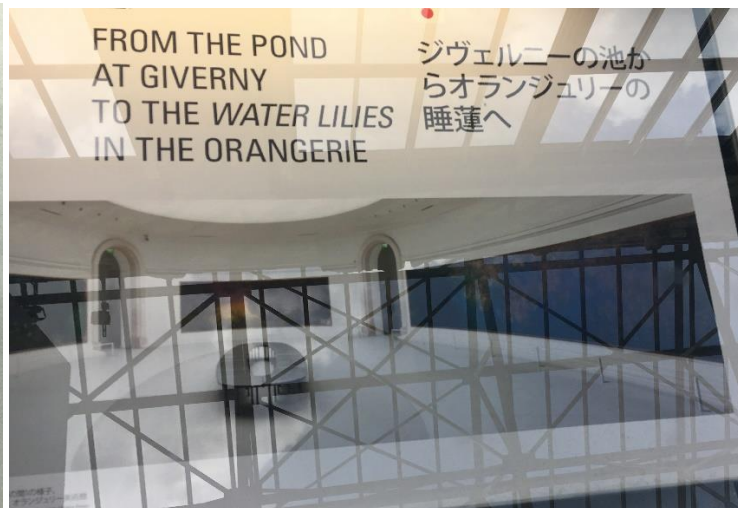
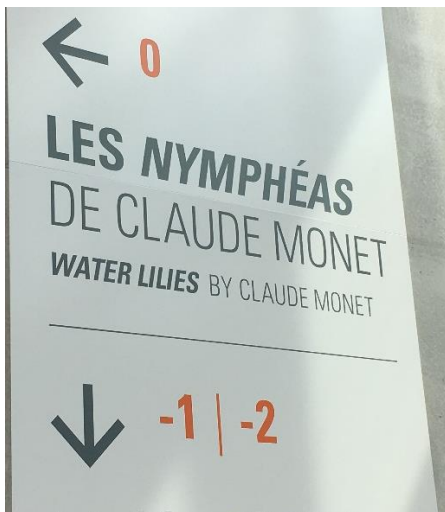


## France 2018 – Part #7 End of PARIS

**L'Orangerie Museum** – A Permanent Collection of Claude Monet's Water Lilies are included in two rather large oval rooms filled with his incredible compositions. Monet wanted the visitor to be able to immerse themselves completely in his paintings and to forget about the outside world. It is difficult to describe how you feel when you enter the Exhibition room and the entire length of the walls of each room are filled with Monet's Water Lilies. Because of the size of the canvasses, it is very difficult to capture in a photograph because everyone was taking selfies! To see first-hand the masterpieces of the Water Lilies by Claude Monet in this museum will mark you forever.

When the Monet museum at the Orangerie housing twenty-two *Water Lily* panels was inaugurated in May 1927, art critics concurred with Lionello Venturi who described these last works as the "gravest artistic error", and Clive Bell who referred to them as "polychromatic charts of desolating dullness". It was only in 1952, when the rooms damaged by a shell during the liberation of Paris were reopened, that the prescient power of this group of works struck a chord with the poetic and dynamic force of American abstract art of the 1950s. André Masson, who had sought refuge in New York from 1940 to 1945, declared that the *Water Lilies* at the Orangerie were the "Sistine Chapel of Impressionism", thus rescuing Monet's panels from the obscurity into which they had fallen.

In the United States, large abstract paintings by artists with varying degrees of empathy with the French Impressionists, including Clyfford Still, Jackson Pollock, Mark Rothko, Barnett Newman and Willem de Kooning, prompted critics to reappraise Monet's late paintings. In 1948, Clement Greenberg (1909-1994), pointed out the affinities between certain American artists, such as Pollock and Mark Tobey, and works by Monet and Pissarro which were trail blazers for a mode of painting that challenged easel pictures, introducing off-centre "polyphonic" compositions and *all-over* effects – surfaces interweaving a multiplicity of repeated identical, or similar elements. In "American-Type Painting", his seminal 1955 essay on modern American painting, Clement Greenberg re-evaluated the influence of Monet's *Water Lilies*, positioning them as the stylistic precursor of a whole generation of American painters, thus making Clyfford Still and Barnett Newman his direct heirs.











Monet  
in d'eau  
te  
est  
geant

### The Garden 庭園

Designed entirely by Monet, starting in 1893, the Japanese-style water garden on his Giverny estate was in itself a constantly evolving creation, changing in appearance according to the time of day and the season, and offering new perspectives to visitors as they move around. The artist's main themes are to be found here: his love of the infinite, the passage of time, the interplay of reflections on water...

Quelle était la dernière œuvre terminée par le peintre ?

Quelle est la date de la mort de Monet ?

Quelle est la date de la mort de Monet ?



“ Among the great precursors who put forth the premises which culminated in abstract painting, none has been so reduced in stature by shortsighted judgments, begrudging praise and absurd generalizations as has Claude Monet. [...] these same canvases were rejected by the French avant garde of about 1905 as formless and without structure. The ensuing critical taste, nurtured in the atmosphere of Cubism, turned away from Monet as it did from academic Impressionism. But today, certain of the constituent elements of modern art have, so to speak, merged. The optical qualities of Impressionism, which appeared so antithetical to abstract painting twenty years ago, are integral to the abstract painting of the forties and fifties. In America, this reintegration came about with the expressionistic aggressiveness of the forties, but in the fifties, it has become increasingly lyrical and more identified with nature...”

William Seitz, « Monet and Abstract Painting », 1956

**Jean Walter and Paul Guillaume Collection** - The bottom level of the L'Orangerie Museum is filled with numerous masterpiece works by Renoir, Gauguin, Picasso, Modigliani and many others.

## The Jean Walter and Paul Guillaume collection

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The one hundred and forty-five paintings displayed at the Musée de l'Orangerie under the title "the Jean Walter and Paul Guillaume collection" were, for the most part, collected by the art dealer Paul Guillaume (1891-1934) between 1912 and 1934. The compilation was remodelled by his widow, Domenica, who later married the architect and industrialist Jean Walter. For this reason, she wished to bring the names of her two husbands together in the title of the collection.

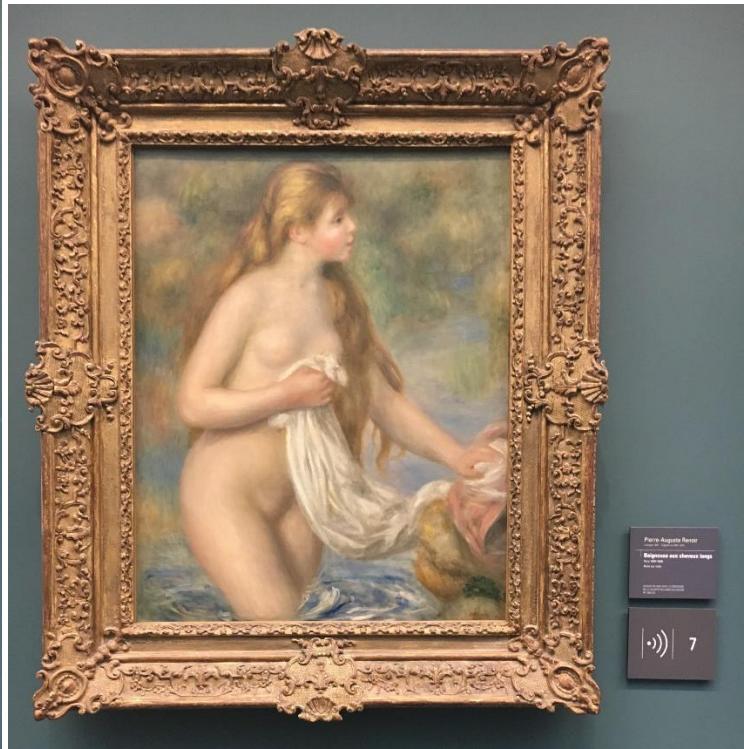
A partial but prestigious testimony to fifty years of artistic creation in Paris, from Impressionism to the 1930s, the collection combines works by Derain, Cézanne, Modigliani, Matisse, Picasso and Henri Rousseau, with two remarkable sets of paintings by Renoir and Soutine.

Gifted with an assured and subtle style as well as being a shrewd dealer, Paul Guillaume was the first to sell African sculptures, which he displayed in harmony with his collection of paintings.

## Pierre-Auguste Renoir



Pierre-Auguste Renoir  
Jeunes filles au piano  
1865  
Musée d'Orsay, Paris



Pierre-Auguste Renoir  
Baigneuse aux cheveux longs  
1867  
Musée d'Orsay, Paris



Pierre-Auguste Renoir  
Charles Bonnet en clown  
1866  
Musée d'Orsay, Paris

## Pierre-Auguste Renoir

Initially a porcelain painter, Auguste Renoir (1841-1919) went on to attend the École Impériale et Spéciale des Beaux-Arts in Paris. He then met Claude Monet while at Charles Gleyre's private studio, and together they discovered plein air painting. Renoir lightened his palette and animated his paintings with broken brushwork.

In 1864, he exhibited at the official Salon, then took part in the first two "Impressionist" exhibitions in 1874 and 1876, with subjects taken from contemporary life. Taking part once again in the Salon, he finally achieved success.

There followed what is referred to as his Ingres period, with an emphasis on a precise line and clear form. Regenerating a "classical" vein, without any trace of dryness, Renoir painted women of ample charms and voluptuous flesh, who became increasingly sculptural, depicted in groups in luxuriant landscapes, and he adopted a more supple style, reconciling the rival claims of line and colour.

Paul and Domenica Guillaume gave Renoir's paintings pride of place in their successive apartments, displaying them on a long wall around *Jeunes filles au piano* [Young Girls at the Piano].

## Paul Cezanne



Paul Cézanne  
Julien Pissarro, 1838 - 1906  
**Nature morte,  
poire et pommes vertes**  
Vers 1873  
Huile sur toile

ACQUIS EN 1983 AVEC LE CONCOURS  
DE LA SOCIÉTÉ DES AMIS DU LOUVRE  
N° 1063-10

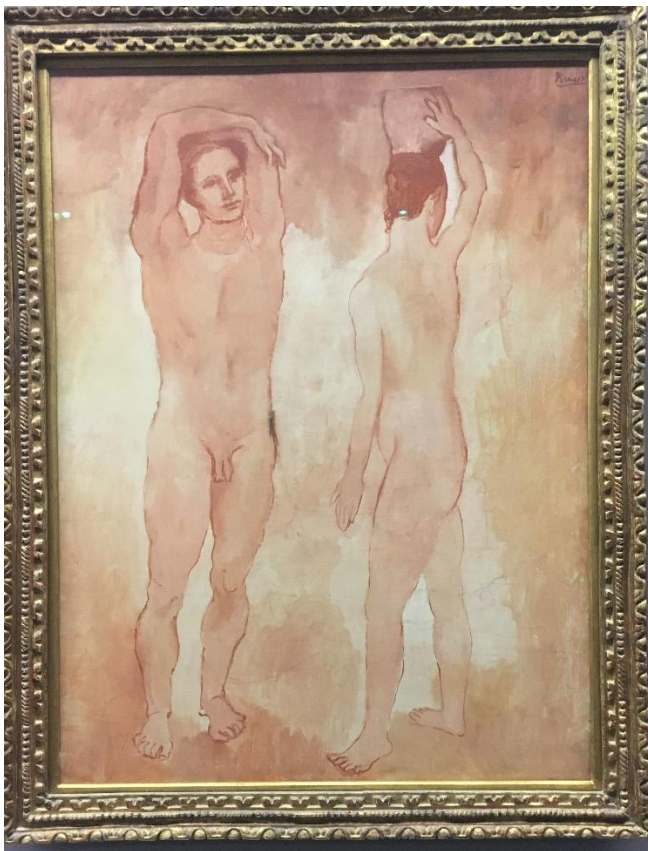
## Paul Cézanne

A brilliant student, Paul Cézanne (1839-1906) went on to enrol at the municipal School of Drawing in Aix. In 1862, he joined his friend Émile Zola in Paris. After having spent time copying the Old Masters at the Louvre and at the Musée du Luxembourg, where he discovered the paintings of Delacroix, he worked with Pissarro and, in 1874, took part in the first exhibition of the Impressionist group.

From 1886 onwards, disappointed by his lack of critical success while in Paris, Cézanne started to spend more and more time in the South of France. He quickly abandoned Impressionism, although continued to paint outdoors and to use coloured shadows in his works. Between 1890 and 1895, his painting took a new direction when he radically changed his style and technique, first expressed in his still lifes. With bold outlines, the subjects were often more sketched than painted.

In 1895, his first exhibition, hosted by Vollard, revealed the intellectual stringency and originality of his approach. Young painters revered him. His feeling for volume, and the importance he accorded to geometric structure, made Cézanne the precursor of modern painting, "the father of all of us" as Picasso would later say.

## Pablo Picasso



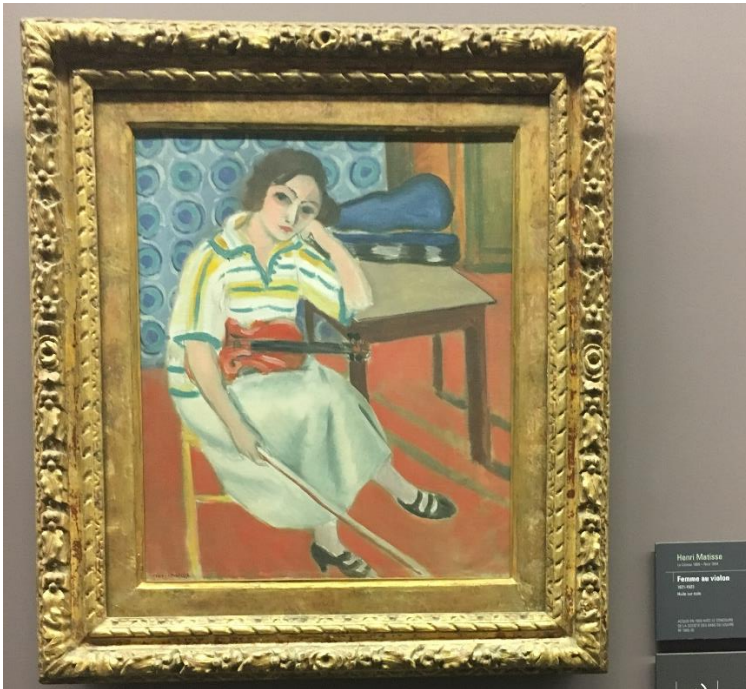
## Pablo Picasso

Although Paul Guillaume was not the official dealer for works by Picasso (1881-1973), their shared interest in primitive art, and in particular “negro” art, brought them together. In 1918, Guillaume was the first person to hold an exhibition at his gallery for the two great masters of painting that Picasso and Matisse already were.

From the Spanish painter’s vast œuvre, a beautiful series of paintings dating mainly from the artist’s stay in the small Catalan village of Gósol in 1906, is dominated by the monumental *Baigneuses* [*Bathers*] from what is referred to as his “Neoclassical” period of the 1920s.

Paul Guillaume’s collection of Picasso’s works, although supplemented by pre-Cubist and Cubist works that the dealer had had for some time, and represented by the *Grande nature morte* [*Large Still Life*], thus fulfilled one of the objectives that he had set for his museum: to affirm, through an “unbiased” reinterpretation of modern art, the vitality of “classically-inspired modernity” in the first half of the twentieth century.

## Henri Matisse



## Henri Matisse

Henri Matisse (1869-1954) trained at the *École des Arts Décoratifs* then at the *École Nationale des Beaux-Arts* in Paris, and was initially attracted to the theories of Neo-Impressionism. The summer of 1905 spent in Collioure was his "trial by fire", when he achieved his aim of liberating colour. At the *Salon d'Automne* in 1905, Matisse was seen as the leader of the Fauvist movement.

The decorative aspect of his art then came to the fore both in his painted works and in his large-scale sculptures.

Over the years, the enterprising Paul Guillaume, who had organised a Matisse-Picasso exhibition in his gallery in 1918, assembled a collection of large canvases from the period 1910-1920, painted manifestos that had a unique sculptural tension, as well as some calmer, more reflective works of the 1920s, of which his widow, Doménica, would keep only ten.

Once he moved to Nice, Matisse found not only new motifs but also a new artistic idiom, characterised by a certain "classicism", expressed in a major series of paintings on the theme of the odalisque.

## Amedeo Modigliani



## Amedeo Modigliani

Having come to Paris in 1906 to pursue his artistic studies, the young Amedeo Modigliani (1884-1920) would often meet up with the artists of Montmartre at the Bateau-Lavoir, where he met Max Jacob, Jean Cocteau and Pablo Picasso. He discovered both Primitive Art and African Art.

Living in Montparnasse from around 1910, where he indulged in a life of bohemian excess, Modigliani was the embodiment of the accursed artist. His dramatic, premature death at the age of thirty-five added to the aura of scandal that always surrounded his painting.

His work, concentrated into just twelve years, has great formal coherence. Once introduced to sculpture by Constantin Brancusi, he devoted himself to it almost exclusively, producing sculptures of heads and caryatids. Then from 1914 to his death in 1920, partly influenced by Paul Guillaume, he produced several hundred single-figure paintings. In these later works, sinuous, graceful forms are combined with a highly simplified approach inspired by African art.

## Maurice Utrillo – Notre Dame



## Jackson Pollock



### Jackson Pollock, 1912–1956

#### *The Deep*, 1953

Huile et émail sur toile

Paris, Centre Pompidou, musée national d'art moderne /  
Centre de création industrielle, don fait en mémoire de Jean de Menil  
par ses enfants et par la Menil Foundation, 1976

Jackson Pollock, né dans le Wyoming, est la figure la plus célèbre du mouvement.

Alors qu'il réalise une imposante fresque murale pour l'appartement de Peggy Guggenheim, en 1944, selon une inspiration totémique navajo et picassienne, il expérimente la technique du *all-over* – composition uniforme sur toute la surface débordant le cadre – terme qui pourrait s'appliquer aux panneaux tardifs des *Nymphéas*.

À partir de 1947, Pollock abandonne toute figuration dans ses toiles et se consacre à sa nouvelle technique, immersive, le *dripping*, où la peinture est égouttée sur l'ensemble de la toile clouée au sol ou au mur, en touches aléatoires, fusionnant en des motifs non figuratifs. Greenberg rapproche les tableaux « bigarrés » de 1948 du style tardif de Monet parlant de « poussière vaporeuse de clairs et de sombres confondus d'où une idée d'effet sculptural a disparu ».

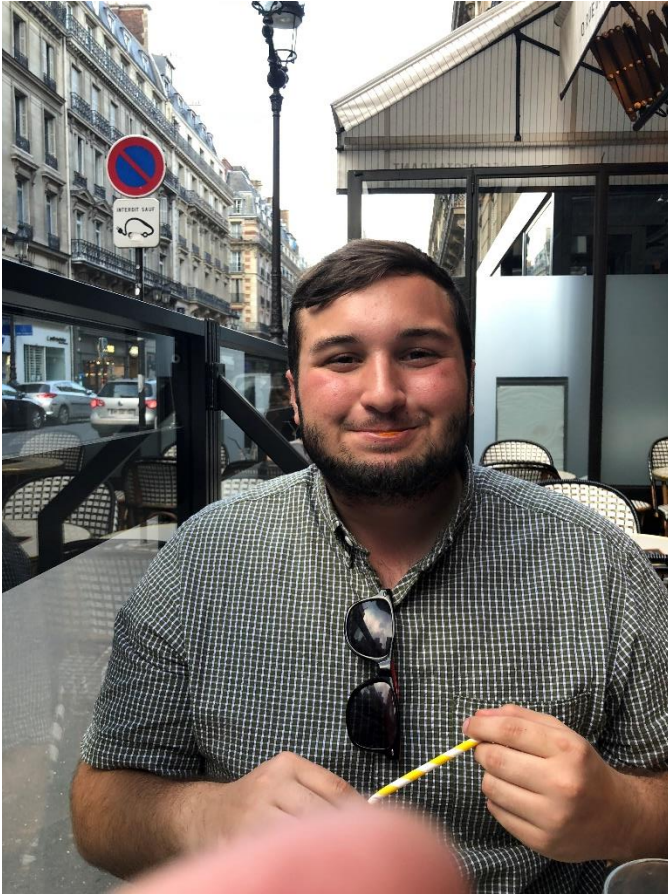
Wyoming-born Jackson Pollock is the most famous member of the movement. When he created an imposing mural for Peggy Guggenheim's apartment in 1944, drawing inspiration from Navajo totems and Picasso, he experimented with the "all-over" technique – a uniform composition covering the entire surface and overflowing out of the frame. This term, could also be applied to the late *Water Lily* panels. In 1947, Pollock rejected all figurative elements in his paintings and devoted himself to his new immersive technique known as "dripping", where paint is dribbled over an entire canvas fixed to the floor or wall in random touches which merge into non-figurative motifs. Greenberg compared the 1948 "sprinkled" canvases with the style of the late Monet, referring to "a vaporous dust of interfused lights and darks in which every suggestion of a sculptural effect was obliterated".



Walking through the Tuileries Garden



Being Silly at Dinner



**Basilica of Sacre Couer** – We had mass at the Ultimate Place of the Sacred Heart on the Hill of MontMatre.

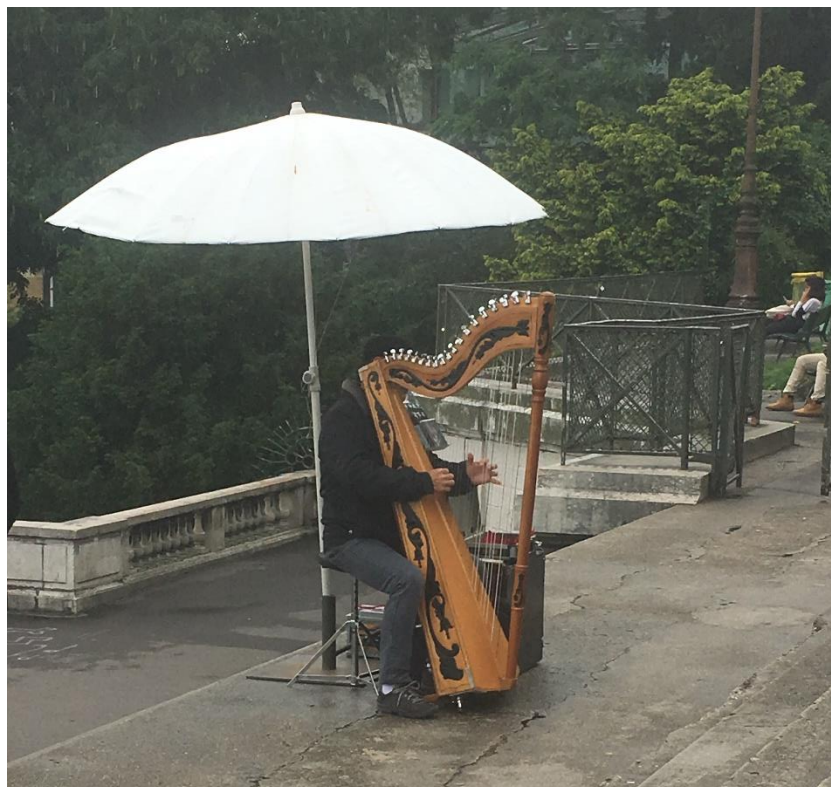


We took a tram up to the top of the Hill Montmatre





Outside on Steps of Basilica





McDonald's in Paris – Had Automated Ordering and a Patisserie Deli



Composer Igor Stravinsky Fountain in Front of Centre Pompidou



**Centre Pompidou** – Designed in the style of High-Tech Architecture, it is the largest museum for modern art in Europe. Immediately recognizable by its exterior escalators and enormous colored tubing. There is a panoramic view over Paris from the top floor which is about all I enjoyed from this museum. I never thought I was a big fan of modern and contemporary art. After this visit, I KNOW I am NOT a fan of this type of art.



## The Musée National du Luxembourg in 1929

Conceived as a kind of "holding pen" for contemporary art, the Musée du Luxembourg was one of the ancestors of the Musée National d'Art Moderne. Following the transfer to the Louvre of its substantial Impressionist collection, it was now in a better position to fulfil its mission, "to offer a survey of sorts of French painting today." In the renovated spaces of the old Orangerie, curators Charles Masson and Robert Rey reorganised the display of the collections (today shared between the Musée d'Orsay and Centre Pompidou), complemented here and there by loans from private collectors. In what looks to us a very disparate assemblage that takes no account of the Fauves or the Cubists, the works of such as Henri Matisse, André Derain, Albert Marquet, and Kees van Dongen stand out. Some of these had just been donated by the Association des Amis des Artistes Vivants [Friends of Living Artists] or the Société des Amis du Musée du Luxembourg [Friends of the Musée du Luxembourg].



## Henri Matisse, 1869-1954

In 1907, Henri Matisse began to take his distance from the coloristic exaltation of the Fauves. Returning again and again in his work, the theme of the artist's studio testifies to his questioning on the nature and status of painting, while his treatment of colour and line reflects a permanent tension between figuration and abstraction. Areas of very strong colour, in red or black for example, contribute to an ambiguity of plane and a deliberately schematic rendering of volume, the artist in this way emphasizing the flatness of the canvas and the materiality of paint. Human figures, too, are highly schematised, realized above all by the line that indicates their contours. For Matisse, drawing was fundamental to grasping the essential.

### Henri Matisse (1869 - 1954)

#### Luxe, calme et volupté, 1904

Huile sur toile  
Dation 1982  
Dépôt au Musée d'Orsay 1985  
AM 1982. 92

*Luxe, calme et volupté* témoigne du travail entrepris par Henri Matisse durant l'été 1904, à Saint-Tropez, auprès de Paul Signac, qui lui enseigne les théories du néo-impressionnisme. Matisse s'exerce à la touche divisée, procédé plastique permettant d'accroître la luminosité et les contrastes des couleurs. Cette technique ne lui convient cependant pas : il l'applique sans sa rigueur initiale et lui préfère rapidement les aplats – à l'origine du fauvisme. *Luxe, calme et volupté* inaugure le thème de l'Âge d'or, cher à Matisse, qui puise dans un riche héritage : des poèmes d'Ovide au *Déjeuner sur l'herbe* de Manet, des *Baigneuses* de Paul Cézanne aux fresques symbolistes de Puvis de Chavannes.

*Luxe, calme et volupté* testifies to the work Henri Matisse did in Saint-Tropez in the summer of 1904, as he learnt the theory of Neo-Impressionism from Paul Signac. There he practiced the technique of the divided brushstroke, which increases the luminosity and contrast of colour. Yet it did not suit him: he applied it without rigour and quickly came to prefer areas of uniform colour – the beginnings of Fauvism. *Luxe, calme et volupté* evokes Matisse's favoured theme of the Golden Age, drawing on a rich artistic heritage, from the poems of Ovid to Manet's *Déjeuner sur l'herbe*, from Cézanne's *Baigneuses* to the Symbolist frescoes of Puvis de Chavannes.

# Henri Matisse (1869 - 1954)

## Fillette au chat noir (Marguerite), 1910

Huile sur toile

Don de Madame Claude Duthuit en mémoire de Claude Duthuit, 2013

AM 2013-544



# Henri Matisse (1869 - 1954)

## Odalisque à la culotte rouge, [automne 1921]

Huile sur toile

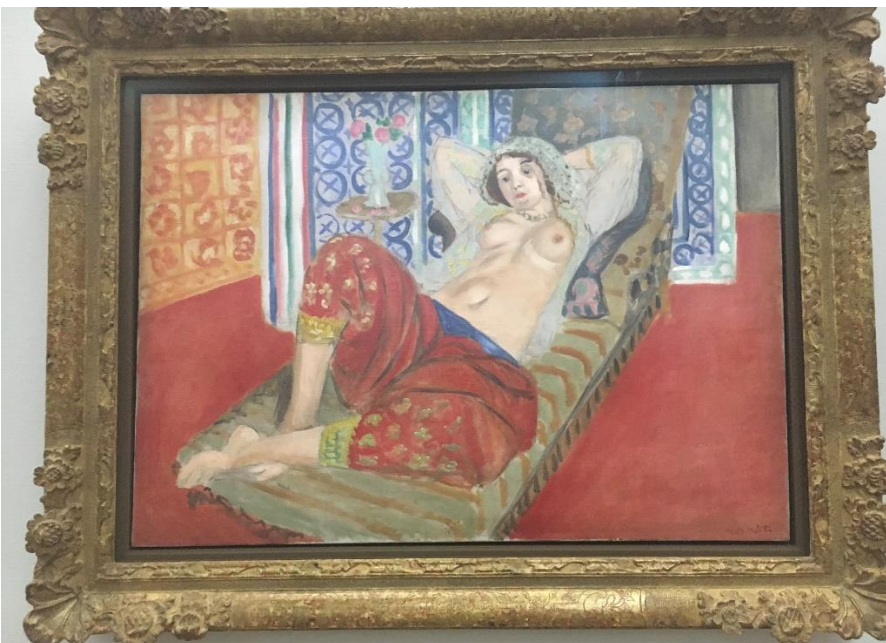
Achat de l'Etat 1922

Attribution 1923

LUX.085 P

Le Ministre de l'Instruction publique Léon Berard souhaite enrichir les collections nationales d'œuvres d'Henri Matisse et en 1922 il charge Léonce Bénédicté, conservateur du musée du Luxembourg, de s'en occuper. Lors d'une exposition de toiles récentes de Matisse à la galerie Bernheim-Jeune, Bénédicté repère *L'Odalisque à la culotte rouge*, peinte quelques mois auparavant. Il en informe rapidement le Ministre, lui proposant de l'acquérir pour le musée : cette « femme demi couchée, d'une belle couleur distinguée » et « sans aucun accent subversif » lui paraît en effet « digne de représenter cet artiste au Musée du Luxembourg ». Le galeriste en demande un prix de 12.000 francs, qui sera finalement réduit à 8.000.

The Minister of Education, Léon Berard, was keen to add works by Henri Matisse to the national collections, and in 1922, he asked the Musée du Luxembourg's curator, Léonce Bénédicté, to take care of this. While at an exhibition of recent paintings by Matisse at the Bernheim-Jeune Gallery, Bénédicté spotted *L'Odalisque à la culotte rouge*, painted a few months previously. He quickly informed the minister, proposing to buy it for the museum. He felt that this "half-reclining woman in vibrant, refined colours", "without a hint of the subversive" was "worthy to represent the artist at the Musée du Luxembourg". The gallery owner asked for Fr.12,000, which was finally reduced to 8,000.



# Henri Matisse (1869 - 1954)

## Le violoniste à la fenêtre, 1918

Huile sur toile  
Achat 1975  
AM 1975-260



# Henri Matisse (1869 - 1954)

## Deux nègresses, 1907

Bronze  
Dation Pierre Matisse, 1991  
AM 1991-286

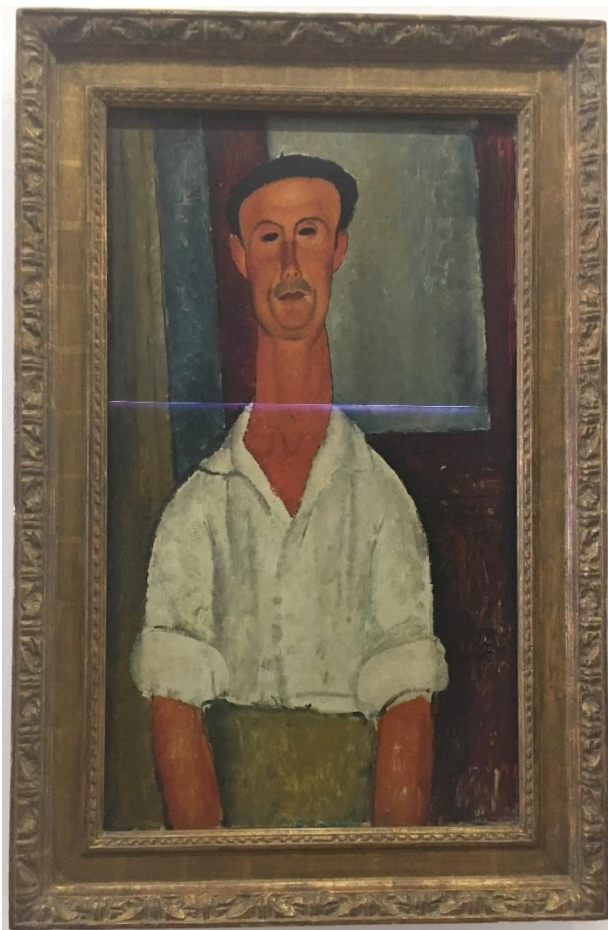


# Henri Matisse (1869 - 1954)

## Nu assis, bras derrière le dos, [1909]

Bronze  
Don des héritiers d'Alphonse Kann 1949  
AM 890 5





**Henri Matisse** (1869 - 1954)

**Tête blanche et rose, [automne 1914]**

Huile sur toile  
Achat 1976  
AM 1976-8



**Amedeo Modigliani** (1884 - 1920)

**Gaston Modot, [1918]**

Huile sur toile  
Dation Alex Maguy-Glass, 2002  
AM 2002-128

**Marc Chagall** [1887 - 1985]

**A la Russie, aux ânes et aux autres, 1911**

Huile sur toile  
Don de l'artiste 1953  
AM 2925 P



**Georges Rouault** [1871 - 1958]

**Vase, 1907**

Faïence  
Achat des Musées nationaux 1949  
AM 460 OA

## Pablo Picasso, 1881-1973

During the 1920s and '30s, Pablo Picasso explored very different manners of painting ranging from the harmonious to the passionate, as can be seen in his changing treatment of the female figure. In the years following the First World War, he fell in with what Cocteau called the "Return to Order". The massive, sculptural bodies evidence his engagement with antique statuary and the great painters of the 19th century. In the 1920s this Classical serenity gave way to biomorphic deformations close to Surrealist concerns: bodies were distorted and fragmented, sometimes to the point of monstrosity, the expression to some degree of tensions with the artist's wife Olga Khokhlova. After meeting Marie-Thérèse Walter in 1927, he returned to evocations of the dreamlike and erotic in voluptuous curves and bright colours. Picasso's work is the expression of a radical freedom that finds expression in the constant renewal of pictorial language.

**Pablo Picasso** (1881 - 1973)

**Le guitariste, été 1910**

Huile sur toile  
Donation M. et Mme André Lefèvre 1952  
AM 3970 P





**Pablo Picasso** (1881 - 1973)

**Buste de femme, juin 1907 - juillet 1907**

Huile sur toile  
Achat, 1965  
AM 4225 P

Ce *Buste de femme* appartient aux très nombreuses études sur toile et papier réalisées par Pablo Picasso, au premier semestre 1907, pour l'élaboration des *Demoiselles d'Avignon* (New York, The Museum of Modern Art). Cette œuvre-manifeste, à l'origine du cubisme, s'avérait une entreprise complexe remettant en cause les canons de l'art occidental hérité de l'Antiquité et faisant éclater la perspective mise en place depuis la Renaissance. A la tradition, Picasso opposait « l'art des nègres », ce qui provoqua un choc important, y compris dans le cercle du peintre. C'est André Breton qui conseilla au couturier et mécène Jacques Doucet d'acheter le tableau, ce qu'il fit en décembre 1924. Breton lui écrivit aussitôt, évoquant *Les Demoiselles d'Avignon* comme « une projection intense de cet idéal moderne que nous n'arrivons à saisir que par bribes ».



**Pablo Picasso** (1881 - 1973)

**Arlequin et femme au collier, 1917**

Huile sur toile  
Legs Baronne Eva Gourgaud 1965

AM 3740 P



**Pablo Picasso** (1881 - 1973)

**Portrait de jeune fille, 1914**

Huile sur toile  
Legs M. Georges Salles 1967  
AM 4370 P

*Portrait de jeune fille* de Pablo Picasso est une synthèse virtuose des dernières recherches cubistes. Fondée sur le trompe-l'œil, la peinture imite les matières illusionnistes des papiers collés et des papiers peints des collages cubistes. Sur un fond monochrome vert flottent des motifs du répertoire cubiste aux textures décoratives, qui créent une œuvre pleine de fantaisie. Le visage, remplacé par un masque en pointillé, est anonyme mais le portrait renvoie à Eva Gouel, compagne de Picasso entre 1912 et 1915.

Pablo Picasso's *Portrait de jeune fille* is a virtuosic synthesis of the latest Cubist explorations. Based on the *trompe-l'œil* effect, the painting imitates the illusionist materials of pasted newspaper or wallpaper fragments typical of Cubist collages. Cubist repertory motifs with decorative textures float on a monochrome green background, creating a highly imaginative work. The face, replaced by a pointillist mask, is anonymous, but the portrait is based on Eva Gouel, Picasso's companion between 1912 and 1915.



**Pablo Picasso** (1881 - 1973)

**La Pisseuse, 16 avril 1965**

Huile sur toile  
Donation Louise et Michel Leiris, 1984

AM 1984-641



**Pablo Picasso** (1881 - 1973)

**La Muse, 21 janvier 1935**

Huile sur toile  
Don de l'artiste 1947  
AM 2726 P



**Pablo Picasso** (1881 - 1973)

**La liseuse, 1920**

Huile sur toile  
Ancienne collection du baron Kojiro Matsukata affectée en 1959 au Musée  
national d'art moderne en application du traité de paix avec le Japon de 1952  
AM 3613 P



**Pablo Picasso** (1881 - 1973)

**Gustave Coquiot, [1901]**

Huile sur toile  
Achat des Musées nationaux 1933  
JP 452 P

Ce portrait de l'écrivain et critique français Gustave Coquiot (1865-1926), acquis directement de sa veuve en 1933, est la première œuvre de l'artiste espagnol à rejoindre les collections nationales. Au musée du Jeu de Paume, ce portrait qui avait figuré dans la première exposition parisienne de Picasso organisée en 1901 par le marchand Ambroise Vollard, ne pouvait à lui seul illustrer la place importante que le peintre espagnol occupait désormais sur la scène artistique française. Aussi des prêts de collectionneurs privés devaient-ils être sollicités par le conservateur du Jeu de Paume afin de mieux représenter Picasso dans le parcours des collections.

This portrait of the French writer and cricket Gustave Coquiot (1865-1926), acquired directly from his widow in 1933, was the first work by Picasso to enter the national collections. At the Musée du Jeu de Paume, this one portrait (which featured in Picasso's first Paris exhibition staged in 1901 by the dealer Ambroise Vollard) could not truly convey the Spanish artist's importance in the French art scene at this point. So the Jeu de Paume's curator sought out loans from private collectors to represent Picasso more comprehensively in the museum's hang.

## Vassily Kandinsky, 1866-1944

"The harmony of colours must be based on the principle of its corresponding effect on the human soul. This principle is here termed the principle of inner necessity." This quotation from *On the Spiritual in Art*, the book on which Kandinsky worked between 1904 and 1912, provides the key to his theory of abstraction. Thanks to gifts and to the estate of the late Nina Kandinsky, the Musée National d'Art Moderne has the most comprehensive holding of the work of this Russian artist. It is thus possible to show how between 1908 and 1914 Kandinsky gradually abandoned figurative painting, no longer seeking to reproduce the material world but to express something inward, a spiritual vibration. Forced to return to Russia on the outbreak of the First World War, he pursued his investigations in combining geometric abstraction with the primary colours championed by the Russian avant-garde. In his final years in Paris, Kandinsky developed a joyfully biomorphic painting.



**Vassily Kandinsky** (1866 - 1944)

**Improvisation XIV, 1910**

Huile sur toile  
Don de Mme Nina Kandinsky 1966  
AM 4347 P



**Vassily Kandinsky** 1866 - 1944

**Im Grau, 1919**

[Dans le gris]

Huile sur toile  
Legs Mme Nina Kandinsky 1981  
AM 81-65-43



**Vassily Kandinsky** (1866 - 1944)

**Accord réciproque, 1942**

Huile et Ripolin sur toile  
Donation Mme Nina Kandinsky 1976  
AM 1976-863



**Vassily Kandinsky** (1866 - 1944)

**Trente, 1937**

Huile sur toile  
Donation Mme Nina Kandinsky 1976  
AM 1976-860



**Vassily Kandinsky** (1866 - 1944)

**Gelb-Rot-Blau, 1925**

[Jaune-rouge-bleu]

Huile sur toile

Donation Mme Nina Kandinsky 1976

AM 1976-856

**Piet Mondrian** (1872 - 1944)

**New York City, 1942**

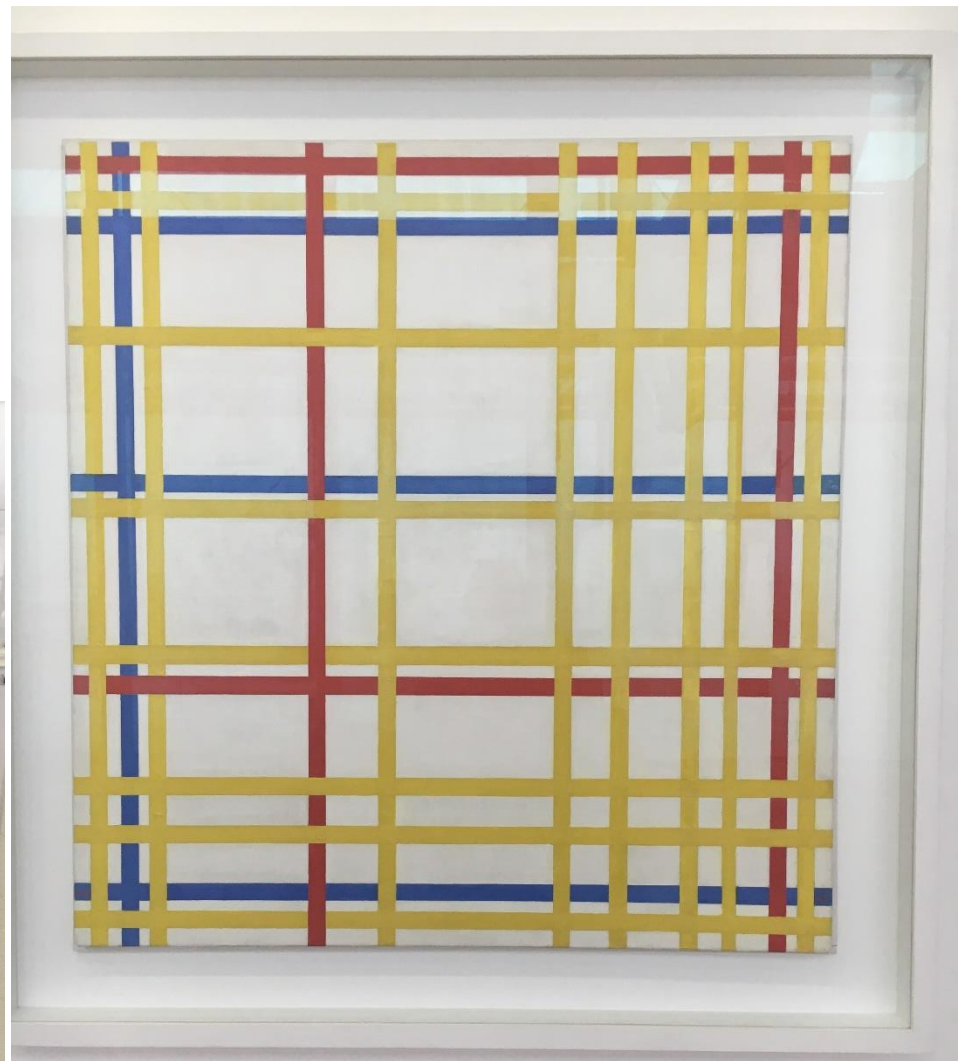
Huile sur toile

Achat grâce à un crédit spécial et au concours de la Scaler Foundation 1984

AM 1984-352

*New York City* a été peint à New York où Piet Mondrian s'exile en 1940. L'œuvre est caractéristique de ses dernières recherches, s'appuyant sur une technique préparatoire de tressages de bandes de papier colorées superposées sur la toile. Cette grille forme une composition orthogonale aussi vibrante que joyeuse. Les différences de couleur et de disposition des lignes croisées exaltent le dynamisme optique de la structure. On peut y voir l'impact de l'éclairage électrique new-yorkais ou en écho le rythme syncopé du boogie-woogie. En ce sens, l'œuvre traduit « la nouvelle énergie » découverte dans la ville américaine.

*New York City* was painted in New York where Piet Mondrian took refuge in 1940. The work is representative of his most recent investigations, in which he worked out his schemes by interweaving strips of coloured paper on the canvas. The resulting orthogonal grid is as vibrant as it is joyful, the differences of colour and the position of the interweaving lines giving an optical energy to the whole structure. One might see in this the impact of the New York lights or of the syncopated rhythm of the boogie-woogie, making the work an expression of the "new energy" the painter discovered in the American city.





**Salvador Dalí** (1904 - 1989)

**Guillaume Tell, 1930**

Huile et collage sur toile

Achat avec l'aide du Fonds du Patrimoine, 2002

AM 2002-287



**Andy Warhol** (1928 - 1987)

**Ten Lizes, 1963**

Extra sérigraphique et peinture à la bombe sur toile  
Achat 1984  
AM 1984-85

Ten Lizes appartient à cette période des débuts où Andy Warhol, devenu en quelques années la figure emblématique du pop art, énonce les principes de son art. Le visage de l'actrice américaine Elizabeth Taylor est répété jusqu'à saturation sur une toile aux allures d'écran de cinéma. Grâce à la technique de la sérigraphie, qu'il utilise désormais de manière exclusive, Warhol éprouve son sujet jusqu'à l'extraire de tout contexte narratif et affectif. L'image de l'icône hollywoodienne acquiert ainsi une certaine fragilité. À la fois actrice et allégorie d'un monde dominé par la prolifération des images, l'œuvre de Warhol en révèle ses fractures.

Andy Warhol rapidly established himself as the iconic figure of Pop Art. Ten Lizes belongs to his early period, when he was formulating the principles of his art. American actress Elizabeth Taylor's face is repeated to saturation point on a canvas evoking a cinema screen. Warhol reworks his subject through the use of screen printing, a technique he used exclusively from then on, eliminating any narrative or emotional content. The image of the Hollywood icon thus acquires a certain fragility. Warhol's work reveals the broken side of a woman who is both an actress and an allegory of a world dominated by the proliferation of images.



Andy Warhol (1928 - 1987)  
Mao, 1973  
Wartoon op papier met water  
Aankoop van het Duitse Museum  
Köln



**Roy Lichtenstein** (1923 - 1997)  
**Modular Painting with Four Panels, #4, 1969**  
[Peinture modulaire en quatre panneaux, #4]  
  
Huile et acrylique sur toile  
Achat 1977  
AM 1977-566



<p><b>Niki de Saint Phalle</b> (1930 - 2002)</p> <p><b>Crucifixion, vers 1965</b></p> <p>Objets divers sur polyester peint Achat 1975 AM 1975-84</p>	<p>Cette œuvre est acquise sur proposition de Pontus Hultén à l'été 1975, en même temps qu'une autre sculpture de la série des <i>Waldaff</i>. L'œuvre est alors intitulée « Nana » et n'est pas livrée tout de suite au Centre Pompidou. Après restauration, elle est remise au conservateur Alfred Pacquement et présentée sous son titre actuel, <i>Crucifixion</i>, dans l'exposition « Paris-New York » de 1977. Hultén connaît bien l'artiste. En 1966, au Moderna Museet de Stockholm, Pontus Hultén, Niki de Saint Phalle et Tinguely avaient marqué les esprits : les visiteurs étaient invités à entrer dans l'exposition par les cuisses d'une monumentale sculpture, une <i>Nana</i> construite avec l'artiste Per-Olof Ultvedt.</p> <p>This work was acquired on the initiative of Pontus Hultén in summer 1975, together with another sculpture, one of the <i>Waldaff</i> series. Then called "Nana", it was not delivered to the Centre straight away. Following restoration work, it was presented to curator Alfred Pacquement, to be shown under its present title - <i>Crucifixion</i> - as part of the "Paris - New York" exhibition of 1977. Hultén knew the artist well. He, Niki de Saint Phalle and Tinguely had made a great impression on the public at Stockholm's Moderna Museet in 1966, when they had had visitors enter the exhibition between the thighs of a monumental sculpture, <i>Nana</i>, which the two artists created with Swedish sculptor Per-Olof Ultvedt.</p>
<p><b>George Maciunas</b> (1931 - 1978)</p> <p><b>Ex. Creta Fluxorum, 1973</b></p> <p>[Excréments fluxus]</p> <p>Boite en plastique, papier, excréments Achat 1976 AM 1976-80 (38)</p>	



By the time I got to this monochrome BLUE painting, I was done! I couldn't take it anymore! So very disappointed!

