

# PRACTICAL INFORMATION

10 May – 22 June 2014  
Monday, Wednesday and Sunday  
10 am – 7 pm  
Thursday, Friday and Saturday  
10 am – midnight  
Closed on Tuesday

The museum entrance ticket  
grants free access to the current  
cultural programme.

\*tickets for special showings are on sale  
at [cinemabalzac.com](http://cinemabalzac.com) and [mk2.com](http://mk2.com)

Prepare your on-line visit  
on [grandpalais.fr](http://grandpalais.fr)

Enrich your visit online: videos, interviews,  
articles, conferences, making-of...

Share #monumenta



Our multimedia products  
at [www.itunes.com/grandpalais](http://www.itunes.com/grandpalais)

Visit the exhibition library-bookshop  
at the end of the itinerary or our online shop  
at [boutiquesdesmusees.fr](http://boutiquesdesmusees.fr)



## REGISTER FOR A SÉSAME CARD



The pass-expos for the Grand Palais  
and the Musée du Luxembourg  
Unlimited access with no queuing

Monumenta 2014 is organised by  
the Réunion des musées nationaux –  
Grand Palais with the support  
of the ministère de la Culture  
et de la Communication (Direction  
générale de la création artistique).

Curators: Jean-Hubert Martin,  
honorary director of the Musée  
national d'art moderne, Paris /  
Olga Sviblova, director of the MAMM

Project manager: Sylvie Jodar  
Architecture

With the support of the GALERIE  
THADDAEUS ROPAC (Paris-Salzburg)  
and the GALERIE RUMMA  
(Milan-Naples)

# AROUND THE EXHIBITION

## CULTURAL PROGRAMME

Wednesday 14 May at 3 pm  
and Thursday 15 May at 5 pm  
*Out of Chaos*

Concerts with Joseph Morag, violin;  
Sam Zagnit, double bass; Riko Higuma,  
piano; Ethan Brown, cello; Sophia Sun,  
alto. – Nave

Wednesday 14 May at 6.30 pm  
*Ilya and Emilia Kabakov:*  
*Enter here, USA, 2013*

Showing of the film by Amei Wallach  
attended by the director himself.  
Reruns on Friday 30 May, 6 June  
and 20 June at 12 pm. – Auditorium

Thursday 15 May at 7.30 pm  
*The Strange City*

Encounter led by Thierry Raspail,  
Director of the Biennial and Director of  
the Musée d'Art Contemporain de Lyon  
with Emilia Kabakov, Ilya Kabakov and  
Jean-Hubert Martin, exhibition curator.  
– Auditorium (simultaneous translation)

Thursday 22 May  
at 7.30 pm and 9.30 pm  
*Choreographic poem*

Dance: Daniel Dobbels, choreographer,  
and six dancers from the De l'Entre-  
Deux company take over The Strange  
City. – Nave

Thursday 5 June  
at 7.30 pm and 10 pm  
*Scriabin's Mysterium*

Recital-performance directed by  
Vladimir Steyaert, with Vincent Larderet  
on the piano. Video: Laurent Abrial and  
Eric Petrotto; Lighting: Yann Loric. – Nave

Thursday 12 June at 7.30 pm  
*Organ and percussion*

Concert: Thierry Escaich and Emmanuel  
Curt improvise to the backdrop of the  
colourful variations of the Dome. – Nave

Thursday 19 June at 7.30 pm  
*Aelita*, at the Balzac cinema\*

Cine-concert: film by Yakov Protazanov,  
former USSR, 1924. The cinema  
showing is followed by a visit  
of the exhibition. – The Balzac Cinema  
then the Nave of the Grand Palais

Saturday 21 June from 8 pm  
*Music Festival*

Free festival evening with We love art.  
– Nave

Every weekend  
*Encounters in the Strange City*

Performances presented by Emilie  
Rousset, director at the John Corporation  
company. With the support of the Jeune Théâtre  
National. Saturday 17, Sunday 25,  
Saturday 31 May, Sunday 8, Saturday  
14, Sunday 22 June. – Nave

Every Thursday at 10 am  
*Gulliver's Travels*

Cinema for schools: film by Dave  
Fleischer, USA, 1939. – Auditorium  
(Square Jean Perrin entrance)

From Wednesday 14  
to Tuesday 20 May  
*Views from contemporary*  
*filmmakers\**

Film cycle: Russia past and present  
At the MK2 Grand Palais cinema

## MEDIATION SERVICES

### ADULTS

Guided tour

Led by a RMN lecturer, let discover  
a huge and extraordinary art creation  
under the Grand Palais glass roof.  
Duration: 1 h 30  
Dates: 2.15 pm Wednesday,  
7 pm Thursday and Friday,  
11 am et 4 pm Saturday

### FAMILIES AND CHILDREN

Guided tour for families

Enlighten by a lecturer  
commentaries, with your family  
come through the *Strange city*  
and their mysterious buildings.  
Duration: 1 h  
Dates: 4.30 pm Wednesday  
and Saturday

Tour Little steps  
in the Grand Palais  
(for children aged 5-7)

With both fairy tale and mime,  
put your feet in those  
of contemporary art's giants!  
Duration: 1 h  
Dates: 2.15 pm Wednesday  
and Saturday

Visit-workshop  
My Monumenta souvenir album  
(for children aged 8-11)



After your visit, create your  
exhibition's souvenir notebook.  
Duration: 2 h  
(1 h tour, then approx. 1 h workshop)  
Dates: 2 pm Wednesday and Saturday

Book at [grandpalais.fr](http://grandpalais.fr)

## MULTIMÉDIA

Monumenta Kabakov –  
The Strange City, the guide

Exhibition mobile application

Visit the Kabakov City with the mobile  
geolocalisation application. And share  
your impressions and photos on  
social networks. Free application for  
smartphones, available from the App  
Store and Google Play    
[tinyurl.com/monumenta](http://tinyurl.com/monumenta)



The exhibition film

*The Kabakov strange city* (26 min),  
produced by Heinz Peter Schwerfel.  
Production Schuch Productions,  
Rmn-Grand Palais, Arte.  
Available to watch on Arte and VOD  
download (on ArteVOD and iTunes)

## PUBLICATIONS

The album: *Ilya and Emilia Kabakov,*  
*MONUMENTA 2014, L'Étrange Cité,*  
Réunion des musées nationaux –  
Grand Palais. Price: € 12.90, 88 pages.  
Published in French, with English  
and Russian translations at the end.

The monograph: *Monograph,*  
*Ilya Kabakov*, Réunion des musées  
nationaux – Grand Palais. Price: € 45,  
272 pages. Publication available  
in French, English and Russian.

# MONUMENTA 2014

## THE STRANGE CITY, THE GUIDE

Download the free  
exhibition application

## THE STRANGE CITY

# ILYA AND EMILIA KABAKOV

## GRAND PALAIS

### 10 MAY — 22 JUNE





# THE EXHIBITION

## ILYA AND EMILIA KABAKOV AT THE GRAND PALAIS

Born in 1933 in Dnipropetrovsk (ex USSR), Ilya Kabakov is a major figure on the international art scene. In the 60s, he began a work on daily life in Russia and since then his installations, sculptures and paintings have been exhibited around the world. Also born in Dnipropetrovsk, in 1945, Emilia Kabakov graduated from the Faculty of Music and studied Spanish literature at the University of Moscow. Ilya and Emilia Kabakov have worked together since 1989 and live in Long Island, New York.

## A TOTAL INSTALLATION

The artists have taken up the Monumenta challenge with the creation of a utopian and mysterious city, both monumental yet intimate. This new installation is inspired from the Renaissance, Romanticism and modern science, and is the synthesis of a long artistic career. Infused with the artists’ Soviet origins, *The Strange City* takes visitors on a journey through dream and reality. This year, Monumenta takes on the form of an initiatory journey in which Kabakov questions the human condition and “the great visions of progress, science, and human upliftment that could have led to the brink of disaster.” (Ilya Kabakov)

# MONUMENTA

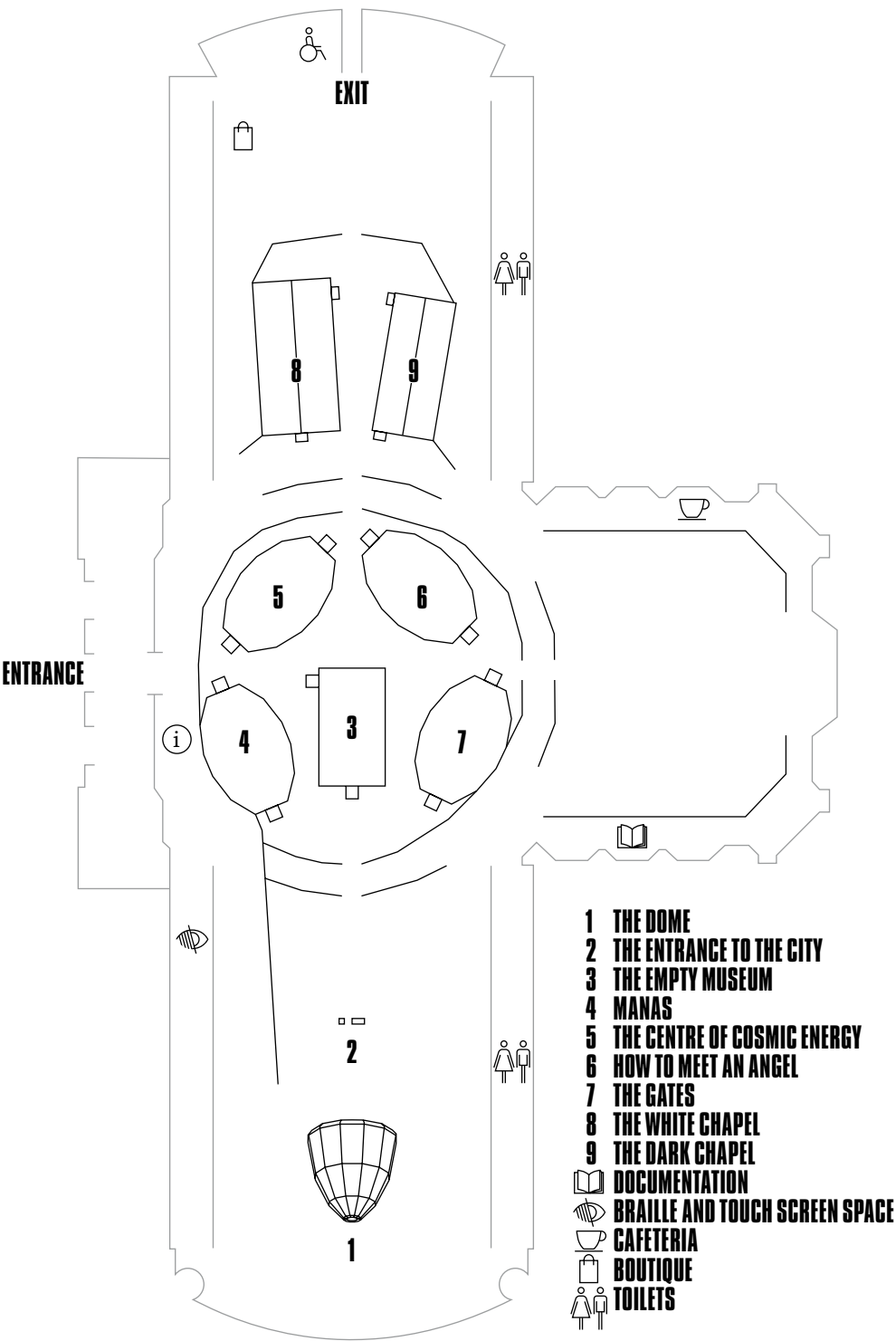
## AN EMINENT INTERNATIONAL EVENT

Created by the ministry of Culture and Communication in 2007, Monumenta invites an internationally renowned contemporary artist to take over the 13,500 m² Nave of the Grand Palais with an artwork specially created for the event. After the success of the first five editions entrusted to the German painter Anselm Kiefer in 2007, the American sculptor Richard Serra in 2008, the French artist Christian Boltanski in 2010, the Indian-born British artist Anish Kapoor in 2011, and the French creator Daniel Buren in 2012, it is the turn of Russian-born couple, Ilya and Emilia Kabakov to take on the Nave.

# THE MEDIATION

## SUPPORTING YOU FOR AN OPTIMAL VIEWING EXPERIENCE

Resolutely focused on the spectacular, Monumenta helps bring the public into contact with contemporary art. Conference speakers and mediators are on hand throughout the event to welcome and guide each visitor through this *Strange City*. Guided tours, workshops for children, specific facilities for disabled visitors, a free digital application... there are many options available to customise your tour. If you fancy taking a break, there are also documentation and family spaces as well as a cafeteria and a library-bookshop.



# THE TOUR OF THE STRANGE CITY

## 1 THE DOME

The dome evokes the theory expounded by Russian musician Alexander Scriabin, who created a colour organ using the synesthetic system, that is to say based on correspondences between sounds and colours, popular in the early 20<sup>th</sup> century. This dome corresponds to the ideal of a total work of art envisaged by Richard Wagner and developed in all sorts of utopian projects combining music, colours and dance.

## 2 THE ENTRANCE TO THE CITY

This ruin is the vestige of a grand and triumphant entrance to the city at a moment of history.

## 3 THE EMPTY MUSEUM

It is almost like being in a museum from yesteryear. The paintings on the wall have been replaced by oval pools of light and Johann Sebastian Bach’s *Passacaglia* fills the room with music. A natural yet unexpected connection is forged between the music and the spots of light, like stained-glass windows sparkling when the rays of sunlight hit them. There is the same grandiose, traditional and classic content as the paintings that could have been hung there.

## 4 MANAS

The central model is a reconstruction of a city that once existed to the north of Tibet. It existed on two levels: the first, terrestrial, that of everyday life; the second, celestial, that of the world above. The city is surrounded by 8 mountains whose summits conceal devices that enable a heightened consciousness and communication with the other worlds to be achieved. These 8 mountains are *The House of Dreams, Two Antennae, The Centre of Cosmic Energy, The Tunnel in the Mountain, The Black Room, Two visions: downwards and upwards, Reception of Signals from the Noosphere, The Celestial Gardens and the Cascades*.

## 5 THE CENTRE OF COSMIC ENERGY

The Centre of Cosmic Energy is comprised of three buildings: the ancient reservoir of cosmic energy, the Centre of Cosmic Energy and the laboratory for communicating with the noosphere. Cosmic energy flows towards the earth at a 60° angle. This same principle can be found in several constructions in ancient civilisations – the Tower of Babel, the pyramids of Gizeh – but also contemporary civilisations – Tatlin’s Tower or El Lissitzky’s orator’s platform. Combining the archaeological discovery of ancient antennas and the equipment to capture signals from the cosmos, the centre and its laboratory attempt to explain the relations between the past and distant worlds.

## 6 HOW TO MEET AN ANGEL

Angels are omnipresent in Kabakov’s work, whether it be a guardian angel, a sort of alter ego who pushes towards charity and the moral improvement of “know thyself”, the fallen angel who predicts the loss of spirituality and the domination of materialism, or the angel who reminds us that mental illnesses can bring us closer to absolute knowledge and spiritual fulfilment. More than a religious figure, the angel is an allegory for the aspiration of happiness and wisdom.

## 7 THE GATES

The gate marks the rift between the interior and the exterior, between the private domain and the social sphere, between the individual and the collective. In many societies, the crossing of this threshold is accompanied by rites to facilitate the passage. In these paintings, the gates appear on the horizon and almost merge with it. These are in fact twelve stylistic variations in which the artist strives to play on the effects of light and atmosphere, referring to Impressionism and to Paul Cézanne, and seeking to break free of the styles and dogmas of Modernism and contemporary art. The transition from life to the beyond takes place via the gate bathed in a uniform ambiance that blurs distinctions.

## 8 THE WHITE CHAPEL

As in many ancient churches, the frescoes decorating the walls have disappeared. Paintings appear like strewn pieces retracing the fragments of life. Like memories scattered in space, these pieces of memory are spread across the clouds of white that erase and engulf the past. Images of Soviet propaganda can be seen, now belonging to an era long since past. The huge black stain above the entrance represents the place destined for the Last Judgement and tragic representations of Hell in the Christian tradition.

## 9 THE DARK CHAPEL

Like the White Chapel, the Dark Chapel reproduces the proportions of a Renaissance church, but the zenithal lighting resembles more an artist’s workshop than a church. The pictures are an autobiographical collection and combine a central black hole, stereotypical Soviet images, memories of the presentation of the Imperial Prize in Tokyo reversed in the interest of detachment, and the white marks of cloths for cleaning the brushes. The combination of honour and triviality results in pride. By renewing the Baroque painting notion of immersion in the picture, Ilya Kabakov sets out on a new deeply personal adventure.