



Fondation Marguerite et Aimé Maeght

Collection
Fondation
Gandur
pour l'Art

At the heart of abstraction

2 July - 20 November 2022

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GANDUR
POUR L'ART

“Au cœur de l’abstraction” (At the heart of abstraction) Collection Fondation Gandur pour l’Art

Exhibition from 2 July to 20 November 2022

Guest curator: Yan Schubert, curator of Fondation Gandur pour l’Art

Home to a collection of more than 13,000 works, Fondation Maeght is always keen and honoured to showcase other collections, some of which are rarely accessible to the public, as it has consistently done in the past. This summer, from 2 July to 20 November, it is unveiling some 120 works from the Fondation Gandur pour l’Art (Geneva) and offering a riveting immersion into abstraction from the 1950s to the 1980s.

In the wake of Second World War, as many European artists exiled in the United States headed back to France, Paris regained its status as a hotbed of creativity and a global cultural capital. Driven by a thirst for freedom and a craving to rethink painting in the post-war years, artists from all over the world returned to their studios, abandoned during the German occupation, and engaged in an era of creative effervescence, be it in the arts, literature or filmmaking. While the breakthroughs by the vanguards of the first half of the 20th century were an invaluable post-war stimulus, abstract art renewed itself from the most gestural expression to the interrogation of materials, mediums and techniques.

The Fondation Gandur pour l’Art’s outstanding collection displayed at Fondation Maeght reveals the variety of forms embraced by abstraction during these creative years. Works by Hans Hartung, Martin Barré, Simon Hantaï or Pierre Soulages trace the evolution of non-figurative art over four decades. In a thematic and chronological layout, the exhibition invites the viewer to discover lyrical and gestural abstraction by Georges Mathieu, abstract expressionism by Sam Francis and Joan Mitchell, geometric abstraction by Victor Vasarely, kinetic works by Alexander Calder and Jean Tinguely, through to the rethinking of painting by the Supports/Surfaces group. The 1980s ushered in an era of revitalized abstract art, building on the hectic experimentation of earlier years.

“Welcoming to our walls other works by artists whom my parents or I have loved and collected with passion, clearly resonates with Fondation Maeght’s collection. This exhibition will feature various forms of abstraction by artists already in Fondation Maeght’s collection, including Pol Bury, Alexander Calder, Sam Francis, Simon Hantaï, Hans Hartung, Joan Mitchell, Jean Paul Riopelle, Pierre Soulages, Antoni Tàpies and others to be discovered during this exhibition, including my friends César, Jean Dubuffet, Jean Tinguely, Jack Youngerman, Léon Zack... Highlighting all these years of creativity in which I have had the pleasure of partaking.”

— Adrien Maeght —
Chairman of Fondation Maeght



Joan Mitchell, *Untitled*, 1952-1953, Oil on canvas, 183 x 172.4 cm © Photo credit: Fondation Gandur pour l’Art, Genève. Photographer: Maurice Aeschmann © Estate of Joan Mitchell



Judit Reigl, *Les Huns (Mass Writing serie)*, 1964, Oil on canvas, 207.5 x 230.5 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photographer: André Morin © ADAGP, Paris 2022

A word from the curator

To portray the vitality of the non-figurative currents that flourished in France during the post Second World War years, we could probably not have found a more fitting setting than Fondation Marguerite et Aimé Maeght. Inaugurated in July 1964 during a pivotal period spotlighted by this exhibition, the building conceived by the Catalan architect Josep Lluís Sert is undoubtedly the perfect stage for retracing the evolution of abstraction between the 1950s and the late 1980s. Indeed, during the second half of the 1960s, its walls hosted many of the artists featured in this exhibition, some of whose works were displayed there at that time, like Alexander Calder and Antoni Tàpies.

The renewed appeal of abstraction - somewhat fallen into disgrace in the final quarter of the twentieth century - has been palpable for several years and seems to be growing even stronger of late, as evidenced by the countless exhibitions, research and publications dedicated to the genre, renewing the approach through shifts in focus and an appetite for previously neglected angles of research, particularly the role of female artists in the advancement of abstraction. The exhibition "*Au cœur de l'abstraction*" (At the heart of abstraction) thus builds on a foundational movement. Drawing on nearly 120 works by some 60 artists staying Paris from across Europe and North America, it presents a panorama of abstract creativity in France from the 1950s to the 1980s, and reveals the sheer radicalism of the thinking and gestures of these artists. Although the exhibition is informed by the cataclysmic events of the Second World War and their impact on the development of abstract art, it does not approach them explicitly, as the wartime and immediate post-war period have already been explored by several prominent exhibitions. "*Au cœur de l'abstraction*" therefore revolves more closely around the ensuing decades, thereby excluding works from the immediate post-war period or those blending abstraction and figuration.

Structured into nine thematic segments, the exhibition charts the evolution of non-figurative art and its various trends from the 1950s to the late 1980s. Conceived chronologically, the layout offers insights into four decades of creativity during which artists revisited the very foundations of painting in the wake of the war and envisioned new forms of expression. Using innovative techniques and materials, and inventing new tools helped them to emancipate themselves from a form of painting regarded as antiquated. The interrogation of the world - and of the abyss to which the war had dragged them - involved a radical rethinking of painting, which serves as the leitmotif of this exhibition. The post-war years were thus a ground for constant experimentation by a generation that sought to cast the foundations for a new style of painting free of any shackles. Abstraction was therefore a vehicle for transcending figurative art, considered to have been perverted by totalitarian regimes.

Whilst the exhibition does not attempt to categorise the distinct trends in abstract art that were alive and kicking during these years, it does feature the main exponents thereof. The idea is neither to reduce them to a single trend - other or informal art, tachism, lyrical and gestural abstraction, abstract expressionism, geometric abstraction - nor to revisit the squabbles of the period, particularly between proponents of so-called warm (lyrical and gestural) and cold (geometric) abstraction. Most of the artists evolved throughout this period, joining the various schools of thought informing non-figurative art through encounters, friendships, theory or ideology, and even via the pursuit of their experiments.

The four decades of creativity at the core of this exhibition thus offer insights into an abstraction, or rather abstractions, that are in constant evolution and transformation. Far from being monolithic, abstract art has never ceased to evolve, both theoretically and pictorially, as illustrated by the different trends on display here. It is also a reflection of the Fondation Gandur pour l'Art's collection, where certain significant bodies of work, like those of Martin Barré or Simon Hantai, are helpful in understanding how the thinking and practice of these artists evolved over time.

Concentrating on the constantly renewed interrogation of painting and traditional pictorial mediums by two generations of artists, the exhibition sketches a logical panorama of how the artistic landscape has evolved and transformed for over forty years. It also highlights the impact of legions of foreign artists on the Paris stage, underscored by the opening of numerous galleries and the ongoing activity of art critics such as Charles Estienne, Michel Ragon, Michel Seuphor and Michel Tapié. Influences, filiations, dialogues, resonances, but also confrontations between the various schools of thought emphasise the vigour and vitality of this period of prolific creativity and intensive experimentation.

Yan Schubert, curator of the Fondation Gandur pour l'Art

At the heart of passion Three questions for Jean Claude Gandur, Chairman Founder of the Fondation Gandur pour l'Art

Why abstraction? In France specifically...

I discovered post-war European painting during a visit with my father to the inaugural International Exhibition of Pilot Galleries in 1963 in Lausanne. I had been mesmerised by the works of Enrico Baj and Maria Helena Vieira da Silva. Indeed, I have never forgotten this shock and it was natural for me, once I became an adult, to be drawn to this already familiar painting. It stirs me in what it expresses about the state of humankind following the Second World War tragedy, and the need to sever ties with the expressions prevailing earlier. On the one hand, one can appreciate the traumas, the insurmountable distress, for some, confronted with the atrocities experienced, and on the other hand, the unbridled vitality of the artistic arena that was revived in Paris, thus reinventing how to pictorially narrate the story of a world that had been forever reshaped by war. The radicalism of these artists launched new avenues that were to flourish over several decades.

What particular meaning do you attach to this exhibition at Fondation Maeght?

It is an honour to exhibit at Fondation Maeght. I have tremendous respect and admiration for the Maeght family's history, a history of passion and transmission, as well as for the destiny of this unique place. Although I did not venture into the world of art collection via the same route as Aimé Maeght, we share the same artistic tastes and affinities that naturally drive us in the same direction. My collection of abstract art from the second half of the 20th century focuses on French artists or artists who worked in France, many of whom also feature in the Maeght collection. A number of works by these artists have travelled through the Maeght Gallery, while others were actually procured from the same gallery. It is a great pleasure to rediscover our works in this magical space, especially the large formats.

How did you build up your collection?

You need to travel back to my childhood in Egypt, where I lived until the age of 12. I discovered a fascinating civilisation which sparked in me a taste for the history of civilisations, a thirst for discovery and the craving to collect objects bearing witness to their culture. Once I joined the professional world, I launched an archaeological collection with the help of a gallery owner that I have built up tirelessly over several decades. Meanwhile, my interest in painting also grew. I began this collection in the 1980s, then from 2000 onwards I concentrated on post-1945 abstraction and the second Paris school, with painters like Wols, De Staël, Mathieu, Hartung and Soulages. I was lucky enough to be one of the few collectors interested in this period, although it was the period of my generation. This allowed me to collect meaningful works. Step by step, I broadened my interests to other movements and other schools. The current collection takes us to the doorstep of the 1990s. Alongside archaeology, it is one of five collections in my foundation, which also includes decorative arts, ethnology and, for the past two years, African contemporary art and of the diaspora. Each one is close to my heart.

"I am particularly pleased that the generous dimensions of the walls at Fondation Maeght allow room for extra-large works by Sam Francis, Jean Paul Riopelle and Emilio Vedova. These important works, sadly often rejected due to their size, find a new backdrop here."

— Jean Claude Gandur —
Chairman Founder of Fondation Gandur pour l'Art

About the Fondation Gandur pour l'Art

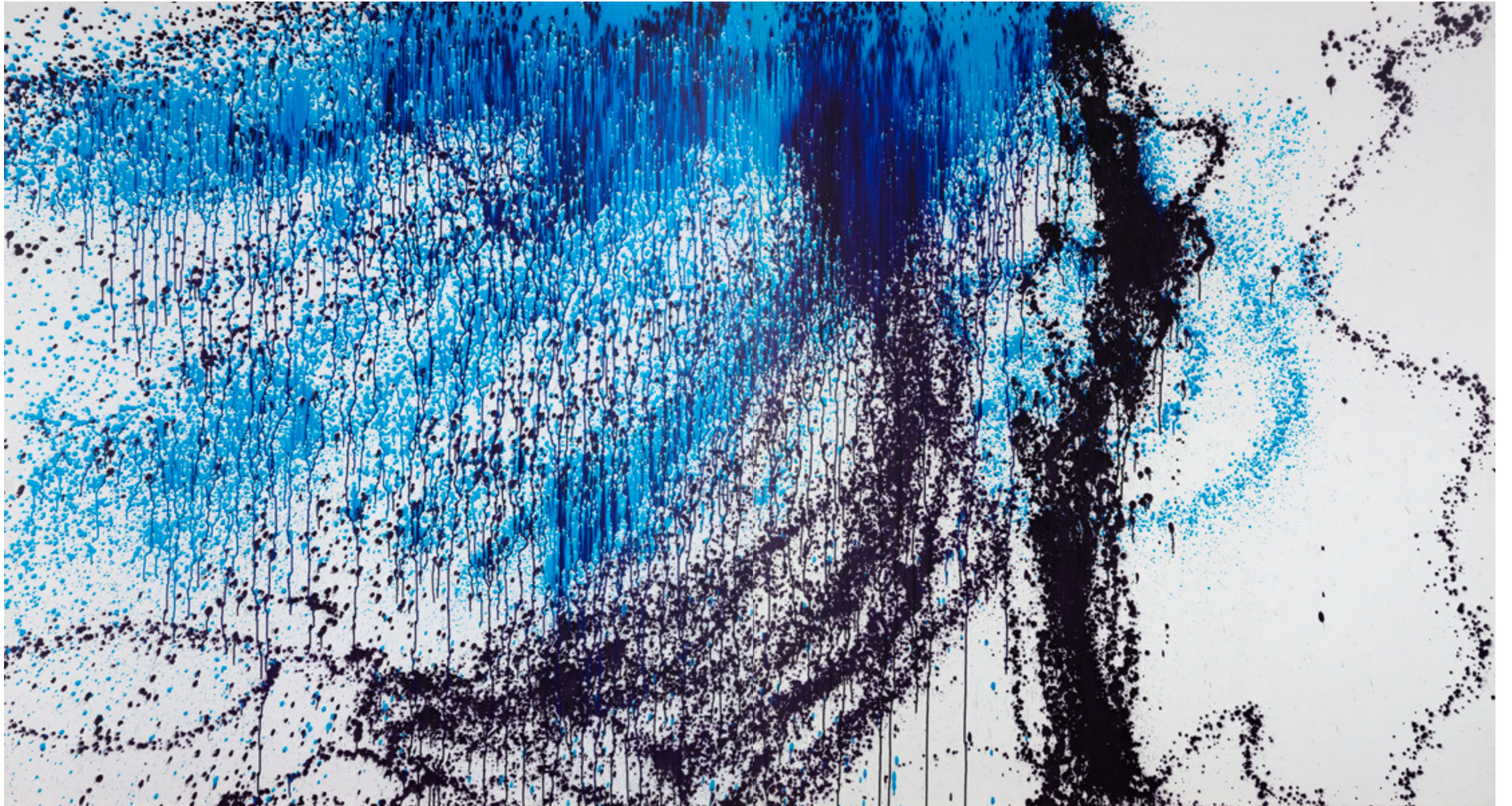
The Fondation Gandur pour l'Art was founded in 2010 in Geneva by the collector and patron Jean Claude Gandur in order to offer public access to his international collections. Recognised as an institution for public utility, the foundation has committed to preserve, enhance and exhibit the works of art in its care, by making them available to museums and cultural institutions worldwide and by building long term partnerships. Launched more than forty years ago, the Fondation Gandur pour l'Art's collections have evolved around five different themes: archaeology, ethnology, fine arts, decorative arts, and African contemporary art and of the diaspora. The Fondation Gandur pour l'Art is a member of ICOM (International Council of Museums) since 2013 and AMS (Association of Swiss Museums) since 2019.



Victor Vasarely, *Ma*, 1954-1957, Vinyl paint on canvas, 120 x 100 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photographer: Sandra Pointet © ADAGP, Paris 2022

The "*Au cœur de l'abstraction*" (At the heart of abstraction) exhibition is a journey from the 1950s to the 1980s, into the innermost core, or rather the beating heart, of our collection. It reveals my persevering, patient approach as a collector, based on the knowledge that a period is best understood through an ensemble that is representative and extensive enough to express all its richness and complexity. In this way, artists communicate, movements respond to each other and this beautiful murmur speaks of the whole world. In this collection, skilfully composed with the help of my curators, each work contributes to the building of a historical and artistic discourse... "

— Jean Claude Gandur —
Chairman Founder of Fondation Gandur pour l'Art



Hans Hartung, T 1987-H3, T 1987-H4, 10 March 1987, Acrylic on canvas, 180 x 360 cm (diptych) © Photo crédit: Fondation Gandur pour l'Art, Genève. Photographer: André Morin © Hans Hartung / ADAGP, Paris 2022

The 57 artists on display

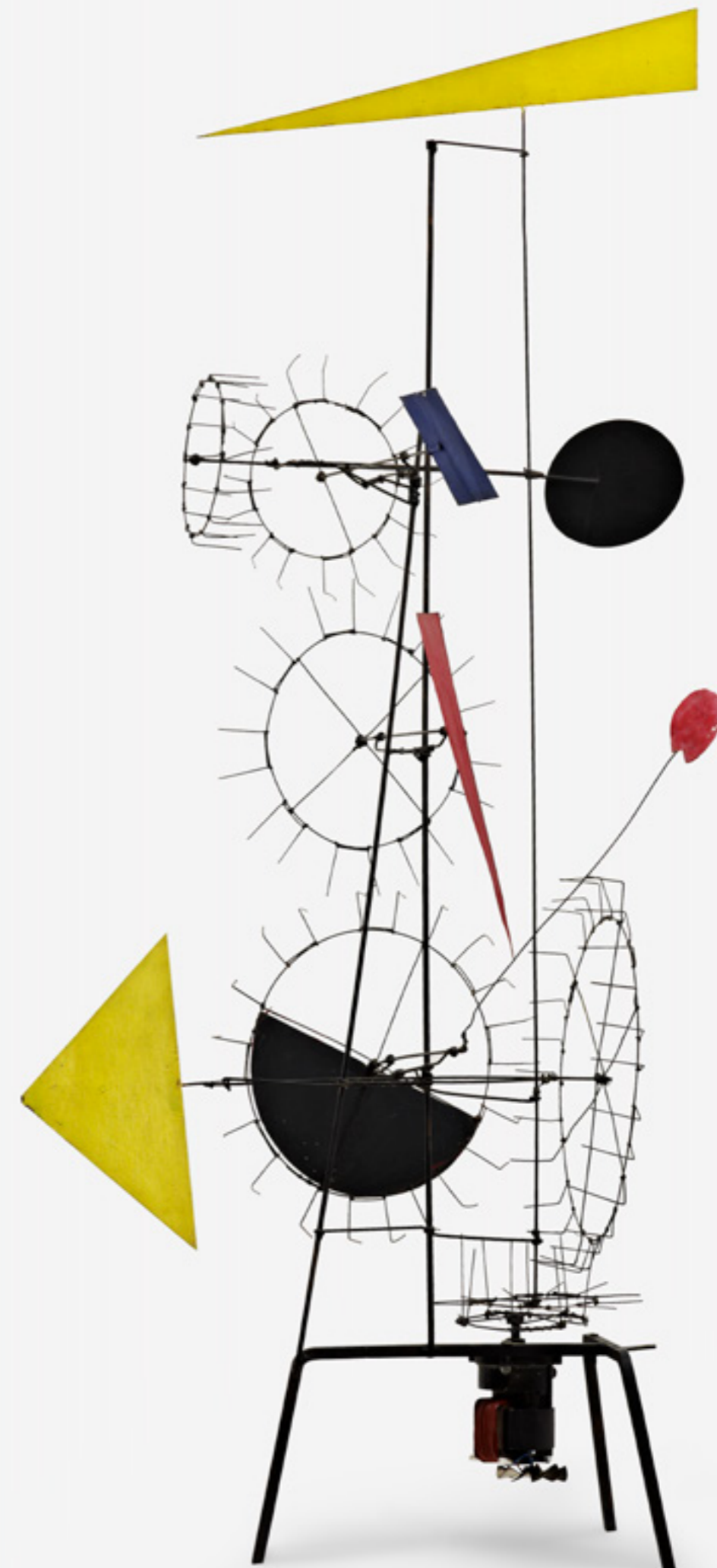
Arman
André-Pierre Arnal
Martin Barré
Vincent Bioulès
Ernest Briggs
Alberto Burri
Pol Bury
Alexander Calder
César
Christo
Jean Degottex
Jo Delahaut
Marc Devade
Daniel Dezeuze
Noël Dolla
Jean Dubuffet
Francisco Ferreras
Luis Feito
Lucio Fontana

Sam Francis
Raymond Hains
Simon Hantäi
Hans Hartung
Auguste Herbin
Gottfried Honegger
Piero Manzoni
Conrad Marca-Relli
Georges Mathieu
Henri Michaux
Joan Mitchell
François Morellet
Aurélie Nemours
Georges Noël
Jules Olitski
Bernard Pagès
Gérard Schneider
Joel Shapiro
Ray Parker

Jean-Pierre Pincemin
Serge Poliakoff
Judith Reigl
Jean Paul Riopelle
Manuel Rivera
Mimmo Rotella
Patrick Saytour
Salvatore Scarpitta
Alfons Schilling
Pierre Soulages
Nicolas de Staël
Antoni Tàpies
Jean Tinguely
André Valensi
Victor Vasarely
Emilio Vedova
Claude Vialat
Jack Youngerman
Léon Zack



Jo Delahaut, *Clostra*, 1960, Oil on canvas, 100.5 x 80.7 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photograph: André Morin © ADAGP, Paris 2022



Jean Tinguely, *Méta-Herbin*, 1955, Iron tripod, metal rods, wire, painted metal and cardboard forms and electric motor, 124.8 x 52.5 x 75 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photograph: Sandra Pointet © ADAGP, Paris 2022

Exhibition layout

Prélude (Prelude) (passage between the Braque and Giacometti rooms)
Georges Mathieu, Nicolas de Staël

Dialogues (Braque room)

Ernest Briggs, Hans Hartung, Georges Mathieu, Jean Paul Riopelle, Gérard Schneider

In response to the trauma inflicted by Second World War, artists reconsidered their style of painting and depicting the world when peace returned. As Paris regained its status as art capital of the world, two major trends took centre stage: geometric abstraction, the legacy of Piet Mondrian and Kasimir Malevich, on the one hand, and lyrical abstraction, led by the painter Georges Mathieu, on the other. In 1951, together with the art critic Michel Tapié, he organised the "*Véhémences confrontées*" exhibition, one of the earliest dialogues between European and North American non-figurative artists.

Peintures (Braque passage)

Pierre Soulages

Often identified with gestural painters, Pierre Soulages nonetheless distanced himself from them and shifted his interest more to the "pictorial embodiment" of the gesture rather than to the gesture itself. From the mid-1940s onwards, he relentlessly experimented with and probed black colour and its inherent luminosity, playing with contrasts and bursts of luminosity. He developed tools and methods for working with materials that imparted a distinctive rhythm and profundity into his work.

Échanges (Exchanges) (Miró room)

Arman, Martin Barré, Sam Francis, Joan Mitchell, Judit Reigl, Alfons Schilling, Jack Youngerman

Following the war, many North American painters stayed or settled in Paris, thus partaking in a period of artistic effervescence attended by the opening of countless galleries. Artists from across Europe also moved to the capital and took part in the emulation and dialogue fostered by the fairs and exhibitions, occasionally tearing down silos between genres.

Tendances géométriques (Geometric tendencies) (Miró courtyard)

Pol Bury, Alexander Calder, Jo Delahaut, Auguste Herbin, Ray Parker, Serge Poliakoff, Jean Tinguely, Victor Vasarely

If for many artists lyrical or gestural abstraction is a means of escaping from reality, for others geometry is an even more radical way of approaching it. Materials, shapes and colours are all ingredients of this language. However, angles or curves divide the various schools of thought.

Expérimentations (Experimentations) (Chagall room)

Alberto Burri, Pol Bury, César, Lucio Fontana, Raymond Hains, Piero Manzoni, Henri Michaux, Manuel Rivera, Mimmo Rotella, Salvatore Scarpitta, Jean Tinguely, Emilio Vedova

For some, resorting to abstraction was not enough. They sought to transcend traditional painting. Besides gestures, they also interrogated the forms of expression and the techniques used. To achieve this, they used recycled materials and diverted all kinds of tools from their intended use.

Matérialités (Materiality) (Michel Guy room)

Arman, Christo, Jean Dubuffet, Francisco Ferreras, Luis Feito, Simon Hantaï, Conrad Marca-Relli, Georges Noël, Antoni Tàpies, Léon Zack

For some artists, experimentation with materials was a predominant theme in their work. Rejecting noble materials, they turned to poor materials - be they plant, mineral or industrial. They mixed them, aggregated them, diverted them, and via their approach, interrogated the expressive capacities of the material.

Épurements (Refinements) (Kandinsky room)

Martin Barré, Pol Bury, Jean Degottex, Gottfried Honegger, François Morelet, Aurelie Nemours, Jules Olitski, Joel Shapiro

Seeking to minimize the traces of their actions, some artists used spray paint or spraying tools, thereby eliminating any contact with the canvas, while proponents of concrete art advocated a plastic language devoid of any reference to the reality of the outside world.

Supports/Surfaces (Giacometti room)

André-Pierre Arnal, Vincent Bioulès, Marc Devade, Daniel Dezeuze, Noël Dolla, Simon Hantaï, Bernard Pagès, Jean-Pierre Pincemin, Patrick Saytour, André Valensi, Claude Viallat

At the turn of the 1970s, the artists of the Supports/Surfaces group also interrogated painting and its methods by deconstructing the very notion of the tableau. Emphasis was placed on the work's materiality, as well as on its composition, format, serial reproduction and even its integration into a space free of the constraints of a museum. Often detached from its frame, the canvas is at times folded, crumpled, and even sometimes sewn or burned.

Renouvellements (Renewals) (Giacometti room)

Jean Degottex, Hans Hartung, Pierre Soulages

For some artists whose work spans several decades, pictorial research continued into the 1970s and 1980s with the introduction of new techniques and the invention of new methods. Thus, Hans Hartung, Pierre Soulages and Jean Degottex constantly renewed their work and opened up new means of expression.



Simon Hantaï, *Panse*, 1964-1965, Huile sur toile, 74.9 x 55.7 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photographer: André Morin © Simon Hantaï's archives / ADAGP, Paris 2022



Sam Francis, *Tokyo*, 1957, Oil on canvas, 197.7 x 396.5 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photographer: André Morin © 2022 Sam Francis Foundation, California / ADAGP, Paris



Jack Youngerman, *Tiger*, 1961, Oil on canvas, 221.3 x 236.8 cm © Photo credit: Fondation Gandur pour l'Art, Genève. Photographer: André Morin © ADAGP, Paris 2022

Fondation Maeght's perspective on other art collections

"Fondation Maeght has opted to frequently showcase the interests of collectors. Indeed, as early as 1986, we held an exhibition devoted to French private collections; in 1989, *Art of Black Africa* from the Barbier-Mueller collection and, in 1992, *Millennium Art of the Americas*, from the same collection. Since 2011, we have been exhibiting the adventures of collectors, that is to say the tangible expression and deployment of this very special bond that can be forged between an individual and works of art. In 2011, it was a German collector's pick of abstraction in Europe between 1910 and 1950; in 2012, the prestigious Gori collection gave our visitors a peek into works designed for the Villa Celle near Florence; in 2013, it was part of Bernard Massini's collection. Today, we are thrilled to explore abstract art from 1950 to 1980 via Jean Claude Gandur's collection."

— Adrien Maeght —
Chairman of Fondation Maeght

Home to a collection of over 13,000 works, Fondation Maeght has routinely showcased other collections:

- 1985: FRAC Provence-Alpes-Côte d'Azur
- 1986: "Un Musée Éphémère" (An Ephemeral Museum): French private collections
- 1989: Art of Black Africa, Barbier-Mueller collection
- 1990: Un musée / une Fondation (A museum / a Foundation). Collection of the Musée d'Art moderne de Saint-Étienne
- 1992: Millennium Art of the Americas: Barbier-Mueller collection
- 2003: Arles et la photographie (Arles and photography)
- 2004: Fernand Léger: oeuvres du Musée National (artworks of the National Museum)
- 2011: Abstraction in Europe: a German collector's pick
- 2012: Arcadia in Celle: works of the Gori collection
- 2013: E-motion: Bernard Massini collection

Catalogue

Au cœur de l'abstraction (At the heart of abstraction) Fondation Gandur pour l'Art collection

Editor: Fondation Maeght
 Prefaces: Adrien Maeght and Jean Claude Gandur
 Texts: Yan Schubert and Lucie Pfeiffer
 Reproduction of all exhibited works
 184 pages
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Les Nuits de la Fondation Maeght (Fondation Maeght Nights)

For the Maeghts, the Foundation has never been confined to visual art. As avid lovers of poetry, music, dance, theatre and film, Aimé and Marguerite envisioned their Foundation as reflecting these pursuits and embracing interdisciplinarity. The initial plan for the Foundation included an open-air theatre, which was never built for lack of authorisation. Nevertheless, the Maeght couple launched "Les Nuits de la Fondation Maeght" in 1965, a summer festival held every year for five years in the Giacometti courtyard. These "Nuits de la Fondation Maeght" featured the greatest performers of their time, including John Cage, Merce Cunningham and Sun Ra, as well as jazz legends like Albert Ayler, Duke Ellington, Ella Fitzgerald and Cecil Taylor.

"Today, it is important to rediscover the presence of dance, music and writing at the Fondation Maeght, in a dialogue with visual artworks as in the past."

— Adrien Maeght —
Chairman of Fondation Maeght

Drawing on this rich heritage, Fondation Maeght is back to hosting numerous events in the fields of music, film, poetry, writing and soon dancing.



Concert in the Miró labyrinth © La Crème production Agency

Summer 2022 programme

5 July: Papooz concert

26 July: jazz concert with the Festival de Musique de Saint-Paul

27 July: Juliette Armanet concert

20 July: screening of the film "Niki de Saint-Phalle, Jean Tinguely, la fée et le machiniste" (Niki de Saint-Phalle, Jean Tinguely, the fairy and the machine operator - Catherine Benazeth, 2018 - 52 min), in partnership with the International Festival of Films on Art (FIFA)

August 10: screening of the film "Vasarely, l'illusion pour tous" (Vasarely, an illusion for all - Catherine Aventureur, 2019 - 52 min), in partnership with the International Festival of Films on Art (FIFA)

Programme updated on www.fondation-maeght.com and announcements on Instagram @fondationmaeght

The 2022 Summer Programme has been made possible with generous support from

Jo and Tom Bloxham

Patricia and Pascal Heberling

La Société des Amis de la Fondation Maeght (Fondation Maeght's Friends Society)

Established in 1966 by Marguerite Maeght, the mission of the Fondation Maeght's Friends Society is to support Fondation Marguerite et Aimé Maeght in enriching its collections, restoring works, organising exhibitions and events, and to foster its outreach in France and abroad.

Chaired by Anny Courtade since 2018, the Fondation Maeght's Friends Society currently counts over 600 members. Each year, it offers them a packed program of cultural and artistic activities in connection with Fondation Maeght: exclusive meetings with artists, collectors, curators and societies of friends of other museums and foundations are all moments of exchange and discovery, thus fostering the outreach of Fondation Maeght.

Depending on their membership fee, members enjoy many benefits: annual pass to Fondation Maeght, invitation to all openings, dinners in the gardens, concerts, trips, visits to exhibitions on closed days, posters and / or catalogues of temporary exhibitions, exclusive offer of subscription to lithographs of artists in limited edition and discounts at the Fondation Maeght bookshop.

The Fondation Maeght's Friends Society welcomes you to the Fondation Maeght library from Monday to Friday from 10:00 am to 1:00 pm and from 2:00 pm to 5:00 pm. You can also apply for membership on Saturdays and Sundays at Fondation Maeght bookshop.

www.amis-fondation-maeght.com

The International Council

Founded in 2020, the International Council consists of an intimate group of loyal donors, based all over the world, whose donation directly supports the research, conservation and restoration programmes at Fondation Maeght. Members of the Council benefit from a year-round calendar of exclusive events both in St Paul de Vence and internationally, as well as exclusive behind the scenes access and bespoke opportunities around the exhibitions, and art world calendar. From private collection visits, to salon style talks with global art experts, the Council is not only a meaningful way to support the Foundation but also a fantastic way to connect with fellow art supporters and enthusiasts.

Annual membership starts at €2500 with an exclusive rate of €1000 for Under-35s.

For more information and to join please contact international@fondation-maeght.com

Exhibition partners

Fondation Marguerite et Aimé Maeght would like to thank its partners, Nice Côte d'Azur Airport, Louis Roederer champagne and Vins des Domaines Ott*, Fondation Crédit Agricole for their support in the creation of a upcoming mobile app for visiting the the Foundation, Wijoy and La Vague hotel in Saint-Paul de Vence.



Fondation Maeght façade and garden / photo Olivier Amsellem © Fondation Maeght



Fondation Marguerite et Aimé Maeght

Practical information

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Opening hours

Fondation Maeght is open every day:
July-August: 10:00 am - 7:00 pm / September-June: 10:00 am - 6:00 pm
Last entry 1/2 hour before closing time.
Exceptional closure possible, please check
www.fondation-maeght.com before visiting.

Prices*

Full price: €16
Discounted price: €11 (groups of more than 10 people, children aged 10 to 18 years, students, jobseekers, the media, tour guides.
** As an independent foundation that receives no government grants for its operations, Fondation Maeght is self-financed by its own resources, mainly through entrance fees.*

Information and booking

accueil@fondation-maeght.com
Booking required for groups of more than 10 people.
Free parking, bookshop, Café Diego restaurant
Find out more about Fondation Maeght on:



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