encounters, and family workshops.

Meanwhile, the Bpi will temporarily relocate to the Lumière building in the 12th arrondissement of Paris, offering visitors a redesigned space for more comfortable reading and studying. The IRCAM will remain in its historic location Place Stravinsky. Throughout the renovation works, the Beaubourg neighborhood will remain an active cultural hub with numerous activations.

The Centre Pompidou Francilien – fabrique de l’art Opens in 2026

In fall 2026, a new space dedicated to art and culture will open in Île-de-France. Located in Massy, Essonne, the Centre Pompidou Francilien – fabrique de l’art will house the reserves of both the Centre Pompidou and the Musée National Picasso-Paris. In addition to serving as a centre of excellence in the conservation and restoration of artworks, this site will feature a multidisciplinary and inclusive artistic program as well as extensive outreach activities, offering an intimate look at the museum’s inner workings and professions. Designed by the PCA-Stream agency, this innovative building will be a true community space for residents of Île-de-France, located just 30 minutes from Paris via Line 18 of the Grand Paris Express.

THE GRIMALDI FORUM MONACO

The cultural and convention centre of the Principality of Monaco, located between sky and sea and recognizable by its spectacular glass and steel design, welcomes an average of 300,000 visitors each year and hosts roughly a hundred events. It celebrates this year its 25th anniversary.



An exceptional venue for cultural programming with a focus on 3 main areas of interest: exhibitions, music, and dance. Each summer, the Grimaldi Forum Monaco collaborates with the world's greatest cultural institutions to produce a large-scale thematic exhibition devoted to either a major artistic movement, a subject of heritage, or civilization. Its spaces, like the 4,000 m² Ravel Hall, allow for complete creative freedom. One of the GFM's distinguishing strengths is its team's competence. They understand the specificities of an exhibition and can provide tailor-made services based on two criteria: a clear scientific merit and a meticulous standard of quality in setting up events. The GFM is well-known for its cultural engineering competence. This is evidenced by the twenty exhibitions it has toured internationally to date, as well as requests from clients, such as Chaumet en Majesté in 2019, for the GFM to build the set. In terms of live performances, the stage of the Salle des Princes, Monaco's largest theatre, can accommodate major shows thanks to its 1,800 seats and 1,000 m² stage (equivalent to the Opéra Bastille).

The Grimaldi Forum is also an ideal venue for Monegasque cultural entities such as the Les Ballets de Monte-Carlo, the Monte-Carlo Philharmonic Orchestra and the Opera, as well as the Festival Printemps des Arts de Monte-Carlo, and the Princess Grace Theatre.



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The exhibitions of the Grimaldi Forum

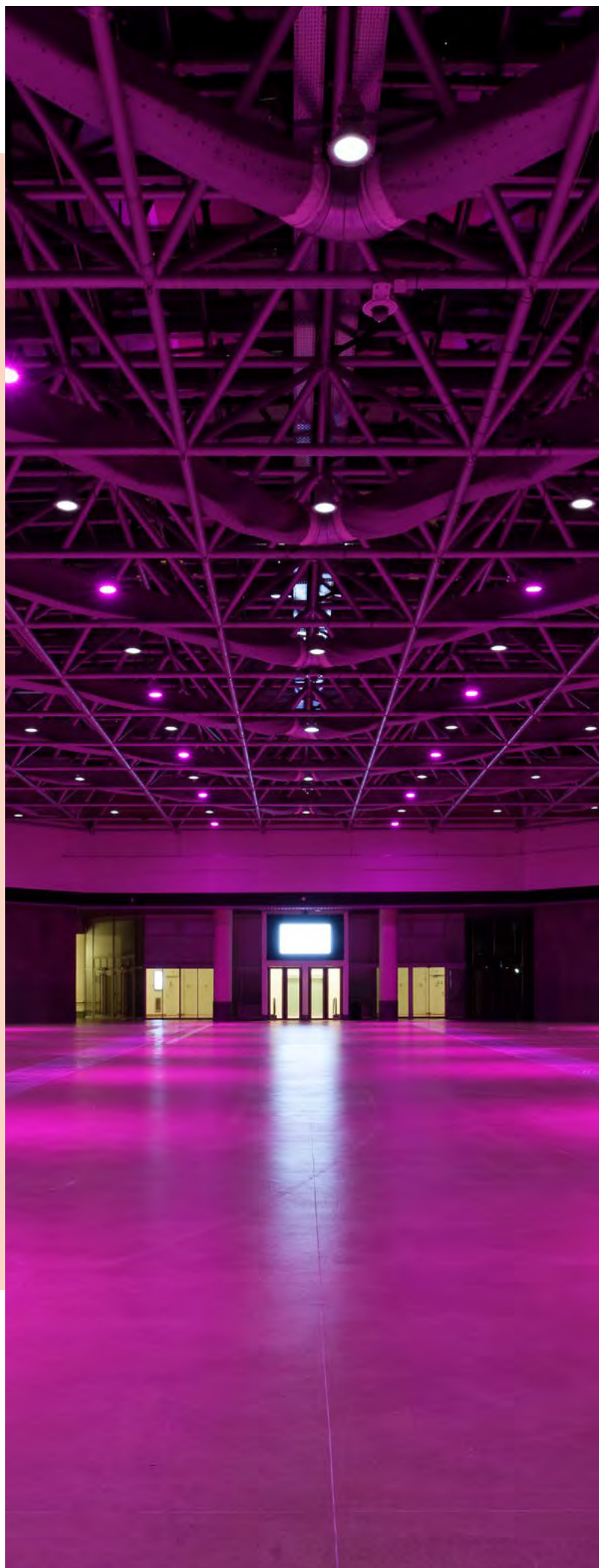
- AIR-AIR – 2000
- China, The First Emperor's Century – 2001
- Days of Circus – 2002
- SuperWarhol – 2003
- Imperial Saint Petersburg, from Peter the Great to Catherine II – 2004
- Arts of Africa, the contemporary collection of Jean Pigozzi – 2005
- New York, New York: Fifty years of art, architecture, cinema, performance, photography and video – 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: Monumental Works from the Centre Pompidou Collection in Monaco – 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 Gold of Pharaohs : 2500 years of Goldsmithing in Ancient Egypt the Golden – 2018
- Dalí, a History of Painting – 2019
- Alberto Giacometti: A Retrospective, Marvellous Reality – 2021
- Christian Louboutin, The Exhibition[nist], Chapter II – 2022
- Monet in full light – 2023
- Turner's Sublime Legacy – 2024

Upcoming summer exhibitions

SUMMER 2026 Monaco & the Automobile

SUMMER 2027 Magritte

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EXHIBITION PARTNERS



CMB Monaco, an international private bank based in Monaco since 1976, specializes in asset investment advice and wealth management.

A key banking institution in the Principality, CMB Monaco aims to be the reference bank for Monegasque residents and offers a tailored approach to wealth management. It also creates opportunities in corporate and investment banking activities.

For many years, CMB Monaco has contributed to the influence of several institutions in the Principality. An official partner of the Grimaldi Forum since 2005, the private bank renewed its trust in January 2025 with this prestigious cultural institution through a partnership covering the cultural programming of the Grimaldi Forum in the Principality as well as its entire business tourism activity.

CMB Monaco is proud to be associated with the major summer exhibition dedicated to a modern history of color through the greatest masterpieces of the 20th century, as well as the high-quality shows and events offered this year. By 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

Helena Newman, Chairman of Sotheby's Europe and worldwide Head of Impressionist and Modern Art, declared: "We are delighted to support this exhibition *Colors! Masterpieces* from the Centre Pompidou, devoted to a modern history of colour through a selection of key works from the 20th century."

For more than 57 years, Sotheby's Monaco has forged close ties with collectors in the Principality and throughout the Côte d'Azur. Works of art and luxury items sourced in the region are presented every year at auction or in private sales around the world in our offices in Paris, London, Geneva, New York and Hong Kong. Sotheby's opened its first office in Monaco in 1967. It was the first international auction house to hold a sale in the Principality, with the auction of the Redé-Rothschild collection in 1975. Since then, the Monte Carlo office has been entrusted with many other prestigious private collections, including the Estate of Mona Bismarck (1986), Karl Lagerfeld's Memphis furniture (1991), Guy de Rothschild's Château de Ferrières Collection (1994), the Count and Countess of Paris Collection (1996) and the Estate of the iconic designer Karl Lagerfeld (2021).

Throughout the year, our international specialists travel to Monaco and the Côte d'Azur for valuations, inventories and tailor-made advice.

Beyond facilitating the buying and selling of art and luxury, Sotheby's prides itself on being a full-service organization. We are honoured to provide white-glove service, ranging from appraisals and advisory to art storage and financial lending, to the world's most important collectors, institutions and corporations. Drawing on our depth of expertise, our team stands ready to be your partner for all your needs.

Established in 1744, Sotheby's is the world's premier destination for art and luxury. Sotheby's promotes access to and ownership of exceptional art and luxury objects through auctions and buy-now channels including private sales, e-commerce and retail. Our trusted global marketplace is supported by an industry-leading technology platform and a network of specialists spanning 40 countries and 70 categories which include Contemporary Art, Modern and Impressionist Art, Old Masters, Chinese Works of Art, Jewelry, Watches, Wine and Spirits, and Design, as well as collectible cars and real estate. Sotheby's believes in the transformative power of art and culture and is committed to making our industries more inclusive, sustainable and collaborative.



Established in Monaco since the early 1980s, the Groupe Marzocco has become a leading name in quality, sustainable development, and innovation within the luxury real estate sector of the Principality. With a presence also on the French and Italian Rivières, the Group employs 200 people. Its landmark projects, Tour Odéon and Bay House — two exceptional residential developments — perfectly showcase its expertise and dedication to luxury. Testimonio II, one of the most significant real estate projects ever completed, represents a major contribution to the urban development of the Principality and plays an active role in enhancing the Monegasque art of living. By focusing on strategic locations, exceptional quality of life, and meticulous attention to detail, the Group has successfully delivered large-scale projects that withstand the test of time for four generations. In partnership with the prestigious “Couleurs!” exhibition, the Groupe Marzocco is proud to collaborate with the Grimaldi Forum, a venue that offers a dynamic and high-quality cultural program through its diverse range of events.

MEDIA PARTNERS

LE FIGARO

Founded in 1826, Le Figaro is France's oldest general-interest daily newspaper and its largest newsroom. Divided into 3 sections (News, Economy and Lifestyle), Le Figaro is France's leading news title. It offers its readers a complete range of products, thanks to its many themed supplements (Health, Culture, Literary, Entrepreneurs) and its weekend magazines (Le Figaro Magazine, Madame Figaro and Le Figaro TV Magazine). Le Figaro is also a powerful player in digital information, thanks to its website, now the leading news site, and its mobile application. In 2023, Le Figaro will strengthen its omnichannel strategy with the launch of its radio and TV channels.

The French language is a hallmark of the Figaro Group: the daily Le Figaro, Le Figaro Magazine and Le Figaro littéraire valiantly defend the specificities and uses of the French language to their readers. The history and current events of our language are regularly featured.



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: where every Sunday from 9:15 am to 10 am, the Culture Department informs, deciphers 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 *Colors! Masterpieces from the Centre Pompidou* exhibition.



SNCF Connect is the all-in-one service for sustainable mobility, designed and developed by SNCF Connect & Tech. With more than 1.5 billion visits and 226 million tickets sold in 2024, SNCF Connect enables travelers to manage their journeys from end to end, by offering them the possibility of searching for their itineraries, finding their tickets and tickets (train, bus, public transport) as well as traffic information on trains and different transport lines.

An all-in-one service that can be customized to meet the different needs of travelers during their journeys. Launched on January 25, 2022, SNCF Connect is evolving with and for its customers, thanks to the Connect & Vous community (www.vous.sncf-connect.com) made up of over 5,000 members.



As a public cultural and European channel, ARTE offers programs that aim to bring Europeans closer together through culture. Its rich and diverse editorial offering (cinema, series, documentaries, news, digital creation, podcasts...) contributes to nurturing a European democratic space and imaginary.

ARTE is delighted to be associated with the Grimaldi Forum Monaco for the exhibition Colors! Masterpieces from the Centre Pompidou.



Marie Claire was created in 1937 by Jean Provost and Marcelle Auclair, whose ambition was to offer women a magazine that speaks to them and gives them a voice. Since its creation, Marie Claire has naturally evolved, but its ambition has remained the same: to amplify the voices of women and decipher the meaning of the times, based on three pillars: fashion, beauty, and society.

Today, Marie Claire engages nearly 100 million women in more than 31 countries. Marie Claire remains a leading brand in France and around the world, both in print and across all distribution channels for three reasons:

- > The values that resonate more than ever in line with our times: we have always defended sincerity, authenticity, commitment, and inclusivity. We address all women, representing them without stereotypes.

- > The expertise and quality of all our content: we produce everything we offer women with a very high journalistic standard. We are currently the only publication to offer the greatest number of pages dedicated to fashion and beauty in each issue, at least one major report, and extensive investigations and social analysis.

- > The temporality: the long time frame of the monthly magazine combined with the short-term nature of digital, which allows us to inform in real-time and provide thoughtful reflection by offering perspective. In short, we are always close to women, at all times, and we accompany them over the long term.

This trust-based relationship with women is our most precious asset, and we nurture it passionately every month in print, every day, every hour online and on social media.

PRACTICAL INFORMATION



From July 8th to August 31st, 2025



Open every day from 10:00 a.m. to 8:00 p.m.

Evening visits: Thursdays until 10 p.m.



Espace Ravel at the Grimaldi Forum Monaco

10, avenue Princesse Grace

98000 Monaco



Exhibition accessible to disabled persons and persons with reduced mobility.

€14 admission for the person with disability and the companion upon presentation of card at ticket office.



grimaldiformon.com



Grimaldi Forum Monaco **#couleursmonaco**



Presale price until June 30, 2025: €7 instead of €14

Full price: €14 (FREE for children 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.

Ticket office Grimaldi Forum Monaco:

Tel. +377 99 99 3000

E-mail : ticket@grimaldiformon.com

Sale points:

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



TEMPERATURE

To ensure optimum conservation of the works on display, the air temperature in the exhibition space must be regulated and may appear cool in summer. Visitors with a chill in the air are advised to bring a little sweater with them!



SECURITY & CLOAKROOMS

All visitors must undergo security checks. We recommend not visiting the exhibition with large bags. However, the Grimaldi Forum Monaco provides cloakrooms free of charge (Items left in the cloakroom must be retrieved on the same day. The deposit of valuables is the responsibility of the person leaving them).



GUIDED TOURS

CLASSICS

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

- **Audio guides** (French, English), 6€ in addition to the entrance fee.

- **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).

Réservations : website : www.montecarloticket.com

E-mail: ticket@grimaldiformon.com.

By phone: +377 99 99 3000

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

Booking: visites@grimaldiformon.com

COLORS! 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 'Colors, Masterpieces from the Centre Pompidou' 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 a cocktail at the end of the visit (optional).

Booking: visites@grimaldiformon.com

**“Against dogmas and artistic schools,
color is the preferred tool for freedom,
for self-affirmation.”**

Didier Ottinger

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**GRIMALDIFORMUM,
GRIMALDIFOREVER**