

Picasso,  
la joie de vivre,  
1945-1948

and

The François Pinault Collection,  
a Post-Pop Selection

Saturday, November 11th, 2006 – Sunday, March 11th, 2007

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# I Picasso, la joie de vivre 1945 – 1948

Saturday, Novembre 11th 2006 – Sunday, March 11th 2007

## Picasso, la joie de vivre, 1945 – 1948 Presentation of the exhibition

Pablo Picasso's life covered a span of 92 years (1881 - 1973), and his work fills almost 80 of these. Throughout his career, the artist always questioned himself, exploring themes and techniques that were ceaselessly renewed, and never contenting himself with copying his artistic experiences of the day before.

While certain periods of Picasso's work are well-known to the public – the blue and pink periods, cubism, a return to order – others are less so, or at least have been overlooked for a long time. It is through the *Picasso-Dora Maar, 1935-1945* exhibition, that the Musée Picasso in Paris recently and remarkably evoked the gloomy, dark period before and during the war, and Picasso's fruitful artistic and sentimental liaison of the time.

The exhibition presented at Palazzo Grassi refers to the period immediately after this, the post-war years. During the occupation, movement between the occupied part of France and the unoccupied part was difficult, and only now was Picasso able to return to the Côte d'Azur. This period from 1945 to 1948, during which Picasso frequently stayed in Cannes, Golfe-Juan and Antibes, was marked by his liaison with Françoise Gilot, with whom he lived until 1953 and by whom he had two children, Claude and Paloma.

These years in the life and work of Picasso were happy ones. During this period, the artist explored the great mythological themes of the Mediterranean (nymphs, fauns...). The proximity of Vallauris and its pottery workshops resulted in his taking up the medium, exploring the use of new, atypical supports (asbestos cement, for example).

It was during this period that Romuald Dor de la Souchère's admiration would lead to him offering Picasso the possibility of working for two months (September-November 1946) in the vast hall of the château Grimaldi; he, who in Golfe-Juan lived in a tiny house which limited the format of his works. These two months at the château Grimaldi enabled Picasso to give free rein to his creativity. It was there that he made the masterpiece which gives its name to the exhibition: "La joie de vivre". When he left château Grimaldi, Picasso left behind 23 paintings and 44 drawings which were to form the basis of an important collection for the town of Antibes, setting for the first "Picasso museum" (although it would only adopt this name in 1966).

With the Musée d'Antibes closed for works, Jean-Louis Andral, its chief curator, wished to have its collection travel. A part of the "Antibes Picassos" was thus presented at Malaga at the Picasso Museum (13<sup>th</sup> March - 11<sup>th</sup> June 2006), and this was to all extents and purposes the same as that shown at the Picasso Museum of Barcelona (6<sup>th</sup> July - 15<sup>th</sup> October 2006).

The Musée Picasso d'Antibes has agreed to shift virtually its entire collection of works by Pablo Picasso to Palazzo Grassi to enable it to present the *La Joie de vivre* exhibition.

This exceptional loan has been joined by numerous other loans from public and private collections. The exhibition at Palazzo Grassi will thus

provide comprehensive coverage of the “Antibes period”.

In order to enable visitors to ‘contextualise’ the work of Picasso during this period, the works of great photographers such as Denise Colomb have also been requested, bearing witness to the work and life of Picasso at that time, and those of Sima (Michel Smajewski), an artist of Polish origin, who has left some precious and powerful records of Picasso’s stay in Antibes.

*Through almost 250 works, the Picasso La joie de vivre 1945-1948 exhibition offers a broad overview of this period in Picasso’s creativity.*

*This exhibition also makes it possible to understand better the relationship tying Picasso and the Mediterranean.*

*The exhibition also examines how Françoise Gilot, his companion at the time, influenced and inspired his work during this happy period .*

*The period was that too of his mastery of pottery, which Picasso tried by chance when visiting Vallauris. Through their formal richness and innovative character, the works exhibited at Palazzo Grassi reveal Picasso’s capacity to go as far as possible with each of the techniques he explored.*

*Finally, the testimony of Michel Sima, photographer and friend of Picasso, enlightens us as to how the master worked at Château Grimaldi in Antibes.*

# Key-facts of the exhibition

*Curator*

**Jean-Louis Andral,**

*chief curator of the Musée Picasso, Antibes*

*Director of the Musées d'Antibes*

*Exhibition organised by*

**Palazzo Grassi, Venice and Musée Picasso, Antibes**

*Loaners*

**Musée Picasso, Antibes**

**Musée Picasso, Paris**

**Musée national d'art moderne, Centre G. Pompidou**

**F.A.B.A.**

**Galleria Contini, Venice**

**Private collections**

*Works by Picasso* **251**

*Photos* **50**

*Art installation* Arch. **Daniela Ferretti**

*Lighting* Arch. **Daniela Ferretti**

*Graphic designers* **Tapiro** Camplani+Pescolderung

*Registrar* **Silvia Roman**

*Art shippers* **LP Art, Arteria**

*Insurance* **Gras Savoye**

# The Chateau, the Artist and the Curator

*Jean-Louis Andral*

Once upon a time there was a castle set like a sentinel facing the mother of all seas, on the ramparts of a small city with a rich past, and a fabulous artist who was to mark his century forever as no other artist did.

Clearly it was written that the two would come together, and Pablo Picasso had nearly come to the Chateau Grimaldi as its owner instead of artist in residence. He knew the riviera well and since the early 1920s had summered within the narrow perimeter defined by Juan-les-Pins, Cap d'Antibes and the city of Antibes. When the Château Grimaldi was put up for sale by the state, Picasso was interested in buying it. But another buyer beat him to it: the Antibes city government, which had been convinced of the historical importance of this building thanks to the intervention of Romuald Dor de la Souchère, who in 1923 had begun conducting archaeological research in Antibes.

After three years of research and rehabilitation, the Antibes museum was inaugurated on 22 July 1928. Five exhibition galleries on the first floor were opened to the public, with a selection of archaeological pieces, along with archives, maps and charts, drawings and engravings, relating to the history of Antibes and the region. A month-long temporary exhibition was held on the second floor. The show, entitled *Masters and Young Contemporaries* and comprising works by Signac, Utrillo, Vallotton and Bonnard among others, was meant to be “an inaugural event for the Antibes museum, allowing it to begin building up a collection of modern paintings [...] and introduce the Riviera to contemporary art.”

In August 1946, Picasso was living with the young Françoise Gilot at the home of the printer Louis Fort in the port of Golfe-Juan. At that time, lodging with Dor de la Souchère in Cannes was the sculptor and photographer Michel Smajewsky called Michel Sima. When he heard that Picasso was in Golfe-Juan, Sima suggested to Dor de la Souchère that he ask the great artist to make a gift to the Antibes museum. Dor de la Souchère let himself be persuaded, “without much hope and without really wanting to”. A meeting was arranged, but the artist evaded the subject and no donation resulted. “The conversation slipped over to the subject of painting, naturally, and Picasso expressed a disappointment that he shared with all great painters: “I’ve always wanted to be given big walls to paint, but the government never gave me any.” What the State refused to grant, a small provincial city turned out to be able to offer. Dor de la Souchère leapt at this unique opportunity to bring the painter of modernity into Sleeping Beauty’s castle.

“I set him up in the large room on the second floor. I made available everything he could need: easels, tables, a mattress to rest on, colours, brushes. I ordered Sima to stick close to him, to help him and furnish him with whatever he needed for his work. I gave Picasso the key to the room; he tied it to his belt with a string [...] he came everyday around the beginning of the afternoon and painted sometimes until very late at night by the light of two enormous spotlights [...] He first came to the museum on 17 September; he left 10 November to return to Paris, driven away by the discomfort of approaching bad weather. Perhaps he felt

that the adventure had come to an end. He came to see me the evening before he left. We spoke at great length. He gave me the list of works he was leaving “on loan” to the museum: they were all large or medium-sized panels of plywood or wallboards, except for one canvas. He took with him a large quantity of drawings, gouaches, and a few small canvases. They may have been the most interesting work he had produced in Antibes. He gave detailed instructions as to how they should be framed, with black angle irons.”

This is how the twenty-three paintings that Picasso didn’t take with him are still displayed. In addition to these paintings, he also left forty-four drawings in his studio at the château. The official inauguration of the “Picasso room” on the first floor, formerly know as the “Grimaldi room”, took place 22 September 1947.

Picasso not only came back to Antibes regularly, returning to the chateau the next year to paint *Ulysses and the Sirens*, but also little by little expanded the museum’s collection. In 1948, he lent the museum seventy-eight ceramics he had made at the Madoura studio in Vallauris. They were put on view starting 7 September 1948, as part of the exhibition *Picasso: Céramique, Peinture, Dessin*.

As the museum’s collection gradually expanded, Dor de la Souchère increased the number of rooms devoted to Picasso’s work. At a city council meeting on 27 December 1966, the city of Antibes decided to rename the Château Grimaldi as the Musée Picasso. Dor de la Souchère had dreamed of offering Picasso a studio “on a regular, intermittent basis”; Antibes offered him a museum.

# Picasso and the Mediterranean

What is the bond linking Picasso to the Mediterranean?

Why does it appear so late in his work?

Picasso was born in Malaga in 1881, on the shore of a calm, rectilinear sea, but in 1891 his family moved to Corogne on the fierce Atlantic Ocean, which was to inspire his blue period in 1902 and 1903. In the spring of 1904, Picasso moved to Paris. Progressively, in response to his physical distance, the young painter would lose awareness of the intimate link binding him with the Mediterranean, its sea and its light. It would only be with his journey to Italy at the start of 1917 that the Mediterranean of his infancy would return to the centre of his inspiration. Escaping from a France within the grips of war to follow the troupe of Diaghilev's Ballets russes, Picasso discovered Pompeii. Giovanni Carandente, to whom we owe the best studies on this voyage, stresses that Picasso "was greatly struck by the animation and sensuality that the cataclysm of 79 AD had brutally annihilated". Two years later, the impressions felt at Pompeii manifested themselves in a veritable creative explosion, a series of paintings bearing the traces of these memories that had stuck. This source was to remain a lively stimulus until *La Danse* of 1925.

In the last winter of the war, Picasso discovered Biarritz, and then Saint Raphaël in the summer of 1919. The light of the Var's coast inundated a flowering of drawings, watercolours and gouaches, in which the cubist frame suddenly explodes and opens out into a sky-blue of infinite perspectives. Galvanised by his Italian experience, by this whirlwind of sensations and warmth, Picasso was also inspired by the recent works of Matisse who, since his move to Nice in 1917, became fascinated by open windows overlooking the open sea. A cataract of works followed. Picasso exhibited not less than 167 drawings and pictures on 20<sup>th</sup> October 1919 at Paul Rosenberg, under the title of *Les Balcons* ('The Balconies'). The most provocative success of this period was without a doubt his gouache of *Nature morte devant une fenêtre* ('Still life in front of a window') from the Berggruen collection, about which Palau i Fabre was right to affirm: "The blue of the sea fills the room".

Picasso returned to the Mediterranean the following summer, but forsook Saint-Raphaël in favour of Juan-les-Pins, where the beaches were free and even in some cases, still wild; he moved there in mid-June with Olga. A quarter of a century later, he would say to Antonina Vallentin, "that he had the premonition of Juan-les-Pins while imagining a landscape in Paris. I was astonished and that was when I understood that this landscape was mine". Antibes, Juan-les-Pins, and its headland separating it the Golfe Juan from the town, would be a favoured location until his old age. While multiplying the number of small luminous landscapes and naked female bathers racing before the perfect horizontal line of the sea, we also feel him full of the approach of his fatherhood in the attentive portraits of Olga.

In the summer of 1923, Picasso returned to Antibes. This time, he moved into the hôtel du Cap, a chic but wild establishment at the edge of the Garoupe beach, then totally isolated, with Olga, their son, Paulo and the artist's mother. Henceforth, Picasso's stays by the Mediterranean would

be punctuated by his loves: Sara Murphy, Marie-Thérèse and their daughter, Maya. Accompanied by Dora Maar, Picasso rediscovered Golfe Juan after five years' absence as a result of the German occupation; at the start of 1946, he met up with Françoise Gilot and they both went to visit Matisse in Nice. There was first of all the extraordinary adventure of Château Grimaldi and then, in 1948, his move to Vallauris. The couple separated in 1953.

In June 1954, Picasso met Jacqueline Roque. Since she lived in Cannes, she was the very incarnation of the Mediterranean. Picasso first installed himself at La Californie, then at the Château de Vauvenargues and finally at the Mas de Notre Dame de Vie at Mougins. The omnipresence of the Mediterranean is easily visible in the series of *Ménines* (Las Meninas), in which he explored Velasquez' masterpieces through a series of 58 pictures. From his studio on the top floor of La Californie, he would allow himself to be transported by the seascape and the view of the îles de Lérins, visible from his window, and would dedicate seven pictures to them between the 7<sup>th</sup> and 12<sup>th</sup> September, 1957.

Pierre Daix, author of the famous Picasso dictionary, stresses the intimate bond linking the Mediterranean to Picasso's œuvre in the exhibition catalogue:

“One of the last times I and my wife Françoise gathered together some barely dry pictures, because he liked to see them grouped together, *Les Musiciens* ('The Musicians') leaped out, emanating happiness, springtime and youth in its colours, broadly laid down or appearing in large points of blue, white and red. The guitar player lights up. The flute player concentrates, but is sexually aroused. It is a completely new, marvellous canvas. He noticed the joy it gave me and pointed out the landscape around us, so typical of the Mediterranean Provence. 'It comes from here', he said.”

## Picasso and Françoise Gilot

At once muse, model and mother, Françoise Gilot was the key figure in the so-called Antibes period. Her bond with Picasso was to last more than ten years.

Françoise Gilot was born in Neuilly sur Seine un 1921. Her father, an agronomist and businessman intended a career in law for her, but the young woman secretly abandoned her studies and embarked on an apprenticeship in painting instead. Her passion for art was to cause a break with her parents, and she finally had to set up her studio in her grandmother's granary. On 8<sup>th</sup> May 1943, Françoise Gilot and her friend, Geneviève, exhibited their work for the first time at the galerie Madeleine Decre, in rue Boissy d'Anglas, Paris. Four days later, invited by actor Alain Cluny to Le Catalan restaurant, they met Picasso, dining at the neighbouring table in the company of Marie-Laure de Noailles and Dora Maar:

"I was a little surprised by the appearance of Picasso, because I hadn't really imagined him like that. My impression was based on a photograph by Man Ray, published in the special issue of the Cahiers d'Art dedicated to Picasso in 1936: a piercing eye, black hair, thick-set, solid – a fine animal. Now, with his hair going white and an absent-minded air – perhaps he was absent-minded or bored –, I saw in him a closed, enigmatic expression, reminding me of the crouching Scribe in the Louvre."

At the end of the dinner, Picasso, who had not stopped looking at them, came to greet them, a dish of cherries in hand: "So, Cluny, are you going to introduce me to your friends?" A few days later, Françoise and Geneviève visited his workshop in rue des Grands-Augustins.

Picasso was fascinated by this young woman who would slip away from his caresses and then suddenly return, whose schoolgirl appeal hid a fierce independence and iron will. Despite the 40 years' difference separating them, an extraordinary affinity flourished between Picasso and Françoise. The latter progressively eclipsed Dora Maar, as rightly described by Pierre Cabanne:

"Dora Maar saw an unknown face beginning to appear in Pablo's drawings. It was a clear sign: Olga had been informed of her own arrival in the ogre's life in the same way. With his calm perfidiousness, he was not in the least bothered about leaving them lying around."

A rich intellectual and aesthetic exchange appeared. Picasso encouraged Françoise in her work, advising her in her reading matter, and even gave her a course in drawing; under his influence, Françoise turned towards a study of cubism:

"'You have a gift for drawing', he continued. 'I think you should continue to work – hard – every day. I'm curious to know how you will evolve.'"

In January 1946, Françoise Gilot broke an arm and left to rest in the Midi. She left her grandmother at Antibes and joined Picasso at Golfe Juan. Knowing her admiration for Matisse, he took her to visit the elderly artist in his villa at Vence: "Wear your mauve blouse and willow-green

slacks; he loves these colours". They returned the next day to Paris and four months later, Françoise moved in with Picasso in his studio at rue de Grands-Augustins.

The couple again went south in July and installed themselves in Ménerbes, a fortified village in Vaucluse. Françoise, who preferred the sea, soon became bored. When Marie Cuttolie invited them to join them at Cap-d'Antibes, she jumped at the chance. Finally, Picasso and Françoise installed themselves at Golfe Juan, ten kilometres away, and rented two floors of the villa of Louis Forge, a retired engraver:

"In August 1946, Golfe-Juan was deserted; no-one could have imagined the hordes of tourists and parasols crowding it now. When Pablo and I used to go to the beach, we were almost alone. The house was small and we only had two floors. There was little room to work in therefore. Happily, he was Mediterranean enough to pass the morning basking like a lizard in sun, on the sand."

At the end of the war, Picasso's work was a violent explosion of colours and hopes. Françoise's beauty and her long chestnut hair proved a constant source of inspiration. At the centre of the dance in *La Joie de Vivre*, a central work from the Antibes period, we discover her undulating form and fertile curves, animated by the intoxicating rhythms of the musician faun.

15<sup>th</sup> May 1947: birth of Claude, baptised in honour of Claude Gilot, Watteau's teacher. 19<sup>th</sup> April 1949: birth of Paloma, at the same time as the opening of the salle Pleyel, Congrès pour la paix, for which poster Picasso drew his emblematic dove.

From 1951, their relationship began to fall apart: Françoise's independent character suffered under Picasso's authoritative nature and his sometimes irascible temperament. On 30<sup>th</sup> September 1953, she left Vallauris, taking Claude and Paloma with her, and moved to rue Gay-Lussac in Paris. At the end of October, Jacqueline Roque moved in with Picasso in their villa de la Galloise.

In 1964, Françoise Gilot published *Vivre avec Picasso*, with Carlton Lake, an intimate and lucid portrait of the artist, and a sagacious reflection of the many sides and contradictions of the man and partisan. At once muse, model and confidante, her testimony throws astonishing light on Picasso's work, and on the Antibes period in particular. Through a series of amusing anecdotes, we discover how a wounded owl Sima offered Picasso suddenly appeared in his work or how the daily vision of the seafood seller, "as wide as she was tall", gave rise to *Femme mangeant des oursins* ('Women eating sea urchins').

After her separation from Picasso, Françoise Gilot continued her fruitful career as a painter. In 1970, she married the researcher, Jonas Salk and thereafter divided her time between La Jolla, near Los Angeles, New York and Paris. From the shores of the Mediterranean to those of the Pacific Ocean, her extravagant, colourful work reveals an undeniable *joie de vivre*.

## Picasso and pottery

At Vallauris, Picasso discovered pottery. Intoxicated by this new terrain for artistic exploration, in one year, he produced more than 2,000 pieces. Palazzo Grassi presents about 80 masterpieces.

At Golfe-Juan, Picasso, Françoise and the little Claude spent some happy days. The sea was always blue, the beach virtually empty. Rejuvenated, Picasso saw himself walking a few metres away with Olga and their son, Paulo.

July 1946, the annual exhibition of Vallauris's potters. On this occasion, Picasso met Georges and Suzanne Ramié, proprietors of the Madoura factory. The young, dynamic couple despaired of the decadence of this art, and did what they could, with some success, to revive it. Picasso visited the studio, asked a mass of questions and enjoyed himself in forming a few fantastic figurines in clay. He promised he would return; he did not. End of story?

The summer of 1947 saw a car stopping in front of the factory. Astonished, the Ramiés saw Picasso get out. "If you give me a worker to handle the technical problems, I'll come back and work seriously", he declared, showing them a dozen of the sketches he had produced during the winter with a view to new essays in pottery. The Ramiés accepted enthusiastically.

"Few painters had shown an interest in pottery, giving it barely a second glance, except for a few exceptions, and it was seen simply as a complementary activity", explains Pierre Cabanne in his monumental biography of Picasso, published in 1975. For Picasso, who in the past few months had painted little and betrayed a listlessness before his canvases, it proved a revelation [...]. Now, more than ever, he needed a stimulus and above all the stimulus of a manual craft."

Picasso recalled the ceramics that used to be made in Malaga as a child; he remembered all he had seen, all he knew of the antique traditions of the Greek and Persian world. His technique was free, ceaselessly innovative and often provoked the bewilderment of the workers, as Jean Ramié, the son of Georges and Suzanne, later recounted, during the *Picasso céramiste à Vallauris Pièces uniques* exhibition in 2004: "Picasso rapidly assimilated the classical techniques used ordinarily to decoration ceramics: for instance, slip on the unfired glaze or on unglazed porcelain, which against all expectations, worked, although at a price of infinite patience and prodigious ingenuity".

Picasso provoked not only astonishment and scepticism on the part of the experts, but also the fascination of his son, Claude, then aged just two: "It was spellbinding to see my father's hands take hold of any pitcher that had just been thrown and twist its neck, apply a little pressure and squashing here and there at high speed, and without any hesitation, produce a woman or a pigeon". Fauns, bills, jugs in the form of women, owl vases... From October 1947 to October 1948, Picasso would go to Madoura almost every afternoon, and in time made more than 2000 pieces.

"I wonder if collectors will ever appreciate Picasso's ceramics as they appreciate his work in other fields", said Françoise Gilot with regret in *Vivre avec Picasso*. "After all, if has painted on a bad canvas, the picture can always be remounted. But in pottery, one cannot separate the decoration from the form over which it is applied. Because of the fragility of the support, many collectors have refrained from buying, despite their admiration for Picasso's creations."

## Picasso photographed

Ever since his first cubist experiments, Picasso was accustomed to the presence of photographers. He was the first artist to appear during his lifetime and several times on the front covers of international news magazines (Life, Time, Paris Match etc.), and to abandon his statute as 'artist' in favour of that of 'personality'.

However, there were some eyes and lenses which sought only to reveal the artist, to understand him better and unveil his secrets. Between 1945 and 1948, Michel Smajeski, known as Michel Sima, recorded the constant work to which Picasso dedicated himself in Antibes. About 50 of his photographs are presented at Palazzo Grassi.

Joking one day with friends, Picasso named Michel Sima as the person "guilty of the creation of the Musée d'Antibes". The sculptor and photographer did indeed play a fundamental role in the meeting between the artist and Romuald Dor de la Souchère, curator of the museum housed in the Grimaldi château. The latter was a longstanding friend Sima recovered in May 1945 when he returned from the camps. The second floor of the château was placed at his disposal, and in 1946, he installed his studio there. Françoise Gilot has recounted the arrival of Sima when he came to find Picasso on the beach at Golfe-Juan – the two men had been acquainted since 1936 – to suggest he arrange a meeting with Dor de la Souchère, adding that the latter would be delighted to lend him a large hall in which he could work. So the two artists had neighbouring studios and it was natural that Sima should start photographing him every day during the summer and autumn of 1946, recording the progress of Picasso' work in château Grimaldi. A selection of these photographs was published two years later by René Drouin under the title, *Picasso à Antibes*.

Born in Poland in 1912, he left for Paris in the early 1930s and entered the académie de la Grande Chaumière, where he studied drawing and sculpture until 1932. It was probably then that he started learning about photography. A pupil of Zadkine from 1934 to 1935, he was noted by Cocteau who introduced him to Eluard and Picabia.

It was from this time that he started working for the press agencies, for which he produced photographic reports on Paris and the political and artistic events animating it in the 1930s.

He thus became one of the fundamental recorders of this period and would become the friend of Max Ernst, Brancusi, Picasso (whom he met in 1936), Gertrude Stein and Robert Desnos, whose secretary he would later become.

Rounded up in 1942 in Cannes, he was deported to Auschwitz, whence he returned, but seriously ill. In May 1945, he returned to the Côte d'Azur to see his friend, Romuald Dor de la Souchère, curator of the Musée d'Antibes. After a period in a nursing home in Grasse, he accepted Dor's offer to take the second floor of the château in Antibes in which to set up his studio. It was this floor that he would share with Picasso during the summer and autumn of 1946.

After the war, he dedicated himself to producing an important series of photographic portraits of artists, published in 1959 by Fernand Nathan. In 1967, he decided to move to the Ardèche with his family, and died there in 1987.

# La Joie de Vivre, 1946

Description and analysis of the work

Christine Vincendeau

Bathed in light and radiating around the figure of a woman-flower, this *Bacchanalia by the Sea* (the title initially bestowed on *La Joie de Vivre* by Dor de la Souchère) quickly proved to be the emblematic work of the Antibes Picassos. “It’s certainly the most significant, the most lyrical. The visitor wasn’t mistaken. It’s an homage to women [...]. This picture , the result of instinct and apparently spontaneous calculation, is the final state of a subject that was modified several times. The scene takes place before the sea, identified by the yellow sailboat on the left. The central figure, a woman soaring upwards like rising sap, is dancing with two kid goats, a ballet accompanied by a flute-playing centaur on the right and, on the left, a faun playing the double flute. The latter figures are familiar from the compositions done in the Antibes style. The panel is divided horizontally about two-thirds up by black and blue coloured sections, with a yellow, grey, green and black foreground, which highlight the mother-of-pearl sky and its delicately iridescent touches. This composition emanates an impression of happiness, a “joie de vivre”, “one moment more!”

“In a chateau haunted by material memories of antiquity, to which he is sensitive even linguistically”, Picasso stands outside time, directly connected with his Mediterranean roots through the figures of Greek mythology, anchored in the archetypes of our unconscious. Location and date are indicated on the reverse: Antipolis 46, which is accompanied by a drawing depicting the head of a faun.

“The horned head of a faun – that’s the signature – is him along with the three heads of fauns, all three horned as well, and one of whom is playing the flute, all placed just where they should be. It’s nicely directed: two dancing, the other playing. The little Picasso on the right is looking at the big Picasso playing and makes no secret of his satisfaction. This dance accompanied by music contributes to the overall meaning of the painting and although one cannot go so far as to claim it represents a ballet, it confirms the feeling that filled him at the time. In the pyramidal composition we find another principal piece of information. The woman – also dancing – and taking part in the ballet forms the summit of the pyramid and the picture’s central axis [...], it is an anatomical representation of Françoise and is therefore the symbol and reality of a shared “joie de vivre”, a happiness, an unclouded transparency. The large faun on the right, seated and playing the double flute [...] is the coryphaeus whose dual role is to impart a certain rhythm to the ballet and express the feelings of the crowd: it is he who brings the group alive. Moreover, the picture itself can be compared to a theater, the two uprights of the stage being formed by the two dark masses right and left...The background of the central decoration is represented by the color blue – the sea – omnipresent in Antibes, “the ever-changing sea”; the foreground of yellow sand. All of the actors’ feet are set on the sand, their heads in the sky, except those of the two small dancing fauns.”

During this post-war period, Picasso executed *La Joie de Vivre* in Ripolin on a very large slab of wallboard. “It is the most colourful painting of Antibes because he wanted to signify with the greatest intensity the wildly happy feeling that filled him then.”

# Picasso, La joie de vivre 1945-1948

## The catalogue

*Edited by* **Palazzo Grassi – Skira**

*soft cover* **35 Euro**  
*hard cover* **45 Euro**

*Available in* **Italian, English and French**  
**300 pages, 300 images**

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*Editorial coordination* **Emmanuel Berard**

*Graphic design* **Tapiro** Camplani+Pescolderung

*Palazzo Grassi dedicates this catalogue to* **Pontus Hulten** (1924 – 2006),  
*director of Palazzo Grassi from 1985 to 1989.*

## Captions of the images of the works available in the press kit

### **1. *Nu couché au lit bleu***

13 novembre 1946  
Ripolin et graphite sur bois (hêtre)  
100 x 210 cm  
Musée Picasso, Antibes  
© Photo musée Picasso, Antibes

### **2. *Nature morte à la pastèque***

1946  
Ripolin sur bois  
95 x 175 cm  
Musée Picasso, Antibes  
© Photo musée Picasso, Antibes

### **3. *La Joie de vivre***

1946  
Ripolin sur fibrociment  
120 x 250 cm  
Musée Picasso, Antibes  
© imageArt, Antibes. Photo : Claude Germain

### **4. *Faune jouant de la diaule, nymphe au tambourin et centaure au poisson***

1<sup>er</sup> novembre 1946  
Graphite sur vélin d'Arches  
50,5 x 65,5 cm  
Musée Picasso, Antibes  
© imageArt, Antibes. Photo : Claude Germain

### **5. *Nature morte à la bouteille, à la sole et à l'aiguière***

1946  
Ripolin et graphite sur fibrociment  
120 x 250 cm  
Musée Picasso, Antibes  
© Photo musée Picasso, Antibes

### **6. *Faune blanc jouant de la diaule***

1946  
Ripolin et fusain sur vélin d'Arches ocre  
66,7 x 50 cm  
Musée Picasso, Antibes  
© imageArt, Antibes. Photo : Claude Germain

### **7. *Tanagra au long cou***

1947-1948  
Vase figurine. Terre de faïence blanche, décor peint aux engobes, aux oxydes et à l'émail blanc  
28,5 x 11 x 9 cm  
Musée Picasso, Antibes  
© imageArt, Antibes. Photo : Claude Germain

**8. Condor**

1947-1948

Statue. Terre de faïence blanche, décor rapporté et peint aux engobes et aux oxydes sous couverte partielle

37,5 x 40 x 16,5 cm

Musée Picasso, Antibes

© Hugo Maertens. D.R.

**9. Satyre, faune et centaure au trident**

1946

Ripolin et fusain sur fibrociment

250 x 360 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**10. Vase avec feuillage et trois oursins**

21 octobre 1946

Ripolin sur papier marouflé sur toile réutilisée

46 x 38 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**11. Pêcheur attablé**

3 novembre 1946

Ripolin sur bois

95,5 x 81 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**12. Tête de faune chevelu**

31 août 1946

Aquarelle et encre de Chine sur vélin d'Arches

66 x 50,5 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**13. La femme aux oursins**

6 novembre 1946

Ripolin sur bois

119 x 83 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**14. Nature morte aux deux poulpes et aux deux seiches**

Octobre 1946

Ripolin et fusain sur toile réutilisée

33,5 x 46 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**15. Nu assis sur fond vert**

1946

Ripolin sur bois (okoumé) 165 x 147,5 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**16. La Chèvre**

1946

Ripolin, fusain et graphite sur bois (hêtre)

119,6 x 149,5 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**17. Femme au collier jaune**

31 mai 1946

Huile sur toile

81x65cm

© Collection privée

**18. Taureau debout**

1949

Statuette. Terre de faïence blanche, décor peint aux engobes et aux oxydes

37 x 40 x 30 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**19. Tête de faune**

12 avril 1948

Plat. Terre de faïence blanche, décor gravé et peint aux engobes et aux oxydes et à l'émail blanc sous couverte colorée (alquifoux)

32,5 x 38,5 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**20. Le Centaure et le navire**

10 octobre 1946

Ripolin sur papier marouflé

50 x 65 cm

Musée Picasso, Antibes

© Photo musée Picasso, Antibes

**21. Françoise Gilot**

1946

Pastel, graphite et crayon rouge sur papier

64,9x48,5 cm

© Collection François Pinault

Captions of the black and white photos in the press kit

**1. Picasso assis à droite de La Joie de Vivre**

1946

18 x 23,9 cm

Musée Picasso, Antibes

© Photo Michel Sima / Rue des Archives

**2. Picasso devant sa table chargée de bouteilles**

1946

18 x 24,4cm

Musée Picasso, Antibes  
© Photo Michel Sima / Rue des Archives

**3. Picasso et Françoise Gilot**

1946

18 x 24,4cm

Musée Picasso, Antibes

© Photo Michel Sima / Rue des Archives

**4. Pablo Picasso et le triptyque, Château Grimaldi, Antibes.**

1946

18,2x23,4

© Photo Michel Sima / Rue des Archives

**5. Pablo Picasso et le portrait de Françoise. Golf Juan.**

1946

22,2x26,2cm

© Photo Michel Sima / Rue des Archives

## II The François Pinault Collection, a Post-Pop Selection

## Presentation of the exhibition

The first floor of Palazzo Grassi hosts a new selection from the François Pinault Collection, under the care of Alison Gingeras, assisted by Emanuela Mazzonis. The 18 contemporary artists presented are each in their different way a dynamic renewal of the Pop Art current. Through the myths of our consumer and mass communications society, these artists explore our individual, historic and geographic identity.

The myth of the American way of life is stripped with irony and violence by the American artists. We rediscover the consumer icons of Jeff Koons, the technical and spatial innovations of Charles Ray, the troubling sexual questionings of Paul McCarthy and the disconcerting, subtle racial and social reflections of David Hammons. Hollywood culture lies at the heart of the acrylic work of Ed Ruscha, artist symbol of Los Angeles. Similarly, it impregnates the violence of the texts and drawings of Raymond Pettibon. Through an ensemble of 22 “word” pictures, Christopher Wool, offers a sensorial, fascinating and provocative experience.

The exhibition presents three of the most important protagonists of the generation of the Young British Artists. Anchored in the banality of everyday life, the work of Sara Lucas breaks the sexual and macho taboos of our society with humour. As aggressive and non-conformist, the Chapman brothers provide a parallel, grotesque vision of our sexuality and the frantic chaos of war. The “display case” works of Damien Hirst, finally, offer a chilling reflection on our fetishistic consumer habits, in which the artificial and the human are blended.

The disproportionate silicon and steel sculptures of German artist Thomas Schütte explore the conflictual relationship between the individual and his architectural and urban environment. Likewise, Inochi, the appealing, clumsy hero of Takashi Murakami, plunges us into a brutal, solitary adolescence.

The exhibition, finally, presents two emblematic works by the Polish artist, Piotr Uklanski, and the Italian artist, Maurizio Cattelan, references of a devastating candour to dark pages in our history. These two works perfectly summarise a selection which uses tragedy and humour to force us to question our visual and cultural heritage.

## List of Works

Maurizio Cattelan

*Untitled*, 1998

Polistirolo, resina, cotone, cuoio / Polystyrène, résine, coton, cuir /  
Polystyrene, resin, cotton, leather

200 x 130 x 50 cm

Maurizio Cattelan

*Him*, 2001

Cera, capelli umani, abito, resina poliestere / Cire, cheveux humains,  
vêtements, résine polyester / Wax, human hair, suit, polyester resin

101 x 41 x 53 cm

Jake & Dinos Chapman

*Disasters of War*, 1999

Portfolio di ottantatré incisioni colorate a mano con acquerelli /  
Portfolio de quatre-vingt-trois gravures peintes à la main avec  
aquarelles / Portfolio of eighty-three hand colored etchings with  
watercolour

24,5 x 34,5 cm ciascuno/ chacun/each (carta/papier/paper)

Jake & Dinos Chapman

*Sex III*, 2004-2005

Bronzo dipinto / Bronze peint / Painted bronze

246 x 244 x 125 cm

Urs Fischer

*Vintage Violence*, 2004-2005

Gesso, resina, pezzi di

metallo, nylon / Plâtre, résine, morceaux de métal, nylon / Plaster, resin  
paint, hardware, nylon

1700 gocce / 1700 gouttes / 1700 rain drops

Dimensioni totali variabili / Dimensions totales variables / Overall  
dimensions variable

Andreas Gursky

*Untitled V*, 1997

Stampa coupler a colori / Impression coupler à couleurs / Color oupler  
print

185,5 x 442,6 cm

David Hammons

*Smoke Screen*, 1990-1995

Ferro, tenda, filo metallico, sigarette / Fer, rideau, fil métallique,  
cigarettes / Iron, curtain, wire, cigarettes

266,7 x 147,32 x 67,31 cm

David Hammons

*Forgotten Dream*, 2000

Ghisa e abito da sposa

vintage / Fonte et robe de mariée vintage / Cast iron and vintage  
wedding dress

426,7 cm (altezza/hauteur/high)

David Hammons

*Untitled*, 2000

Cristallo, ottone, vetro smerigliato, lampadine, materiale per illuminazione, ferramenta / Cristal, laiton, papier verre, ampoules, matériel d'éclairage, quincaillerie / Crystal, brass, frosted glass, light bulbs, light fixtures, hardware

137,2 x 152,4 x 40,6 cm

David Hammons

*High Level of Cats*, 1998

Tre tamburi e tre gatti imbalsamati / Trois tambours et trois chats embaumés / Three drums and three taxidermied cats

254 x 66 cm (tamburo/ tambour/drum)

231,1 x 58,4 cm (tamburo/ tambour/drum)

231,1 x 60,9 cm (tamburo/ tambour/drum)

7,6 x 40,6 cm (2 gatti/chats/cats)

7,6 x 35,5 cm (1 gatto/chat/cat)

Damien Hirst

*Where Are We Going? Where*

*Do We Come From? Is There*

*a Reason?*, 2000-2004

Armadietto di vetro e acciaio inossidabile con scheletri di animali /

Conteneur en verre et acier inoxydable contenant des squelettes

d'animaux / Glass and stainless steel cabinet with animal skeletons

204 x 365 x 365 cm

Damien Hirst

*Some Comfort Gained from*

*the Acceptance of the Inherent*

*Lies in Everything*, 1996

Vetro, acciaio, soluzione di formaldeide e due mucche in dodici teche /

Verre, acier, solution de formaldéhyde et deux vaches dans douze

conteneurs / Glass, steel, formaldehyde solution and two cows

contained in twelve tanks

200 x 90,2 x 30,5 cm ciascuno/chacun/each

Damien Hirst

*Infinity*, 2001

Armadietto di vetro e acciaio inossidabile con pillole in resina, metallo e

gesso / Armoire à pharmacie en verre et acier inoxydable avec pilules en

résine, métal et plâtre / Glass and stainless steel cabinet with resin,

metal and plaster pills

236,2 x 469,9 x 10,2 cm

Damien Hirst

*The Fragile Truth*, 1997-1998

Armadietto di vetro e acciaio inossidabile con confezioni di medicine /

Armoire à pharmacie en verre et acier inoxydable avec boîtes de

médicaments / Glass and stainless steel cabinet with drug packaging

250 x 368 x 25,8 cm

Damien Hirst

*The Devil on Earth*, 2005

Olio su tela / Huile sur toile / Oil on canvas 38,1 x 45,72 cm

Damien Hirst  
*Vivisection*, 2004  
Olio su tela / Huile sur toile / Oil on canvas  
38,1 x 53,34 cm

Damien Hirst  
*Skull in Slaughtered Cow*,  
2005  
Olio e acrilico su tela / Huile et acrylique sur toile / Oil and  
acrylic on canvas  
40,6 x 30,5 cm

Jeff Koons  
*Hanging Heart*, 1994-2006  
Acciaio inossidabile cromato con rivestimento colorato / Acier  
inoxydable chromé avec revêtement coloré / High-chromium stainless  
steel with colored coating  
269,2 x 216 x 101,6 cm

Jeff Koons  
*Bourgeois Bust, Jeff and Ilona*,  
1991  
Marmo / Marbre / Marble  
113 x 71 x 53,3 cm

Jeff Koons  
*Moon (Light Blue)*, 1995-2000  
Acciaio inossidabile cromato con rivestimento a colori trasparente /  
Acier inoxydable chromé avec revêtement coloré transparent /  
Highchromium stainless steel with transparent colored coating  
315 x 315 x 101,6 cm

Jeff Koons  
*New Hoover Convertible, New  
Shelton Wet/Dry, 10 Gallon  
Doubledecker*, 1981  
Aspirapolvere Hoover, Shelton Wet/Dry, plexiglas, lampade fluorescenti /  
Aspirateur Hoover, Shelton Wet/Dry, plexiglas, lampes fluorescentes /  
Hoover Convertible, Shelton Wet/Dry, Plexiglas, fluorescent lights  
251,4 x 71,1 x 71,1 cm

Jeff Koons  
*Elephants*, 2001  
Olio su tela / Huile sur toile / Oil on canvas  
304,8 x 426,7 cm

Jeff Koons  
*Elephant*, 2003  
Acciaio inossidabile cromato con rivestimento a colori trasparente /  
Acier inoxydable chromé avec revêtement coloré transparent /  
Highchromium stainless steel with transparent colored coating  
96,5 x 76,2 x 50,8 cm

Jeff Koons  
*Travel Bar*, 1986  
Acciaio inossidabile / Acier inoxydable / Stainless steel  
30,5 x 35,5 x 50,8 cm

Jeff Koons  
*Aqualung*, 1985  
Bronzo / Bronze / Bronze  
68,6 x 44,5 x 44,5 cm

Sarah Lucas  
*Fighting Fire with 6 Pack*, 1997  
Sei fotografie in bianco e nero con inchiostro e acrilico / Six  
photographies en noir et blanc avec encre et acrylique / Six black and  
white photographs with ink and acrylic  
152,4 x 106,6 cm ciascuno/ chacun/each  
304,8 x 340,4 cm intero/entier/overall

Paul McCarthy  
*Plaster Clay Figure*, 2005  
Gesso, creta, legno / Plâtre, argile, bois / Plaster, clay,wood  
75 x 135 x 97 cm (figura/figure/figure)  
135 x 97 cm (tavolo/table/table)

Takashi Murakami  
*Inochi*, 2004  
Fibra di vetro, acciaio, acrilico, tessuto / Fibre de verre, acier,  
acrylique, tissu / Fiberglass, steel, acrylic, fabric  
140 x 62,5 x 35,5 cm

Takashi Murakami  
*Thumpity Thump; Milk;  
Sha-la-la*, 2004  
Pellicola 35 mm riversata su DVD / Pellicule 35 mm dupliquée sur DVD /  
35 mm film transferred to DVD

Takashi Murakami  
*Gym*, 2004  
Stampa a getto d'inchiostro / Impression jet d'encre / Inkjet Print

Takashi Murakami  
*Classroom*, 2004  
Stampa a getto d'inchiostro / Impression jet d'encre / Inkjet print

Takashi Murakami  
*Trees in Bloom*, 2004  
Stampa a getto d'inchiostro / Impression jet d'encre / Inkjet print

Raymond Pettibon  
*Wall Piece: Sid's Gothic Ass*,  
2006  
Wall painting e una scelta di disegni dal 1983 al 2006 / Wall painting et  
un choix de dessins de 1986 à 2006 / Wall painting and a selection of  
drawings from 1983 to 2006  
Dimensioni diverse / Dimensions variées / Variable dimensions

Charles Ray  
*Untitled (Tractor)*, 2003-2005  
Alluminio stampato / Aluminium estampé / Cast aluminum  
278,1 x 145,4 x 137,1 cm

Ed Ruscha  
*Untitled*, 2003  
Acrilico su tela / Acrylique sur toile / Acrylic on canvas  
137 x 305 cm ciascuno/ chacun/each

Thomas Schütte  
*Efficiency Men*, 2005  
Acciaio e silicone / Acier et silicone / Steel and silicone  
230 x 55 x 120 cm (rosa/rose/pink)  
230 x 55 x 110 cm (verde/vert/green)  
230 x 55 x 119 cm (giallo/jaune/yellow)  
TS1 Installazione / Installation / Installation view, Museu de Arte  
Contemporânea – Fundação de Serralves, Porto,  
2005

Piotr Uklan´ski  
*Untitled (Tsunami, Blue)*, 2006  
Gouache su collage di carta Lanaquarelle montata su legno / Gouache  
sur un collage de papier Lanaquarelle monté sur bois / Gouache on  
Lanaquarelle paper collage torn and pasted on plywood  
246 x 400 cm

Christopher Wool  
*Untitled (Black Book  
Drawings)*, 1989  
Smalto su carta, serie di ventidue dipinti unici / Émail sur papier, série  
de vingt-deux tableaux uniques / Enamel on paper, suite of twenty-two  
unique drawings  
101,6 x 66,04 cm ciascuno/ chacun/each

## Captions of the images available in the press kit\*

1. Maurizio Cattelan

*Untitled*, 1998

Polystirol, resin, cotton, leather

200 x 130 x 50 cm

Photo credit: Aldo Maranzano

© Maurizio Cattelan

2. Sarah Lucas

*Fighting fire with 6 pack*, 1997

6 black and white photographs with ink and acrylic

152,4 x 106.6 cm (each)

304,8 x 340,4 cm (overall)

© Sarah Lucas

3-4-5. Jake and Dinos Chapman

*Disaster of War*, 1999

Portfolio of 83 hand coloured etchings with watercolour

24,5 x 34,5 cm each

Photographer: Stephen White

Courtesy: Jay Jopling/White Cube, London

© Jake and Dinos Chapman

6. Thomas Schutte

*Efficiency Men*, 2005

Steel and silicone

Pink: 230 x 55 x 120 cm

Green: 230 x 55 x 110 cm

Yellow: 230 x 55 x 119 cm

Photo: Installation view, Museu de Arte Contemporanea – Fundacao de Serralves, Porto, 2005

Photo Credit: Nic Tenwiggenhorn

© Thomas Schutte

7. Andreas Gursky

*Untitled V*, 1997

Colour coupler print

185,5 x 442,6 cm

© Andrea Gursky

8. Christopher Wool

*Untitled (Black Book Drawings)*, 1989

Enamel on paper, suite of 22 unique drawings

101.6 X 66.04 cm (each)

Courtesy of the artist and Luhring Augustine, New York

© Christopher Wool

### \* **Terms & Conditions:**

Images are for one time use only and must not be stored for future use.

Images must not be cropped, edited, overlaid with text or altered in any way without prior consent from the artist.

Please ensure the photographer and gallery are credited as given.

# III The rebirth of the Palazzo Grassi

## From Gianni Agnelli to François Pinault

From 1983 to 2005, the Palazzo Grassi was internationally recognized for its art exhibitions, administered by a FIAT management team personally selected by Gianni Agnelli.

Under the aegis of a series of exceptional directors (Pontus Hulten, Paolo Vitti, and others), the Palazzo Grassi presented ambitious and well-attended shows, notably those devoted to great civilizations (the Etruscans, the Mayans, and the Celts, among others). The last exhibition at the Palazzo Grassi, “Dalí;” closed in February 2005. At that point the Palazzo was shut down, because, following the death of M. Agnelli, FIAT had chosen to terminate its involvement.

In May 2005, François Pinault decided to take over the Palazzo Grassi. A new company, Palazzo Grassi S.p.A., was established. Its joint owners are François Pinault, the majority shareholder (with eighty percent ownership), and the Casino Municipale di Venezia, a public-private company owned by the City of Venice, which is eager to continue its involvement with the Palazzo Grassi.

## Tadao Ando’s renovation

François Pinault invited Japanese architect Tadao Ando to carry out the restyling of the Palazzo Grassi.

Ando set himself three goals: to create the neutral ambience necessary for the effective presentation of an exhibition; to respect the Palazzo’s architecture and all the stages of its long history; and to render his alterations reversible, as is the standard when renovating historic buildings. To this end, he adopted a plain, minimal, self-contained look that plays off the existing style without interfering with it, engaging in an understated, respectful dialogue with the building while establishing ideal conditions for displaying art.

In the rooms specifically intended to house the exhibitions, Ando has installed free-standing white partitions that mask the walls without touching them. Set slightly forward from the walls, they leave the passageways and their marble surrounds open to view. Often the straight lines of these new partitions throw the decorative contours of the old building into striking relief.

The lighting, created by Ferrara-Palladino srl, is also self-contained. Hollow metal beams—in deliberate contrast with the high, ornate ceilings—house the safety equipment and lighting appliances. The extremely restricted scope of these additions and their reduced color palette enhance the Palazzo’s architecture and decorative features while generating the tranquil atmosphere essential for the contemplation of the works on display.

On the physical surfaces of the Palazzo, Ando has recreated the fluid

sensuality of typically Venetian materials, adopting the intonaco and marmorino techniques.

Special care was taken with the design of the Palazzo's entrance. François Pinault stressed the importance of accommodating the visitors' needs, and thus the entrance on the Campo San Samuele has been remodelled and the ticket windows moved inside the courtyard under the colonnade. The facilities—cloakrooms, toilets, bookshop—were rearranged and separated in order to relieve congestion in the narrow entryway and to ease the flow of visitors. Lastly, a sheet of transparent fabric was hung underneath the glass roof of the atrium, masking the armature and diffusing the glorious Venetian light. The effect epitomizes Tadao Ando's transformation of the Palazzo Grassi: bright, simple, and natural, alternately sensual and restrained depending on the surfaces of the Palazzo.

## The Palazzo Grassi's cultural direction

The Palazzo Grassi will remain faithful to its traditions, retaining its role as a display space for major temporary exhibitions. Some of these are to be drawn wholly or partly from the resources of the François Pinault Collection, while others will involve loans from other public and private collections.

The Palazzo Grassi's programming will develop in three major directions:

- contemporary art exhibitions
- exhibitions devoted to modern art, organised either by artist or by theme
- exhibitions devoted to great moments in cultural history.

It goes without saying that François Pinault's personal interests and the riches of his contemporary art collection result in a greater commitment to the field of contemporary art at the Palazzo Grassi.

## The Board of Directors

- François Pinault *President*
- Jean-Jacques Aillagon *General Director*
- Patricia Barbizet *Director*
- Guido Rossi *Director representing the Casino Municipale di Venezia*
- Isabelle Nahum-Saltiel *Director*

## The Advisory Board

François Pinault *President*

Tadao Ando

Ruy Brandolini d'Adda

Frieder Burda

Teresa Cremisi

Jean-Michel Darrois

John Elkann

Timothy Fok-Tsun-Ting

Dakis Joannou

Chairman Lee Kun-Hee

Alain Minc

Alain-Dominique Perrin

Miuccia Prada

Giandomenico Romanelli

Ilana Sonnabend

Jérôme Zieseniss

## IV Biographical summaries

### **François Pinault**

François Pinault was born on August 21, 1936, in Champs-Géraux in Brittany. He established his first wood business at Rennes in 1963. Subsequently, he widened the scope of his activities to include wood importing and, eventually, manufacture, sales, and distribution. In 1988, the Pinault group went public on the French stock market. In 1990, François Pinault decided to redirect the group's activity toward specialized sales and distribution and to withdraw from the wood business. From then on the group began to acquire other companies: first the CFAO (Compagnie Française de l'Afrique Occidentale), a leader in sales and distribution in sub-Saharan Africa; then Conforama, a leader in the household goods field; and Au Printemps SA and its subsidiaries, including La Redoute, a leader in the mail-order business. Renamed Pinault-Printemps-Redoute (PPR), the group expanded its portfolio with the acquisition of FNAC, a leader in the cultural [???] market.

By 1999, PPR became third largest firm in the luxury goods sector worldwide after acquiring the Gucci Group (Gucci, Yves Saint-Laurent, Bottega Veneta, Sergio Rossi, Boucheron, Stella McCartney, Alexander McQueen, and Bedat). Designers Frida Giannini (Gucci), Stefano Pilati (Yves Saint-Laurent), Tomas Maier (Bottega Veneta), and Elmundo Castillo (Sergio Rossi) now work for these fashion houses.

At the same time, François Pinault decided to develop a plan for investing in companies with strong growth potential in sectors other than the specialized sales and distribution and luxury goods fields included in PPR. In 1992, he created Artemis, a privately held company entirely owned by the Pinault family. Artemis controls the Château-Latour vineyard in Bordeaux, the news magazine *Le Point*, and the auction house Christie's, a world leader in the art market. François Pinault is also the owner of a French Division 1 football team, the Stade Rennais, and the Théâtre Marigny in Paris.

### **Jean-Jacques Aillagon**

Born in 1946 in Metz, Jean-Jacques Aillagon has been successively the deputy director of the Ecole nationale supérieure des Beaux-Arts in Paris (1979–1982), manager of the Musée national d'art moderne (1982–1985), cultural events representative for the City of Paris (1985–1991), cultural affairs director for the City of Paris (1992–1996), and director of the Georges Pompidou Centre (1996–2002). In May 2002, he was appointed Minister for Culture and Communication, a position he would occupy until March 2004. In April 2005 he was chosen as general director and president of TV5 Monde and president of Transtélé Canal France International (CFI).

He leaves these positions in April 2006 to accept François Pinault's offer of the post of general director of the Palazzo Grassi.

### **Jean-Louis Andral**

Jean-Louis Andral was born in Addis-Abeba, Ethiopia, in 1957. After studying musicology, history of art and archaeology, he became in 1999 curator at the musée d'Art moderne de la Ville de Paris. In November 2001, he becomes chief curator at the musée Picasso and director of the musées de la Ville d'Antibes.

### **Tadao Ando**

Born in Osaka in 1941, Tadao Ando is a self-taught architect who learned his trade while travelling in Europe during the 1960s. He was fascinated by Le Corbusier and decided to visit him in 1965, but when he arrived in Paris, Ando discovered that his idol had just died. He would have to make due with the architectural legacy Le Corbusier left behind. Back in Japan, Ando opened his own firm in 1969, starting with simple houses that expressed his vision of an architecture developed out of lived experience and his taste for a pure style in which the physical seems to brush up against the spiritual.

As Ando's reputation spread, he began to receive commissions from an ever widening range of clients. His museums and churches testify to the unity of his aesthetic, but also demonstrate his ability to enter into the spirit of a landscape and to reveal its essence by structuring the visitor's experience of it.

Ando has been deeply influenced by Japanese tradition and its focus on the composite entity, balance, and the eloquence of the illuminated physical object. But he has also gained something from the modern tradition in the West: pure spatial volumes and straightforward forms, which he adopts to create a meditative tension between outer and inner, light and shadow, the object and its context.

In 1995, Ando was awarded the Pritzker Prize, one of the highest distinctions in architecture.

#### *Major commissions*

Ishihara House in Osaka (1978)

Rokko I & II apartment complexes in Hyogo (1983–93)

Rokko Mountain chapel (1983)

Old and New Cafe in Kobe (1987)

Japan pavilion at Expo '92 in Seville (1992)

Naoshima museum of contemporary art in Kagawa

Children's museum in Hyogo

Forest of Tombs museum in Kumamoto

# V General Information

## **Palazzo Grassi**

Campo San Samuele, 3231 - CP 708 - 30124 Venice  
Vaporetto stops: S.Samuele (line 82) or S.Angelo (lines 1)  
Tel: +39 (0)41 523 16 80 - Fax: +39 (0)41 528 62 18  
[www.palazzograssi.it](http://www.palazzograssi.it)  
Infoline (in Italy): 199 139 139 (paid call)

## **Opening hours**

10 a.m.-7 p.m. every day (tickets on sale until 6 p.m.)  
Closed on Dec.24<sup>th</sup>,25<sup>th</sup>, 31<sup>st</sup> 2006, Jan.1<sup>st</sup> 2007

## **Admission fee**

Full rate:10 euros  
Groups rate: 8 euros  
Reduced rate: 6 euros

## **Advance booking**

(Circuit Vivaticket by Charta)  
By phone: Monday through Friday, 8 a.m.-8 p.m. (paid call)  
- In Italy: 899 666 805  
- International: +39 0424 600458 (fax: +39 0424 464191)  
On line: [www.vivaticket.it](http://www.vivaticket.it) (for a list of sales outlets)  
Booking fee: 1 euro  
Reservations are required for school groups

The **Bookshop** is managed by Skira

The **Palazzo Grassi Café** is managed by Irina Fregui, owner of the restaurant Vecio Fritolin in Venice.  
The Café is open from 10am until 7pm.  
Lunch is served from 12am until 3pm. (Chef: Christian Beltrame)

## **PR & Media relations**

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