



GRAND PALAIS

3 OCTOBER 2018 - 4 FEBRUARY 2019

His homeland, Catalonia, offered him inspiration, Paris his first springboard, and Palma de Mallorca the great studio he had always dreamed of. Between these places, Joan Miró created an oeuvre that is devoid of anecdotes, mannerisms, or any complacency towards modes of expression. To achieve this, he constantly questioned his pictorial language, even if it broke his momentum. Although he was interested in the twentieth century avant-garde, he did not adhere to any school or any group, being wary of artistic chimeras. From the 1920s onwards, Miró expressed his desire to "murder painting" and developed innovative practices. His work presents itself as a tool of protest and bears witness to his struggles. He never ceased to grapple with materials in order to affirm the power of the creative gesture. Characterised by this "primitive" energy, he is one of the few artists, with Pablo Picasso, to have launched a challenge to surrealism and abstraction (which he always considered a dead end). An inventor of forms, Miró translates into poetic and powerful terms the freedom of which he was so fiercely jealous and uses the full force of painting.

#ExpoMiro

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1. "CATALAN FAUVE"

1915-1917

From 1912 to 1915, Miró studied at the Escola d'Art de Francesc Galí, a private institution in Barcelona, open to the ideas of the European avant-garde, where all the arts were taught: painting, music, poetry. This decisive education instilled in him the importance of an inner life, the energy that mental concentration and the omnipotence of the imagination can provide. Miró worked hard, driven by his "burning passion". His first earliest are, in his own words, those of a "Catalan Fauve" who is searching for his voice. His subjects are largely drawn from the vicinity of Mont-roig, where he ceaselessly wandered, seeking inspiration to nourish his work. He admired the frescoes and sculptures of the Romanesque churches of his native land and the inventiveness of the artists who designed them. From fauvism, Miró retained only the expressive importance of colour, which he used at the service of his exuberant personal lyricism. His brushstrokes, subject to violent impulses, fill the entire canvas and sometimes seem to overflow. Using line, colour and background, Miró sought to express a vital energy.

2. CUBISM

1916-1919

Miró's relationship with the cubist movement was an extremely complex one. To André Masson, he remarked one day: "I'll smash their guitar." His earliest paintings from 1916-1919 reveal that he assimilated certain principles. Miró was well versed in the Cubist doctrine as defended in Pierre Reverdy's magazine Nord-Sud, which he read as soon as the first issue appeared in 1917. Miró used techniques of cutting out faceted planes, switching of perspectives and the multiplication of points of view. His paintings, however, have little in common with the work of Braque and Picasso from 1910-1912, or with the works presented at the Salon d'Automne and the Salon des Indépendants by Fernand Léger, Juan Gris, Albert Gleizes and others. In their structure and inspiration, Miró's works owed more to Cézanne and drew from a wide variety of sources: Catalan art, Fauvism, Italian Futurism. At the Dalmau gallery in Barcelona, Miró met with expatriate artists such as Robert and Sonia Delaunay, Francis Picabia and became acquainted with their Cubist works.

3. DETAILIST PAINTINGS

1918-1922

Fervently seeking "absolute nature," Miró sought to deliver his "ecstatic vision" of the microcosm of the Mont-roig family farm. He moved away from Fauvism to favour a finer line capable of revealing the smallest elements by giving them life (insects, flowers, twigs). Through his eyes, a blade of grass became as important as a mountain. He painted the most humble everyday objects and animals in minute detail. His work on real subjects, worthy of a miniaturist, reflects his interest in the Persian illuminations seen at the Dalmau gallery. His resistance to narrow minded provincialism drove him to isolate himself from the Barcelona scene. He soon escaped to Paris. His first stay in the French capital in 1920 was decisive: "Definitely, never again Barcelona. Paris and the countryside and that until my death," he wrote to his friend Enric Cristófol Ricart on July 18 1920.

4. FRIENDS, POETS AND WRITERS

In 1921, Miró lived at the Hotel Namur, 39 rue Delambre (Paris 14e) and worked in a studio located at 45 rue Blomet, which he sublet to Pablo Gargallo. His neighbour was André Masson, with whom he struck up a friendship. Through him, he met with poets and writers, all of whom wanted to create a new poetic language: Michel Leiris, Roland Tual, Georges Limbour, Armand Salacrou, George Bataille, Robert Desnos, Tristan Tzara, Antonin Artaud, Raymond Queneau, Max Jacob. Miró shared in their challenges and forged strong bonds of friendship with this effervescent community. In 1925, Louis Aragon, Paul Éluard and Pierre Naville visited Miró to see his latest paintings. Aragon alerted André Breton, who also went to visit him. Miró enjoyed an enduring friendship with his compatriot Pablo Picasso, nourished by a deep mutual respect for each other's work.

5. SURREALISM

1925-1927

During 1923, Miró was living and working in Paris at 45, rue Blomet, in a studio that he would leave behind each summer to return to Mont-roig. Very rapidly, he came to share the concerns of his poet and writer friends and understand the new challenges. He immersed himself completely in

a poetic world that freed him from the shackles of tradition. Visible reality was no longer to be his model. The elements of reality were now transformed into a system of signs. The imaginary unfolded to replace the representation of the real. In 1924, André Breton's Surrealist Manifesto was published. Although surreal poetics played a vital role, Miró was never influenced by literary ideas. He remained above all a painter, even if he tried to abolish the boundary between writing and painting. On monochrome backgrounds, blue or ochre, as if drawn from the sky or the earth, lie the signs that refer to the poetic potential of objects.

6. IMAGINARY LANDSCAPES

1927

During the summers of 1926 and 1927 in Mont-roig, Miró worked on two series of *Imaginary Landscapes*. Seven paintings were made during each summer. We can observe the return of the skyline sharing the landscape in two areas, but especially the return of bright saturated colours (bright ultramarine blues, powerful yellows and oranges, carmines and intense greens). Miró's brushstrokes give birth to beings, animals, and insects in euphoric forms. Diurnal or nocturnal, these landscapes filled with fun and truculence speak of the inner life of a cosmic world. In this universe, everything is about natural and out of scale metamorphosis. Thanks to Pierre Loeb, these fourteen large paintings from the summers of 1926 and 1927 were exhibited in 1928 at the prestigious Georges Bernheim Gallery, rue du Faubourg-Saint-Honoré in Paris.

7. THE RISE OF FASCISM

Echoing the financial, social and political crises that shook the 1930s, the grotesque and the troubling soon took root in Miró's work. In 1935, a year before the Spanish Civil War, the drama began with a cycle known as the "wild paintings", populated by grimacing faces. Miró's disarray was at its height when the civil war broke out in the summer of 1936. Forced to flee to Paris with his family, he returned to work at the Académie de la Grande Chaumière. He drew figures whose powerful distortions betrayed his acerbic mood. Under fire from Franco's forces, then German forces, who bombed the town of Guernica on 26 April, 1937, Miró felt the need to return to the real. He painted very realistic still lifes with incandescent

colours and nocturnal landscapes that reflected his anguish at the upheavals in the world.

8. PAINTINGS ON MASONITE

1936

When the civil war broke out in Spain in July 1936, Miró, who was in Mont-roig, began to paint twenty-seven identical-sized paintings (78 x 108 cm) on Masonite (Isorel) over the course of the summer, which he went on to finish in October. Of a "great power of expression" and a "great force of material", these are made using white casein plaster in spots, black Ripolin, and pulped materials that appear to be charred (tar, bitumen, gravel). Pure colours arranged parsimoniously but powerfully contrast against the dominant use of blacks and whites. Elemental beings, raw signs and isolated organic forms all emerge from the painter's unconscious, inscribed on the raw Masonite, which features in the background. These exemplary paintings, "violent, instinctive exorcisms" of current events, were never to be repeated. For Miró, they are the only possible response to the horror.

9. THE CONSTELLATIONS

1939-1941

In the summer of 1939, Miró moved with his family to the Clos des Sansonnets in Varengeville-sur-mer, where Georges Braque, Raymond Queneau, Georges Duthuit, Pierre Loeb, Paul Nelson and Herbert Read were already residing. Despite the tragic events that were shaking Europe, in this small village on the Normandy coast, Miró found the calmness of life he once knew in Mont-roig. In a state of intense concentration, he began work on the series of *Constellations* that he would continue in Palma de Mallorca and complete in Mont-roig in September 1941. These twenty-three gouaches on paper, all in the same format (38 x 46 cm), were an opportunity to experiment in textures, in part due to the shortages in materials caused by the war. The success of these small formats lies in their perfect fusion between materials and the writing of the coloured signs. Miró develops a new ideographic language of pictograms, which would prove to be decisive for all future work. Exhibited in 1945 at the Pierre Matisse Gallery in New York, the *Constellations* were enthusiastically received by the American public.

10. THE PAVILION OF THE SPANISH REPUBLIC

1937

On 26 April 1937, the Germans bombed the city of Guernica. In order to raise funds to help Republican Spain, Christian Zervos asked Miró to produce a stamp, *Aidez l'Espagne*, which would later be enlarged for a limited edition poster. The same month, the Spanish government commissioned Miró to decorate The Pavilion of the Spanish Republic designed by Josep Lluís Sert and Luis Lacasa for the Universal Exhibition held in Paris from 25 May to 25 November 1937. He produced a large seven metre wall panel depicting a Spanish peasant in revolt, *El Segador* [The Reaper], displayed opposite Picasso's monumental canvas *Guernica*. The sculptor Julio González chose to present *La Montserrat* (1936-1937), Alberto Sánchez Pérez produced a twelve metre sculpture that bears the inscription "The Spanish people have a path that leads to a star" and Alexander Calder, the only non-Spanish artist, presented his *Mercury Fountain*. All of these works, openly political, symbolised the resistance to Francoist fascism.

11. CERAMICS

There is little doubt that Miró's genius finds its fullest expression in his work with ceramics. Aware of the great possibilities of the art form, in November 1942 he contacted his old friend Josep Llorens i Artigas, whom he had met in Barcelona in 1917. Ceramic technique drew on every facet of his talent. With Artigas, who was keen to facilitate the realisation of his friend's less conventional ambitions, he learned to model the clay, to press against a matrix to obtain an impression, or to work on the lathe to shape a hollow form. He then coated the surface of his pieces with colours and embellished the texture of signs. The next step was the fire itself, whose unpredictable effects were "exciting surprises" for Miró. Vases, dishes and numerous rectangular plates produced between 1944 and 1946 were succeeded in 1953 by the exceptional series *Terres de Grand Feu*, fired in the ovens Artigas had installed in the village of Gallifà. Unlike Pablo Picasso, who made multiples of his ceramics, Miró produced only single pieces.

12. THE POST-WAR YEARS

1947-1954

At the end of hostilities, Miró took up with his friends and dealers again, inquiring into new artistic trends and all that was happening in the world. An eight-month stay in New York made a strong impression on him in 1947. After years of solitude, he forged new bonds, finding his old friend Alexander Calder once again. Through Pierre Matisse, he received a commission for a large mural for the dining room of the Terrace Plaza Hotel in Cincinnati. Returning from his stay, Miró employed a new economy of means in his works: thick black lines stride across the surface of the canvas with spontaneity. Miró's vision is reduced to a codified, immediately recognizable language based on points and circles for the eyes, arches and crosses for the stars, vertical and horizontal signs for the sexes and birds. The post-war years also gave Miró the opportunity to work with Josep Llorens Artigas, who had become a master of the art of fire, to extend his work as a sculptor and to develop his lithographic work.

13. SCULPTURES

In 1966, Miró began a series of sculptures conceived in a poetic, humorous or subversive spirit. They are all based around the same approach: a collection of insignificant objects, out of context, inspiring possible metamorphoses. In the studio, Miró combined his finds to suit his whims until he found the ideal balance: a box and a fork (*Woman and Bird*, 1967); a sewing dummy and a tap (*Young Woman Escaping*, 1968); a small bun, a calabash and a palm trunk (*Personage and Bird*, 1968); a mule hat, a bird in clay, a piece of wood with holes, an ironing board and a turtle shell (*The Caress of a Bird*, 1967). He then used these assemblages to produce bronze prints. This noble material smooths out the incongruous aspects of these compositions, even if each element remains identifiable. Perhaps inspired by the sculptures of his old friend Calder, whom he first met in Paris in 1928, Miró covered the surfaces of some of his assemblages with Ripolin in pure colours. The flat colours come to distinguish what the bronze had previously unified. These amusing sculptures deride traditional bronze techniques.

14. THE GREAT STUDIO OF MALLORCA

In 1956, Miró moved into the villa he bought at Son Abrines in the suburbs of Palma de Mallorca and asked his friend, the architect Josep Lluís

Sert, to construct the large studio he had always dreamed of beneath his house. In this new space, Miró for the first time had the opportunity to unpack the boxes in which were kept the works he had not seen since his departure from Paris before the war. This return to the past led him to self-criticism. Miró destroyed a certain number of paintings, reworking others. He took off in new directions. All of the elements of his visual language are implicated, all techniques are used without any hierarchy of value. He questions them each with equal respect. The conditions were now ripe as Miró had sought since 1934, "to go beyond easel painting" and to make his art accessible to all.

15. BLUE I, BLUE II, BLUE III,

1961

Blue I, Blue II and Blue III are the earliest monumental works created in 1961 in his great studio at Palma de Mallorca. In February 1960, Miró began to think about a series of blue paintings which he intended to be depict great starkness held together by major internal tension. He drew tiny sketches scribbled in ink and pencil that he attached to the uprights of the frames of the still blank canvases arranged against the walls of the workshop. Almost ten months passed between the charcoal sketch on the canvas and the act of painting. Dated on the back, the three paintings were completed on 4 March 1961, just three months after the last series of sketches. The source of these three masterful works can be found in his 1925 paintings, very sparse with a highly detailed background. The three *Blues* are thus a synthesis of all the experiments conducted by Miró, "the result", as he says himself, "of everything that [he] had ever attempted to do".

16. THE FINAL WORKS

In the latter part of his life, Miró multiplied the challenges and demonstrated great physical and mental pugnacity. Humour and a spirit of play and provocation inspired him more than ever. Animated by a creative fever, Miró played on all registers, pushing the limits of what he had discovered and already explored, while venturing on new paths. To the azure or white outline of his great triptychs, he contrasts the intrusion of fire that destroys his Toiles brûlées. His creative impulse pushed him to approach his materials and the space of the canvas with more freedom

than ever, and to impose the immense power of his graphic signs. Miró put himself completely and without restraint into paintings that used the whole body. He dipped his fingers in colours, painted with his fists, even walked across his canvases. Rediscovering a primitive power, Miró returned to the enchantment and shock of the many discoveries that had prevailed in all periods of his work.

Curator

Jean-Louis Prat, ex-director of the Fondation Maeght (1969-2004), art historian, member of the Joan Miró Committee and friend of the artist

Texts

Caroline Edde, art historian

Staging

Maciej Fiszer and Aliénor Faivre, Atelier Maciej Fiszer

Graphic design

Bastien Morin and Mélanie Boutet, Atelier Bastien Morin

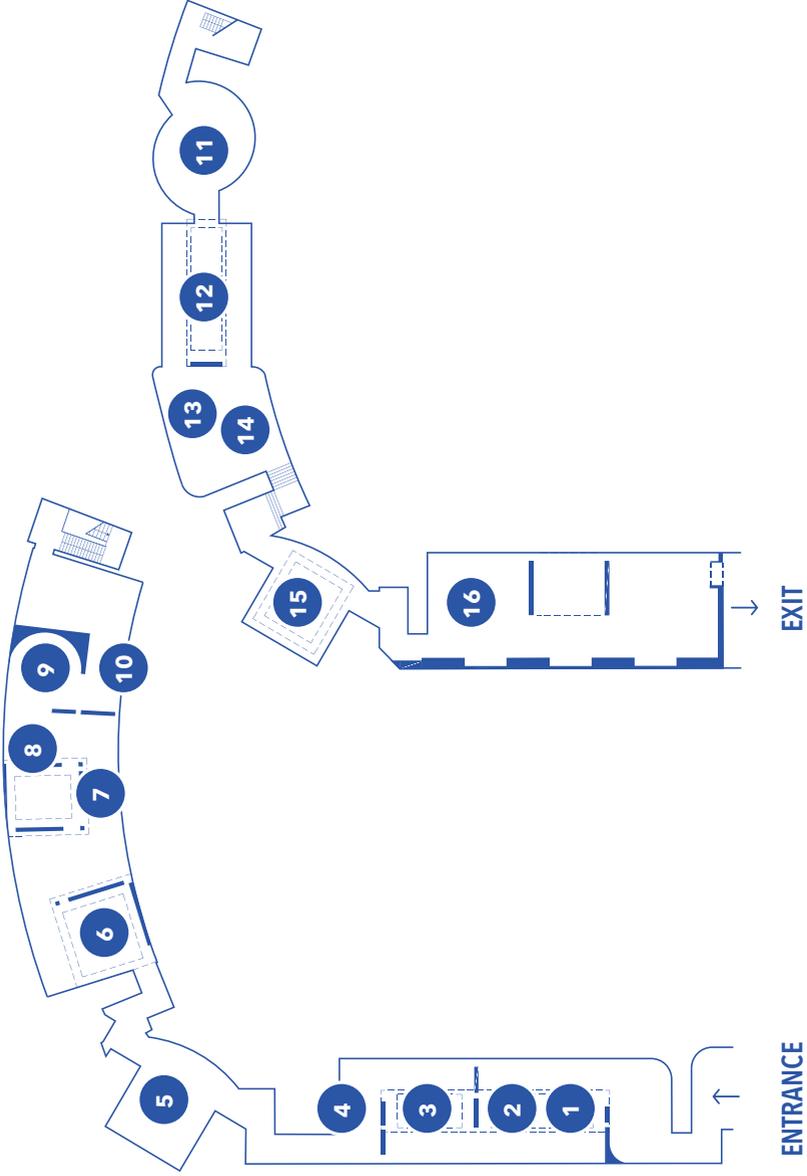
Lighting design

Philippe Collet, Abraxas Concepts

This exhibition is organised by the Réunion des Musées Nationaux - Grand Palais.



EXHIBITION MAP



AROUND THE EXHIBITION

CULTURAL PROGRAMME

Free entry to the Grand Palais auditorium.
Priority access with an invitation available on grandpalais.fr

WEDNESDAY MEETINGS – 6.30 pm

Wednesday 10 October

Miró, the colour of his dreams

Presentation of the exhibition by Jean-Louis Prat, art historian, member of the Joan Miró Committee, friend of the artist and curator of the exhibition

Wednesday 7 November

Miró and poetry

Lecture by Elisa Sclaunick, PhD, Paris Diderot University

Wednesday 5 December

Miró in ceramics

Meeting based around ceramics with Joan Punyet Miró, Miró's grandson, and Joan Gardy Artigas, sculptor and collaborator of the artist

Wednesday 19 December

Mont-roig: Miró's emotional landscape

Lecture by Elena Juncosa Vecchierini, director of the Mas Miró Foundation in Mont-roig del Camp

FRIDAY FILM SCREENINGS – 12 noon

Friday 12 October

Pere Portabella, Autour de Miró (Pere Portabella, About Miró) L'autre Miró (The Other Miró), 1969, 15 mins + Miró La forge (Miró the Forge), 1973, 24 mins + Miró Le tapis (Miró the Carpet), 1973, 22 mins, original version with French subtitles

Friday 7 December

Miró, l'homme qui a renversé la peinture (Miró, the man who turned painting upside down) by Yves de Peretti, 2004, 52 mins

Friday 21 December

Miró ou le théâtre des rêves (Miró: Theatre of Dreams) by Robin Lough, 1978, 56 mins

FAMILY DAY

Sunday 16 December

The Imaginarium or the waking dream by the choreographer Yan Giralidou

A contemporary dance performance for adults and children alike, at 3 pm and 4.15 pm (duration 40 mins)

A reasonably priced family brunch will be available in the refreshments area from 11.30 am to 3.30 pm

EVENTS

Saturday 6 October

Nuit Blanche (Dusk to Dawn art event): Free entry to the exhibition from 8 pm to midnight

Wednesday 24 October

Performance by Philippe Dupuy, illustrator

Grand Prix at the Festival d'Angoulême in 2008, author of *Une histoire de l'art (A History of Art, 2013)* from 7 pm within the exhibition

Saturday 19 January

A night for reading: In the words and paintings of Miró "I see no difference between painting and poetry" Joan Miró Reader or spectator? A shared workshop, run by the actor Nicolas Struve at 6.30 pm

THE EXHIBITION DOCUMENTARY

Joan Miró, le feu intérieur (Joan Miró. The inner fire)

by Albert Solé, 2017, 52 mins

at 12 noon Thursday 11 and 18 October, 15 and 29 November, 6, 13 and 20 December, 17, 24 and 31 January

at 1 pm on Fridays 12 October, 7 and 21 December

at 2 pm on Fridays 19 October, 16 November, 11 and 25 January

at 3 pm on Wednesdays 10, 17 and 24 October, 7, 14 and 28

November, 5 and 19 December, 9, 16, 23 and 30 January

at 4 pm Wednesdays 23 and 30 January

PUBLICATIONS

EXHIBITION CATALOGUE, under the direction of Jean-Louis Prat, 245 x 290 cm, 304 pages, 300 illustrations, €45

THE ALBUM, by Caroline Edde, 196 x 252 mm, 48 pages, 40 illustrations, €10

MIRÓ DICTIONARY, by Caroline Edde, 150 x 210 mm, 120 pages, 65 illustrations, € 13.50

CARTEL COLLECTION, *Les Constellations de Vareneville*, Adrien Goetz, 125 x 190 mm, bound, 104 pages, 6 illustrations, €14.90

CHILDREN'S BOOK, a joint publication with Calmann Levy, *Le Tour du ciel*, Daniel Pennac and Joan Miró, 240 x 310 mm, 40 pages, 40 illustrations, €14.50

MIRÓ GIFT SET, a luxury edition containing an exhibition catalogue and a Miró print, 150 copies, 310 x 370 mm, €500

THE EXHIBITION FILM, *Joan Miró, le feu intérieur (Joan Miró. The inner fire)*, 52-minute documentary by Albert Solé, co-produced by the Compagnie des Phares et Balises and Minimal Films, the Rmn - Grand Palais, Arte France. Broadcast on Arte. Available on DVD (€14.90) in French, English, German, Deaf and hearing-impaired. Also available as a download on VOD (ArteVod and iTunes).

CULTURAL MEDIATION

AUDIOGUIDES

In situ, in French, English and Spanish, € 5
Tour for young people in French.

From the app, €2.29 in French and English and for children
Audio description tour of 12 works free for blind or partially sighted visitors On Google Play and Appstore:
<https://tinyurl.com/appgrandpalais>

GUIDED TOURS [book at grandpalais.fr](http://book.at.grandpalais.fr)

Adults

Duration: 1 hour 30 minutes

Dates: outside school holidays, Monday 11 am, Monday, Wednesday, Thursday, Friday and Saturday at 2.30 pm, Wednesday and Friday at 7.30 pm

During school holidays: Monday at 11 am, 2.30 pm and 4.30 pm, Wednesday and Friday at 2.30 pm, 4.30 pm at 7 pm, Thursday at 2.30 pm, Saturday at 11 and 2.30 pm

Price: € 25 **Concessions:** € 17

Group ticket offer (2 adults and 2 young people aged 16 to 25): € 67

Families (from 5 years)

With illuminating commentary from your guide, discover as a family an artist for whom "A blade of grass is as graceful as a tree or a mountain"!

Duration: 1 hour

Dates: outside school holidays: Wednesday at 4.45 pm

During school holidays: Wednesday and Saturday at 4.45 pm

Price: €23 **Concessions:** €15

Family ticket (2 adults and 2 young people aged 16 to 25): € 51

Group ticket (2 adults and 2 children aged 16 and under): € 6

LSF (French Sign Language)

Accompanied by a sign language tour guide, explore the poetic universe of Joan Miró. His style, recognisable among all, tells a delicate and modern story of the 20th century.

Duration: 2 hours

Saturday 24 November at 10.30 am and Friday 18 January at 6.30 pm

Price: €7 for disabled card holders **Price for assistants:** € 10

SCREENING WITH COMMENTARY [book at grandpalais.fr](http://book.at.grandpalais.fr)

In a screening room, discover the exhibition through a selection of works. Commentary from a tour guide will shine a light on their story and then enhance an individual and independent tour, at your own pace.

Duration: 1 hour

Dates: Thursday at 10.30 and 12 noon, Friday at 4.15 pm

Price: € 23 **Concessions:** € 15

WORKSHOP TOURS [book at grandpalais.fr](http://book.at.grandpalais.fr)

Adults Drawing Tours

Take a tour with our guide and complete the pages of a sketch book featuring creations inspired by the poetic universe of Joan Miró.

Drawing equipment not provided.

Duration: 2 hours **Dates:** Tuesdays 20 November and 15 January at 2 pm **Price:** € 30 **Concessions:** € 22

Family (from 5 years) *Miró in my heart*

After the guided tour, participants create a decorative panel from an accident on the canvas, which they enhance with a vocabulary of images.

Duration: 2 hours (1 hour tour, plus approx. 1 hour workshop).

Dates: Saturday at 3 pm

Price: 1 adult + 1 child under 16 years: full price €32 - concessions: €25

Additional adult: single price of €25.

Additional child under 16 years: single price of € 7

5-7 years *The Miró of my dreams*

After the guided tour, the children create a decorative panel from an accident on the canvas, which becomes a source of inspiration.

Duration: 1 hour 30 minutes

Dates: outside school holidays: Wednesday at 3 pm, Saturday at 10.45 am **During school holidays:** Wednesday at 10.45 am **Price:** € 8

8-11 years *Miró in my heart*

After the guided tour, the children create a decorative panel from an accident on the canvas, which they enhance with a vocabulary of images.

Duration: 2 hours **Dates:** Wednesday at 2 pm, Saturday at 10.15 am **Price:** € 10

MULTIMEDIA



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AUTUMN 2018

GRAND PALAIS

MAGNIFICENT VENICE

VENICE: EUROPE AND THE ARTS IN THE 18TH CENTURY

26 September 2018 - 21 January 2019

In full artistic renaissance, Venice of the 18th century was a city open to every type of pleasure. Its modernity was exported all over Europe and founded the new aesthetics. In tribute to this vitality, musicians, dancers and actors will interact with the paintings, and with the public.

MICHAEL JACKSON: ON THE WALL

23 November 2018 - 14 February 2019

His songs, choreographies and video clips attest to the extraordinary artistic life of Michael Jackson, a source of inspiration for a host of artists including Andy Warhol, Lorraine O'Grady and Isaac Julien. Discover the musical work and stardom of the "King of Pop" through their art!

MUSÉE DU LUXEMBOURG

ALPHONSE MUCHA

12 September 2018 - 27 January 2019

An emblematic figure of Art Nouveau, Alphonse Mucha was a multifaceted artist. Beyond his work as a poster artist, this exhibition reveals the work of a humanist painter who never forgot his native Bohemia.



3 OCTOBER 2018 - 4 FEBRUARY 2019

AT THE GRAND PALAIS, SQUARE JEAN PERRIN ENTRANCE

Monday, Thursday and Sunday from 10 am to 8 pm
Wednesday, Friday and Saturday from 10 am to 10 pm
Closed on Tuesdays

During the autumn half term holidays from 20 October to 3 November 2018: Open every day, except Tuesdays, from 10 am to 10 pm

During the Christmas holidays (from 22 December 2018 to 5 January 2019): Open every day, except Tuesdays, from 10 am to 10 pm

Early closure at 6 pm on 24 and 31 December 2018

Planned early closure at 6 pm on 3, 4 and 11 October
Planned early closure at 8 pm on Thursday 25 October

Nuit Blanche (Dusk to Dawn art event) on Saturday 6 October 2018: the exhibition is open and free of charge from 8 pm to 1 am (last entry at midnight)

The exhibition is supported by Sanef, Bouygues Bâtiment Ile-de-France and the Fondation Louis Roederer.



The exhibition lighting is supported by Erco.

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