



Marginalia

Inside the Comics Art Collections

NMNM – Villa Sauber

April 1 – September 5, 2021

Curator: Marie-Claude Beaud

Guest curator: Damien MacDonald

Associate curator: Stéphane Vacquier

Scientific adviser: Didier Pasamonik

Scenographers: Berger&Berger (Laurent P. Berger and Cyrille Berger)

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Marginalia ***Inside the Comics Art Collections***

Presented at the NMNM-Villa Sauber from April 1 to September 5 2021, the exhibition *Marginalia. Inside the Comics Art Collections* is an exploration of comic book art, a young art born at the same time as film and psychoanalysis, and which has frequently opted for marginality over convention, humour over academicism and counter-culture over received ideas.

Built around rare loans from public and private collections, the exhibition offers a chance to rethink the relationship between comic books and their acceptance by institutions, or how a medium that has always been split between counter-culture and mass culture has entered the museum space without giving up its transgressive vocation or boosting its commoditisation.

Following Freud's *traumarbeit* (dream-work) model, *Marginalia. Inside the Comics Art Collections* invites visitors to discover works by more than 90 of the greatest comic book artists and honours the passion of those who find their work an endless source of fascination.

Marginalia are the small drawings located in the margins of Medieval manuscripts. Often secular, sometimes droll, always fascinating, they form a dialogue with the texts that they illuminate, explain or criticise and can be seen as the origins of comic books, a combination of drawing and writing which blossomed in the 20th century.

Following the principle of these Marginalia, the graphic works that reflect the curators' point of view mixing texts and images are found around the works of art. Rethinking the function of the "informational label", these quirky cards play on reversing polarities – from the margins to the middle and vice versa – to propose new readings and perspectives on the artists' works.

Marginalia. Inside the Comics Art Collections is completed by a fun and lavish publication (co-published by the NMNM and Glénat) which intends to square the enjoyment of reading comics with the demands of an appropriate scientific approach through contributions from Jean-Luc Fromental, Thierry Groensteen, Didier Pasamonik and Numa Sadoul.

The image chosen for the cover of the catalogue, as well as the poster promoting the exhibition, have been realized specifically for this occasion by avant-garde cartoonist Herr Seele: like a wink full of mischief at the meeting of classical painting with comics.

List of artists on show

Neal Adams – Alex Barbier – Gilles Barbier – Carl Barks – Jordi Bernet – Enki Bilal – Jean Bouillet – Martin Branner – Alberto Breccia – Claire Bretécher – John Buscema – Calvo – Milton Caniff – Yves Chaland – André Chéret – Gene Colan – Guido Crepax – Robert Crumb – Paul Cuvelier – Phil Davis – Rudolph Dirks – Walt Disney – Philippe Druillet – Will Eisner – Lee Falk – Emil Ferris – Max Fleischer – Jean-Claude Floc'h – Jean-Claude Forest – Hal Foster – André Franquin – Frank Frazetta – Jochen Gerner – Dave Gibbons – Paul Gillon – Jean Giraud – José Gonzalez – Gotlib – Floyd Gottfredson – Juanjo Guarnido – Ralph Heimdahl – Hergé – Hermann – George Herriman – Burne Hogarth – Edgar P. Jacobs – Jijé – Jeff Catherine Jones – André Juillard – Jack Kirby – Ralf König – Liberatore – Régis Loisel – Milo Manara – Mandryka – Francis Masse – George McManus – Winsor McCay – Jean-Claude Mézières – Frank Miller – Moebius – Tomás Nadal – Kevin O'Neill – Osamu Tezuka – Richard Felton Outcault – Peyo – Georges Pichard – Joseph Pinchon – Gérald Poussin – George Pratt – Hugo Pratt – Benoît Prévot – Benjamin Rabier – Alex Raymond – Julio Ribera – Alain Saint-Ogan – José Luis Salinas – François Schuiten – Charles Monroe Schulz – E.C. Segar – Sempé – Denis Sire – Pat Sullivan – Jean Tabary – Gengorō Tagame – Jacques Tardi – Maurice Tillieux – Tom of Finland – Roland Topor – Albert Uderzo – Myron Waldman

Some of the heroes on show

Barbarella – Batman – Bécassine – Benoît Brisefer – Betty Boop – Bianca – Black Bolt – Black Panther – Blacksad – Blake & Mortimer – Blueberry – Bugs Bunny – Captain and the Kids – Charlie Brown – The Thing – Cisco Kid – Corto Maltese – The Masked Cucumber (Concombre masqué) – Daredevil – Donald Duck – Felix the Cat – Flash Gordon – Fritz the Cat – Gaston Lagaffe – Iznogoud – Jerry Springer – Johnny Comet – Jungle Jim – Krazy Kat – Little Nemo – Mandrake – Marsupilami – Mickey Mouse – Phantom – Scrooge McDuck – Popeye – Prince Valiant – The Fantastic Four – Rahan – RanXerox – RIP Kirby – The Smurfs – Snoopy – Spirit – Spirou – Steve Canyon – Tanguy et Laverdure – Tarzan – Terry and the Pirates – Tintin – Vampirella – Watchmen – Winnie Winkle – X9 – Zig et Puce

Text to be published in the exhibition catalogue

L'art comptant pour rien ou content pour rien

The Art Form for Dunces

By Marie-Claude Beaud

French comics artist and writer Philippe Druillet put it beautifully: "Behind every artist lurks a world of the absolute."¹ The museum is a bridge towards these worlds: it exists purely and simply to help the public get acquainted with the richness of artistic creation, to offer them the tools for a better understanding of the *real* world. Like all NMNM projects, the exhibition *Marginalia. Inside the Comics Art Collections* has been designed according to this credo of total freedom of expression and the urge to serve solely as an intermediary for artists.

These leitmotifs come mainly from the personalities with whom I was lucky enough to begin my career: Maurice Besset, head curator of the Musée de Grenoble between 1969 and 1975, had inherited the spirit of Pierre Andry-Farcy (1882–1950), the historic curator who made Grenoble home to the very first museum of modern art in France. When it came my turn to further enrich the remarkable collections bequeathed by these two great figures, it seemed to me only natural to look to comic strip artists.

It is to one of them, Gérald Poussin, that I owe my discovery of their obvious importance, and the realities of the working conditions of artists suffering from hardly being taken seriously: my acquisition of forty boards dates to the early years of *Métal Hurlant*, whose creators, the "Associated Humanoids", were still seen as a bunch of weirdos going nowhere.

That was forty-five years ago. I want to thank Guy Tosatto, director of the Musée de Grenoble, for having let us rediscover these treasures—for me a truly emotional occasion.

Comics—*bandes dessinées* in French—are now recognized as a fully-fledged, complex art form, but only after decades of a real disregard attributable to a variety of factors. We wanted to go back over this history of the admission of comics into the field of art in museums, the public arena and private collections.

Museums exist, among other things, to help forge new links, but they rely on the support of the authorities, who sometimes show little interest in contemporary art. The reasons for this estrangement need to be looked into, because they condition citizens' access to culture. Why reject current modes of expression? And why be willing to admit, at best, only art forms that were avant-garde more than half a century ago?

In the case of comics, the medium was long looked down on precisely because of its popularity. The fine arts hierarchy, even if rendered obsolete by modernism, has nonetheless been hard on comics, relegating them to ninth position behind all the other arts, including television.

¹ Philippe Druillet, 20 June 2002, in M.-E. Leclerc, *Itinéraires dans l'univers de la peinture* (Paris: Flammarion, 2003), p.248.

Comics have never wholeheartedly challenged this ranking, maybe because it suited the medium to be taking it easy at the back of the class, near the window and the radiator—where freedom's always at its maximum. You might say that the art form for dunces—junk art—has taken its revenge for this dismissiveness: the bad students, the stupid, aggressive scribblers, society's borderline cases, have finally come in from the establishment fringes.

In a reversal both tragic and terribly ironic, a counterculture once considered a source of corruption of honest citizens is nowadays being brandished as a banner of freedom of expression. To really savor this paradox, you only have to remember, for example, the Museum of Horror improvised in 1987 in a Paris apartment: comics exposed to public scorn, at the initiative of the Minister for Internal Affairs.

Set up in mid-50s America in the wake of psychiatrist Fredric Wertham's infamous *Seduction of the Innocent*, the Comics Code Authority (CCA) accused comics of being the cause of juvenile delinquency. In France, the law of 16 July 1949 on publications intended for young people had been designed to counter the influence of these same American comics on "public morality." The law, like the CCA, lasted until 2011.

That was ten years ago.

Every age creates its own languages to translate its anxieties and obsessions, together with its utopias and its grounds for fascination. I see nothing irrelevant in pointing out that art, whose childhood we have so readily assigned to the caves of prehistory, now finds its wellspring in childhood and the margins of school exercise books, before continuing on in the daydreams and nightmares of adults.

This exhibition thus echoes *Beautés insensées* (Insane Beauties; 2006), curated by Jean-Michel Bouhours and one of NMNM's first exhibitions. This parallel resonates in a very particular way with Jean Dubuffet's 1968 manifesto *Asphyxiating Culture*. As beauties full of often hidden meanings, comics prove that dreams are right, as opposed to "the dream of reason that generates monsters", to paraphrase a famous etching from Goya's *Los Caprichos*. The artist keeps his contemporaries' senses on the alert.

Permanently guaranteeing the vitality of the art scene is a crucial mission in which public and private collections play a decisive role. So I would like to express my deep gratitude to the lenders who have agreed to share their collections and their secrets with us, as well as the specialists and aficionados who have kindly agreed to contribute to this catalogue.

Most of all, I would like to salute the artists who give us access to new worlds with every new venture

Sections of the exhibition

1. Krazy Kat, a wandering guide

George Herriman

2. Inventing the subconscious

Hal Foster, Edgar P. Jacobs, Emil Ferris, Georges Pichard, Winsor McCay signing Silas

3. Urchins for ancestors

Carl Barks, Martin Branner, Edmond-François Calvo, Walt Disney, Rudolf Dirks, Floyd Gottfredson, Ralph Heimdahl, George McManus, Richard Felton Outcault, Pierre Culliford also known as Peyo, Joseph Porphyre Pinchon, Benjamin Rabier, Alain Saint-Ogan, Charles Monroe Schulz, Elzie Crisler Segar, Jean-Jacques Sempé also known as Sempé, Pat Sullivan, Osamu Tezuka

4. The quest for self

Paul Cuvelier, Paul Gillon, Hal Foster, André Franquin also known as Franquin, Hermann Huppen also known as Hermann, Georges Remi also known as Hergé, Maurice Tillieux

5. The hero's metamorphosis

Kevin O'Neill, Régis Loisel

Baby Dolls & Dragon Ladies

Milton Caniff, Alex Raymond

Vines & muscles

André Chéret, Burne Hogarth, Hal Foster, Frank Frazetta

Superhuman, all too superhuman

Neal Adams, John Buscema, Gene Colan, Phil Davis, Will Eisner, Lee Falk, Jack Kirby, Frank Miller, Albert Uderzo

Gosciny, Uderzo, the fun of deconstructing myths

Jean Tabary, Albert Uderzo

A new wave of comics

Dave Gibbons, Joseph Gillain also known as Jijé, Paul Gillon, Jean Giraud signing Gir, George Pratt

Black flags and ink

Jacques Tardi

Androids tears and space-time travels

Enki Bilal, Jean-Claude Mézières, Alex Raymond, Jacques Tardi

Androids tears and space-time travels

Enki Bilal, Juanjo Guarnido, Régis Loisel, Mandryka

6. Sexual liberation

Alex Barbier, Jordi Bernet, Jean Bouillet, Claire Bretécher, Milton Caniff, Guido Crepax, Robert Crumb, Max Fleischer, Jean-Claude Forest, Paul Gillon, Jean Giraud signing Moebius, José González, Marcel Gotlib, Jeffrey Catherine Jones, Ralf König, Touko Valio Laaksonen also known as Tom of Finland, Gaetano Liberatore also known as Liberatore, Milo Manara, Tomás Marco Nadal, Georges Pichard, Benoît Prévot, Alex Raymond, Julio Ribera, José Luis Salinas, Denis Sire, Gengorō Tagame, Roland Topor, Myron Waldman

7. Semantic insurrection

Jochen Gerner, Francis Masse also known as Masse, Gérald Poussin

8. The Birth of Post-Punk Ethics

Yves Chaland, Floc'h

9. The Draughtsman's Fever

Philippe Druillet, François Schuiten

10. The morning of the mediums

Alberto Breccia, Hugo Pratt, Jean Giraud signing Moebius

Sculptures

Gilles Barbier

Biographies of the curators, scenographers and authors of the publication

Marie-Claude Beaud, Curator and Director of the NMNM

1965 – 1968: Graduated from Université de Besançon, France with a Diplôme Supérieur in history and art history

1969 – 1976: Deputy Curator at the Musée de Grenoble, working alongside Maurice Besset. She got involved with graphic design, design and comics.

1976 – 1978: Acting Director of the Musée de Grenoble. Here, Marie-Claude Beaud developed an Education department for schools and colleges

1978 – 1984: Curator at the Musées de Toulon where she opened the Museum's doors to contemporary artists using all types of media, especially fashion and music. She also made the invisible visible by making part of the storage accessible to the public.

1984 – 1994: Named by Alain-Dominique Perrin Founder-Director of the Fondation Cartier pour l'art contemporain, where she set up artist residencies, presented an astute programme of performing arts and important themed exhibitions the one presenting the links between Andy Warhol and Velvet Underground in 1990. She worked with Jean Nouvel on the building in Paris which opened in 1994.

1994 – 1996: Managing Director of the American Center (today Foundation For Arts Initiative) in Paris, Frank Gehry's first construction in France. At this time, Marie-Claude Beaud was instrumental in the development of the techno music scene in Paris, by co-producing Global Tekno, the electronic music festival, with RADIOFG.

1996 – 1999: Director of the musées de l'Union Centrale des Arts Décoratifs (Musée des arts décoratifs, Musée Nissim de Camondo, Musée des arts de la mode et du textile musée de la publicité)

2000 – 2009: Marie-Claude Beaud was asked by the Fondation Musée d'Art Moderne Grand-Duc Jean to head up the creation of the Mudam in Luxembourg in a building conceived with IMPei. Here, she multiplied partnerships with national and international institutions, and she initiated, with artists, a programme of commissions open to all fields of creativity fashion design music art called "Be the artist's guest"

2003: Luxemburg commissioner at the Venice Biennale. Under Marie-Claude Beaud's commission and Björn Dahlström's curation artist Su-Mei Tse won the Golden Lion. This was the first time that the prize was awarded to a pavilion outside of the Giardini.

2009 – 2021: Director of Nouveau Musée National de Monaco where she took the reopening of Villa Paloma as the first goal in 2010 (rethought by architect Alexis Blanchi and museograph Renaud Piérard), which becomes the second exhibition site of the museum, alongside Villa Sauber. She develops an exhibition program and the enrichment of the collections around major themes: Arts, Science and Techniques, Performance and Scenography or else Territories and Landscapes (Frontiers and Alterity).

Damien MacDonald, guest curator

Damien MacDonald is an Indian ink addict born in London the year Joy Division released the album *Unknown Pleasures*. Author of comic strips and independent curator, he has notably adapted Victor Hugo's *Notre-Dame de Paris* into a graphic novel (Calman-Lévy Graphic, 2020), and created the exhibition *Drawing the Invisible* (Mindscape Foundation, Paris, 2015). He participated as an artist in the exhibition "LAB#2. Hors Catégories" at the Nouveau Musée National de Monaco (Villa Sauber, 2018).

Stéphane Vacquier, associate curator

Art historian and collaborator in charge of archives and documentation at the Nouveau Musée National de Monaco, Stéphane Vacquier has written several texts and essays for exhibition catalogs. He also curated the exhibition *Ouattara Watts. Résonances* (Espace Paul-Rebeyrolle, Eymoutiers, 2019) and is currently editing the catalog raisonné devoted to the work of Paul Rebeyrolle.

Didier Pasamonik, scientific adviser

Belgian-born Didier Pasamonik is a publisher, journalist, exhibition curator, and a recognized comics specialist who writes widely on the subject in the press. Founder and president of the Agence BD S.A.S., he is also Managing Director of ActuaBD.com, the first comics information website in France. His books include *La République et l'Église, les images d'une querelle*, with Jacqueline Lalouette and Michel Dixmier, (La Martinière, 2005), *Critique de la bande dessinée pure* (Berg, 2008), *Regards croisés de la bande dessinée belge* (Snoeck, 2009), and *Mickey à Gurs Les Carnets de dessin de Horst Rosenthal*, co-written with Joël Kotek and Tal Bruttman (Calmann Levy and Mémorial de la Shoah, 2014). He was notably academic advisor for the exhibition *From Superman to the Rabbi's Cat* at the Museum of Art and History of Judaism in Paris (2007), the curator of *Regards croisés de la bande dessinée belge* at the Royal Museums of Fine Arts of Belgium (2009), and *Shoah et bande dessinée* at the Shoah Memorial in Paris (2017), Mechelen (2018) and Luxembourg (2020), academic advisor for the exhibition *Gosciny, beyond laughter* at the Museum of Jewish Art and History (2017) and curator of the exhibition *Largo Winch – Adventurer of the Economy* at the Cité de l'économie in Paris (2020–2021).

Berger&Berger (Laurent P. Berger and Cyrille Berger), scenographers

Laurent P. Berger, visual artist and Cyrille Berger, architect, have been collaborating since 2006 under the name Berger&Berger.

They develop work in multiple fields, considering the disciplines of visual arts, design, scenography and architecture as related, specific and partially different; contributing to a rich and contradictory construction of the real, stage, landscaped or museum space.

They participate in numerous national and international architectural competitions. In 2012, they delivered *Notus Loci*, the extension of the International Center for Art and Landscape on the island of Vassivière, in 2015 the Extension of the Lambert Collection museum in Avignon, in 2016 the requalification of the public space of the National Dance Centre in Pantin.

They are laureates in 2019 of the competition for the creation of The Institute for Photography in Lille which they will deliver in 2022.

Their work is present in various public collections including that of the French National Center for Visual Arts, that of the National Library of France, that of the National Museum of Modern Art - Center Pompidou, that of the Mudam, Contemporary Art Museum of Luxembourg, that of FRAC Rouen, that of FRAC Marseille and that of the Nouveau Musée National de Monaco.

Text contributors:

Jean-Luc Fromental

After ten years in classical publishing, Jean-Luc Fromental became a comics critic at *Le Matin de Paris*. In 1981, he and José-Louis Bocquet created L'Année de la bande dessinée (Year of Comics), and he then went on to join Les Humanoïdes Associés, as publisher, creator of the bi-monthly *Métal Aventure* and last editor-in-chief of the historic magazine *Métal Hurlant*. In 1987, he received the Alfred Prize for Advertising Communication at the Angoulême Comics Festival and in 1989 and 1990, two Alph-Art in the same category. Since 1991, he has devoted himself mainly to the writing of series and animated films. In 2003, he launched the Denoël Graphic label, which he still manages to this day. Since 2015, with José-Louis Bocquet, he has been responsible for the scenarios of the adventures of Blake and Mortimer.

Thierry Groensteen

Thierry Groensteen is a historian and theorist of comics. Doctor of Modern Letters and graduate in social communication, he directed the Cahiers de la bande dessinée in the 1980s and the Musée de la bande dessinée d'Angoulême in the 1990s. Today he directs the series "Actes Sud-L'An 2" and carries out missions for the Cité de la bande dessinée (exhibition curator, chief editor of the online magazine NeuvièmeArt2.0). He is the author of numerous books, including *Système de la bande dessinée* (PUF, 1999), *Un objet culturel non identifié* (L'An 2, 2006), *La Bande dessinée, son histoire et ses maîtres* (Skira/Flammarion, 2009), *Un art en expansion* (Les Impressions nouvelles, 2015) and *L'Excellence de chaque art* (Presses universitaires de Tours, 2018). He also writes fiction. In January 2021, Robert Laffont published *Le Bouquin de la bande dessinée*, an aesthetic and thematic dictionary, which he edited.

Numa Sadoul

Numa Sadoul was born in 1947 in Brazzaville (Congo). A man of letters, he has published more than thirty books since 1970: novels, poems, theater, essays, and interviews with the masters of comics (Hergé, Franquin, Moebius, Tardi, Uderzo et al.). In 1982/84, four comic books are published adapting Wagner's *Ring of the Nibelung* with cartoonist France Renoncé. Last published, an *Ego-Dictionary of autobiographical opera* in 2017. In the theater, he has been an author, director, actor, teacher and troupe director since 1966. Last production to date: Aristophanes' *Assemblywomen* with his troupe Les Enfants Terribles (Saint-Paul de Vence) in 2021. He made his debut in opera directing in 1977 with the production of Wagner's *Parsifal* at the Opéra National de Lyon and the Opéra National du Rhin. He has since staged some twenty productions throughout France. Last production to date: Mozart's *The Magic Flute* at the Marseille Opera in 2019.

Bestiaire Dessiné (Drawn Bestiary)

Oriane Lassus' residence workshop in the school environment

In partnership with the Direction de l'Education Nationale, de la Jeunesse et des Sports and with the support of the Princely Government.

In the frame of the exhibition *Marginalia*, the NMNM invites comic book artist and script writer Oriane Lassus to work with six classes of 4th grade in the five schools of the Principality.

From scenario to writing by way of drawing, the students will be initiated to the 9th art.

The result of this work will be take the form of a touring exhibition between the six schools as well as a publication.

Oriane Lassus was born in Besançon in 1987. Graduated from the Académie Royale des Beaux-Arts de Bruxelles, she's awarded the Révélation Blog prize under the pseudonym of Aspirine in Angoulême, France, in 2011. She published her first album *Ça va derrière ?* (Vraoum) in 2012, in which she expresses her resentment towards four-wheeled vehicules and her passion for details that seem insignificant at first glance, followed by *Puis Immobilier Pointure* in 2013 upon invitation of Super Structure. In 2016 the comic *Quoi de plus normal qu'infliger la vie ?* is published by Arbitraire. She regularly takes part in the *Pierre Feuille Ciseaux* artists' residencies. Since 2014, she's been collaborating with the children magazine *Biscoto*, in which she, amongs others, published the story *Le Meilleurissime Repaire de la Terre* which was selected in the youth selection of the Angoulême Comics Festival in 2018 and was the subject of an exhibition in the Young talents pavilion. *Les Gardiennes du grenier* published in 2020 is her last children's album.

Public programme

The NMNM seeks to encourage meetings between the public, artworks and creators. At Villa Paloma and Villa Sauber, *La Table des Matières* and *Le Salon de Lecture* offer visitors of all ages a special setting allowing them to extend their visit and quench their curiosity.

The NMNM also develops, in close collaboration with specialized associations in Monaco and its region, visits for people with disabilities. A program adapted for the visually impaired public is available on reservation and visits in sign language are also offered. Groups from the AMAPEI have also been welcomed regularly for several years, and still are today.

Regardez Voir

Regardez Voir is an all public service offering an artistic vision for the duration of a conversation. If perceiving a work requires looking at it, seeing allows us to understand its meaning. This service can be activated every Tuesday between 12:30 p.m. and 2 p.m. and Sundays from 11 a.m. to 5 p.m. Activate the service with a person wearing the « Regardez Voir » badge. In just a few minutes, the meeting offers an experience of seeing, a new way of talking about art.

Guided tours

Mediators are available every Tuesday, Saturday and Sunday to guide the public in its visit or answer any questions (French and English).

Group visits are possible every day of the week, upon reservation

Midi au Musée

Every Tuesday between 12 and 2.30 pm the visitors can access the Villa for free.

Lunch break can be a moment to relax and spend time in the gardens, drink a coffee and then visit the museum.

Family weekends

Les ateliers en famille (Family workshops)

Participation is free after payment of the entrance fee (if applicable)

Adapted for children from 7 to 12 years old

Length: 45 min

Limited number of participants

Reservations via email public@nmnm.mc or 00377 98 98 48 60

Treasure hunt in the Villas' gardens

Every weekend come and look for the works presented in the gardens of Villa Paloma and Villa Sauber!

Self-guided activity, adapted for children from 7 to 12 years old

Ateliers jeune public

The NMNM organizes workshops for children during the holidays.

For more information and updated events, please go to the NMNM website and its Facebook page. Information and registration: public@nmnm.mc

Acknowledgements

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Director of the NMNM

Curator

Marie-Claude Beaud

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Scientific adviser

Didier Pasamonik

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Berger&Berger (Laurent P. Berger and Cyrille Berger)

General coordination

Emmanuelle Capra, Maxime Porto, assisted by Hortense Hinsinger and the entire NMNM team

Text contributors

Jean-Luc Fromental, Thierry Groensteen, Damien MacDonald, Didier Pasamonik, Numa Sadoul, Stéphane Vacquier

The « Marginalia » have been written and drawn by Damien MacDonald

We especially thank the lenders

Bernard Mahé

Pierre Passebon

Hervé Chandès - Fondation Cartier pour l'art contemporain, Paris

Guy Tosatto - Musée de Grenoble

Georges-Philippe et Nathalie Vallois et la Galerie

And all those who wish tout remain anonymous

We sincerely thank the artists and all those who contributed to this project

Aurore Belluard, Dominique Dauphin, Jacques Glénat, Jacques Grange, Valérie Huss, Mathilde Kienlen, Marianne Le Métayer, Grazia Quaroni, Nick Rodwell, Alexandre, Anthony et Paul Sinnah

Partners

Direction des Affaires Culturelles

Direction de la Communication

Direction du Tourisme et des Congrès

Le Méridien Beach Plaza

Practical information

Nouveau Musée National de Monaco

www.nmnm.mc

Follow us on: @nmnmmonaco #nmnmmonaco
#villasauber #marginalia



Exhibition dates : April 1 – September 5, 2021

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Opening hours

Every day from 10am until 6pm

Closed during the Formula 1 Grand Prix, on May 1st, November 19, December 25 and January 1st

Wearing a mask is mandatory for all visitors from 5 years-old on.

Entrance rates

NMNM ticket: 6€

Free for everyone under 26 years old, scholar and children groups, Monegasques, members ICOM and CIMAM, job-seekers, disabled people

Free entrance every Sunday and every Tuesday from 12.30 until 2pm

NMNM / Villa Sauber

17, avenue Princesse Grace

+377 98.98.91.26

By bus

Lines 5 and 6, stop Grimaldi Forum – Villa Sauber

Lines 1 and 4, direction Saint Roman, stop Place des Moulins, access through public lift

By car

Parking “Grimaldi Forum” or Parking « des Moulins », access through public lift

From the station

Lines 5 and 6, stop Grimaldi Forum – Villa Sauber

Lines 1 and 4, direction Saint Roman, stop Place des Moulins, access through public lift

From villa Paloma to villa Sauber

Bus line 5

For Villa Paloma, stop « Parc Princesse Antoinette », access through public lift

For Villa Sauber, stop Grimaldi Forum – Villa Sauber

The NMNM is a member of **BOTOX[S]** réseau d'art contemporain Alpes & Riviera and **Plein Sud**, le réseau arts visuels du Sud