

Nouveau Musée National de Monaco



23.10.16 –  
15.01.17

# DESIGNING DREAMS

A CELEBRATION  
OF LEON BAKST

Villa SAUBER

17 AVENUE PRINCESSE  
GRACE, MONACO

PRINCIPAUTÉ  
DE MONACO

Main Partner:



Nick Mauss, Collage de deux dessins de Leon Bakst, 2016





## **Designing Dreams A Celebration of Leon Bakst**

NMNM - Villa Sauber  
23.10.2016 - 15.01.2017

Curators : Celia Bernasconi and John Ellis Bowlt  
Exhibition design: Nick Mauss

To mark the 150th anniversary of the birth of the famous stage-designer for the Ballets Russes, the Nouveau Musée National de Monaco presents *Designing Dreams, A Celebration of Leon Bakst*, an exhibition running from 23 October 2016 to 15 January 2017 at the Villa Sauber.

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## I - Designing Dreams A Celebration of Leon Bakst

### Introduction to the exhibition

Conceived in collaboration with Professor John E. Bowlt of the University of Southern California and in cooperation with numerous international researchers and lenders, "*Designing Dreams, A Celebration of Leon Bakst*", is an exhibition organised around the collections of the Nouveau Musée National de Monaco and the permanent deposits of the Société des Bains de Mer.

Leon Bakst (b. 1866 in Grodno, present day Belarus - d. 1924 in Paris) is primarily celebrated for the sets and costumes he designed for the Ballets Russes company in Paris, London and Monte Carlo in the 1910s and early 1920s. His dazzling creations contributed to the global triumph of iconic shows such as *Shéhérazade*, *Le Spectre de la rose*, *Narcisse*, *L'Après-midi d'un faune*, *Daphnis et Chloé*, *Le Dieu bleu*, and *La Belle au bois dormant*. Drawing his inspiration from the ancient cultures of Greece, Persia and Siam as well as from Russian folk art, Bakst developed a synthesis between the art of the East and the Modern Style.

Viewing theater as a total artwork in which choreography, music, costumes and sets were of equal importance, Bakst worked closely with artists such as Serge Diaghilev, Vaslav Nijinsky, Jean Cocteau, Isadora Duncan, Ida Rubinstein and Igor Stravinsky, transforming perceptions of ballet.

*Designing Dreams, A Celebration of Leon Bakst* highlights Bakst's finest achievements in stage design, while also revealing his decisive influence in the field of textile design. Several accessorized models by Yves Saint Laurent as well as plates from the SAINT LAURENT *rive gauche* 1991 collection inspired by the drawing and costumes of *Shéhérazade* and *Narcisse* are thus the object of an exceptional presentation

At the invitation of the Nouveau Musée National de Monaco, visual artist **Nick Mauss** has re-framed and interpreted Bakst's work and its wide-ranging influence, embracing the visual and sensorial aspects of exhibition design as an art form. Mauss' overall conception of the exhibition conflates forms of maquette, book, and exhibition, incorporating found period textual material and graphics, such as the particular language and layouts of the original *arguments* for each of the ballets on view. Various forms of hand-painting and printing are used throughout the exhibition, in ornamental frames stenciled directly to the walls, hand-coloring of prints, and pochoir-painted fabrics, in keeping with the popularity of pochoir as it was used in the decorative arts as well as in fashion journals, two contexts in which Bakst's vision was so influential and widely celebrated. In this scheme Mauss suggests a tension between the stylized flatness of Bakst's drawings and the full scale and volume of his costumes and decorations; between the intimate scale of the maquette, or the ballet program, and the larger-than-life atmosphere of the stage decor; between the individual building blocks of ornament, and the immersive rush of fabric metrage; or even between the sumptuous ballet costumes and the image of visitors to the exhibition themselves.

"*Designing Dreams, A Celebration of Leon Bakst*" features more than 150 drawings, models and costumes in a unique scenography inspired by the concept of the dream. These pieces are documented by numerous period archives and accompanied by the works of artists such as Jean Cocteau, Valentine Hugo and Georges Barbier, who contributed to the diffusion of the famous Decorative Art of Leon Bakst.

The exhibition catalog, which gathers scientific contributions from leading researchers, art historians, along with in situ installation views by Nick Mauss, will pay tribute to the greatest set designer of the modern era. The exhibition catalogue, conceived especially by Nick Mauss in parallel to the exhibition design, celebrates the art form of the book and presents in detail Bakst's drawings, costume and textile designs, previously unpublished writings on ornament and fashion, new scholarship on Bakst's sources and the impact of his vision, as well as exhibition views of the scenography realized in situ by Mauss.

## Leon Bakst

Leon Bakst, whose actual name was Lev Samoïlovitch Rosenberg before he changed it, was born on 10 May 1866 in Grodno (today in Bielorussia) and raised in St Petersburg. At an early age he told his parents of his wish to become a painter, later studying at the St Petersburg Academy of Arts and then in Paris. He travelled widely, in particular in Greece and North Africa, the influence of which would strongly mark his work. On his return to Russia, he met Alexandre Benois and Serge Diaghilev, with whom he founded the review *Mir Iskusstva* (The World of Art) in 1899. He was appointed the teacher of the children of Grand Duke Vladimir Alexandrovich and, in 1902, received commissions from the Tsar, Nicholas II. He created his first sets in 1900 for the court theatre in the Hermitage Theatre, then for the imperial theatres, for a series of ancient plays, such as *Hippolytus* by Euripides and *Oedipus at Colonus* by Sophocles.

In 1906 he went to Paris and began to work as a set and costume designer with the dance company the Ballets Russes, which Diaghilev had just created. He created the sets for *Cleopatra* (1909), Diaghilev's first ballet. He became the company's chief designer and worked in particular on the ballets *Shéhérazade*, *Carnaval*, *Le Spectre de la rose*, *Narcisse*, *L'Après-midi d'un faune* and *Daphnis et Chloé*. He drew for inspiration on the Orient but also on Russia, archaic Greece and French Romanticism. Leon Bakst quickly won himself an international reputation for his set designs and costumes, which revolutionised the art of theatre.

He also painted the portraits of many artists, among whom Vaslav Nijinsky, Anna Pavlova, Claude Debussy, Alexandre Benois, Leonide Massine, Ida Rubinstein and Michel Fokine. He influenced fashion through his partnerships with the great couturiers Charles Frederick Worth, Paul Poiret and Jeanne Paquin, he drew for the American magazine *Harper's Bazaar* and decorated the London residence of James de Rothschild with panels inspired by the tale of the *Sleeping Beauty*. In 1919 Bakst returned to Paris, where he would remain until his death on 27 December 1924.

He made his mark on painting, the decorative arts and the world of fashion. He used his talents as a colourist and graphic designer liberally in his stage designs and made a powerful contribution to the success of the Ballets Russes.

### Principal creations

1903 *La Fée des poupées*, by Josef Bayer

1909 *Le Festin*, by Michel Fokine, music by different composers  
*Cléopâtre*, by Michel Fokine, music by different composers

1910 *Carnaval*, by Michel Fokine, music by Robert Schumann  
*L'oiseau de feu*, by Michel Fokine, music by Igor Stravinsky  
*Shéhérazade*, by Michel Fokine, music by Nikolai Rimsky-Korsakov  
*Ivan le terrible*, by Raoul Gunsbourg

1911 *Narcisse*, by Michel Fokine, music by Nicolas Tcherepnin  
*Le Spectre de la rose*, by Michel Fokine, music by Carl Maria von Weber

- 1912 *L'Après-midi d'un faune*, by Vaslav Nijinsky, music by Claude Debussy  
*Daphnis and Chloe*, by Michel Fokine, music by Maurice Ravel  
*Le Dieu bleu*, by Michel Fokine, music by Reynaldo Hahn  
*Thamar*, by Michel Fokine, music by Mili Balakirev
- 1913 *Jeux*, by Vaslav Nijinsky, music by Claude Debussy
- 1914 *La Légende de Joseph*, by Michel Fokine, music by Richard Strauss  
*Papillons*, by Michel Fokine, music by Robert Schumann
- 1921 *The Sleeping princess*, from the fairytale by Charles Perrault, music by Piotr Tchaikovsky

## Nick Mauss

Nick Mauss (born in 1980 in New York, lives and works in New York) is a visual artist who works at the interstices of different media in relation to drawing. Mauss' porous approach to drawing as an expanded process fuses peripatetically to other possible formats, including sculpture, publications, curated exhibitions, writing, and most recently, ballet and poetry. In the 2012 Whitney Biennial, an architectural intervention of cotton brushstrokes appliquéd to velvet walls (transposed from a memory of an encounter with an antechamber decorated by Christian Bérard in the L'Institut Gerlain in Paris) became a filter through which the genealogies of modern art at the intersection of European and American encounters within the Whitney Museum's permanent collection could be thought and hung in a new way; in 2014, the same work was reiterated at the NMNM, this time as a frame for photographs and drawings from the orbit of Christian Bérard; an exploded "booth" at the frieze art fair in 2014 became a multi-tiered stage on which ballet dancers, musicians, and artists performed on the brink of rehearsal, continuously, for five days in a row. He is a graduate of the Cooper Union for the Advancement of Science and Art and teaches in the MFA program at Bard College. Recent solo exhibitions include 303 Gallery, New York; Indipendenza Studio, Rome; FRAC Champagne-Ardenne, Reims; Bergen Kunsthall, Bergen; Midway Contemporary, Minneapolis; and MD72, Berlin. His work has been exhibited at institutions including the Museum of Modern Art, New York; the Walker Art Center, Minneapolis; Lenbachhaus, Munich; Artists Space, New York; Kunsthalle Basel; Nouveau Musée National de Monaco; Kunsthau Bregenz; Martin Gropius Bau, Berlin; and Mauss was included in the 2012 Whitney Biennial, and Greater New York 2010. He has curated exhibitions including: *Between the Lines*, Chelsea Hotel, New York; *Bloodflames III*, Alex Zachary, New York; *White Columns Annual* (in collaboration with Ken Okiishi), White Columns, New York. Mauss' writing has been published in *Artforum*, *Texte zur Kunst*, in monographs on Jochen Klein, Isa Genzken, and Florine Stettheimer, amongst others, and he is the co-translator, with Michael Sanchez, of Jutta Koether's novella *f*.

In 2016, the NMNM invites Nick Mauss to imagine the scenography of the exhibition 'Designing Dreams, A Celebration of Leon Bakst' and design its decors. Mauss approached the invitation by responding directly to the materials of the exhibition -- arranging and exaggerating costumes, ballet programs, letters, fabric designs, illustrations, costume drawings, and set maquettes to create for the viewer a fully orchestrated confrontation with Bakst's vocabulary within Villa Sauber. Drawing an arc from the billowing arabesques of fabric in Bakst's trademark drawings for costumes to the ornamental textile designs he produced for commercial production in 1923-1924, Mauss' decor for the exhibition emphasizes the use of decoration on the body, on the page, and in space, as an intoxicating catalogue of disparate evocations. Setting costumes against magnified reproductions of lay-outs from the popular journal *Comoedia Illustré*, Mauss positions the costumes as vestiges of "events" against the language of their contemporaneous reception, underscoring the degree to which these dream ballets live on in the distorted images they generated in the minds of their public.

## Exhibition design and itinerary

### Room 1 - *Shéhérazade*

Choreographic drama in one act by Michel Fokine and Leon Bakst

Music by Nikolai Rimsky-Korsakov

Scenes and dances by Michel Fokine

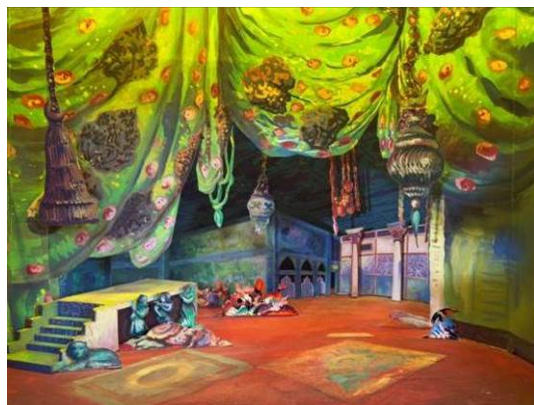
Sets and costumes designed by Leon Bakst

Première at the Théâtre National de l'Opéra, Paris, on 4 June 1910. Régisseur: Serge Grigoriev  
With Ida Rubinstein (Zobeida), Vaslav Nijinsky (Zobeida's favourite Negro), Aleksei Bulgakov (Shahryar)

#### Argument :

This choreographic drama recreates all the sumptuous poetry of the *Thousand and One Nights*, for which the great painter Leon Bakst designed the stage set and costumes and, with the brilliant ballet master Michel Fokine, the dramatic and expressive scenario. The authors borrowed the theme of their ballet from the prologue of the famous Arabian collection of tales, on which Rimsky-Korsakov also drew for one of his musical masterpieces:

“When the curtain rises, the Shah is in his harem and his brother Shahryar comes to him to recount his matrimonial troubles. The pair pretend to leave the palace to go hunting and, as soon as they have left, the Chief Eunuch is importuned by the harem to open a bronze gate that lets in a flood of black slaves wearing copper-coloured clothes, then a silver gate that allows in more black slaves dressed in silver-coloured clothes, and finally a gold gate through which a black slave dressed in gold enters with whom the sultana Zobeida is enamoured. In the middle of an orgy, the shah reappears and, at his signal, all the guilty parties are massacred. His faithless wife Zobeida, condemned like her companions, kills herself at the feet of the shah, her pitiless husband.”



One of the most representative pieces performed by the Ballets Russes, *Shéhérazade* unquestionably owed its success to the sets designed by Leon Bakst and the stage presence of the sensuous Ida Rubinstein. With her oriental features and slender silhouette, for Leon Bakst the dancer was the embodiment of female beauty. Characterised by sex and violence and dancers all dressed in the same costume, the production enchanted the Parisian public cultivated on the poetical and artistic fantasies of the Symbolists of Europe. The baggy “sharovary” trousers worn by the thrilling and voluptuous Blue Sultana conjure up memories of Charles Baudelaire, Aubrey Beardsley, Gabriele d’Annunzio and Alexander Blok.



## Salle 2 - *Le Spectre de la rose* and *L'Après-midi d'un faune*

Both *Le Spectre de la rose*, the sensation of 1911, and *L'Après-midi d'un faune*, the scandal of the following 1912 season, were conceived quite explicitly as stagings of "dreams." As two productions which put dream-life on display for their audiences, *Le Spectre de la rose* and *L'Après-midi d'un faune* are intimately interconnected, and displayed as such inside the exhibition.

### *Le Spectre de la rose*

Choreographic tableau by Jean-Louis Vaudoyer, inspired by a poem by Théophile Gautier

Music by Carl Maria von Weber, orchestrated by Hector Berlioz

Scenes and dances by Michel Fokine

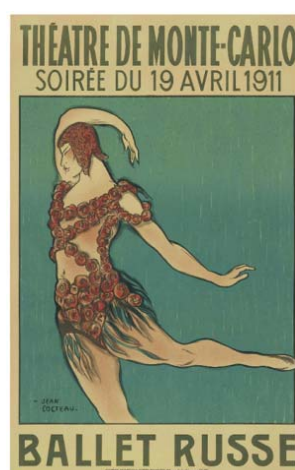
Sets and costumes by Leon Bakst

Première on 19 April 1911 at the Opéra de Monte-Carlo. Régisseur: Serge Grigoriev

With Tamara Karsavina (the Young Girl) and Vaslav Nijinsky (Le Spectre de la rose)

#### Argument :

One fine summer night, a young girl returns to her room after a ball, a rose in her hand. She breathes in its scent with sensual delight, then, exhausted, she drops into an armchair and falls asleep. Dreaming, the rose she holds in her hand becomes transformed into a sylph that enters the stage by leaping through the window, whirls around her, raises her up and leads her in an enchanted dance. He then returns her to her armchair and disappears. The young girl awakens, delightfully disconcerted, and notices the rose at her feet.



*Le Spectre de la rose* can be considered the thread that links all of Bakst's artistic and intellectual research, which revolved around dreams, fantasies and myths. Furthermore, the Spirit represents the very essence of the Symbolist search for spiritual and bodily harmony, symbolising eroticism, perfection and the inaccessible.

The costume Bakst designed for Nijinsky was speckled with colourful petals, the overall effect of which resembled an extraordinary ensemble of different shades of red, violet-pink, purple, and pink, creating the indefinable tint of a rose. Bakst's scenery was also of prime importance in the dancer's famous leaps, who entered the stage through one window and left through the other, astounding the audience with the scale of his bounds.

### ***L'Après-midi d'un faune***

Choreographic tableau in one act by Vaslav Nijinsky to Claude Debussy's *Prélude de l'Après-midi d'un faune*  
Costumes by Leon Bakst

Première at the Théâtre du Châtelet, Paris, on 29 May 1912  
With Nijinsky (the Faun), Lydia Nelidova (Chief Nymph)

#### Argument :

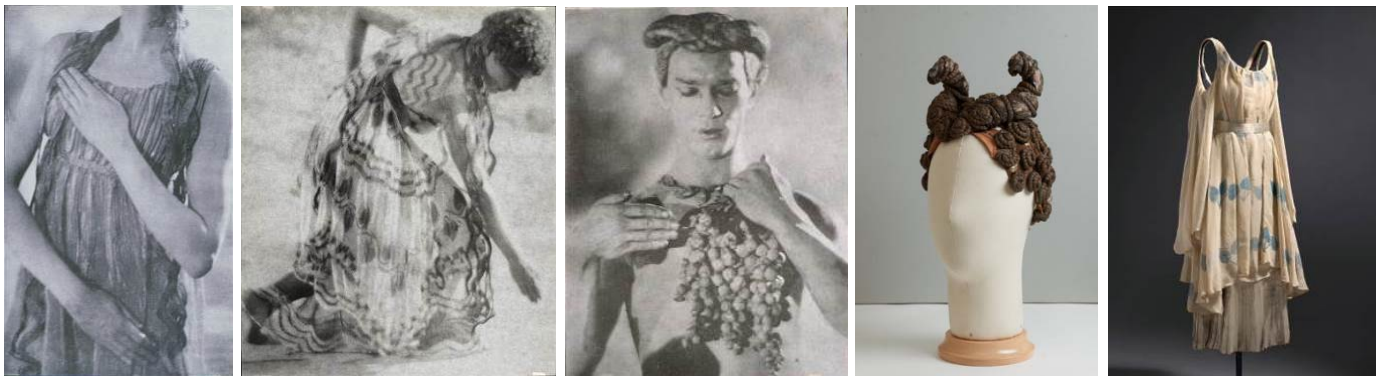
This was not based on the poem *L'Après-midi d'un faune* written by Stéphane Mallarmé, it is a short scene that precedes it, danced to the musical prelude to that episode.

A faun dozes

Nymphs dupe him

A forgotten scarf satisfies his reverie

The curtain falls so that the poem may then play in our minds



Even today *L'Après-midi d'un faune* is remembered as much for the scandal caused by its very questionable final scene as for the beauty of its music, choreography and stage design. And yet it was one of the most composite and syntactic productions staged by the Ballets Russes. The aesthetic of the processional movements of the nymphs, the repetitive motifs on their garments and the linear music were strongly contrasted by Nijinsky's dramatic costume and erotic convulsions. Referring to the costume designed by Bakst for Nijinsky, Bronislava Nijinska said that it was "the very image of an adolescent faun, a young being,

half-animal, half-human. In the costume, as with Nijinsky's expression, it was impossible to tell where the human ended and the animal began".

Bakst dominated the production of this first choreography by Nijinsky and it was at his suggestion that the ancient setting was presented as an animated bas-relief.

An interpreter of the lead roles in *Le Spectre de la rose* and *L'Après-midi d'un faune* in 1931 and 1932, Serge Lifar perpetuated Bakst's tradition by posing in the costumes that had by then become iconic, for the photographers George Platt-Lynes and Anne-Marie Heinrich.

## Room 2 - Nick Mauss, *Untitled*, 2014

The work *Untitled*, 2014, by Nick Mauss, presented in the room dedicated to the confrontation between *Spectre de la rose* and *l'Après-midi d'un faune*, intermittently hides and reveals the presentation of the two ballets as two painted curtains on automated serpentine tracks stutter open and closed. The work is a manifestation of gesture, both painted and temporal, and a kind of hybrid between architecture and choreography that questions the inherent melodrama in (self-)presentation. Moving in dialogue, according to a pre-programmed sequence of positions, the curtains create varying tableaux and volumes of space as they glide and stand still -- as if possessed. Filling the exhibition space, and the viewer's field of vision, they then retract again to their starting positions, as two individual columns of painted cloth. The inclusion of this work by Mauss further blurs the distinctions between viewer and performer, between exhibition design and decor. As the critic Amy Sherlock has written in *frieze* magazine, "Mauss's curtains, shifting continually, constantly redefine what is outside and what is inside, what is hidden and what is on display. They're a reminder of the fluid ease with which we pass from observer to observed in today's mediatized society, where privacy itself is little more than a translucent veil, pulled back at will, and only ever partial."



## *Corridor* - Fabric designs

During his first visit to America (November 1922 — April 1923), Bakst met the New York textile manufacturer Arthur Selig. Selig commissioned from him a series of drawings on American Indian themes for use on silk fabrics. Bakst himself may have suggested other versions in a Russian style. In the early 1920s, the artist's homesickness for Russia led to the creation of a large number of sketches on Russian themes, as described in his book by Andre Levinson.

The designs for printing on cloth had to be stylised and quite simple, since they were intended for mass production. This task was close to the aesthetic aspirations of Bakst himself, who considered the ornamental and stylising principle to be very important. Back in 1913, the artist had written to Igor Grabar: "You can't imagine... how high stands the king of all arts and the poet of all the plastic — DECORATION (I, at least, shout about this from the rooftops) — it is becoming, to put it in Russian terms, the cornerstone of the whole movement." In addition, the colour range of Bakst the designer was unusually suitable for silk designs. The American press commented: "Bright blue, orange and red colors have always been characteristic of his designs, and so they have remained his favorites." Bakst himself regarded textile production as a very worthy occupation; after all, his wife, Lyubov Pavlovna, was the daughter of Pavel Mikhailovich Tretyakov, the Russian textile manufacturer, collector and founder of the famous gallery.





### Room 3 - *Le Dieu bleu*

Hindu legend in one act by Jean Cocteau and Frédéric Madrazo  
Music by Reynaldo Hahn  
Scenes and dances choreographed and directed by Michel Fokine  
Sets and costumes designed by Leon Bakst

Première at the Théâtre du Chatelet, Paris, on 13 May 1912  
With Vaslav Nijinsky (the Blue God), Lydia Nelidova (the Goddess) Tamara Karsavina (the Young Girl), Max Frohman (the Young Man), Bronislava Nijinska (the Drunken Temple Dancer)

#### Argument

It is a warm evening in the India of legend. A rock temple is seen with a pool, at the centre of which a lotus flower floats on the surface. A young man is about to be made a priest devoted to the temple divinity. Before he is led into the sanctuary, the priests begin to make a final invocation. There is a brief commotion and a Young Girl pushes her way through the guards and throws herself at the feet of the Young Man, beseeching him not to leave her for the priesthood. Heedless of the threatening behaviour of the priests, she begins to dance to win back the man she loves. Gradually, the Young Man becomes flustered. "Come, come!" she says, "The plain is close by!" He leaps towards her.



Leon Bakst and Michel Fokine had been very impressed by the ballet company from the Royal Court of Siam, which had performed in St Petersburg in 1900. Fokine later suggested to Diaghilev that he stage a ballet on the theme of South-East Asian culture, for which the libretto was entrusted to Jean Cocteau. Bakst's set for *Le Dieu Bleu*, commissioned by Diaghilev, represents a Hindu temple surrounded by giant rock faces and lush tropical foliage. It is one of his most exotic designs. The costumes are also illustrative of a fertile imagination, with the generous use of beads, pendants and the scarves he was so fond of, and he even painted Nijinsky blue (the Blue God). However, despite such splendour and the dancing of Karsavina, Nelidova and Nijinsky, *Le Dieu bleu* did not meet with success, at least from a choreographic point of view, and many spectators found it both tedious and pretentious. On the other hand, Cyril Beaumont was impressed, saying that the production "evoked the mystery and sense of fear produced by the Orient, in an atmosphere of religious adulation".



## Stairwell

The stairwell of Villa Sauber has been transformed by Mauss into a densely ornamented space, draped in enlarged hand-printed adaptations of Bakst's gouache studies for fabrics (designed for the decoration of homes and bodies, and produced for Clingen and Selig, New York, 1923-1924). This vertiginous transitional space evokes the masses of sumptuous textile material abounding in Bakst's stage designs (the stage drop for *Shéhérazade*, for example), the clouds of fabric in his costume designs, yet they also put on display Bakst's voracious cultural eclecticism. The inspiration for the fabrics runs from Persian ornament to Russian folk iconography to paraphrases of Native American decoration, amongst others. On the second floor, the fabric stairwell serves as a backdrop for the two costumes from *Thamar*, standing at the railing.



## Landing - *Thamar*

Choreographic drama in one act by Leon Bakst

Music by Mili Balakireff

Scenes and dances choreographed and directed by Michel Fokine

Sets and costumes designed by Leon Bakst

Première at the Théâtre du Chatelet, Paris, on 20 May 1912. Regisseur: Serge Grigoriev

With Tamara Karsavina (Thamar, Queen of Georgia) and Adolph Bolm (the Prince)

### Argument

The action takes place in the warm, brightly lit and musical Tower where Queen Thamar holds a party that never ends amidst the snows of the Darial Pass. Lying in front of a large window, Thamar looks out at the mountains, roads and River Terek, whose churning waters encircle her tower. She suddenly rises. A stranger approaches. He hesitates and looks up at the walls of the Tower. Thamar sends her servants down to welcome him in and bring him to her. The stranger staggers with exhaustion and the cold. His head is

covered by a sort of cagoule. Thamar removes it and discovers a beautiful young man who is astonished by the surrounding magnificence. The servants bedeck the young man, surround the principal pair and encourage their dances, embraces and mutual desire. The dawn begins, throwing the scene into a pale pink light. The servants open the windows as the intoxicated revellers continue to carouse. The queen dances and suddenly, in a final bound, she leaps upon the young man, stabs him and pushes him into the river below through a narrow door. Once again, Queen Thamar looks out at the mountains, roads and River Terek. With tender horror her eye follows the body of the young man carried by the water. But suddenly she rises. A stranger approaches. He hesitates and looks up at the walls of the Tower.



This tale of the Caucasus, which was visualized by Leon Bakst, reflects the fascination of 19th-century Russian writers and artists for Armenia, the Crimea, Georgia and other exotic lands in the Russian empire. *Thamar* is also a reminder of the special interest Bakst had for myths and fairytales featuring powerful or malicious heroines like Shéhérazade and Salomé. After seducing passing travellers, Queen Thamar stabbed them and had their bodies thrown from the commanding heights of her castle, a central element in Bakst's décor.

## Room 4 - Drawings

The room contains an extraordinary set of some forty costume drawings imagined by Leon Bakst for ballets and operas. They are arranged so as to bring out relationships between forms and colours, but also between the characters depicted. These drawings had a very particular function in the production as they were created for the benefit of the costume-maker of each outfit (very often Mlle Muelle, Bakst's preferred costume-maker). Aside from their documentary interest and their archival importance for the company's productions, the artistic value of Bakst's drawings was immediately recognised and they were exhibited and published on numerous occasions during the 1910s.

Bakst's drawings for costumes in major productions – the actual costumes of which are displayed in different rooms of the Villa (*Shéhérazade*, *Spectre*, *Faune*, *Le Dieu bleu*, *Narcisse*, *Daphnis et Chloé*, *Sleeping princess*) – dialogue with remarkable drawings for other productions, such as *La Péri*, *La Nuit ensorcelée* and *Boris Godounov*, among others



## Salle 4 - *Narcisse*

Mythological poem in one act by Leon Bakst

Music by Nikolaï Tcherepnin

Groups and dances directed by Michel Fokine, ballet master at the St Petersburg Imperial Theatres

Sets and costumes designed by Leon Bakst

Première at the Théâtre de Monte-Carlo on 26 April 1911 and at the Théâtre du Châtelet, Paris, on 6 June 1911. Regisseur: Serge Grigoriev

With Tamara Karsavina (Echo), Vaslav Nijinsky (Narcisse), Bronislava Nijinska (a Bacchante), Vera Fokina (a Young Boeotian)

### Argument :

*Narcisse* is a delightful mythological poem whose light but spirited situations are marked by a charmingly convivial and amatory grace. In a mysterious, shadow-dappled glade, small sylvan beings play and dance to the sounds of a flute, but they take fright at the arrival of young Boeotians who also begin to dance in honour of the divinities of the woods and fields. Shortly afterwards, the Bacchantes arrive, who make offerings to the goddess Pomona and dance in her honour. Suddenly, distant singing announces the arrival of Narcisse, accompanied by two nymphs both of whom are in love with the youth. Narcisse dances alone but is soon joined by all the characters on the stage. The dance is brought to a halt by the arrival of Echo, who is also in love with Narcisse. She declares her love to him and he listens to her with unconcealed pleasure but the two other jealous nymphs explain to Narcisse that his love for Echo will never be reciprocated as she is only able to repeat the words and gestures of others, not having the capacity to feel or express them herself. After realising the truth of the matter, Narcisse spurns Echo and leaves with the nymphs. Forsaken, Echo cries and asks the gods to avenge the hurt Narcisse has done her by condemning him to love someone whose love can never be returned. Her prayer is heard. Narcisse returns to drink from a spring. He kneels before a pool and falls passionately in love with his reflection. He attempts to have his love reciprocated but in vain. Then a very beautiful physical struggle takes place between Narcisse and Echo, after which, exhausted, he bends down to the ground and is transformed into a flower. In turn, Echo disappears, having been transformed into a rock. For the rest of eternity, she will only be able to repeat the sounds that disturb her solitude.



Featuring fauns and nymphs immersed in a hedonistic atmosphere, this short ballet was based on Ovid's *Metamorphoses* and anticipated *L'Après-midi d'un Faune*, which would be created the following year. Although the leading roles were interpreted by Tamara Karsavina, Vaslav Nijinsky, Bronislava Nijinska and Vera Fokina, the emphasis was not placed on the dancers' virtuosity but rather on the "free plasticity" of the set design. The influence of Isadora Duncan can be felt in this blend of theatre, music and song, as well as in the "Hellenistic" conception of the choreography. Perhaps owing to its intimate tone, *Narcisse* was not well



received but Bakst's designs, in particular his costumes for the Boeotians and Bacchantes, are among his most striking. The concentric motifs painted on the cotton tunics had a notable influence on fashion and decoration during the 1920s.

## Room 5 - *Daphnis et Chloé*

Choreographic symphony in 3 tableaux by Michel Fokine

Music by Maurice Ravel

Choreography by Michel Fokine

Sets and costumes by Leon Bakst

Daphnis's costume designed by Juan Gris

Première at the Théâtre du Chatelet, Paris, on 8 June 1912

Revived on 1 January 1924 at the Théâtre de Monte-Carlo

With Tamara Karsavina (Chloe), Vaslav Nijinsky (Daphnis), Adolph Bolm (Darkon)

### Argument :

The first tableau shows a meadow on the edge of a wood dedicated to Pan and his nymphs. A group of youngsters enter bearing presents for the nymphs. The stage gradually fills and a religious dance begins. Daphnis et Chloé appear and make their way towards the altar but the young girls attract the attention of the beautiful Daphnis and surround him with their dance. Chloe feels the first pangs of jealousy but in turn she too is persuaded to join the dance, where the herdsman Darkon is particularly attentive. He even wishes to kiss Chloe but the jealous Daphnis quickly intercedes. The group propose that Daphnis and Darkon perform a dance contest with a kiss from Chloe as the prize for the winner. Darkon's grotesque dance arouses laughter and it is the graceful Daphnis who receives the kiss. The crowd retires taking Chloe with them. Seeing Daphnis alone, the young girl Lyceion tries to seduce him with a languid dance but Daphnis, who is faithful to Chloe, resists the temptation. The sounds of weapons and war cries are heard as brigands burst onto the stage.



Like many Russian and French artists at the end of the 19th century, Leon Bakst was fascinated by the myth of Hellas, a region of ancient Greece and a symbol of innocence, where shepherds and nymphs vied with satyrs and Pans in an endless pastime of chase, capture and liberation. For the Symbolists, these wonderments of innocent decadence represented an alternative to the urbanisation and adoption of bourgeois values of their time, conditions that threatened or at least undermined the overt pleasures of the countryside, where ephebes, sheep and young women capered like children in the meadows. The apparent simplicity and ingeniousness of the sets and costumes created by Bakst seem to reflect his idea that, in order to progress towards modernity, it was necessary to look backwards and rediscover a primitive source



of energy. This was the premise of his essay *The Paths of Classicism in Art*, which was published in St Petersburg in 1909–10.

## Room 6 - *Ivan le terrible*

Opera in three acts, music and libretto by Raoul Gunsbourg

Choreography by M. Malatzoff

Sets and costumes by Leon Bakst

Première at the Théâtre Royal de la Monnaie in Brussels in 1910

Revived at the Opéra de Monte-Carlo from 2 March 1911

With Feodor Chaliapin (Ivan IV the Terrible), Charles Rousselière (Vladimir Petrovitch), Robert Marvini (the Boyar Afanasiev), André Allard (Skuratov-Belsky), Felio (the Pope), Mlle Lamare (Elena)

### Argument :

Peasants gathered before the home of the boyar Afanasiev are anxious at the threat posed to their village by the Oprichniki, Tsar Ivan's brutal body of guards. Afanasiev tries to reassure them though he too has reason to be afraid as Belsky, the Tsar's favourite, is desirous of Elena, Afanasiev's young daughter. Afanasiev hopes that Ivan will save them and sends him a message carried by Vladimir, Elena's fiancé. Outside the village there is carnage: the wounded and dying hurry to the glow of fires lit on all sides. Ivan, followed by the Oprichniki, appears and has Afanasiev brought to him, whereupon he reproaches the boyar for not having obeyed Belsky's wishes. That night, Ivan enters the monastery of Sloboda with his retinue. They push before them a group of prisoners: including women, young girls, children, Elena and her father. The women are roughly handled by Ivan's bloodthirsty and fearsome men. In the presence of the unfortunate Afanasiev, Ivan gives Elena to Belsky with the order to kill her if she resists. The boyar rushes to Ivan and announces that Elena is his daughter...



In 1909 Raoul Gunsbourg, the director of the Théâtre de Monte-Carlo, composed a new version of *La Jeune fille de Pskov* by Nikolai Rimsky-Korsakov with the title *Ivan le terrible*. The opera was presented in Monte-Carlo several weeks before Diaghilev's opening season on the Riviera, with the set and costumes designed by Bakst, Feodor Chaliapin in the title role and the dancers of the Ballets Russes in the third act. Whereas Bakst usually depicted Russia with the colours and atmospheres of the Middle and Far East, this time he gave a bucolic vision of the hills and valleys of Pskov in a setting far removed from the grim actions of Ivan the Terrible. The cloaks of the boyars were made from fabrics brought back from Russia, some in embroidered silk, others in velvet adorned with decorative trimmings. Together they created a new repertoire of forms, materials and colours that confirmed the picturesque and authentic character of the production.

## Room 7 - *The Sleeping princess*

Ballet in five acts by Leon Bakst, after the fairytale by Charles Perrault

Music by Piotr Tchaïkovsky, reorchestrated by Igor Stravinsky

Choreography by Marius Petipa; notation by Nicolas Sergejev, completed by Bronislava Nijinska

Sets and costumes by Leon Bakst

Première at the Alhambra Theatre, London, on 2 November 1921

With Olga Spessivtseva, Vera Trefilova, Lyubov Yegorova and Vera Nemtchinova (Aurora), Pierre Vladimirov (the Prince), Lydia Lopokova alternating with Bronislava Nijinska (the Lilac Fairy), Stanislav Idzikowski (the Blue Bird), Carlotta Brianza and Enrico Cecchetti (Carabosse)

### Argument :

For her baptism, Princess Aurora receives presents from the Lilac Fairy, the Fairy of the Crystal Fountain and many other fairies. But her parents forgot to invite the Wicked Fairy Carabosse. To avenge this slight, Carabosse casts a spell over Aurora that will plunge her, her servants and her castle into an eternal slumber. However, one hundred years later, Prince Charming awakes the princess with a kiss, which also awakens all the inhabitants of the castle from their deep sleep. Amidst general joy, the happy couple wed.



For this production in 1921, Diaghilev initially counted on the talents of decorator Alexandre Benois, however, as Benois was in Russia, in the end it was Bakst who was invited to design the scenography for

*The Sleeping princess.* Faithful to habit, Bakst created an ambitious set for which he spent ten weeks in London creating three décors and 300 costumes that mixed a variety of styles. His stage instructions even stipulated that all the people and animals in the castle had to remain motionless until the prince awoke the princess, but the dogs, cats and birds involved refused to cooperate. The sumptuous set and costumes caused Diaghilev an enormous financial loss and provoked a permanent break between him and Bakst. However, Diaghilev would perform a part of the ballet in Paris in 1922 (under the title *Aurora's wedding*) using décors and costumes designed by Alexandre Benois and Natalia Goncharova.

## Corridor - *La Fée des poupées*

Ballet *divertissement* in one act by Josef Bayer

Music by Piotr Tchaïkovsky, Riccardo Drigo, Anatoli Liadov, Anton Rubinstein, and Louis Moreau Gottschalk

Choreography by Nikolai and Sergei Legat

Sets and costumes by Leon Bakst

Première on 7 February 1903 at the Imperial Hermitage Theatre in St Petersburg

### Argument :

The owner of a toyshop shows his rich customers the mechanical dolls he has for sale: a lovely Tyrolean woman, a baby, a Chinese, Spanish, Japanese and African doll, and lastly the magnificent Fairy Doll by which everyone is charmed. This is the doll that the customers wish to buy. It is agreed that she will be delivered to their hotel the next day. With the demonstration ended, the shop is closed. When midnight strikes, the Fairy Doll brings all the dolls in the shop to life and they dance together for the last time. At dawn the magic ceases with the departure of the Fairy Doll.



*La Fée des poupées* was one of Bakst's first creations for the stage. His set and costumes were already indicative of the impishness and ingenuity that would characterise his productions but not yet the brilliant sensuality that would make him famous. Alexandre Benois later claimed that it was his personal collection of dolls, which would be produced as postcards in 1904, that inspired certain of Bakst's costumes for *La Fée des poupées*.

Throughout his adult life Bakst, the caring father who designed dolls, illustrated children's books and even designed a ballet about toys (*La Boutique Fantastique* for the Alhambra Theatre, London, in 1919), seemed to be intent upon recapturing a childhood state, to retain the right to dream and, like a second Alice, to explore a wonderland of fairies, witches, phantoms and follies.

## Salle 8 - Yves Saint Laurent

Although Yves Saint Laurent created a fabulous Haute Couture collection in 1976 dedicated to the Ballets Russes, the SAINT LAURENT *rive gauche* collection of 1991 was directly inspired by the drawings of Leon Bakst, in particular by the costumes for *Shéhérazade* et *Narcisse*. André Barrieu, the creator of Yves Saint Laurent's printed fabrics, emotionally recalled the genesis of this collection: It was in the library of Gustav Zumsteg, director of the Abraham silk company in Zurich and supplier of almost all of the Yves Saint Laurent fabrics, but also a great modern art collector, that he discovered an illustrated book on the subject of Bakst and Diaghilev. Barrieu had the premonition that Bakst's drawings – all colours and flowing lines – might provide Saint Laurent with a point of departure for a new collection. The couturier was filled with enthusiasm by the idea and his designer set to work, producing more than 100 designs inspired by Bakst's drawings and transposing them into fabric patterns. The designs pleased Saint Laurent so much that he covered the walls of his house in Deauville with them. The motifs encompassed the domains of theatre, dance and orientalism that were so loved by Saint Laurent. The fabric designs were rapidly used to create the "Bakst" models in the *rive gauche* collection of 1991, which Saint Laurent embellished with many accessories and jewels.





## The Serge Lifar Library

Issuing from the collection bequeathed by Lillian Ahlefeldt to the Prince's Palace, the contents of the archive of the dancer, choreographer and ballet master Serge Lifar joined the collections of the NMNM in 2015. The principal dancer in Diaghilev's Ballets Russes company following the departure of Nijinsky, Serge Lifar in particular created three roles in works choreographed by George Balanchine: *La Chatte* in 1927, *Apollon Musagète* in 1928, and *The Prodigal Son* in 1929. Following Diaghilev's death and the break-up of the Ballets Russes, Lifar joined the Opéra de Paris where he danced and revisited *Le Spectre de la rose* and *L'Après-midi d'un faune* in 1931 and 1932.

Currently being inventoried, the contents of Serge Lifar's archive are on display to the public in the form of a study and research library. Among the remarkable books in the collection are several on the subject of Nijinsky, illustrated by George Barbier, Paul Iribe, Robert Montenegro and Dorothea Mullock, and the famous photographs by the Baron de Meyer. These widely published images contributed, from as early as 1910, to spread awareness of the aesthetic of Leon Bakst, whose costumes had by that time become indissociable from the image of Nijinsky.

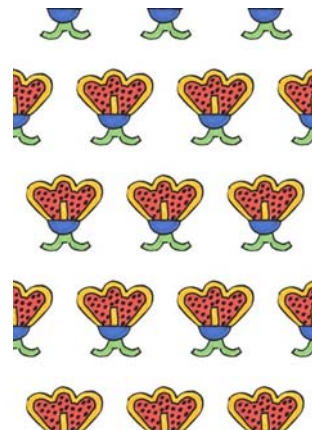
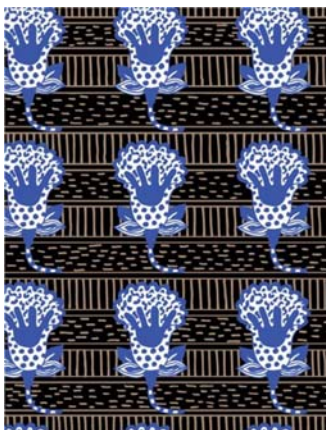
The original manuscript of *Ivan le terrible*, which was recently acquired by the Mairie de Monaco for its media library, is presented here for the first time alongside photographs of the sets designed by Leon Bakst.

## The Reading Room Featuring Nathalie du Pasquier

For this new exhibition at the Villa Sauber, the Reading Room is dedicated to the work of Nathalie du Pasquier, a founder member of the MEMPHIS group of which Ettore Sottsass was the spearhead during the 1980s. Famous for her colourful rugs, textiles, furniture and objects, Nathalie du Pasquier turned to painting in 1987.

The various fabrics exhibited here are the outcome of her recent partnership with the Provençal company Les Olivades.

Born in Bordeaux in 1957, she has lived and worked in Milan since 1979.





## 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..

### **Saturday October 22, as of 11.30am**

John E. Bowlt, Nick Mauss, Celia Bernasconi: Introduction to the exhibition (in English)

## PERFORMANCES

In the frame of the project *Danse, Danse, Danse* and on the occasion of the opening of the exhibition *Designing Dreams, A Celebration of Leon Bakst* the Nouveau Musée National de Monaco presents two performances.

### **Saturday October 22, as of 12pm :**

Nina Beier

*The Complete Works, 2009*

Danseuse : Kathy Plaistowe

In collaboration with les Ballets de Monte-Carlo,

In *The Complete Works* retired dancers attempt to go through all the choreographies they have ever performed, unrehearsed and from memory. Moving around the artworks in the space, the dancers exhibit both what is recalled and what is inaccessible to their memories as well as their bodies. This mute, private exercise shifts between being impenetrable and recognizable to its public as the performance lays out the knottiness of representation.

### **Saturday October 22, 7pm:**

Chrisotodoulos Panayiotou

*Dying on stage*

Atelier des Ballets de Monte-Carlo

Free entrance upon reservation (rsvp@nmnm.mc)

In collaboration with le Monaco Dance Forum.

Taking as starting point Rudolf Nureyev's 1991 staging of the classical ballet *La Bayadère*, choreographed while his health was critically deteriorating, Panayiotou's lecture-performance *Dying on Stage* is a meditation on the impossible theatrical representation of death. Exploring various literal, metaphorical, and symbolic deaths, the artist is examining the vicious relationship between the spectator, the actor and the characters trapped in the action.

### **Throughout the exhibition**

Nina Beier & Marie Lund

*The Imprint [L'empreinte]*

Instruction piece

[NM206]

Courtesy: The artist and Laura Bartlett Gallery, London

The gallery attendants have memorized the descriptions of the artwork that the curator wanted to include in the exhibition, but chose not to for various reasons. If any visitor inquires, they will transmit these descriptions.

### **GUIDED TOURS**

Mediators are available every day week end (and every day in the summer) at Villa Paloma 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.

### **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)**

As part of the exhibition, the NMNM offers a different workshop each day from 2pm to 4.30pm at the Villa Sauber during the All Saints Holiday: the 24th, 25th, 27th and 28th of October. More information :

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

## Partners and lenders of the exhibition

Archives Monte-Carlo S.B.M., Monaco ; CNCS / Opéra national de Paris, Moulins ; Curatorial Assistance, Los Angeles ; Fondation Alexandre Vassiliev, Paris – Vilnius ; Fondation Pierre Bergé - Yves Saint Laurent, Paris ; Alexandra et Victor Golubinov, Moscow ; Judith Clark Studio, Londres. Kournikova gallery, Moscou ; Mairie de Monaco – Médiathèque communale ; McNay Art Museum, San Antonio ; Musée d'art moderne et d'art contemporain, Strasbourg ; Museum of London, London ; National Gallery of Australia, Canberra ; Palais Princier, Monaco ; Ekaterina et Vladimir Semenikhin, Monaco ; The Rothschild Collection, Waddesdon ; Victoria and Albert Museum, London ; Wadsworth Atheneum Museum of Art, Hartford ; 303 Gallery, New-York. And numerous private collections.

## Exhibition catalogue

The exhibition catalogue is co-published by the NMNM and Mousse Publishing. It brings together scientific contributions by leading researchers and historians of art and dance with the purpose of paying tribute to the greatest scenographer of the modern era. By showing views of the installation created by Nick Mauss in Villa Sauber alongside archive documents, the catalogue succeeds in evoking the presence of Leon Bakst in Monte-Carlo during the 1910s. The motifs on the cloth covers of each book were designed by Leon Bakst and were painted with a stencil by Nick Mauss during a residency in Monaco.

The catalogue was designed to recreate the atmosphere and scenography of the exhibition and will be published in December 2016.

## Biographies of the exhibition curators

### John Ellis Bowlt

A specialist in Russian visual culture, particularly of the 19th and 20th centuries, John E. Bowlt is Professor of Slavic Languages and Literatures at the University of Southern California in Los Angeles, where he also directs the Institute of Russian Modern Culture. He has received many honours, including from the American Council of Learned Societies, the British Council, Fulbright-Hayes and the National Endowment for the Humanities. He has curated or co-curated many exhibitions of Russian art, such as "Serge Diaghilev and the Ballets Russes" at the Nouveau Musée National de Monaco and at the State Tretyakov Gallery in Moscow; "El Cosmos de la vanguardia Rusa" at the Fundación Marcelino Botín in Santander (Spain) and the National Museum of Contemporary Art in Thessaloniki (Greece); "L'avanguardia russa, Siberia e l'Oriente" at Palazzo Strozzi in Florence (Italy); and "Russian Avant-Garde Theatre: War, Revolution and Design, 1913–1933" at the Victoria and Albert Museum in London. In 2016, he has curated two retrospective exhibitions of the work of Leon Bakst, for the Pushkin Museum of Fine Arts in Moscow, and the Nouveau Musée National de Monaco. In addition to contributing to the catalogues of these exhibitions, he is the author of *The Russian Avant-Garde: Theory and Criticism, 1902-1934*, *The Salon Album of Vera Sudeikin-Stravinsky*, and *Moscow, St Petersburg. Art and Culture during the Russian Silver Age*. In 2010, he was awarded the Order of Friendship of the Russian Federation for the promotion of Russian culture in the United States. He was appointed Slade Professor of Fine Art for the year 2015–16 at the University of Cambridge, UK.

## **Celia Bernasconi**

A graduate in the history of modern and contemporary art from the Panthéon-Sorbonne University and a PhD student under the direction of Daniel Arasse at the École des Hautes Etudes en Sciences Sociales (EHESS), Celia Bernasconi joined the Institut National du Patrimoine in Paris in 2003. In 2005, she became the curator and project manager of the Musée Jean Cocteau-Collection Séverin Wunderman, of which she published the collections catalogue. She formulated the scientific and cultural project of the new building designed by architect Rudy Ricciotti, which opened in Menton in 2011. A member of the Association l'Art contemporain et la Côte d'Azur (ACCA), she has curated the exhibition "Montrer sa nuit en plein jour" (2011), and the monographic exhibitions "Jean Sabrier" (2011), "Bernard Moninot" (2012) and "Lucien Clergue" (2012). In 2013, she joined the team of the Nouveau Musée National de Monaco. The curator in charge of collections, she also curated the exhibition "Portraits d'Intérieurs" (2014) and co-curated, with Marie-Claude Beaud and Cristiano Raimondi, the exhibitions "Construire une collection" (2015), and "LAB, dans les coulisses du musée" (2015).

## Leon Bakst, Chronology

1866

Born Leyb-Khaim Izrailevich Rosenberg in Grodno, he would take the name Leon Bakst as a pseudonym in 1889.

1883 - 1887

Studies painting at the St Petersburg Academy of Arts.

1891

Tours Europe. On his return to Russia, he contributes to the reviews *L'Artiste* and *La Vie de Saint-Petersbourg* until 1893.

1893

In Paris, he attends the studio of Jean-Leon Gérôme and takes courses at the Académie Julian. Subsequently in Russia, he gives lessons in painting and drawing to the children of the President of the Imperial Academy of Fine Arts, Grand Duke Vladimir Alexandrovich, for two years.

1895 - 1896

Travels in Spain, Belgium, France and Austria.

1897

Travels to North Africa. Acquisition by Pavel Tretyakov of his watercolour *Soir aux environs d'Ain - Sainfour en Algérie* for his gallery in Moscow.

1898 - 1904

Becomes artistic director of the magazine *Mir Iskusstva* (World of Art). The following year, he also works as an illustrator for *L'Annuaire des Théâtres Impériaux* (The Yearbook of the Imperial Theatres).

1901

Designs studies of sets and costumes for Act II of the ballet *Sylvia*, inspired by the poem written by Torquato Tasso (the act, however, would not be completed). He paints the picture *Danse sacrée du Siam*.

1902

Creates the stage design for the ballet *Le Cœur de la Marquise* by Marius Petipas (Hermitage Theatre, St Petersburg). He designs the sets and costumes for Euripides' tragedy *Hippolite* (Alexandrinsky Theatre, St Petersburg).



1903

Designs the sets for the ballet *La Fée des poupées* by composer Josef Bayer (Hermitage Theatre, St Petersburg). He converts to Lutheranism and marries Lyubov Gritsenko, the daughter of Pavel Tretyakov, founder of the Tretyakov Gallery in Moscow.

1904

Designs the sets for the ballet *Ædipe à Colone* based on the play by Sophocles (Alexandrinsky Theatre, St Petersburg) and for Ida Rubinstein's *Antigone*, based on the Greek tragedy by Sophocles (New Theatre of Lubov Yavorskaya, St Petersburg).

1906

Travels to Paris where Serge Diaghilev asks him to design the 18 rooms devoted to Russian art at the Salon d'Automne. He then becomes a permanent member of the Salon.

Until 1910 he teaches at Yelizaveta Zvantseva's prestigious private school of painting where Marc Chagall is his student.

1907

Travels to Greece with the artist Valentin Serov. He creates the swan costume for the dancer Anna Pavlova (music by Saint-Saëns, Mariinsky Theatre, St Petersburg). Birth of his son Andrei.

1908

Creates the portraits of Isadora Duncan, Anna Pavlova and Andrei Bakst. Makes studies for the costumes for Ida Rubinstein in Oscar Wilde's *Salomé* (the show would finally be banned by the censor).

1909

Designs the set for the ballet *Le Festin* and the choreographed drama *Cleopatra*. He creates the costumes for the opera *Judith* by Alexander Serov, to be performed by Serge Diaghilev's Ballets Russes (Théâtre du Châtelet, Paris). He travels to Venice and Vienna. As artistic director of the Ballets Russes, he will work with the designer Alexandre Benois until 1914.

1910

Creates the sets for the pantomime ballet *Carnaval*.

Moves to Paris permanently and burns his old paintings after their delivery from St Petersburg.

Creates the sets and costumes for *Shéhérazade*, the costumes for the main characters in the ballet *L'oiseau de pri'lgor* Stravinsky, and the stage design for the choreographic *divertissement Les Orientales* at the Opéra de Paris, as part of the tour of Serge Diaghilev's Ballets Russes.

Beginning of his collaboration with the Maison Poiret (Paris).

Meets Henri Matisse in Paris.

Official divorce from Lyubov Gritsenko-Bakst.

Creates the sets for the opera *Ivan le terrible* by Raoul Gunsbourg (Théâtre de la Monnaie, Brussels).

1911

Rents a house with a studio in Paris at 112 Boulevard Malesherbes, where he will remain until his death.

Creates the sets of the one-act ballet *Le Spectre de la Rose* and of the ballet *Narcisse* (Théâtre de Monte-Carlo) for the Ballets Russes' first season in Monaco.

Solo exhibition at the Museum of Decorative Arts (Pavillon de Marsan at the Louvre, Paris).

Sets and costumes for *La Peri* as part of the tour of Serge Diaghilev's Ballets Russes (this production will finally be cancelled). Travels to Algeria and London.

1911 - 1912

Makes studies of costumes for Maria Kuznetsova (*Fortunio*, *Salomé*, *Madame Butterfly*, *Eurydice*, Princess Volkhova in the opera *Sadko*, and more).

1912

Sets of the tragedy *Hélène de Sparte* by Émile Verhaeren for Ida Rubinstein's ballet company (Théâtre du Châtelet, Paris).

Sets for the ballets *Thamar*, *Le Dieu bleu*, *L'Après-midi d'un faune* and *Daphnis et Chloé* for the Ballets Russes (Théâtre du Châtelet, Paris).

Solo exhibition at the Fine Art Society in London. Works on two operas for London's Covent Garden Theatre: a production of *Mephistofele* by Boito and *Le Secret de Suzanne* by Wolf-Ferrari (the latter was not staged in 1912).

Designs the sets of the drama *Salomé* for Ida Rubinstein's ballet company (Théâtre du Châtelet, Paris).

Creates the costumes for *Papillons* presented at a charity evening at the Mariinsky Theatre in St Petersburg, then at the Opéra de Monte-Carlo in April 1914 by the Ballets Russes.

1913

Solo exhibitions in Berlin, New York and Stockholm. Beginning of his collaboration with the fashion house Maison Paquin (Paris).

Sets of the one-act ballet *Jeux* for the Ballets Russes (Théâtre des Champs Élysées, Paris).

Receives France's highest award, the Legion of Honour.

Publication of the book *L'Art Décoratif de Leon Bakst: essai critique par Arsène Alexandre. Notes sur les ballets par Jean Cocteau*

Creation of the costumes and sets for Act IV of Modest Mussorgsky's opera *Boris Godounov* for Serge Diaghilev (Théâtre des Champs Élysées, Paris). Sets of the ballet *Oriental Fantasy* for Anna Pavlova's ballet company (New York) and of the ballet *The Pisanelle ou La Mort parfumée* by Gabriele D'Annunzio for Ida Rubinstein (Théâtre du Châtelet, Paris).

1914

Costumes for *La Légende de Joseph* for the Ballets Russes (Opéra de Paris) and the sets for the ballet *Papillons*, in collaboration with Mstislav Dobuzhinsky (Opéra de Monte-Carlo).

He falls seriously ill and leaves for treatment in Switzerland.

Exhibitions in London, New York, Boston, Philadelphia, Chicago.

Bakst is elected a member of the Imperial Academy of the Fine Arts in St Petersburg.

Works on the sets of the ballet *Orphée* at the Mariinsky Theatre (the project never materialises). New sketches of costumes for *L'Oiseau de feu*

1915 - 1916

Negotiations with the Italian film production company Novissima about his possible contribution as a designer.

1915 - 1922

Designs decorative panels from the tale *Sleeping beauty* by Charles Perrault for James de Rothschild's residence in London.

1916

Solo exhibition in New York.

Designs the sets of *Sleeping beauty* for Anna Pavlova's ballet company (The Hippodrome, New York).

1917

Designs the sets for the pantomime-ballet *Les Femmes de bonne humeur*, Teatro Costanzi, Rome) for the Ballets Russes.

Creates the costumes for Nikolai Rimsky-Korsakov's opera *Sadko* (Opéra de Paris, though the production would never be staged) and the sets and stage design of *Phèdre* by Gabriele D'Annunzio (Opéra de Paris).

Exhibition of his designs for the ballet *Sleeping beauty* at the Fine Art Society in London.

1918

Designs the costumes of Leonide Massine's *La Boutique fantasque* for Serge Diaghilev's Ballets Russes (he would eventually be replaced by André Derain).

1919

Produces sketches for the costumes for the show *Aladin* (Marigny Theatre, Paris).

1920

Exhibition in New York.

1921

Exhibition at the Maryland Institute for the Promotion of Mechanical Arts.

Stage design of the ballet *The Sleeping princess* for Serge Diaghilev's Ballets Russes (Alhambra Theatre, London).

1922

Writes the libretto and creates the stage design for the ballet *Artemis troublée* for Ida Rubinstein (Opéra de Paris).

Works on the sets and costumes of the comic opera *Mavra* for Serge Diaghilev (never completed, the set design and staging would finally be created by Leopold Survage).

The relations between Bakst and Serge Diaghilev come to a definitive end.

Stage design of the musical mystery play *Le Martyre de Saint-Sébastien* from a work by Gabriele D'Annunzio (Opéra de Paris) and of *Judith, Le vieux Moscou, Adoration* and the mimodrama *La Lâcheté* for Maria Kuznetsova (Théâtre Femina, Paris).

Publication of the book *L'Œuvre de Leon Bakst pour 'La Belle au bois dormant'*, and the monograph *Leon Bakst* by André Levinson.

From November 1922 to April 1923, he travels to North America, visiting Canada.

He works on the interior of Evergreen House, the Baltimore mansion of his friends John and Alice Garrett, until 1924.

Makes studies for printed fabrics for the company owned by Arthur Selig.

### 1923

Bakst is invited to the Maryland Institute as a guest speaker. He supervises students working on the creation of a theatre curtain for Evergreen House (Baltimore).

Solo exhibition in Chicago.

Costume sketches for the revival of the tragedy *Phèdre* by Gabriele D'Annunzio (Opéra de Paris).

He wins a lawsuit against Serge Diaghilev.

Creation of the libretto and stage design of the ballet *La Nuit ensorcelée*.

Leon Bakst's book *Serov et moi en Grèce, notes de voyage* is published in Berlin.

Writes an autobiographical novel *Premier amour cruel*.

Costume sketches for Jean Racine's tragedy *Phaedra*.

### 1924

Invited to speak at the University of Southern California. Solo exhibition in Los Angeles.

Libretto and stage design of the ballet *Istar* for Ida Rubinstein's ballet company (Opéra de Paris).

Invited to Hollywood by the American film director Ferdinand Pinney Earle as designer for his film *Faust*.

Death in Paris on December 27 from lung oedema. Buried in Batignolles Cemetery in Paris.

## 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

##### *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

##### Gardens

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



*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 Arkipov, 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 etNorzi, 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

### *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 Dellspurger, 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



## **NOUVEAU MUSEE NATIONAL DE MONACO**

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### **PRESIDENT OF THE ACQUISITION COMMITTEE**

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## **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.

## SUPPORTERS & JEUNES SUPPORTERS

The *Supporters* and *Young Supporters* are individuals who want to develop a sustainable partnership with the museum. They become the museum's "ambassadors" and are kept informed of key developments at the NMNM.

## 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 11 am to 7pm until September 30

From 10am to 6pm from October 1 until May 31

### 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 SAUBER

19, avenue Princesse Grace

+377 98.98.91.26

### BY

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

### DATES OF THE EXHIBITION

October 23, 2016 – January 15, 2017

### 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

LE NMNM is a member of **BOTOX[S]** réseau d'art contemporain de la cote d'azur