

Nouveau Musée National de Monaco – Villa Paloma

LE SENTIMENT DE LA NATURE

L'ART
CONTEMPORAIN

AU MIROIR
DE **POUSSIN**

13 FÉVRIER
– 25 MAI 2026

NMNM – VILLA PALOMA, 56 BD. DU JARDIN EXOTIQUE, MONACO



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General presentation

Nicolas Poussin (1594–1665) was the first painter to focus not simply on landscape, but on Nature, which he did with lyricism and increasing sensitivity over the course of his career. Given that Poussin founded a school, something of this ‘feeling for Nature’ was passed on to the generations that followed, for example, in the works of Gaspard Dughet and Claude-Joseph Vernet. But what of today? Although ecological worries are a major concern for our societies, are there any artists who still depict nature elegiacally? It is our aim to show that yes, indeed there are, by bringing together, on each of Villa Paloma’s floors, classical paintings with all manner of contemporary works: sculptures, installations, photographs, videos, films, paintings and drawings. And while these pairings for the most part represent a Franco-Italian exchange, though not exclusively, they do so as a tribute to Poussin, who, though French, spent most of his career in Rome.

The exhibition is in six sections – Storms and Nights; Forests and Gardens; Seascapes and Waterfalls; Deserts and Volcanoes; Mountains; Flowers and Butterflies – each offering a different perspective on what during Antiquity was called *miracula naturae* ... the marvels of nature.

Artists : Roger Ackling, Robert Barry, Anne-Lise Broyer, Giorgio Andreotta Calò, Pier Paolo Calzolari, Christo et Jeanne-Claude, Thomas Demand, Gustave Doré, Gaspard Dughet, Latifa Echakhch, Tim Eitel, Ed van der Elsken, Ilse et Pierre Garnier, Nan Goldin, Andreas Gursky, Suzanne Husky, Mimmo Jodice, Pierre Joseph, Ange Leccia, Pierre Lesieur, Charles de Meaux, Fausto Melotti, Mario Merz, Sarah Moon, Giulio Paolini, Claudio Parmiggiani, Bruno Pélassy, Giuseppe Penone, Nicolas Poussin, Anting Qiu, Walter Robinson, Torbjørn Rødland, Anne Laure Sacriste, Christophe Sarlin, Pierre Thoretton, Pierre-Henri de Valenciennes, Joseph Vernet, Marine Wallon ...



Ange Leccia, *La Mer*, 1991. Video, soundless, 41'04". Collection Nouveau Musée National de Monaco, no. 2004.17.1 © ADAGP, Paris 2026

Exhibition walkthrough

Storms and Nights

In art history, it is not storms or darkness with which Nicolas Poussin is most often associated. However, contrasting with the lyrical landscapes that made his name, one painting stands out: *The Storm* [1651]. This work does not depict order and harmony but a moment of fracture as a lightning bolt shatters the scene. Before nature at its most ferocious, humanity seems powerless. The true subject of the picture is Nature.

Some artists today attempt to convey a similar feeling for Nature. Even if they manage to do so with the same lyricism as Poussin, their perspective has changed. They no longer represent the totality of a world but elements of it: clouds, a shower, the moon. For instance, Fausto Melotti reduces rain to a spray of golden filaments, and Pier Paolo Calzolari uses signs pared to their very essence. In his video, Ange Leccia reverses our relationship with a painting: the visitor is surrounded by the storm and exposed to its force. Giulio Paolini, on the other hand, questions the very memory of Poussin's painting: his installation, though enigmatic, wishes to show us that all works become inscribed in the fixed time of art, which brings past and present together.

Here, storms and nights are less a subject than an experience. They are what we look at, but are above all what we are enveloped by.



Nicolas Poussin, *The Storm*, c. 1651.
Oil on canvas, 99 × 132 cm. Musée
des Beaux-Arts de Rouen, Inv. 975.1 ©
GrandPalaisRmn / Gérard Blot

Forests and Gardens

A forest and a garden seem incongruous: one is vast, dark and labyrinthine, the other closed, ordered and contrived by man. Literature often plays on this contrast, with the forest representing apprehensiveness, menace and disorientation, and the garden protection and reassurance. But things are not so simple. Dante opens his *Divine Comedy* in a dark wood but situates Earthly Paradise not in a garden but in a “forest, dense and living-green”. The boundary between wild and cultivated nature, between danger and safety is fluctuant.

This is the case in Poussin’s magnificent *Landscape of Grottaferrata : Landscape with a River God / Venus and Adonis* (c. 1626), in which cupids play and two lovers embrace in a shadowy wood. It is also true of the work by Poussin’s pupil Gaspard Dughet (1613/15–1675), in which a man enjoys the simple pleasure of angling. Here the forest is associated with pleasure, and is characterised by the same tranquillity as the gardens painted by Pierre Lesieur.

The same charming hedonism is to be found in the photograph by Torbjørn Rødland, in which a young woman lies on the grass like a new Eve. The vegetation recreated by Giuseppe Pennone and Thomas Demand – one by rubbing leaves directly on the canvas, leaving traces of chlorophyll in the form of trees, the other by making a 1:1 paper model, which he then photographs – are also pure poetry.

If we find the forest disturbing, it is on account of its vastness, as in the work of Sarah Moon, or its tangled growth, seen in Pierre Thoretton’s. But it nonetheless continues to fascinate.



Thomas Demand, *Clearing Billboard*, 2003. Offset print on poster paper, 326 x 920 cm. Collection de l'artiste © Thomas Demand, VG Bild-Kunst, Bonn © ADAGP, Paris 2026

Seascapes and Waterfalls

Water is one of the oldest, richest and universal motifs in human imagery. It recurs constantly in myths, epic poems, religious texts and literature, from Homer to Conrad, Shakespeare to Amazonian tales.

In his paintings, Poussin usually depicted water in the form of slow rivers or still lakes to signify tranquillity and contemplation. Claude Lorrain (c. 1600–1682) and Claude-Joseph Vernet (1714–1789) subsequently developed the seascape, an artistic genre in which the sea is the central motif. Ports, coastlines, departures and arrivals of ships seen in radiant sunshine or beneath a moonlit sky seem to invite us to set sail.

Today, echoes of these different approaches still exist. Christophe Sarlin offers a calm sea in which the light from two suns is reflected: one rising as the other sets. Marine Wallon employs the physical substance of the paint to express the vital force of waves breaking on the shore. Walter Robinson focuses on the pleasure offered by water, taking cliché imagery as his approach. He shows swimming as a moment of frivolity and celebrates water for its ability to offer immediate delight.

In contrast, Andreas Gursky's photograph *Niagara Falls* (1989) centres on the vast and unsettling scale of this natural phenomenon, quashing the human presence reduced to the tiny boat. Like Poussin's *Storm* several centuries earlier, the image addresses Nature's overwhelming brute force.



Walter Robinson, *Hawaii*, 2023.
Oil on canvas, 152,4 × 152,4
cm. Collection privée Courtesy
Galerie Sébastien Bertrand,
Genève

Deserts and Volcanoes

A quenched fire on one hand, a fire in the making on the other — deserts and volcanoes epitomise two extremes: stillness and movement, waiting and eruption.

Whereas Nicolas Poussin categorises fire as part of a rational order — in *Orpheus and Eurydice* (c. 1626–28), the column of smoke rising from a distant fire both structures the landscape and signals the drama — his successors break away from this balance. Pierre-Henri de Valenciennes (1750–1819) turns the eruption of Vesuvius into an experience of the sublime that unites both terror and beauty.

Last century, Mimmo Jodice photographed Vesuvius in its silent presence. The famous volcano does not spew out lava but smokes peacefully on the horizon. Pier Paolo Calzolari restricts himself to a poetic evocation, in which a burning candle leaves a sinuous line of soot on the canvas, in the same way that Vesuvius dispenses one into the sky. Simplification and stylisation allow just the idea and process of the volcano to be retained. Fire is no longer represented, it acts. Roger Ackling is similarly drawn to process with his patient use of a magnifying glass to leave burn marks in wood, a point at a time, each signifying a unit of time, of light, of attention. His method is modest and contemplative, very different from the grandiose ideal of the Romantics.

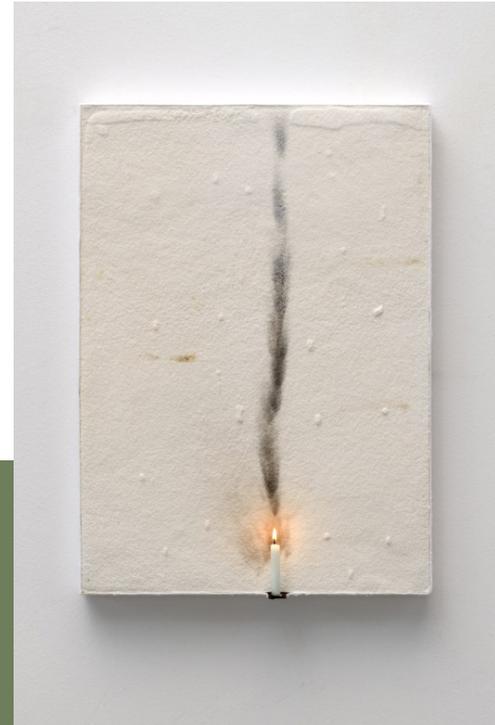
It is very different with Christo and Jeanne-Claude, whose installation unfurls on a 1:1 scale across the Californian desert: an endless strip of fabric extends over a landscape of stony hills, like the line of soot on Calzolari's white canvas.

Mounts and Mountains

Mounted on a war elephant, Hannibal, the Carthaginian general, crosses the Alps at the head of his troops to confront the legions of the Roman army in 218 BCE. In his painting, Poussin conveys the difficulty of the passage by means of the harshness and bleakness of the landscape. In the work of the French artist, mountains are not always so desolate, and may sometimes resemble green hills, but often exude a majestic calm that prompts a contemplative mood. An example of this is his *Landscape with Ruin* (1642), in which he depicts the tomb of Numa Pompilius and his divine wife at the foot of the Janiculum.

Sarah Moon's photograph and Suzanne Husky's tapestry, whose formal subjects echo one another, seem like two sides of the same coin: on one side, a telluric vision; on the other, an idyllic fable. On one hand, an empty and uninhabited mountain, and, on the other, a mountain covered with extravagantly lush wildlife. But, between the two, are we obliged to make a choice?

Their works are followed by mental images: Anne-Lise Broyer's *Sainte-Victoire*, which is impossible to grasp except as existing somewhere between presence and erasure; Pierre Garnier's typographic mountain, formed with letters and patterns; Mario Merz's simple line, where nature becomes language. All works in which the mountain ceases to be a motif and becomes an intimate experience.



Pier Paolo Calzolari,
Teatrino, 2024. Salt,
combustion, candle,
iron, cotton fleece,
70 × 50 × 8,5 cm.
Collection of the artist.
Photo : Michele Alberto
Sereni



Gustave Doré, *Mountain
Landscape*, 1881. Oil on canvas,
35 × 54,5 cm. Petit Palais,
musée des Beaux-Arts de la
Ville de Paris, Inv. p.dut1456
CCO Paris Musées / Petit Palais,
musée des Beaux-Arts de la Ville
de Paris

Flowers and Butterflies

From the lily of the Annunciation to the enclosed gardens of the Renaissance, plants and flowers long served not just for purposes of decoration but also as a means to convey religious, moral or amorous messages. Sometimes bearing contradictory connotations, such as purity, desire, fertility and danger, flowers have today become a preferred medium for engaging in artistic copying, citation and representation.

Giulio Paolini has photographed a detail from Nicolas Poussin's *The Empire of Flora* (1631) and recreated it twice on canvas, as though Flora herself were presenting the viewer with the image the painter had made of her. And Pierre Joseph has reworked Pierre-Joseph Redouté's (1759–1840) watercolours of roses, deliberately blurring the boundary between homage, pastiche and forgery, as though to remind us of the fundamental ambiguity of floral symbolism.

Never far from flowers, the butterfly represents the idea of transition and metamorphosis. For both Claudio Parmiggiani, whose negative aspect of the insect's form implies time, absence and memory, and Giorgio Andreotta Calò, who makes casts in bronze of the creature's fragile cocoons, the artistic gaze has shifted towards an intermediate space of representation.

Of course, the intellectual issues in contemporary art are no longer the same as those in Poussin's paintings. However, on an emotive level, an unbroken line runs between the 17th century and the present day: certain motifs remain present across time and are treated by artists with unchanged lyricism.



Giorgio Andreotta Calò, *Icarus* (ramo), 2023. Bronze branch and cocoon made by direct microcasting, natural cocoons (Antheraea yamamai, Samia ricini with eggs), 37 × 10 × 8 cm. Collection Merino, Monaco. Photo : NMNM / François Fernandez. Courtesy de l'artiste, de ZERO..., Milan

Extract from the publication by Guillaume de Sardes

No one disputes that Nicolas Poussin was one of the great painters of his day. However, when it comes to the reasons for their admiration, art lovers and historians are divided. Given the variety of exhibitions inspired by his work¹, one might be tempted to conclude that each has their own Poussin. There is, however, one fact on which everyone should agree, a fact that sets Poussin apart: he was the first to paint not just landscapes but nature itself. He did so throughout his career with an increasingly pronounced lyricism that strikes a deep chord with contemporary sensibilities. For is not nature at the heart of our concerns?

In one of its senses, this word “concern” neighbours that of anxiety, and certainly, it is a feeling that permeates many of our thoughts about nature. However, despite the ecological anxiety that increasingly dominates our societies, it is not uncommon for artists to prefer to capture the poetry of the world rather than point out the threats hanging over it. This exhibition is dedicated to them.

Poussin is renowned for being a difficult painter, and it seems clear that his paintings are not as immediately appealing as those of Rubens, to name just one of his contemporaries. And yet his legacy is immense. So many contemporary artists have been inspired by him that the idea behind this exhibition – to present side by side works by the French painter and others by artists that they inspired or that echo them on the theme of nature – would be justified, even without referring to the fine precedent set in 2017 by the exhibition “Poussin: Le Massacre des Innocents Picasso Bacon.”² In order seeking to go beyond purely subjective criteria in choosing from the many works that could have entered into dialogue with Poussin’s, I recalled that his work came out of twin traditions, the French and the Italian.

Yes, as Pierre Rosenberg never tires of pointing out, Poussin was a French painter³. He was thirty years old when he arrived in Rome in the spring of 1624, with many formative experiences behind him. “The problems that a young man must solve in order to become a painter, Poussin posed them essentially in relation to Varin, the frescoes of Fontainebleau, Fréminet, Bunel, Pourbus, Lallemand – not in relation to the Carraccis, Caravaggio and their successors, who dominated the Roman scene in the second decade [of the 17th century].”⁴

Above all, he was trained by the Jesuits in that “devout humanism” – the words are from Abbé Bremond – influenced by both Stoicism and the thinking of Montaigne, traces of which can be found in many of his paintings. Still, the fact remains, Rome was where Poussin lived, loved and painted for most of his career. To ignore this would be to refuse to acknowledge the role of the environment, the influence on art of the surrounding culture, as well as of the economic, political and social conditions in which it was made. By his own admission, upon his arrival in Rome Poussin studied the ancient ruins, either directly or in Cassiano dal Pozzo’s Museo Cartaceo, or “paper museum,” i.e. the albums in which the Cavaliere assembled his drawings of antiquities⁵. It was in dal Pozzo’s learned circle, in that of Cardinal Rospigliosi, and with the members of the Accademia di San Luca, that Poussin refined his theoretical thinking. Finally, it is hard to imagine him spending forty years in Rome without looking and learning from the paintings in the collections of his great patrons as well as those executed by his colleagues. In short, Poussin in Rome was a bit like Picasso in Paris three centuries later. In both cases, it would be naive to resort to the simplistic notion of a “national school.” It is better to prefer that of “synthesis,” as the genius of these two artists only found full expression through their contact with another culture.

1-There is a world of difference between the Louvre exhibition “Poussin et Dieu” [2 April–29 June 2015] and that of the Musée des Beaux-Arts in Lyon, “Poussin et l’amour” [26 November 2022–5 March 2023], to take just two examples.

2-The curators of this exhibition, held at the Jeu de Paume in the Domaine de Chantilly from 11 September 2017 to 7 January 2018, were Pierre Rosenberg, Émilie Bouvard, Nicole Garnier-Pelle, Astrid Grange and Laurent Le Bon. A record of the event is to be found in the catalogue published by Flammarion [2017].

3-For example, in a lecture at the Institut de France on 21 September 2020.

4-Jacques Thuillier, Poussin, Paris: Flammarion, 1994, p. 15.

5-It consisted of twenty-three volumes containing hundreds of drawings of statues, bas-reliefs, mosaics, various objects, etc., created by artists from the Dal Pozzo circle, such as Pietro di Cortona, Pietro Testa, François Duquesnoy and probably Poussin himself [Alain Mérot, Poussin, Paris: Hazan, 1994, p. 79].

This is why, out of all those possible, I chose the Franco-Italian dialogue. But this still left too wide a choice, since we can roughly distinguish at least three facets of Poussin: the philosopher painter, the religious painter and the poet painter. It is the latter that I wanted to focus on, as poetry seems to me to be the most original dimension of his art. Did not Poussin compare himself to Virgil in a letter to Chantelou dated 3 July 1650?⁶ A comparison that was not surprising at the time. Furetière defined poetry as “painting that talks,” so might not painting in turn be poetic?

Now, when it comes to Poussin’s work, lyricism is nowhere more present, or more seductive, than in his landscapes. This was recognised early, by the painter’s first commentators. Witness Pierre-Jean Mariette in his catalogue of Pierre Crozat’s collection of drawings, printed in 1714: “[...] he followed a different method from that he employed for the figure. The indispensable need to go and study in situ, led him to draw a great number of Landscapes after Nature with infinite care. He not only became a religious observer of its forms, but he also gave extreme attention to capturing the lively effects of light, which he successfully applied to his paintings. Furnished with these Studies, he then composed in his Studio those beautiful Landscapes, where the viewer thinks himself transported to ancient Greece, and in those enchanted Valleys described by the Poets. For M. Poussin’s genius was entirely poetic.”⁷

The starting point for this exhibition is therefore the juxtaposition of several landscapes by Poussin and his successors with works by contemporary artists, mainly French and Italian, informed by the same lyrical sense of nature. From there, the focus broadens to other types of landscapes – marine, volcanic, snowy, desert – which are absent from Poussin’s repertoire but no less poetic for that. As most of the works on display are contemporary, I thought it would be interesting to show how artists today are inspired by nature in all its diversity. The exhibition is thus divided into six sections, four linked to the morphology of the landscapes represented (seascapes and waterfalls, forests and gardens, deserts and volcanoes, hills and mountains) and two to transversal themes (storms and nights, flowers and butterflies). Analysis of these six sections, that is, the six bodies of work presented at the Villa Paloma, has been entrusted to different authors in the hope that the coming together of their perspectives in this catalogue, like the pieces of a mosaic, will provide an overview of the sense of nature – a feeling that is particularly delicate and difficult to grasp.

Guillaume de Sardes is a writer and exhibition curator. He has published about twenty books translated into several languages. His last exhibition, 'Pasolini en clair-obscur,' was held at the NMNM in 2024.

6-Nicolas Poussin, *Lettres et propos sur l'art*, texts collected and edited by Anthony Blunt, Paris: Hermann, 1989, p. 158.

7-Quoted in Pierre Rosenberg and Keith Christiansen (eds.), *Poussin and Nature*, New York, Metropolitan Museum of Art, Yale University Press, 2008, p. 114-115.

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Storms and Nights



Nicolas Poussin, *The Storm*, c. 1651.
Oil on canvas, 99 × 132 cm. Musée des Beaux-Arts de
Rouen, Inv. 975.1 © GrandPalaisRmn / Gérard Blot



Fausto Melotti, *La Pioggia*, 1966
Gold, 61 × 30 × 20 cm. Private
collection - Courtesy M. Ars SA
© Fondazione Fausto Melotti /
ADAGP, Paris 2026. Photo Martino
Mascherpa



Latifa Echakhch, *Encrage (Les Que sais-je?)*, 2014. Books, Indian ink, polyester resin, wooden decorative clouds, canvas, acrylic paint and steel wire 320 × 250 × 110 cm. Collection Nouveau Musée National de Monaco, no. 2016.14.1. Photo : NMNM / Andrea Rossetti

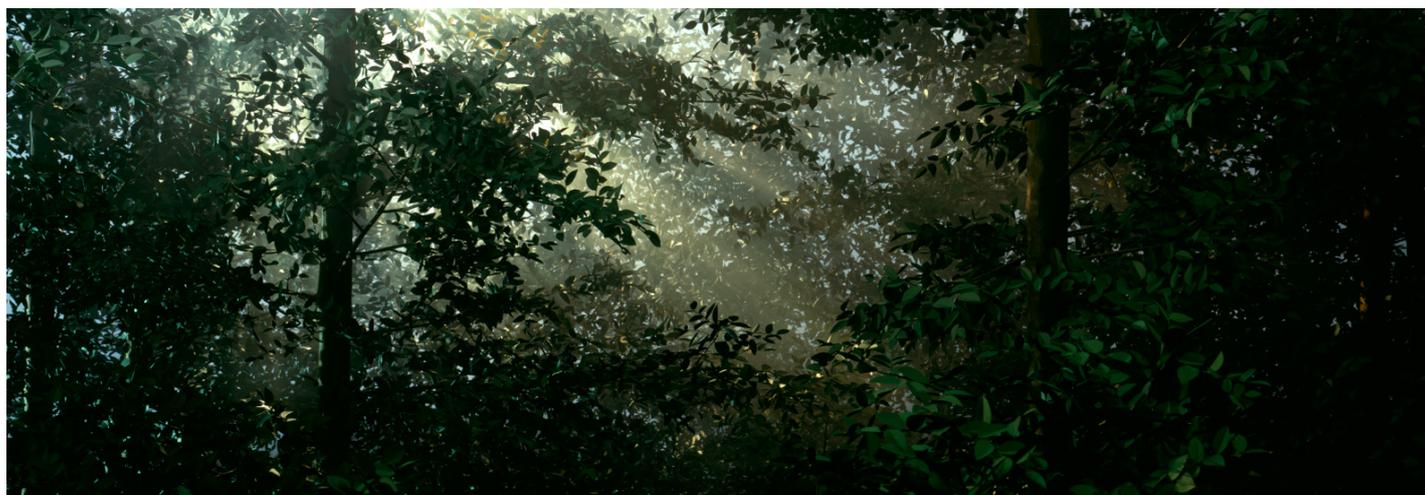


Nan Goldin, *Full Moon Over Bois de Vincennes*, Paris, 2004. Archival pigment print, 50,8 × 76,2 cm © Nan Goldin. Courtesy Gagosian, Paris

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Nicolas Poussin, *Paysage de Grottaferrata : Paysage au Dieu Fleuve / Vénus et Adonis*, c.1626.
Oil on canvas, 75 × 199 cm. Musée Fabre, Montpellier Méditerranée Métropole, Inv. 825.1.171 / 2010.14.1



Thomas Demand, *Clearing Billboard*, 2003. Offset print on poster paper, 326 × 920 cm.
Collection de l'artiste © Thomas Demand, VG Bild-Kunst, Bonn © ADAGP, Paris 2026

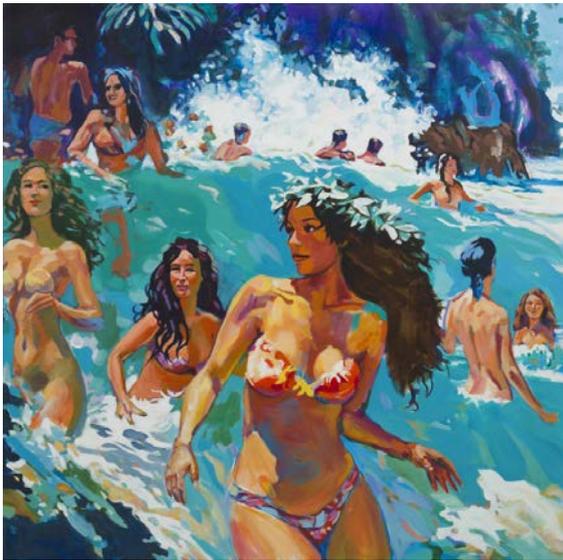
Seascapes and Waterfalls



Christophe Sarlin, *Horizon / Desert Process*, 2015
Pigment inkjet print on baryta paper, laminated onto
Dibond®, 95 × 150 cm. Collection of the artist



Ange Leccia, *La Mer*, 1991. Video, soundless, 41'04". Collection Nouveau
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Walter Robinson, *Hawaii*, 2023. Oil on canvas, 152,4 ×
152,4 cm. Collection privée Courtesy Galerie Sébastien
Bertrand, Genève



Andreas Gursky, *Niagara*, 1989. Copyright: Andreas
Gursky / ADAGP, 2026. Courtesy: Sprüth Magers.

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1600 pixels in combined length and width cannot
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Deserts and Volcanoes



Mimmo Jodice, *Stromboli Opera I*,
1999. Gelatin bromide silver print,
49 × 51 cm. Mimmo Jodice Studio
© Mimmo Jodice Studio



Pier Paolo Calzolari, *Teatrino*,
2024. Salt, combustion,
candle, iron, cotton fleece, 70
× 50 × 8,5 cm. Collection of the
artist. Photo : Michele Alberto
Sereni



Pierre-Henri de Valenciennes, *The Vesuvius
Eruption*, c. 1814. Oil on canvas, 65,5 × 80,8
cm. Private collection. Courtesy Galerie
Didier Aaron, Paris-New York-Londres

Mounts and Mountains



Gustave Doré, *Mountain Landscape*, 1881. Oil on canvas, 35 × 54,5 cm. Petit Palais, musée des Beaux-Arts de la Ville de Paris, Inv. p001456 CCO Paris Musées / Petit Palais, musée des Beaux-Arts de la Ville de Paris



Pierre Thoretton, *Eden VI*, 2024. Tirage piezographique, encre charbon sur papier baryté contrecollé sur aluminium, 130 × 160 cm. Piezography print, ink, charcoal on baryta paper mounted on aluminum. Private collection © ADAGP, Paris 2026



Nicolas Poussin, *Landscape with Ruin*, 1642. Oil on canvas, 72 × 98 cm. Museo Nacional del Prado, Madrid, Inv. p002308 © Photographic Archive. Museo Nacional del Prado. Madrid

Flowers and Butterflies



Giorgio Andreotta Calò, *Icarus (ramo)*, 2023. Bronze branch and cocoon made by direct microcasting, natural cocoons (*Antheraea yamamai*, *Samia ricini* with eggs), 37 × 10 × 8 cm. Collection Merino, Monaco. Photo : NMNM / François Fernandez. Courtesy de l'artiste, de ZERO..., Milan



Claudio Parmiggiani, *Sans titre*, 2020. Smoke and soot on panel, 150 × 200 cm. Photo : Michele Alberto Sereni. Courtesy Galleria Poggiali, Florence

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AND ALL THOSE WHO CONTRIBUTED TO THIS PROJECT

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Le Méridien Beach Plaza

Coming up at NMNM in 2025

8 Flags

Flore Saunois, « Le temps d'un ciel bleu »

NMNM – Villa Paloma

13 February–25 May

Curator: Benjamin Laugier

'Le Temps d'un ciel bleu' is an exhibition of eight identical flags designed by artist Flore Saunois. Entitled *Certitude n°21 (bleu ciel)*, the work refers to the invention of scientist Horace Bénédict de Saussure, who, at the end of the 18th century, designed the cyanometer, an instrument for measuring atmospheric density. The flags feature one of the 53 colour shades that make up this invention: No. 21. The artist is thus betting on the probability that the colour of the flags and that of the sky will coincide, for the duration of the same blue sky.

While the duration of exhibitions varies according to the decisions of those who usually design them, the satellite programme 'Le Temps de...' approaches the artistic experience in terms of the temporality of the works or the materials that compose them..

This will be followed by: 'Le Temps d'une déclaration', 'Le Temps d'un bouquet', 'Le Temps d'un banquet', etc.



Flore Saunois, *Certitude-n-21*. Crédit : Paul Hennebelle.

« Victor Brauner, l'aventure magique »

NMMN – Villa Paloma

3 July 2026 – 3 January 2027

Curator: Camille Morando

Exhibition designer: Christophe Martin

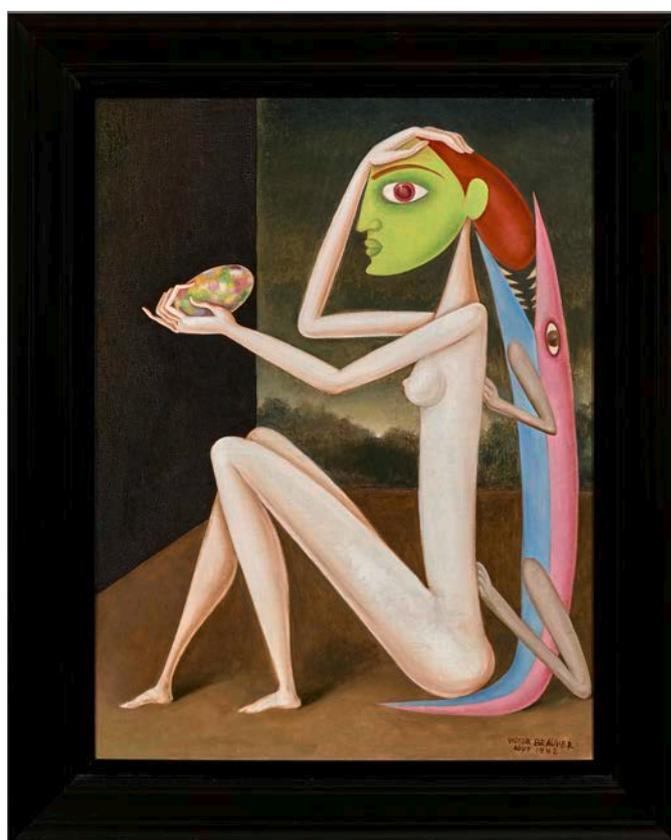
A leading figure of international Surrealism, Victor Brauner (1903–1966) occupies a singular place in art history, and his remarkable work is yet to be fully discovered.

Opening at the Nouveau Musée National de Monaco on 3 July 2026, the exhibition will present – for the first time – an outstanding private collection that covers the artist's entire production from the 1920s to the 1960s, embracing painting, drawing and sculpture. Contrasting with the more than one hundred works loaned by the collection, ten non-Western objets d'art collected by Victor Brauner and loaned by the Musée d'Art moderne et contemporain de Saint-Étienne, will also be displayed.

Victor Brauner's original, cultured, inventive and humorous production draws on his Romanian heritage, including the time he spent as a member of the avant-garde in 1920s Bucharest, his involvement with André Breton and Surrealism from 1933 onwards, and all manner of archaic civilisations and mythologies. His fondness for esotericism and the most secret doctrines, for the German Romantics, and for non-Western arts provided him with a marvellous visual laboratory of metamorphoses. His fascinating and enigmatic output attests a world in the making, one that shifts between autobiography and mystery, and tends towards the universal. His multi-faceted work (painting, drawing, sculpture, objects, etc.) includes an ensemble of constructed object-paintings made to invoke his inner world and the world by which he was surrounded. In his attempt to subtract himself from contingent reality, Victor Brauner created legendary worlds in which the fantastic combines with the marvellous, at times shot through with irony to escape the surrounding barbarity, or with magic to conjure up a personal cosmogony. In spite of the burden of History, which weighed heavily on Victor Brauner, as it did on other foreign artists in the early 20th century, the painter worked at his inventions all his life with exemplary tenacity and an abundance of originality.

In 1941, Victor Brauner remarked: "every drawing, every discovery becomes an extraordinary and unknown place, each painting is an adventure". This exhibition will bring together the artist's magical adventure with the works of an extraordinary private collection.

Camille Morando, the curator of the exhibition, is a doctor of art history, the modern collections document manager at the Musée national d'art moderne-Centre de création industrielle at the Centre Pompidou, and a teacher at the École du Louvre.



Victor Brauner, *Repas de la Somnambule*, 1942. Huile sur toile, 61 x 46 cm. Collection privée, Monaco @ADAGP, 2026

Practical information

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Opening hours

Exhibition open every day from 10am to 6pm

Summer opening hours (july - august): 11am to 7pm

Entrance race

NMNM ticket: 6€

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

Free entrance every Sunday

NMNM / Villa Paloma

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By bus

Lines 2 and 3, stop « Villa Paloma »

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

By car

Parking « L'Engelin », boulevard du Jardin Exotique Parking « Jardin Exotique », access bd. du Jardin Exotique and bd. de Belgique

From the station

Bus Line 2, to Jardin Exotique, stop « Villa Paloma »

Bus Line 5, to Hôpital, stop « Parc Princesse Antoinette » (access through public lift)

Social network

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www.nmnm.mc



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