EXHIBITION

KIKI SMITH

OCTOBER 18, 2019 - FEBRUARY 9, 2020

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MONNAIE DE PARIS

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PRACTICAL INFORMATION

OPENING HOURS
Tuesday to Sunday - 11am to 7pm
Wednesday until 9pm
11, Quai de Conti
75006 Paris

SHOP
Tuesday to Sunday
10:30am – 7:30pm - 11am to 7pm
Wednesday until 9pm
2, rue Guénégaud
75006 Paris

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Kiki Smith, Sky (detail), 2012
Photograph by Kerry Ryan McFate © Kiki Smith, courtesy Pace Gallery
Since 1775, the Parisian site of Monnaie de Paris site has been established at 11 Quai de Conti in the heart of the 6th arrondissement. Taking the name of its historic location, the Monnaie de Paris opens in September 2017 the 11 Conti - Monnaie de Paris. The site thus becomes a new and welcoming living space that is open to the city, offering new cultural options.

The 11 Conti Museum allows visitors to discover the artisan workshops where nearly 150 craftsmen work, as well as the heritage collections, the hidden treasures of Monnaie de Paris. This permanent circuit echoes the temporary exhibitions of modern and contemporary art, which are held several times a year.

A new commercial offer also showcases the artistic productions and the excellence of our craftsmanship with a new shop for metal arts under the Monnaie de Paris banner. Renowned brands representing the excellence of French know-how, art of living and culture, find their place at the heart of the site.

11 Conti - Monnaie de Paris also provides an exceptional dining offer by hosting a Guy Savoy’s three-star restaurant since 2015, elected in 2017 and 2018 as the «best table in the world» by La Liste. This nomination serves to recall the strong history that links Monnaie de Paris with the French tradition. A new café has also been put in place in Cour de la Méridienne to round-off the gastronomic offer.

11 Conti - Monnaie de Paris is accessible, free of charge, via several streets and offers the public the opportunity to discover this masterpiece of architecture in the heart of Paris. This new circuit allows visitors to wander the site and linger in the inner courtyards that form urban squares. Therefore, 11 Conti - Monnaie de Paris becomes a logical place to cross from one bank of the Seine to the other.
The 11 Conti – Monnaie de Paris is proud to present the first solo show of the American artist Kiki Smith (born 1954, living in New York) by a French public institution. This unique collection of exceptional breadth will bring together almost one hundred works from the 1980s to the present day. Visitors will be greeted by two sculptures in the exterior courtyards of Monnaie de Paris and the exhibition itself will be held on two floors, covering more than 1000m², notably within the historic salons facing the Seine.

The exhibition will cover the major themes of the artist’s oeuvre, including the human body, the female figure and the symbiotic relationship with nature, all of which are recurring motifs. The works to be presented at Monnaie de Paris will reflect the great diversity of Kiki Smith’s practice, and the wide variety of mediums she has explored: bronze, plaster, glass, porcelain, tapestry, paper and wax.

The symbolism of Kiki Smith’s art finds its inspiration in her childhood memories – her reading of the fairy tales of Perrault and the Grimm brothers – and the model making she did for her father, the sculptor Tony Smith. The whole of her oeuvre is marked by her fascination with the human body, which she at first represented as separate individual parts with the skin appearing as a fragile frontier between the body and the world. In the mid 1980s, Kiki Smith discovered for herself new and original ways of exploring women’s social, cultural and political roles in society. Subsequently, her work took on a more narrative form. From a feminist standpoint, she appropriated many of the great female biblical figures in order to depict them in a fresh and innovative manner. Within the corpus of her work they sit side by side with heroines from fairy tales or the ambiguous figure of the witch, at the crossroads of a universe of fantasy and popular folklore.

In parallel to this, the harmonious co-existence between women and animals began to feature in her work: their bodies sometimes joined together in fusion, independent of any verisimilitude.

Thus Kiki Smith’s oeuvre resembles a voyage, a quest in search of a union between the body and all other living beings and the cosmos. From microscopic elements to the organs of the body, from the organs to the body in its entirety, then from the body to cosmic systems, the artist explores the relationship between different species and scales, seeking out the harmony that unites us with nature and the universe. Although sculpture occupies a central position in her work, Kiki Smith has also produced many drawings, often in large format. The artist particularly appreciates the art of engraving and has a personal collection of coins and pre-colonial currency.

The bilingual catalogue accompanying this exhibition will be the first major publication in French on the subject of her work.

This exhibition is in perfect line with the artistic programme directed by Camille Morineau, which is particularly attentive towards women artists, as well as sculptural practice involving the exploration of different materials and scales, from the miniature to the monumental.

Curators: Camille Morineau, Director of Exhibitions and Collections at Monnaie de Paris and Lucia Pesapane, Exhibition Curator and Head of artistic programming at Monnaie de Paris. With the collaboration of Marie Chênel.
Kiki Smith (American, b. 1954, Nuremberg, Germany) has been known since the 1980s for her multidisciplinary practice relating to the human condition and the natural world. She uses a broad variety of materials to continuously expand and evolve a body of work that includes sculpture, printmaking, photography, drawing, and textiles. Smith has been the subject of numerous solo exhibitions worldwide including over 25 museum exhibitions. Her work has been featured at five Venice Biennales, including the 2017 edition. She is a member of the American Academy of Arts and Letters and the American Academy of Arts and Sciences, and in 2017 was awarded the title of Honorary Royal Academician by the Royal Academy of Arts, London. Previously, Smith was recognized in 2006 by *TIME Magazine* as one of the “TIME 100: The People Who Shape Our World.” Other awards include the Skowhegan Medal for Sculpture in 2000; the 2009 Edward MacDowell Medal; the 2010 Nelson A. Rockefeller Award, Purchase College School of the Arts; the 2013 U.S. Department of State Medal of Arts, conferred by Hillary Clinton; and the 2016 Lifetime Achievement Award from the International Sculpture Center, among others. She is an adjunct professor at NYU and Columbia University.

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**THE EXHIBITION IN FIGURES**

- 94 artworks exhibited
- Artworks measuring from 10 cm to 2m93
- The oldest work dates from 1983, the most recent from 2019
- 2 works exhibited in the courtyards, one of which weighs more than 500 kg
- 3 original creations of mini-medals and 1 creation of jewel

© Erik Madigan Heck
1954
Birth of Chiara (Kiki) Lanier Smith in Nuremberg, West Germany, on January 18. She is the daughter of the American actress and opera singer Jane Lawrence Smith, and the American architect and artist Tony Smith, a forerunner of Minimalism.

1955
The Smiths move into the paternal family home in New Jersey. Birth of the twins Seton and Beatrice. The numerous artists to visit the family home include Barnett Newman and Jackson Pollock. Kiki Smith and her sisters work for their father, helping him with his artistic projects.

1974
After living in San Francisco, Kiki Smith enrolls at the Hartford Art School in Connecticut.

1976
Kiki Smith moves to New York. Two years later, she joins the artists’ collective Collaborative Projects, Inc. (CoLab). In those years, she becomes a participant in the New York underground scene. During a trip to France, she goes to Angers to see the Apocalypse Tapestry, a medieval masterpiece.

1979-1980
Kiki Smith takes part in several CoLab exhibitions. Inspired by the illustration of Henry Gray’s renowned book on anatomy (edition of 1901), she begins to work on the human body and its organs. Death of Tony Smith at the age of 68.

1983-1987
Kiki Smith’s first solo show, “Life Wants to Live”, is held at The Kitchen, an important alternative space on the New York art scene. In 1985, she takes a training course for emergency medical technicians, as well as classes in textile design and screenprinting on silk. She begins to work in new materials like plastic, terracotta and Japanese gampi paper, and makes casts of organs in bronze.

1988
Her sister Beatrice dies as a result of AIDS-related complications. Her first solo show in a gallery opens at the Fawbush Gallery (New York).

1989
The Dallas Museum of Art holds Kiki Smith’s first solo exhibition in a museum.

1990
The exhibition “Projects 24: Kiki Smith” at the Museum of Modern Art in New York marks a key stage in her career. The nine works shown are all connected with representation of the human body. Her first big show in Europe takes place at the Centre d’Art Contemporain in Geneva, and goes on to the Institute of Contemporary Art in Amsterdam.

1992
Kiki Smith starts to work with the Art Foundry of Santa Fe. She explores the links between the human being, nature and animals in numerous bronze sculptures.

1994
The Louisiana Museum for moderne Kunst in Humlebæk (Denmark) holds a mid-career exhibition of her work. Kiki Smith visits Ireland to see works of Celtic art and is influenced by the work on gold and silver.

1996
The first retrospective of her work in a museum takes place at the Montreal Museum of Fine Arts. In her work, the human figure gradually gives way to the representation of celestial bodies.

2001
The exhibition “Kiki Smith: Telling Tales”, held at the International Center of Photography in New York, presents a whole variety of works with figures from the Bible, mythology and fairy tales.

2002
On June 23, she takes part in The Modern Procession, a performance by Francis Alÿs connected with the temporary relocation of the MoMA in Queens. The Palm Beach Institute of Contemporary Art presents an exhibition featuring works by Kiki Smith, her father, and her sister Seton.

2003
The exhibition “Kiki Smith: Prints, Books and Things” at the MoMA comprises over 150 works of the previous 20 years. Her work is shown along with Nancy Spero’s at the BALTIC Centre for Contemporary Art in Gateshead. The Galerie Lelong now represents her in France.

2005
The Walker Art Center in Minneapolis holds a great retrospective of her work, “Kiki Smith: A Gathering”, which then travels to the SFMoMA, the Contemporary Arts Museum in Houston, and the Whitney Museum of American Art in New York. Kiki Smith is inducted into the American Academy of Arts and Letters. Jane Lawrence Smith dies at the age of 90.

2008
The show “Her Home”, presented at the Museum Haus Esters in Krefeld and then at the Kunsthalle in Nuremberg, develops the theme of the woman artist and the source of the creative inspiration.

2010
A monographic exhibition is dedicated to her work at the Elizabeth A. Sackler Center for Feminist Art in the Brooklyn Museum.

2013
Kiki Smith’s work is presented in the group exhibition “Les Papesses”, organized by the Collection Lambert in Avignon, along with the works of Louise Bourgeois, Camille Claudel, Berlindre De Bruyckere and Jana Sterbak.

2017
A group of her works is shown at the 57th Venice Biennial.

2018 – 2019
The exhibition “Kiki Smith: Procession”, opens at the Haus der Kunst in Munich and then goes on to the Sara Hildén Art Museum in Tampere (Finland) and the Belvedere in Vienna. The first major exhibition of Kiki Smith’s work in France is held at Monnaie de Paris.
“We are greeted at the entrance to the exhibition by the marble statue of a girl sitting with folded arms (Pause, 2003) in a recessed alcove. In the suite of rooms looking onto the Seine, a figure in a similar pose (Annunciation, 2010), again seated but slightly larger and cast in bronze, waves to us with its right hand, a gesture midway between hello and goodbye, just as its gender is midway between male and female. Kiki Smith’s work is indeed characterized by the simultaneous indeterminacy, density, and diversity of content. The sources here are biographical (a friend undergoing chemotherapy encountered dressed as a man), artistic (a self-portrait of Frida Kahlo and Gauguin’s wooden sculptures), and religious (Guanyin). The Virgin Mary surprised by news of the miracle that will transform her into a mother and saint, a key figure in the artist’s oeuvre, fits precisely into the latter category and the raised hand could also belong to the angelic herald. Between male and female, the worlds of adults and children, the down here and the beyond, and the personal and cultural experience of womanhood, this sculpture, like Kiki Smith’s work as a whole, embodies a reconciliation of opposites. One of its most surprising characteristics is the deep inspiration, both spiritual and formal, that the artist draws from the Catholic religion, in which she was raised. As she says, “It’s one of my loose theories that Catholicism and art have gone well together because both believe in the physical manifestation of the spiritual world.” This repertoire of canonical forms is just one of those on which she draws, hybridizing techniques and subjects of contemporary art with older techniques and subjects belonging to high art but also to the vernacular and decorative arts. In the expanded universe of forms and themes that she traverses with great freedom, crucial importance attaches to her personal experience. Her life, her woman’s body, her family, and her friends are all incorporated as so many elements of a generous art open to everyone. The many possible interpretations of her Annunciation thus include her personal experience of artistic inspiration. In discussing the pose and title, she has indeed referred to the magical instant in which ideas manifest themselves to the incredulous artist. Like the Virgin, she is then a woman surprised by a miracle that is invisible but deeply meaningful. Apprehension, surprise, wonder: the gesture hails, welcomes, and makes visible.

One of the most important and singular aspects of Kiki Smith’s work is the fact of placing women once again at the center of an artistic iconography in which they had been forgotten, relegated to minor roles, and/or distorted by the male gaze. Among the few women artists involved in this rediscovery, to whom Smith readily refers, she stands out in virtue of the semantic richness of her exploration, going from the visceral through the vegetal all the way to the cosmic without losing sight of the essential: the viewpoint of a woman remaking the world around a syncretic, unifying, fulfilled femininity. The exhibition, the first on this scale in France, is made up of dialogues and encounters rather than thematically or chronologically organized. All the periods are represented, from the historical works of the 1980s to those produced for this occasion (Sungazers VII, VIII, and IX, 2019). We are struck by the range of her techniques. Bronze, glass, wax, plaster, tapestry, and drawing all coexist, and certain subjects are deliberately addressed on different scales and in different materials, as in Pause and Annunciation. The order is precisely determined by the artist so that neither the chronological nor the thematic predominates. The narrative develops an alternation, as she puts it, of “hot and cold, plain and fancy”; large and small, artistic and decorative.

Smith’s work is a reconciliation of opposites. Just as breathing in and out complement one another in respiration, spiritual and corporeal, male and female, human and animal, childhood and adulthood, artistic and decorative, the inside and outside of the body, vertical and horizontal, large and small, all entail one another. The heavens and the earth, body and soul, liquid and solid, physical and religious, poetic and tragic, banal and spiritual, are all called upon to work together, as are medieval and contemporary art. Instead of contrasting, her work crosses. Instead of asserting themselves, her sculptures welcome us. They establish coherence.

(...)

In this world of polarized male art, Smith’s work opened up a space of inclusion and sharing in which coexistence is possible. She was one of the first to represent the female body from the inside, to confer centrality on the decorative arts and decoration, to use previously neglected materials like glass, paper, plaster, and wax, to make the liquid, the visceral, the soft, and the collapsing a possible response to the solid, the cerebral, the hard, and the upright. Her work is still unique today for its generosity. It is a conversation in which one is listened to, a livable space with an inside and an outside. It is possible to be there and then to leave, to sit at the table and work or eat there. I was welcomed into Kiki Smith’s home just as her work had welcomed me before I ever met her and just as I would like this exhibition to welcome the visitor: with a unique mixture of benevolence and generosity. The house is the studio; the person is the artist; the work is the world.
By an extraordinary coincidence that is not really one at all, the presence of Kiki Smith in Paris highlights the presence of France and in particular of Paris, and ultimately of La Monnaie, the Paris Mint, in her work. This is hardly surprising in view of her long experience of holding shows and being represented in Europe, her family history (her sister Seton Smith lives in Paris), her residences at the Mayer’sche Hofkunstanstalt GmbH in Munich, which is renowned for its stained glass, and her many allusions to works in French museums. While the Apocalypse Tapestry in Angers and the Issenheim Altarpiece in Colmar are two of her essential points of artistic reference, each designating a genealogy of specific works, the third is less known. The artist mentions encountering it in the Louvre but it has in fact been tracked down to the Musée Carnavalet: an image of Genevieve, the patron saint of Paris, accompanied by a wolf (animals that she has the power to tame) and surrounded by hundreds of sheep, probably representing the Parisians saved by her. It is through this painting that Saint Genevieve came to take a key place in Smith’s work, related on the one hand to the heroines of fairy stories (especially Little Red Riding Hood, followed by Alice and other figures of the transition from childhood to adolescence) and on the other to her focus on the link between woman and animals. The saint thus took her place in Smith’s female and feminist pantheon.

My first pleasant surprise during a visit to her studio in preparation for this exhibition was the discovery that she collects traditional forms of money and medallions, which is, however, in line with her interest in the small scale, in forgotten, folk, and decorative arts, and in series. This was indeed how her work as an artist began. The gift of a pierced coin led her to create a series of pieces of jewelry in the A/D gallery in New York. She then discovered that in Asia and Africa these coins were connected with the lives of women, serving as adornment and a way of displaying the family’s wealth at the same time, making it possible to move while carrying children and money, to flee if necessary. Largely disregarded because of their movable and fragile nature, and indeed very often melted down, these female objects attracted her precisely because no one else took any interest in them. Her passion for “odd and curious money” developed in the wake of this. The oddest objects can serve as money, as attested by the Musée du 11 Conti. The artist thus selected items from our collections to represent hers together with sculptures of her own invention using money as a material. The exhibition, which includes a boutique featuring many of the artist’s editions of works as well as items and jewelry created specially by her for La Monnaie de Paris, thus extends all the way to the museum by way of the courtyards, where some works will be displayed.

(...)
"I worked in New Mexico for several years and was visiting with a friend at another person’s house, and in their hall, they had a small crucifixion figure of the fallen Jesus. I decided to make one. I asked my neighbour if I could cast his body. I cast the bottom half of his body, but then he had to go to work so we cast the top of my body and put the two halves together. I asked the artist Ann Hamilton, who had just had an exhibition at the Dia Art Foundation in New York which involved a lot of horse hair, if I could have some of the horse hair for the hair of my Jesus. She was very accommodating."

"I went to Angers, to see the Apocalypse Tapestry. I had seen it in a book but never in real life, and I really wanted to see this. I was very shocked. They also have this “answer” tapestry made by Jean Lurçat. Both of these things stuck in my head for about thirty years. And then Magnolia Editions asked me if I wanted to make a piece with them. Finally, I said yes because I was making huge drawings this size where I make a drawing and I make it into a lithograph and then I collage things together. It gave me the opportunity to introduce color into my work. My original intent in making tapestries was to mix up the Middle Ages and the Roaring Twenties and hippy art to make images that were spectacle. The first was called Earth, the second Sky (which was a drawing of a friend of mine) and the third Underground. I thought they were going to fit together, but then after about three, it all fell apart and they are more influenced by me living upstate. So far there are 12 tapestries. They are made on Jacquard loom, but they require a lot of technical and computer innovation."
“Rapture and another piece, Born, were made together. The first is a woman being born from a wolf, and the other a woman being born from a deer. They were both made during a time I tried to learn about the American sculptor Paul Manship’s work and work of the 1930s, like Art Deco sculpture. Rapture obviously relates to the story of Little Red Riding-Hood, specifically the part of the story when the huntsman cuts open the wolf and the grandmother rises out with her granddaughter. I thought it would be interesting to see what someone being born out of a wolf looks like, like Venus on the half shell or like the Virgin Mary on the moon.”

“I was once asked to propose something for an outdoor public commission. While I didn’t get the commission, I thought, what would I make if I could make public commissions? I decided to make sculptures of the women, like witches, who had been burnt at the stake with their arms open wide in the pose of Jesus asking: Why hast thou forsaken me? Somehow, I thought lots of places would need them, but they have not, so far. There are very few memorials to the murder of women.”
WORKS LIST
WORKS LIST, FOLLOWING THE EXHIBITION ORDER

GRAND STAIRCASE
Sun, Moon, Stars and Cloud, 2011

FIRST FLOOR
Vestibule
Pause, 2003
Salon Dupré
Sleeping, Wandering, Slumber, Looking About, Rest Upon, 2009-19
Display cabinet 1:
Woman with Wolf, 2003
Woman with Lion, 2003
Woman with Bear, 2003
Woman with Dog, 2003
Woman with Snake, 2003
Sphinx, 2004
Display cabinet 2:
Ear, 1996
Little Mountain, 1993-96
Glass Stomach, 1985
Untitled (Glass Teardrops), 2004-05
Untitled (7 organs), 1992
Tongue and Hand, 1985
Tongue in Ear, 1983-93
Display cabinet 3:
Sunrise, Sunset, 2016
Osprey with Fish, 2017
Spiral Nebula, 2016
Cloudburst, 2017
Forager A, 2017
Forager B, 2017
Display cabinet 4:
Rise, 2018
Room Sage
Meat Head, 1992
Room Varin
Untitled, 1995
Untitled (Skins), 1992
Curled Up Body, 1995
Room Denon
Untitled III (Upside-Down Body with Beads), 1993
Untitled (Ovum and Sperm), 1992
Room Babut de Rosan
Pyre Woman Kneeling, 2002
Sheil, 1995
Room B. Franklin
Sungrazer VII, 2019
Sungrazer VIII, 2019
Sungrazer IX, 2019
Red Light I, 2019
Red Light II, 2019
Red Light III, 2019
Red Light IV, 2019
Red Light V, 2019
Red Light VI, 2019
Red Light VII, 2019
Red Light XI, 2019
Room Duvivier
Underground, 2012
Fortune, 2014
Cathedral, 2013
Harbor, 2015
Sky, 2012
Guide, 2012
Head with Bird I (Top), 2013
Room Pisanello
Blue Girl, 1998
Untitled, 1993
Room Arnaune
Virgin Mary, 1992
Worms, 1996
Silver Vein Arm, 1992
Room Jacques Denis Antoine
Annunciation, 2010
Benediction, 2012
Alcove
Bandage Girl, 2002
Room Gay Lussac
Sainte Geneviève, 1999
Rapture, 2001
Lying with the Wolf, 2001
GROUND FLOOR
Room 4
Untitled (Flower Blanket), 1992
Girl with Globe, 1998
Room 3
Usher with Handkerchief, 2003
Lying on Clouds, 2016
Audience, 2016
Room 2
Quiver, 2019
Moon with Stars I, 2004
Compass, 2017
Harmonies III, 2011

Room 1
Blue Prints series: Melancholia, 1999
Blue Prints series: Titania, 1999
Blue Prints series: Riding Hoods, 1999
Blue Prints series: Billie (Girl with Dolls), 1999
Blue Prints series: Dorothy, 1999
Blue Prints series: Emily B. (Girl with Chain), 1999
Blue Prints series: Eva, 1999
Blue Prints series: Lucy with Donkey, 1999
Blue Prints series: Virgin Mary, 1999
Blue Prints series: Virgin with Dove, 1999
Blue Prints series: Wolf Girl, 1999
Blue Prints series: Emma, 1999
Blue Prints series: Twins, 1999
Blue Prints series: Emily D., 1999
Blue Prints series: Cathy (Girl with Dove), 1999
Tiller, 2016

Corridor
The Light of the World, 2017
Spiral Nebula (Large), 2016

COURTYARDS
Cour de la Méridienne
Seer (Alice I), 2005
Cour de la Fonderie
Mary Magdalene, 1994

MUSEUM 11 CONTI
Coin, 1998
Lamb Bank, 2002
Body, 1995
Little Mesa II, 1995
CREATIONS
WITH WORKSHOPS OF MONNAIE DE PARIS

On the occasion of her major exhibition at Monnaie de Paris, the artist Kiki Smith has conceived a unique medal-necklace. It was struck in the heart of the Mint’s workshops, testifying the lively links between contemporary artistic creation and Monnaie de Paris’ know-how. Passionate about craftsmanship and studio work, Kiki Smith works the same way on original works of art as she does on edited products, regardless of their value. This gilded bronze medal, strung on a long necklace, depicts the pattern of a tapestry named Sky which was realized by Kiki Smith in 2012. Impressed by the discovery of the Apocalypse Tapestry in Angers, a masterpiece of medieval art, in 2011 the artist began the realization of a great cycle of tapestries about nature and cosmos. Animals - deer, wolves, eagles or butterflies - evolve freely in idyllic environs, alongside majestic human figures. A few of Kiki Smith’s main themes can be found in the engraved motives: the decorative arts, nature and cosmos, as well as the harmonious relationship between animals and female bodies.

Pendant medal Sky
Gold plated Bronze
Diameter 41mm
Signed
Limited edition. 300 copies

Mini-medsals
Wolf / Bee / Deer
Diameter: 34 mm
Nordic Gold
Price: 4€ / medals
The bilingual catalogue (in French and English), published on the occasion of this exhibition is the first major publication in French dedicated to Kiki Smith’s work.

It comprises an introduction to the exhibition signed by its curator, Camille Morineau, and original essays written by Sophie Delpeux and Nora Philippe.

At the invitation of the Monnaie de Paris, Kiki Smith herself commented on about twenty works shown within the exhibition.

The artist’s words offer an immersion into the design process of the works and the context in which they were made.

Co-edition Silvana Editoriale – Monnaie de Paris
Graphic Design: Atelier 25
32 euros – on sale from October 17, 2019
Size: 17.7 x 24.8 cm; around 120 illustrations

In parallel, the Galerie Lelong presents a solo show of Kiki Smith:

Kiki Smith
Home Coming
October 10 – November 16
Galerie Lelong
13 rue de Téhéran
75008 Paris
www.galerie-lelong.com

Monday October 14, 6:30pm
Book signing of the exhibition catalog by Kiki Smith
Librairie-Flammarion Centre-Pompidou
Place Georges-Pompidou, 75004 Paris
AROUND THE EXHIBITION

TOURS AND CONFERENCES

► FRIDAY OCTOBER 18, 7 PM
Kiki Smith, in dialogue with Petra Giloy-Hirtz, Art Critic and independent Curator.
In English.
10€ / person – duration: 1h30 – on reservation

► WEDNESDAYS NOVEMBER 27, DECEMBER 18, JANUARY 15 AND FEBRUARY 5 AT 7PM
KIKI SMITH SEEN BY...
Artists, historians, musicians, curators... different personalities guide visitors through the exhibition and comment on works of their choice, which echo their own practice, Art history and their areas of interest.

WEDNESDAY NOVEMBER 27, 7PM
Frédérique Loutz, visual artist.

WEDNESDAY DECEMBER 18, 7PM
Ludovic Debeerme and Fanny Michaëlis, authors of comic stories, illustrators and musicians.

WEDNESDAY JANUARY 15, 7PM
Lucia Pesapane, curator of the exhibition.

WEDNESDAY FEBRUARY 5, 7PM

Price 16 € / person (full price – including the entrance to the exhibition and the museum) – duration: 1h30

FILM SCREENING

► WEDNESDAY JANUARY 29, 7PM
Screening of the documentary Kiki Smith-Work!, by Claudia Müller, 2016
In partnership with the association Tous les docs.
Original version with French Subtitles.
Price 16 € / person (full price – including the entrance to the exhibition and the museum) – duration: 52’

FAMILY ACTIVITIES

► WORKSHOP “SMITH WAY”
Come create with your family during the workshop “Kiki Smith way” to experience some of the American artist’s techniques of choice.
Duration: 2h - Adults and children (from the age of 6)
32 € (adult + child)
+8 € per additional adult or child (presence of an adult required)
> Sunday December 1st, 2019 at 2:30pm, Sundays January 26 and February 2nd, 2020 at 2:30pm

AND ALSO...

Ticket Exhibition + Museum: 14 €
Guided tours (general public, 90 minutes): Saturday at 11:30am, Sunday at 11:30am and 3pm

Find all details about the programmation on monnaiedeparis.fr
More information, prices and reservations: 01.40.46.57.57, billetterie@monnaiedeparis.fr and on site at the ticket office (subject to avaibility).

For groups:
Guided tours or free visits, on reservation.
A special time slot is available only to groups, from Tuesday to Sunday from 9am to 11am, in order to allow them to visit the exhibition without any disruption.

Whether you wish to visit the exhibition on your own or guided by one of our mediators, please contact us to arrange your tour: 01.40.46.57.57 or reservations-groupes@monnaiedeparis.fr or book your ticket online: billetterie-groupes.monnaiedeparis.fr.

In order to book your tour or your workshop, please go on the website, monnaiedeparis.fr, section Museum & Exhibitions, or 01.40.46.57.57