

COMMUNICATION
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PRESS KIT



BACON : BOOKS AND PAINTING

11 SEPTEMBER 2019 – 20 JANUARY 2020

#EXPOBACON

BACON

Centre
Pompidou

BACON: BOOKS AND PAINTING

11 SEPTEMBER 2019 – 20 JANUARY 2020

GALERIE 2, LEVEL 6

EXHIBITION CURATOR

DIDIER OTTINGER, Deputy director of the Musée national d'art moderne

PRESS VISIT

TUESDAY 10 SEPTEMBER 2019

11AM - 1PM

Presentation of the exhibition by the curator

19 July 2019



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With the support of



Great patron



The exhibition « Bacon: Books and Painting » will be shown from February 23rd to May 25th 2020 at the Museum of Fine Arts in Houston.

The exhibition catalogue and the Bacon Book Club are supported by the Francis Bacon MB Art Foundation



VISIT SPECIFICITIES

THE CENTRE POMPIDOU SETS UP EXCLUSIVE RESERVATIONS WITH TIME SLOTS FOR EXHIBITIONS IN GALERIES 1 AND 2

In order to improve access to its exhibitions in Galleries 1 and 2 at level 6, the Centre Pompidou will, for the first time, implement a system of mandatory reservations with a choice of slots.

“Bacon: Books and Painting” (September 11, 2019 – January 20, 2020) will be the first exhibition accessible only by reservation. This will allow a better experience for all visitors, especially during the renovation of the Canopy, the main entrance of the Centre Pompidou and its emblematic “caterpillar” consisting of escalators located in the front.

The reservation applies to all visitors except to those who already benefit from free admission.

The date-stamped tickets of “Bacon : Books and Painting” will give access, after the visit of the exhibition, to all the spaces of the Pompidou Center including the museum’s permanent collections. Ticketing for the National Museum of Modern Art and the Galleries 3 and 4 exhibitions remains unchanged.

Reservations are open since June 14.

To reserve :

www.billetterie.centrepompidou.fr

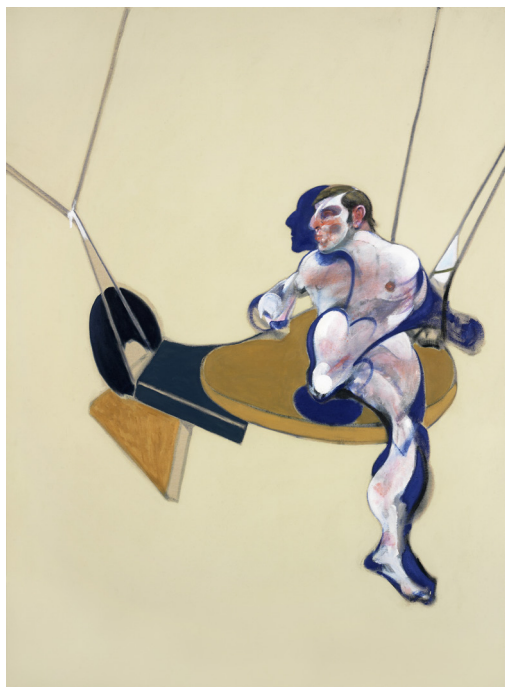
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17 June 2019



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PRESS RELEASE

BACON : BOOKS AND PAINTING

11 SEPTEMBER 2019 – 20 JANUARY 2020

GALERIE 2, LEVEL 6

After the exhibitions showcasing Marcel Duchamp, René Magritte, André Derain and Henri Matisse, the Centre Pompidou continues its re-examination of key 20th century works by devoting a major exhibition to Francis Bacon. The last major French exhibition of this artist's work was held in 1996 at the Centre Pompidou. More than twenty years later, *Bacon : Books and Painting* presents paintings dating from 1971, the year of the retrospective event at the national galleries of the Grand Palais, to his final works in 1992. Didier Ottinger is the curator of this innovative exploration of the influence of literature in Francis Bacon's painting.

The exhibition includes six rooms along the gallery, placing literature at the heart of the exhibition. These rooms play readings of excerpts of texts taken from Francis Bacon's library. Mathieu Amalric, Jean-Marc Barr, Carlo Brandt, Valérie Drevelle, Hippolyte Girardot, Dominique Reymond and André Wilms read from Aeschylus, Nietzsche, Bataille, Leiris, Conrad and Eliot. Not only did these authors inspire Bacon's work and motifs directly, they also shared a poetic world, forming a 'spiritual family' the artist identified with. Each writer expressed a form of 'atheology', a distrust of any values (abstract beauty, historical teleology or deity, etc.) likely to dictate the form and meaning of ways of thinking or of an art work. From Nietzsche's fight against the 'Backworlds' to Bataille's 'Base materialism', Eliot's fragmentation, Aeschylus' tragedy, Conrad's 'regressionism' and Leiries' 'sacred', these authors shared the same amoral and realist vision of the world, a concept of art and its forms liberated from the a priori of idealism.

The inventory of Francis Bacon's library, undertaken by the Department of History of Art and Architecture at Trinity College Dublin, lists more than a thousand works. While denying any 'narrative' exegesis in his work, Francis Bacon, nevertheless admitted that literature represented a powerful stimulus for his imagination. Rather than giving shape to a story, poetry, novels and philosophy inspired a 'general atmosphere'; 'images' which emerged like the Furies in his paintings.

Bacon confided to David Sylvester his interest in the works of Eliot or Aeschylus, which he claimed to 'know by heart', adding that he only ever really read texts which evoked 'immediate images' for him. These images owed more to the poetic world, existential philosophy or form of literature that he chose, rather than to the stories they told.

Three Studies for Figures at the Base of a Crucifixion, dating from 1944, testifies to the impact of Aeschylus' tragedy on his work. In 1981, Bacon produced a triptych which was explicitly inspired by the *Oresteia*. In addition to his own motifs, Bacon drew on the T.S. Eliot poem *The Waste Land* for its fragmented construction and its 'collage' of languages and multiple tales. (*Triptych Inspired by T.S. Eliot's Poem «Sweeney Agonistes»*, 1967 Hirshhorn Museum, Washington.)

Among his contemporaries, Michel Leiris was the writer who was closest to Francis Bacon. He was the French translator of the painter's interviews with David Sylvester, and was the only artist with whom the painter envisaged creating an illustrated publication (*Miroir de la Tauromachie*, published in 1990).

The exhibition at the Centre Pompidou focuses on works produced by Bacon in the last two decades of his career. It consists of sixty paintings (including 12 triptychs, in addition to a series of portraits and self-portraits) from major private and public collections. From 1971 to 1992 (the year of the artist's death), his painting style was marked by its simplification and intensification. His colours acquired new depth, drawn from a unique chromatic register of yellow, pink and saturated orange.

1971 was a turning point for Bacon. The exhibition at the Grand Palais earned him international acclaim, while the tragic death of his partner, just a few days before the exhibition opened, gave way to a period marked by guilt and represented by a proliferation of the symbolic and mythological form of the Erinyes (the Furies of Greek mythology) in his work. The 'Black' Triptychs painted in memory of his deceased friend (*In Memory of George Dyer*, 1971, *Triptych–August 1972* and *Triptych, May–June 1973*), all presented at the exhibition, commemorate this loss.

The Centre Pompidou will also be organising several events linked to the *Bacon: Books and Painting* exhibition. The *Bacon, a French Passion* seminar will explore, in particular, Bacon's influence on a number of authors, such as Hervé Guibert, Claude Simon, Gilles Deleuze, Didier Anzieu or Philippe Sollers. The 2019 edition of the *Extra!* Festival, devoted to non-book literature, will organise several evenings around Bacon (readings, performances, projected, visual or digital literature, sound poetry, etc.)

An anthology of texts will also be published as a complement of the exhibition catalogue.

2. THE KEY POINTS OF THE EXHIBITION

THE FIRST EXHIBITION IN FRANCE FOR MORE THAN 20 YEARS

- The last French retrospective of Francis Bacon was in 1996, at the Centre Pompidou
- More than 20 years later, this exhibition allows a new generation to discover Francis Bacon's work

A NEW INTERPRETATION OF HIS ARTWORK

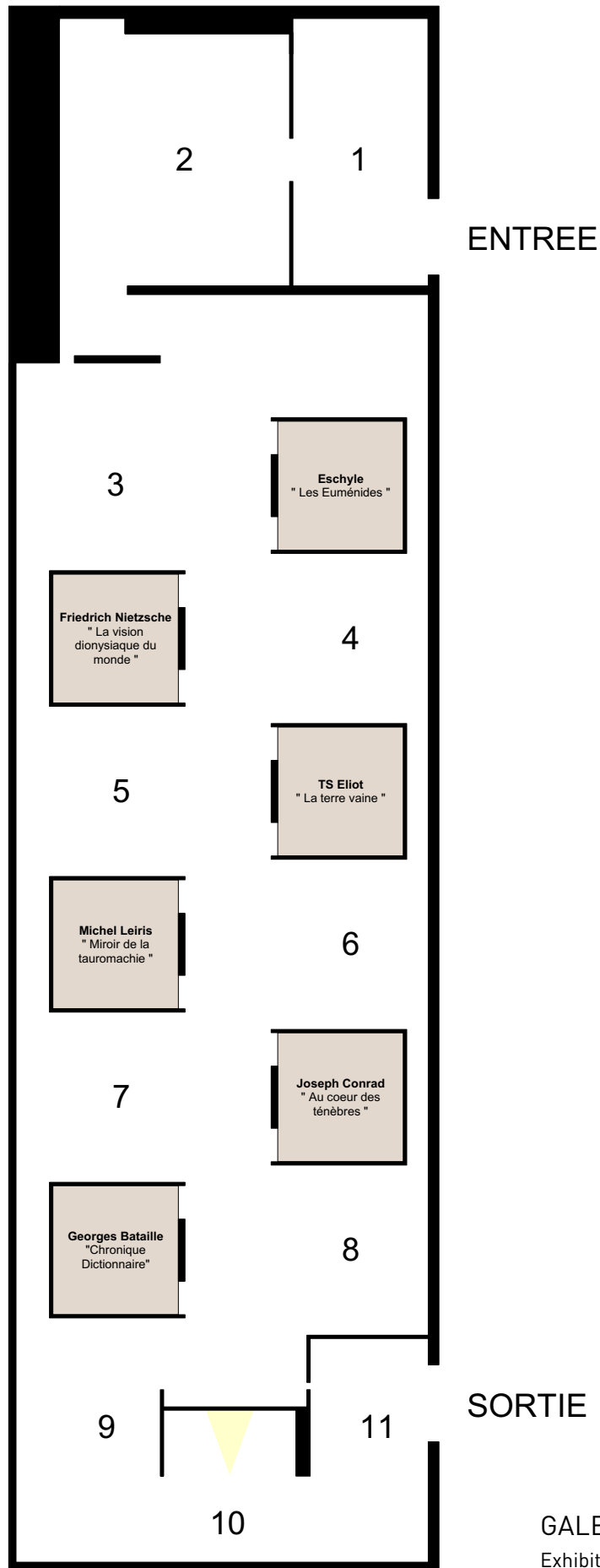
- The exhibition explores the intensity of Bacon's relationship to literature.

AN EXHIBITION PRESENTING 12 TRIPTYCHS (1971 - 1992)

AN EXHIBITION THAT QUESTIONS « HOW TO EXPOSE LITERATURE? »

- Literature is not only read, but it is also listened to. The exhibition offers an immersion into some of Bacon's favorite authors, thanks to actor's readings

3. MAP



4. EXCERPTS FROM SELECTED AUTHORS

JOSEPH CONRAD, *THE HEART OF DARKNESS*, LONDRES, PENGUIN CLASSICS, 2007, P. 86

“Anything approaching the change that came over his features I have never seen before, and hope never to see again. Oh, I wasn’t touched. I was fascinated. It was as though a veil had been rent. I saw on that ivory face the expression of somber pride, of ruthless power, of craven terror – of an intense and hopeless despair. Did he live his life again in every detail of desire, temptation, and surrender during that supreme moment of complete knowledge? He cried in a whisper at some image, at some vision – he cried out twice, a cry that was no more than a breath – “The horror! The horror!”

GEORGES BATAILLE, «CHRONIQUE. DICTIONNAIRE», *DOCUMENTS*, N° 6, NOVEMBRE 1929, P. 329

« SLAUGHTERHOUSE – The slaughterhouse is linked to religion in so far as the temples of bygone eras [...] served two purposes: they were used both for prayer and for killing. The result [...] was certainly a disturbing convergence of the mysteries of myth and the ominous grandeur typical of those places in which blood flows. [...] In our time, nevertheless, the slaughterhouse is cursed and quarantined like a plague-ridden ship. Now, the victims of this curse are neither butchers nor beasts, but those same good folk who countenance, by now, only their own unseemliness, an unseemliness commensurate with an unhealthy need of cleanliness, with irascible meanness, and boredom. The curse [...] leads them to vegetate as far as possible from the slaughterhouse, to exile themselves, out of propriety, to a flabby world in which nothing fearful remains and in which, subject to the ineradicable obsession of shame, they are reduced to eating cheese »

FRIEDRICH NIETZSCHE, «THE DIONYSIAN WORLD VIEW», 1870

The Greeks, who in their gods both expressed and concealed the secret doctrine of their vision of the world, established two gods as the dual sources of their art: Apollo and Dionysus. Within the realm of art, these names represent opposing styles that are almost always in conflict with each other and which seemed to merge together only once, at the moment of the great flowering of the Hellenic ‘will’, within the art of Athenian tragedy. There are only two states in which man may reach the bliss of existence : *dream* and *drunkenness*.

[...]

In what way was Apollo able to become the god of art? Only in the sense that he is the god of representations of dreams. He is ‘Appearance’ through and through: at his deepest root, a god of the sun and of light, who is manifested in glory. ‘Beauty’ is his element; eternal youth goes with him.

[...]

Dionysian art [...] is based upon the interplay of drunkenness and ecstasy. There are two powers above all that elevate man in his naive natural state into the oblivion of the self that comes through ecstasy ; these are the instincts of springtime and intoxicating drink. Their effects are symbolized in the figure of Dionysus.

T.S. ELIOT, “THE WASTE LAND”, IN *THE WASTE LAND AND OTHER POEMS*, LONDRES, PENGUIN CLASSICS, 2003, P. 55-56

The Burial of the Dead

“April is the cruellest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain.
Winter kept us warm, covering
Earth in forgetful snow, feeding
A little life with dried tubers.

[...]

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man,
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock
(Come in under the shadow of this red rock),
And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust.

*Frisch weht der Wind
Der Heimat zu
Mein Irisch Kind
Wo weilest du ?*

'You gave me Hyacinths first a year ago;
'They called me the hyacinth girl.'
– Yet when we came back, late, from the hyacinth garden,
Your arms full, and your hair wet, I could not
Speak, and my eyes failed, I was neither
Living nor dead, and I knew nothing,
Looking into the heart of light, the silence."

**ESCHYLE, « LES EUMÉNIDES », L'ORESTIE, TRADUIT DU GREC PAR DANIEL LOAYZA,
PARIS, FLAMMARION, 2001, P. 210**

« As I went towards the inner shrine, all hung with wreaths,
There on the navel-stone a suppliant was sitting,
A man polluted – blood still wet on hands that grasp
A reeking sword; yet on his head fresh olive-leaves,
Twined thickly with white wool, show heedful reverence.
So far I can speak plainly. But beside this man,
Stretched upon benches, sleeping, a strange company
Of women – no, not women; Gorgons – yet, again,
They are not like Gorgons. Harpies I saw painted once,
Monsters robbing King Phineus of his feast; but these
Are wingless, black, utterly loathsome; their vile breath
Vents in repulsive snoring; from their eyes distils
A filthy rheum; their garb is wickedness to wear
In sight of the gods' statues or in human homes.
They are creatures of no race I ever saw; no land
Could breed them and not bear the curse of God and man. »

MICHEL LEIRIS, MIROIR DE LA TAUROMACHIE, FONTFROIDE, FATA MORGANA, 1981, P. 39

«In the bullfighting pass, the torero, in short, with his calculated movements, his skill, his technique, represents the superhuman geometrical beauty, the archetype, the platonic idea. This ideal beauty, timeless, comparable only to the harmony of the stars, has a constant relationship of contact, caress, and threat with the catastrophe of the bull, a sort of monster or foreign body that tends to rush towards contempt for all rules, like a dog knocking over the skittles of a wellaligned game of such platonic ideas.»

5. AROUND THE EXHIBITION

PAROLE

EXTRA! THE FESTIVAL OF LIVING LITERATURE

11 - 15 SEPTEMBER 2019

A major milestone in the cultural programme of the Centre Pompidou, *Extra!*, the festival of living literature returns for its 3rd edition and continues to showcase the very diverse forms of contemporary literature: performed, exhibited, published, discussed, digital, audio or visual. Right in the middle of the literary season, the *Extra!* festival will also award the Bernard Heidsieck-Centre Pompidou prize for an outstanding work of literature «outside the book».

INSTALLATION

STEFAN BRÜGGEMANN, HEADLINES AND LAST LINES (GUERNICA), 2019

FORUM

4 - 29 SEPTEMBER 2019

Chiming with the exhibition «Bacon: Books and Painting», and on the occasion of the *Extra!* festival, Stefan Brüggemann, the German-Mexican artist who endlessly reprocesses texts and writings into artworks, is invited to exhibit a monumental painting, *Headlines and last lines (Guernica)*, in the Forum. Consisting of multicoloured writings sprayed onto a large shimmering surface, based on texts taken from the front pages of newspapers and the last lines of films, this work produces a visual and textual battle evoking the information overload that surrounds us and fashions our diffracted identity.

With the support of Eugenio Lopez and the Hauser & Wirth.

THE BACON BOOK CLUB

7 PM, IN THE EXHIBITION

To explore the close relationship that came to be woven between the pictorial work of Francis Bacon and writers, a series of literary evenings will be organised in the exhibition itself, around Bacon's paintings. How do contemporary writers view Bacon's pictorial work? Does it inspire them in their writing? These evenings will contribute to making the profound link between Francis Bacon's work and literature even more vibrant and active.

With the support of Francis Bacon MB ART Foundation, Monaco

THURSDAY SEPTEMBER 12, 2019

Christian Prigent - Violaine Lochu

THURSDAY OCTOBER 10, 2019

Chloé Delaume - Perrine Le Querrec -
Fiorenza Menini

THURSDAY OCTOBER 24, 2019

Catherine Harton - Jonathan Littell

THURSDAY NOVEMBER 7, 2019

Philippe Sollers

THURSDAY DECEMBER 6, 2019

Dominique Fernandez -
Agnès Vannouvong

THURSDAY JANUARY 9, 2020

Will Self - Edmund White

SYMPOSIUM

FRANCIS BACON : A FRENCH PASSION ?

FRIDAY 4 OCTOBER, 2.30 PM - 6.30 PM

PETITE SALLE (FREE ADMISSION)

Symposium organised by the Centre Georges Pompidou and the Centre de Recherches de l'Institut des Arts (Paris 1 Panthéon-Sorbonne).

The exhibition titled «Bacon : Books and Painting» highlights the influence of literature on Bacon's work. Conversely, Francis Bacon and his work have inspired many writers and thinkers, such as Gilles Deleuze, Philippe Sollers, Jean Clair, but also, more recently, Kundera, Jonathan Littell and others.

The symposium «Francis Bacon : a French passion ?» explores the special relationships that developed in France, particularly in Paris, between Francis Bacon, a Francophile and a French speaker, and a large number of native French writers and intellectuals.

Francis Bacon's work is a corpus of paintings that are rich in images, symbols and emotions, an open invitation to discuss and reflect upon them. It never leaves authors indifferent.

In parallel to his art, Bacon regularly gave interviews on painting, art and literature. Taken together, these famous Interviews have become a key focus of French commentary on words and writing.

Lastly, Francis Bacon was quite a character!

The fascination he exerted on the French artistic intelligentsia was based largely on the mythical figure he deliberately embodied, that of the Bohemian if not the damned artist; he was perhaps the last such representative in a century that saw the radical transformation of the status of this figure.

Coming from a variety of different backgrounds, the participants in this symposium propose to examine and question these three fields of research.

Thanks to the intellectual affinity between Michel Leiris and Francis Bacon, Leiris became Bacon's favoured representative in France and his intermediary in the artistic milieu, paving the way for his first great solo exhibitions in Paris, particularly the one in the Grand Palais (1971). But beyond his personal friendships (including with the poet Jacques Dupin), there was a veritable fascination - which still continues to this day - among the literary milieu for the British painter.

SPEAKERS :

Miguel Egaña, university professor of fine arts, Université de Paris 1- Panthéon Sorbonne

Carol Jacobi, curator, director of the Tate modern

Didier Ottinger, deputy director of the Musée national d'art moderne, Centre Pompidou

Michael Peppiatt, art critic

Emmanuel Pernoud, university professor, Université de Paris1 - Panthéon - Sorbonne

Anne Sauvagnargues, university professor of philosophy, Université de Paris - Ouest

Dominique Viart, university professor of literature, member of the Institut Universitaire de France, Université de Paris-Ouest

CENTRE POMPIDOU PODCASTS

NEW

The audio tours of Centre Pompidou are being transformed and are now podcasts that you can listen to at home, in public transport or in the Museum, before, during and after your visit.

This new type of audioguide is available most notably for exhibitions in Galleries 1, 2 and 3.

This tour guide is available for the exhibition «Bacon: Books and Painting», taking visitors through the literary sources of inspiration in the world of Francis Bacon. In this podcast, each reading provided in the exhibition - Nietzsche, T.S. Eliot, Bataille, Leiris, Conrad and Aeschylus - is introduced with a commentary by Didier Ottinger, curator of the exhibition, in order to provide a better understanding and to reveal the influence of these authors on the painter's work.

Available from 11 september 2019

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WORKSHOPS FOR YOUNG AUDIENCES

BACON 2/5 YEARS-OLD

We all have two eyes, a mouth, a nose, but are they always the same?

How and when can a face change?

Knitting their brows, puffing out their cheeks, pressing on their nose... Children can observe each and every expression on their faces through a wide range of emotions, nursery rhymes, mimics and grimaces.

Playing body games, they twist, stretch and transform their usual postures.

Their silhouettes in movement are reflected in a series of deforming mirrors.

What do we feel when we become long and thin, supple and elastic, tiny or gigantic?

These astonishing shapes discovered in the course of a workshop will then be recognised by children when they see the exhibition.

FAMILY WORKSHOPS FOR 2-5-YEAR-OLDS

SATURDAYS AND SUNDAYS, 3.00 PM - 4.30 PM

€10 FOR ADULTS, TR €8 / €8 FOR CHILDREN

BACON 6/10 YEARS-OLD

Nothing is ever set in stone in Francis Bacon's world.

The characters that live in his paintings are almost always moving!

In a theatrical and pictorial exercise, children venture into the metamorphoses that were so dear to the painter.

What we thought was familiar suddenly becomes highly unexpected.

Children work on their portrait to modify it artistically [by blurring, extending lines, lighting up forms] before they visit the exhibition.

FAMILY WORKSHOPS FOR 6-10-YEAR-OLDS

SATURDAYS AND SUNDAYS, 2.30 PM - 4.30 PM

€10 FOR ADULTS, TR €8 / €8 FOR CHILDREN

A CUSTOM PROGRAM FOR MEMBERS

For the exhibition devoted to Francis Bacon, the Centre Pompidou has created several original events.

Prior to the exhibition, members can immerse themselves in the artist's literary passions and discover the selection of texts that will be broadcast vocally in the exhibition. Through an online survey, these members have made their suggestions for personalities to read out the texts. The voices of some of them, such as Mathieu Amalric, Jean-Marc Barr and Carlo Brandt, will be heard in the exhibition.

A few days before the opening, Didier Ottinger, the exhibition curator, will invite members to attend an exclusive conference. He will share with members the various stages in his work and the choices he made, and will offer a preview of the exhibition design.

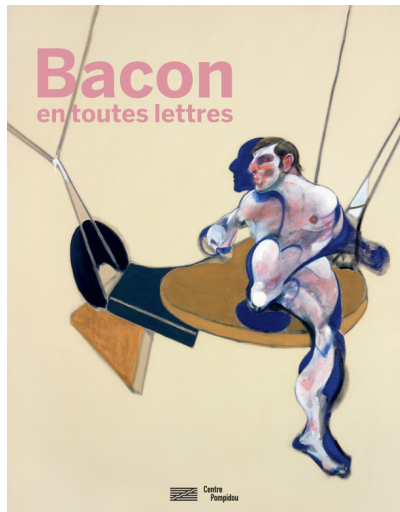
A visit will be organised to present the exhibition set-up. It will reveal the background to the installation of the works and will enable visitors to discover the different skills involved. The Centre Pompidou will also invite a group of members for a preview of the exhibition, providing the Centre with an opportunity to assess the first impressions of the public.

Lastly, to close the year 2019, in December the Centre Pompidou will organise a special evening around Bacon. Participative activities and exclusive visits will be offered to members.

[Click HERE for more information on the POP' programme.](#)

With the POP' memberships programme, the Centre Pompidou offers its members an opportunity to play a role in creation and to participate throughout the year in numerous artistic events (performances, workshops, meetings with artists...).

6. PUBLICATIONS



BACON EN TOUTES LETTRES

exhibition catalogue

edited by Didier Ottinger

23 x 30 cm

242 pages

42€

Publication on August 28th, 2019

The catalogue, in addition to the exhibition, deals with the powerful link between Bacon's works and literature. The triptychs are the subject of an exceptional presentation in foldouts leaflets, which better show their visual impact

SUMMARY

Illustrated essays

Chris Stephens: «Voir la mort à l'œuvre. L'iconographie tardive de Francis Bacon »

Miguel Egaña: «Deleuze « derrière l'épaule » de Francis Bacon »

Michael Peppiatt: « Francis Bacon et William Shakespeare »

Catherine Howe: « Transgressions textuelles. L'héritage français de Francis Bacon »

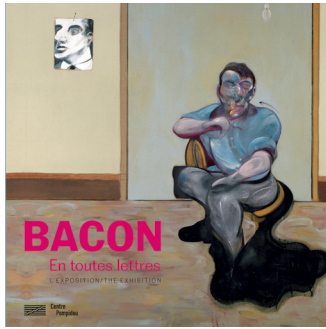
Corpus

57 artworks, 12 triptychs

Appendices

Francis Bacon's bookshelf

Anna Hiddleston-Galloni, Francis Bacon. Chronology

**BACON: BOOKS AND PAINTING**

exhibition album

edited by Didier Ottinger

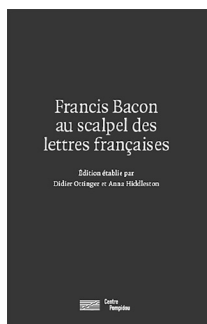
27 x 27 cm

60 pages

9,50 €

Publication on August 28th, 2019

The album includes an introduction written by the exhibition curator, an analysis of the 12 triptychs presented in the exhibition, as well as a synthetic chronology.

**FRANCIS BACON AU SCALPEL DES LETTRES FRANÇAISES**

Edited by Didier Ottinger and Anna Hiddleston-Galloni

12 x 18,5 cm

60 pages

14,90 €

Publication on August 28th, 2019

A carefully chosen selection of excerpts by French writers, critics and philosophers which bears witness to the reception of the artist's work in France and its impact on the French intellectual and artistic scene.

OTHER PRODUCTS

On the occasion of this exhibition, a range of products is proposed, inspired by some of Bacon's masterpieces, including stationery, textiles and the arts of the table.

Reproduction of *Study for Bullfight No. 2*

30 x 40 cm

17,90 €

7. PRESS VISUALS

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The images must be correctly credited.

Files should only be used as part of promoting the exhibit.

Individual panels of triptychs should not be shown without any other sign.

The press should not store images beyond exhibition dates or send them to third parties.

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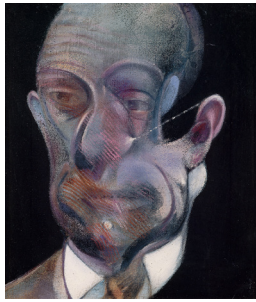
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01. Francis Bacon

Study for Portrait (Michel Leiris), 1978

Oil on canvas, 35.5 x 30.5 cm

Centre Pompidou, Paris

Donation Louise and Michel Leiris

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DO NOT USE IN COVER



02. Francis Bacon

In Memory of George Dyer, 1971

Oil and letraset on canvas, triptych, 198 x 147.50 cm

Fondation Beyeler - Beyeler Museum, Bâle

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03. Francis Bacon

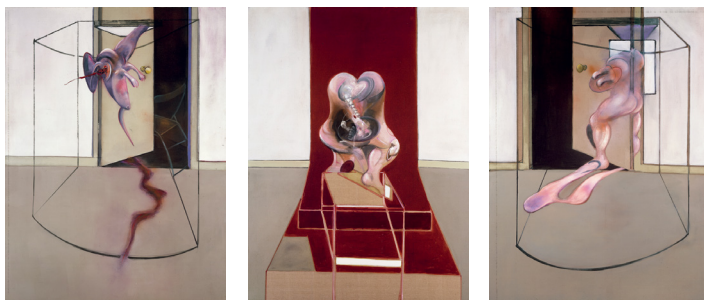
Triptych May- June 1973, 1973

Oil on canvas, each panel 198 x 147.5 cm

Private collection

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04. Francis Bacon

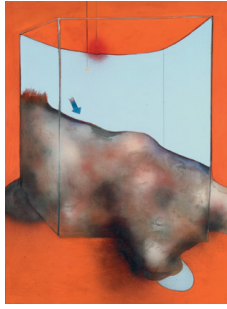
Triptych Inspired by the Oresteia of Aeschylus, 1981

Oil on canvas, each panel 198 x 148 cm

Astrup Fearnley Muse et fur moderne Kunst, Oslo

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**05. Francis Bacon***Sand Dune*, 1983

Oil on canvas, pastel and dust, 198 x 147.5 cm

Fondation Beyeler – Beyeler Museum, Bâle

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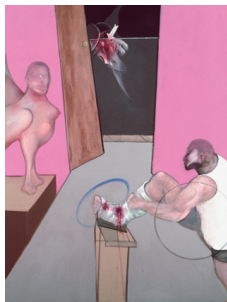
**06. Francis Bacon***Street Scene (with Car in Distance)*, 1984

Oil on canvas

Private collection

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**07. Francis Bacon***Œdipus and the Sphinx after Ingres*, 1983

Oil on canvas, 198 x 147.5 cm

Berardo collection, Lisbon

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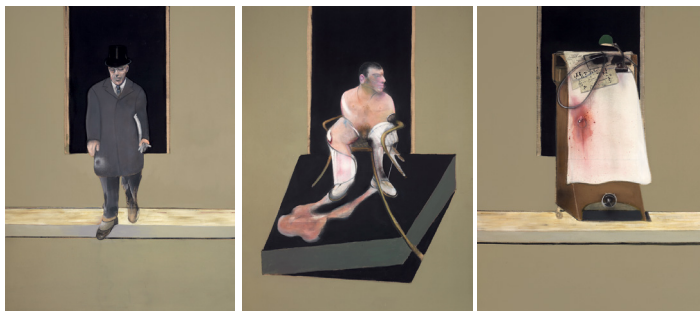
DO NOT USE IN COVER**08. Francis Bacon***Triptych inspired by T.S. Eliot's poem, Sweeney Agoniste*, 1967

Oil and pastel on canvas, 198 x 147 cm

Hirshhorn Museum and Sculpture Garden - Smithsonian Institution, Washington

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Photography by Cathy Carver. Hirshhorn Museum and Sculpture Garden, Smithsonian Institution

**09. Francis Bacon***Triptych 1986-7 CR87-01*, 1986-1987

Oil, pastel, aerosol and leterset on canvas, 198 x 147.5 cm Private collection, London

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10. Francis Bacon

Triptych, 1976

Oil on canvas, pastel et letters in transfert , 198 x 147.5 cm

Private collection

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11. Francis Bacon

Triptych, 1970

Oil on canvas

Each panel: 198 x 147,5 cm

National Gallery of Australia, Canberra

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12. Francis Bacon

Three Portraits – Posthumous of George Dyer; Self-Portrait; Portrait of Lucien Freud, 1973

Oil on canvas, each panel 198 x 147.5 cm

Private collection, Switzerland

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13. Francis Bacon

Portrait of George Dyer in a Mirror, 1968 CR68-05, 1968

Oil on canvas, 198 x 147 cm

Agnelli collection, London

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14. Francis Bacon

Study of a Bull, 1991

Oil on canvas, aerosol and dust, 198 x 147.5 cm

Agnelli collection, London

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8. LIST OF EXHIBITED WORKS

Triptych, 1967

Oil on canvas
Left board: 198,8 × 148,3 cm;
Right and middle boards: 198,8 × 148 cm
Hirshhorn Museum and Sculpture Garden,
Smithsonian Institution, Washington, D.C.
Gift of the Joseph H. Hirshhorn Foundation, 1972

Portrait of George Dyer in a Mirror, 1968

Oil on canvas, 198 × 147,5 cm
Museo Thyssen-Bornemisza, Madrid

Study for Bullfight No. 2, 1969

Oil on canvas, 198,3 × 147,5 cm
Musée des Beaux-Arts de Lyon

Triptych, 1970

Oil on canvas
Each board: 198 × 147,5 cm
National Gallery of Australia, Canberra

Three Studies of the Male Back, 1970

Oil on canvas
Each board: 198 × 147,5 cm
Kunsthaus Zürich, Vereinigung Zürcher Kunstfreunde, Zurich

Self-Portrait, 1971

Oil on canvas, 35,5 × 30,5 cm
Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984

In Memory of George Dyer, 1971

Oil and letreset on canvas
Each board: 198,00 × 147,50 cm
Fondation Beyeler - Beyeler Museum, Bâle

In Memory of George Dyer, 1971

Oil and letterings on canvas
Each board: 198 × 147,5 cm
Fondation Beyeler, Beyeler Collection, Riehen/Bâle

Study of Red Pope, 1962, Second Version, 1971

Oil on canvas, 198 × 147,5 cm
Private collection

Second Version of 'Painting' 1946, Museum of Modern Art, New York, 1971

Oil on canvas, 198 × 147,5 cm
Museum Ludwig, Cologne

Female Nude Standing in a Doorway, 1972

Oil on canvas, 198 × 147,5 cm
Centre Pompidou, Musée national d'art moderne, Paris
Dation 2007, ancienne collection de M. et Mme Jean-Pierre Moueix

Triptych August 1972, 1972

Oil and sand on canvas
Each board: 198 × 147,5 cm
Tate Gallery, Londres
Purchased 1980

Self-Portrait, 1973

Oil and letterings on canvas, 198 × 147,5 cm
Private collection

Three Portraits – Posthumous Portrait of George Dyer; Self-Portrait; Portrait of Lucian Freud, 1973

Oil on canvas
Each board: 198 × 147,5 cm
Esther Grether Family Collection

Triptych May–June 1973, 1973

Oil on canvas
Each board: 198 × 147,5 cm
Esther Grether Family Collection

Seated Figure, 1974

Oil and pastel on canvas, 198 × 147,5 cm
Private collection

Three Figures and Portrait, 1975

Oil, pastel, resin and sand on canvas, 198 × 147,5 cm
Tate Gallery, Londres
Purchased 1977

Study from the Human Body, 1975

Oil, pastel and letterings on canvas, 198 × 147,5 cm
Private collection

Self-Portrait, 1976

Oil on canvas, 35,5 × 30,5 cm
Musée Cantini, Marseille
Anonymous donation, 1976

Study for Self-Portrait, 1976

Oil and pastel on canvas, 198 × 147,5 cm
Art Gallery of New South Wales, Sydney

Triptych, 1976

Oil, pastel and letterings on canvas
Each board: 198 × 147,5 cm
Private collection

Study for Portrait (Michel Leiris), 1978

Oil on canvas, 35,5 × 30,5 cm
Centre Pompidou, Musée national d'art moderne, Paris

Study for Portrait (Michel Leiris), 1978

Oil and spray paint on canvas
35,5 × 30,5 cm
Centre Pompidou, Musée national d'art moderne, Paris
Donation Louise et Michel Leiris, 1984

Landscape, 1978

Oil and pastel on canvas, 198 × 147,5 cm
Esther Grether Family Collection

Three Studies for Self-Portrait, 1979

Oil on canvas
Each board: 37,5 × 31,8 cm
Metropolitan Museum of Art, New York
Jacques and Natasha Gelman Collection, 1998

*Jet of Water*, 1979

Oil and letterings on canvas, 198 × 147,5 cm
Private collection

Study from the Human Body, 1991

Oil, pastel et spray paint on canvas, 198 × 147,5 cm
Private collection

Carcass of Meat and Bird of Prey, 1980

Oil and letterings on canvas, 198 × 147,5 cm
Musée des Beaux-Arts de Lyon

Triptych Inspired by The Oresteia of Aeschylus, 1981

Oil on canvas
Each board: 198 × 147,5 cm
Astrup Fearnley Museet, Oslo

Sand Dune, 1981

Oil, pastel, dust and letterings on canvas, 198 × 147,5 cm
Private collection

Study from the Human Body, 1981

Oil and spray paint on canvas, 198 × 147,5 cm
Private collection, Londres
Courtesy Gagolian Gallery

Study of the Human Body, 1981-1982

Oil and pastel on canvas, 198 × 147,5 cm
Centre Pompidou, Musée national d'art moderne, Paris

Water from a Running Tap, 1982

Oil and spray paint on canvas, 198 × 147,5 cm
Private collection

A Piece of Waste Land, 1982

Oil and letterings on canvas, 198 × 147,5 cm
Private collection

Study for the Eumenides, 1982

Oil, pastel and letterings on canvas, 198 × 147,5 cm
Frederick R. Weisman Art Foundation, Los Angeles

Study from the Human Body, 1983

Oil, pastel and spray paint on canvas, 198 × 147,5 cm
The Menil Collection, Houston

Œdipus and the Sphinx After Ingres, 1983

Oil on canvas, 198 × 147,5 cm
Museu Coleção Berardo, Lisbonne

Sand Dune, 1983

Oil, pastel and dust on canvas, 198 × 147,5 cm
Fondation Beyeler, Beyeler Collection, Riehen/Bâle

'Blood on Pavement', 1984

Oil on canvas, 198 × 147,5 cm
Private collection

Still Life – Broken Statue and Shadow, 1984

Oil, pastel et spray paint on canvas, 198 × 147,5 cm
Private collection

'Street Scene (with Car in Distance)', 1984

Oil, spray paint and letterings on canvas, 198 × 147,5 cm
Private collection

Painting March 1985, 1985

Oil and spray paint, 198 × 147,5 cm
Private collection

Blood on the Floor – Painting, 1986

Oil and pastel on canvas, 198 × 147,5 cm
Private collection

Study from the Human Body, 1986

Oil, pastel, spray paint and letterings on canvas, 198 × 147,5 cm
Marlborough International Fine Art

Triptych 1986–7, 1986-1987

Oil, pastel, spray paint and letterings on canvas
Each board: 198 × 147,5 cm
Private collection

Second Version of Triptych 1944, 1988

Oil and spray paint on canvas
Each board: 198 × 147,5 cm
Tate Gallery, Londres
Presented by the artist, 1991

Study from the Human Body and Portrait, 1988

Oil, pastel, spray paint and letterings on canvas, 198 × 147,5 cm
La Collection Lambrecht-Schadeberg
Lauréate du prix Rubens de la Ville de Siegen
En dépôt permanent au Museum für Gegenwartskunst Siegen,
Siegen

Man at Washbasin, 1989-1990

Oil and spray paint on canvas, 198 × 147,5 cm
Marlborough International Fine Art

Portrait of Jacques Dupin, 1990

Oil on canvas, 35,5 × 30,5 cm
Fonds national d'art contemporain, Paris
Dépôt au Musée de Picardie, Amiens

Study of a Bull, 1991

Oil, spray paint and dus on canvas
198 × 147,5 cm
Private collection

Charles Matton*Francis Bacon's workshop*, 1986

Various materials
Private collection

9. PRACTICAL INFORMATION

THE EXHIBITION

CURATOR

Didier Ottinger, deputy director of the Musée national d'art moderne
assisted by **Anna Hiddleston**, assistant curator, modern collections, Musée national d'art moderne

Head of production: **Maud Desseignes**

Exhibition Design: **Laurence Fontaine**

ADMISSION AND PRICES

Centre Pompidou, 75191 Paris cedex 04

+ 33 1 44 78 12 33

Access : metro Hôtel de Ville and Rambuteau, RER Châtelet-Les-Halles

Opening times: every day from 11 a.m. to 9 p.m., except Tuesdays and May 1*

Admission: €15, reduced price €12

Free for those under 18. Young people under 26*, teachers and students at schools of art, drama, dance and music and members of the Maison des artistes may visit the Museum for free and buy tickets for exhibitions at the concessionary rate. Free admission for Centre Pompidou members

Home printable tickets: centrepompidou.fr

ONLINE RESERVATIONS ONLY, SEE PAGE 3: www.billetterie.centrepompidou.fr

* Nationals of Member States of the EU or the European Economic Area aged 18-25.

Valid the same day for the Musée National d'Art Modern and all exhibitions.

SEE
INFORMATION
PAGE 3

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AT THE SAME TIME IN THE CENTRE POMPIDOU

IN PARIS

DOROTHY IANNONE

TOUJOURS DE L'AUDACE

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SALLE FOCUS, NIVEAU 4

PRIX MARCEL DUCHAMP 2019

9 OCTOBER 2019 - 6 JANUARY 2020

GALERIE 4, NIVEAU 1

CALAIS-TÉMOIGNER DE LA « JUNGLE »

16 OCTOBER 2019 - 24 FEBRUARY 2020

GALERIE DE PHOTOGRAPHIES, NIVEAU -1

COSMOPOLIS 2

23 OCTOBER - 23 DECEMBER 2019

GALERIE 3, NIVEAU 1

POINTS DE RENCONTRES

30 OCTOBER 2019 - 27 JANUARY 2020

GALERIES DU MUSÉE
ET D'ART GRAPHIQUE, NIVEAU 4

BOLTANSKI

FAIRE SON TEMPS

13 NOVEMBER 2019 - 16 MARCH 2020

GALERIE 1, NIVEAU 6

IN METZ

REBECCA HORN

THÉÂTRE DES MÉTAMORPHOSES

8 JUNE 2019 - 13 JANUARY 2020

WORLD OPERA

LA QUÊTE D'UN ART TOTAL

22 JUNE 2019 - 27 JANUARY 2020

THE EXTATIC EYE

SERGEÏ EISENSTEIN À LA CROISÉE

28 SEPTEMBER 2019 - 24 FEBRUARY 2020

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IN MALAGA

MODERN UTOPIAS

UNTIL 2 MARCH 2020

contact presse@centrepompidou.fr

centrepompidou-malaga.eu

10. EXHIBITION PATRONS

PwC MAJOR BENEFACTOR

The corporate foundation PwC France et Afrique Francophone pour la Culture et la Solidarité was founded in 2007. For its founding members, the ambition was to support major national cultural events. They also wanted to show the consultancy and auditing firm's 6400 employees and 12,000 clients the grassroots involvement of the company in the social and cultural life of our country. It is important to bear in mind that alongside this action in favour of culture, the PwC Foundation also supports important social projects by encouraging its staff members to show their solidarity through several schemes: financing projects led by their associations, devoting time to them, and setting up partnerships with associations and NGOs.

In addition, as a committed stakeholder, in 2016 the foundation launched the movement #LetsgoFrance to showcase all those who contribute to the success of the French economy.

This year, as part of its ongoing commitment to the Centre Pompidou, and as one of its major benefactors, PwC France et Afrique Francophone pour la Culture et la Solidarité is providing its patronage for the exhibition «Bacon: Books and Painting».

By providing financial assistance for the organisation of this new exhibition, the members of the Foundation and its president, Bernard Gainnier, are proud to be able to contribute, in accordance with the Law of 1 August 2003 on patronage, to the commitment of French companies in favour of the artistic and cultural activity of our country.

About PwC France et Pays Francophones d'Afrique:

In France and in Francophone countries in Africa, PwC develops consultancy, auditing and chartered accounting missions with a sector-based approach.

251,000 people in 158 countries throughout the PwC international network share solutions, expertise and innovative perspectives with a view to improving the quality of service for customers and partners.

PwC members in France and in Francophone Africa count some 6400 people in 23 countries.

By working on a daily basis to advise and support customers in order to help them succeed, PwC contributes to the dynamism of the French economy. Through its expert analyses and studies, PwC also commits to anticipating future economies and developing new uses for technology. Lastly, by providing risk management solutions, PwC creates trust between stakeholders and helps to secure the future of the French economy.

For further information: www.pwc.fr and letsGoFrance.fr

NEXITY

Nexity is proud to lend its support to the Centre Pompidou, which is devoting a vast exhibition to Bacon more than twenty years after the last great French retrospective of the artist.

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