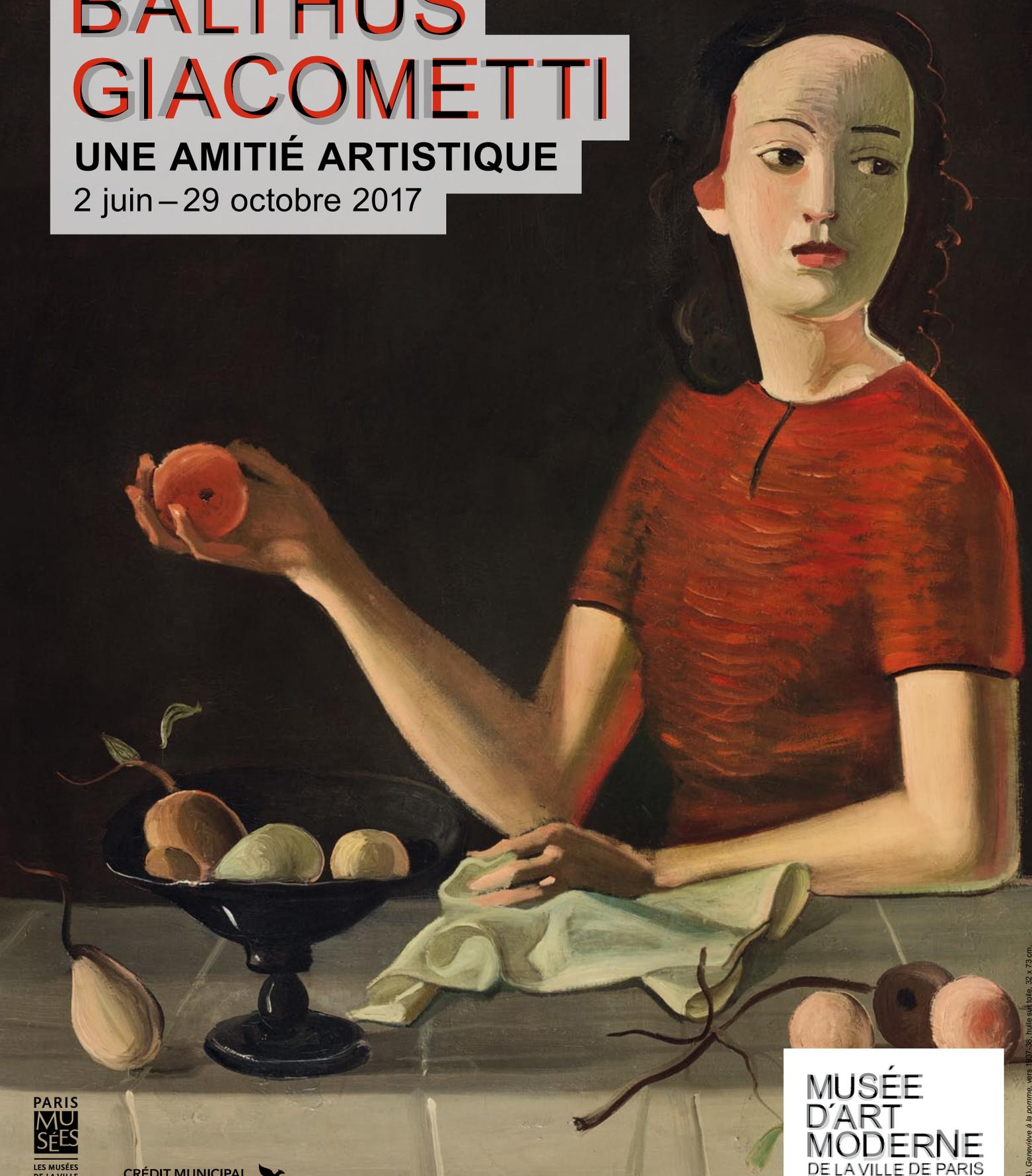


# DERAIN BALTHUS GIACOMETTI

UNE AMITIÉ ARTISTIQUE

2 juin – 29 octobre 2017



MUSÉE  
D'ART  
MODERNE  
DE LA VILLE DE PARIS

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André Derain (1880-1954), *Geneviève à la pomme*, vers 1917-38, huile sur toile, 32 x 73 cm, reproduit avec l'aimable autorisation de la collection privée © Thomas Henricque © ADAGP Paris 2017

# SUMMARY

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## Derain, Balthus, Giacometti Une amitié artistique\*

\*An artistic friendship

2 June – 29 October 2017

Press preview : 1 June 2017 11 am – 2 pm

Opening : 1 June 2017 6 – 9 pm

The Musée d'Art Moderne de la Ville de Paris is presenting a new kind of exhibition exploring the friendship between three major 20th-century artists: André Derain (1880–1954), Balthus (1908–2001) and Alberto Giacometti (1901–1966). Never before compared in this way, their ways of seeing share the same exigency regarding the nature of the work of art. Driven by a powerful modernist urge, all three were passionately interested in the painting of the past and the art of distant civilisations, fascinated by "the dark forces of matter" (Derain) and, more broadly, marked by an acute attentiveness to the "marvellous, unknown" reality before their eyes (Giacometti). Even more so than the mutual admiration and affection they showed throughout their lives, their profound sense of artistic community is the guiding thread of this exhibition.

On show here is a remarkable selection of over 350 paintings, sculptures, works on paper and photographs, mainly centred on the period between the 1930s and the 1960s. This includes the greater part of the Derain oeuvre, which has not been seen in Paris since the 1995 retrospective at the Musée d'Art Moderne de la Ville de Paris; the most comprehensive view of Balthus since the Centre Pompidou retrospective in 1983; and the opportunity for a fresh look at Giacometti.

The meeting of the three artists in the early 1930s was facilitated by the fact that they all moved in Surrealist circles, and in particular by Balthus's first exhibition at Pierre Loeb's gallery in 1934. Their increasing closeness from 1935 onwards meant steadily greater interplay between their lives and their bodies of work. Haunting Saint-Germain and Montparnasse, they rubbed shoulders with a host of artists, writers and poets, most notably Antonin Artaud, but also Max Jacob, Breton, Aragon, Jean Cocteau, Reverdy, Oberlé, Desnos, Camus, Jouve, Beckett, Sartre and Malraux. The theatre was another major factor – there were projects with Marc Allegret, Boris Kochno, Roger Blin and Jean-Louis Barrault – as were fashion, which brought work with Jacques Doucet, Paul Poiret and Christian Dior, and the art market itself, with Pierre Loeb, Pierre Colle et Pierre Matisse.

Eight sequences testify to the exceptional friendship between the three. The exhibition opens with their shared respect for the figurative tradition and the forms of "primitive" art that gave rise to remarkable hybridisations (**The Cultural Gaze**). It continues with their landscapes, figures and still lifes, which challenge representational codes extending from Neoclassicism to Corot and Courbet (**Silent Lives**). Then come portraits of the friends, models and patrons they had in common (**The Models**). Next they take us into a dual world of play – children's games and the gaming tables – soon pervaded by a mix of melancholy, a certain duplicity and a very real cruelty



André Derain, *Geneviève à la pomme*,  
1937-1938  
Oil on canvas, 32 x 73 cm  
Private collection  
© Thomas Hennocque  
© ADAGP, Paris 2017

**Museum Director**  
Fabrice Hergott

**Exhibition Curator**  
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**Visitor information**  
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10 am – 6 pm  
Late closing : Thursday 10 pm

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Full price : 12 €  
Concessions : 9 €

**Two-exhibition pass**  
Full price : 15 €  
Concessions : 11 €

**Audioguide** : 5 €

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**(Play, patience).** An **Intermission** is our introduction to the entertainment scene, where our painters also played the parts of librettists and set designers. The projects for sets and costumes were an opportunity to explore the reciprocal relationships between the performing arts, painting and sculpture. Giacometti opened up a dreamlike world (**Dreams – Visions of the Unknown**) in which Derain and Balthus modernised the theme of the sleeping woman and reverie, on the cusp between fantasy and lived experience. The artists are seen giving vent to their doubts and self-questionings in their workspace (**Setbacks in the Studio**) and exploring "the possibilities of reality" in the face of the tragedy of time (**The Mark of Darkness**). Balthus rounds off the itinerary by inviting us into the present continuous tense of painting with his **Painter and His Model** theme.

The works brought together for this exhibition come from such leading private and institutional collections around the world as MoMA, the Metropolitan Museum, the Tate, the Hirshhorn Museum, the Minneapolis Institute, the Albright-Knox Art Gallery, the North Carolina Museum of Art, le Wadsworth Atheneum Museum of Art, the Boijmans Museum, the Pierre and Tana Matisse Foundation, the Centre Pompidou, the Musée d'Orsay, the Fondation Maeght, the Beyeler Foundation, the Musée du Petit Palais in Geneva, and the Wacoal Holdings Co. in Kyoto. Not to mention, of course, works from the **Musée d'Art Moderne de la Ville de Paris, whose collection has just been enriched by Derain's masterpiece *Grandes Bacchantales noires*, a stunning gift from the Friends of the Musée d'Art Moderne de la Ville de Paris.**

With the support of



Balthus (1908-2001), *La Phalène*, 1959-1960  
 Caséine et tempera sur toile, 162 x 130 cm  
 Paris, Centre Pompidou - Musée national d'art moderne  
 - Centre de création industrielle  
 © Balthus  
 © Centre Pompidou, MNAM-CCI/Jacques Faujour/Dist.  
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Alberto Giacometti (1901-1966), *L'Homme qui marche II*, 1960, fondu en 1963, Collection Fondation Maeght, Saint-Paul de Vence  
 Photo Claude Germain - Archives Fondation Maeght  
 © Succession Alberto Giacometti (Fondation Alberto et Annette Giacometti, Paris + ADAGP, Paris) 2017

# Chronology

## CHRONO 1 - 1880-1933

**1880** - 17 June : André Derain is born in Chatou, near Paris.

**1901** - 10 October: Alberto Giacometti is born near Stampa (Switzerland). The eldest son of painter Giovanni Giacometti (1868-1933), he grows up surrounded by artists.

**1905** - In the summer, Derain joins Henri Matisse in Collioure. Their exhibition at the Salon d'Automne is a scandal and their work is described as "Fauvism".

**1906** - He discovers Oceanic art at the British Museum, London. With Vlaminck, he starts a collection of African art and eclectic folk art objects.

**1908** - 29 February: Balthasar Klossowski (known as Balthus) is born in Paris.

**1914** - Apollinaire's magazine, *Les Soirées de Paris*, publishes reproductions of Derain's *Chevalier X* and *Saturday*, which impress a young André Breton. Mobilized, Derain fights in the Battle from the Somme to Verdun until 1919. As Germans, Balthus's family are forced to leave France.

**1916** - Derain Exhibition at Paul Guillaume's gallery, organized by Apollinaire.

**1919** - Giacometti discovers primitive art at Josef Müller's house (a friend and patron of his father).

**1920** - Derain travels to Italy and reconnects with classical art and Raphael. Giacometti travels in Italy for one year, copying the Italian masters, Egyptian and Etruscan art.

**1922** - Giacometti settles in Paris and enrolls at the Académie de la Grande Chaumière, in Bourdelle's workshop, which he attends on and off until 1926.

**1924** - Balthus arrives in Paris. Frequents the Grande Chaumière. On the advice of Pierre Bonnard and Maurice Denis, he copies Poussin at the Louvre.

**1926** - Balthus spends the summer in Italy, where he copies frescoes by Piero della Francesca, Masaccio and Masolino. Rainer Maria Rilke, his mentor, dies on 29 December.

**1928** - In Paris, the Galerie Jeanne Bucher exhibits two sculptures by Giacometti. He meets Jean Cocteau, René Crevel, André Masson, Charles and Marie-Laure de Noailles.

**1929** - Giacometti signs a one-year contract with Pierre Loeb, whom he has met through Jacques Lipchitz.

**1931** - Giacometti joins the Surrealist movement.

**1932** - Giacometti's first solo exhibition at the Galerie Pierre Colle. Balthus is in Paris, working on illustrations for Emily Brontë's *Wuthering Heights*. He meets Antonin Artaud.

**1933** - Giacometti takes part in the Surrealist exhibition at the Galerie Pierre Colle. Balthus becomes friends with Derain. Pierre Loeb (Galerie Pierre), is highly impressed by *La Rue*. Balthus is visited by André Breton, Paul Eluard, Georges Hugnet, Pablo Picasso and Alberto Giacometti. His figurative tendency disappoints them. Balthus and Giacometti meet again in Berne and become friends.

## CHRONO 2 - 1934 - 2001

**1934** - Derain illustrates *Heliogabalus* or *The Anarchist Crowned* by Artaud. Paul Guillaume, Derain's dealer, dies on 1 October. Balthus's first exhibition at the Galerie Pierre (Pierre Loeb). Giacometti and Balthus are presented in the exhibition "Minotaure" at the Palais des Beaux-Arts in Brussels.

**1935** - Giacometti is thrown out of the Surrealist group.

**1936** - Derain poses for a portrait commissioned from Balthus by Pierre Colle, who becomes his model. Isabel Rawsthorne, one of Derain's models, poses for Giacometti. He signs a contract with Pierre Matisse, who represents him in the United States. *Le Palais à quatre heures du matin (The Palace at four in the morning)* enters the collections of the MoMA, New York.

**1937** - One of Derain's paintings is sold at the infamous "Degenerate Art" exhibition organized in Munich by the Nazis. Balthus marries Antoinette de Watteville. Isabel Rawsthorne accompanies them on their honeymoon.

**1938** - Giacometti takes up with Sonia Mossé, artist and model for Derain and Balthus. First Balthus exhibition in New York, Pierre Matisse Gallery. His portrait of Mirò enters the MoMA.

**1939** - At the declaration of war, Balthus leaves his wife and mother at Derain's home while he is sent to Alsace. He is quickly wounded, returns to Paris then leaves for Switzerland with Antoinette.

**1940** - Derain exhibits at Pierre Matisse's gallery. Back from exo-dus in late October, Derain finds his home ransacked and occupied by the Germans. They move to Paris. Balthus and Antoinette move to Champrovent (Savoie).

**1941** - Like certain writers and film actors (1942), Derain is invited with other painters (Vlaminck, Bouchard, Despiou, Friesz, Dunoyer de Segonzac, Van Dongen...) to visit Germany. He has a list of imprisoned and deported German painters whom he thinks he can help. On his return to France, he dines with Sonia Mossé (who dies later in a Nazi extermination camp) and Cassandre. Derain is represented in an exhibition at the MoMA. In December, Giacometti leaves for Geneva. In a letter from Sonia Mossé, Balthus reads: "Derain - who has just got back from a trip that you must have heard about - is quite dejected - he is keeping himself completely to himself."

**1942** - In the face of the German advance, Balthus and Antoinette make it to Switzerland.

**1944** - After the liberation of Paris, Derain returns to Chambourcy, he finds his house in a dilapidated condition. Suspected of having collaborated, he is the object of an investigation by the Comité d'Épuration which, in 1946, rejects the accusations against him. Derain becomes withdrawn. Industrialist Pierre Lévy becomes his friend and his greatest collector. Exhibition at the Pierre Matisse Gallery.

**1945** - Balthus meets Albert Skira, André Malraux, Giacometti and Jean Starobinski in Geneva. In September, Giacometti returns to Paris.

**1946** - Balthus exhibition in Henriette Gomès's gallery.

**1947** - Giacometti takes part in "L'Exposition internationale du Surréalisme" (Galerie Maeght).

**1948** - First Giacometti exhibition at the Galerie Pierre Matisse. The catalogue has a preface by Sartre.

**1949** - Alberto Giacometti and Annette Arm get married.

**1950** - Derain takes part in the 25th Venice Biennale, in the exhibition "Les Fauves". Giacometti exhibition at the Pierre Matisse Gallery.

**1951** - Giacometti's first major Paris exhibition, at the Galerie Maeght, Aimé Maeght is now his dealer for France.

**1952** - Balthus, Giacometti and Annette visit Derain in Chambourcy.

**1953** - Derain has a severe eye condition. Thanks to his patrons, Balthus acquires the Château de Chassy (Saône-et-Loire) and moves in with his brother Pierre's step-daughter, Frédérique Tison.

**1954** - Giacometti exhibition at the Galerie Maeght, presented by Jean-Paul Sartre, then at the Pierre Matisse Gallery. 8 September: Derain dies as a result of a car accident. Giacometti attends the funeral. Between December 1954 and January 1955, the Musée National d'Art Moderne holds an important retrospective.

**1955** - Exhibitions of Giacometti in Germany and in the Guggenheim Museum in New York.

**1956** - Giacometti represents France at the Venice Biennale. Giacometti protects Derain's carved and modelled work. Balthus exhibits at the MoMA. At Chassy, in November, he is visited by Alberto and Annette Giacometti and Pierre Matisse.

**1957** - Homage to Derain written by Giacometti (in *Derrière le miroir*).

**1958** - Giacometti receives a Guggenheim prize for his painting, as well as numerous other distinctions in France and abroad.

**1961** - Giacometti exhibits in Paris, at the Galerie Maeght, and in New York, at the Pierre Matisse Gallery. Balthus is appointed director of the Académie de France at the Villa Medici by André Malraux.

**1963** - Giacometti is operated on for a stomach cancer.

**1964** - He works on a set of lithographs for Paris sans Fin; they are published in 1969 by Tériade (éditions Verve).

**1965** - In the summer, two Giacometti retrospectives: at the Tate Gallery, London, and the MoMA, New York. 5 December, Giacometti is hospitalized.

**1966** - 11 January: Giacometti dies. Balthus, chancing on one of his statuettes in Rome, has a premonition that his friend is dead. The Albert Loeb and Krugier Gallery in New York presents a joint exhibition of drawings by Balthus and Giacometti.

**1967** - Balthus marries Setsuko Ideta in Japan.

**1970** - At the Villa Medici, Balthus organizes an Alberto Giacometti exhibition followed by a Derain exhibition (1976).

**1977** - . Balthus moves to the Grand Chalet de Rossinière, Switzerland.

**1983** - Several Balthus retrospectives: in Paris, New York, Kyoto.

**2001** - On the 18 February, Balthus dies.

## **Théâtre**

**1924** - Derain is involved in the "Soirées de Paris" organised by Comte Étienne de Beaumont at the Théâtre de la Cigale. Jean Cocteau, Tristan Tzara, Darius Milhaud, Erik Satie, Léonide Massine, Pablo Picasso and Georges Braque work together in a convivial atmosphere. Balthus is briefly involved in the "Soirées de Paris", with Marc Allégret, thanks to Rainer Maria Rilke and André Gide.

**1926** - Derain pays tribute to his friend Erik Satie, who had the previous year, creating the sets for the ballet Jack in the Box pre-sented in a festival in memory of the composer (Théâtre Sarah Bernhardt).

**1929** - On the death of Diaghilev, the Russian Ballets company disperses.

**1932** - René Blum creates the Monte-Carlo Russian Ballets and commissions *La Concurrence*, with sets and costumes by Derain. At the request of Boris Kochno, Giacometti designs sets for the new Ballets Russes de Monte-Carlo production, *Jeux d'enfants* choreographed by Léonide Massine. But he pulls out at the last minute, and Joan Mirò has to take over at short notice. In April, Giacometti accompanies Pierre Colle, Boris Kochno, Igor Stravinsky, Francis Poulenc and Christian Bérard to the Hyères Festival, a spectacle-concert organised by Marie-Laure and Charles de Noailles.

**1933** - Kochno and Balanchine found Les Ballets 1933. They produce *Les Songes* and *Fastes*, for which André Derain provides the story, writes the libretto, and designs the sets and costumes.

**1934** - Victor Barnowski directs Shakespeare's comedy *As You Like It* at the Théâtre des Champs-Élysées. He asks Balthus (whose father he had known in Berlin in 1916) to design the sets and costumes.

**1935** - Derain's set designs for *Salade*, produced by Albert Flament and Darius Milhaud for the "Soirées de Paris". Balthus designs sets and costumes for *The Cenci*, the first play of Antonin Artaud's "Theatre of Cruelty". The play, produced at the Folies-Wagram, is financially backed by the leading actress, Iya Abdy, but lasts for only fourteen performances.

**1936** - Derain once again designs sets and costumes for the Ballets Russes de Monte-Carlo - for their production, *L'Épreuve d'amour (The Proof of Love)* or *Chung-Yang and the Mandarin* with music by Mozart. Balthus, who is with the Noailles in Hyères, probably helped him.

**1948** - Jean-Louis Barrault, who had seen *The Cenci*, asks Balthus to design the scenery and costumes for Albert Camus's *État de Siege* (Théâtre Marigny).

**1949** - Kochno commissions Balthus to design costumes and set for the ballet *Le Peintre et son modèle (The Painter and his model)*, choreographed by Léonide Massine.

**1950** - For the Opéra-Comique's Ravel Festival, Derain designs the sets and costumes for *La Valse*. Cassandre asks for Balthus to design the sets and costumes for *Così fan tutte* by Mozart for the Aix-en-Provence Festival created in 1948 by Gabriel Dussurget.

**1951** - For the next edition, at the request of Cassandre and Edmonde Charles-Roux, André Derain designs the sets and costumes for Mozart's *Il Seraglio*.

**1953** - André Derain returns to Aix-en-Provence to design Rossini's *Barber of Seville*. Balthus designs costumes and an austere set for Ugo Betti's *L'Île des Chèvres (Island of the Goats)* with Laurence Bataille in the role of Silvia (Théâtre des Noctambules).

**1960** - Jean-Louis Barrault turns to Balthus again for the set design for Shakespeare's *Julius Caesar*. The painter draws inspiration from Palladio's *Teatro Olimpico* and Piero della Francesca's *The Dream of Constantine* for a very architectural stage set.

**1961** - Jean-Louis Barrault, now director of the Théâtre de l'Odéon, has programmed a production of *Waiting for Godot* directed by Roger Blin. Beckett asks for Giacometti to do the set designs: Giacometti designs a plaster tree.

# Exhibition layout

## 1) The cultured eye

Throughout their lives, Derain, Balthus and Giacometti made great play of what their eye had taken in from the art of the past. Derain underwent a Damascene conversion in 1906 at the National Gallery and the British Museum in London, where he was awed to discover works from “all over the world”. From that moment on, he based his art on an authentic visual humanism that stood above “times and races”; it is exemplified in the unprecedented fusion of his *Baigneuses* (c. 1908), *The Bagpiper* (1910-1911) and the *Portrait of Iturrino* (1914). For Giacometti, his copies after Italian masters or Egyptian and African statuary fully reflect his way of seeing and trans-posing works that had made an impression on him. He too lets freely the pluralistic origins of his sculptures show through - e.g. *Femme-cuillère [Spoon Woman]* (1926-1927), *Femme qui marche [Woman Walking]* (1932-1934). Balthus incorporated into his own art the shock-waves of his first encounter with the Piero della Francesca frescoes in *Arezzo* (1926). The mysterious, distinctive cast of his compositions, the transparency of the colours, and the timelessness of the works reflect a new credo: “True modernity lies in this reinvention of the past”.

## 2) Silent lives

When exploring landscapes, objects and figures, Derain, Giacometti and Balthus concentrated on intensifying their physical presence by attention to the “magic of gravity”. A break with the real was an essential element of Giacometti's art and it is what lies behind all his work from *Lac de Sils* (1921-1922) to *Still Life with an Apple* (1937). He makes a painting with a very particular graphic style that reconstitutes his visual exploration: “What I try to do is reproduce on the canvas or with clay, exactly what I see”. In their harmonious arrangement of objects and figures against dark backgrounds, Derain and Balthus both recall the 17th century “Painters of Reality” (the name of an exhibition at the Musée de l'Orangerie in 1934): Derain in the subtle treatments of light and the precision of execution in, for example, *Still Life with Oranges* (1931), or *Still Life with Pears* (1938-1939); Balthus in *Still Life with a Figure (Le Goûter)*, 1940. In his *View of Saint Maximin* (1930), Derain gives a melancholy view of the landscape - reality augmented by his imagination. Balthus still lifes have a narrative charge, full of suspense and latent violence (*Still Life*, 1937).

## 3) The model

Mutual friends and patrons of the three artists are connected by reciprocal portraits. Pierre Colle was painted by Balthus, and his wife, Carmen, by Derain. Isabel Rawsthorne posed several times in 1935 for Derain and for Giacometti after 1936. Balthus's elegantly casual *Portrait of Pierre Matisse* (1938) reminds us of his connections with his father Henri Matisse's old friends and with the younger generation of artists. There is a strange resemblance between Derain's *The Painter's Niece* (1931) and Balthus's teenagers - and the two artists' nudes: Derain's *Female nude beside the cat* (1923) and Balthus's, *Young Girl with the White Shirt* (1955), for example, seem to lock on to a “mysterious tradition” (Antonin Artaud). Derain's *Nude woman with green drapery* (1930-1935), with its austere simplicity, like *Le Boa noir* (1935), is set against a plain background. Balthus's *La Chambre* (1947-1948) puts us in the role of spectators behind a two-way mirror, watching a theatrical rehearsal of children role-playing. Giacometti's fully frontal portrait of *Aïka* (1959) gains “something more profound than resemblance of the features” (Aïka Sapone).

## 4) Playing games

This section illustrates how Derain, Giacometti and Balthus integrated the theme of games into their works, while at the same time introducing a disturbing element into it. From the beginning, in his early paintings in the Luxembourg garden, Balthus showed sensitivity to the world of childhood and to childhood games like diabolo, hoops and toy boats. Some themes recur in his paintings: this is the

case for the girl reading on the floor or for the rather disturbing image of *The Card Players* (1968-1973). Giacometti's sculpture- objects evoke traditional African games but are tinged with a certain cruelty (Man Ray, "*Pointe à l'œil*" by Alberto Giacometti, 1932). The presence of coffins (Man Ray, "*The Game is over*" by Alberto Giacometti, 1932), and the carved lines reminding us strangely of the grooves on Meso-american sacrificial tables, suggest that Giacometti's is a game of life and death. Derain's *Harlequin and Pierrot* (c. 1924), unsmiling stock characters from the Commedia dell'Arte with no strings on their musical instruments, clearly point to the sadness that infused the gaiety of the time.

## 5) Interval

### Intermezzo 1

In a decade of prolific theatrical creation, four productions for which Derain realized sets, costumes and sometimes the libretto have been selected - *La Concurrence* (1932); *Fastes* and *Les Songes* (1933); and *Salade* (1935). They illustrate the close relationship between the world of the stage (theatre and ballet) and the world of art. A large selection of works evokes the friendship between Derain, Artaud and Balthus. Balthus created the sets and costumes for *The Cenci* (1935), the first play of Artaud's "Theatre of Cruelty". He brought the same sense of deconstruction to his designs for that play as he did to Albert Camus's *État de Siège* (1948). From stage to studio, the expressive richness of Derain's carved masks and costume masks recalls the classical origins of theatre. Giacometti's cages, meanwhile, define the stage space in which he places the figures. Balthus, for his part, imbued his painting with a highly theatrical drama of jealousy (*La Toilette de Cathy*, 1934).

### Intermezzo 2

In the 1950s and 1960s the three artists were all involved in stage collaborations, notably for the Aix-en-Provence Festival, which Edmonde Charles-Roux, a close friend of Derain's, had helped to set up (1948). On the recommendation of Cassandre, Balthus was chosen to design the set for Mozart's *Così fan tutte* in 1950. The following year, Cassandre and Edmonde Charles-Roux persuaded Derain to do the set and costume designs for *Il Seraglio* (1951). He returned to Aix in 1953 to design Rossini's *Barber of Seville*, which was his last theatre job. Jean-Louis Barrault, a friend of Derain and Balthus's since *As You Like It* (1934), invited Balthus to design sets for his production of Shakespeare's *Julius Caesar* in 1960. In 1961, he turned to Giacometti for the minimalist set - a solitary tree - for *Waiting for Godot* by Samuel Beckett.

## 6) Dreams – Visions of the unknown

This room brings together works that combine tradition and modernity in the classic theme of the reclining woman and the theme of dreams. From Derain's reclining nude *Nu allongé au divan vert* (c. 1934-1939) Balthus's *Rêve II [Dream II]* (1956-1957), we get a sense of the full richness of the subject and the huge variety of approaches to it. Figures lie asleep or dreaming - Balthus, *Jeune fille endormie* (1943) -, languid or sometimes in ecstasy - Balthus, *Les Beaux Jours* (1945-1946); Derain, *Nu au chat* (1936-1938). The young women in these paintings lie with careless abandon before the spectator. Their interior life is given a visual equivalent in the light, deep inside the painting. The dark backgrounds and the very particular lighting – Derain, *Grand nu* (1935); Balthus, *Nu couché* (1983-1986) – seem to be letting us into some secret. In Balthus's work, the theme of dreams takes reality into the realm of the imagination - *La Phalène* (1959-1960); while in Giacometti – *Femme couchée qui rêve* (1929) – the ideogram-sculpture encapsulates the curves of the female body and the softness of a barely discovered landscape.

## 7) Time stands still in the studio

From being merely a setting and a frame for contemplating the model, the studio in paintings becomes a landscape of objects representing the place where creation takes place. Giacometti's, cluttered with tools and spattered with paint – *Vue de l'atelier* (1936-1939); *Paris sans fin* (1969) –, is haunted by the presence of completed works, sometimes keeping watch over the ones being made. In Balthus's studio, a table in a corner and a large window opening onto the courtyard give the equation of the place and the code of his painting; the soft granity pigments have the faded tones of a classical fresco.

*La Rue* (1933) and *La Fenêtre, cour de Rohan* (1951) are like a tracking shot from external reality to his own interior world. In Derain's *Le Peintre et sa famille* (c. 1939), the artist at his easel is the centre of a scene permeated with symbols and references, and a certain ironic distance: there is such a close link between art and life that the studio vanishes. A few photographs are the only record of the alchemist's workshop, which is an interplay of artworks and objects. Inside the studio, for all artists, the creative process, with its retouches, its restarts, and its acts of destruction, stands apart from the passage of time (Giacometti, *Isaku Yanaihara*, 1956).

### **8) Coming to grips with darkness**

The sculptures and paintings displayed here give an insight into the complex relationship with reality that Balthus, Derain and Giacometti all had. We sense them coming to grips with reality and striving to leave a mark. Giacometti's *Objet invisible* (1934), signifying both emptiness and the impossibility of grasping the real, fore-shadows the artist's later struggles: in spite of setbacks – *Tête noire (Tête de Diego)*, 1957 – he carried on the fight – *Annette assise, deux fois [twice]* (c. 1951). From the dawn of creation to the torments of history, anguish and destruction also haunt Derain's later paintings; terrorized bacchantes seem to be attempting to escape – *Les Bacchantes* (c. 1945), *Grande bacchanale noire* (1935-1945). Derain painted light penetrating the darkness – *Nature morte sur fond noir* (c. 1945), *La Clairière* (1938), *Nu à la pomme* (1941) –, and so did Balthus – *Les Joueurs de cartes* (1952), *Les Poissons rouges* (1948). In the end light carried the day in the works of Balthus, bathing them in warm tones – *Le Baigneur* (1960), *Le Peintre et son modèle* (1980-1981).

# Cultural Activities

## CULTURAL ACTIVITIES

Information and reservations  
tel. 01 53 67 40 80 / 40 83  
Consult the site [www.mam.paris.fr](http://www.mam.paris.fr)  
Click on MENU then “English” then “Activities”

## EVENTS

**Sunday 24 September from 14.00**  
**Performance Les Indolents by Grégoire Schaller**, in the exhibition space

## ADULTS

**Lecture Visits**  
(in French – reservation not required)  
From 6 June: Tuesdays, Fridays, Saturdays  
and Sundays at 14.30; Thursdays at 19.00

**Bien-être au musée**  
(in French)  
“Contemplate”, “Slow visit”  
Reservation required  
On line or telephone 00 33 (0)1 53 67 41 10

## CHILDREN

**Children’s workshops** (in French) **4-10 year-olds**  
Reservation required  
On line or telephone 00 33 (0)1 53 67 41 10

**Activity Visits** (in French)

**Leading to workshop activity for 4-6 year-olds**

“Mon petit théâtre d’art”, “Masques à portrait”

**Workshops for 7-10 year-olds**  
“L’art en scène”, “Le miroir de l’art”

## FAMILY ACTIVITIES

Reservation required  
On line or telephone 00 33 (0)1 53 67 41 10

**Visit the museum as a family with a games album (in French) about the exhibition.**  
After your visit, a museum guide will greet you with pencils, scissors, paper, etc.  
“Jeu de famille”

**Bien-être au musée:**

**A sensory workshop for the family**  
“La matière en mouvement”

**The baby visit**  
from 0 – 8 months  
“Baby Box”

## GROUPS

Guided visits, spoken and lip-reading  
With museum lecturers – or self-guided visits  
Reservation required

# Practical information

## **Musée d'Art moderne de la Ville de Paris**

11, avenue du Président Wilson

75116 Paris

Tel: +33 (0)1 53 67 40 00 / Fax : +33 (0)1 47 23 35 98

[www.mam.paris.fr](http://www.mam.paris.fr)

### **Transportations**

Subway : Alma-Marceau or Léna

RER : Pont de l'Alma (line C)

Bus : 32/42/63/72/80/92

Station Vélib' : 3 av. Montaigne or 2 rue Marceau

Station Autolib' : 24 av. d'Iéna, 33 av. Pierre 1<sup>er</sup> de Serbie or 1 av. Marceau

### **Opening hours**

Tuesday to Sunday from 10am to 6pm (ticket desk closes at 5.15pm)

Late opening on Thursdays until 10pm only for special exhibitions (ticket desk closes at 9.15pm)

Closed on Mondays and during bank holidays

### **Admission**

#### **Combined ticket Derain, Balthus, Giacometti / Karel Appel**

Full price €15

Concessions €11

#### **Combined ticket Derain, Balthus, Giacometti / MEDUSA**

Full price €15

Concessions €11

### **Ticket desk**

No-queue tickets available on [www.mam.paris.fr](http://www.mam.paris.fr)

<b>Press officers</b>
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