

Theatre *of*
the World

19.10.13 – 12.01.14

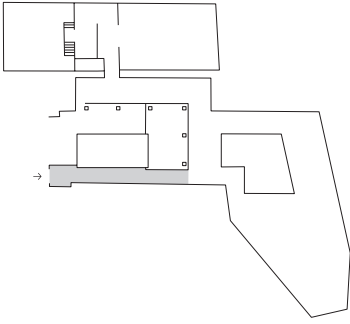
la maison rouge

Theatre of the World is the tenth exhibition of a private collection in a cycle which began at La maison rouge in 2004. This time not one but two collections are on view, both Australian and located in Hobart, Tasmania. One is that of the eccentric collector David Walsh, conserved at the Museum of Old and New Art (MONA) which he built in 2011; the other belongs to a public museum, the Tasmanian Museum and Art Gallery (TMAG) created in 1843.

The art historian and curator Jean-Hubert Martin has often questioned museological conventions by creating unexpected encounters between works, in particular between contemporary art, ancient art, ethnographic objects and natural history material. He reprises this principle of a transdisciplinary, decategorised staging in *Theatre of the World*, first shown at MONA in 2012 and now adapted for La maison rouge.

One can recognize his conception of the “Museum of enchantments” as he likes to call it: “The museum of enchantments is above all visual, it appeals to the visitor’s sensibility and emotions. Scholarship and pedagogic language take second place here. They are replaced by visual poetry and a cultivation of the senses. The direction or tone of a theme is summarised by a phrase or word inscribed on a wall. The essential thing is to shape and express the kind of visual thinking that underpins artistic creation; the objective is not nostalgic immersion in history but an insight into the desires, fears and hopes of humanity as these are transcribed in our material culture.”

The exhibition is divided into seventeen “chapters” around universal themes, from “genesis” to “beyond”, alternating semantic and stylistic groups. In order to stay as close as possible to the curator’s approach, the information about the objects and the art works do not appear on the walls but in this brochure. The numbers placed close to the objects reference the complete captions in the booklet, section by section.



Epiphany

The world is a puzzle. Knowledge is so vast that nobody could aspire to master it. We are constantly told that we must only rely on the experts. Yet, each one of us can interpret the world in order to grasp it, interact with it and find one's place within it. Rational thinking, experience and freedom of thought remain the best tools available. Regarding our sight, one can say it is not a subjective sense, but rather the very basis of individual knowledge.

01

Eyes and brows,
c. 1550–1069 BCE
Egypt, New Kingdom,
inlay fragments,
glazed composition,
MONA

02

Mummy portrait,
100–300 CE
Egypt, Roman Period,
Encaustic on wood,
MONA

03

Alanbarra
(Dates unknown)
Wandjina, c. 1970
Mowanjumb, Kimberley,
Australia
Natural pigments on bark,
TMAG

04

Diploria sp.
[brain coral]
Australia,
TMAG

05

Bottle c. 1950
Glass, Australian,
Glass Company, Derwent Park,
Tasmania,
TMAG

06

Merv Grey
(born 1935, Queenstown;
lives and works in Hobart)
Puzzle Sphere, 1981
Huon pine,
TMAG

07

Currency Coil,
18th–19th cent.
Nigeria, Igbo (?),
Copper alloy, MONA

08

Headrest,
19th cent.–early 20th cent.
South Africa, probably Zulu (?)
Wood, TMAG

09

Geomancer's compass,
probably 19th cent.
China
Wood, metal, TMAG

10

Trigram vase,
1875–1908 CE
China, Qing Dynasty,
Guangxu Emperor
Porcelain, celadon glaze,
TMAG

11

Robert Scott Lauder
(1803–1869, Edinburgh)
*Dick Tinto Showing
Peter Pattieson
his Sketch of the Bride
of Lammermoor*, c. 1847
oil on canvas,
TMAG

12

Nicolaes Visscher
(1618–1679), engraver
and publisher, Amsterdam,
Netherlands; after Nicolaes
Berchem (1620–1683),
Amsterdam

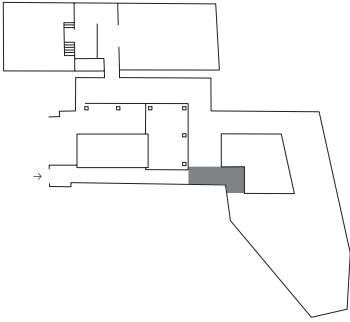
*Orbis Terrarum Nova
et Accuratissima Tabula*,
[The New and
“Most Accurate” Map
of the World], 1658
Hand-coloured copperplate
engraving, MONA

13

Erwin Wurm
(born 1954, Bruck an der Mur;
lives and works in Vienna)
*The Artist who Swallowed
the World*, 2006
Watercolour on paper,
MONA

14

George Tjapaltjarri
(born 1940; Jupiter Well;
lives in Kiwirrkura, Western
Australia)
Untitled, 1990
Acrylic paint on canvas,
TMAG



Retrospection

Material culture is incredibly rich and diverse. For centuries, the five senses, the four elements and the three realms were considered as categories to classify both natural and man-made objects. A Renaissance philosopher named Giulio Camillo imagined a “Theatre of Memory” (which inspired this exhibition) for the king of France, gathering together the totality of human knowledge so that the monarch could dominate the universe. The world is apprehended by naming (words) or through representation (images). Objects thus become ideas or concepts (representations of ideas) that can be interpreted, compared and understood; brought together in an exhibition, they create a visual discourse.

01

Robyn McKinnon

(born 1953, Brisbane; lives and works in Launceston)

Mrs Vermeer’s Kitchen, 2007
acrylic paint on canvas,
TMAG

02

Coin hoard, 1644–1912 CE
China, Qing dynasty
corroded bronze,
MONA

03

Tyto novaehollandiae
[masked owl], 1980
Australia, stuffed animal,
TMAG

On the ceiling and on the rear wall

04

Ensemble of parrying clubs, combat clubs, staves, spears, dance paddles, maces, sticks, ceremonial axes and wands, ritual plaques, shields, halberds and canes, 19th–20th cent.
Fiji, Samoa, Vanuato, Solomon Islands, Papua New Guinea, New Zealand, Australia, Sri-Lanka
Wood, mixed media,
TMAG

On the wall

05

Sinibaldo Scorza
(1589, Voltaggio–1631, Genova)
Noah Leading the Animals into the Ark, c. 1630
oil on canvas, TMAG

06

Sidney Nolan

(born 1917, Melbourne – died 1992, London)

Dog and Duck Hotel, 1948
enamel paint on hardboard,
MONA

07

Barnimbida, Duwarawara and Dugina-nutjana, [Venus, Jupiter and their children], c. 1948
Groote Eylandt, Australia
natural pigments on bark,
TMA

Tier (up)

08

Falcon, 300–100 BCE
Egypt, basalt, MONA

09

Monkey skeleton and its wooden box, c. 1870
Europe, England (?)
monkey remains, wood,
MONA

10

Yaqona, [Priest’s dish], late 19th–early 20th cent.
Fiji,
wood, shell, TMAG

11

Ingrid Smolle

(lives and works in Linz)

Teapot, 1987
Villeroy & Boch factory,
Germany
porcelain, glazes, TMAG

12

A rain god [effigy vessel], 1000–1550 BCE
Guanacaste-Nicoya,
Costa Rica,
fired clay with polychrome
decoration, MONA

Tier (down)

13

Beaded crown, 20th cent.
Nigeria, Yoruba
glass beads, wood, wire,
fabric, MONA

14

Electric fan, 20th cent.
Italy, metal, cotton, plastic

15

Phrenologie head, 20th cent.
glazed and fired ceramic
Private collection

16

Collection of Coleoptera
TMAG

17

Church censer, c.1900
Nickel-plated brass, TMAG

18

Cylindrical lug-handled jar, 3500–3000 BCE
Egypt, late Predynastic to Early Dynastic
Limestone breccia, MONA

19

Lunet or Livika [friction drum],
19th–early 20th cent.
New Ireland Province,
Papua New Guinea
Wood, TMAG

20

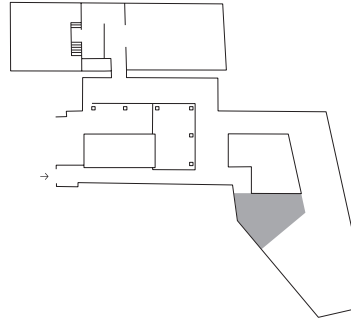
Carcinoscorpius [Horseshoe crab]
MONA

21

Tumbuan [body mask],
20th cent.
Papua New Guinea
Fibre, cane, pigment, feathers,
twine, TMAG

22

Giulio Camillo
(1480–1544)
Le théâtre de la mémoire



Scope

All scientific rules are based originally on sensory experience. Sight should therefore not be considered as merely subjective. We contemplate the portraits of our ancestors in museums, and they look back at us as well. Even inanimate objects can come into life and look at us when an artist incorporates eyes in a piece. Eyes are also the source of tears and hence the access to emotions and suffering.

01

Markus Schinwald
(born 1973;
lives and works in Vienna)

Sven, 2007
Pigment print on paper,
MONA

02

Juul Kraijer
(born 1970;
lives and works in Rotterdam)

Untitled, 2006
Digital print, MONA

03

Luis Buñuel
(1900–1983)

and Salvador Dalí
(1904–1989)

The Andalusian Dog
(excerpt), 1929

Distributor: Les Grands films
classiques

04

Robert Scott Lauder
(1803–1869, Edinburgh)

Portrait of Sir Walter Scott in the character of Peter Pattieson, c.1850
Chalk on paper, TMAG

05

Judy Watson

(1959; lives and works in Brisbane)

Fertility Stone, 1992
Powder pigment, pastel and charcoal on hessian canvas, TMAG

06

Shield, 19th cent.–early 20th cent.

East Sepik Province, Papua New Guinea
Wood, pigment, TMAG

07

Bookcase, 1845

Tasmania
Huon Pine, metal, TMAG

08

Kantharos, c. 320–250 BCE

Panticapaeum, Greece
Beaten gold, Private collection

09

Tyto novaehollandiae [masked owl], 1980

Australia
Preparator Des Barker, TMAG

10

Granary door lock, 20th cent.

Mali, West Africa, Dogon
Wood, MONA

11

Caligo eurilochus brasiliensis, [owl butterfly]

South America
TMAG

12

Spare lock from the Hobart Gaol, 19th cent.

Australia
Brass, iron, TMAG

13

Headrest, c. 1890

Japan
Leather, lacquer, TMAG

14

Allan Mansell

(1957–; Tasmania)

I from Duyfken: The Aboriginal Print Portfolio, 2006

Australian Print Workshop
Hard-ground etching, TMAG

15

Beaded tunic, 20th cent.

Nigeria, Yoruba
Threaded beads stitched on padded fabric, MONA

16

Apo ileke [Beaded bag], 20th cent.

Nigeria, Yoruba
Leather and fabric bag with beaded decoration on front flap, MONA

17

Brett Whiteley

(born 1939, Sydney – died 1992, Thirroul)

Van Gogh with Bandaged Ear, 1970

Oil and cloth on artist card on board, MONA

18

Shield, 19th cent.–early 20th cent.
Papua New Guinea
Wood, pigment, TMAG

19

Guðmundur Guðmundsson, known as Erró

(born 1932; lives and works in France and Iceland)

Two Tears, 1963
Acrylic paint on canvas, courtesy of the artist

20

Cupboard, c.1825

Tasmania
Wood, metal, TMAG

21

Yup'ik bentwood hat, early 19th cent.

Norton Bay, Alaska, North America,
Cedar, fibre, bone, TMAG

22

Erwin Wurm

(born 1954; lives and works at Vienna)

Am I a House?, 2005
Video, 9'2", MONA

23

Damarau [sago storage pot], 20th cent.

Aibom, Papua New Guinea
Ceramic, TMAG

24

Pair of candlesticks, c. 1830

England
Silvered metal, TMAG

25

Bata ileke [Beaded shoes], 20th cent.

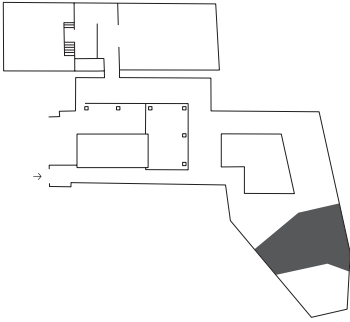
Nigeria, Yoruba
Glass beads, fabric, leather, metal tacks, MONA

26

Tony Garifalakis

(born 1964, Melbourne; lives and works in Melbourne)

Kiss, 2008
Enamel paint on offset print, MONA



Genesis

In the origins of the world there is conception and birth whose privileged place happens to be the bed. Sexuality obsesses human psyche to the extent of transforming itself to adopt the most unexpected appearances. Sexual references and images can be found everywhere for anyone willing to engage in erotic games. The artist attempting to reconstruct the world in his work makes no difference between inner and outer world. He reminds us of a time when Man was not the self-appointed dominant creature but a creature among many, an integral part of Nature.

01

Sue Williams

(born 1954, Chicago Heights; lives and works in Brooklyn)

Preparation Required, 1999

Ink on vellum, MONA

02

Sandra Vásquez de la Horra

(born 1967, Viña del Mar; lives and works in Dusseldorf)

El Disparo, 2009

Pencil on paper, coated with beeswax, MONAA

03

Jannis Kounellis

(born 1936, Piraeus; lives and works in Rome)

Untitled, 1991/2011

Bowl of water with goldfish and knife, MONA

04

Pestle in the form of a finger, c. 100–200 CE

Possibly Italy, Roman Period
Marble, MONA

05

John Coplans

(born 1920, London – died 2003, New York)

Self Portrait, 1990

Gelatin silver photograph in four sections, MONA

06

Lali [gong], 19th cent.–early 20th cent.

Fiji
Vesi (Intsia bijuga) wood,
TMAG

Bed

07

Shell costume, 20th cent.

Ghana, West Africa, Ashanti
Cowrie shells on fabric base,
MONA

08

Herpolitha limax

[tongue coral]
Micronesia, TMAG

console

09

Marina Abramović

(1946, Belgrade; lives and works in New York)

Breathing In Breathing Out, 1977

Video, performance record, 11'33, MONA

10

Patrice Killofer, known as Killofer

(1966, Metz; lives and works in Paris)

Auto-fiction from the serie

“Recapitulation”, 2007
graphite on paper, MONA

11 et 12

Polly Borland

((born 1959, Melbourne; lives and works in Brighton)

Untitled II from “Bunny”, 2004–2005

Type-C photograph, MONA

chair

13

Wig, 19th cent.

Fiji
Human hair, TMAG

14

Andy Warhol

(born 1928, Pittsburgh – died 1987, New York)

Sleep, 1963

Black and white film, 5'21,
The Andy Warhol Foundation
for the Visual Arts,
Pittsburgh

15

Jan Fabre

(1958, Antwerp; lives and works in Antwerp)

The fountain of the World, 1979

Ink on paper,
Collection Tijs Visser,
Dusseldorf

16

Adelaide Ironside

(1831–1867)

A Dream (Ideal Sketch), 1855

Pastel on paper, TMAG

17

Adam Putnam

((born 1973, Sydney; lives and works in New York)

Landscape, 2005

Watercolour and mixed media on paper, MONA

18

Brett Whiteley

(born 1939, Sydney – died 1992, Thirroul)

Cemetery in Sicily, 1986

Oil on canvas, MONA

19

Stone-carved shield, 19th century – early 20th century

Simbai, Ramu River, Madang Province, Papua, New Guinea, Wood
TMAG

20

Brent Harris

(born 1956, Palmerston North, New Zealand; lives and works in Melbourne)

Borrowed Plumage #2 (Stranger), 2007

Oil on linen, TMAG

21

Julie Rrap

(born 1950, Lismore; lives and works in Sydney)

Horse's Tale, 1999

Type-C photograph
Detached Cultural Organisation, Hobart

22

Thomas Hirschhorn

(born 1957, Bern; lives and works in Paris)

Sooner—or Later from the series *Tattoo*, 2007

Mixed media collage with ink (felt pen and ballpoint)
MONA

23

Hans Bellmer

(born 1902, Katowice, Silesia; died 1975, Paris)

Les Jeux de la Poupée [The Games of the Doll]

c. 1936, published 1949 in Hans Bellmer and Paul Éluard, *Les jeux de la poupée*, Editions premières, Paris
Gelatin silver photograph with aniline hand colouring
MONA

24

Francis Picabia

(Paris, 1879-1953)

French Can-can, 1936-1938

Pencil on paper, MONA

Showcase

25

Lee Dongwook

(born 1976, Daejeon; lives and works in Seoul)

6 Pieces, 2007

Mixed media, MONA

26

Nell

(born 1975, Maitland; lives and works in Sydney)

Everyday happiness, 2010

Chrome-plated bronze, ed.1/5, MONA

27

Teapot in the shape of a bamboo shoot, late 20th cent.

Yixing, Jiangsu Province, China
Stoneware, TMAG

28

Knife coin, 400-250 BCE

China, Yan
Cast bronze, MONA

29

Wahaika [club], 20th cent.

New Zealand
Wood, shell, TMAG

30

Zhenmushou [tomb guardian], 618-907 CE

China, Tang Dynasty
Earthenware, clay slip, glaze, TMAG

31

Carcinoscorpius [Horseshoe crab]

TMAG

32

Agate [thunder egg]

Collected at Mount Hay, Queensland, Australia
TMAG

33

Cylindrical vessel with mythical figures, 600-900 CE.

Guatemala, Maya
fired clay with monochrome decoration, MONA

34

Vunikau [tree-root club], 19th-early 20th cent.

Fiji
Wood, twine, TMAG

35

Juul Kraijer

(born 1970, Assen; lives and works in Rotterdam)

Untitled, 2004

Charcoal on paper, coll. Oliver Varenne, Geneva

36

Ah Xian

(born 1960, Beijing; lives and works in Sydney)

China China—Bust 82, 2004

Cast porcelain with hand-painted underglaze decoration, MONA

37

Louisa Anne Meredith

(born 1812, Birmingham—died 1895, Melbourne)

Phyllopteryx taeniolatus [sea dragon], 1879

Pencil and watercolour on paper, TMAG

38

Juul Kraijer

(born 1970, Assen; lives and works in Rotterdam)

Untitled, 2006-2007

Crayon on blue paper, MONA

39

Pristiophoridae rostrum [sawshark]

Australia, TMAG

40

Juul Kraijer

(born 1970, Assen; lives and works in Rotterdam)

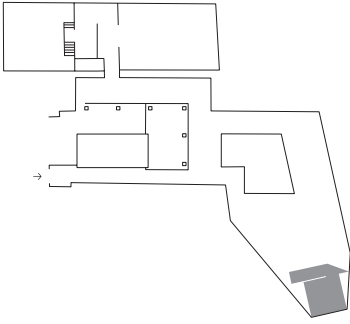
Untitled, 2010

photograph, ed. 1/20, MONA

41

Kwam [eating bowl]

Wosera, eastern Sepik, Papua New Guinea
Clay, pigments, TMAG



Cleave

Unity can be divided in two, like the amoeba, or a woman giving birth. Some individuals have a double personality. Even a house, considered as a symbol of steadiness, can be split in two parts: the artist Gordon Matta-Clark believed that there was no point for a sculptor to add new constructions to the earth's surface when void is what it really needed.

Duet

When two people meet a dialogue is born. It can lead to competition, as in a card game, or conflict, like stags thrusting their antlers at one another. The floating ribbon, like success, moves back and forth between adversaries.

Cleave

01

Günter Brus

(born 1938, Ardning; lives and works in Graz)

Selbstbemalung 1

[Self-painting 1], 1964, Photograph by Ludwig Hoffenreich (d. 1975), from the "Body Analysis" compilation, 2002
MONA

02

Gordon Matta-Clark

(New York, 1943–1978)

Splitting, 1974

Project-based Super 8 film, silent
MONA

03

Oryx sp. pre 1913

Africa, TMAG

04

Ewu Orisha Oko

[Beaded sheath for ritual staff], 19th century–20th century
Nigeria, Yoruba
MONA

05

Currency blade,

1950–1990
Democratic Republic of Congo, forged iron, TMAG

06 et 07

Shark tooth swords, early 20th century

Kiribati, Shark teeth, coconut wood, twine, TMAG

08

Opa Orisha Oka [Ritual Staff], 19th century–

20th century
Nigeria, Yoruba, Forged iron, wood, MONA

Duet

01

Albert Tucker

(Melbourne; 1914–1999)

Gamblers, 1965

Oil on hardboard, TMAG

02

Hahapo or Fafapo

[headrest] 19th century–early 20th century
Fiji or Tonga, Wood, twine, TMAG

03

William Wegman

(born 1943, Holyoke; lives and works in New York)
Dog Duet, 1970–78
Black-and-white video from the compilation William Wegman: Selected Works 1970–78, MONA

04

Dama dama Antlers

[Fallow deer]
TMAG

05

Cervus elaphus antlers

[red deer]
TMAG

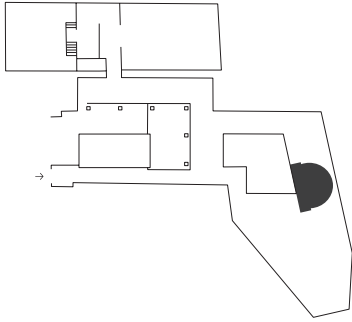
06

Zilvinas Kempinas

(born 1969, Plunge, Lithuania; lives and works in New York)

O (Between Fans), 2006

Magnetic cassette tape and electric fan, MONA



Phantasm

Nothing in art has generated such multifarious and diverse interpretations as the human face. The three holes formed by the eyes and mouth create a pattern that one can instinctively recognize and provide endless territory for creation. The successive lighting of the objects in this room creates a small show and forces us to concentrate on the wide range of these possibilities.

01

Sidney Nolan

(born 1917, Melbourne—
died 1992, London)

Head, 1940

Oil on pulpboard, MONA

02

Malanggan head, late 19th–early 20th cent.

New Ireland,
Papua New Guinea
Wood, pigment, shell, TMAG

03

Romuald Hazoumé

(born 1962;
lives and works at Porto-Novo)

Ahoui, 2011

Plastic, feathers, wire, mud
Courtesy André Magnin
(Magnin-A), Paris

04

Eharo mask, early 20th cent.

Golfe, Papua New Guinea
Bark cloth, cane, feathers,
plant fibre, pigments, TMAG

05

Damarau [sago storage pot], 20th cent.

Aibom Village, eastern Sepik,
Papua New Guinea
Clay, pigment, TMAG

06

Shield, 20th cent.

Western Australia
Wood, natural pigments,
TMAG

07

Beaded crown with two faces, 20th cent.

Nigeria, Western Africa, Yoruba
Glass beads, fabric, woven
reeds, MONA

08

Kovave spirit mask, 20th cent.

Golfe, Papua New Guinea
Cane, barkcloth, natural
pigment, synthetic pigment,
TMAG

09

Deadeye from the barque Otago, 1869

Scotland
Wood, twine, TMAG

10

Tatanua [helmet mask], 19th cent.

New Ireland, Papua New
Guinea
Wood, coconut fibre, seeds,
pigment, rotin, TMAG

11

Ceremonial adze, 19th cent.

Epi Island, Vanuatu
Wood, pigments, TMAG

12

Tumbuan [body mask], early 20th cent.

Middle Sepik Region, Papua
New Guinea
Fibre, cane, pigment, feathers,
twine, TMAG

13

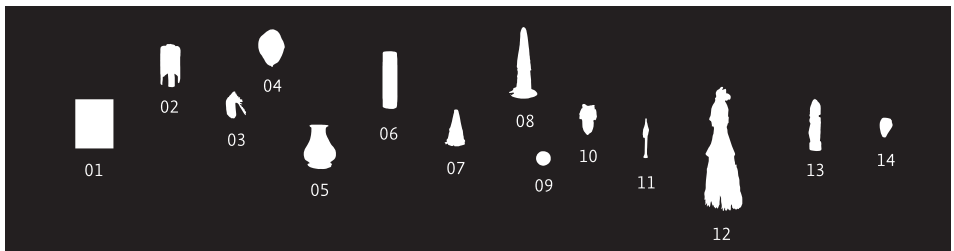
Spirit figure, 19th cent.– early 20th cent.

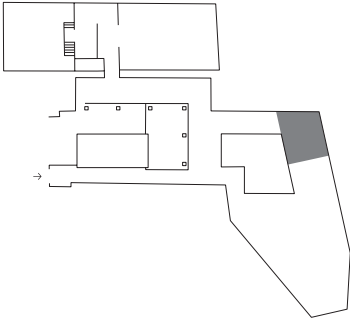
Kaminibit Village, East Sepik
Province, Papua New Guinea,
Wood, shell, TMAG

14

Pelvic shell ornament, early 20th cent.

Murray Island Group, Torres
Strait, Queensland, Australia,
Bailer shell, TMAG





Domesticate

Human beings are disturbed when animals possess skills and powers that they lack such as flying. They have tried by all means to appropriate them. Sexual intercourse with animals is an ancient and recurrent fantasy in which humans are able to interact with other species as equals, or engage in a game of dominance, in which sometimes they become the plaything of a disguised divinity (like Leda and her swan). Humankind remains, nevertheless, an essential piece in the chain of predators.

01

Ruth Waller

(born 1955, Sydney; lives and works in Canberra)

*Lost Landscape—
Lost Species*, 1990
oil on canvas, TMAG

02

Goose foot bag,
19th century—early 20th
cent.

Alaska,
animal remains, fabric, silk
thread, TMAG

03

John Perceval

(1923, Bruce Rock—
2000, Melbourne)

Boy and Cat No. 1, 1943
oil on hardboard, MONA

04

Malanggan mask,
19th century

New Ireland Province,
Papua New Guinea,
wood, pigment, shell, TMAG

05

Francis Barlow etcher

(1626, Lincolnshire—
1704 London)

Hound, Fox, and Partridge
from the book *Various
Birds and Beasts Drawn from
the Life* c. 1690
engraving on paper, TMAG

06

Herbert Dicksee

(1862–1942, London)

Stealth, 1914
oil on Canvas, TMAG

07

Jan Fabre

(born 1958, Antwerp,
where he lives and works)

Skull, 2001
beetle carapaces, taxidermied
bird, plastic, MONA

08

Berlinde De Bruyckere

(born 1964, Ghent,
where she lives and works)

P XIII, 2008
cast and modeled wax, epoxy,
metal, rope, MONA

09

Oleg Kulik

(born 1961, Kiev;
lives and works in Moscow)

Family of the Future, 9,
1997
digital print, performance
based photograph, MONA

10

Sidney Nolan

(1917, Melbourne—
1992, London)

Centaur and Angel, 1952
oil and enamel paint
on hardboard, MONA

11

Sidney Nolan

(1917, Melbourne—
1992, London)

Leda, 1957
enamel paint on hardboard,
MONA

12

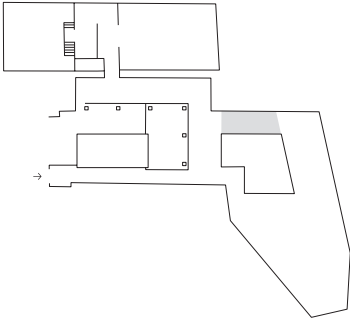
Leda and the Swan, Italy
(?), Roman 1st century CE
cast bronze, MONA

13

Sidney Nolan

(1917, Melbourne—
1992, London)

Hungary, 1956
oil and enamel paint
on hardboard, MONA



Mutate

Humans try by all means to seize the forces of nature, through methodical means or by magic. Shamans perform rituals in order to take on the strength of animals and eventually to mutate into beasts with supra-human powers.

01

Mask of the spirit Panjurli, the tusked boar, 20th cent.

Tulu Nadu, India
cast bronze, MONA

02

Studio camera stand, c.1860

wood, metal, TMAG

03

Jean-Michel Basquiat
(born 1960, Brooklyn–died 1988, New York)

Skin Flint, 1984
acrylic paint, oilstick and coloured transfer collage on canvas, MONA

04

Sidney Nolan

(1917, Melbourne – 1992, London)

Ape and Elephant, 1963
oil on hardboard, MONA

05

Altar in the form of a bird-headed deity, 4000 BCE.

Golan Heights, Syria,
Chalcolithic
barved basalt, MONA

06

Max Ernst

(1891, Brühl – 1976, Paris)

L'imbécile [The Imbecile], 1961

bronze
signed and numbered:
Max Ernst, E.A. 3/3
Galerie Jacques
de la Béraudière, Geneva

07

Louisa Anne Meredith

(1812, Birmingham–
1839, Melbourne)

Kathetostoma laeve
[stargazer]

pencil, watercolour and gum
on paper, TMAG

08

Nunguana [shark], c. 1948

Groote Eylandt, NT, Australia
natural pigments on bark,
TMAG

09

Hermann Nitsch

(born 1938, Vienna;
lives and works in Prinzenhof
an der Zaya)

6–Day Play, Prinzenhof

3–9.8.1998, 1998
filmed performance
on 6 DVDs, MONA

10

Manolo Millares

(1926, Las Palmas–
1972, Madrid)

Homunculo

[Homunculus], 1959
oil, twine and cut burlap bags
on wood stretcher, MONA

11

Kponyungo

[Fire spitter helmet mask],
19th cent.–early 20th cent.
Ivory Coast, Senúfo
carved wood, TMAG

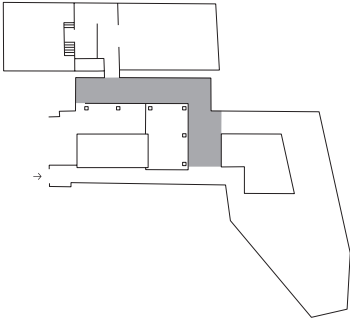
12

Ricardo Hernández

(born 1975, San Juan;
lives and works in New York)

Caballito, 2006

charcoal on paper, MONA



Crossing

Tapas, shown for their own sake in one of the next rooms, are here hanged in conjunction with western contemporary abstract art. They are not shown here, as too often in museums, as a source for modern art, but as more or less synchronic phenomena of independent creation. They should always be evaluated with the symbolic importance given to them within their own original contexts. Old dichotomies of arts and crafts issued from the colonial west are no longer valid. Globalization demands new grids of interpretation. Barkcloths are not more or less decorative than contemporary abstract paintings; because of their structure in which patterns are alternated and inversed, they appear strikingly similar.

01
Crocoite [lead chromate]
collected at Dendas,
Tasmania, TMAG

02
Barkcloth,
collected pre 1970
Papua New Guinea,
barkcloth, black dye, hand
painted, TMAG

03
Emily Kame Ngwarreye
(1910, Alhalkere–
1996, Alice Springs)

No title (Awelye), 1994
acrylic paint on synthetic
canvas, TMAG

04
Robert Dowling
(born 1979, London,
where he lives and works)

Untitled, 2008
enamel paint on card, MONA

05
Siapo mamanu
[Barkcloth], pre 1866
Samoa
barkcloth, coloured dye,
hand painted, TMAG

06
Peter Peri
(born 1971 in London,
where he lives and works)
*Modernity Will Not
Seduce Me*, 2009
mixed media on canvas,
MONA

07
Shield, 20th cent.
Northeast Queensland,
Australia
wood, natural pigments,
TMAG

08
Siapo [Barkcloth]
Wallis and Futuna
barkcloth, coloured dye, hand
painted, TMAG

09
Neil Haddon
(born 1967, Epsom;
lives and works in Hobart)
Wear No. 4, 2001
enamel and acrylic paint
on canvas, TMAGG

10
Tom Chamberlain
(born 1973, Barton on Sea;
lives and works in London)

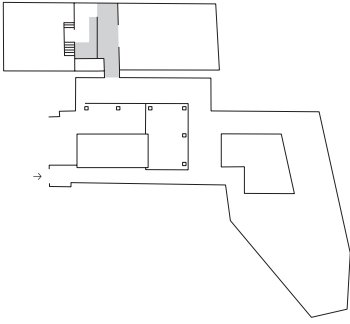
Untitled, 2008
coloured pencil on paper,
MONA

11
Ahu [Barkcloth],
possibly collected c. 1908
Tahiti, French Polynesia
barkcloth, TMAG

12
Ngatu tahina [Barkcloth],
19th cent.
Tonga
barkcloth, patterned on kupesi
rubbing tablets, hand-painted
highlights, TMAG

13
Vassily Kandinsky
(1866, Moscow–1944, Paris)
Aufstieg [Ascent], 1929
watercolour and ink on paper,
MONA

14
*Door jamb from the tomb
of Nefer-wenet*,
2345–2181 BCE
probably Saqqara, Egypt,
Old Kingdom, 6th Dynasty
carved limestone, MONA



Abstraction

Although it is often said that geometry does not exist in nature, this is not entirely true. In any case, the practice of geometric patterning in many archaic cultures proves the human ability to create without copying nature and to elaborate a visual language that is completely distinct from representation.

01

Peter Peri

(born 1971, London, where he lives and works)

Never Seen, 2008
pencil on paper, MONA

02

Claude Rutault

(born 1941, Trois-Moutiers; lives and works in Paris)

La peinture en voisin, en visite. De-finition/méthode 557 [Painting as visitor, as neighbour, de-finition/method no. 557], 2009
acrylic paint, wood, courtesy of the artist

03

Barkcloth

Oro Province, Papua New Guinea, barkcloth, coloured dye, TMAG

04

Siapo mamanu [Tapa], c.1915
Samoa, barkcloth, coloured dye, hand painted, TMAG

05

Claude Rutault

(born 1941, Trois-Moutiers; lives and works in Paris)

“Rupture 3”, de-finition/method no 96, 1976
acrylic paint on canvas, courtesy of the artist

06

Tapa, collected pre.1970
Collingwood Bay, Oro Province, Papua New Guinea barkcloth, coloured dye, TMAG

[further on the left](#)

07

Siapo mamanu [barkcloth], probably collected c.1915
Samoa, barkcloth, coloured dye, hand painted, TMAG

[showcase \(wall\)](#)

08

Dari [feather headdress], early 20th century
Island of Mer, Torres Strait, Queensland, feathers, cane, seed pod, TMAG

09

Mummified cat, c. 664–30 BCE
Egypt, Late Period to Ptolemaic, animal remains in linen wrappings and gesso mask, MONA

10

Armband, 19th century–early 20th century
Malaita Island, Solomon Islands, Fibre, twine, seed beads, coiled strip of rattan, TMAG

11

Beaded face for a mummy, c. 711–332 BCE
Egypt, late Third Intermediate to Late Period, glazed composition beads on linen thread, MONA

12

Beaded hat, 20th century
Nigeria, Yoruba, threaded glass beads on cloth base, MON

13

Woven arm bracer, 19th century
ambryn or Malekula Island, Vanuatu, shell, fibre, coconut-palm wood, TMAG

[Showcase \(ground\)](#)

14

Feline effigy vessel
1200–1500 CE
North America (probably Arizona), Anasazi, Fired clay with painted decoration, MONA

15

Pyrite (iron sulphide)
Central Java, Indonesia
TMAG

16

Teapot, 20th century
Tang Lin, maker Yixing, Jiangsu Province, China
stoneware, TMAG

17

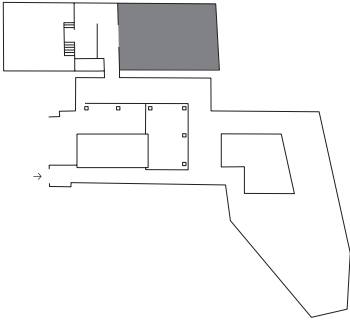
Collection of Cetoniinae
TMAG

18

Sam Francis

(1923, San Mateo–1994, Santa Monica)

Untitled, 1978
acrylic paint on paper, MONA



Majesty

Barkcloths (*tapas*), classified here according to their cultures of origin, are traditionally used for various purposes—from dress to ceremonial gifts with great symbolic value. Except for two anthropomorphic pieces from Vanuatu, they show an incredible creativity in their geometric patterns. Some of them have extremely sophisticated systems of shapes in different layers. The two human figures in the middle of the room show how humans deal with the body. Some, like the Egyptians, try to keep it for eternity through the process of mummification and symbolic identification with the gods; others seek to degrade and destroy it.

Right Wall

01

N'mah neyorwi [Barkcloth], 19th century
Eromanga, Vanuatu,
Barkcloth, coloured dye, hand
painted, TMAG

02

Ngatu tahina [Barkcloth]
Tonga
Barkcloth, patterned
on kupesi rubbing tablets
hand-painted highlights,
TMAG

03

Lepau [Barkcloth],
probably pre 1930
Santa Cruz Group, Solomon
Islands,
barkcloth, black dye, hand
painted, TMAG

04

Barkcloth,
Acquired in 1980
Eromanga, Vanuatu,
Barkcloth, *Ficus* sp. (fig), single
layer, hand painted, TMAG

05

Barkcloth,
collected c.1897
Solomon Islands,
Barkcloth, coloured dye, TMAG

06

Ngatu tahina [Barkcloth]
probably Tonga
Barkcloth, patterned
on kupesi rubbing tablets,
hand-painted highlights,
TMAG

07

Ngatu tahina [Barkcloth],
19th century
Tonga
Barkcloth, patterned
on kupesi rubbing tablets,
hand-painted highlights,
TMAG

08

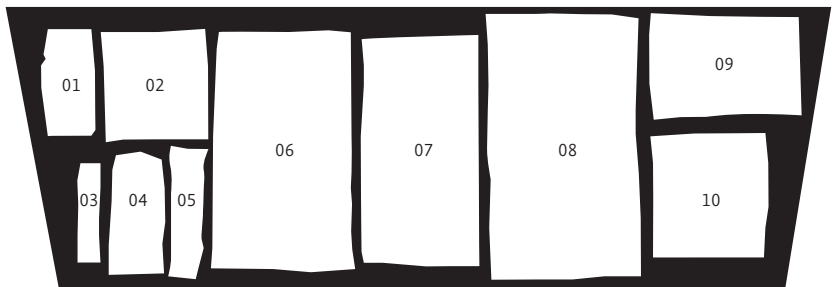
Ngatu [Barkcloth]
Tonga
Barkcloth, TMAG

09

Ngatu tahina [Barkcloth]
Tonga
Barkcloth, patterned
on kupesi rubbing tablets,
hand-painted highlights,
TMAG

10

Ngatu [Barkcloth]
Tonga
Barkcloth, patterned
on kupesi rubbing tablets,
hand-painted highlights,
TMAG



Back Wall

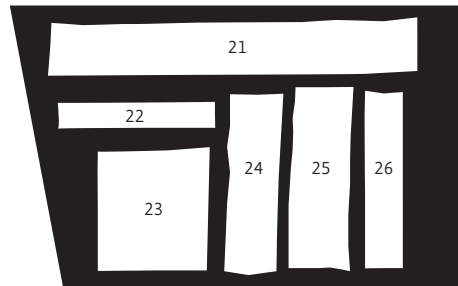
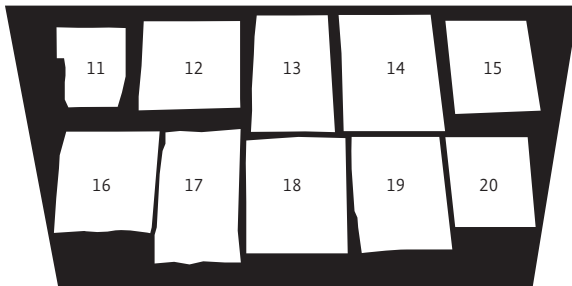
- 11**
Siapo mamanu
[Barkcloth]
Upolu Island, Samoa
Barkcloth, coloured dye,
hand painted, TMAG
- 12**
Siapo tasina [Barkcloth],
Collected pre 1970
Samoa,
barkcloth, coloured dye,
rubbed on design tablet
(upeti papa), hand-painted
highlights, TMAG
- 13**
Siapo mamanu [Barkcloth],
Collected c.1897
Samoa
Barkcloth, coloured dye,
hand painted, TMAG
- 14**
Siapo tasina [Barkcloth],
20th century
Samoa,
barkcloth, coloured dye,
rubbed on design tablet
(upeti papa), hand-painted
highlights, TMAG
- 15**
Siapo mamanu
[Barkcloth]
collected pre 1970
Samoa
Barkcloth, coloured dye, hand
painted, TMAG

- 16**
Siapo tasina [Barkcloth],
20th century
Samoa,
barkcloth, coloured dye,
rubbed on design tablet (upeti
fala), hand-painted highlights,
TMAG
- 17**
Siapo tasina [Barkcloth],
pre 1866
Samoa,
barkcloth, coloured dye,
rubbed on design tablet
(upeti), hand-painted
highlights, TMAG
- 18**
Siapo tasina
[Barkcloth], pre 1910
Samoa,
barkcloth, coloured dye,
rubbed on design tablet
(upeti fala), hand-painted
highlights, TMAG
- 19**
Siapo mamanu
[Barkcloth], Probably
collected c. 1906
Samoa
Barkcloth, coloured dye,
hand painted, TMAG
- 20**
Siapo mamanu
[Barkcloth]
Samoa
Barkcloth, coloured dye,
hand painted, TMAG

Left Wall

- 21**
Masi Kesa [Barkcloth],
pre 1944 [prob. 19th
century]
prob. Lau Islands, Fiji Islands
barkcloth, coloured dye,
stenciled, TMAG
- 22**
Masi Kesa [Barkcloth],
c.1920
Suva, Viti Levu, Fiji Islands
barkcloth, coloured dye,
stenciled, TMAG
- 23**
Masi Kesa [Barkcloth],
pre 1970
Moala, Lau, Fiji Islands
barkcloth, coloured dye,
stenciled, TMAG
- 24**
Masi Bola [Barkcloth]
Taveuni, Cakaudrove,
Fiji Islands
barkcloth, coloured dye,
stenciled, TMAG
- 25**
Masi Kesa [Barkcloth],
prob. 20th century
prob. Cakaudrove, Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG

- 26**
Masi Kesa [Barkcloth],
Collected in 1956
prob. Lomaiviti, Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG
- 27**
Masi Kesa [Barkcloth],
prob. Lau, Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG
- 28**
Siapo tasina [Barkcloth],
Collected c.1897
Samoa,
barkcloth, coloured dye,
rubbed on design tablet
(upeti fala),
hand-painted highlights,
TMAG
- 29**
Siapo mamanu
[Barkcloth], 19th century
prob. Samoa
Barkcloth, coloured dye,
hand painted, TMAG



Entry Wall

30
Barkcloth,
collected in 1966
Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

31
Barkcloth,
collected pre 1970
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

32
Barkcloth,
collected pre 1970
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye, hand
painted, TMAG

33
Masi Bola [Barkcloth],
Collected pre 1970
Prob. Taveuni, Cakaudrove,
Fiji Islands
barkcloth, coloured dye,
stenciled, TMAG

34
Masi Kesa [Barkcloth],
pre 1870
Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG

35
Barkcloth
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

36
Barkcloth,
collected pre 1970
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

37
Barkcloth
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

38
Barkcloth,
collected pre 1970
Wanigela, Collingwood Bay,
Oro Province, Papua New
Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

39
Barkcloth,
collected pre 1970
Collingwood Bay, Oro
Province, Papua New Guinea,
Barkcloth, coloured dye,
hand painted, TMAG

40
Masi Kesa [Barkcloth],
collected pre 1970
prob. Lau Islands, Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG

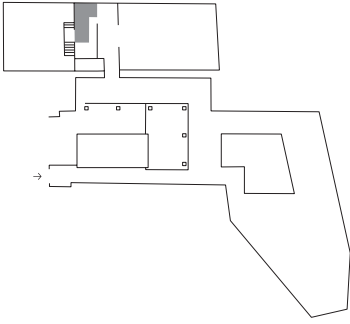
41
Masi Kesa [Barkcloth]
Cakaudrove, Fiji Islands,
barkcloth, coloured dye,
stenciled, TMAG

In the center

42
Alberto Giacometti
(1901, Borgonovo–1966, Chur)
*Grande figure (Femme
Leoni)* [Great figure
(Leoni Woman)], 1947
Bronze, Fondation Marguerite
et Aimé Maeght, Saint Paul

43
Coffin of Itnedjes,
780–525 BCE
Egypt, Saite period (?),
Wood, pigment,
Musée du Louvre, Department
of Egyptian Antiquities, Paris





Civility

Art has always been linked to power and aristocracy. It is therefore rather rare to find portraits of lower class people in nineteenth-century art, such as the working poor, beggars and tramps depicted by Dempsey. In recent times, representations of the most diverse human situations have proliferated in photography—including the odd marriage recorded by Mikhailov.

01

Boris Mikhailov

(born 1938, Kharkov;
lives and works in Kharkiv
and Berlin)

Untitled, from
“The Wedding” series,
2005–2006
colour photograph, MONA

02

John Dempsey

(England, active c. 1821–1873)

Orange Man,
Colchester, 1823
watercolour on paper, TMAG

03

Cary, Billsticker,
Yarmouth, 1823
watercolour on paper, TMAG

04

Copeman, Gardener,
Yarmouth, c. 1823
watercolour on paper, TMAG

05

Black Charley, Bootmaker,
Norwich, 1823
watercolour on paper, TMAG

06

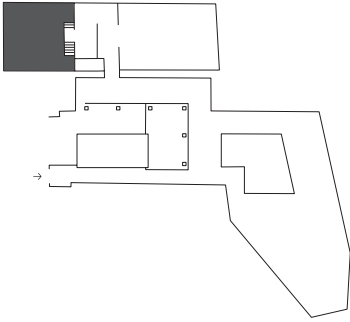
*Mary Croker, the Mat
Woman*, *Colchester*, 1823
watercolour on paper, TMAG

07

*John Wardle, a Man
of Great Memory
(Sunderland)*, 1825
watercolour on paper, TMAG

08

A Policeman,
Scarborough, 1825
watercolour on paper, TMAG



Contention

Dialogue often turns into conflict. Some people think they can put an end to the diffusion of an idea or a certain belief by killing those who promote it. We are all still stuck with this incredibly primitive idea. Misinterpretations of monotheist religions have led to numerous wars, some of them still going on. People may think they can resolve the eternal question of destiny and free will through religious belief—like the soldier in the First World War who was saved when the Bible in his pocket stopped a bullet. His pal in obscurantist faith says his daily prayers on a carpet adorned with a machine gun.

01

Jake and Dinos Chapman

(born 1966, Cheltenham, 1962, London; live and work in London)

Great Deeds Against the Dead, 1994
mixed media, MONA

02

Head of a man, 17th cent.
Italy
cast and modeled beeswax with inset glass eyes and hair, pigment, MONA

03

Sidney Nolan

(1917, Melbourne–1992, London)

Central Australia: Atomic Bomb, 1952–1957
oil and enamel paint on hardboard, MONA

Showcase

04

Trench artwork, possibly a watch stand, 1919
Thuin, assembled from found metal objects, TMAG

05

Post card from World War I
private collection

06

Pocket Bible with bullet scar
used in France, 1916
paper, cloth, metal, TMAG

07

Box of fuses (timer and percussion), c. 1890
Place of origin unknown
wood, metal, fabric, TMAG

08

Gregory Green

(born 1959, Brooklyn; lives and works in Tampa)

In the name of God (Koran), 2005
Torah, 2005,
Koran, 2005,
bible bomb #1854 (Russian style), 2005
mixed media, MONA

09

Roman Signer

(born 1938, Appenzel; lives and works in St Gallen)

Aktion mit Fässern [Happening with Barrels], 1992
black-and-white photographs on barite paper, MONA

10

Alasdair McLuckie

(born 1984, Melbourne, where he lives and works)

Fields of Ecstasy, 2009–2010
glass seed beads, chenille, thread, MONA

11

Susan Rothenberg

(born 1945, Buffalo; lives and works in Galisteo)

Head With Arm (Yellow), 1996–1997
oil on canvas, MONA

12

Robert Gober

(born 1954, Wallingford; lives and works in New York)

Hanging Man/Sleeping Man, 1989
screenprint in colour on paper, courtesy of the artist

[on the chair](#)

13

Carcinoscorpis [Horseshoe crab]
MONA

14 et 23

Frederick Polydore Nodder

(active c. 1770; died 1880)

and George Shaw

(1751–1813)

Plates 76 (*Rana Cornuta*) and 221 (*Doris Radiata*) from *Vivarium Naturae or The Naturalist's Miscellany*, London, Nodder & Co., 1789–1813
hand-coloured etchings on paper

15

Sidney Nolan

(1917, Melbourne–1992, London)

Colonial Head—Kelly Gang, 1943–1946

Oil and enamel paint on canvas, MONA

16

Wim Delvoye

(born 1965, Wervik; lives and works in Ghent)

Untitled (Osama), 2002–2003

Tattooed pigskin, MONA

17

Afghan war rug, c.1993

Afghanistan wool (knotted pile), cotton, dyes, MONA

18

Sidney Nolan

(1917, Melbourne–1992, London)

African Monkey, 1963

oil on hardboard, MONA

19

Bullet-proof glass test panel from Risdon Prison, 22 September 1982

Tested at Risdon Prison, Tasmania, Australia glass, metal, TMAG

20

Petroc Sesti

(born 1973, London, where he lives and works)

Memory of Matter, 2004

wax with British Army 20 mm cannon projectile cavity, MONA

21

Arthur Boyd

(1920, Melbourne–1999 Melbourne)

Daniel with Bound Arms and Nebuchadnezzar on Fire, 1966–1968

oil on canvas, MONA

22

Sidney Nolan

(1917, Melbourne–1992, London)

Crucifix, 1955

enamel paint on hardboard, MONA

24

Daniel Boyd

(born 1982, Cairns; lives and works in Sydney)

Jesus Christ!, 2006

acrylic paint on canvas, TMAG

25

Kalachnikov rug,

c.1985–1990

Afghanistan wool (knotted pile), cotton, dyes, collection Michel Aubry

26

Vernon Ah Kee

(born 1967, Innisfail; lives and works in Brisbane)

unwritten #8, 2008

charcoal on canvas, MONA

27

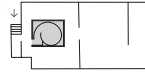
Sam Porritt

(born 1979, London, where he lives and works)

Untitled, 2004

foamcore, glue, oil-based paints, MONA

Basement



Aura

Making the immaterial visible is as mysterious as a saint's halo.

01

Pat Brassington

(born 1942, Hobart, where she lives and works)

The Frog, 1997

inkjet pigment print, MONA

02

Dieter Appelt

(born 1935, Niemegk; lives and works in Berlin)

Der Fleck auf dem Spiegel, den der Atemhauch schafft [The Mark

on the Mirror Breathing Makes], 1977

gelatin silver photograph, artist proof, MONA

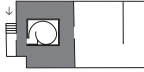
03

Jason Shulman

(born 1963, London, where he lives and works)

Candle Describing a Sphere, 2006

burning gas candlestick in fabricated room, MONA



Winnow

“Earth to earth and dust to dust.” Funerary rituals have led humans to mourn and to build impressive sarcophagi. All that is left are a few bones and ribs, kept in a jar from where they might escape at night to participate in a dance macabre. However, the reality of the morgue and the last menu of a prisoner condemned to death are certainly more crude and ironic.

01

Ivor Hele

(1912, Adelaide–1993, Adelaide)

Bedtime Story, 1961
oil on hardboard, TMAG

02

Patrick Hall

(born 1962, Rinteln; lives and works in Hobart)

Bounty, 2007
mixed media, including wood, glass, bones and plastic, MONA

03

Sidney Nolan

(1917, Melbourne–1992, London)

Drought Animal, 1953
oil and enamel paint on hardboard, MONA

04

Stieg Persson

(born 1959, Melbourne, where he lives and works)

Danse Macabre, 2006
oil on linen, MONA

05

Marina Abramović

(born 1946, Belgrade; lives and works in New York)

Nude with Skeleton, 2005
video, performance record, duration 00:15:46, courtesy of the artist

06

Andres Serrano

(born 1950, New York, where he lives and works)

The Morgue (Blood Transfusion Resulting In Aids), 1992
cibachrome photograph, ed. 2/3, MONA

07

Patrick Guns

(born 1962, Brussels, where he lives and works)

Larry Hayes—Texas—September 10, 2003 / Patricia Desmedt—Waregem—Nov 27, 2007, 2007
type-C photograph (Fuji Crystal Archive print), ed. 2/5, MONA

08

Tanoa [kava bowl], late 19th cent.–early 20th cent.

Fiji
wood, TMAG

09

Taiyo Kimura

(born 1970, Kamakura; lives and works in Tokyo)

Untitled (Stool for Guard), 2007
mixed media, sound, clothes, MONA

10

Spherical cone-spouted vessel, 1100 – 1400 CE
Mali, Africa
fired clay, MONA

11

Cosmetic jar, 2055–1650 BCE
Egypt
limestone, MONA

12

Julia deVille

(born 1982, New Zealand; lives and works in Melbourne)

Cinerarium, 1982
Jarrah wood, sterling silver, courtesy of the artist

13

Ovoid lug-handled jar with marine motifs, 3500–3200 BCE
Egypt
fired clay, pigments, MONA

14

Canopic jar with the head of Duamutef, Son of Horus, 2300–1300 BCE.

Egypt
limestone, MONA

15

Cylindrical Jar, 3050–2700 BCE
Egypt
calcite, MONA

16

Wavy-handled jar with marine decoration, 3500–3200 BCE

Egypt
fired clay with modern decoration, MONA

17

Markus Schinwald

(born 1973, Salzburg; lives and works in Vienna)

Cayetana, 2008
pigment print on paper, MONA

18

David Noonan

(born 1969, Australia; lives and works in London)

Untitled, 2007
screenprint on linen, mounted on board, MON

Basement ↓



Beyond

Cultures have very different ways of dealing with death and corpses. As with faces, there is an infinite number of ways in which ancestors can be worshipped. Rituals go from the representation of the dead, fleshless and bluish, as in the western Vanitas which reminds us the brevity of life—as ephemeral as a fly’s existence—to the elaboration of a new, grandiose “body” to travel down the ages. After all, the body needs a box, whether in the shape of a person, a chest or a car. In ancient Egypt, the entrails were placed separately in canonic jars topped with the head of a divinity in charge of watching over the deceased.

01

Paa Joe
(Joseph Tetteh Ashong)
(born 1945, Teshie (Ghana),
where he lives and works)

Coffin: Mercedes Benz, 2010
Timber, glass, alkylid paint,
acrylic fabrics, ester-foam,
glitter, nails, MONA

02

Canopic jar with head of Duamutef, c.664–525 BCE
Egypt, Late Period, prob.
26th Dynasty,
Carved calcite (Egyptian
alabaster) with added pigment,
MONA

03

Canopic jar with head of Qebehsenuf, c.664–525 BCE
Egypt, Late Period, prob.
26th Dynasty,
Carved calcite (Egyptian
alabaster) with added
pigment, MONA

04

Ruth Frost
(born 1957, Sydney;
lives and works in Hobart)
Untitled, 1988–89
Silver gelatin photograph,
TMAG

05

Argonauta nodosa
[paper nautilus]
Flinders Island, Tasmania
TMAG

06

Squat alabastron,
332–30 BCE
Egypt, Ptolemaic Period,
banded Egyptian alabaster,
MONA

07

Coffin lid of Taditnakht,
727–715 BCE
Egypt, 26th Dynasty,
polychrome wood
Musée des Beaux-Arts de Lyon

08

Canopic jar with the head of Hapy, c.664–525 BCE
Egypt, Late Period, prob.
26th Dynasty,
Carved calcite (Egyptian
alabaster) with added
pigment, MONA

09

Canopic jar with head of Imsety, c.664–525 BCE
Egypt, Late Period, prob.
26th Dynasty,
Carved calcite (Egyptian
alabaster) with added
pigment, MONA

10

Berlinde De Bruyckere
(born 1964, Ghent;
where she lives and works)
Lange Eenzame Man
[Long Lonely Man], 2010
Wax, epoxy, cushion, glass,
wood, iron, MONA

11

Damien Hirst
(born 1965, Bristol, England;
lives and works in London)
Cholera Seed. The Martyrdom of Saint Thomas from The Cancer Chronicles, 2003
Flies and resin on canvas,
MONA

12

John Kelly
(born 1965, Bristol;
lives and works in Ireland)
Bubbles, 2005,
oil on canvas, MONA

13

Marin Karmitz
(born 1938, Bucharest,
lives and works in Paris)
and **Samuel Becket**
(1906, Dublin–1989, Paris)
Comédie, 1966
Black-and-white film on DVD,
sound, 18'43,
Courtsey of Manuel Becket
Film played every 20 min
from 11h to 19h

Exhibition Exit

Felice Varini

(born 1952, Locarno;
lives and works in Paris)
Three black and silver hexagons, 2013
in situ art, black and
aluminum adherent bands,
courtesy of Felice Varini

Patio

Julius Popp

(born 1973, Nuremberg;
lives and works in Leipzig)
Bit. Fall, 2002–2013
multimedia installation,
courtesy of the artist

Théâtre du Monde

à La maison rouge – fondation antoine de galbert à Paris
du 19 octobre 2013 au 12 janvier 2014

Exhibition Curator: Jean-Hubert Martin

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Scenography: Adrian Spinks (MONA), Tijs Visser

TMAG team in Paris: Michelle Berry, Bryony Nainby

Rose Bakery Culture: *Wild World*, by be-attitude

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Exhibition Map

