

Nouveau Musée National de Monaco



Duane Hanson



20.02 —
28.08.2016

Villa Paloma
56 boulevard du
Jardin Exotique
Monaco

Exhibition initiated by:

SERPE **NTINE**
GALLERIES

Duane Hanson, Queenie II, 1986 - Peinture à l'huile, mastic, technique mixte, accessoires / Autobody filler polychromed in oil, mixed media with accessories - Variable Dimensions © The Estate of Duane Hanson - Courtesy The Estate of Duane Hanson - Photography by Robert McKeever



DUANE HANSON
NMNM - VILLA PALOMA
20.02-28.08.2016

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I. DUANE HANSON PRESS RELEASE

The Nouveau Musée National de Monaco presents the work of late American sculptor Duane Hanson (1925-1996) at Villa Paloma from February 20th until August 28th, 2016. Throughout his forty-year career, Hanson created lifelike sculptures portraying working-class Americans and overlooked members of society. Reminiscent of the Pop Art movement of the time, his sculptures transform the banalities and trivialities of everyday life into iconographic material. The exhibition – initiated by the Serpentine Galleries, London - presents key works from the artist's oeuvre.

Hanson's early works comprised life-sized tableaux – depicting soldiers killed in action, police brutality and homeless people – that confront the viewer with devastating truths. Widespread criticism of his work *Abortion* in 1965 encouraged Hanson to formulate his social and political views as sculptures. In the following years, and in the spirit of protest movements of the time, he created sculptures that dealt with social misery and violence. From the late 1960s his work shifted to depicting everyday people, with some satirical aspects, creating figures that could be conceived as representative of an entire labour force, class or even a nation. Beginning with *Football Players* in 1968, Hanson produced sculptures that represent typical Americans, concentrating on “those that do not stand out”, including *Housepainter* (1984/1988) and *Queenie II* (1988). The hyper-realistic nature of the sculptures results directly from Hanson's artistic approach. Using polyester resin, he cast figures from live models in his studio, paying attention to every detail, from body hair to veins and bruises. The sculptures were assembled, adapted and finished meticulously, with the artist hand-picking clothes and accessories.

Duane Hanson was born in 1925 in Alexandria, Minnesota, and died in 1996 in Boca Raton, Florida. Solo exhibitions include Louisiana Museum of Modern Art, Humlebæk, Denmark, 1975; Des Moines Art Center, Iowa, 1977; Corcoran Gallery of Art, Washington, DC, 1978; Whitney Museum of American Art, New York, 1979; Kunsthaus Wien, Austria, 1992; Montreal Museum of Fine Arts, Canada, 1994 (travelled to Modern Art Museum of Fort Worth, Texas); Daimaru Museum of Art, Tokyo, 1995 (travelled to Genichiro-Inkuma Museum of Contemporary Art, Kagawa, and Kintetsu Museum of Art, Osaka); Saatchi Gallery, London, 1997; Museum of Art, Fort Lauderdale, Florida, 1998 (travelled to Flint Institute of Arts, Michigan; Whitney Museum of American Art, New York; and Memphis Brooks Museum of Art, Memphis); and Schirn Kunsthalle, Frankfurt, 2001 (travelled to Padiglione d'Arte Contemporanea, Milan; Kunsthal Rotterdam, National Galleries of Scotland, Edinburgh, and Kunsthaus Zürich).

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LIST OF WORKS



Duane Hanson
Housewife, 1970
Polyester resin and fiberglass, polychromed in oil, mixed media, with accessories
Variable dimensions
Astrup Fearnley Collection, Oslo, Norway
© The Estate of Duane Hanson



Duane Hanson
Children Playing Game, 1979
Polyvinyl, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson
Photograph: Rob McKeever



Duane Hanson
Self-Portrait with Model, 1979
Polyvinyl, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson



Duane Hanson
Cowboy 1984/1995
Autobody filler, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson
Photograph: Rob McKeever



Duane Hanson
House Painter I, 1984/1988
Autobody filler, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson



Duane Hanson
Queenie II, 1988
Autobody filler. polychromed in oil, mixed media, with accessories
Variable dimensions
The Estate of Duane Hanson
© The Estate of Duane Hanson
Photography by Robert McKeever



Duane Hanson
Flea Market Lady 1990/1994
Edition 4/4 (unique editions)
Bronze, polychromed in oil, mixed media, with accessories
Collection of Gilbert Costes
Photo: Florian Kleinfenn
Image courtesy of Galerie Perrotin



Duane Hanson
Old Couple on a Bench 1994
Edition 1/2 (unique editions)
Bronze, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson



Duane Hanson
Baby in Stroller 1995
Polyvinyl, polychromed in oil, mixed media, with accessories
The Estate of Duane Hanson
Photograph: Rob McKeever



Duane Hanson
Man on Mower 1995
Edition 1/3 (unique editions)
Bronze, polychromed in oil, with lawn mower
The Estate of Duane Hanson

DUANE HANSON STATEMENTS

Excerpts from *Duane Hanson*, published by the Serpentine Galleries and Koenig Books on the occasion of the exhibition presented from June 2 until September 13 2015

“In my sculpture, I attempt to detach from the subject. Although my earlier works were rather expressionistic with outbursts of war, crime, vehicle accidents and violence in general, I now find my most successful pieces are less topical and ideographic. They are more naturalistic or illusionistic, which results in an element of shock, surprise, and psychological impact for the viewer.

Photographs are of no help to me in my work since they are only two-dimensional and I do not like to adhere to a fixed or rigid visual concept. Instead, a mold is made directly from the subject’s body which is subsequently cast in fiberglass resin, reworked, and assembled accordingly. If I could teach my hands to work in a totally detached way, I would prefer to model figures in clay.

The subject matter that I like best deals with the familiar lower-class and middle-class Americans of today. For me, the resignation, emptiness, and loneliness of their existence captures the true reality of life for these people. As a realist I’m not interested in the ideal human form, but rather a face or body which has suffered, like some weather worn landscape, the erosion of time. In portraying this aspect of life I want to achieve a certain tough realism, which speaks of the fascinating idiosyncrasies of our time.

I don’t think about aesthetics or art, but am aware of them intuitively. The formal conditions for making are always the same, but in my form of realism there are many more complications to deal with because of the many details. The end result is successful only if the subtle relationship to all parts can be mastered.”

Unpublished. Written in Davie, Florida, 12 November 1973

“I’m mostly interested in the human form as subject matter and means of expression for my sculpture. What can generate more interest, fascination, beauty, ugliness, joy, sadness, shock, or contempt than a human being? All types of people can identify with the human shape. It is both historical and contemporary, ever before us in translated images of the past and present.

By means of television, books, magazines and newspapers, we are constantly bombarded with all kinds of visual material, mostly concerning humans, so that we hardly really see anything anymore – especially the essence of the human in its exalted or degraded condition. It’s my purpose to permit viewers of my work to see the world as it is and in so doing, perhaps also seek ways to improve it.

What should be the highest goal of an artist? For me, it is to change the world if even in a small way – by making the viewer become aware of something in life that was always there, but was unnoticed until the artist revealed it in his art. One can view my sculpture as what exists in the world, and what could be.

Over a museum doorway these words are carved: “Art still has truth, seek refuge there.” For most of my life art has inspired and motivated me to express my feelings about the human condition. The search for meaning and hope in this complex and fast-changing world is challenging. Although we have retained many wonderful material gains in life, true happiness and security elude us. We have what we want and no longer want what we have. Therefore, what we need is not material, but some true belief in our reason for being. “

Unpublished. Written in Davie, Florida, 1 March 1982

“My greatest concern is to make a work of sculpture. Sculpture, like any art form, is mostly interested in conveying ideas through the language of form. The forms have to look just right in all their relationships, the gesture or posture— the details are secondary, although important. In order to accomplish this, many changes are made from the original concept to the final completion.

The sculptures occupy the same space as the viewer and make it possible for him to analyze and enter into a closer relationship to the object. My purpose is to communicate my ideas about the human condition at this point in time. Those of mostly ordinary people of the lower-class, working type who face the daily hardships life creates: a sense of alienation, forlornness, fatigue and frustration, which all of us have faced from time to time.

It is important for me to reflect some of the spirit of the time in which we live. Early works were rather expressionistic and expressed the sociological terrors of the 1960s: race riots, accidents, Bowery derelicts. Later these evolved to satirical types – Tourists, Sunbather, Hard Hat – and in 1972 my work started to become more illustrative and has moved in this direction more and more ever since.

At first I used new materials available at the time, polyester resin and fiberglass, later polyvinyl acetate, and now most of the figures are cast into bronze with added flesh tones and chemically treated clothing. It has never been my intention to entertain the viewer or confuse him with my work, but this has become a natural outcome. It is above all an attempt to get the viewer to see himself and others in a new light.”

Unpublished. Written in Davie, Florida, c. 1993

“To me, life is like making a work of art. One begins with a pile of raw materials, which must be organized into some creative result. This takes talent, effort, endurance, and maybe a little luck. Climb the mountain, don’t stop halfway. While we all have different interests, I urge you all to support the fine arts. Hundreds of talented writers, poets, painters, sculptors, musicians, dancers, and people of imagination remain long wishing and ignored by the establishment. Meanwhile, millionaire athletes owned by rich entrepreneurs play endless games for entertainment and money, called sport. You can decide what’s best for your soul. To sum up my art and that of many others, I like the words of the Belgian writer, Georges Simenon, who wrote simply, “To make something truer than nature, that is the complete art.””

Unpublished. Written in Davie, Florida, n.d

DUANE HANSON: REALNESS, NOT REALISM BY DOUGLAS COUPLAND

Excerpt from *Duane Hanson*, published by the Serpentine Galleries and Koenig Books on the occasion of the exhibition presented from June 2 until September 13 2015

There are some creators who died a bit too early, and who never lived to see their work get the full attention it deserved. Van Gogh comes to mind, as does Scott Fitzgerald, as does Duane Hanson. Hanson created hyperrealist figurative work at a moment in art history when to be sculpturally figurative was academically anathema. His work was enormously popular with the public and this also made him critically suspect, a fact of which he was well aware. To be underrated because of transient political vogues left Hanson without a full sense of artistic community, and this feeling of isolation is in evidence in his work, particularly in the solo figures created in the last two decades of his life. Their loneliness is almost achingly beautiful, and is reminiscent of a fellow American unique, Edward Hopper.

I remember for the first time seeing Hanson's work – *Tourists* (1970) – in my early twenties, and I remember my realist wow moment – a moment that most people also experience upon encountering his work, and I very much remember wondering how does he do it? Technical prowess is something I always appreciate in artwork, but some people read prowess as entertainment. I never got that from his pieces. Hanson created the realism that he did because there was no other way for him to convey the relationship he saw between individuals and the societies they inhabit. His realism wasn't Madame Tussauds, and it wasn't mannequins in the store windows at Macy's . . . so then what was it? It was only later in life that I realised Hanson was going for realness, a term used by drag queens in competitions when portraying archetypes: rich white women dressed for lunch; high-school football players getting their photos taken for the yearbook. The word 'archetype' is important here because Hanson was often dismissed as someone who worked in stereotypes – ontologically similar but wrong. Archetypes depict universal modes of being that reconfigure themselves over and over again across time, geography and culture. Stereotypes are exaggerated characteristics temporarily tainted with conscious or subconscious contempt. Right now, the 1970s are almost half a century away from us and we have a bit of distance from that era. Hanson's largely middle- and lower-middle-class figures do convey the late twentieth-century nothingness beneath the sheen of consumer culture, but more importantly, as the middle-class unravels, as it's doing now, we're learning that the shopping carts aren't as full as they once were. We're learning that to be a cartoon-like American tourist abroad is probably a bad idea that will most likely invite bad experiences. We're also realising that not far down the road, many museum-goers will share the same crappy jobs or no work at all, just like Hanson's drifters.

It's always fascinating to watch the general public interact with Hanson's work, and to see the inevitable wow moment. It seems tailor-made for our current era – in fact, could there be any work out there more selfie-friendly than Hanson's? Technology has inverted some of the rules of the institutional artistic experience. What was once forbidden in the museum (the photo) is now encouraged. The eyeballs of Hanson's figures no longer look out into space, but instead at the viewer's camera aperture along with the viewer. What was once a power-imbalanced relationship, the institution and the viewer, instead becomes intimate, curious, democratic and highly engaged. A new museum archive category seems to be emerging – a continuum of 'selfieness'. At one end of the selfie spectrum is, say, Donald Judd's work. It's hard to imagine taking a selfie with one of his wall pieces – although his long-term installations in Marfa, Texas, are now an off-grid tourist destination for art fair aficionados, and a surprising number of people make the Spiral Jetty pilgrimage to Robert Smithson's land art in remotest Utah, so you never know. And at the other end of the selfie continuum we have Hanson and, say, Jeff Koons. Selfieness is no indication of a work's depth or anything else except, well, its selfieness. But whatever selfieness is, it's possibly what institutions are looking for to help them navigate through the next twenty years. So maybe it's not so odd a category after all.

But aside from the typical museumgoer, there are members of the art world, both older and younger, who arrive at Hanson's work with a different set of experience filters. Younger people never saw Hanson's real-life human subjects back in the day, and view Hanson's work as historical: Can you believe people really dressed like that and did all that crazy stuff? And then there are older art-world habitués who probably remember the unspoken ideological fatwa on Hanson and who, maybe, if they're honest, helped perpetuate it; and now these people are old and falling apart, and there is Hanson's work, eternal and as fresh as ever. Hanson is now seen as the grandfather of a large and thriving genre of

visual art dealing with hyperreal figuration, and young people find it impossible to believe that someone whose work was so intense and so true could ever have been perceived as an outsider. Time always tells.

Hanson's work is now only viewed in museums, and watching museumgoers interacting with his forms is just as much a part of experiencing his work as admiring it on its own. It's very different from seeing mannequins at the mall or dioramas in anthropology museums. Hanson's pieces are right there, coequal with you. In some ways they feel more authentic than you: they come from an era where authenticity was the default mode of being, an era when reality reigned, and where a word like 'realness' was still only something in an artist's and a drag queen's magic bag of tricks.

THE SERPENTINE GALLERIES, LONDON

Championing new ideas in contemporary art since it opened in 1970, the Serpentine has presented pioneering exhibitions of 2,263 artists over 45 years, showing a wide range of work from emerging practitioners to the most internationally recognised artists and architects of our time.

Today, the Serpentine is two exhibition spaces situated on either side of The Serpentine lake in London's Kensington Gardens: the Serpentine Gallery and the Serpentine Sackler Gallery, designed by Zaha Hadid Architects. Open Tuesday to Sunday 10am-6pm, the Galleries offer free admission throughout the year.

In addition to a seasonal exhibitions programme of eight shows per year, the Serpentine presents its annual Serpentine Pavilion during the summer months, the first and most ambitious architecture programme of its kind in the world. These programmes are complemented by a series of outdoor sculpture projects, special artist commissions, digital commissions, public and educational programmes, and major outreach projects including the renowned Edgware Road Project.

PROGRAMME FOR THE PUBLIC

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 *Hors Circuit* program 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 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 specialised 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)

A one-week children's workshop will take place during the summer holidays.

HORS CIRCUITS

This programme might be subject to changes and evolution.

- Friday February 19, 5pm
Meeting with **Roland Flexner**
- Tuesday March 29, place and date tbc
Meeting with **Marie Voignier**
Before the screening of her film *L'hypothèse du Mokélé M'Bembé* at the Théâtre des Variétés at 8pm
In the frame of the partnership between the NMNM and the Archives Audiovisuelles de Monaco
- Date tbc
Duane Hanson by **Hans-Ulrich Obrist**, Co-Director, Exhibitions and Programmes and Director of International Projects, The Serpentine Galleries, Londres
- Thursday May 12
Meeting with **Eric Michaud**, author of *Invasions barbares, Une généalogie de l'histoire de l'art.*

REALNESS

SCREENING PROGRAMME IN VILLA PALOMA'S VIDÉO ROOM

Realness is a screening programme of both films and artist videos which address reality using the codes of fiction. Through these documentaries, videos or full-length feature films, the spectator is confronted to the same uncertainty as when facing the hyperrealistic works of Duane Hanson.

A screening of the same film on Thursday and Sunday (times tbc)

- Tuesday March 29 at 12.45pm and Sunday April 3, at 4.30pm
Marie Voignier, *Tourisme international*, 2014
video, colour, sound
47 min
- Tuesday April 5 at 12.45pm and Sunday 10 April at 4.30pm
Marie Voignier, *Un peu comme un miroir*, 2012
video HD, colour, sound
18min
- Tuesday May 10 at 12.45pm and Sunday May 15 at 4.30pm
Clément Cogitore, *Parmi nous*, 2011
Fiction 35mm – colour
30 min
- Tuesday May 31 at 12.45pm and Sunday 5 June at 16h30
Shelly Silver, *Meet the People*, 1986
16 min

LA TABLE DES MATIERES

From February 20 until April 17, two works by Jochen Gerner, *Amerique du nord (politique)*, 2013 et *U.R.S.S.*, 2013 (from the series *Carte*) were presented in la Table des Matières .

Since April 29 and until August 28, *National Gallery I, London 1989* by Thomas Struth (UBS Art Collection) is on view.

For more information, the Museum's website along with its facebook page will relay the events organised in the frame of the exhibition.

Information and booking : +377 98 98 49 38 or public@nmnm.mc

EXHIBITION CREDITS AND ACKNOWLEDGMENTS

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A project of the NMNM's Development and International Projects Department

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SPECIAL THANKS TO

The Estate of Duane Hanson, Gagosian Gallery New York, The Serpentine Galleries, Gilbert Costes, Astrup Fearnley Museet d'Oslo, Andy Avini, Martha Blakey, Douglas Coupland, Ruba Katrib

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And all the patrons who have supported the Museum since its beginning

Many thanks to the artist's wife Wesla Hanson, his children Maja HansonCurrier and Duane Hanson Jr., and daughter-in-law Shannon Hanson at The Estate of Duane Hanson

PARTNERS

Centre de Presse
Direction des Affaires Culturelles
Direction du Tourisme et des Congrès

MAIN PARTNER : UBS AG

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 AT NOUVEAU MUSEE NATIONAL DE MONACO

CURRENT EXHIBITIONS

VILLA PALOMA

Duane Hanson

February 20 – August 28, 2016

An exhibition initiated by The Serpentine Galleries, London

Project Space Villa Paloma

Roland Flexner

February 20 – April 17, 2016

Thomas Demand – NMNM Collection / UBS Art Collection

April 29 – August 28, 2016

Video room Villa Paloma

Oscar Murillo, *Meet me ! Mr Superman*, 2013-2015

February 20 – May 30, 2016

Leticia Ramos, *Vostok*, 2014 (Collection NMNM)

June 15 – August 28 2016

VILLA SAUBER

Villa Marlene, a project by Francesco Vezzoli

April 29 – September 11, 2016

UPCOMING EXHIBITIONS

VILLA PALOMA

Lab {title TBC}–

September – December 2016

VILLA SAUBER

Designing Dreams, A Celebration of Léon Bakst

October 23, 2016 – January 15, 2017

PAST EXHIBITIONS

VILLA PALOMA

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 : Oeuvre du mois : 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 : Oeuvre du mois : 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 : Oeuvre du mois : 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 : Oeuvre du mois : 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 : Oeuvre du mois : 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 : Oeuvres du Mois : 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)

Oeuvre du Mois : *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 Kotsch, René Magritte, Robert Mallet-Stevens, Jan et Joël Martel and Ger van Elk

VILLA SAUBER

LAB – Behind the scenes of Monaco's art museum

November 26, 2015 – March 20, 2016

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”.

Associate curator : Marie-Claude Beaud (NMNM)

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) et Lydia Iovleva

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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 Principality 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.

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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.

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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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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-end quality 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.

PRACTICAL INFORMATION

NOUVEAU MUSEE NATIONAL DE MONACO

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 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

DATES OF THE EXHIBITION DUANE HANSON

February 20 – August 28, 2016

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

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

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