

## THIS SEASON AT THE GRAND PALAIS

### HOKUSAI

1 October – 20 November 2014

Then 1 December 2014 – 18 January 2015

Katsushika Hokusai is now the most famous Japanese artist in the world. His paintings, drawings and engravings embody his country's spirituality and soul, particularly his landscape prints, a remarkable symbiosis between the traditional principles of Japanese art and Western influences. Devised in two parts, the exhibition presents more than 500 exceptional works, many of which have never before left Japan and will probably not do so again for a long time.

The exhibition is closed from 21 to 30 November 2014 due to technical rotation of the most fragile works.

### HAÏTI

19 November 2014 – 15 February 2015

The exhibition, the first on this subject, offers an opportunity to discover Haiti's extraordinarily rich creative output: art has indeed remained one of the privileged modes of expression of a population battered by the turbulence that has marked the destiny of the world's first black republic. Blending poetry, magic, religion and political commitment, Haitian creativity comes in a wide diversity of forms. Paintings, sculptures, installations, suspensions, video... all testify to that energy and constant emulation practised by Haitian artists from the 19th century to the present day.

### Buy the Sésame pass



The exhibition pass of the Grand Palais and Musée du Luxembourg

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Choose your visit schedule and buy your ticket online, prepare for the exhibition with our videos, interviews, articles, etc.

## AROUND THE EXHIBITION

### EDUCATIONAL ACTIVITIES

Dates, timetables and reservations on [grandpalais.fr](http://grandpalais.fr)

#### AUDIOGUIDE in French, English, German. €5

Children from 8 years in French.  
Audio-described tour coupled with reproductions of thermoformed works in the exhibition rooms.

#### ADULTS

##### Guided visit

All too often remembered only for her famous monumental and colourful Nanas, Niki de Saint Phalle is one of the great artists of the 20th century. Thanks to this ambitious retrospective, come and discover a rebel with a protean imagination who used to say she wanted to show it all: hatred – love – laughter – fear – tenderness. Accompanied by a lecturer, decode performances, assemblages and collages, films and environments...  
Duration: 1h30. Price €22. Reduced price €16. Tribu price offer (ticket for group of 4 paying visitors to include 2 young people aged 16 to 25) €37  
Dates: Outside school holidays Monday, Wednesday Thursday, Friday and Saturday 2:30 pm, Wednesday, Thursday and Friday 7:30 pm.  
School holidays Thursday and Friday 11 am, Monday, Thursday, Friday and Saturday 4:30 pm

##### Adult atelier visit *Dessins en promenade*

Do you enjoy drawing? Are you a plastic arts teacher or in charge of a drawing workshop? An amateur or professional artist? Come and experience the atmosphere of the Grand Palais during a restricted opening, alone or in a group. Accompanied by a lecturer, take your time and fill the pages of a sketchbook with the exuberant and colourful works of Niki de Saint Phalle. Drawing material not supplied. Duration: 2h. Price €30. Reduced price €22. Dates: Tuesdays 2 December and 20 January 2 pm

##### Visit followed by a conference *Polyester, paper mâché and lace: the delicate restoration of mixed works*

Artificial flowers and strands of wool, a mixture of fabrics and mesh with painting, glue or plaster... all these effects give a fascinating relief to the works of Niki de Saint Phalle but how to preserve the force of these creations over time? After visiting the exhibition with a lecturer, discover the principles and techniques of restoration of the works with specialist Elodie Aparicio-Bentz. Duration: 2h (1h guided visit, 1h with the speaker). Price €30. Reduced price €22. Dates: Friday 14 November 3:15 pm and Saturday 15 November 11 am

#### FAMILIES AND CHILDREN

##### Family guided visit

Explained with commentary by a lecturer, the whole family will discover the amazing work of the artist nicknamed "the beautiful witch with the aristocratic surname".  
Duration: 1h. Price €20. Reduced price €14. Family price (2 adults and 2 young people aged 16 to 25): €45  
Tribu price offer (ticket for group of 4 paying visitors to include 2 young people aged 16 to 25) €54  
Dates: Outside school holidays Wednesday and Saturday 16h45 / School holidays Wednesday 4:30 pm, Saturday 11 am

##### Introductory visit to the exhibition. Offer reserved for new visitors only!

A visit during which a lecturer discusses the intense life of the Grand Palais and lets you discover the life and work of a great 20th century artist... You then continue the visit on your own.  
Duration: 1h. Prices: €13. Free for under 16 year-olds up to a limit of 3 children per adult (reservation required)  
A special price is on offer in the "Les Galeries" restaurant (access from Square Jean Perrin): €21.50: adult visit + meal basket / €8.50: child visit + packed lunch.  
Date: Saturday 10 January 11 am

##### Visit-assemblage workshop (for 5-7 year-olds)

Assemblages in plaster or tableaux-cibles, artificial flowers, wool and fabrics, Niki de Saint Phalle plays on the metamorphosis of materials and objects to transform them into works of art. This disconcerting and poetic recycling points to her freedom as a woman and an artist. After visiting the exhibition, participants discover different resources and imagine an original creation.  
Duration: 1h30. Price €7.50. Dates: Outside school holidays Wednesday 2:15 pm, Saturday 10:45 am / School holidays Monday, Wednesday and Saturday 10:45 am

##### Visit-assemblage workshop (for 8-11 year-olds)

Duration: 2h (1h visit, then around 1h workshop). Price €10.  
Dates: Outside school holidays Wednesday 2 pm / School holidays Monday, Wednesday and Saturday 22 pm

### EVENT



In an extension of the *Niki de Saint Phalle* exhibition, the Réunion des musées nationaux-Grand Palais and the CENTQUATRE-PARIS, an artistic establishment in the City de Paris, present *La Cabeza* with the support of the Niki Charitable Art Foundation, the Paris City Council, Galerie Mitterrand and Galerie Georges-Philippe & Nathalie Vallois.  
**THE CENTQUATRE-PARIS** : 5, rue Curial – 75019 Paris / Métro Riquet  
[www.104.fr](http://www.104.fr) / 01 53 35 50 00  
Tuesday-Friday: 12 pm-2pm / weekend: 11 am-7 pm  
free admission

## AROUND THE EXHIBITION

### CULTURAL ACTIVITIES

Free admission to the Champs-Élysées auditorium. For the Wednesday meetings and Friday films, priority access on presentation of an invitation, which can be obtained on [grandpalais.fr](http://grandpalais.fr). Find our online conferences on [grandpalais.fr](http://grandpalais.fr), [itunes.fr/grandpalais](http://itunes.fr/grandpalais) and France Culture Plus.

#### THE WEDNESDAY MEETINGS 18h30

##### Wednesday 17 September: *Niki, in private and in public*

Dialogue between Bloum Cardenas, the artist's granddaughter and director of the Niki Charitable Art Foundation and Camille Morineau, heritage conservation official and curator of the exhibition.

##### Wednesday 8 October: *Jean, Eva, Niki & co*

Conference by Germain Viatte, heritage curator-general.

##### Wednesday 15 October: *Force ou folie des Nanas [Strength or madness of the Nanas]*

Conference by Catherine Francblin, art critic and historian, author of *Niki de Saint Phalle, la révolte à l'oeuvre* [Niki de Saint Phalle, a revolt in the making] (Hazan, 2013). *After the conference a signing session will be held in the exhibition bookshop.*

#### Cycle: Le choix de Niki [Niki's choice]

##### Wednesday 12 November: *Le Bal des vampires [Dance of the Vampires]*

Film by Roman Polanski, 1967, with Jack MacGowran, Roman Polanski and Alfie Bass, 1h45  
In the presence of Roman Polanski

##### Wednesday 7 January: *Lancelot du Lac*

Film by Robert Bresson, 1974 with Luc Simon, Laura Duke Condominas and Humbert Balsan, 1h25

##### Wednesday 14 January: *Rashomon*

Film by Akira Kurosawa, 1950, with Toshiro Mifune, Masayuki Mori and Machiko Kyo, 1h28

#### LES FILMS DU VENDREDI 12h [Friday Films]

##### Friday 3 October, Friday 17 October, Friday 31 October and Friday 16 January:

*Daddy* by Niki de Saint Phalle and Peter Whitehead, 1973, 1h23

##### Friday 19 September, Friday 10 October, Friday 24 October and Friday 7 November:

*Un rêve plus long que la nuit / Camélia et le Dragon [A dream longer than the night / Camélia and the Dragon]*.

By Niki de Saint Phalle, 1975, 1h30

#### EVENT

**Saturday 4 October.** Nuit Blanche (Dusk to dawn art night). Special opening from 20h to midnight. Free entry

### MULTIMEDIA

#### THE APPLICATION OF THE EXHIBITION

All the information, programming, audioguides, the Niki by Niki visit with Have fun with the Niki icons. Free Application for iPhone and Android.

#### THE E-ALBUM OF THE EXHIBITION

Price: €3.59 for tablets. Our multimedia products on [www.itunes.com/grandpalais](http://www.itunes.com/grandpalais)

#### EXHIBITION FILM: *Niki de Saint Phalle, un rêve d'architecte [Niki de Saint Phalle, an architect's dream]*.

Broadcast on France 5.

By Louise Faure and Anne Julien, 2014

Published on DVD and downloadable on PluzzVad and iTunes.

Sessions in the Auditorium from 17 September to 2 February: Mondays 13 October, 3 November, 17 November, 24 November, 1 December, 8 December, 15 December, 5 January, 12 January, 19 January and 2 February at 5 pm. Wednesdays 17 September, 8 October, 15 October, 5 November, 12 November, 19 November, 26 November, 3 December, 17 December, 7 January and 14 January at 3 pm. Wednesdays 22 and 29 October at 5 pm. Fridays 3 October, 10 October, 17 October, 24 October, 31 October, 7 November, 21 November, 28 November, 5 December, 12 December, 19 December, 9 January and 16 January at 2 pm.

### PUBLICATIONS

**THE INTERACTIVE EXHIBITION CATALOGUE**, Éditions de la Réunion des musées nationaux-Grand Palais, 368 pages, €50. Download the free application GRAND PALAIS ART SCAN, scan the visuals of the exhibition catalogue and access rich multimedia content (videos, interviews and sound archives).

**THE EXHIBITION ALBUM**. Éditions de la Réunion des musées nationaux-Grand Palais, 48 pages, €10.

**LE PETIT JOURNAL**. Éditions de la Réunion des musées nationaux-Grand Palais, 16 pages, €3.50.

**LE PETIT DICTIONNAIRE SAINT PHALLE EN 49 SYMBOLES [THE LITTLE SAINT PHALLE DICTIONARY IN 49 SYMBOLS]**. Éditions de la Réunion des musées nationaux-Grand Palais, 128 pages, €12

**NIKI L'EXPO**, Éditions de la Réunion des musées nationaux-Grand Palais, 352 pages, €12



#### Are you interested in our products?

Visit the exhibition bookshop at the end of the visit or our online shop on [boutiquesdesmusees.fr](http://boutiquesdesmusees.fr)



Grand Palais, Galeries nationales  
Champs-Élysées entrance

## NIKI DE SAINT PHALLE

17 September 2014 - 2 February 2015



#### Download the exhibition Application

All the information, programming, audioguides, etc.  
Have fun with the Niki icons



**“I decided at a very early age to be a heroine. The main thing was that it was difficult, great, exciting!”<sup>1</sup>**

Catherine, Marie-Agnès Fal de Saint Phalle, known as Niki de Saint Phalle, was born in 1930. The scion of a Franco-American family which could trace its descent back to the Crusades<sup>2</sup>, she was brought up according to the codes of New York upper class society. First a model, then wife and mother, her story might have rested there. But that was without reckoning on her great sensitivity, a lively and personal view of history and the world, combined with a certain taste for rebellion and a fierce desire to “show. To show everything. My heart, my emotions<sup>3</sup>.”

At the beginning of the fifties, Saint Phalle looked for a means of expression and painted her first works. Soon inspired by travel, frequent visits to museums and many meetings with artists, she chose to devote herself exclusively to art: “Painting calmed the chaos that was agitating my soul. It was a way of taming those dragons which have always appeared in my work<sup>4</sup>.”

She was self-taught, and thus kept her originality. She was also able to incorporate her dual culture in her explorations. This translated into a series of large-scale works which involved a new kind of texture, reminiscent of the “Matterists” Jean Fautrier and Jean Dubuffet, as well as of Jackson Pollock’s “drippings” on a black and white background. A multitude of objects (weapons or cutting tools) are fixed to them on wide backdrops in heterogeneous assemblages which hark back to the *Combine paintings* of Jasper Johns and Robert Rauschenberg or the Nouveaux Réalistes [New Realists].

**Fire !**

In 1961, Saint Phalle was invited to join the Nouveaux Réalistes by the critic Pierre Restany, who had enthusiastically attended the first *Tir*. These works, which blended performance, body art, sculpture and painting, were spread around vertical surfaces to which various objects and coloured bags were fixed, the whole covered with immaculate plaster. Then came the moment for the artist to take aim at her composition, transformed at random by coloured explosions... But she was just as likely to invite a friend or a passer-by to aim in their turn to complete a creation that was more complex than it looked. For ten years, these *Tirs* were to shape her life and would elicit many questions about “the death of art”, politics, feminism, history: “By shooting at myself, I was shooting at society and its injustices. By shooting at my own violence, I was shooting at the violence of the times<sup>5</sup>”. On a more personal note, she said “[that] ritual enabled me to die by my own hand and to let myself be reborn<sup>6</sup>”.

**“I would not resemble you, my mother<sup>7</sup>”**

The artist took a critical look at women’s affairs from a very early age, when confronted with the rights and duties of each of her parents... Her life would be different, thanks to her work, she would assert herself to the world: “For me, my sculptures, represent the amplified world of women, women’s delusions of grandeur, women in today’s world, women in power<sup>8</sup>”. Indeed, Saint Phalle worked, as few artists had done before her, on the different dimensions of this complex subject, several years in advance of the feminist movements. Essays like *Le Deuxième sexe* [The Second Sex] by Simone de Beauvoir (1949) and *L’Amour en plus: the history of maternal love* by Elisabeth Badinter (1980), enriched her studies.

She also explained her point of view through her outfits: “I think my boas, my boots, my red dresses, my disguise are nothing but accessories to my creations, expressing the desire to make myself into an object. (...). I use my body like I use a mesh base to do sculpture<sup>9</sup>”. It was a question of exalting the attributes of a femininity that was very different from that of the magazine model she had once been, just as her *Nanas* were a far cry from the secular tradition of the Graces or the Immaculate Conception.

At the beginning of the 1970s, Saint Phalle worked on an experimental feature-length film

with the director Peter Whitehead. Entitled *Daddy*, it blended imagination with more autobiographical elements, like incest and relationships of domination between men and women. Her book *Mon Secret* [My Secret], which came out in 1993, also explores this dark part of her childhood.

**All power to the Nanas**

“We have Black Power, so why not Nana Power? Communism and capitalism have failed. I think the time has come for a new matriarchal society<sup>10</sup>”. Monumental and habitable in theatre plays or installations, with more modest and inflatable dimensions, sometimes placed in public areas, or even silkscreened, the *Nanas* are multiple and accompanied her career up to the end. They formed the extension of a subject that started off with pieces with evocative titles: *Brides*, *Births*, *Prostitutes*, *Witches*, *Goddesses* and continued with the *Devouring mothers*. At the same time, they speak of Saint Phalle’s attachment to equal rights, that she shows with titles like *Josephine Baker* and *Black Rosy*, referring to Rosa Parks, an emblematic figure in the fight against racial segregation in the United States.

The materials which were used to give life to the *Nanas* evolved over time. While the first statues were in papiercollé, wool, fabric and wire mesh, in the 1960s, the artist is going to use the new synthetic materials like polyester, and multiply the collaborations.

There are many examples; amongst the most famous, the first one: *Hon* (which means “She” in Swedish). A reclining figure 27 metres long, 9 metres wide and 6 metres high, she was exhibited at the Moderna Museet in Stockholm in 1966. At the invitation of the director, Pontus Hulten, Saint Phalle joined forces with Jean Tinguely, her partner, and the artist Per Olof Ultvedt, to complete in 6 weeks what has been qualified as an “ephemeral cathedral”. The public rushed to visit the planetarium and the milk bar, the fake picture museum, the cinema and the love seat... people entered through the figure’s sex and on one thigh the humorous words (with a deliberate spelling mistake!): “Honi (sic) soit qui mal y pense” [Shame on anyone who thinks evil of it] are inscribed.

**Popular art made for the leisure civilisation<sup>11</sup>**

Firmly decided not to cut herself off from the world of childhood, her fertile imagination was expressed in many major public architectural projects, often carried out with Jean Tinguely, such as *Golem* (1972), *The Stravinsky Fountain* (1983) and *Cyclops* (1969-1994). *Jardin des Tarots* [Tarot Garden] (1978-1998) is no doubt the most ambitious, since it consists of a vast sculpture park representing the 22 major arcana of the divinatory Tarot deck by means of which she interpreted and sought to understand the meaning of her existence. To finance the construction, Saint Phalle decided to be her own sponsor and created a perfume. Idealistic and pragmatic, passionate about esotericism and popular culture, daily life and history, the most painful as well as the most light-hearted subjects... at the end of her life she summed up her amazing career by saying “I was lucky enough to find art because on a mental level, I had the makings of a terrorist<sup>12</sup>”. She died in 2002 in California, leaving behind a rich and very varied body of work. So it is time now to enter her imagination, which she saw as “her refuge, her palace<sup>13</sup>”.

<sup>1</sup>. Niki de Saint Phalle, *Traces. Une autobiographie* [An Autobiography], Remembering 1930-49, Lausanne, Acatos, 1999, p.16.

<sup>2</sup>. Cited in Francblin, *Niki de Saint Phalle. La révolte à l'oeuvre* [A revolt in the making], Paris, Hazan, 2013, p.16.

<sup>3</sup>. *Lettre à ma mère* [Letter to my mother], in exh. Cat. Bonn, Glasgow and Paris, 1992-1993, p.184-185.

<sup>4</sup>. Niki de Saint Phalle, *Harry and me. The family years, 1930-1960*, Zurich, Bentelli, 2006, p.52.

<sup>5</sup>. *Lettre à Pontus* [Letter to Pontus], in exh. Cat. Bonn, Glasgow and Paris 1992-1993, p.161.

<sup>6</sup>. Cited in Francblin 2013, p.106.

<sup>7</sup>. Letter to her mother.

<sup>8</sup>. *Les Nanas*, Dim Dam Dom, 1965, ORF.

<sup>9</sup>. *Niki de Saint Phalle, l'art et les mecs*, interview with Maurice Rheims, Vogue, Paris, 1965.

<sup>10</sup>. Cited by C. Phelan, The Houston Post, Houston, 25 March 1969.

<sup>11</sup>. Cited in Francblin 2013, p.171.

<sup>12</sup>. Interview with Yoshiro Toriumi, Sankei Shimbun, Los Angeles, 9 June 2000, Archives of Niki Charitable Art Foundation, Santee (California), in Saint Phalle 2010, p.415.

<sup>13</sup>. Exh. Cat. Paris 1980, p.48.

**Exhibition times (17 September 2014 - 2 February 2015)**

10 am - 8 pm Sunday and Monday

10 am - 10 pm Wednesday, Thursday, Friday and Saturday

The Grand Palais is closed on Tuesdays. Closed on 25 December

Nuit blanche (Dusk to dawn art night - 4 October): free opening of the exhibition from 8 pm to midnight

School holidays: every day except Tuesday, from 9 am to 10 pm.

**Early closing of the exhibition at 6 pm**, on Thursday 18 September, Monday 22 September, Monday 6 October, Thursday 9 October, Wednesday 24 December and Wednesday 31 December.

Exhibition organised by the Réunion des musées nationaux - Grand Palais, with the kind participation of the Niki Charitable Art Foundation and coorganised with the Guggenheim Museum, Bilbao. It benefits from exceptional loans from the Sprengel Museum in Hanover and the Mamac in Nice, which received substantial donations from the artist.



GUGGENHEIM BILBAO

Commissioner: Camille Morineau, heritage curator, assisted by Lucia Pesapane, art historian.

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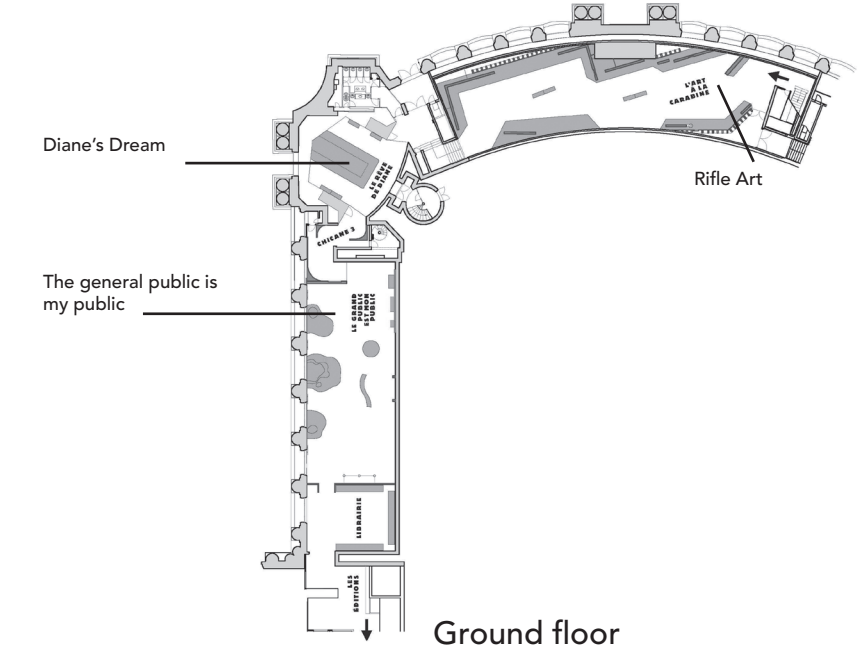
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**EXHIBITION LAYOUT**