

PEGGY GUGGENHEIM COLLECTION

Press release

Cocteau: The Juggler's Revenge
Organized by Kenneth E. Silver
April 13–September 16, 2024
Peggy Guggenheim Collection

The lasting feeling that his work leaves is one of happiness; not, of course, in the sense that it excludes suffering, but because, in it, nothing is rejected, resented, or regretted. Happiness is a surer sign of wisdom than we are apt to think, and perhaps Cocteau has more of it than some others.”
– W. H. Auden

From April 13 through September 16, 2024, the Peggy Guggenheim Collection presents *Jean Cocteau: The Juggler's Revenge*, the largest retrospective ever organized in Italy dedicated to Jean Cocteau (1889–1963), the *enfant terrible* of the French twentieth-century art scene.

Organized by eminent Cocteau specialist and New York University art historian Kenneth E. Silver, the exhibition highlights the artist's versatility, the multiple juggling acts that distinguished his production, which often drew criticism from his contemporaries. Loans from prestigious institutions, such as the Centre Georges Pompidou in Paris, the Phoenix Art Museum, the Nouveau Musée National de Monaco, and the Musée Jean Cocteau, Collection Séverin Wunderman in Menton, as well as major private collections, including the Cartier Collection, gather over one hundred and fifty works in an impressive variety of media. These include drawings, graphics, jewelry, tapestries, historical documents, books, magazines, photographs, documentaries, and films directed by Cocteau, which trace the development of this multifaceted artist's unique and highly personal aesthetics, alongside the highlights of his tumultuous career.

Among the most influential figures of the twentieth century, Cocteau was impressively prolific. He referred to himself as a poet, but he was also a novelist, playwright, and critic whose subjects ranged from art and music to other expository forms such as travel writing and memoirs. At the same time, he was also a gifted, highly original, and innovative visual artist. This side of the artist's creative life is focus of the exhibition organized by the Peggy Guggenheim Collection: Cocteau the draftsman, graphic artist, muralist, fashion-jewelry-and-textile designer, and filmmaker. For his eclectic nature, he could easily be described as a modern-age “Renaissance man,” whose extraordinary versatility left an indelible mark on twentieth-century art. A key figure of the French art scene of his time, his circle included such artists as Josephine Baker, Coco Chanel, Sergei Diaghilev, Edith Piaf, Pablo Picasso, and Tristan Tzara. However, the frank assertion of his homosexuality and the opium addiction he never attempted to conceal, meant

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he occupied a precarious position within the avant-garde. A man of the French establishment yet subversive of it, Cocteau embodied the cultural, social, and political contradictions of his age.

The Peggy Guggenheim Collection is an especially appropriate place to host the most comprehensive exhibition ever dedicated to Jean Cocteau in Italy, not least because of his long-lasting friendship with the U.S. patron. In fact, it was with an exhibition of Cocteau's drawings, at the suggestion of Marcel Duchamp, that Peggy Guggenheim began her career in the art world at her London gallery, Guggenheim Jeune, in 1938. The show displayed numerous costume designs for characters the artist had created for his play, *The Knights of the Round Table* (1937), as well as two large-scale drawings on lined bed sheets created specifically for the exhibition. As Guggenheim recounted in her autobiography, *Out of This Century* (1979): "One was an allegorical subject called *La peur donnant ailes au Courage*, which included a portrait of the actor Jean Marais. He and two decadent looking figures appeared with pubic hairs." The work's daring subject matter caused a scandal with British customs, and it was only after strenuous negotiations that Guggenheim accepted the compromise of exhibiting the work privately in her office rather than in the exhibition gallery. Cocteau never offered an interpretation of this remarkable drawing, which may have been created in support of the antifascist republican cause during the Spanish Civil War. The work remained in Guggenheim's collection and travelled with her to Venice, before being sold to a distant American relative who in turn donated it to the Phoenix Art Museum in Arizona. Outside of Italy for the last seventy years, the drawing returns to Palazzo Venier dei Leoni in Venice as a key work reflecting the triadic relationship between Guggenheim, Duchamp, and Cocteau. What is more, Cocteau had a special relationship with Venice, which he first fell in love with and felt transformed by at the age of fifteen. In the years following World War II, he regularly visited the city, attending the Venice Film Festival, creating fanciful renditions of gondoliers, objects at Egidio Costantini's glassworks in Murano—which he helped revive and personally renamed *La Fucina degli Angeli* ("The Foundry of the Angels")—and paying visits to Palazzo Venier dei Leoni. The exhibition also includes a drawing from one of Peggy Guggenheim's guestbooks, including a letter and a caricature dedicated to her.

The exhibition explores the main themes of Cocteau's oeuvre: Orpheus and poetry, eros, classicism in art, Venice and his relationship with Peggy Guggenheim, cinema, and his interest in design, expressed in fashion and especially in jewelry and the applied arts. A surprising selection of drawings also highlights the central role of desire in Cocteau's practice, as well as his ambivalent relationship with Cubism, Dadaism, and Surrealism. A further section will also explore his relationship with the world of popular culture, advertising, and film, pointing toward his influence on later artists, including Andy Warhol, Félix González-Torres and Pedro Almodóvar. Finally, the exhibition offers a unique opportunity to admire the *Academician Sword for Jean Cocteau* (1955) designed by the artist and rendered by Cartier in gold, silver, emerald, ruby, diamond, ivory (originally), onyx, and enamel. This exquisitely refined object features a profile of Orpheus, a central figure to Cocteau's artistic identity for decades, a lyre, and a star, which are recurring symbols in his work. The sword was first unveiled on October 20, 1955, when the artist was elected as a member of the Académie Française.

"*Jean Cocteau: The Juggler's Revenge* provides an ideal opportunity to revisit the art of Cocteau, and to see him with a fresh 21st-century point of view. His astonishing artistic range--for which, in his lifetime, he was often criticized for spreading himself too thin--now looks prescient, a model for the kind of wide-ranging cultural fluidity we now expect of contemporary artists. All this, in addition to his more-or-less forthright homosexuality, as well as his very public struggles with drug addiction, make him look especially modern. Perhaps the world has finally caught up with Jean Cocteau.", says the curator Silver.

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The exhibition is accompanied by an extensive illustrated catalogue, edited by Marsilio Arte, with essays by curator Silver and Blake Oetting.

Jean Cocteau: The Juggler's Revenge is made possible by the generous support of Cartier, as main sponsor of the exhibition.

The exhibition programs of the Peggy Guggenheim Collection are supported by the Peggy Guggenheim Collection Advisory Board. The educational programs in conjunction with the exhibition are funded by the Fondazione Araldi Guinetti, Vaduz. Lavazza is Inclusivity supporter of the Peggy Guggenheim Collection. The exhibitions at the Peggy Guggenheim Collection are made possible by

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TITLE	<i>Cocteau: The Juggler's Revenge</i>
VENUE AND DATE	Peggy Guggenheim Collection, April 13 – September 16, 2024
CURATORS	Kenneth E. Silver, New York University art historian
OVERVIEW	With over one hundred and fifty works in an impressive variety of media, the exhibition highlights the artist's versatility, the multiple juggling acts that distinguished his production.
CATALOGUE	The exhibition is accompanied by an extensive illustrated catalogue, edited by Marsilio Arte, with essays by curator Kenneth E. Silver and Blake Oetting. Price: € 38.
ADMISSION TICKET TO THE COLLECTION	Regular euro 16; seniors euro 14 (over 70); students euro 9 (under 26 or with a student ID card); children 0-10 yrs and members free entrance (further information on membership: membership@guggenheim-venice.it). Admission tickets allow the public to visit the temporary exhibition, the permanent collection, the Hannelore B. and Rudolph B. Schulhof Collection and the Nasher Sculpture Garden. Free guided tours of the temporary exhibitions are daily at 4 pm. Reservations are not required.
HOURS	Daily from 10 am to 6 pm, closed on Tuesday and December 25
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EXHIBITION ROOMS

INTRODUCTION

“Astonish me!” (“Étonne-moi!”) were the words with which Sergei Diaghilev, impresario of the Ballets Russes, challenged a young Jean Cocteau to make good on his creative potential. The rest of Cocteau’s career might be seen as a response to this early provocation. In addition to his lissome-lined signature draftsmanship, he was a prolific writer—spanning poetry, fiction, playwriting, and criticism—as well as a celebrated filmmaker, muralist, and designer of jewelry and textiles. Cocteau was a Renaissance man for the modern era whose juggling act helped shape the course of twentieth-century art.

Cocteau was a key figure in Parisian artistic life, and his circle included Pablo Picasso, Tristan Tzara, Joséphine Baker, Coco Chanel, and Edith Piaf, among many others. These friends would become creative partners for his remarkable forays into Cubism, Dada, and Surrealism. But Cocteau was also a man apart. His frank assertion of his queerness and unapologetic addiction to opium—and to his personal celebrity—meant that Cocteau occupied a precarious position within the avant-garde. Bridging the Right and Left Bank, a man of the French establishment yet subversive of it, Cocteau embodied the cultural, social, and political contradictions of his early twentieth-century moment.

The Peggy Guggenheim Collection is an especially fitting venue to host an exhibition devoted to Cocteau’s artistic career. He had a special love for Venice—a city with which he first fell in love and felt transformed by as a young man and to which he returned regularly for its Film Festival in the years following World War II. What’s more, at the suggestion of Marcel Duchamp, Peggy Guggenheim began her career in the arts at her London gallery, Guggenheim Jeune, with an exhibition of Cocteau’s drawings in 1938.

In Philippe Halsman’s celebrated portrait, commissioned for *Life* magazine in 1949, the photographer showcases the varied artistic pursuits that Cocteau engaged in throughout his career. Halsman represents Cocteau with six arms balancing a pen, paintbrush, scissor, open book, and lit cigarette. While Cocteau would be castigated throughout his career as a “dilettante” for his work across media, this manifold activity is framed by the photographer as a superhuman, even divinely ordained power. *Jean Cocteau: The Juggler’s Revenge* follows suit, celebrating the versatility—the juggling act—for which Cocteau was often criticized by his contemporaries, tracing the development of his unique aesthetic and the key moments of his often-tumultuous life across a panoply of media.

ORPHEUS, TWICE

In Greek mythology, Orpheus journeyed to the underworld to rescue his wife Eurydice. His marital devotion and artistic charms ultimately convinced Hades to free Eurydice under the condition that Orpheus not look back at her on their voyage homeward. Unable to resist, however, Orpheus turned back to look at his wife, only to have her disappear forever.

Cocteau deeply identified with Orpheus—poet, musician, risk-taker—transforming the legend into his most enduring and beloved motif. The tale was adapted by Cocteau on numerous occasions, most notably for a play in 1926 and a trio of films: *The Blood of a Poet* (1930), *Orpheus* (1950), and *The Testament of Orpheus* (1960).

The mirror became a central element in Cocteau’s Orphic productions and serves as the keystone of this opening gallery. In his films, the mirror is transformed into an aqueous portal bridging life and

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death: the famous excerpt of *Orpheus* shown here features Cocteau's lover, Jean Marais, as the title character, walking through the reflective surface of the mirror into the underworld. Cocteau also exploited mirrors for their suggestion of narcissistic doubling, as in the small sculpture, *Orpheus's Mirror* (1960/1989), in which twinned, androgynous figures are brought nearly face to face.

Felix Gonzalez-Torres, one of the most innovative artists of the 1980s and 1990s, picks up on Cocteau's use of mirrors in his own deployment of the Orpheus myth in his installation "*Untitled*" (*Orpheus, Twice*). The work was created in 1991 as he mourned his partner, Ross Laycock, who died of AIDS that same year. As the artist himself was battling the disease, the second mirror suggests his own forthcoming passage to the realm of the dead where, like Orpheus, he will reunite with his beloved. In turn, the mirrors, each roughly life-size, appear to represent Gonzalez-Torres and Laycock as an abstract double portrait. This work exemplifies the powerful exchange between the work of Cocteau and contemporary queer artists, many of whom, like Gonzalez-Torres, have made reference to the Frenchman's body of work.

Jean Cocteau: The Juggler's Revenge participates in this intergenerational exchange, looking back to Cocteau as an overlooked historical figure with enduring contemporary resonances.

WORD & IMAGE

Cocteau first came to the awareness of the Parisian public at the age of eighteen, when excerpts from his forthcoming book of poems, *Aladdin's Lamp*, were read and performed to an appreciative audience by a group of noted actors and singers at a chic little theater on the Champs-Élysées in 1908. Cocteau would go on to produce a nonstop stream of writing, with his 1929 novel *Les Enfants terribles* becoming his best-known literary work.

Words or images, literature or visual art? In the elegantly spare book of his drawings that he published in 1924, *Dessins*, Cocteau included the following dedication: "À Picasso: Poets don't draw. They unravel their handwriting and then tie it up again differently." Ultimately for Cocteau, the written word was never entirely separate from visual form. He would title his first foray into cinema *The Blood of a Poet* and insist upon "poetry" as a descriptive term for all his art, in whatever medium: *poésie de roman* (the novel), *poésie graphique* (drawing), *poésie de théâtre* (theater), *poésie critique* (essays), and *poésie cinématographique* (films).

In Cocteau's drawings, words and images often jostle each other for space on the page, as if the writer and draftsman in him were competing for attention. Perhaps the most convincing evidence of the close association of word and image in his oeuvre are the myriad inscribed title pages of the books he offered as gifts to his friends and admirers. As time went on, these tended to take the form of a classically beautiful male profile, whose outlines wound around the words of the title, sometimes embellished with the star that became one of his emblems (or with a lyre, signifying Orpheus), alongside his signature and a few words of dedication. Cocteau saw himself as both a writer and a visual artist, refusing to limit his field of endeavor.

COCTEAU'S CLASSICISM

As demonstrated by his consistent return to the myth of Orpheus, Greek mythology was an enduring source of inspiration for Cocteau. His fascination with classical antiquity first became evident with his innovative production of *Antigone* in 1922. This was followed four years later by his updated *Orpheus* and, only a year after that, a revival in which Cocteau himself played the part of the angel Heurtebise, fitted out as a modern-day—if slightly old-fashioned—glazier in workman's clothes. Cocteau also

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adapted the Oedipus tale several times: a libretto for Igor Stravinsky's oratorio *Oedipus Rex* and a streamlined version of Sophocles for his own play, *Oedipus the King* (both 1927). Cocteau even wrote a surprisingly funny version of the myth, among his most popular works, *The Infernal Machine* (1934). In his drawings and paintings, nonetheless, it is the Oedipus story's almost unspeakable horror and shame that predominate.

Cocteau also employed a distinctly classical iconography—temples, columns, and antique statuary—throughout his drawings and films. Incongruity, anachronism, and humor were key to many of Cocteau's forays into the ancient world. He pasted a big, photographed head of a sculpture atop a pedestal beside the blue-colored pool of a Roman tepidarium in his drawing *The Baths* (1926), and, in *The Blood of a Poet* (1930), a Greek statue comes alive in the person of American photographer Lee Miller.

Not the least important aspect of the ancient world for Cocteau was its reputation for homoeroticism. The panoply of ideally proportioned naked men in classical sculpture was particularly inspirational, as shown by his 1930s reimagining of the Hellenistic masterpiece *Laocoön and His Sons*. In Cocteau's homage (and parody), the Trojan priest is no longer accompanied by his offspring, and the sea serpents sent by the gods to torture him have now become a mere decorative rope that sensually winds around the muscular figure dressed in a transparent bodysuit.

COCTEAU INCARNATE

Making art for Cocteau was not only a rich intellectual pursuit but also an erotic practice. The proliferation of hands in his work suggests this embodied approach to creation—it is the hand of the writer, of the draftsman, and of the lover's caress. Cocteau also selectively chose parts of his drawings to stain, rub, or mark, emphasizing certain parts of his models' bodies and implicitly sully the virginal purity of the blank page.

Despite the widespread presumption of Cocteau's homosexuality, he was nevertheless forced to play—in these pre-Stonewall years—a public game of in-and-out-of-the-closet. Refusing to hide his romantic partners or dissociate himself from gay friends, (almost) never pretending to an assumed heterosexuality, often alluding in his work to same-sex interest, Cocteau nonetheless refrained from ever “coming out” in the contemporary sense of the term. The ambiguity around Cocteau's sexuality is perhaps best exemplified by *Le Livre blanc*, which, because of its homoerotic material, he first chose to publish anonymously and without illustrations in 1928.

Nonetheless, it was by means of the visual, in his drawings, that Cocteau most frankly asserted his sexuality. In 1947, for example, he illustrated Jean Genet's *Querelle de Brest* with a number of explicit images of the book's seafaring characters. He also drew directly on physique magazines—the era's primary, if coded, form of gay pornography that was largely produced in Southern California toward the middle of the century—making doodles of genitalia and pubic hair on their photographs of scantily clothed models.

THE SCENE: FRIENDS & LOVERS

Cocteau was among the most socially connected artists in the Parisian avant-garde. Portraits by and of him visualize his ever-expanding network of friends and lovers. Cocteau's portraits of Pablo Picasso, for instance, are rich and varied: one sketch shows the painter sitting at the Café de La Rotonde, gathering point of bohemian Montparnasse, while another transforms him into a Cubist cityscape.

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By way of portraits, Cocteau showcased his association with various artistic coteries. He drew an uproarious pornographic caricature of writer Tristan Tzara, his closest friend in the Dada group. Dadaist Francis Picabia, in turn, made a pen-and-ink profile of Cocteau with his characteristic shock of wild hair. Among Les Six, the group of young composers supported by Cocteau, Georges Auric—with his large head, little eyes and upturned nose—was his preferred model. Darius Milhaud's short piece for small orchestra, *Le Bœuf sur le toit* (1919), was incorporated into Cocteau's theater piece by the same name; this title was subsequently borrowed by Louis Moysès for his trendy Parisian nightclub, a favored haunt for Cocteau's circle. Cocteau's interest in popular forms of entertainment also included sports, driven home by his relationship with famed bantamweight boxer Panama Al Brown.

Brown was one of the many lovers that Cocteau depicted throughout his life. Aided by the close proximity that romantic relationships provide, his nude portraits of Edouard Dermit and Jean Marais and close-up profiles of Jean Desbordes and Marcel Khill reveal these men in moments of casual intimacy. Although his social network afforded him immense gratification and artistic opportunity, it could also be a source of great shame. Most notably, Cocteau's praise of the art of Nazi sculptor Arno Breker in the midst of the German Occupation of France enraged many of his friends and colleagues.

JEAN & PEGGY

Peggy Guggenheim mounted her first exhibition at her new London art gallery, Guggenheim Jeune, on January 24, 1938. The show, devoted to Cocteau, primarily consisted of drawings he made while planning a recent play, *The Knights of the Round Table*. It also included a drawing on a large bedsheet, described by Guggenheim herself:

One was an allegorical subject called *Fear Giving Wings to Courage* which included a portrait of the actor Jean Marais. He and two very decadent looking figures appeared with pubic hairs. Cocteau had pinned leaves over these, but the drawing caused a great scandal with the British Customs, who held it up at Croydon. Marcel [Duchamp] and I rushed down to release it. I asked why they objected to the nude in art, and they replied it was not the nude but the pubic hairs which worried them. On promising not to exhibit this sheet to the general public, but only to a few friends in my private office, I was permitted to take it. In fact, I liked it so much that in the end I bought it.

Cocteau and Guggenheim reunited throughout the years, including a visit to Venice made by the poet in 1956, when he was photographed wearing his hostess's signature sunglasses on the roof of her house-museum overlooking the Grand Canal. Cocteau returned the favor, drawing a caricature of Guggenheim in a letter and a cityscape in her guestbook. While in Venice, Cocteau also made a number of drawings showing the city's gondoliers and some of its famous buildings like San Giorgio Maggiore. He also helped revive glassmaking in the area, working with Egidio Costantini on the island of Murano at his "Fucina degli Angeli" (Foundry of the Angels), a name suggested to him by Cocteau.

MAKING MOVIES

Surprising as it may seem for a man approaching sixty years old, Cocteau found that his world got bigger than ever in the period after World War II. For one thing, the scale on which he worked was now enormous. Instead of drawings, which are miniaturizations of the world, he was making movies, or, dreams brought to gigantic life. If *The Blood of a Poet* of sixteen years earlier was a clever, amateur foray into personal, avant-garde cinema, the enchanting *Beauty and the Beast* (1946)—which is shown in a nearby gallery—was a full-blown feature film with major movie stars. Cinema allowed Cocteau to exploit all of his many theatrical and artistic talents, aided by a team of brilliant friends, including

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Christian Bérard for the sets and costumes and Georges Auric for the music. Incredibly, he would make three more features in the next four years (an amazing accomplishment for a man half his age), culminating in the enigmatic and visionary *Orpheus* in 1950.

“The collective hypnosis into which the cinema audience is plunged by light and shade is very like a spiritualist séance,” he told a group of filmmakers as he was jump-starting his movie career. In fact, that is what the fairy-tale world of *Beauty and the Beast* and the recasting of Greek myth in *Orpheus* feel like—getting lost in a gorgeous trance, as it must also have felt for the reborn cinéaste himself, having become, so late in life, a show-business celebrity on a vast international scale. At the Cannes Film Festival in 1946, its inaugural year, Cocteau was invited to screen *Beauty and the Beast* (he would become head of the jury in 1953) and four years later, he was awarded the International Critics’ Award at the Venice Film Festival. He even juried his own festival of “Film Maudit” (meaning “cult” or “damned” films) in 1949 at Biarritz. His new coterie of global superstars is showcased in the next gallery, where Cocteau mingles alongside the likes of Maria Callas, Marlene Dietrich, Roberto Rossellini, and his partner, Jean Marais. In addition to the films scattered throughout the exhibition, the posters gathered in this gallery showcase the sudden enormity of his celebrity, emphasizing how “Jean Cocteau” was becoming a household name that decorated theater marquees and box offices around the world.

OPIUM & DEFORMATION

In the wake of the death of Raymond Radiguet, his close friend and protégé, in 1923, Cocteau turned to opium. His use of the drug would become a full-blown addiction, such that by 1930 he entered a rehabilitation clinic at Saint-Cloud for treatment, paid for by Coco Chanel. Rather than let this seemingly private recovery go unnoticed in the public sphere, he took a cue from Thomas De Quincey by publishing *Opium: Diary of a Cure*. This book was accompanied by a number of evocative drawings. Certain of these are semi-abstract compositions based on stylized opium pipes reminiscent of Fernand Léger’s tubular riff on Cubism, which were probably intended to convey the ecstasies of his addiction. Others translate the torment of withdrawal into visual form, showing bodies broken up or contorted in agony.

If opium brought out the impossible extension and dismemberment of the body, other series tapped into a similarly Surrealist type of portraiture. Especially close to Surrealism are his extraordinary pencil drawings of 1936, apparently inspired by taproots he saw at Gigaro beach, across the peninsula from St. Tropez. He called these *mandragore* (mandrake) images, referring to the hallucinogenic roots that have long been associated with the human body and are thought to have been, in medieval times, an ingredient of magic potions. Cocteau’s composite entities of root, face, hand, and male genitals bring to mind the biomorphic, Surrealist forms created contemporaneously by Salvador Dalí, Joan Miró, and Pablo Picasso.

The themes of transfiguration and magic, key to Surrealism as well as to Cocteau’s early experiments in Symbolist aesthetics, are taken up in his best-known film, *Beauty and the Beast*—an adaptation of the French fairy tale popularized by Jeanne-Marie Leprince de Beaumont—which is projected in the gallery next door. The cinematic splendor of living statues, slow-motion special effects and the Beast’s extraordinary transformation have been admired and beloved by audiences since its premiere in 1946.

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THE COCTEAU BRAND

Having often worked with ballet companies, music groups, and film crews, Cocteau was well-versed in artistic collaboration. As he became increasingly invested in popular culture and mass media, this cooperative spirit flourished. Fashion designer Elsa Schiaparelli was one such creative partner: the eye-shaped earring he made with her (outfitted with a pearl tear), is indicative of Cocteau's own approach to jewelry, many of his later pieces showing humanoid or animal-like forms in Surrealist configurations. He would go further in narrowing the gap between high art and blatant commercialism. Cocteau was branding himself, and others, in the postwar years, sometimes in a semi-official capacity, like with his 20-centime French postage stamp. More typical was freelance commercial work that exploited his recognizable drawing style, like the promotional gift boxes he made for the world-famous hairdresser Alexandre de Paris or throwaway matchbooks with signs of the zodiac.

Cocteau's late career also entailed a geographic reorientation towards the French Riviera. In fact, by the postwar years, the Côte d'Azur had become a lively, late-life abode of the Parisian avant-garde more generally, where the daily comings-and-goings of Marc Chagall, Henri Matisse, and Pablo Picasso, among others, were duly reported by the press. Cocteau joined them there at Saint-Jean-Cap-Ferrat, as the long-term guest of his friend and patron, Francine Weisweiler. Undoubtedly inspired by Matisse's contemporaneous decoration of the Dominican chapel at Vence, Cocteau in 1950 undertook the adornment of the walls—what he called “tattooing”—of his hostess's villa, Santo Sospir. His finest mural project was at Villefranche-sur-Mer, the lovely port town built on a steep hill facing the western side of Saint-Jean-Cap-Ferrat. There at the water's edge—only steps from the Welcome Hotel, where Cocteau and his friends had partied in the 1920s—he transformed a storage shack for the nets of the local fishermen into the Chapelle Saint-Pierre. Cocteau's chapel was followed the next year by his mural decoration for the wedding chapel in the town hall of Menton, a place that became a kind of second home on the coast.

Orpheus, his early hero and self-appointed avatar, continued to fascinate Cocteau in these later years. When designing the traditional sword for his induction into the Académie Française in 1955 with Cartier, Cocteau used the Greek poet's profile to decorate the hilt. Needless to say, these partnerships with commercial organizations, from Cartier to Schiaparelli to Alexandre de Paris, only accelerated his reputation as a juggler. If Cocteau was exceptional in his range of creative pursuits, his example would be followed in subsequent generations: Alexander Calder decorating planes for Braniff Airlines, Cindy Sherman working with fashion house Comme des Garçons, and Andy Warhol's advertisements for Sony Electronics are now seen as signs of cultural fluidity, a normal part of a postmodern artistic landscape where mass media and consumption are embraced and problematized rather than disavowed.



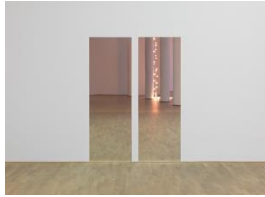
Jean Cocteau. *La rivincita del giocoliere*

Jean Cocteau: *The Juggler's Revenge*


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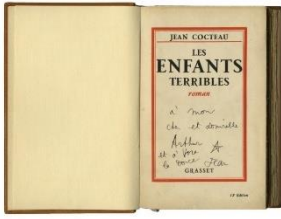
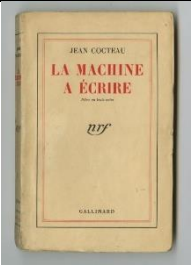
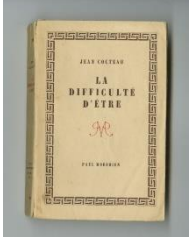
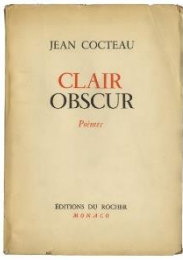
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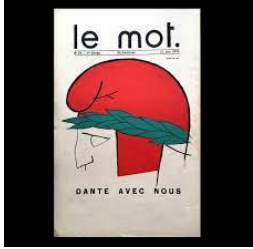


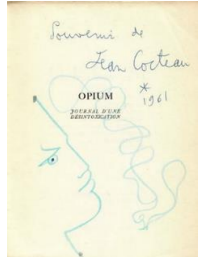


GALLERY 1




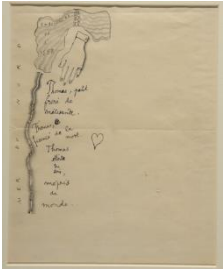

1.	Jean Cocteau Excerpt of <i>Orphée</i> : Jean Marais traveling through the mirror to the underworld 1950 Black-and-white film with sound, excerpt: 3 min., 41 sec. SND Films, Paris		
2.	Jean Cocteau <i>Orpheus's Mirror (Miroir d'Orphée)</i> 1960 Gilded bronze, silver, and copper Edition Artcurial 1/20 32 x 20 x 9 cm Collection Kontaxopoulos Prokopchuk, Brussels		
3.	Félix González-Torres <i>"Untitled" (Orpheus, Twice)</i> 1991 Mirror Two parts: 195 x 70 cm each; overall dimensions vary with installation Private collection		






GALLERY 2


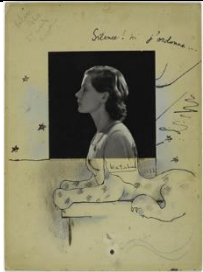




4.	Jean Cocteau <i>Le prince frivole (The Frivolous Prince)</i> 1910 Printed book (Paris: Mercure de France) Closed: 18.5 x 12 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3		
5.	Jean Cocteau <i>Le Rappel à l'ordre (The Return to Order)</i> 1918–26 Printed book (Paris: Stock, 1926) 18.5 x 12 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3		




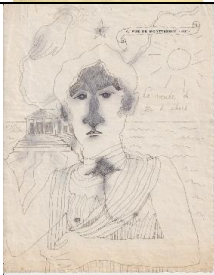

6.	<p>Jean Cocteau <i>Les enfants terribles</i> 1929 Printed book (Paris: Bernard Grasset) 19.3 cm x 12.2 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
7.	<p>Jean Cocteau <i>La voix humaine (The Human Voice)</i> 1930 Printed book (Paris: Stock) 19 x 12 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
8.	<p>Jean Cocteau <i>La machine infernale (The Infernal Machine)</i> 1934 Printed book (Paris: Éditions Bernard Grasset) 19 x 12 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
9.	<p>Jean Cocteau <i>La machine à écrire (The Typewriter)</i> 1941 Printed book (Paris: Gallimard) 19 x 12 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
10.	<p>Jean Cocteau <i>La difficulté d'être (The Difficulty of Being)</i> 1947 Printed book (Paris: Paul Morihien) 17 x 11 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
11.	<p>Jean Cocteau <i>Clair-obscur</i> 1954 Printed book (Monaco: Éditions du Rocher) 20.3 x 14.4 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		

<p>12.</p>	<p>Jean Cocteau and Paul Iribe <i>Le Mot</i> No. 19, 1914–15 Periodical 44 x 28 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>13.</p>	<p>Jean Cocteau and Paul Iribe <i>Le Mot</i> No. 20, 1914–15 Periodical 44 x 28 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>14.</p>	<p>Jean Cocteau <i>Œdipe-Roi et Roméo et Juliette (Oedipus Rex and Romeo and Juliet)</i> 1928 Ink on cover and title page of printed book (Paris: Plon) Closed: 19.5 x 12.5 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>15.</p>	<p>Jean Cocteau <i>Profile—Opium (Profil—Opium)</i> 1961 Colored pencil on title page of printed book (Paris: Stock, 1956) Closed: 19 x 14 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>16.</p>	<p>Jean Cocteau <i>Orphée (Orpheus)</i> 1944 Illustrated book with forty lithographs (Paris: Editions Rombaldi) Closed: 32 x 22.5 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>17.</p>	<p>Jean Cocteau <i>Opéra (Opera)</i> 1952 Graphite on cover of printed book (Paris: Arcanes, first illustrated edition) Closed: 19.5 x 14.5 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		

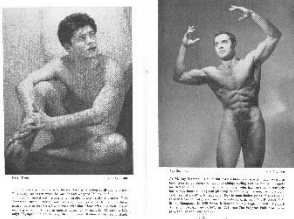
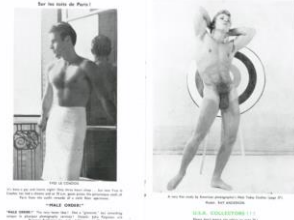
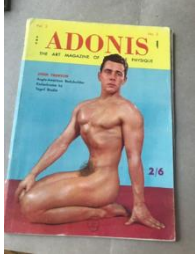

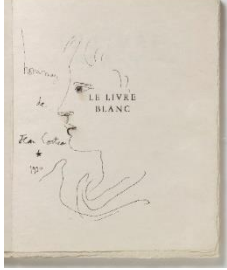

18.	<p>Jean Cocteau <i>Self-portrait (Autoportrait)</i> 1916 Graphite on paper 27.5 x 21.2 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle</p>		
19.	<p>Jean Cocteau <i>Self-portrait for Jean l'Oiseueler (Autoportrait pour Jean l'Oiseueler)</i> n.d. (ca. 1923) Ink on paper 27 x 21 cm Collection Kinzel-Schilling, Basel</p>		
20.	<p>Jean Cocteau <i>Poetry (La Poésie)</i> 1960 Felt-tip pen and pastel on paper 54 x 37 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
21.	<p>Jean Cocteau <i>Thomas the Imposter (Thomas l'imposteur)</i> 1925 Ink and graphite on paper vellum 26.9 x 21 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
22.	<p>Jean Cocteau <i>The Eugènes of the War (Les Eugènes de la guerre)</i> ca. 1914–15 Graphite, ink, and collage of tracing paper and newspaper on tracing paper 59.5 x 48 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle</p>		







23.	<p>Jean Cocteau <i>Pigeon-Terror (Pigeon - Terreur)</i> ca. 1925–27 Cut paper and colored pencil on paper 23.5 x 18.2 cm Collection Kinzel-Schilling, Basel</p>		
24.	<p>Jean Cocteau <i>Illustrated Letter</i> Ink on paper 1936 26.8 x 21 cm Collection Kinzel-Schilling, Basel</p>		
GALLERY 3			
25.	<p>Jean Cocteau <i>Mask for the Play Antigone (Masque pour la pièce Antigone)</i> 1923 Wire mesh, pipe cleaner, and beads 23 x 22 x 12 cm Bibliothèque National de France, Paris, Fonds Charles Dullin (1885–1949)</p>		
26.	<p>Jean Cocteau <i>Mask for the Play Antigone (Masque pour la pièce Antigone)</i> 1923 Wire mesh, pipe cleaner, and artificial leaves 24 x 19 x 14 cm Bibliothèque National de France, Paris, Fonds Charles Dullin (1885–1949)</p>		
27.	<p>Jean Cocteau <i>Mask for the Play Antigone (Masque pour la pièce Antigone)</i> 1923 Wire mesh, pipe cleaner, artificial flowers, and buttons 24 x 25 x 12 cm Bibliothèque National de France, Paris, Fonds Charles Dullin (1885–1949)</p>		






28.	<p>Jean Cocteau Excerpt of <i>Le Sang d'un Poète</i>: Lee Miller transforming from a statue to a human 1930 Black-and-white film with sound, excerpt: 4 min., 47 sec. STUDIOCANAL, Paris</p>		
29.	<p>Jean Cocteau <i>Natalie Paley</i> 1932 Graphite, colored pencil, ink, and photography collage on paper Image: 13.2 x 13.2 cm; sheet: 33.3 x 24.5 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		
30.	<p>Jean Cocteau <i>Orpheus with Beasts (Orphée aux bêtes)</i> 1926 Collage and wax seal on cardboard 35 x 26.5 cm Collection Kinzel-Schilling, Basel</p>		
31.	<p>Unknown photographer <i>Jean Cocteau in the role of Heurtebise (Orpheus) (Jean Cocteau dans le rôle d'Heurtebise [Orphée])</i> 1927 Gelatin silver print 29.6 x 20.7 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
32.	<p>Jean Cocteau Set design for <i>Phèdre</i> at the Paris Opera House (Décor pour <i>Phèdre</i> à l'Opéra de Paris) 1950 Pastel, watercolor, and collage on paper 49 x 64.4 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
33.	<p>Jean Cocteau <i>Brother Rivals (Les Frères ennemis)</i> 1925 Ink and colored pencil on paper 26.8 x 20.9 cm Collection Kinzel-Schilling, Basel</p>		

<p>34.</p>	<p>Jean Cocteau <i>Oedipus, or, the Crossing of Three Roads</i> (<i>Œdipe ou le carrefour des trois routes</i>) 1951 Oil on canvas 97 x 129 cm Private collection</p>		
<p>35.</p>	<p>Jean Cocteau <i>Oedipus</i> (<i>Œdipe</i>) 1924 Ink and graphite on paper 28.2 x 21.5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
<p>36.</p>	<p>Jean Cocteau <i>Laocoön</i> ca. 1932–35 Pencil on paper 26 x 20 cm Collection Kinzel-Schilling, Basel</p>		
<p>37.</p>	<p>Jean Cocteau <i>Character in Antique Style</i> (<i>Personnage style antique</i>) 1928 Ink and graphite on paper 27 x 21 cm Collection Kinzel-Schilling, Basel</p>		
<p>38.</p>	<p>Jean Cocteau <i>The Baths</i> (<i>Les Bains</i>) 1926 Ink, graphite, pastel, and photo collage on paper 24.6 x 34.9 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		






GALLERY 4







<p>39.</p>	<p>Jean Cocteau Untitled Graphite on page 25 of <i>Man-ifique!</i> Winter 1959 Periodical, closed: 21.9 x 14 cm; open: 21.9 x 28.1 cm Bibliothèque historique de la Ville de Paris</p>		
<p>40.</p>	<p>Jean Cocteau Untitled Graphite on page 5 of <i>Man-ifique!</i> Winter 1959 Periodical, closed: 21.9 x 14 cm; open: 21.9 x 28.1 cm Bibliothèque historique de la Ville de Paris</p>		
<p>41.</p>	<p>Jean Cocteau Untitled Graphite on cover of <i>Adonis: The Art Magazine of the Male Physique</i>, vol. 2, no. 2, 1955 Periodical, closed: 15 x 11 cm; open: 15 x 21.5 cm Bibliothèque historique de la Ville de Paris</p>		
<p>42.</p>	<p>Jean Cocteau <i>Le Livre blanc (The White Book)</i> 1928 Book (Paris: Editions de Quatre Chemins, first edition) Closed: 24 x 20 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>43.</p>	<p>Jean Cocteau <i>Le Livre blanc (The White Book)</i> 1930 Illustrated book (Paris: Editions du Signe) with eighteen lithographs 29 x 22 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>44.</p>	<p>Jean Cocteau Study for "<i>Porte du ciel</i>" (Étude pour «<i>Porte du ciel</i>») ca. 1922–23 Ink on paper 27 x 20.7 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		







45.	<p>Jean Cocteau <i>Imprint of the Poet's Hand (Empreinte de la main du poète)</i> 1962 Lithograph 42 x 29.5 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
46.	<p>Jean Cocteau <i>Violinist, Study for a Poster for the Menton Music Festival (Violoniste, étude pour une affiche du Festival de musique de Menton)</i> ca. 1920 Ink on paper 28.4 x 20 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
47.	<p>Jean Cocteau <i>Erotic Cartoon (Erotique humoristique)</i> ca. 1921–23 Ink on paper 31 x 23.3 cm Collection Kinzel-Schilling, Basel</p>		
48.	<p>Jean Cocteau <i>Study for Le Livre blanc, Dargelos</i> ca. 1930 Ink and wash on paper 27 x 20.6 cm Collection Kinzel-Schilling, Basel</p>		
49.	<p>Jean Cocteau <i>Two Men Embracing, "Jean to Jean" (Deux hommes enlacés «Jean à Jean»)</i> India ink and wash on paper vellum 1951 23.5 x 18.8 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
50.	<p>Jean Cocteau <i>Two Characters Enmeshed (Deux personnages emboîtés)</i> ca. 1926–30 Ink on paper 32.5 x 25 cm Collection Kinzel-Schilling, Basel</p>		







51.	<p>Jean Cocteau <i>Bacchanales</i> ca. 1925 Ink and gouache on paper 34.7 x 24.5 cm Collection Kinzel-Schilling, Basel</p>		
52.	<p>Jean Cocteau <i>Le Livre blanc (The White Book)</i> 1930 Ink on paper 42 x 25 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
53.	<p>Jean Cocteau <i>Sailor Couple (Querelle de Brest) (Couple de marins [Querelle de Brest])</i> 1947 Graphite on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
54.	<p>Jean Cocteau <i>Sailor on Railing (Querelle de Brest) (Marin à la balustrade [Querelle de Brest])</i> 1947 Graphite and colored pencil on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
55.	<p>Jean Cocteau <i>Phallus (Querelle de Brest)</i> 1947 Graphite and colored pencil on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		







GALLERY 5

<p>56.</p>	<p>Jacques Lipchitz <i>Portrait of Jean Cocteau (Portrait de Jean Cocteau)</i> 1920 Plaster, original 35.7 x 18.5 x 25.5 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, Jacques et Yulla Lipchitz Foundation, 1976</p>		
<p>57.</p>	<p>Francis Picabia <i>Portrait of Cocteau (Portrait de Cocteau)</i> 1921 Watercolor, graphite, and ink on paper, mounted to cardboard 26.8 x 20.7 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Docteur Robert Le Masle Bequest, 1974</p>		
<p>58.</p>	<p>Jean Cocteau <i>Group Portrait of the Creators of Parade (Portrait collectif des auteurs de «Parade»)</i> 1917 Ink on paper 17.9 x 13.2 cm Musée Jean Cocteau, Collection Séverin Wunderman/Ville de Menton</p>		
<p>59.</p>	<p>Jean Cocteau <i>Pablo Picasso at La Rotonde (Pablo Picasso à La Rotonde)</i> 1916 Ink on paper 28 x 22.5 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018 AM 2019 - 210</p>		
<p>60.</p>	<p>Jean Cocteau <i>Pablo Picasso</i> 1917 Graphite on paper 27.5 x 21 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		







61.	<p>Jean Cocteau <i>Leon Bakst</i> 1917 Ink and colored pencil on paper 27.2 x 20.6 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		
62.	<p>Jean Cocteau <i>Man with Giant Balls</i>, dedicated to Tristan Tzara (<i>Homme aux couilles géantes, dédié à Tristan Tzara</i>) 1921 Ink on paper 18 x 11.5 cm Collection Kinzel-Schilling, Basel</p>		
63.	<p>Jean Cocteau <i>The Boxer Al Brown (Le Boxeur Al Brown)</i> 1938 Ink on paper 30.7 x 22.7 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
64.	<p>Unknown photographer <i>Jean Cocteau and Les Six (Jean Cocteau et Les Six)</i> ca. 1920 (print ca. 1980) Gelatin silver print 30.5 x 40.5 cm Collection Severin Wunderman/Ville de Menton</p>		
65.	<p>Unknown photographer <i>Jean Cocteau, Glenway Wescott, George Platt Lynes, Cecil Beaton, and Marcel Khill in New York City</i> 1936 Gelatin silver print 18.7 x 13.7 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
66.	<p>Jean Cocteau <i>Georges Auric</i> 1922 Ink on wove paper 27 x 21 cm Collection Severin Wunderman/Ville de Menton</p>		

<p>67.</p>	<p>Serge Lido <i>Profile Portrait of Cocteau at Piano (Cocteau au piano de profil)</i> Gelatin silver print 1937 30 x 24 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
<p>68.</p>	<p>Jean Cocteau Study for advertisement of <i>Le Bœuf sur le Toit</i> and <i>Le Grand Écart</i> (for Louis Moysès) 1927 Ink on paper napkin 31 x 31 cm Collection Kinzel-Schilling, Basel</p>		
<p>69.</p>	<p>Henry Manuel <i>The Ballet Suédois at the Eiffel Tower</i> ca. 1921 Gelatin silver print 23 x 30 cm Dansmuseet Stockholm</p>		
<p>70.</p>	<p>Jean Cocteau <i>Portrait of Raymond Radiguet (Portrait de Raymond Radiguet)</i> 1923 Ink and graphite on paper 26.6 x 20.7 cm Collection Kinzel-Schilling, Basel</p>		
<p>71.</p>	<p>Jean Cocteau <i>Marcel Khill</i> 1936 Graphite and colored pencil on paper 47.1 x 30.9 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
<p>72.</p>	<p>Jean Cocteau <i>Portrait of Jean Desbordes (Portrait de Jean Desbordes)</i> ca. 1927–28 Ink on paper 26.8 x 20.9 cm Collection Kinzel-Schilling, Basel</p>		



73.	<p>Jean Cocteau <i>Edouarde Dermit Nude (Edouard Dermit nu)</i> 1948 Graphite on paper 50 x 32.5 cm Collection Kinzel-Schilling, Basel</p>		
74.	<p>Jean Cocteau <i>Portrait of Jean Marais (Portrait de Jean Marais)</i> 1940 Graphite on paper 27 x 20.8 cm Collection Kinzel-Schilling, Basel</p>		
75.	<p>Jean Cocteau <i>Jean Marais</i> 1950 Ink on paper 26 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
76.	<p>Jean Cocteau <i>Erotic Scene (Sleeping Nude) (Scène Érotique [Nu endormi])</i> ca. 1937–39 Ink on paper 26 x 21 cm Collection Kinzel-Schilling, Basel</p>		
77.	<p>Charlotte Rohrbach <i>Jean Cocteau and Arno Breker</i> 1942 Documentary photograph Ullstein bild/Getty Images</p>		
GALLERY 6			
78.	<p>Jean Cocteau Untitled, Drawing in Peggy Guggenheim's third guest book, 1956 Ink on paper 22.9 x 15.6 cm Private collection</p>		



79.	<p>Jean Cocteau <i>Fear Giving Wings to Courage (La Peur donnant des ailes au courage)</i> 1938 Graphite, chalk, and crayon on cotton 154.9 x 272.1 cm Collection of Phoenix Art Museum, gift of Mr. Cornelius Ruxton Love Jr.</p>		
80.	<p>Jean Cocteau <i>Illustrated Letter, Portrait of Peggy Guggenheim</i> n.d. (ca. 1956) Ink on paper 22.5 x 15.5 cm Private collection</p>		
81.	<p>Studio Lipnitzki Performance of <i>Knights of the Round Table</i> (Répresentation des <i>Chevaliers de la table ronde</i>) 1937 Gelatin silver print 7 x 21.5 cm Private collection</p>		
82.	<p>Jean Cocteau <i>The Knights of the Round Table—Merlin's Chair (Les Chevaliers de la table ronde - La Chaise Merlin)</i> ca. 1937–39 Ink on paper ? cm Private collection</p>		
83.	<p>Jean Cocteau <i>The Knights of the Round Table—Merlin Transforms the False Queen into a Horse (Les Chevaliers de la table ronde - Merlin change la fausse reine en cheval)</i> ca. 1937–39 Ink on paper 20.7 x 29.5 cm Private collection</p>		
84.	<p>Peggy Guggenheim (attributed) <i>Jean Cocteau on the Roof Terrace of Palazzo Venier dei Leoni, Venice</i> July 20, 1956 (print 1997) Gelatin silver print 25.4 x 20.3 cm Private collection</p>		






GALLERY 7




<p>85.</p>	<p>Jean Cocteau (executed by Atelier Egidio Costantini) <i>The Moon (La Lune)</i> 1962 Glass Diam.: 37 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
<p>86.</p>	<p>Unknown photographer <i>Edouard Dermit and Jean Cocteau on a Gondola (Edouard Dermit et Jean Cocteau dans une gondola)</i> n.d. (ca. 1956) Gelatin silver print 9 x 9 cm Private collection</p>		
<p>87.</p>	<p>Jean Cocteau <i>Venice, Gondolier and Couple (Venise, gondolier et couple)</i> n.d. (ca. 1956) Colored pencil on paper 27.5 x 21 cm Private collection</p>		
<p>88.</p>	<p>Jean Cocteau <i>Venice (La Salute) (Venise [La Salute])</i> July 14, 1956 Colored pencil on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>89.</p>	<p>Jean Cocteau <i>Venice (San Giorgio) (Venise [San Giorgio])</i> July 14, 1956 Colored pencil on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>90.</p>	<p>Jean Cocteau <i>Gondolier</i> ca. 1956 Graphite on paper 54.5 x 63.5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		

91.	<p>Jean Cocteau <i>Visit Venice (Visitez Venise)</i> 1956 Colored pencil on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
GALLERY 8			
92.	<p>Hervé Morvan Poster for <i>Les Parents terribles (The Storm Within)</i> 1948 Color lithograph 166 x 126 cm Collection La Cinémathèque française, fonds Ministère de la Culture et de la Communication, Centre national du cinéma et de l'image animée</p>		
93.	<p>Jean Harold Poster for <i>Orphée (Orpheus)</i> 1949 Offset lithograph 160 x 118 cm Collection La Cinémathèque Française, Paris</p>		
94.	<p>Jean Cocteau Poster for <i>Le Testament d'Orphée (The Testament of Orpheus)</i> 1959 Color lithograph 169 x 126 cm Collection La Cinémathèque Française, Paris</p>		


<p>95.</p>	<p>Michel Gérard Poster for <i>L'Aigle à deux têtes</i> (<i>The Eagle with Two Heads</i>) 1947 Color lithograph 160 x 120 cm Collection La Cinémathèque Française, Paris</p>		
<p>96.</p>	<p>Jean-Denis Malclès Poster for <i>La Belle et la Bête</i> (<i>Beauty and the Beast</i>) 1945 Color lithograph 160 x 230 cm Collection La Cinémathèque Française, Paris</p>		
<p>97.</p>	<p>Gilbert Tourte <i>Jean Cocteau amid Photographers at the Festival de Cannes</i> May 1959 Documentary photograph Gamma-Rapho/Getty Images</p>		
<p>GALLERY 12</p>			
<p>98.</p>	<p>Jean Cocteau <i>Marcel Khill Smoking Opium</i> (<i>Marcel Khill fumant de l'Opium</i>) 1936 Graphite on paper 22.8 x 29.5 cm Collection Kinzel-Schilling, Basel</p>		
<p>99.</p>	<p>Jean Cocteau <i>Opium, "Unobstructed View," Saint-Cloud</i> (<i>Opium, «vue imprenable», Saint-Cloud</i>) 1929 Ink on paper 21.6 x 33 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
<p>100.</p>	<p>Jean Cocteau <i>Heads of Opium Pipes</i> (<i>Têtes en pipes d'opium</i>) ca. 1960 Colored pencil on paper 31.1 x 23 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		






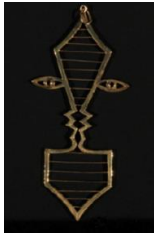
101.	<p>Jean Cocteau <i>Untitled (Sans titre)</i> 1930 Ink on paper 29.6 x 20.9 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		
102.	<p>Jean Cocteau (attributed) <i>Opium Rose (Rose de pipes d'opium)</i> ca. 1929 Ink on cut paper collage 30.2 x 25.2 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
103.	<p><i>Opium (The Spinal Column) (Opium [La colonne vertébrale])</i> 1928 Ink, pencil, and traces of oxidation on paper 18.5 x 13.2 cm (framed) Collection Kontaxopoulos Prokopchuk, Brussels</p>		
104.	<p>Jean Cocteau <i>Opium-The Throes of Withdrawal (Opium - Les Affres de la désintoxication)</i> ca. 1928-29 Ink on paper 21 x 13.4 cm Collection Kinzel-Schilling, Basel</p>		
105.	<p>Jean Cocteau <i>Opium</i>, 1928 Ink and colored pencil on paper 27 x 21 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
106.	<p>Jean Cocteau <i>Mandrake (Mandragore)</i> 1936 Graphite on paper 27 x 24 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		







107.	<p>Jean Cocteau <i>Mandrake (Mandragore)</i> 1936 Graphite on paper 27 x 24 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		
108.	<p>Jean Cocteau <i>Mandrake (Mandragore)</i> 1936 Graphite on paper 27 x 24 cm Centre Pompidou, Paris. Musée national d'art moderne / Centre de création industrielle, Gift, 2018</p>		
GALLERY 13			
109.	<p>Jean Cocteau <i>La Belle et la bête</i> 1946 Black-and-white film with sound, 93 min. SND Films, Paris</p>		
GALLERY 9			
110.	<p>Jean Cocteau Poster for <i>Festival du Film Maudit (Festival of Damned Cinema)</i> 1949 Color lithograph 60 x 40 cm Collection La Cinémathèque Française, Paris</p>		
111.	<p>Unknown photographer <i>Jean Cocteau and Roberto Rossellini in a covered gondola on the Canal Grande, Venice</i> 1948 Documentary photograph Archivio Cameraphoto Epoche/Hulton Archive/Getty Images</p>		

112.	Ivo Meldolesi <i>Jean Marais and Jean Cocteau sitting at Caffè Florian, Venice</i> December 31, 1947 Documentary photograph Mondadori Portfolio/Getty Images		
113.	Unknown photographer <i>Marlene Dietrich, Jean Cocteau, and Jean-Pierre Aumont at the Theatre de l'Etoile, Paris</i> November 27, 1959 Documentary photograph Ullstein bild/ Getty Images		
114.	Unknown photographer <i>Jean Cocteau and Maria Callas</i> May 1960 Documentary photograph Ullstein bild/Getty Images		


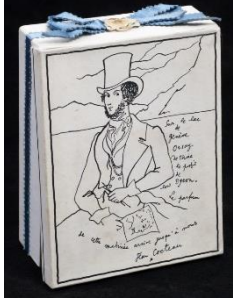
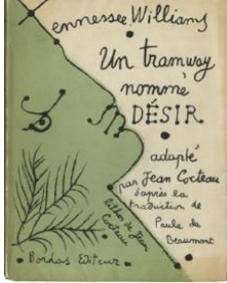


GALLERY 10

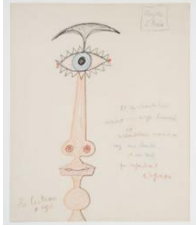

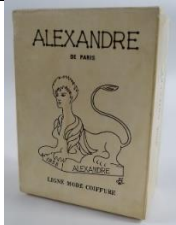

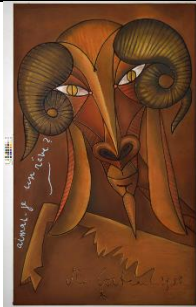

115.	Jean Cocteau <i>Double Mask (Double masque)</i> 1958 Ceramic 9 x 4.2 cm Collection Kinzel-Schilling, Basel		
116.	Jean Cocteau <i>Fawn (Faune)</i> 1959 Ceramic 11 x 7 cm Collection Kinzel-Schilling, Basel		
117. 6	Jean Cocteau <i>V (Vé)</i> 1959 Ceramic 7 x 5.5 cm Collection Kinzel-Schilling, Basel		


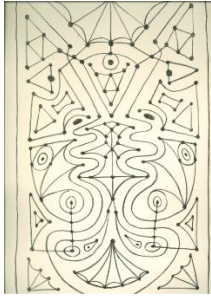




118.	<p>Jean Cocteau <i>Piece of Jewelry, Double Profile with Pearl (Bijou double profil à la goutte de perle)</i> ca. 1963 Enameled metal 8.5 x 3 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
119. 3	<p>Jean Cocteau <i>V-Shaped Cufflinks (Bijou boutons de manchette en V)</i> ca. 1962 Gold 2.5 x 2 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
120. 3	<p>Jean Cocteau (executed by Atelier Schiaparelli) <i>Brooch, Eye with a Tear in Pearl (Bijou Œil à la goutte de perle [broche])</i> 1937 Enameled metal, plastic, and faux pearl 3 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
121. 4	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Star-Shaped Piece of Jewelry (Bijou Étoile)</i> 1958 Gold and precious stones 8 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
122. 41	<p>Jean Cocteau (executed by Atelier François Hugo) <i>V-Shaped Piece of Jewelry (Bijou visage en V)</i> Gold 1958 6 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
123. 42	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Piece of Jewelry, "Mr. Bee" (Bijou Monsieur Abeille)</i> Gold and precious stones 1958 13 x 6 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		





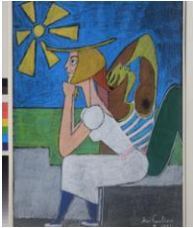
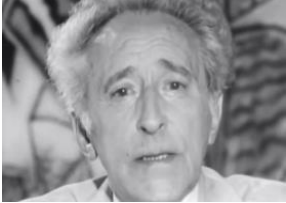
124.	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Bull-Shaped Piece of Jewelry (Bijou taureau)</i> Gold 1958 11 x 7 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
125.	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Piece of Jewelry with Man's Face (Bijou Monsieur)</i> 1958 Gold and precious stones 7 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
126.	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Piece of Jewelry with Woman's Face (Bijou Madame)</i> Gold and precious stones 1958 7 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
127. 4	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Lozenge-Shaped Piece of Jewelry (Bijou Losange)</i> Gold and precious stones 1958 7 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
128. 4	<p>Jean Cocteau (executed by Atelier François Hugo) <i>Piece of Jewelry, Profile Portrait (Bijou Profil)</i> 1958 Gold 6 x 5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
129. 5	<p>Jean Cocteau <i>Elsa Schiaparelli</i> ca. 1937 Pencil on paper 49.5 x 19.3 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		

GALLERY 11

<p>130.7</p>	<p><i>The Big Names Choose Ribet-Desjardins: Advertisement for televisions with a photograph of Jean Cocteau (Les grands noms choisissent Ribet-Desjardins: publicité pour des téléviseurs avec photographie de Jean Cocteau)</i> ca.1959–60 Printed advertisement 35 x 26.2 cm Bibliothèque historique de la Ville de Paris</p>		
<p>131.</p>	<p>Jean Cocteau <i>Perfume box Chevalier d'Orsay</i> 1943 Printed box 4.5 x 13.7x 17.2 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
<p>132. 8</p>	<p>Jean Cocteau <i>Cover illustration for Tennessee Williams, A Streetcar Named Desire (Un tramway nommé désir)</i> 1949 Book (Paris: Bordas editeur, first edition) with five lithographs Closed: 19 x 14 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>133.</p>	<p>Jean Cocteau <i>La Villa Santo Sospir</i> 1952 16 mm color film with sound, 36 min. Kontaxopoulos Prokopchuk Collection Film Archives, Brussels</p>		
<p>134.9</p>	<p>Cartier Paris <i>Academician's Sword for Jean Cocteau</i> 1955 Gold, silver, emerald, rubies, diamond, white opal (originally ivory), onyx, blue enamel, and steel blade Length: 87 cm Cartier Collection</p>		

<p>135.</p>	<p>Jean Cocteau <i>Candlestick design for La Chapelle Saint-Pierre, Villefranche-sur-Mer (Chandelier de la Chapelle Saint-Pierre)</i> 1956 Colored pencil on paper 44.5 x 37 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
<p>136. 1</p>	<p>Jean Cocteau <i>Study for Chapelle Saint-Pierre, Villefranche-sur-Mer (Étude pour la Chapelle Saint-Pierre)</i> ca. 1956–57 Lithograph 50 x 65 cm Private collection H487 fx Chenue 685</p>		
<p>137. 1</p>	<p>Jean Cocteau <i>Box for the Parisian Hairdresser Alexandre de Paris (Coffret pour le coiffeur parisien Alexandre de Paris)</i> 1957; Printed box ; 7 x 14.4 x 18.2 cm Fonds Jean Cocteau, Bibliothèque universitaire Lettres et Sciences humaines, Université Paul-Valéry Montpellier 3</p>		
<p>138. 1</p>	<p>Jean Cocteau <i>Documentary footage of Cocteau greeting Charlie Chaplin at La Chapelle Saint-Pierre in Villefranche</i> 1957 Black-and-white film, silent, 1 min., 21 sec. Kontaxopoulos Prokopchuk Collection Film Archives, Brussels</p>		
<p>139. 1</p>	<p>Jean Cocteau <i>The Great God Pan (Did I Love a Dream?) (Le Grand dieu Pan [Aimai-je un rêve?])</i> 1958 Pastel, ink, and gouache on wove paper 149.8 x 91 cm Collection Nouveau Musée National de Monaco</p>		
<p>140. 1</p>	<p>Jean Cocteau <i>Night of the Human Body (La Nuit du corps humain)</i> 1958 Colored pencil on Montgolfier paper 41 x 32 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		

141.1	<p>Jean Cocteau <i>Sphinx</i> 1958 Colored pencil on paper 42 x 29.5 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
142.1	<p>Jean Cocteau <i>Géométrie décorative II (issue du Porfolio « La Chapelle St Pierre de Villefranche sur Mer »)</i>, 1958 Lithography on Arches vellum paper 50 x 32.5 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
143.1	<p>Jean Cocteau (executed by Atelier Madeline-Jolly) <i>Grand chèvre-cou</i> 1958 Ceramic 60 cm high x 30 cm wide Collection Kontaxopoulos Prokopchuk, Brussels</p>		
144.	<p>Jean Cocteau (executed by Raymond Corot) <i>Antiquity Looped, Eternity's Youth (Antiquité bouclée, jeunesse de l'éternité)</i> 1958 Tapestry on fabric by Ornemur 140 x 155 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
145.1	<p>Jean Cocteau <i>Marianne</i> 1960 Felt-tip pen on paper 27 x 21 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
146.1	<p>Jean Cocteau <i>Series of the Signs of the Zodiac (Série des signes du zodiaque)</i> ca. 1960 Twelve Seita Imperial Tobacco matchboxes (Editions Fenwich) 4.7 x 5 cm each Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		

147.1	<p>Jean Cocteau <i>Flower with Eyes (Fleur des yeux)</i> 1961 Ceramic 41.2 x 27 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
148.1	<p>Jean Cocteau <i>Lovers, The Fisherman and Young Woman in Swimsuit (Innamorati, Le pêcheur et la jeune fille en maillot de bain)</i>, 1961 Wax crayon on Canson paper 65.2 x 50 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
149.1	<p>Jean Cocteau <i>Marianne</i> 1961 Six used postage stamps 5 x 6 cm overall Private collection</p>		
150.1	<p>Jean Cocteau <i>Three Faces (Trois visages)</i> 1961 Felt-tip pen and pastel on stones Each: 6 x 5 cm; box: 29.5 x 24 x 10 cm Collection Kontaxopoulos Prokopchuk, Brussels</p>		
151.1	<p>Jean Cocteau <i>Lovers, The Sleeping Fisherman (Innamorati, Le pêcheur endormi)</i> ca. 1961 Wax crayon on Canson paper 63.5 x 50.1 cm Musée Jean Cocteau, Collection Severin Wunderman/Ville de Menton</p>		
152.1	<p>Jean Cocteau <i>Cocteau addressing the year 2000</i> 1962 Black-and-white video with sound, 23 min., 49 sec Kontaxopoulos Prokopchuk Collection Film Archives, Brussels</p>		

PEGGY GUGGENHEIM COLLECTION

JEAN COCTEAU (1889-1963)

Jean Maurice Eugène Clément Cocteau was born on July 5, 1889 in Maisons-Laffitte near Paris. At the age of nineteen he published his first collection of poems, *La Lampe d'Aladin*, and subsequently came in contact with the main figures of the Parisian Belle Époque. Among these was Russian ballet director Sergei Diaghilev, with whom Cocteau collaborated in 1917 as a set designer for *Parade*, a ballet that merged music, poetry, and figurative art. The ballet, which Apollinaire described as “a kind of surrealism,” became extremely influential to the development of modern art.

After the war, in 1918 Cocteau forged a strong friendship with the future poet and writer, Raymond Radiguet. Only fifteen years old at the time, Radiguet's influence would prove instrumental to the art and life of Jean Cocteau. Following Radiguet's premature death in 1923, Cocteau became dependent on opium and was subsequently hospitalized. During this time, he wrote one of his most important novels, *Les Enfants terribles* (1929). In the early 1930s, Cocteau developed an interest in cinema, directing a number of films, including *Le Sang d'un poète* (1930). He also wrote a play entitled *La Machine infernale* (1934), based on the myth of Oedipus. After a period of hiatus, he returned once more to cinema, directing *La Belle et la Bête* with Jean Marais in 1946, and *L'Aigle à deux têtes* and *Les Parents terribles*—both adapted from two of his earlier plays—between 1947 and 1948.

Cocteau's life-long passion for mythology is also reflected in a series of pictorial decorations he executed in the 1950s for the Chapel of Saint-Pierre in Villefranche, near Menton, on the Côte d'Azur. In 1955 he became a member of the Académie Française and the Académie Royale of Belgium. In 1959 he released one of his most original graphic works, an album titled *Gondole des morts*, published in Italy by Scheiwiller. The album was edited by his friend, the artist Fabrizio Clerici, who provided the illustrations for the 1963 edition of Cocteau's play, *Les Chevaliers de la Table ronde* (1937). Jean Cocteau died on October 11, 1963, in Milly-la-forêt.

Jean Cocteau
La rivincita del giocoliere



PEGGY GUGGENHEIM COLLECTION

Marsilio Arte

Kenneth E. Silver

Jean Cocteau.
La rivincita del giocoliere

Softcover
20.5 × 26.5 cm
176 pages with 270 colour illustrations
40 euros

Release date: 3 May

A key figure in the Parisian art scene and avant-garde since the 1910s, Cocteau marked an era.

Marsilio Arte

“The lasting feeling that [Cocteau’s] work leaves is one of happiness, not, of course, in the sense that it excludes suffering, but because, in it, nothing is rejected, resented or regretted.”

W. H. Auden

Brilliant, surprising, and multifaceted, the French artist Jean Cocteau (1889-1963) left an enduring mark as a draftsman, filmmaker, set designer, muralist, and jewellery and clothing designer. His poetry, fundamental expression of his unmistakable spirit, is characterised by mythological, circus-like atmospheres and a disorienting writing style that would always accompany his endless creations in the most diverse fields.

On the occasion of the first Cocteau retrospective in Italy, organised at the Peggy Guggenheim Collection in Venice, Marsilio Arte will release the book *Jean Cocteau. La rivincita del giocoliere* [*The Juggler’s Revenge*] by Kenneth E. Silver, with text by Blake Oetting (*Orfeo, due e più volte: i riverberi queer di Jean Cocteau*). The exhibition space is also a tribute to the artist’s friendship with Peggy Guggenheim. It was he, actually, who encouraged the young collector to open the Guggenheim Jeune gallery in London in 1938. She reciprocated by hosting a number of Cocteau’s works, who at the time was a friend and artistic consultant to Marcel Duchamp. Cocteau then began to be a regular visitor to the New York patron’s residence in Venice, Palazzo Vernier dei Leoni, falling in love with the city.

Guggenheim often said that words were a means of expression that Cocteau wielded with the virtuosity of an acrobat. *The Juggler’s Revenge* refers to his ability to move through the most disparate realms with an all-encompassing regard, perspicaciously attuned to aesthetics and history and able to synthesise them. In his first novel *Le grand écart* (1923), Cocteau himself said he was fascinated by jugglers and circus performers. Indeed, later in his career, he placed two acrobats and a Chinese illusionist in the libretto for the ballet *Parade*, and the wizard Merlin in *Les Chevaliers de la Table ronde*.

An inexhaustible font of creativity and visions, Cocteau's genius is evident in his novels, including *Le livre blanc*, in films such as *Le Sang d'un poète* with Lee Miller as a Greek statue that comes to life, and in *La Machine infernale*, a revisitation of Oedipus Rex, just to mention a few of his masterpieces. Cocteau said of himself, "I am a lie that tells the truth": in his work he often makes use of myth to tell a story and at the same time fill it with codes, forcing the audience to go looking for what is hidden, as if they were playing hide-and-seek.

The Juggler's Revenge embraces the versatility for which the artist was often criticised by his contemporaries, retracing the development of his aesthetic and the key moments in his tumultuous life through works created by various means and techniques. A selection of drawings evidences the key role of desire and sensuality, which have always characterised his art.

Kenneth E. Silver is Silver Professor of Art History at New York University and Adjunct Curator of Art at the Bruce Museum (Greenwich, Connecticut). An expert in modern and contemporary art, he was appointed Knight of the Order of Arts and Letters by the French Ministry of Culture. He has received many endowments from such prestigious institutions as the Getty Research Institute, the Andrew Mellon Foundation, and the National Endowment for the Humanities.

About Cartier Collection

Founded in 1847 in Paris, Cartier, whose name is synonymous with open-mindedness and curiosity, stands out with its creations and finds beauty wherever it may lie.

The Maison has several areas of expression. From jewellery to high jewellery, from watchmaking to fragrances and leather goods and accessories, Cartier's creations symbolize the convergence between exceptional craftsmanship and a timeless signature.

A fully committed Maison in tune with its time, Cartier supports artistic and cultural creation through the Cartier Foundation for Contemporary Art (1984), female entrepreneurs through the Cartier Women's Initiative program (2006) and vulnerable communities, especially women and children, with Cartier Philanthropy (2013). Cartier is also committed to protecting the environment and biodiversity with the creation of Cartier for Nature (2020).

In the 1970s, Cartier began to gather together pieces that had been produced in its earlier years; jewellery, timepieces and other precious accessories were thus collected for conservation, leading to the foundation of the Cartier Collection in 1983.

Today, the Cartier Collection includes pieces dating from as early as the 1850s until as late as the 2000s. These pieces act as material records of Cartier's over 170-year history of style and creativity and also provide a wider historical account of evolutions within the decorative arts as well as in society since the end of the 19th century.

With approximately 3,500 pieces and still growing, the Cartier Collection has sparked the attention of museums worldwide. Since its first major exhibition in 1989 at the Petit Palais in Paris, the Cartier Collection has shown selections of its pieces at some of the world's most renowned institutions, amongst them the Metropolitan Museum of Art in New York (1997), the British Museum in London (1998), the Palace Museum inside the Forbidden City in Beijing (2009 and 2019), the Grand Palais in Paris (2013-14), the National Gallery of Australia in Canberra (2018), the National Art Center in Tokyo (2019), the Musée des Arts Décoratifs in Paris (2021-2022), the Dallas Museum of Art (2022), the Museo Jumex in Mexico, the Hong Kong Palace Museum, and the Louvre Abu Dhabi (2023).

Today, Cartier is part of the Richemont Group.

www.cartier.com

PEGGY GUGGENHEIM COLLECTION

INSTITUTIONAL PATRON – PEGGY GUGGENHEIM COLLECTION

EFG

EFG is a global private banking group offering private banking and asset management services and is headquartered in Zurich. Its registered shares (EFGN) are listed on the SIX Swiss Exchange. As a leading Swiss private bank, EFG has a presence in major financial centres and growth markets. It has strong roots in Switzerland and operates in around 40 locations worldwide, with a network spanning Europe, Asia Pacific, the Americas and the Middle East. EFG is a financial partner that offers security and solidity. An entrepreneurial spirit has shaped the bank since it was established in 1995, enabling it to develop hands-on solutions and to build long-lasting client relationships, also through its partnerships and sponsorship activities.

In this context, EFG considers many facets of life and society to be both fascinating and important. It therefore supports a variety of partners in areas ranging from art and music to sport and social commitments with a particular emphasis on the development of young talents. In the art field, the bank has its own contemporary art collection, created in 2000, which is displayed in the offices of EFG around the world and in national and international museums. EFG is additionally a long-term supporter and Institutional Patron of the Peggy Guggenheim Collection in Venice since 2001. The bank recently sponsored the restoration projects related to two art pieces of the Peggy Guggenheim Collection: *The studio (L'Atelier)* of Pablo Picasso and *Woman in a Sailor Shirt* of Modigliani. In 2019, EFG decides to contribute to the support of the restoration of a Peggy Guggenheim Collection masterpiece: *from or by Marcel Duchamp or Rose Sélavy (Box in a Valise)*, 1935-41, by Marcel Duchamp.

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