



ERIK BULATOV
PAINTINGS AND DRAWINGS 1966 – 2013
JUNE 28 – SEPTEMBER 29, 2013

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I. ERIK BULATOV PAINTINGS AND DRAWINGS 1966-2013 PRESS RELEASE

Erik Bulatov is a central figure in contemporary Russian art. The Nouveau Musée National de Monaco organizes a retrospective through a selection of paintings and drawings dating from 1966 to the present.

Despite of a relatively small corpus of work, Bulatov managed to get round the constraints of official Soviet art by developing a very personal style.

His paintings are mostly iconoclastic assemblages in which image and language are linked. In landscapes, portraits, cityscapes he uses both the iconography of the Soviet regime as well as more traditional representations of nature as his inspiration. The choice of colours, geometric compositions and the use of images from films, art history or advertising define Bulatov's visual language. The typography of the words and their meanings play a crucial role in the spatial composition of his paintings, ranging from a poem by Nekrasov to more mundane words on street signs.

The issues which interest the artist have led him to explore the vocabulary in both the Russian avant-garde and more academic painting of the nineteenth century. He looks at the way the picture space works as an interface between him, his message, and the viewer.

The exhibition is held at the Nouveau Musée National de Monaco at the Villa Paloma from 28 June to 29 September 2013. It consists of thirty large paintings and 50 drawings. First shown in Europe in 1988 at the Kunsthalle Zurich and the Centre Pompidou, Bulatov has had numerous monographic exhibitions, at the Musée Maillol, Paris (1999), the Tretyakov-Gallery, Moscow (2003 and 2006) the Kestnergesellschaft, Hanover (2006), the Musée d'Art Moderne de la Ville de Paris (2007) and MAMCO - Museum of Modern and Contemporary Art in Geneva (2009/2010). This is a new opportunity to see the work of Bulatov on the eve of his 80th birthday.

Erik Bulatov was born in 1933 in Sverdlovsk, Russia. He lives and works in Paris.

After graduating from the Surikov Art Institute in Moscow in 1958, he began working as an illustrator of children's books in collaboration with Oleg Vassiliev. Despite the many constraints imposed by the Soviet regime, Bulatov only left Russia after the fall of the USSR.

His works have been exhibited in numerous group exhibitions dealing with Russian art of the twentieth century: OSTALGIA, New Museum, New York (2011) RUSSIA! Guggenheim Museums, New York (2005) and Bilbao (2006), Berlin-Moscow / Moscow-Berlin 1950-2000, Tretyakov-Gallery, Moscow (2003). He also participated in the 43rd Venice Biennale (1988) and the 3rd Moscow Biennale (2009).

The NMNM also explores links between Erik Bulatov and Ed Ruscha. To this end La Table des Matières located on the ground floor of Villa Paloma - presents a selection of drawings from the UBS Art Collection made by Ruscha between 1960 and 1970.

Curators: Marie-Claude Beaud, Director and Cristiano Raimondi, Head of Development and International Projects, NMNM
Press contact: Elodie Biancheri, presse@nmnm.mc

THE ABSOLUTE SPACE OF THE PAINTING A TEXT BY CLÉMENT MINIGHETTI CURATOR IN CHIEF, MUDAM LUXEMBOURG

The work of Erik Bulatov radiates a strong sense of serenity. His paintings diffuse a feeling of infiniteness created by the overlapping of interdependent planes, which are in turn traversed in depth by texts or objects in a vanishing perspective. Their compositions are animated and unified by varying light effects, while the words appearing in them are used for their graphic as well as symbolic and verbal quality. In some instances they block the access to the pictorial space, while at others they lure us into it. Yet Bulatov paintings, regardless of their period of creation and without exception, always force us to confront them. In order to look at them, one has to be at their centre and take part in their dynamics of movement and light. If this seems so self-evident, it is because Bulatov entire body of work gravitates around this confrontation between the world in which we live – whether we call it era, environment or society – and another space: the space of the painting.

‘Everything changes, only the painting is immutable’

For Bulatov, painting is indeed a tool of observation and exploration that allows him to apprehend the world that surrounds him, but more importantly still, it becomes a world in its own right which demands to be organised methodically. This means that the artist assumes the “truthfulness” of the painting as something essentially reliable in comparison with the conjectures of society. This sense of defiance of society goes back to his academic training. Bulatov studied painting in the USSR as the country was in full decline, its travesty regime clinging to power thanks to lies and deceit. Also, because ‘there is nothing in this world that our mind can trust’¹ and everything therefore rests on the painting, Bulatov decided to structure his work around a dualistic pattern that confronts reality on the one hand – the “social space” on which the artist has effectively little grasp – and the pictorial space on the other hand – an “elsewhere” in which the individual’s mind can roam unhindered.

In *Selfportrait* (1968), a dark and austere painting reminiscent of Magritte, the figure of the artist appears surrounded by an anonymous and inimical environment. It is positioned in the centre of a black silhouette of a head with a hat and is reiterated in its own centre through a *mise en abyme*. Shrouded in darkness, the artist’s face remains inscrutable. Any connection to the outside world seems to have been severed. Beyond the fact that this painting is an obvious metaphor for introspection, its very composition is characteristic of Bulatov’s subsequent work. In a square field, everything converges to the centre, and although there are no visible vanishing lines, the silhouette’s shoulders extend into space. The face captivates and attracts viewers like a vortex. Ultimately, it is not merely the fallacy of the world that upsets Bulatov, but also its changing nature. As in a palimpsest, things pass as today’s truths make way for tomorrow’s, while ‘only the painting is immutable’.²

‘Life changes and I work with the material it gives me; the subjects evolve, and so do the motifs’³

The first painting from the series *Here* is entitled *I Live / See*, 1982, a line borrowed from a poem by the artist’s friend Vsevolod Nekrasov that begins with the words ‘Although I do not want it, do not seek it, I live and see’ – words which perfectly sum up the “objective” attitude characteristic of Bulatov, who rather than jumping to conclusions prefers to face the world and ‘observe what life decides to show him’.⁴

This distance and intellectual integrity illuminate his work, in which the author tends to vanish into anonymity. The finish of his paintings is conspicuously neutral, to the effect that ‘spectators, by looking at the painting, recognise their own existence without the visible influence [of the artist]’.⁵ The use of photographic documents, reproductions and posters – first propaganda announcements, then advertisements – concurs with this idea. Bulatov remains close to reality, to the elements surrounding him, emphasising that ‘there is nothing random in [his] interpretation’.⁶ By

collecting images from the social space in which they circulate and integrating them into his paintings, he simply testifies to their existence.

But whereas he considers the world we see to be merely an assemblage – a human and therefore artificial construction – this way of looking at it is not an end in itself. Bulatov's work is neither accusing nor does it merely denounce the duplicity of things. To become aware of the fact that we only perceive the surface of the world is a starting point, an invitation to turn our attention to the painting as something that can provide deeper meaning – an intermediary who gives access to a dimension where the mind frees itself of the restrictive conjunctures of reality.

'Our conception of space determines our conception of the world'⁷

Bulatov's work is programmatic; in this moving and fleeting world, painting, whose space must be structured if it is to exist, is autonomous. Incidentally, it is not so much painting than the canvas as a space that interests the artist: 'The square of a white canvas is already a painting, a living organism that exists according to laws you need to know and respect.'⁸

Diagonal and *Horizontal* (both 1966) give form to the artist's first painterly experiments. *Horizontal* takes the shape of a black surface divided horizontally into two equal parts by a simple white line that represents the horizon. Inspired by Constructivism, this minimalist composition already betrays his interest in space and depth of field while anticipating more complex structures.

Rather than a composition that obeys the Albertian conception of an illusionist space, Bulatov aims to create movement – a double, antagonistic movement leading from the surface of the painting to the spectator while simultaneously pulling the picture plane into the depth of the image. In the vast majority of his paintings, the space is constructed from a single, central vanishing point so as to maximise the depth of field. It is split into two parts defined by the horizon line. This simple structure, which replicates the visual efficacy of posters, produces the frontal effect so essential to Bulatov's project of taking spectators as far into the image as possible. This is a radicalisation of the traditional conception of painting as a window onto the world. The painting becomes a space that opens onto the horizon, as the gaze, in some instances guided by the words, loses itself in the distance. The canvas marks the boundary between our world and the world of art. Past the surface, the gaze penetrates into a succession of planes to which specific visual elements have been ascribed. Their position is precisely defined, and it is their overlapping that creates movement and animates the painting.

The blue sky, the clouds, the sea, the landscape and the horizon are recurring elements in Bulatov's work. They suggest an elsewhere and represent the ideas of absoluteness, freedom and liberty often associated with space. Following this line of thought, *Vault of the sky*, *Slope of the sky* (2001), which forms part of the series *Here* (1999-2005), is a call for infinity. In this, as in numerous other paintings by Bulatov, frontality and central perspective determine the composition and create movement, but the horizon has made way for a plain sky. Here, the diagonal perspective lines are formed by the clouds in the lower left part and in the upper right part of the image. The letters in turn appear in a conical perspective whose vanishing point coincides with the centre of the composition, at the intersection of the clouds. The words are the elements closest to us; they are situated on the brink, on the surface even, of the space. And while they materialise as a geometrical figure, they exist discreetly. They belong to the sky, which they simultaneously traverse. They vibrate and take shape because they are illuminated by a different light than the rest of the painting. Thus, in one and the same space, various lights merge and picture planes overlap. Thanks to this conflation of reference points, the gaze scans the painting in a constant back-and-forth movement between its depth and its surface.

This “activity” of the gaze is essential because Bulatov wants the spectator to become an active participant. This intention underpins the entire series, in which he attempts to reconcile two seemingly antagonistic artistic movements: Russian landscape painting from the second half of the nineteenth century and early twentieth-century Constructivism. According to Bulatov, they share a desire to transform the beholder into an active observer. Obviously, works such as *There There Down The Road – And There Is Home* (2002), which refers to the classical pictorialist tradition, and *Black Night – White Snow* (2000), which nods to Constructivism, are very different visually and graphically, but they induce the same relation to space, which hinges on contrasting light effects and a dynamic between surface and depth.

The window is another conceptual element in Bulatov’s work – whether explicit or not, it is always present. As in the work of Vermeer – a painter dear to him – it materialises the point of passage that lets the light shine through while allowing viewers to catch a glimpse of an elsewhere suggestive of freedom. The space of the painting and the world in which we live are separated nevertheless – a divide materialised by the surface of the canvas. Two irreconcilable realities thus emerge, one of which we are allowed to forget for a short while – that which surrounds us – in order to immerse ourselves in the other – the painting. This idea of a dividing line becomes apparent in the series of *Incompatible Spaces* where Bulatov, as in the earlier work *Glory to the CPSU* (1975), uses the colour red to mark the transition from one dimension to another.

Bulatov’s *Incompatible Spaces* reverses the mode of function of his other works. In *Moscow Window* (1995), for instance, we see the city through a window, yet it remains at a great distance and the gaze is never encouraged to foray into the painting. Quite on the contrary, it is the window itself which extends beyond the surface of the image and eludes the frame of representation. Unable to exist outside the painting, it seems to have been cut in two, with merely its red silhouette remaining in the space of the painting.

‘For the painting to exist, for the coloured surface of the painting to transform into a space, it has to radiate its own light independently of that which is represented in it’⁹

Bulatov’s method of articulating his relation to the image and to representation is precise. There is the surface and then there are the “spatial planes” of the painting, in which words can interfere. These elements converge and take part in a common dynamic; they are intrinsically linked to each other. Each element has its own role, but light remains the most important one. Bulatov’s technique is deliberately neutral. Rather than aiming for pictorial effects, he pays particular attention to light effects. It is indeed the light that lets the objects emerge. Besides the exterior light source illuminating each work, there must be light radiating from within the painting. There are in fact several lights emanating from different points of the image. Speaking of *Train-Train* (2007), for instance, Bulatov explains that while the landscape is formed by its own light and shadow effects, the letters are illuminated ‘from within our space, the space devolved to the beholder’, and therefore have ‘a different intensity, a different tonality’¹⁰. But more critically, there is a third source of brightness that originates in the painting itself. It ‘emerges from the painting, from the exact spot where the rails disappear into the horizon’¹¹. In this penetration of surfaces and exploration of multiple planes, the lights cross each other, as one shines towards us, while another projects itself into the painting. In this crucial back-and-forth movement, it is light, with its immaterial quality, that reunites our space with the space of the painting. It also hints at the existence of that which lies “beyond the frame”, implying that the pictorial space should be understood as the accessible part of a larger space. The painting diffuses its own light – a metaphysical light ‘whose source lies beyond the limits of our world’¹². It is the centre of energy of the painting and gives it its existence.

‘I often use words. They help me renew the relationship between the beholder and the space of the painting’¹³

In the early seventies Bulatov introduced words in his paintings. The space in which they are inserted is almost always a square which appears in the image according to the same rules of frontality and axuality. The vanishing lines are

clearly visible and the different strata of the composition are in place, as is the process of harnessing the outside world.

The words play a key role in the penetration of picture planes, as they do not depend on the image. They are of course in the painting and cannot escape from it, but they never belong to it entirely. This is precisely because they form in our mind before we project them onto the image. It is this characteristic that Bulatov seeks when using them as intermediaries between the painting and the beholder.

The terms, sentences and verses in Bulatov paintings are of various origins. Works such as *Entrance – No Entrance* (1974/75) or *Caution* (1973) contain citations that sound like summons or warnings. In those years the artist was collecting Russian railway posters, and the analogy with their advertisement or propaganda-like messages is obvious. *Entrance – No Entrance* is the only painting in which Bulatov uses only words. The words 'No Entrance' are written in red letters, appearing in the foreground at the level of the horizon. They block the view, visually prohibiting the access to the painting and reiterating the injunction formed by the words. The word 'Entrance', on the other hand, is written in blue and appears in the background of the image, vanishing towards the centre of the image as though inviting viewers to continue reading. The concept of a "here" and an "elsewhere" – the opposition between the restrictions of the outside world and the freedom granted by the space of the painting – is here posited explicitly. *Glory to the CPSU* uses the same techniques, the red text forming a fence that blocks the vast sky. The colours red and blue – the limit and infinity, respectively – form a stark contrast.

It was in the painting entitled *I'm Going* (1975) that Bulatov first used a new kind of language – his own. Indeed, the words in his paintings were now no longer appropriated from slogans or linked to a given context, in other words borrowed from an outside reality and translated into a new context. They were no longer 'foreign words from the social space', as the artist himself has termed them. *I'm Going* is a self-portrait. More precisely, it is the voice of the artist traversing the successive picture planes: 'It is quite simply me walking through the painting'¹⁴. Weightless, he freely moves through the space.

Whether the words are his or not has formal implications. More often than not, the words he has borrowed appear on the surface of the painting, their status defining their role and position, as it were. They remain closely connected to our reality: directed at us, they mostly obstruct the painting rather than taking part in it. The artist's personal words, on the other hand, are directed to an equal extent at the beholder – but in this instance forming an invitation – and the painting. This effectively prompts a change in the space of the painting as well. Through the momentum of the letters in *I'm Going*, a breach has opened up and gaps appear in the picture planes.

In *Here*, a series of twelve paintings, Bulatov continues his exploration of words and space and develops the relationship between text and image. For these paintings, he appropriated the words of the poet Nekrasov – with the exception of *Black Night – White Snow*, which quotes Alexander Blok. *Black Night – White Snow* contains no other figurative elements than the objectified words which visually reiterate the characteristics of their referent and thus structure the space. The composition obeys the usual rules (linear horizon and central perspective), but here the night takes shape as the words 'Black Night' painted in black in the upper part of the painting, whereas 'White Snow' is written in white in the lower part of the image, suggesting a floor covered in snow.

In this series, Bulatov explores the sculptural qualities of words, their typography, colour and relief. From one work to the next, they occupy the canvas in different ways, sometimes as plane surfaces reiterating the surface of the canvas, sometimes in perspective, traversing the pictorial space. While their role varies according to their position, they can be read or pronounced without ever troubling the quietude of the painting. Because they have become "personal", viewers can appropriate them more easily and become "participants", thus fulfilling Bulatov intention.

The confrontation with what Bulatov calls the social space can be already be observed in *Horizontal* and *Autoportrait*. But in the artist's body of work, we witness a gradual shift from a social to a more existential horizon. His reflection on the pictorial space as a construction of the mind that allows us to enter in a dialogue with our reality remains however the same. The painting is a window on infinity and an autonomous space; its surface is the point of transition between the here and an elsewhere. The beholder's position is situated in this interstice. The gaze is encouraged to progress through successive planes that converge in a productive relation. The composition is animated by the dynamic of lines, and unified through light. A constant movement and the suspension of time contribute to the quest for an absolute space.

On the words in Bulatov work: an aside

While the strength of Bulatov work lies in its transcendental approach of the world, its influence on contemporary painting derives mainly from the introduction of a visual form of words that plays a major role in the painting. In this regard it is interesting to compare it to the work of the American painter Ed Ruscha.

Bulatov and Ruscha's works share a number of obvious characteristics, while at the same time being profoundly different. The use of text – its typographical quality, its representation in perspective and its positioning in the foreground of the image – is a recurrent element in the pictorial compositions of both artists. The “image-text” is formed by words that exist simultaneously as linguistic and visual signs. The painting is read through the text, which determines or inflects its meaning. In the history of art in the second half of the twentieth century, these two artists, despite seeming diametrically opposed to each other – Ruscha's work belonging to the history of the West, Bulatov to that of the East –, have opened figurative painting to the visual and semantic poetry of words by combining the two in an immediately recognisable manner. Their respective works originate first and foremost in the history of modernity and its expression in the urban development of cities, their architecture and the visual propaganda or advertisements that progressively invaded them. Both painters have opted for a rather neutral, not to say cool, finish and value the potential of the image over painting as such.

The starting point of Bulatov work is Constructivism. His paintings are inspired by this dynamic graphic style invented in 1920s Russia by the avant-garde movement, whose straight and angular lines are at the origin of the artistic and architectural developments of these prospective years. Ruscha in turn, after studying art, worked in a print shop where he learned the art of typography. An artist living in Los Angeles, his work revolves predominantly around the nature of words, exploring their graphic qualities in American visual culture. The characteristics of Los Angeles, with its constantly changing expanses and its urban development, which cannot be dissociated from that of the automobile, feed into his work, featuring prominently in paintings such as *Blue Collar Trade School* (1992) and *The Old Trade School Building* (2005), in which he uses an oblique perspective with two vanishing points to represent a building with the inscription ‘Trade School’ across the facade, and the same building twenty-three years later, from which the words have meanwhile disappeared.

The film industry is also inextricably linked to Ruscha's work, whose “panoramic” formats are an implicit reference to Hollywood. They force the gaze to slide past or pan across the image and “must be read from left to right” – a far cry from the frontality and in-depth movement of Bulatov works. The landscapes from Ruscha's series of *Mountains* are reminiscent of “technicolor” films, and the words appearing on the surfaces of his paintings are free from any personal reference, sounding rather like advertisement messages. They are fundamentally different from Bulatov in that they have no intonation, but a sound.¹⁵

While the emergence of a certain modernity related to the development of western societies – albeit with antagonistic ideologies – is at the origin of their respective works, and although both artists adopt a classical representation of space, a more thorough comparison reveals radically different conceptual approaches. Here, a work drawing on

American urbanity, a territory conquered by technology, its distances shortened by speed, its landscapes turned into scenic backdrops by Hollywood; there, a work deeply committed to a sense of vastness, and with expanses dominated by a temporality beyond human influence.

1. Erik Bulatov, *Erik Bulatov Moscow*, Parkett Publishers, 1989, p.29
 2. Erik Bulatov, *Erik Bulatov Moscow*, Parkett Publishers, 1989, p.24
 3. Erik Bulatov, *Train-Train*, Kerber Verlag, 2007, p.28
 4. Erik Bulatov, *Erik Bulatov Moscow*, Parkett Publishers, 1989, p.23
 - 5-6. Erik Bulatov, *Erik Bulatov*, Musée Maillol, p.20
 7. Erik Bulatov, *Erik Bulatov Moscow*, Parkett Publishers, 1989, p.32
 8. Erik Bulatov, *Erik Bulatov*, Musée Maillol, 1999, p.17
 9. Erik Bulatov, *Erik Bulatov*, Centre Georges Pompidou, 1988, p.70
 - 10-11. Erik Bulatov, *Train-Train*, Kerber Verlag, 2007, p.27
 12. Erik Bulatov, *Erik Bulatov*, Centre Georges Pompidou, 1988, p.72
 13. Erik Bulatov, *Erik Bulatov*, Musée Maillol, 1999, p.20
 14. Erik Bulatov, *Freiheit ist Freiheit*, Kerber Verlag, 2006, p.24
 15. « (...) l'horizontalité, le travelling, la conduite automobile, la photographie et les mots fonctionnent pour moi comme des paysages se déplaçant latéralement. Je suis conscient de l'impact qu'ont eu sur moi les transformations du cinéma des années 60, avec les films en Panavision accentuant le format horizontal et étirant le paysage, tout comme les procédés du son panoramique d'ailleurs. Mes tableaux sont silencieux, mais ils ont des trompettes cachées. »
- Ed Ruscha, entretien avec Elisabeth Lebovici, *Libération*, 6 février 2006

ERIK BULATOV'S BIOGRAPHY



Erik Bulatov was born in 1933 in Sverdlovsk in the Urals. His family moved to Moscow in 1936.

He graduated from the Surikov Art Institute in Moscow in 1958, where he was trained in academic art – the only type of art permitted by the Soviet regime – while realising that his artistic freedom would be quashed by the authorities. He painted in secret and began to work officially as an illustrator of children's books, in collaboration with Oleg Vassiliev. After several meetings, Robert Falk and Vladimir Favorsky became his mentors. A major figure of non-official art, he took part in the foundation of the Stretensky Boulevard group in the 1960's. In 1988, his first personal exhibition was held at Kunsthalle Zurich before touring throughout Europe. Despite the many restrictions imposed by the regime, he only left Russia after the collapse of the USSR in 1989, first moving to New York, then Paris where he settled in 1991.

His works are found in numerous public and private collections in Europe, the United States as well as Russia

ED RUSCHA
DRAWINGS FROM THE UBS ART COLLECTION
"L'ŒUVRE DU MOIS" - LA TABLE DES MATIERES

Edward Ruscha, born in 1937 in Omaha, Nebraska, USA
Lives and works in Los Angeles, USA.

Edward Ruscha was one of the pioneers of Pop Art and Conceptual Art in the United States. His work covers painting, drawing, photography and edition.

An artist living in Los Angeles, his work revolves predominantly around the nature of words, exploring their graphic qualities in American visual culture. The characteristics of Los Angeles, with its constantly changing expanses and its urban development, which cannot be dissociated from that of the automobile, feed into his work, featuring prominently in paintings such as *Blue Collar Trade School* (1992) and *The Old Trade School Building* (2005), in which he uses an oblique perspective with two vanishing points to represent a building with the inscription 'Trade School' across the facade, and the same building twenty-three years later, from which the words have meanwhile disappeared.

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In the frame of the Erik Bulatov exhibition, the NMNM has chosen to put the works of both artists in correspondence. The use of text – its typographical quality, its representation in perspective and its positioning in the foreground of the image – is a recurrent element in the pictorial compositions of both artists. The "image-text" is formed by words that exist simultaneously as linguistic and visual signs. The painting is read through the text, which determines or inflects its meaning. In the history of art in the second half of the twentieth century, these two artists, despite seeming diametrically opposed to each other – Ruscha's work belonging to the history of the West, Bulatov to that of the East –, have opened figurative painting to the visual and semantic poetry of words by combining the two in an immediately recognisable manner.

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The drawings presented here come from the UBS Art Collection.

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 (by 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.

Hors Circuit

Throughout the year, the NMNM offers informal meetings, visits, readings and music, linked to its exhibitions.

- Saturday June 28, 2013 at 4pm, Erik Bulatov will present his work on the occasion of the opening of its exhibition at Villa Paloma
- Sunday September 29, 2013 at 4pm Clément Minighetti, Curator in Chief at MUDAM (Luxembourg) will give a crossed lecture of the works of Erik Bulatov and the ones of American artist Ed Ruscha

Guided Tours

During the summer (July through September) a team of cultural mediators will be present every Friday, Saturday and Sunday on both sites of NMNM in order to guide you through your visit or answer your questions (in French and English). Group visits are possible every day of the week upon reservation.

Information and booking at +37798984938 or public@nmnm.mc

"Augmented Reality"

The Erik Bulatov exhibition at Villa Paloma will allow the Museum – in partnership with UBS AG – to experiment an augmented reality tool on iPad focused on two works of the selection. The visitors will therefore be able to access various contents enhancing their comprehension of Erik Bulatov's work. Visits in small groups with a cultural mediator will be organized every Friday, Saturday and Sunday. Apart from these scheduled visits, the visitors will also be able to test this tool by asking the cultural mediator present in the exhibition room.

Information and booking at +37798984938 or public@nmnm.mc

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

VILLA PALOMA

Current exhibition

June 28 - September 29 2013

ERIK BULATOV, Paintings and Drawings 1966 - 2013

Curators : Marie Claude Beaud and Cristiano Raimondi (NMNM)

La Table des Matières : Œuvres du Mois: Drawings by Ed Ruscha from the UBS Art Collection

Future Exhibitions

October 24, 2013 – January 5, 2014

Promenades d'amateurs

Curator : Loïc Le Groumellec

February 20 – June 15, 2014

Richard Artschwager!

A coproduction with Withney Museum - New York, Hammer Museum - Los Angeles, and Haus der Kunst - Munich, Curator : Jennifer Gross, the Seymour H. Knox, Jr., Curator of Modern and Contemporary Art at Yale University Art Gallery

Summer 2014

Gilbert & George

Past Exhibitions

January 19 – May 12, 2013

MONACOPOLIS,

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

Curator : Nathalie Rosticher Giordano (NMNM)

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

July 7 - November 11, 2012

Thomas Schütte. Houses in collaboration with Castello di Rivoli, Curators : Andrea Bellini et Dieter Schwarz

La Table des Matières : Œuvres du Mois: Series of drawings by Aldo Rossi

April 21 – June 17, 2012

Groupe SIGNE 1971 – 1974

Street Art in a museum ?

Curators : Groupe Signe

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

Œuvre du Mois : Sans titre 2003-2009, series of 6 drawings by Jacquard.

February 2 – April 3, 2012

LE SILENCE Une fiction, Curator: Simone Menegoi, associate curator : Cristiano Raimondi (NMNM)

October 16, 2011- January 8, 2012 :

La Table des Matières, a project by Jonathan Olivares Du Rocher à Monte Carlo,

First Original photographs of the Principality of Monaco, 1860-1880, curator: Nathalie Rosticher Giordano (NMNM)

Projection of the work of Javier Téllez, *Letter on the blind, For those of us who see*, 2007 (Coll NMNM)

Caroline de Monaco, portraits by Karl Lagerfeld, Helmut Newton, Francesco Vezzoli, Andy Warhol and Robert Wilson.

April 12 - September 20, 2011 :

Oceanomania, Souvenirs of Mysterious Seas, from the Expedition to the Aquarium., a project by Mark Dion,

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

September 18, 2010- February 22, 2011:

La Carte d'après Nature, a project by Thomas Demand, Co-Curator : Cristiano Raimondi (NMNM)

VILLA SAUBER

Current exhibition

June 17, 2013 – February 2, 2014

MONACOPOLIS,

Architecture, Urbanism and Decors in Monte-Carlo

Curator : Nathalie Rosticher Giordano (NMNM)

Past Exhibitions

January 17 – June 2, 2013

MONACOPOLIS,

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

Curator : Nathalie Rosticher Giordano (NMNM)

June 15 – November 15, 2012

KEES Van Dongen, L'atelier

Curator : Nathalie Rosticher Giordano (NMNM)

April 3 – May 20, 2012

Princesse Grace : More than an Image

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

June 22, 2011 – January 29, 2012:

Looking up... on aura tout vu presents the de Galéa Collection, Curators: Béatrice Blanchy (NMNM) and Lydia Kamitsis

June 8, 2010 – April 30, 2011:

Looking up... Yinka Shonibare MBE, Curator : Nathalie Rosticher Giordano (NMNM)

July 9 – September 27, 2009

Etonne Moi ! Serge Diaghilev et les Ballets Russes, curator : Nathalie Rosticher Giordano (NMNM) and Lydia Iovleva Scientific Committee : John Bowlt & Zelfira Tregoulovaet

PRACTICAL INFORMATION

NMNM / VILLA PALOMA

56, boulevard du Jardin Exotique

+377 98.98.48.60

www.nmnm.mc

facebook : Nouveau Musée National de Monaco

By Bus:

Line 2, going to Jardin Exotique, stop "Villa Paloma"

Line 5, going to & stop "Hôpital" access through public lift

By Car

Parking "Jardin Exotique", access through Bd. du Jardin Exotique and Bd. de Belgique

From the train station :

Bus line 2, going to Jardin Exotique, stop "Villa Paloma"

Exhibition dates *Erik Bulatov, Paintings and Drawings 1966-2013*:

June 18 – September 29, 2013

Opening Hours

Every day from 11am until 7pm (from 10am until 6pm from October 1 until May 31)

Entrance Rates :

NMNM ticket (Villa Paloma & Villa Sauber) : 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 the first Sunday of each month