



*Hercule Florence. Le Nouveau Robinson*

Curators : Linda Fregni Nagler and Cristiano Raimondi

Villa Paloma, Nouveau Musée National de Monaco

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## ***Hercule Florence. Le Nouveau Robinson***

This exhibition presents a five year-long research on the work of the Monegasque-Brazilian inventor and artist Hercule Florence (1804–79), introducing him for the first time to the European public. The show is curated by Linda Fregni Nagler and Cristiano Raimondi and is followed by a publication with international contributions.

The inventor of *Zoophonia*, a system for the musical notation of bird songs, and of *Polygraphia*, a printing method based on the principles of photography, in 1833 Hercule Florence invented in Brazil a photographic process, independently from the contemporary research being carried out in Europe, and was the first to use the word “*Photographie*”.

This exhibition will show about 400 works, most of them being Hercule Florence’s drawings and manuscripts coming mainly from Collection C. H. Florence - Leila and Silvia Florence (São Paulo). Other private and public institutions have lent significant works : Accademia delle Scienze, Turin ; Archives du Palais Princier, Monaco; Bibliothèque de Genève ; Bibliothèque nationale de France, Paris ; BU Sciences, Bibliothèque interuniversitaire de Montpellier ; Instituto Hercule Florence, São Paulo ; Instituto Moreira Salles, Rio de Janeiro ; Kingston Museum and Heritage Service, Kingston upon Thames ; Musée du quai Branly – Jacques Chirac, Paris ; Musée Nicéphore Niépce, Ville de Chalon-sur-Saône ; Museu Paulista, Universidade de São Paulo; Science Museum, London ; Unicamp, Universidade Estadual de Campinas, São Paulo . Thanks to initiated research the NMNM has thus been able to codify, itemize and produce nearly two thousand digital files from elements of the C.H. Florence Collection – Leila and Silvia Florence (São Paulo). The files have been divided mainly by document typology: drawings, prints, letters, manuscripts, photographs and publications. Beyond this inventorial work, the digitalization was indispensable for many reasons; the protection of the collection, its identification, and its distribution between the relevant researchers engaged in the objective of studying, publishing and exhibiting the collection.

Florence’s drawings and manuscripts, as well as the first photographic copy of the history of the Americas, are put together for the first time in a single exhibition project. This presentation conveys the central theme of the exhibition: the revelation of Florence’s line of thought and *modus operandi*, expressed in the constant exercise of copy, tracing and reproduction. The need to reproduce his own work in a mechanical way led Florence to invent different printing systems alternative to etching, one of them was precisely photography.

The aim of this project is to give back this famous character its proper place in the history of culture, especially that of photography, while making a connection with the research of his peers, therefore offering an important step forward in the study of this complex figure through a thorough work on the origins of this technique.

Along with the corpus of Florence’s drawings and manuscripts, international artists such as Lucia Koch, Jochen Lempert, Leticia Ramos and Daniel Steegmann Mangrané have been invited to produce works specifically for the exhibition. This selection of artists has been made taking into account the ability that they all have to create a relationship between their own practices and other disciplinary environments such as biology, history, the history of techniques, and meteorology.

The exhibition insists on a disciplinary broadening, shedding light also on the scientific aspect of contemporary research, and offers a conception of art that makes it a systematic exploration of methodological and experimental research.

## HERCULE FLORENCE – BIOGRAPHY

Born in Nice in 1804, his family hailing from the Principality of Monaco - his father was a doctor and a military man and an amateur painter, his mother tended also towards the arts. The positivist and romantic cultures of the nineteenth century both played a role in him and found common ground in his exploration of distant lands.

The young Florence emigrated to Brazil in 1823, and in 1824 he found himself taking part as a draughtsman in the Langsdorff expedition to the Mato Grosso, commissioned by Tsar Alexander I. The expedition, headed by Russian naturalist Georg Heinrich von Langsdorff, embarked from São Paulo to Pará, in the Amazon, and was to acquire epic proportions. Langsdorff covered 17,000 km in Brazil over the space of five years, collecting information about the fauna, the flora and the native tribes of the Amazonas. The records collected were massive and, when the expedition ended, they were sent to the Academy of Sciences in St. Petersburg, but fell in oblivion for more than one century.

The scientists Édouard Ménétries, Ludwig Riedel, Christian Hasse and Nester Gaverilovitch Rubtsov went on the expedition, making zoological, botanical, astronomical and cartographical observations. In order to document and illustrate his discoveries, Baron von Langsdorff hired the painters Hercule Florence, Johann Moritz Rugendas and Adrien Taunay. Florence, drew botanic and animal species as well as Indian tribes, some of which had never been represented before. Moreover, Florence was the only one to write a travel diary of the expedition.

In this mission, full of uncertainties and dangers, he discovered his abilities as a scientist and brilliant inventor.

After the Langsdorff expedition in 1830, Florence settles with his first wife Maria Angélica in the small town of São Carlos (today Campinas) where he starts working in the production of coffee. Once a widow, he married Carolina Krug. The institute for women that she created played a decisive role at the time, establishing new rules in education and raising the school age. Until his death in 1879, Florence produced a series of scientific manuscripts and biographical diaries in which he analyzed and detailed his research linked to the printing systems he invented, such as Polygraphy, and Pulvography, as well as Photography of which he is considered a pioneer today. The photochemical process used by Hercule Florence in 1833 was successfully tested in 1976 at the laboratories of the Rochester Institute of Technology, upon the request of Boris Kossoy. It is important to point out that this process was not just the only experiment of its kind in Latin America in those years but also that it remained unknown for 140 years.

Florence also dedicated himself to other inventions such as ‘Noria Hydrostatica’ and the ‘Papier Inimitable’, a water-marked sheet of paper the he wanted to introduce as unique currency in Brazil. He also produces a series of drawings documenting the agricultural activities in the north of Sao Paulo, leaving behind him an important iconographic heritage showing the systems used for the culture of coffee, then linked to slavery and deforestation.

He also put together a ‘Picturesque-Celestial Atlas’, an inventory of extraordinary watercolours depicting clouds in the sky of Campinas, conceived as a sample of visual material for artists.

## HERCULE FLORENCE, CHRONOLOGY

### 1804

Hercule Florence was born in 1804 in Nice. His first name, Hercule, is likely a tribute to the revolutionary name of Monaco *Fort Hercule* and the ancient name *Portus Herculis Monoeci*.

Hercule Florence came from a family of artists: Arnaud Florence (1749-1807), his father, studied and taught drawing at the Academy of Fine Arts in Toulouse, where he had a distinguished career before becoming a surgeon with the 3rd Battalion of Volunteers of Haute-Garonne.

Jean-Baptiste de Vignalis (1762-circa 1799), his maternal uncle, studied at the Royal Academy of Fine Arts in Paris and won the Prix de Rome in 1781.

Claude de Vignalis, his maternal grandfather, attended the Académie de France in Rome. He was the first painter to receive a pension under the patronage of Prince Honoré II of Monaco. His nephew Philibert Florence (1839-1913) and son of his brother Fortuné, studied sculpture and painting for three years (circa 1854) at the Académie de France in Rome, thanks to the support of Prince Florestan I of Monaco.

### 1807

After his father's death, the family moved to Ventimiglia, and then to Monaco.

### Circa 1818

At the age of 14, he began working for the authorities of the Principality of Monaco as a draughtsman and calligrapher.

### 1820

Aged 16, while still working as a draughtsman and calligrapher, he read *Robinson Crusoe* which gave him the desire to sail the oceans.

### 1822

He then went to Nice, which had been part of the Kingdom of Sardinia since 1815. There he contacted the French consul, to enlist in the royal navy. He obtained permission to embark as a passenger on the French galliot *La Torche*, which was about to set sail for Toulon.

### 1823

On July 31st, he received his passport from the Principality of Monaco.

### 1824

Forty-five days after setting out on a world tour, he eventually decided to disembark in Rio de Janeiro, landing on May 1st, 1824.

### 1825

In Rio de Janeiro, Florence worked in a bookshop and printing company for almost four months, run by the Frenchman Pierre Plancher (1764-1844), and future founder of the *Jornal do Commercio*. There he produced various lithographs. He published an advertisement in the newspaper *O Diário*, in which he offered his services for copying maps, plans and drawings. He also submitted his candidacy for the post of draughtsman in the Russian expedition which would be headed by the Baron de Langsdorff (1774-1852). Being a gifted cartographer, he was eventually taken on as second draughtsman.

On September 3rd, he embarked on the vessel *Aurora* in Rio de Janeiro with the German physician and scientist Georg Heinrich von Langsdorff (1774-1853), the French painter Aimé-Adrien Taunay (1803-1828), the astronomer and Russian naval officer Nestor Gavriílovich Rubtsov (1799-1874), the German zoologist Christian Hasse, and the German botanist Ludwig Riedel (1791-1861), bound for Vila de Santos.

## 1826

The Langsdorff expedition set sail on the June 22nd. The goal was to reach the Amazonas River through navigable waters, from Porto Feliz along the Tietê, Paraguai and Paraná rivers, reaching Cuaibá and, in December, crossing the Pantanal.

## 1827

They reached the port of Cuaibá on January 30th, and stayed there for the best part of a year, before continuing their journey on December 5th. During his stay, Florence drew Bororo, Guató, Guaná, Guaicurús and other Indians. The palm trees in the region of Vila Sant'ana da Chapada dos Guimarães provided him with the idea for a Sixth Architectural Order: *L'Ordre Palmien* – which he would develop at a later date, in the 1850s. In his diary he described 14 different palms in 26 different ways.

## 1828

The expedition split into two groups: Florence continued with Langsdorff and Rubtsov on the Arinos, Juruena and Tapajós rivers. Aimé-Adrien Taunay, the first draughtsman, set off with the botanist Riedel for Vila Bela (a town now in the State of Mato Grosso); their plan was to make their way down the Guaporé, Mamoré and Madeira rivers. Unfortunately Taunay drowned after ignoring advice and crossing the Guaporé River during a spate of storms.

Still in the State of Mato Grosso, nature's imperious whims and tropical fevers struck the first group, causing Langsdorff to fall ill, and lose his memory. Despite this, Florence carried on writing up his leader's diary for eight months, in addition to his own.

## 1829

The expedition reached Rio de Janeiro on March 13th. Langsdorff was repatriated to Europe.

He had lost his mind. Florence gave a copy of his expedition diary to Félix Émile Taunay (1795-1881), who was shattered by the death of his brother Aimé-Adrien. Félix Émile Taunay would become director of the Rio de Janeiro Academy of Fine Arts in 1834. The 82-page report was titled *Ébauche de voyage fait par M. Langsdorff au Brésil de septembre 1825 à mars 1829* [*Draft of a voyage made by M. Langsdorff to Brazil, from September 1825 to March 1829*]. Today it is in the hands of the Geographical Institute in Rio de Janeiro. On his return to Rio de Janeiro, Florence edited the manuscripts of his treatise titled *Zoophonie* and organized the drawings (200 in all) produced during the trip, with a view to publishing them.

Invited by Francisco Álvares Machado de Vasconcelos, he set up home at Vila de São Carlos – today called Campinas (State of São Paulo).

## 1830

On January 4th, Florence married Maria Angélica de Vasconcelos, daughter of Francisco Álvares Machado de Vasconcelos. They had thirteen children.

Because it was his intent to publish his study of animal songs and cries titled *Zoophonie*, he devised the process of *Polygraphie*, a simple printing process at a time when there were no printing facilities in the province of the State of São Paulo. At the outset, *Polygraphie* consisted in using a press, a wax-based matrix, and a tube of ink.

At the Vila de São Carlos Florence wrote the text *Étude de ciels, à l'usage de jeunes paysagistes* [*Study of skies, for use by young landscape artists*], which is to be found in the manuscript *Le Nouveau Robinson ou l'Artiste livré à lui-même* [*The New Robinson or The Artist Left to his own Devices*]. The text contains a description of 14 water colours that are part of a set of 32 paintings of skies.

### 1831

Florence tried his hand at business and opened a fabric store in Vila de São Carlos.

At the same time, using R. Ogier's printing press (located at No. 142, rua da Candeia in Rio de Janeiro), he published a 16-page booklet on the subject of an 18-figure musical system, and another about *Zoophonie*, titled *Recherche sur la voix des animaux, ou essai d'un nouveau sujet d'études offert aux amis de la nature* [Research on the cries of animals or an essay about a new study subject offered to friends of nature].

### 1832

On August 15th, Florence embarked on experiments involving the possibility of fixing an image in a dark room, using chemical components which change colour through light. The pharmacist Joaquim Corrêa de Mello (1816-1877) explained to him the properties of silver nitrate and helped him to come up with the word *Photography* [*Photographie*], five years before it was adopted in Europe. He printed images with the action of light before the discovery made in 1833 by Daguerre, who would be regarded as the inventor of photography.

Florence carried on with the series of water colours *Étude de ciels, à l'usage de jeunes paysagistes* [Study of skies, for use by young landscape artists]. He created *Tableaux Transparents de Jour*, which consisted in a water colour placed in front of natural and artificial sources of light. Tiny holes simulated the reflections of the moon and stars on water, or the "fire in the clouds" effect.

In Rio de Janeiro, through the good offices of Álvares Machado de Vasconcelos, he purchased a letterpress and created the first graphic workshop in Vila de São Carlos, called *Autographie*.

### 1833

His first photochemical experiments were carried out on January 15th. On January 20th, he made a dark room by using a small box closed by a paint palette with a lens fixed to a hole. Inside, he placed a mirror and paper humidified with silver nitrate. Florence managed to print images of the prison and a bust of Lafayette. From his window, he printed the roof of the neighbour's house, some banana trees, and the sky in the background. Because he did not have any fixing agent, the images became dark and he decided to give up on the dark room.

During a second experiment, he used paper sensitized with gold chloride which he fixed with urine, for want of ammoniac, which was not to be found in the town. For the paper humidified with gold chloride, he used ammonium hydroxide. The glass was placed above the drawing he wanted to reproduce. The paper with the glass on top of it was exposed in such a way as to always receive the sun perpendicularly.

On July 3rd, he wrote in his diary: "Let us hope that we will be able to print with the light and obtain colourful results."

### 1834

Florence printed advertisements, receipts and labels. The results were excellent. He simultaneously used all the colours thanks to the *Polygraphie* process; and he made use of photography to apply it to graphic objects: wine, oil and medicine labels, as well as diplomas for free-masons.

### 1835

He carried on writing *Étude de ciels, à l'usage de jeunes paysagistes* [Study of skies, for use by young landscape artists], watercolours 15 to 22, in the manuscript *Noria Hydrostatique* – 1835.

### 1837

Florence printed the *Tableau Statistique de la province de São Paulo du Maréchal Muller*, thus demonstrating the importance of the methodological rigour which he afforded statistics. He also printed, using *Polygraphie*, a diagrammatic map of the main thoroughfares in the province, including trails for livestock.

### 1838

In his writings on *Polygraphie*, on November 25th, he discussed his desire to publish *Essais sur l'impression du papier-monnaie d'une manière entièrement inimitable* [*Essays on the printing of paper money in a way that cannot be copied*], a project that came into being after hearing about the circulation of forged paper money.

On December 10th, the town of Vila de São Carlos granted him a licence to install a printing press on Largo de Matriz square, which would later be bought by the two typographer brothers João and Francisco Teodoro de Siqueira e Silva. He revised and improved the *Noria Hydrostatique* project, a high pressure hydraulic pump designed for irrigation.

### 1839

Vila de São Carlos. In March, he came up with a project designed to pilot aerostatic vehicles, described in the manuscript *De la compression du gaz hydrogène, appliquée à la direction des aerostats* – a theme he would take up again in 1853.

Itu (São Paulo). While he was at the *fazenda* of his famous doctor friend Engler, Florence learned about the discovery of photography in France by Louis Jacques Mandé Daguerre in an article in the *Jornal do Commercio*, published in Rio de Janeiro. In his manuscript *L'Inventeur au Brésil – 2e correction*, he wrote: “I have learned about Daguerre’s discovery and I feel a jolt in my mind and my blood; but the very next day, I recovered my composure and now believe I am bomb proof. I shall no longer deal with photography.”

Vila de São Carlos. In May, Florence wrote the manuscript *Sur l'impression des tableaux à huile* [*On printing oil pictures*], or coloured prints.

In June he composed the manuscript *Fabrication au métier des chapeaux du Chili, et toute espèce de chapeaux de paille* [*Manufacture of Chilean hats, and all manner of straw hat*].

### 1840

Rio de Janeiro. On February 10th, the *Jornal do Commercio* published a letter by Florence in which he described his discovery of *Polygraphie*, and regarded himself as one of the inventors of photography.

### 1842

On November 22nd, the Rio de Janeiro Academy of Fine Arts recognized the importance of *Papier inimitable* [*Copy-proof paper*]. Florence sent a memorandum on *Polygraphie*, accompanied by 23 prints, to the Academy of Sciences in Turin, by way of Alexandre Allouat, the Sardinian chargé d'affaires in Rio de Janeiro.

### 1843

Turin. On January 8th, the Academy of Sciences in Turin declared while in session that the printing process for copy-proof bank notes deserved the protection of the government of Sardinia.

Rio de Janeiro, November 22nd. The committee of the Imperial Academy of Fine Arts formed by the architect Auguste Henri Victor Grandjean de Montigny (1776-1880), the sculptor Zepherin Ferrez (1797-1851) and his student José da Silva Santos, declared itself in favour of the discovery of the new printing process for copy-proof bank notes.

### 1848

Campinas (formerly Vila de São Carlos). Florence worked on simplifying typographic composition, using the so-called typo-syllables. Each consonant was paired with a vowel and formed syllables of a single type. In his typographic workshop he published a paper titled *Emploi des Typos-syllabes* [*The Use of typo-Syllables*].

## 1849

Florence decided to re-write the diary of the Langsdorff Expedition. His narrative is to be found in the manuscript *L'Ami des arts livré à lui-même ou Recherches et découvertes sur différents sujets nouveaux*. The text contains biographical information, notes, and illustrations of his inventions.

## 1850

Maria Angélica, his first wife, died on January 17th.

## 1851

On December 2nd, he published his complete study on *Polygraphie*, in French in the *Correio Mercantil* of Rio de Janeiro.

## 1852

Campinas. Florence planned a Sixth Order of Architecture which he called the *Ordre Brésilien ou Palmien*. The *Ordre Palmien* was based on the use of Brazilian palm trees: the architectural elements show a trunk-shaped column and a capital decorated with bunches of seeds and leaves, also present in the arcades and vaults. The idea came into being during the Langsdorff Expedition.

## 1853

On August 1st, Florence published the 16-page booklet *Découverte de la Polygraphie*. On page 15, we can read: "Inventeur de la *Polygraphie*, du *Papier Inimitable* et auteur de plusieurs expériences sur la *Photographie*, lesquelles sont connues dans ce pays dès l'année 1833 [Inventor of *Polygraphie*, *Copy-proof Paper* and author of several experiments with *Photography*, which have been known in this country since the year 1833]."

He invented the *Dictionnaire Synoptique*, which made it possible to open a book at precisely the page containing the word being searched: markers bearing the letters of the alphabet to classify the subjects were placed at the edges of the pages.

## 1854

Campinas. Florence married his second wife, the German teacher Carolina Krug, hailing from Kassel and former student of a disciple of Pestalozzi. He purchased a *fazenda* at Amparo, near Campinas, to plant coffee with his son Francisco. He sold his share of the land in 1859.

## 1855

In June, after spending 31 years in Brazil, Florence embarked on the ship *Solent* bound for Europe. He intended to see his family again and spread the word about his inventions. There he saw his nonagenarian mother again, having not seen her since his departure in 1824.

## 1857

On July 11th, his brother, Fortuné, wrote to him announcing their mother's death in Monaco.

## 1858

Santos (São Paulo). On June 15th, in the paper *Revista Comercial* he offered his printing services, using the copy-proof paper process, for accounting and banking documents, with the use of signs, formats, layouts and characteristic styles.

Campinas. He managed to improve his invention of copy-proof prints after adding a system permitting the blending of colours, and produced new copy-proof prints, which were put on view at the Banque Mauá & Co of Campinas.



**1859**

Florence developed *Stéréopeinture*, initially called *Peinture Cisparente*. This involved a procedure for obtaining greater luminous fidelity in the production of oil paintings and water colours by enhancing the effects of natural light.

**1860**

Florence developed *Pulvographie*, a new phase of *Polygraphie* consisting in reproducing images by way of the action of powdered pigment; the image was transferred in the manner of a stencil without any need to use a press. He edited the manuscript *Cellographie*, a printing method using blotting paper waterproofed by castor oil, which worked in the same way as the monotype.

**1861**

Campinas. Florence improved *Polygraphie* so as to use it without a press.

**1866**

Campinas. Florence wrote the manuscript *Problème Poly-Photographique*. To fix images in the dark room with the action of light on one or more gases inside, he proposed replacing the silver nitrate, which was too expensive, by chlorine gas and hydrogen which mix by day and instantly form hydrochloric acid.

**1870**

Florence went ahead with a new printing process as part of *Polygraphie*; he acknowledged that it was possible to print hundreds of thousands of copy-proof paper prints.

**1874**

The *Exposition Internationale* in the city of Marseille wrote informing him that he had won the first prize for his *Polygraphie*.

**1877**

In the sitting of November 23rd, Florence was unanimously accepted as a Corresponding Member of the Historical, Geographical and Ethnographic Institute of Brazil. The writing that contributed to his admission was *Ébauche du voyage fait par M. Langsdorff au Brésil de septembre 1825 à mars 1829*.

**1878**

Florence further improved the *Ordre Brésilien ou Palmien*.

**1879**

Campinas. Four days before his death, he dictated to his wife a letter addressed to Mr. Molteni, secretary of the Italian legation in Rio de Janeiro. In it he thanked Mr. Conde Fi for sending his paper on the *Ordre Palmien* to the Royal Academy of Sciences in Turin. Hercule Florence died in Campinas on March 27th 1879. He is buried in the Saudade cemetery.

## PUBLICATION

A **scientific publication**, curated by Linda Fregni Nagler will be released as an essential part of the project (Humboldt Books, Milan) with contributions by:

Boris Kossoy is a photographer, researcher, historian and professor at USP (Universidade de São Paulo). He is behind the historical research that proved the parallel invention of photography in Brasil by Hercule Florence. He wrote *Hercule Florence: A descoberta isolada da fotografia no Brasil* (1977) and *Dicionário Histórico-Fotográfico Brasileiro* (2002).

Rafael de Bivar Marquese is professor at USP (Universidade de São Paulo). Historian, focuses on the history of slavery in America. He recently wrote *Slavery and politics: Brazil and Cuba, 1790-1850* (2016).

Maria de Fátima Costa teaches History at Universidade Federal de Mato Grosso and is a researcher at CNPq. Together with Pablo Diener, she made investigations on scientific expeditions in the American continent in the XVIII e XIX Centuries. They are authors of the books: *Bastidores da Expedição Langsdorff* (2014), *Rugendas. Pintor y dibujante* (1998) and *Rugendas e o Brasil* (2012).

Geoffrey Batchen teaches History of Photography at Victoria University, he is writer and curator and is the author, among others, of *Burning with Desire: The Conception of Photography* (1997).

Thomas Fouilleron is associate researcher at CMMC (centre de la Méditerranée moderne et contemporaine) and Director of the Archive and the Library of the Princely palace of Monaco. He has written many books on the history of Monaco such as *Des princes en Europe. Les Grimaldi de Monaco, des Lumières au printemps des peuples* (2012).

Natalia Brizuela is associate Professor of Modern and Contemporary Latin American Literature & Culture at Berkeley University. Her work focuses on photography, film and contemporary art, critical theory and aesthetics of both Spain, America and Brazil. She is the author of *Fotografia e Imperio. Paisagens para um Brasil moderno* (2012).

Luís Felipe Toledo is professor of Biology at the post graduate programs in Ecology and Animal Biology at Unicamp. He is curator of the Museu de Zoologia (UNICAMP) and of the Fonoteca Neotropical Jacques Viellard.

Carlos Barros de Araújo has a PHD (2011) in Ecology at UNICAMP. He is professor in bioacoustics, ecology and animal behaviour.

Valeria Piccoli is chief curator of the Pinacoteca do Estado de São Paulo. Her doctorate was dedicated to the art of research in Brazil in the 19th century, with special emphasis on the production of European traveling artists who visited the country in this period.

Sergio Burgi is since 1999 Photographic Curator and Conservator in charge of Instituto Moreira Salles' (IMS) photographic holdings, which is the largest and most important collection in Brazil of both 19th and 20th century original photographs.

## CURATORS

**Linda Fregni Nagler** is a visual artist who works mainly with the photographic medium.

She teaches Photography at the Master Course at the Accademia di Brera, Milan.

In 2013 she was invited to *The Encyclopedic Palace, 55th Venice Biennale, International Art Exhibition*, curated by Massimiliano Gioni, in a special section curated by Cindy Sherman. She published a monograph titled *The Hidden Mother* with MACK Books (London, 2013), produced by the NMNM. She exposed her work in solo shows at Moderna Museet, Stockholm (2015), MAXXI Museum, Rome (2014), Monica De Cardenas Gallery, Milan (2011-2014), and exhibited in many international group shows.

**Cristiano Raimondi** is the Head of Development and International Projects at the Nouveau Musée National de Monaco. Since the opening of Villa Paloma in 2010, he has co-curated the exhibitions *La Carte d'après Nature* (2010) with Thomas Demand and *Oceanomania* (2011) with Mark Dion. He is also responsible for the creation of the Friends of the NMNM Association grant which has enabled artists and curators to carry out "exploration" expeditions, such as the one conducted by Adrien Missika for the exhibition *LE SILENCE Une fiction* (2012). He also curated *Erik Bulatov Paintings and Drawings 1966-2013* (2013), *Gilbert & George Art Exhibition* (2014) and, along with Marie-Claude Beaud and Celia Bernasconi *Construire une Collection* (2014) while ensuring the scientific coordination for *Richard Artschwager!* (2014). In 2015 he co-curated the exhibition *Fausto Melotti* with Eva Fabbris and more recently curated *Villa Marlene* a project by Francesco Vezzoli at Villa Sauber as well as Thomas Demand's exhibition in Villa Paloma's Project Space and the presentation of Oscar Murillo's *meet me! Mr. Superman* with Suad Garayeva-Maleki in the videoroom. Cristiano Raimondi is part of the curatorial team of the Back to Future section for the upcoming edition of Artissima, Turin.

## GUEST ARTISTS

### LINDA FREGNI NAGLER

*Découragé dans la chambre, en cherchant les images, obscure mémoire de la lumière d'argent. Photographie 1833.*, 2017

Dix dessins au graphite, 21,3 x 32 cm

*Photographie 1833*, 2017

deux dessins au graphite sur papier, 21,3 x 32 cm

*Nouveaux tourments*, 2017,

deux dessins au graphite sur papier, 21,3 x 32 cm

Linda Fregni Nagler's work is the result of five, long years of research and the arduous task of transcribing by hand, a number of manuscripts written by Hercule Florence. One of those in particular is displayed on the first floor of Villa Paloma, « *Photographie Ou Imprimerie à la lumière. Découverte nouvelle qui, par son extrême simplicité d'appareil et de procédé, met en tous lieux l'imprimerie entre les mains de tout le monde. 22 Octobre 1833.* » has been fully transcribed by Nagler. The text describes the process of the invention of Photography or Printing with light.

The word Photography, written for the first time in history by Florence himself and used in the frontispiece for the title, assigns the date 1833, bestowing upon the manuscript an inestimable value and permitting the conciliation of Florence's work with that of other proto-photographers of the same era. In the frontispiece there also appears several emblematic terms which would become recurrent in the writings of Florence.

Linda Fregni Nagler has isolated, enlarged and then drawn, by manually copying in a mimetic fashion, the graphic sign by Florence. She employs the same system as the weave of the paper on which Florence has written, the ink stains and the paper's transparency. As if to study and take possession of the work, she proposes a gesture based on Florence's production, namely in the copy itself: the multiplication and the duplication, and the work methods which led him to invent a system of mechanical reproduction in order to represent his work in various forms.

The words are aligned so as to constitute a new sequence of text. They form a phrase which is ideally an emanation produced by photography itself, at a time in which it is, in a nutshell, an invention searching for its own position in history.

### LUCIA KOCH

Born in 1966 in Porto Alegre (Brazil).

Lucia Koch uses interventions, installations, videos and photographs to explore the means for effecting change in one's experience of the environment. Whether through covering the façades, skylights and windows with translucent materials or filters, or by creating new layers between inside and outside, Koch's interest lies in creating altered states of place, where invisibility and interruption short circuit perception.

“Hercule F. was obsessed with his state of (self-imposed) exile, feeling away from his world, but therefore able to see nature in a way it couldn't be seen in Europe. That's why the skies he chooses to paint are so peculiar, showing a taste for the uncanny. And they were meant to be so remarkable that would justify any eventual flaw in representing them. He accepts his own limitations and also that the fleeting moments can't be observed for much time, the colors of light are ever-changing, impossible to freeze. These studies are inevitably incomplete. A compilation of extraordinary skies offered to other painters after him that should build a complete image using them. Just like the inventions that he wanted to publish, this Atlas was supposed to be used by someone else, somewhere else and maybe in another time. He adds detailed

description of every scene depicted, and tells us how to correct or improve his vision, in both ambitious and humble instructions.

So here I am, 180 years *après* the *Teatro celeste* created by Hercule Florence.

Not very obedient to his detailed instructions but still taking his skies studies as sources for new works. Also attracted to the light changes and the fusion of colors visible in the sky. I extracted the colors from some of his paintings – auroras, stormy skies, sunset clouds – to create gradients. Faithful to his idea of an anticipated failure in recreating the atmosphere of the moment experienced, unable to make a proper sky and not even trying to make an image out of it, I reduced the skies to color transitions with light through them. They are printed on transparent fabric, exploring an effect that Florence would have liked though different than the “*tableaux transparents*”. *Temporal*, *Aurora* and *Poente* became curtains dividing the space, the layers overlapping in order to bring a variation of density and color effects.

All works I've done with printed color gradients came from the need to depict the transition from bright blue to a dark gray horizon in the polluted winter days in São Paulo. Dry, dirty and heavy. For years I tried many different materials and printers till I found how to create the resemblance to that visual experience. And when the translucent canvas was backlit by natural light that was refracted on the ink dots, like it does on the particles suspended in the sky, it finally happened. It generated an expansive and organized space with the horizon evoking a landscape but not figurative enough to be seen as an image. And there were too many shades to make it a monochrome or pure abstraction. Since then I've created many color gradients printed on surfaces to be installed on architecture. Only when I place them somewhere, relating to a space and happening in time, is that some (new) narrative appears through the interaction with the viewer's body.”  
(Lucia Koch)

## JOCHEN LEMPert

Born in 1958 in Moers (Germany).

Jochen Lempert seeks out the animal world in places where its occurrence is not really recognized, and brings together images spanning a broad spectrum, from thoroughly commonplace views to structures tending towards abstraction. Smaller images are associated in space with large images. The photographic series alternate between one-off images and highly contrasted images using almost blank sheets of paper, through which many different links and subtle associations are woven. With an indefatigable capacity of observation, research and artistic perception, Lempert's encyclopaedic oeuvre calls into question the way we perceive our surroundings, bringing out a respectful attitude towards what is depicted.

In the frame of the exhibition, Jochen Lempert produced a series of pictures in Brazil, *Photographs from the Langsdorff Expedition*. The title of this series refers to the Langsdorff expedition in which Hercule Florence participated and which was the starting point many of his invention projects. The photographs refer to his different modes of recording nature by drawing, painting, graphic notation and words: (the drawings of fauna and flora, the idea of zoophonia, Palmian order...)

## LETICIA RAMOS

Born in 1976, lives and works in São Paulo (Brazil).

Leticia Ramos is involved in a large research project within which she is devising ramifying fictions which become formalized in her photographs, films and installations. Her works are part of apparatuses designed to capture and reconstitute environments, be they urban or natural. With a particular interest in science-fiction, the dark areas of the globe studied by man, and laws which govern the world, she mixes the scientific with the imaginary, and the documentary with the fictional, in complex “geographical narratives”. The atmospheres which result from the *ERBF*, *BITÁCORA* and *VOSTOK* series refer to the mysterious explorations of scientific novels.

### *THE BLUE NIGHT*

[microfilm transferred to HD, 4', 5.1 sound]

Project synopsis:

Around 1827, Hercule Florence described in his logbook "Viagem Fluvial do Tietê ao Amazonas", a region of abrupt rock formations nearby São Jeronimo Mountain. During a hard trip up and down waterfalls, Hercule took a moment to observe and draw the amazing landscape. Probably, the most magical moment in his journey. The film "*THE BLUE NIGHT*" reconstructs the stellar, cloud movement and shadows behind the emblematic Chapada Diamantina stones. Influenced by the "tableaux transparent" and the "stereopinture", the film talks about an imaginary lost night in time and space.

The film, shot with a stop motion technique, was made using all the current microfilm process that is still in use in Brazil to copy and preserve legal documents.

The set was composed with many layers and small models by a regular microfilm camera table. The sound designed mixed night birdsongs and an assembled sound space of this magical region. The original sound track was recorded in a live studio performance with an electronic musical instrument, the Theremin, and an analogical synthesizer orchestra.

### **DANIEL STEEGMANN MANGRANÉ**

Born in 1977 in Barcelona (Spain), lives and works in Rio de Janeiro (Brazil).

Daniel Steegmann Mangrané's work traces the creation and migration of forms between different formal registers in nature, art and architecture. The artist is particularly interested in forms that, while appearing familiar, cannot be related to any specific references, be it in nature or culture. His work often highlights the uncanny correspondences between organic and geometric shapes.

### *TEQUE-TEQUE, 2010*

Monochannel video, color, sound

0'38" on suspended screen (115x92 cm)

A single horizontal pan in the rainforest and a Teque-teque bird singing is pieced for an exploration of the structure of the medium and its physicality presence. Each Teque-teque trill the image changes direction, turns, inverts flips or changes its focus, making along the 38" of the video all the possible combinations. The work comes accompanied with a small text in the press release about the bird Teque-teque with a geometric drawing on it.

The text reads:

"Also known as sebinho, ferrerinho or marrequinha, the Teque-teque is an insectivorous bird typical of the Atlantic Forest of Brazil Oriental. Is a small bird (9cm.) easily recognizable by the yellow node in the chest, head bluish gray with yellow spots in the temples? Hunting invertebrates at the bottom of the treetops, downs to 1 meter above the soil. Like his fellow birds, feeds on small fruits and catch insects in midair. Builds a twisted nest hanging on the tips of the branches (pendular) of about 30 cm. Bird of light habits, almost never stands still. Endangered."

The work is strongly disorienting but its brevity gives the viewer a relief and two contrasting movements. Is strange that the viewer does not watch it two or three times, experiencing repetition and some shift in the perception of the work.

## PROGRAMME POUR LE PUBLIC

### 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.

Alongside the thematic visits (upon reservation) and the children's workshops MASC (during school holidays), the public programme offers all year round informal encounters in small groups with artists, architects, historians, curators enabling visitors to see things in new ways and discover new horizons..

### GUIDED TOURS

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

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

The NMNM also develops, in close collaboration with specialized associations in Monaco and its region, visits for people with disabilities. A programme adapted to 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 a few years, and are still today.

### MEETINGS /CONVERSATIONS/READINGS

#### Thursday March 16, 7pm

Conference about Hercule Florence by the curators and authors of the publication.

#### Thursday May 11, 6.30pm

From Monaco to Campinas  
By Thomas Fouilleron and Thierry Thomas

#### Wednesday June 14, 6.30pm

A history of Photography  
By Linda Fregni Nagler and Jeorg Bader

#### Mid May

Hercule in Amazonia  
By Stéphen Rostain, Chercheur au CNRS

**Every Sunday at 4pm, manuscripts written by Hercule Florence will be read in the exhibition spaces.**

### 10 MINUTES ::: 1 ARTWORK

Discover an artwork for free every Tuesday from 12.30 until 2 pm upon presentation of a ticket handed out by our partners in Monaco.

### MASC (MUSEUM ART SUMMER CLUB)

A workshop for children between 7 and 12 years old will be organized from April 10 to 13.

More information: [public@nmnm.mc](mailto:public@nmnm.mc)

## **OURS ET REMERCIEMENTS**

**Director of NMNM** : Marie-Claude Beaud

**Curators** : Linda Fregni Nagler et Cristiano Raimondi

**General coordination** : Emmanuelle Capra and the NMNM team

### **We sincerely thank the lenders**

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### **Guest artists**

Linda Fregni Nagler, Lucia Koch, Jochen Lempert, Leticia Ramos et Daniel Steegmann Mangrané.

### **Authors**

Pietro Maria Bardi, Carlos Barros de Araùjo, Geoffrey Batchen, Natalia Brizuela, Sergio Burgi, Marcia de Almeida Rizzutto, Rafaél de Bivar Marquese, Maria de Fatima Costa, Linda Fregni Nagler, Leila Florence, Thomas Fouilleron, Boris Kossoy, Francis Melvin Lee, Valeria Piccoli, Cristiano Raimondi, Thierry Thomas et Luis Felipe Toledo.

### **We especially thank for their precious help**

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### **And all those who made this exhibition possible**

Jorge Bastos /motivo, São Paulo ; Weronika Bela, Geneviève Berti, Béatrice Blanchy, Barbara Boiocchi, Nicolas Boss, Jean-Pierre Doria, Michael Doser, Agnès Falco, Nicoletta Fiorucci, Santa Fiorucci, Silvia Fiorucci Roman, Leila Florence, Eliana Goulart, Stephanie Hornstein, Ariane Koek, Julia Kovensky, Francis Melvin Lee, Silas Marti, Simone Menegoi, Federico Nicolao, Leonardo Passarelli, Sonia Perrin, Diego Ravotto, Julien Rodier, Francesca Santambrogio, Ekaterina et Vladimir Semenikhin, Azalea Seratoni, Matthieu Simonnet, Thierry Thomas, Samuel Titan Jr., Sarah Rose Wheeler ; Galeria Nara Roesler, São Paulo ; Mendes Wood DM, São Paulo ; ProjecteSD, Barcelone ; Théâtre de la Photographie et de l'Image, Nice.



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UBS's global wealth management business draws on its 150-year heritage to provide a comprehensive range of products and services individually tailored for clients around the world.

### **UBS & Contemporary Art :**

UBS has a rich history of actively supporting cultural and artistic endeavors across the world, with a focus on promotion, collection and educational activities in the world of contemporary art.

Longstanding commitments to the internationally renowned art fairs Art Basel in Basel, Miami Beach and Hong Kong, UBS Art Collection and the Swiss based UBS Art Competence Center offer a comprehensive and varied platform for UBS clients and art enthusiasts to participate in the art scene, and testify to the passion for contemporary art which UBS shares with its clients.

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Founded at Paris' 22 Place Vendôme in 1906, Van Cleef & Arpels came into being following Estelle Arpels' marriage to Alfred Van Cleef in 1895. Over the decades, the excellence of the High Jewelry Maison established its reputation across the world. Its emblematic signatures – such as the Alhambra® motif, the Zip necklace or the Mystery Set™ technique – its selection of Pierres de Caractère™, exceptional gems that instill an emotion, and the savoir-faire of its Mains d'Or™, the virtuoso craftsmen of Van Cleef & Arpels' workshops, have given birth to jewelry and watchmaking collections redolent of dreams and enchantment. Today, the Maison remains faithful to this highly distinctive style characterized by poetry, refinement, creativity and artistic sensibility. Whether inspired by nature, couture, dance or the imagination, it offers the world a gateway to a timeless universe of beauty and harmony.

Van Cleef & Arpels' constant commitment to creation also finds expression in its various activities as a partner and patron in the cultural field. Reflecting the Maison's attachment to values of transmission and sharing, these initiatives take place in sectors that it holds dear: they include heritage protection, fine and decorative arts, opera and ballet, theater and cinema.

## II. NOUVEAU MUSEE NATIONAL DE MONACO

The NMNM reveals the Principality of Monaco's heritage and sheds light on contemporary creation through temporary exhibitions in its two locations – Villa Paloma and Villa Sauber. This approach is part and parcel of an unusual territory whose history has always been marked by the dialogue between artistic, cultural and scientific disciplines as well as the support given to creators, thinkers and researchers.

### EXHIBITIONS OF THE NOUVEAU MUSEE NATIONAL DE MONACO

#### VILLA PALOMA

*Hercule Florence. Le Nouveau Robinson*

March 17 – September 24, 2017

Curators : Linda Fregni Nagler and Cristiano Raimondi

Jean-Pascal Flavien, *folding house (to be continued)*, 2016 – permanent installation in the gardens

*Danse Danse Danse*

September 23, 2016 – January 8, 2017

Curators: Benjamin Laugier et Mathilde Roman

*Danse, Danse, Danse* is a project which takes place in three phases concentrating on choreography and its displacements, its collaborations and its extensions.

With : Alexandra Bachzetsis & Julia Born, Nina Beier, Emily Mast, Aernout Mik & Boris Charmatz, Christodoulos Panayiotou, Emilie Pitoiset and Julien Prévieux

*Tables des Matières*: Guy de Cointet, *Sans titre*, c.1965 (Collection NMNM)

*Duane Hanson*

February 20 – August 28, 2016

An exhibition initiated by The Serpentine Galleries, London

#### Project Space

- *Roland Flexner*  
February 20 – April 17, 2016
- Thomas Demand, NMNM Collection / UBS Art Collection  
April 29 – August 28, 2016

#### Video Room

- Oscar Murillo, *meet me ! Mr Superman*, 2013-2015  
February 20 – May 30, 2016
- Leticia Ramos, *Vostok*, 2014 (NMNM Collection)  
June 15 – August 28, 2016

#### La Tables des Matières

- Jochen Gerner, *U.R.S.S*, 2013 and *Amérique du nord*, 2013  
February 20 – April 17, 2016
- Thomas Struth, *National Gallery I, London 1989*, 1989 (UBS Art Collection)  
April 29 – August 28, 2016

*Fausto Melotti*

July 9, 2015 – January 17, 2016

In collaboration with Fondazione Fausto Melotti

Curators: Eva Fabbris and Cristiano Raimondi (NMNM)

*Project Room*: Alessandro Pessoli (09.07-27.09.2015) and Paul Sietsema (18.10.2015-17.01.2016)

*Construire une Collection*

January 22 – June 7, 2015

Curators : Marie-Claude Beaud, Célia Bernasconi and Cristiano Raimondi (NMNM)

With William Anastasi, Richard Artschwager, Michel Blazy, Pascal Broccolichi, Daniel Gustav Cramer, Alain Declercq, Jean Dubuffet, Hubert Duprat, Jan Fabre, Jean-Pascal Flavien, Geert Goiris, Gary Hill, Rebecca Horn, Anish Kapoor, Jochen Lempert, Yinka Shonibare MBE, Daniel Steegmann Mangrané, Su-Mei Tse and Cerith Wyn Evans

*Gilbert & George Art Exhibition*

June 14 – November 30, 2014

Nouveau Musée National de Monaco presents a major exhibition of the art of Gilbert & George. 46 historical and more recent pictures tracing more than 40 years of creation all coming from a family collection based in Monaco are shown in a presentation designed by the artists on the three floors of Villa Paloma.

*La Table des Matières*: Guillaume Leblon, *Nouvel Ange (au Cigare)*, 2013, collection NMNM

*Richard Artschwager !*

February 20 – May 11, 2014

Exhibition organized by the Whitney Museum of American Art, New York in association with Yale University Art Gallery, New Haven.

Curator: Jennifer Gross, deCordova Sculpture Park and Museum, Lincoln, Massachusetts

Scientific coordination of the exhibition in Monaco: Cristiano Raimondi (NMNM)

*La Table des Matières*: John Baldessari, *Mountain Climber (Incomplete) / Passers By / Confrontations*, 1992, UBS Art Collection

*Promenades d'Amateurs, Regard(s) sur une Collection Particulière*

October 2013 – January 5, 2014

Curators : Marie-Claude Beaud (NMNM) and Loïc Le Groumellec

With Chris Burden, Mark Francis, Gérard Gasiorowski, Peter Joseph, Jonathan Lasker, Loïc Le Groumellec, Robert Mangold, Joyce Pensato, Yves Peyré, Raymond Savignac, Niele Toroni, Bernard Villemot et Lawrence Weiner.

*La Table des Matières*: Photographies de Constantin Brancuis, Collection NMNM

*ERIK BULATOV, Paintings and drawings, 1966 à 2013*

June 28 - September 29 2013

Curators : Marie Claude Beaud et Cristiano Raimondi (NMNM)

*La Table des Matières*: Drawings by Ed Ruscha, UBS Art Collection

*MONACOPOLIS*

*Architecture, Urbanism and Urbanisation in Monaco, Realisations and Projects – 1858-2012*

January 19 – May 12, 2013

Curator : Nathalie Rosticher Giordano (NMNM)

*La Table des Matières*: Matthias Hoch, *Paris #31*, 1999

*Thomas Schütte. Houses*

July 7- November 11, 2012

In collaboration with Castello di Rivoli, curators : Andrea Bellini et Dieter Schwarz

*La Table des Matières*: series of drawings by Aldo Rossi

*Groupe SIGNE 1971 – 1974*

April 21 – June 17, 2012

*L'art de la rue au Musée ?*

Curators : Groupe Signe

Inauguration of *La Table des Matières*, a library, a social space and forum conceived for NMNM by Jonathan Olivares – curator : François Larini (NMNM)

*Sans titre* 2003-2009, series of 6 drawings by Simon Jacquard.

*LE SILENCE Une fiction*

February 2 – April 3, 2012

Curator: Simone Menegoi, Associate Curator : Cristiano Raimondi (NMNM)

With Dove Allouche, Vladimir Arkhipov, Arman, Bartolomeo Bimbi, Maurice Blaussyld, Michel Blazy, Karl Blossfeldt, Brassai, Peter Buggenhout, Carlos Casas, Romeo Castellucci, Lourdes Castro, Tony Cragg, Daniel Gustav Cramer, Geert Goiris, Jochen Lempert, Yves Marchand & Romain Meffre, Adrien Missika, Linda Fregni Nagler, Walter Pichler, Rudolf Polanszky, Pierre Savatier, Erin Shirreff, Michael E. Smith, Daniel Spoerri and Hiroshi Sugimoto

*3 exhibitions + 1 Film*

October 16, 2011- January 8, 2012

*La Table des Matières*, pilot of the final space, by Jonathan Olivares, Curator : François Larini (NMNM)

*Du Rocher à Monte-Carlo, Premières photographies originales de la Principauté de Monaco, 1860-1880*

Curator : Nathalie Rosticher Giordano (NMNM)

Projection of *Letter on the blind, For the use of those who see*, 2007 by Javier Téllez (Coll. NMNM)

Curator Cristiano Raimondi (NMNM)

*Caroline de Monaco, portraits*

by Karl Lagerfeld, Helmut Newton, Francesco Vezzoli, Andy Warhol et Robert Wilson

Curator : Marie-Claude Beaud (NMNM)

*OCEANOMANIA, Souvenirs of Mysterious Seas, from the Expedition to the Aquarium*

April 12, 2011- September 30, 2011

A project by Mark Dion

Co-Curators : Sarina Basta et Cristiano Raimondi (NMNM)

In collaboration with Musée océanographique de Monaco

With Matthew Barney, Ashley Bickerton, David Brooks, Bernard Buffet, David Casini, Michel Camia, Peter Coffin, Mark Dion, Marcel Dzama, Katharina Fritsch, Klara Hobza, Isola et Norzi, Pam Longobardi, Jean Painlevé, James Prosek, Man Ray, Alexis Rockman, Allan Sekula, Xaviera Simmons, Laurent Tixador et Abraham Poincheval and Rosemarie Trockel.

*La Carte d'après Nature*

September 18, 2010 – February 22, 2011

A project by Thomas Demand

Associate Curator : Cristiano Raimondi (NMNM)

With Kudjoe Affutu, Saâdane Afif, Becky Beasley, Martin Boyce, Tacita Dean, Thomas Demand, Chris Garofalo, Luigi Ghirri, Rodney Graham, Henrik Håkansson, Anne Holtrop, August Kotzsch, René Magritte, Robert Mallet-Stevens, Jan et Joël Martel and Ger van Elk

**VILLA SAUBER**

Saâdane Afif, *The Fountain Archives* – jointly produced with avec le Centre Pompidou

June 2 – October 15, 2017

Curator : Célia Bernasconi

Kasper Akhoj, *Welcome (to the Teknival)*

June 2, 2017 – January 7, 2018

Curator : Célia Bernasconi

*Poïpoï, Une Collection Privée à Monaco*

February 24 – April 30, 2017

Curator : Cristiano Raimondi

*Designing Dreams, a Celebration of Leon Bakst*

October 23, 2016 – January 15, 2017

Curators : Célia Bernasconi (NMNM) and John E. Bowlt

*Shéhérazade, Le Spectre de la rose, L'après-midi d'un faune, Daphnis et Chloé, Narcisse...* Diaghilev's major productions for the Ballets Russes between 1909 and 1921 are still indelibly printed in the collective memory through Leon Bakst's (1866-1924) drawings, costumes and colourful decors.

To celebrate the Russian artist's 150th anniversary, artist-choreographer Nick Mauss designs an original setting for this exhibition, inspired by the fabric designs drawn by Bakst, to which Yves Saint Laurent paid a stirring tribute.

*Villa Marlene*

A project by Francesco Vezzoli

April 29 – September 11, 2016

*Villa Marlene* is a project devised by Francesco Vezzoli (1971) which retraces his work devoted to the mythical figure of Marlene Dietrich over more than 15 years. The exhibition proposes a fictional circuit in an abode which could have hosted the actress, decorated with portraits bearing her effigy produced by the most important artists of her day and age.

The artist here creates a fantasy mise en scène-like presentation of the diva's life and on the viewers arrival brings to their attention this simple fact that: "Everything that you will see in this exhibition is just pure fiction."

*LAB – Behind the Scenes of Monaco's art museum*

November 26, 2015 – March 20, 2016

For four months the Villa Sauber was open free of charge to the public from Thursday to Sunday, offering visitors a chance to examine more closely what paces the life of a museum: study and

restoration programmes, production and exhibition set design, as well as workshops and encounters.

*Construire une Collection*

March 21 – November 1, 2015

With Arman, Robert Barry, Christian Boltanski, Lourdes Castro, César, Mark Dion, Erró, Hans-Peter Feldmann, Claire Fontaine, Jeppe Hein, Linda Fregni Nagler, Camille Henrot, Bertrand Lavier, Anne et Patrick Poirier and Hans Schabus

Curators : Marie-Claude Beaud, Célia Bernasconi and Cristiano Raimondi (NMNM)

*Portraits d'Intérieurs*

July 10, 2014 – February 1, 2015

Curator : Célia Bernasconi (NMNM)

The exhibition, presents interventions by 5 artists in the different spaces of Villa Sauber : Marc-Camille Chaimowicz, Danica Dakic, Brice Dellsperger, Nick Mauss et Laure Prouvost stage replicas of interiors, playing with all the formal codes of decoration : wallpapers, furniture, fabric, carpets, mirrors, ceramic objects...

*MONACOPOLIS,*

*Architecture, Urbanism and Decors in Monte-Carlo*

June 17, 2013 – February 23, 2014

Curator : Nathalie Rosticher Giordano (NMNM)

*MONACOPOLIS,*

*Architecture, Urbanism and Urbanisation in Monaco, Realisations and Projects – 1858-2012*

January 19 – June 2, 2013

Curator : Nathalie Rosticher Giordano (NMNM)

*KEES Van Dongen, L'atelier*

June 15– November 25, 2012

Curator : Nathalie Rosticher Giordano (NMNM)

*Princesse Grace : More than an Image*

April 3 – May 20, 2012

An exhibition by the students of Central Saint Martins College of Art and Design for the “Pringle of Scotland Archive Project”.

Guest curator : Alistair O'Neill

*Looking up... on aura tout vu presents the de Galéa Collection*

June 22, 2011 – January 29, 2012

Curators : Béatrice Blanchy (NMNM) et Lydia Kamitsis

*Looking up... Yinka Shonibare MBE*

June 8, 2010 - April 30, 2011

Curator : Nathalie Rosticher Giordano (NMNM)

*Etonne Moi ! Serge Diaghilev et les Ballets Russes*

July 9 – September 27, 2009

Curators : Nathalie Rosticher Giordano (NMNM) John E. Bowlt and Lydia Iovleva

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François Quintin, Delegate director of Lafayette anticipation - Fondation d'entreprise Galeries Lafayette

## **MEMBERS OF THE SCIENTIFIC COMMITTEE**

Pierre Nouvion, President; Collector  
Manuel Borja-Villel, Director, Museo Nacional Centro de Arte Reina Sofía, Madrid  
Bjorn Dahlström, Curator of Musée berbère du Jardin Majorelle, Marrakech, Morocco  
Christine Eyene, Independent Curator  
Chiara Parisi, Director of Cultural Programmes, Monnaie de Paris



## **PARTNERS**

### **THE PRINCELY GOVERNMENT**

True to the artistic patronage tradition initiated by the Princes of Monaco and through the Direction of Cultural Affairs,

the Government of Monaco pursues an active cultural policy favoring the blossoming of the arts in the Principauté and

contributing to the diffusion of culture to a large public .

As conveyor of the influence of the Principality worldwide and major sector of the local policy, culture benefits from about 5% of the States' budget, mainly dedicated to support local institutions and artists, develop a cultural programme, elaborate projects relating to the heritage and finance the functioning of adapted cultural equipments.

### **UBS AG – MAIN PARTNER OF THE NMNM**

UBS's global wealth management business draws on its 150-year heritage to provide a comprehensive range of products and services individually tailored for clients around the world.

UBS & Contemporary Art:

UBS has a rich history of actively supporting cultural and artistic endeavors across the world, with a focus on promotion, collection and educational activities in the world of contemporary art.

Longstanding commitments to the internationally renowned art fairs Art Basel in Basel, Miami Beach and Hong Kong, UBS Art Collection and the Swiss based UBS Art Competence Center offer a comprehensive and varied platform for UBS clients and art enthusiasts to participate in the art scene, and testify to the passion for contemporary art which UBS shares with its clients.

### **LE MERIDIEN BEACH PLAZA**

Built in 1972, Le Méridien Beach Plaza is the only hotel in Monte Carlo with its own private beach with direct access, offering unobstructed views on Monaco and the Mediterranean Sea. Established in the Monegasque scenery for more than 40 years, the hotel benefits from a certified fame and an high-endquality of service. The renovation initiated in 2008 goes hand in hand with the repositioning of the Le Méridien brand which offers stimulating experiences to his clients by joining forces with the best talents in the fields of art, music and gastronomy.

Imagined to extend the travel experience beyond the hotel the Méridien's Unlock Art™ programme revisits the concept of magnetic keys. Pieces of collections designed by contemporary artists, these objects, characteristics of hotels, don't only open the room's door, but also offer free access to a local cultural site. At Le Méridien Beach Plaza, the room key also opens the doors to Nouveau Musée National de Monaco in order to discover the destination from an innovative point of view.

## CERCLE DES MÉCÈNES

The *Cercle des Mécènes* is a privileged group willing to support the development of the museum's collection through the acquisition of artworks or the support given to specific projects in the frame of the museum's different missions.

Its members are appointed for life and are acknowledged in the entrance of NMNM-Villa Sauber and NMNM-Villa Paloma, on the website as well as on the publications.

## CLUB DES PARTENAIRES

The *Club des Partenaires* offers businesses willing to support a specific project to engage substantially with the NMNM.

This project can be linked to the collection's development, exhibitions' production, scientific research and publications. It can also be focused on the museum's infrastructure: refurbishment and development, improvement of visitors' facilities...

## **PRACTICAL INFORMATION**

### **NOUVEAU MUSEE NATIONAL DE MONACO**

[www.nmnm.mc](http://www.nmnm.mc)

facebook : Nouveau Musée National de Monaco

### **OPENING HOURS**

Every day from 10am to 6pm

### **ENTRANCE RATES**

NMNM ticket: 6€

Free for everyone under 26 years old, scholar and children groups, Monegasques, members of the Association des

Amis du NMNM, members ICOM and CIMAM, job-seekers, disabled people

Combined ticket NMNM / Jardin Exotique / Musée Anthropologique de Monaco: 10€

**Free entrance on Sunday**

### **NMNM / VILLA PALOMA**

56, boulevard du Jardin Exotique

+377 98.98.48.60

### **BY BUS**

Line 2, direction Jardin Exotique, stop “Villa Paloma”

Line 3, direction Hector Otto, stop Villa Paloma

Line 5, stop « Parc Princesse Antoinette », access through public lift

### **BY CAR**

Parking “Jardin Exotique”, access through Bd. du Jardin Exotique et Bd. de Belgique

### **FROM THE TRAIN STATION**

Bus Line 2, direction Jardin Exotique, stop “Villa Paloma”

or Ligne 5, stop « Parc Princesse Antoinette », 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