



EXHIBITION
THE IMAGINARY SEA
20 MAY - 17 OCT
PORQUEROLLES ISLAND

PRESS KIT



The Imaginary Sea

20 May - 17th October 2021*

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* Conditional-on-health-requirements

Introduction Charles Carmignac, Director	5
<i>The Imaginary Sea</i>	8
The journey through the exhibition	11
The garden's temporary artworks	15
The garden's permanent artworks News acquisitions	17
The Fort Saint-Agathe's temporary exhibition	19
Press images	21
Night on Porquerolles Island	23
Partnerships with the island's festivals	24
Reception and cultural mediation	26
The Bookshop and the Villa's editions	27
<i>The Imaginary Sea</i> exhibition catalogue	28
The Villa and its garden	30
The Villa's permanent artworks	31
The garden's permanent artworks	32
Our partners	35
Prepare for your visit	37
Photojournalism Award	39



The Imaginary Sea

20th May - 17th October 2021*



Photo : Julien Veyssade



Charles Carmignac - Photo : Mickaël Huard

Founded in 2000 by Édouard Carmignac, the Fondation d'entreprise Carmignac Gestion is structured around two main pillars: a collection of contemporary art, currently comprising more than 300 works, and the Photojournalism Award, which, each year, supports an investigative reportage.

In partnership with the Fondation Carmignac was inaugurated a new location accessible to the public: the Villa Carmignac on the island of Porquerolles where exhibitions and cultural events take place.

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Charles Carmignac, Director

Founded in 2000 and centred around contemporary art collection, the Fondation is structured around two complementary axes:

- Reporting on the world by supporting photojournalists,
- Questioning and reinventing by supporting artists and sharing their works with the public.

Porquerolles Island, a forest in the middle of the sea, is the dream location for such a project. After the first two exhibitions, which were centred around the collection, and a third exhibition celebrating the 10th anniversary of the Prix Carmignac du photojournalisme, this fourth exhibition draws its inspiration from the spirit of the island. First of all, its architecture. We are immersed under the surface.

Then the garden, where man interacts with nature.

The surrounding National Park, which is a space for environmental questioning.

And finally, the island itself, a mental, spiritual space and a land of fiction.

It was specifically with this imaginative dimension in mind that we invited the American writer and curator Chris Sharp. Thanks to him, we discovered exhibitions in neighbouring areas (in Monaco and Marseille), as well as memorable catalogue texts (written for the exhibition *Silence, une fiction* – NMNM)...

During our meeting in Venice, Chris Sharp was sitting underneath a sonorous palm tree which was enumerating lost things (brands of car, plant and animal species...). This installation by the artist Dane Mitchell for the New Zealand Pavilion, which he co-curated, simultaneously informed us of things and of their loss. A feeling that was ambiguous, luminous and melancholic, all at once.

The Imaginary Sea

20th May - 17th October 2021*



Janaina Mello Landini, *Ciclotrama 50 (Wind)*, 2018
Photo : Marc Damage © Janaina Mello Landini



Miquel Barceló, *Not yet titled*, 2018 - Photo : Luc Boegly © Miquel Barceló - ADAGP, Paris, 2021

From one island to another, Chris Sharp accepted our invitation to develop an exhibition inspired by the surroundings. Once he had seen the space, under its ceiling of water and filled with aquatic works by Bruce Nauman and Miquel Barceló, the vision of an underwater natural history museum quickly took hold. The idea resonated with us since natural history museums expose the interactions between our species and the living world. Here, it would be a question of the submarine world, seen through the prism of art.

The exhibition would be called *La Mer imaginaire (The Imaginary Sea)*, an evocative title, conjuring up both a dreamlike, enchanted sea, and, more worryingly, a sea that is disappearing, that may soon exist only in our imagination. The Imaginary Sea is profoundly magical. It celebrates the poetic power of the oceans, calls into question our relationship with the world and its animals, and distils an uncanny nostalgia for something that has not yet disappeared.

Walking through the spaces, the visitor will feel as though they are brushing past the ghosts of creatures which have not yet disappeared. The sea may already be haunted by these prowlers, some identified by science, others as yet unknown, which are disappearing at the hands of ocean acidification and rising temperatures before they have even been given a name.

Coming up to the surface, on the Villa's upper floor, the visitor gets lost again, immersed in a Neptune-like installation by Miquel Barceló.

Higher up, on the heights of the island, in a 15th century fort, Nicholas Floc'h's exhibition entitled *Invisible/Parallèle* immerses the visitor in other, very real waters. In partnership with the Port-Cros National Park and the Villa Noailles, the photographer has transformed the seabed into a landscape, reporting on its worrying developments.

It is often said that we only recognise the value of something once it is gone. This exhibition invites visitors to explore this concept.



Michael E. Smith - *Untitled*, 2017 - Fish, metal, plastic - 163 x 30 x 23 cm
Courtesy of Michael E. Smith and KOW, Berlin. Collection De Vleeschouwer - Pieters

The Imaginary Sea

20th May - 17th October 2021*



For its fourth season, the Villa Carmignac presents *The Imaginary Sea (La Mer imaginaire)*, which transforms the exhibition spaces into an underwater natural history museum that questions the interactions between our civilisation and the subaquatic world.

Conceived by American curator Chris Sharp, this exhibition was inspired as much by the architecture of the place – the spaces immersed under the villa's ceiling filled with water – as iconic works from its collection: Bruce Nauman's fountain with a hundred bronze fish, Miquel Barceló's subaqueous fresco and Jeff Koons's sculpture of a lobster perched on a chair, among others.

Several loans of works by French and international artists such as Henri Matisse, Gilles Aillaud, Mathieu Mercier or Gabriel Orozco, complete the ensemble along with new productions by Bianca Bondi, Miquel Barceló, Lin May Saeed, Kate Newby and Hubert Duprat, which were created for this occasion.

Thanks to a partnership with the Port-Cros National Park, the exhibition continues this year in the Fort Saint-Agathe and Villa Noailles with a series of photographs commissioned to Nicolas Floc'h. It explores the seabed between Porquerolles and its neighbouring islands.

With its ensemble of modern and contemporary works, *The Imaginary Sea* intends to celebrate the sea as a precious and evocative resource, swarming with known and unknown lives, opened to wondrous, strange and unexpected things, and whose immensity has always fed our imagination.

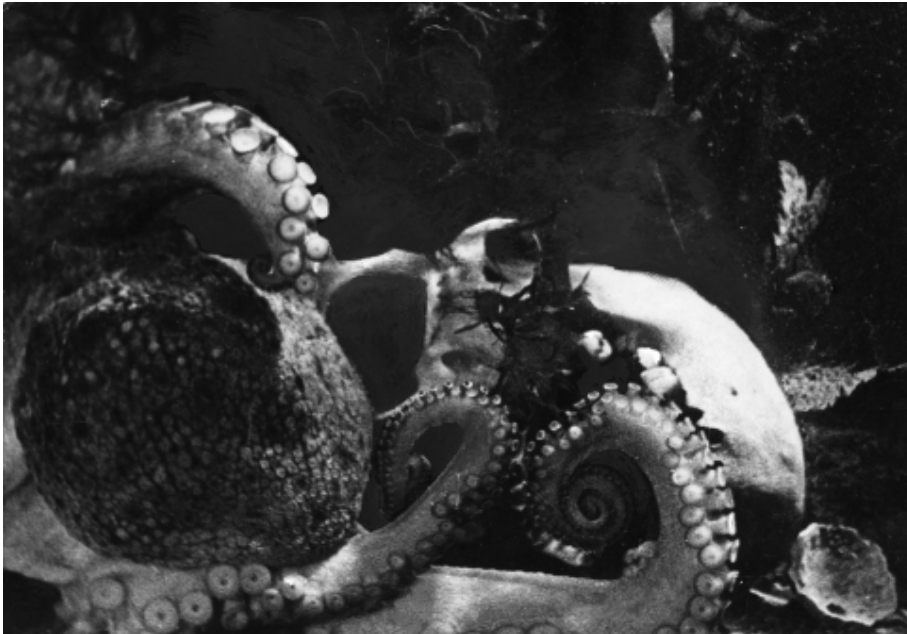
Artists list

Yuji Agematsu
Gilles Aillaud
Jean-Marie Appriou
Miquel Barceló
Bianca Bondi
Cosima von Bonin
Leidy Churchman
Julien Discrit
Hubert Duprat
Nicolas Floc'h
Camille Henrot
Adam Higgins
David Horvitz
Allison Katz
Paul Klee
Yves Klein
Jeff Koons
Jennifer J. Lee
Jochen Lempert
Micha Laury
Dora Maar
Henri Matisse
Mathieu Mercier
Bruce Nauman
Kate Newby
Melik Ohanian
Alex Olson
Gabriel Orozco
Jean Painlevé
Bruno Pelassy
Lin May Saeed
Shimabuku
Michael E. Smith

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The Imaginary Sea

20th May - 17th October 2021*



Jean Painlevé - *La Pieuvre*, 1928 - Vidéo © Les Documents Cinématographiques, Paris



Towards a change of paradigm...

After an initiatory journey through the woods, visitors are invited to plunge barefoot into a dreamlike yet vulnerable sea, where they can discover enthralling creatures by Jean Painlevé and Jean-Marie Appriou, strange fish by Allison Katz and Michael E. Smith, not to mention Yves Klein's surrealist sponges... On the upper level, Miquel Barceló has transformed the vaulted gallery into an organic underwater grotto in which the visitor will be invited to get lost.

Distancing itself from the notion of humankind's superiority over nature inherited from the Enlightenment, this exhibition touches upon the unfathomable, seemingly boundless depths of the sea: after all, 90% of the seabed and the species that inhabit it are still completely unknown to us. It thus remains, in large part, mysterious and enchanted.

The Imaginary Sea further explores how some artists have foreseen a paradigmatic change towards a world in which humanity is part of a community of living beings constantly interacting with other ecosystems.

The exhibition immerses viewers in the space, challenging their position of observer, standing behind the glass window of an aquarium or the bars of a cage in a zoo.

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About Chris Sharp

Chris Sharp (United States, 1974) is a writer and independent curator co-founder of the independent project space Lulu in Mexico City, which was presented as part of the summer exhibition *Prince.sse.s des villes* at the Palais de Tokyo, Paris, in 2019.

In 2019, he co-curated the New Zealand Pavilion at the Venice Biennale, working with the artist Dane Mitchell. He has organised critically acclaimed exhibitions around the world, notably in Australia, the US, Canada, Mexico, Austria, Hungary, Italy and Switzerland.

In France, he recently curated *Tom Wesselmann* at the Nouveau Musée National de Monaco (2018); *Martin Soto Climent: Works and Days*, Atlantis, Marseille (2017); as well as projects at Le Parc Saint-Léger, Pougues-les-Eaux (2014), and at the CREDAC, Ivry (2014).

The Imaginary Sea

20th May - 17th October 2021*



Cosima von Bonin - *KILLER WHALE WITH LONG EYELASHES 2 (SCHOOL DESK VERSION)*, 2018 - Wood, metal, glass bottle, fabric - 59 x 47 x 47 inches. Credit : Courtesy of the artist and Petzel, New York. Photo: Jason Mandella



Jeff Koons - *Acrobat*, 2003 - 2009 6 - Polychrome aluminium, acier galvanisé, bois, paille - 228,9 x 148
© Jeff Koons - Collection Carmignac

Beyond its critical component, *The Imaginary Sea* also has a resolutely elegiac, if not melancholic quality, which conveys the feeling of eco-anxiety that the Australian philosopher Glenn Albrecht has coined *solastalgia*: a sense of helplessness and distress caused by the inexorable loss of nature.

A large part of the undersea world, which we still seek to apprehend, is now endangered. As it disappears, many marine creatures and organisms may no longer have any other substance than in our imagination and that of artists.

The Imaginary Sea

20th May - 17th October 2021*



Jochen Lempert - *Untitled (Aquarium, Toronto)*, 2017 - Silver gelatin print - 21,7 x 16,5 cm - Courtesy of the artist and ProjecteSD, Barcelona © The artist and ADAGP, Paris, 2020



Gilles Aillaud - *Aquarium demi-plein*, 1976 - 1982 - 146 x 89 © Gilles Aillaud - ADAGP, Paris, 2020



Hubert Duprat - *Production*, 2020 - Corail, mie de pain © The artist and ADAGP, Paris, 2020

A journey through the exhibition

The Imaginary Sea can be described as a constellation of underwater micro-environments, from the Surrealists to Pop artists and their successors, from scientific representations to imaginary ones. By means of contrasts and similarities, the works link up and subdivide into groups, which consolidate and assert themselves over the course of the visit.

The viewer is guided through the exhibition, through the deepest seas, by the “paternal” figure of Jean Painlevé, chosen by Chris Sharp. A majestic seahorse, photographed by the French filmmaker and biologist, kicks off the poetic crossing, before visitors are immersed in Bruce Nauman’s quivering shoals of fish. In the first room, bathed in the “water colors” of the island of Porquerolles by the French artist Nicolas Floc’h, visitors discover the work of the California-based artist Alex Olson.

This piece, which could be read as the undulating flora of the sea floor, becomes the habitat for a spider crab and a coral, made respectively by artists Jean-Marie Appriou and Hubert Duprat.

Further on, representations of aquariums by the German photographer Jochen Lempert and the French painter Gilles Aillaud are displayed side by side. The former’s black and white photography captures a father and son contemplating an aquarium, whereas the latter’s painting depicts a fish gazing at the spectator through a pane of glass. This first part of *The Imaginary Sea* brings up a number of themes which are present throughout the exhibition, namely the concept of artifice, but also our view of the dichotomy between nature and culture, a legacy from the Enlightenment which is omnipresent in natural history museums.

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The Imaginary Sea

20th May - 17th October 2021*



Michael E. Smith - *Untitled*, 2011 - Archival pigment print - H. 18,41 x 22,23 cm
Collection : Laura Bartlett, London



Lin May Saeed - *Production*, 2020 © The artist

A journey through the exhibition (continued)

A giant whale skeleton welcomes us next, floating above and inhabiting the cross-shaped space, a presence that is both marvellous and threatening. Through her almost alchemical transformation of matter, where the bones vibrate with life under the pool of water, the South-African artist Bianca Bondi evokes the natural cycle of death and rebirth.

Works by Micha Laury, Michael E. Smith and Lin May Saeed expand on the themes introduced at the beginning of the journey. A small photograph of gleaming, multicolored fish (*GloFish*) by Michael E. Smith, examples of the first genetically-modified pets that came onto the market at the beginning of the 2000s, is exhibited between a forest of multicoloured jellyfish by Micha Laury and a bas-relief by Lin May Saeed representing seahorses made of polystyrene, a toxic substance and an omnipresent pollutant in nature.

In another room, amongst other photographs by Jochen Lempert and Jean Painlevé, works by Henri Matisse, Gabriel Orozco and Yuji Agematsu complement each other in unexpected and unusual ways. The levitating *Spume* by Mexican artist Orozco – sculptures which resemble pale manta rays, or birds – float before a tapestry by Matisse which combines sky and sea with elegance and ambiguity.

Three works by the Japanese New-York based artist Yuji Agematsu are exhibited on an adjacent wall. These hybrid objects, made up of rubbish collected on the streets in Mexico, take the form of jellyfish and remind us that if we do not take care of the sea, we could ultimately be forced to make substitutes for its contents from our own waste.

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The Imaginary Sea

20th May - 17th October 2021*



Henri Matisse - *Polynésie, le ciel*, 1964 - Technique de basse-lisse - laine et coton - 195 x 304 cm
Ville de Beauvais. Photographie : Sophie Goullieux. ©Succession H. Matisse



Gabriel Orozco - *Spume 5*, 2003 - Polyurethane foam - 73,66 x 154,94 x 109,22 cm - Courtesy the artist and Marian Goodman Gallery New York/London/Paris

A journey through the exhibition (continued and concluded)

Elsewhere in the exhibition, artists drawing on the vocabulary of pop art produce surprising, not to say dazzling, effects. From Jeff Koons' balancing blow-up lobster to Cosima von Bonin's teddy-killer whale sitting at a school desk, Allison Katz's imaginary whale and the monumental painting of Leidy Churchman, it is clear that the sea is both a source of inspiration and sometimes a tragic metaphor of the subconscious.

Visitors are then invited to contemplate, or meditate on, the poetic ballet of Shimabuku's sea dragon, before breaking the surface and discovering the ground floor space, which has been entirely transformed by Miquel Barceló.

As they leave the premises, visitors receive a discreet invitation from the Californian artist David Horvitz. It is different every day: an invitation to think or a behaviour to adopt in contact with the sea, near the Villa.

At the foot of the exotic hill, bordering the meadow, Mathieu Mercier has installed a couple of singular salamanders who move between a landscape of arid earth and an aquarium, whilst Jean-Marie Appriou's sharks dance amongst the giant Provençal reeds in the garden.

These are only some examples of the numerous representations, which inform the processes behind *The Imaginary Sea*, and whose juxtapositions generate as many relationships as digressions.

Carte Blanche - Miquel Barceló

Ressac

20th May - 17th October 2021*



Miquel Barceló - *Ressac*, 2021 - Co-production Fondation Carmignac et Miquel Barceló
photo Laurent Lecat

Miquel Barceló - *Ressac*, 2021 - Co-production Fondation Carmignac et Miquel Barceló
photo Laurent Lecat

Ressac

From one island to another—from Mallorca to Porquerolles—and a Catalan studio to the Villa Carmignac, Miquel Barceló inscribes his work within a Mediterranean progression. In dialogue with *The Imaginary Sea*, he was given carte blanche to entirely transform the Villa's vaulted gallery.

The deeply insular artist draws from the sea, the sand, the seascape: sources that inspire him.

Ressac is a painting that one enters, made up of successive layers of plaster and clay that embrace every volume and surface of the space: walls, floors and glass partitions. Like painting projected onto architecture, it evokes the movement of an intense wave doubling backing on itself.

This devastated landscape is, for Miquel Barceló, akin to the painter's studio, transformed into a strange cave, dry after the wave recedes and the water evaporates.

Submerged by this tidal wave like a marine life Pompeii, objects, people and animals (octopuses, swordfish, bison)—be they protectors or predators—are trapped in the clay.

This attack of the sea conveys a new shape, revealing traces of an ancient society on the walls like cave art, seemingly connecting this marine-inflected work to its origins.



The Imaginary Sea

20th May - 17th October 2021*

In the gardens, The Imaginary Sea includes creations by Mathieu Mercier, Jean-Marie Appriou, Kate Newby and interventions by David Horvitz at the end of the visit.

Mathieu Mercier

Diorama (Couple d'Axolotls) 2012

Window, neon lighting, earth, aquarium, water, axolotls pair.

219,5 x 180 x 330cm

© ADAGP, Paris, 2020

In the pavilion, Mathieu Mercier presents two “water monsters”, to use the etymology of their name: axolotls.

This surprising animal possesses incredible genes – it can regenerate parts of its spine or its brain, and eyes.

Equipped with both gills and lungs, it would appear to be the missing link between marine and terrestrial species, thanks to its ability to develop one or the other of these organs in order to adapt to its environment.

By distorting everyday objects and their use through his practice, whilst focusing on issues of classification, rationalisation and monstration, Mathieu Mercier displays two axolotls here in an aquarium, in a spectacular and scientific way calls to mind both a distant past and a near future.

- Axolotls, which are currently on the verge of extinction, owe their survival to breeding in the context of scientific research, and to domestication.

In the context of the exhibition, a NAC veterinarian (Nouveaux Animaux de Compagnies) will be checking up on the axolotl's good health for the duration of the exhibition.

Coproduction Mathieu Mercier et Crédac Ivry

© Adagp, Paris, 2021

Jean-Marie Appriou

The Dance, 2018

Aluminium

183 x 90 x 110 cm

Courtesy : The Artist and Jan Kaps, Cologne

Behind the giant Provençal reeds, a surreal scene unfolds before our eyes: three silver sharks, upright on their tail fins, dance in a circle.

The garden's temporary artworks



Drawing closer, we discover that the sharks – cut in half lengthways – seem to be embraced by giant hands, as though other invisible beings were dancing with them.

Jean-Marie Appriou, a French artist from Brittany, has created a dreamlike bestiary imbued with references to Celtic and Breton mythology.

Here, he appears to imagine the dance of Tréo-Fall, elves dancing around a knife in the moonlight, in animal form, and to invite passers-by to join them.



Kate Newby

Chime, 2021

Courtesy of the artist

Kate Newby, from New Zealand, uses materials found on-site, creating fleeting compositions with the environment and to highlight the beauty of the landscape. With her ceramic puddles, and bells made of materials from the island, Kate Newby plays with our senses, our perceptions of nature, the song of the wind in the trees, the sun's reflections on the water, the movement of animals around us.

The Imaginary Sea

20th May - 17th October 2021*

Invitations and collaborations have begun in the gardens of the Villa Carmignac. They will take the form of artistic performances and interventions by Sara Favriau, and also a project on mental spaces by the students of the Ecole des Arts Décoratifs in Paris.



Sara Favriau
In partnership with Villa Noailles
Par terre, une saison bleue et une lame damassée, 2021
Cedar log

The piece by the French artist Sarah Favriau is the echo of a transformation: that of a tree from the Mediterranean coast into a dugout canoe, and of a crossing from the continent to the island, from one forest to another, sailing back and forth on the sea.

Inspired by Colombian myths and Polynesian customs, she has imagined a hybrid and plural piece, which is simultaneously a sculpture, a performance and a video. Leaving the coast of Hyères at sunrise, she sailed with the navigator Marion Delplancke to the plage de la Courtade, before installing the dugout in the gardens of the Villa.



A partnership between the Ecole des Arts Décoratifs (Paris) and the Fondation Carmignac
9 refuges on the inner island, 2021

On the Fondation Carmignac's invitation, the interior design students from the Ecole des Arts Décoratifs have imagined mental spaces devoted to the authors and thinkers evoked in the "La Mer imaginaire" exhibition: Jules Verne, Jacques Derrida, John Berger, Jorge Luis Borges, Gaston Bachelard, Michel Serres, Franz Kafka, Francis Ponge and Emanuele Coccia.

The young creators have produced microarchitectures, modelled on philosophers' cabins, writers' refuges and other studios, imagined as a materialisation of the thought processes of the authors who inhabits them. Built from real materials, the maquettes and artefacts will be exhibited in the heart of the Foundation's gardens, exposed to the climate, wind, heat and storms, and the to insects and birds that inhabit the site. Together, they form a constellation that offers the visitor an immersive journey through architecture, the world and living things.

Refuge for Gaston Bachelard, view of interior atmosphere, 7pm in summer.

Project and photograph of earth concrete maquette, created by Raphaël Roche, third year student at the ENSAD, Interior Design section, 2020-2021.

The garden's temporary artworks



Frédérique Bachelard
You, 2020
Acrylic paint on armed transparent tarpaulin
1,5 x 2 m

Through the Provençal reeds of the Villa Carmignac appear some beings with scales in electric colours, and lively and movements. Painted on large, armed and tear-proof tarpaulins - a widely used construction material, which also abounds under water - the fish seem suspended in air and time. In fetal state, represented as figures from Greek frescoes: without shadow, perspective or context, they evolve in an abstract and fluorescent environment. The acrylic paint slides over the flexible plastic which absorbs the sensations. The scales sparkle in an unbroken current.

Frédérique Bachelard is an architect and painter. Her work focuses on how architecture and design can create new conditions for living together, and questions everyday images and situations.

The garden's permanent artworks - New acquisitions

Two new monumental pieces have been added to the sculpture collection in the gardens of the Villa Carmignac.

Whilst the German artist Cornelia Konrads has re-transcribed the particularly powerful energy of nature present on the island, the Pakistani-American sculptor Huma Bhabha has erected a profoundly political monument, in the image of the instability of the world and the meeting of different cultures.

Cornelia Konrads

***The Whirlwind*, 2018**

Driftwood and metal structure
600 x 300 cm

Cornelia Konrads' piece reveals itself in the undergrowth of the Villa, a whirling movement of forest energy between the northern garden prairie and the scrubland to the south. As if born of the major elements of the island, wood and wind, the sculpture appears to fly away before our eyes in between the oak trees.

A Land Artist, Cornelia Konrads calls the relationship between man and nature into question with poetry and humour, with dreamlike pieces that reconcile these two forces. The whirlwind is made up of driftwood gathered by the artist and by the National Park teams on the coasts of the island. Carried by marine currents around Porquerolles Island, they now tirelessly pursue their flight amongst the trees.

© Cornelia Konrads

Photo : Marc Domage



Huma Bhabha

***Receiver*, 2019**

Bronze
248.9 x 45.7 x 63.5 cm

At the entrance to the olive grove, Receiver rears up like a guardian from another age, a creature that is both male and female, human and monstrous.

Cast from sculpted cork, Huma Bhabha's piece uses the artist's aesthetic language informed by the multiculturalism of her native Karachi, an historical crossroads between the East and the West.

She has developed a body of work based on the topics of colonialism, war, displacement, and the history of art. Here, Huma Bhabha imagines a kind of hybrid, by turns inspired by ancient Greek statues, the position of the Buddha with their hands together, and the universe of science fiction, where aliens are able to receive information from other beings.

© Huma Bhabha





The Imaginary Sea
20th May - 17th October 2021*

**The Fort Sainte-Agathe's
temporary exhibition**



Nicolas Floc'h, *Paysages productifs, Invisible Parallèle*, Porquerolles, cap Rousset, -10m, 2020. ©ADAGP, Paris, 2021



Photo Laurent Lecat © Parc national de Port-Cros

This year, the Carmignac Foundation wished to extend the *The Imaginary Sea* exhibition beyond the Villa. In partnership with the Port-Cros National Park, the vaulted room at the Sainte-Agathe Fort, whose terrace offers 360-degree views of the entire island, has been renovated and now displays the work of Nicolas Floc'h. This work, which is the product of a photographic commission carried out in the waters around Porquerolles Island and Port-Cros. A number of photographs of the underwater depths of Levant Island are also on display at the Villa Noailles (Hyères).

Nicolas Floc'h
Paysages productifs - Invisible /Parallèle
From 17th April to 17th October 2020

Located halfway between the village and the Villa Carmignac, the Sainte-Agathe fort, which was built in the 16th century under François I, occupies a strategic position. Overlooking the island and harbour of Hyères, it played a defensive role for centuries before being assigned to the Port-Cros National Park in 1991.

A permanent exhibition on the natural heritage and the history of Porquerolles is currently on display. The great round tower, which was renovated by the Port-Cros National Park in partnership with the Carmignac Foundation, harbours a vaulted dome-shaped room with an oculus, crowned with a terrace which offers a 360-degree view of the island's land- and seascapes.

As an extension of *The Imaginary Sea* at Villa Carmignac, Nicolas Floc'h has taken over this space, following diving explorations of the seabeds around the Porquerolles, Port-Cross and Levant Islands, as he had previously done in the Calanques National Park* from Cassis and Marseille, and in Brittany.

Revealing new landscapes built up from perspectives on the living world, the exhibition *Invisible* is part of Nicolas Floc'h's photographic series entitled "Paysages productifs".

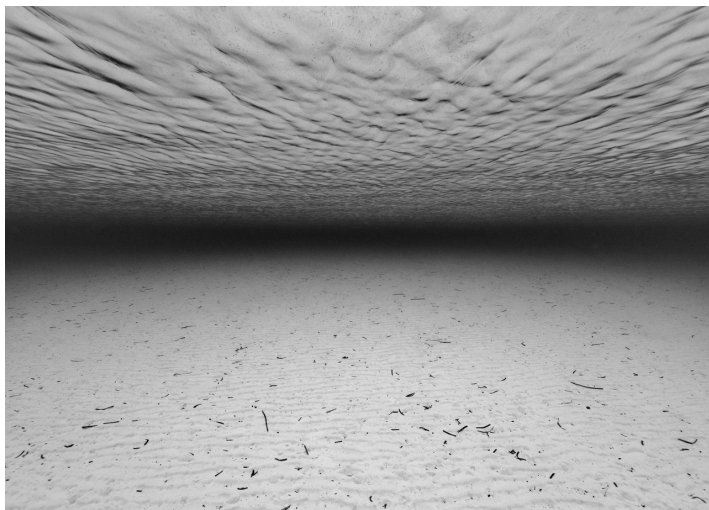
Since 2018, following the entire coastline of the Calanques National Park, 162kms, Nicolas Floc'h captures the state of the underwater landscapes at a given moment. The images, taken in black and white, between 0 and -30 metres, in natural light with a wide angle, allow for a panoramic approach to the landscapes and their transformations.

The Calanques National Park is the only peri-urban park in Europe. It can therefore be a "laboratory" area prefiguring the possible future state of the Mediterranean (a peri-urban sea which is indicative of more global phenomena), the warming and acidification of its waters are higher than in other areas in the world.

The Imaginary Sea

20th May - 17th October 2021*

The Fort Sainte-Agathe's temporary exhibition



Nicolas Floc'h, *Paysages productifs, Invisible Parallèle, Porquerolles, plage d'argent, -5m*, 2020.
©ADAGP, Paris, 2021



Nicolas Floc'h, *Paysages productifs, Invisible Parallèle, Porquerolles, calanque de la Treille, -8m*, 2020. © ADAGP, Paris, 2021

"The black and white photographs of the series "Paysages productifs" allow us to discover an unknown environment. The ocean is undoubtedly a territory that allows us to approach what is coming. It is in the heart of great challenges we will be facing. Tomorrow, living, feeding and trading will be determined by his evolution. The constraints of access to the underwater environment mean that the imagination created by the arts is rarely built from a direct experience. The perception of the underwater world evolves through a set of filters, such as the artificial environment of an aquarium or the underwater photography's formatting by the look of the scientist or the explorer. This environment has been little approached because of the complexity and diversity of contemporary artistic and theoretical practices. A physical experience of this environment allows to question its representations."

Nicolas Floc'h

With this project, the artist's mission was to photograph the main types of French underwater landscapes, and to put them into perspective. In the context of climate change and anthropogenic pressure, he thereby prefigures the evolution of biological activity whilst building up a photographic reference archive dedicated to these spaces and their diversity.

From his experience of the environment, the artist brought back images of the vast sea, by turns abstract, pictorial or imaginary and mysterious: images of its unknown, invisible, parallel depths. The work offers an unprecedented view, far from the naturalistic representations which we are accustomed to.

Alongside this work, several photographs from the series entitled *La Couleur de l'eau* (2016-2021), produced on Porquerolles Island, greet visitors to *The Imaginary Sea* at the Villa Carmignac. These photographs, which are almost monochromatic, sometimes opaque, sometimes transparent, immerse us in the depths of the Mediterranean Sea.

Other underwater images of Levant Island are also on display at the Villa Noailles (Hyères) from June 25th.

*The work was produced as part of a photographic commission carried out in the waters of the Port-Cros National Park**, a joint commission by the Carmignac Foundation and the Port-Cros National Park which has been itself part of the Manifesta 13 Marseille - Les Parallèles du Sud***, in partnership with FRAC Provence-Alpes-Côte d'Azur.*

*Nicolas Floc'h submitted the "Invisible" project, from the "Paysages productifs" series, for the residency programme "Calanques, scientific territory, source of inspiration", launched in 2018 by the Calanques National Park, the Camargo Foundation and the Observatoire des Sciences de l'Univers – Institut Pythéas, which offered artists the opportunity to reflect on the links between mankind and nature. In 2019, "Invisible" was supported by the Ministry of Culture and became the first public, artistic commission to explore underwater space.

**with the technical support of Espace Mer, Hyères.

***FRAC Provence-Alpes-Côte d'Azur have presented Nicolas Floc'h's "Paysages productifs" exhibition from June 6th to September 20th, 2020, in partnership with the Calanques National Park, the Camargo Foundation, Cassis and the Observatoire des Sciences de l'Univers – Institut Pythéas.

The Villa's permanent collection

Numerous artists were invited on the island of Porquerolles to create new artworks for the Villa Carmignac. Miquel Barceló sculpted the Alycastre, guarding the entrance of the Villa, and another monumental piece taking after Monet's Nymphéas. Janaina Mello Landini, on the other side, invites us to immerse ourselves through her passage before we plunge into Bruce Nauman's work.



Miquel Barceló
Alycastre, 2018
Bronze avec patine
3,21 x 2,47 x 2,68 m

Welcoming visitors at the entrance of Villa Carmignac, this imposing sculpture by the Spanish artist Miquel Barceló is inspired by the mythical figure of the Alycastre, the legendary dragon of Porquerolles. The myth narrates that Ulysses, on the road to Ithaca, ran ashore on a beach of the island and had to fight the animal, which had been sent by Poseidon. Conquered by the hero, the noble creature asked that this place bear his name. Half skull and half sea monster, this sculpture by Miquel Barceló appears to guard the Villa. It recalls both the mythological universe of the Odyssey and the world of piracy that raged for a long time on the island, the many caves of the island would have been used to hide the loot. These are also popular themes of exploration for the Spanish artist who is passionate about cave art and the seabed, a recurring motif in his work.

© Miquel Barceló / Adagp, Paris, 2021
Photo : Camille Moirenc



Bruce Nauman
One Hundred Fish Fountain, 2005
Bronze, acier et métal
76,2 x 85,3 x 0,2 m

This permanent work exists within the context of the animal sculptures that Bruce Nauman has been making since *Carousel* (1988). The hybrid and tragic creatures of early years have given way to realism and life. The seven types of fish perfectly represented here are those that the artist used to fish as a child: catfish, salmon, seabass, whitefish.... Repetition, noise, silence and the impenetrability of the installation gives this work a particular sense of life. *One Hundred Fish Fountain*, a work that resonates in this insular setting, instilling the human condition with both gaiety and gravity.

© Bruce Nauman / Adagp, Paris, 2021
Photo : Marc Domage



Miquel Barceló
Not yet titled, 2018
Techniques mixtes sur toile
15,2 x 3,5 m

The idea for this extraordinary painting, specially commissioned for the Porquerolles site, came to the Spanish artist Miquel Barceló after a swim on the island. The octopus he saw when diving finds itself in this monumental aquatic landscape, amongst representations of other specimens, also oversized. All are bathed in natural light and seem to evolve serenely in the enveloping canvas. The

work joins another painting by Barceló in the collection, also on the theme of the seabed, a passion particularly conducive to experimentation for this artist.

© Miquel Barceló / Adagp, Paris, 2021
Photo : Camille Moirenc



Janaina Mello Landini
Ciclotrama 50 (wind), 2018
20 mètres de corde de nylon polyéthylène et polyester de 22 mm de diamètre, environ 4100 clous en laiton, un taquet en marbre et un winch en marbre.
5 x 2,5 x 3,2 m

The Brazilian artist Janaina Mello Landini weaves and decorates space the way someone twists and unravels a piece of rope. Known for her large site-specific installations, which she has been developing for the past eight years and naming *Ciclotramas*, she seeks to create works that capture experience and redefine spaces through a network of paths, movements and flows made up of interconnected and interdependent entities. The entanglement of ropes and nylon threads, which Janaina Mello Landini unravels, weaves and rearranges, creates a physical tension across imaginary networks. The choreography created by the coiling and intertwining of strands that at times float in space and at other times are attached to props produces an organic whole. Reminiscent of such natural elements as plant roots, nerve endings or microscopic structures, the *Ciclotramas* strive to recreate a kind of social mapping of individual networks that evoke the infinite interconnections and interdependencies of our existence across different living systems.

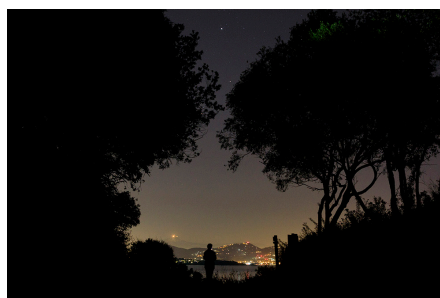
© Janaina Mello Landini
Photo : Janaina Mello Landini



Night on Porquerolles Island

It is at sundown that the island awakens and reveals itself... The Villa Carmignac is open to the public in the evenings and invites visitors to explore the intimate links with the island territory.

By means of artistic discoveries, cinematographic encounters and sensory walks, the journey takes place by moonlight, be it through vision, sound, or even taste...



Full Moon Nights Soundwalk Collective

22-26 July, 20-24 August, 19-23 September*
9pm - 11pm

From May onwards, on Full Moon Nights, visitors are invited to experience the island's sculpture gardens and landscapes guided by the voices of **Patti Smith** and **Charlotte Gainsbourg** through the sensorial work *Le Temps de la Nuit* created by the **Soundwalk Collective**.

Soundwalk Collective is an international artistic collective that, through sound, explores and sublimates the world in which we live.

Photos Camille Moirenc



Open Air Cinéma

Thursday nights in July and August
From 9pm

After the success of the first edition, the Villa Carmignac is renewing its programme of open-air cinema – in the midst of nature – in relation with the themes of *La Mer imaginaire*.

Sessions are free, subject to availability.

Jeudi 1er Juillet - 21.30

20 000 LIEUX SOUS LES MERS
de Richard Fleischer (1955 - 2h07)

Jeudi 8 Juillet - 21.30

LA PIEUVRE
de Jean Painlevé (1928 - 13'00)
MY OCTOPUS TEACHER, LA SAGESSE DE LA PIEUVRE
de Pippa Ehrlich et James Reed (2020 - 1h30)

Jeudi 15 Juillet - 21.30

ABYSS
de James Cameron (1989 - 2h20)

Jeudi 22 Juillet - 21.30

LA SIRENE
de Georges Méliès (1904 - 04'08)
PLANETE OCEAN
de Yann Arthus-Bertrand (2012 - 1h34)

Jeudi 29 Juillet - 21.30

LE PECHEUR DE PERLES
de Ferdinand Zecca (1907 - 07'32)
LES SEIGNEURS DE LA MER
de Rob Stewart (2006 - 1h29)

Jeudi 5 Août - 21.30

LA VIE AQUATIQUE
de Wes Anderson (2005 - 1h59)

Jeudi 12 Août - 21.30

L'ODYSSEE DE PI
de Ang Lee (2012 - 2h07)

Jeudi 19 Août - 21.30

PONYO SUR LA FALAISE
de Hayao Miyazaki (2009 - 1h41)



The Villa Nocturnes Discovery of the exhibition + dinner under the pines + cinema in the forest

Thursday nights in July and August
From 6pm

Take advantage of the best part of the day to discover the exhibition, in softer light that stimulates the imagination.

Conducive to transformation and drifts, night-time sharpens our senses and our perception of Art and nature. Having dined on products from the island, enjoy a cinema session.

Photo Camille Moirenc

Partnerships with the island's festivals

The Carmignac Foundation continues to demonstrate its commitment to festivals such as *Jazz à Porquerolles* and the *Midi Festival*, dedicated to emerging pop and electro music. Like last year, the Villa is also a partner for the 2nd edition of the *Porquerolles Film Festival*.



Jazz à Porquerolles

From 10 to 17 July 2021*

Jazz à Porquerolles is one of the most unusual jazz festivals and hosts sounds from all over the world every year for one week in July. Founded in 2002 on the island of Porquerolles, it is celebrating its 20th Anniversary this year.

For several years, the Carmignac Foundation has supported the festival and hosted musicians within the Villa Carmignac's walls.

Concerts at Villa Carmignac

10 July

- Jacques Schwarz-Bart Voodoo Jazz Trio

- Ballaké Sissoko & Vincent Ségal

11 July

- Géraldine Laurent (4tet)

- Pulcinella 4tet & Maria Mazzotta

12 July

- Anthony Joseph (sextet)



Porquerolles Film Festival

From 24 to 28 août 2021*

The second edition of the Porquerolles Film Festival, organised by the Institut Henri Langlois with the support of the Villa Carmignac, will take place in the Sainte-Agathe Fort.

The festival will close with the awarding of the Prize for a Film on the Environment, in partnership with the GoodPlanet Foundation, which will be responsible for part of the selection.

In 2020, the jury, presided over by Juliette Binoche, awarded the prize to *Dark Waters* by Todd Haynes and *L'Arbre providence* by Michel Hellas.

* Conditional-on-health-requirements

Midi Festival

Concert on 25 July 2020*

The **Midi Festival** is a pop and electro music festival created in 2005, held every year in Hyères at the end of July. Every year since 2006, a part of the concerts take place in prestigious or cultural sites (Villa Noailles, Site archéologique d'Olbia...).

Since 2019, the Villa Carmignac has been a partner of the Festival and hosts an event on Sunday, July 25 in the tennis court overlooked by Ed Ruscha's artwork.





Ville Carmignac
Photo : Camille Moirenc

Reception and cultural mediation



Olivier Millagou, *Pebbles*, 2021. Photo : Laurent Lecat
Courtesy Sultana Paris



Photo : Jean Picon

As soon as they arrive at the Villa Carmignac, visitors are welcomed with a dew-tasting, gathered in the morning in the gardens.

The limit of 50 people per half hour encourages an encounter with the artworks. The exhibitions are visited barefoot.

The ticketing policy encourages access to contemporary art for the under-25s with a 5€ ticket. Schoolchildren are particularly provided for, with a mediation offer adapted to every age group.

This year, in the context of the La Mer imaginaire exhibition, the Villa Carmignac has set up a wide panel of actions for all audiences, with the creation of three original visits and two artistic workshops.

The visits and workshops on offer

The visits and workshops offered by the Villa Carmignac alongside the traditional **guided tours at 10h30 and 14h30** include four new visits and an artistic workshop:

- **The underwater visit**, in partnership with the island's three diving centres and the Giens peninsula. Visitors set off to discover the species inhabiting the exhibition, in search of hidden treasures by the artist Olivier Millagou.
- **The meditative visit** of the contemplative artworks in the garden, complemented by a yoga session amidst the art.
- **The botanical initiation** visit in the gardens of the Villa, focused on the endemic flora of the site.
- **Workshop for 6–12-year-olds**, led by an artist-animator, where children will discover the exhibition and take part in an artistic workshop in the new pavilion created by Flora Kuentz, La cabane des enfants.
- **Workshop for 10–15-year-olds**, led each summer by a different regional personality for one week. This year, create an artwork with the artist Victor Remere.

The mediation team is directed by **FRAEME**, an organisation that is especially active in the field of educational action.

The Bookshop and the editions



Broche Macon & Lesquoy - Photo Laurent Lecat



Photo : Adrien Pezenet

A selection of books chosen by Chris Sharp on the themes of *The Imaginary Sea* can be consulted in the library, as well as in the new reading space facing the sea, at the end of the visit.

This year, new artistic collaborations will lead to new ranges of artistic objects that are eco-responsible, made in France and using short distribution circuits wherever possible.

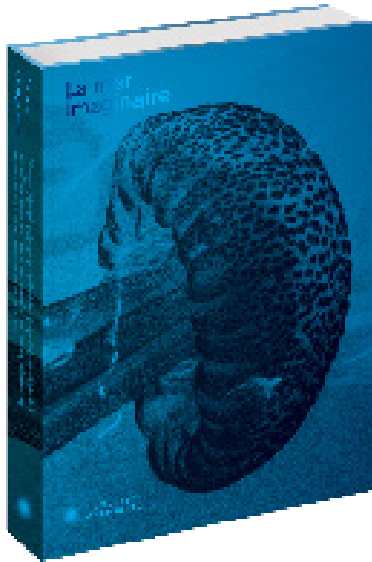
Artistic collaborations and object ranges

After **Bertrand Lavier**'s beach towel, **David Horvitz**'s tote-bag, **Maurizio Cattelan**'s football scarf, and the t-shirt designed by **Jeppe Hein**, the Foundation continues its collection of artistic objects with a fan designed by **Mathieu Mercier**, a swimming costume and cap bearing the image of *Alycastre* by **Miquel Barceló**, in collaboration with **Vilebrequin**, two new t-shirts designed by **Olaf Breuning** and **Ugo Rondinone** and a beach towel by **Allison Katz**.

For *The Imaginary Sea* exhibition, the Foundation has partnered with the handmade embroidered jewellery firm **Macon & Lesquoy**, who have designed two brooches inspired by the sea floor.

Finally, **Benoît Maire** has created a *Fauteuil couchant* (*Reclining Chair*) especially for the Villa, produced as a limited series and developed in partnership with the Macap company from the Var.

The Imaginary Sea exhibition catalogue



The Fondation Carmignac continues its publishing activity with the publication of a catalogue for The Imaginary Sea as well as the launch of a collection of previously unpublished texts on art written by curators or artists.

180 pages
2 versions (FR/EN)

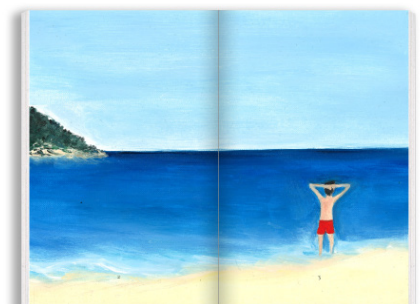
Exhibition catalogue for *The Imaginary Sea*

The eponymous catalogue *The Imaginary Sea* offers a visual immersion in the poetic universe of the exhibition, alongside a text by **Chris Sharp** and, for the occasion, a text by the Portuguese writer **Filipa Ramos** and an essay by the French philosopher **Vincent Normand**.

Following Chris Sharp's suggestion, the information on the works was written by the American writer, actor and art critic **Christina Catherine Martinez** and the American art critic and curator **Andrew Berardini**.

The catalogue is edited by JBE Books.

On Chris Sharp's invitation, the Carmignac Foundation is launching a collection of art books in collaboration with JBE Books and will publish a new novel by the exhibition's curator illustrated by the artist **Timju Jeannet**.





Miquel Barceló Alycastre, 2018
Photo : Camille Moirenc

The Villa and its garden



Photo Camille Moirenc

The integrated architecture blends into the landscape



Photo Camille Moirenc

In the beginning, there was a farm, seen in Jean-Luc Godard's film "Pierrot le Fou". In the 1980s, Henri Vidal, an architect who invented reinforced earth, transformed the farm into a villa.

Porquerolles Island is a true natural monument, listed as an Outstanding Area and located at the centre of a National Park. The site is a natural area included in the Natura 2000 perimeter with a regulatory setup that prohibits any additional construction.

The project consisted of freeing up 2000m² of space under the footprint of the existing house, without modifying the contours or the surrounding landscape.

The visit begins with a foray into the depths of the building, punctuated by permanent works produced specifically for the site (a fountain by Bruce Nauman, an underwater painting by Miquel Barceló), as well as wide openings onto the landscape that reveal luminous vistas. Inside the villa, the space dilates and opens out into the shape of a cross.

At the centre of the museum, a ceiling of transparent water lets light through and illuminates the submerged spaces. Dotted with speckles and reflections, the light from the zenith seems almost liquid. The visitor is therefore faced with an architecture that plays with our senses and blurs our reference points.

The gardens designed by landscaper Louis Benech

The garden was designed as a "non-garden", a natural space where we endeavoured to create an equilibrium through subtraction and protection rather than addition.

Pioneer and endemic species have therefore been preserved, alongside rarer, protected plants. The many olive trees, which give the place its agricultural character, have also been preserved.

Near the house, which was built in the 1980s, exotic plants have been added in response to the plants from distant places which had been present for decades on the site. Amongst the bushes of the maquis, works appear and disappear, whilst the giant Provençale reeds provide a unique backdrop to the meadow sculptures.

The garden's permanent artworks

Artists from all over the world had been selected to create artworks especially inspired by the place.

They spent some time on the Porquerolles's island in order to be soaked and to imagine sculptures in resonance.

They have to be discovered in the garden because they play with nature and our senses.

The surrounding sculptures each question our presence in the world in their own way.



Jeppe Hein
***Path of Emotions*, 2018**

Free-standing mirrors
Envergure : 15m – 214 stèles

Shimmering through the canes of Provence from the North garden, the glistening labyrinth of the Danish artist Jeppe Hein, well-known for his immersive and minimal interventions, calls the traveller like a siren's song. Whilst its height remains the same everywhere, that of the interior path varies, giving the impression of a moving landscape. To this game of surfaces is added a game of mirrors, accentuating the disturbances of spatial perception. The visitor is thus lost in his own reflections. The work has several entrances, like so many incisions in its round form reminiscent of the achillea, a flower that grows in the meadow where it is installed. In the centre, a mise en abyme infinitely prolongs this game of surfaces. With its unusual perspectives, *Path of Emotions* offers another way to experience the environment.

© Jeppe Hein
Photo : Camille Moirenc



Jean Denant
***La Traversée*, 2018**
Stainless steel with mirror polish
8 x 3,5m

Set against the wall of the Villa Carmignac facing the garden and the sea, *La Traversée* / *The Crossing* follows the shape of the Mediterranean Sea that is reflected in it. Visitors discover the work on leaving the exhibition, in the open air filled with the scents of the nearby flora and the sound of the sea. Linking between the inside and the outside, this work by the artist Jean Denant from Sète changes constantly throughout the course of the day, depending on the light and the weather. This mise en abyme transforms the sea into a real tableau vivant and makes each visitor who is reflected in it a subject of the play. With *La Traversée*, the viewer is immersed in Jean Denant's work before bathing in the actual sea, which is recommended at the end of the visit.

© Jean Denant
Photo : Marc Damage



Tom Sachs
***Bonsai*, 2018**
Bronze

Bonsai suggests the celebrated Japanese arboreal form, except that the very tips of its branches flower with dozens of toothbrushes and cotton swabs. This bronze is a variation on one he showed at the Noguchi Museum in New York in 2016 in the exhibition "Tom Sachs: Tea Ceremony." Composed of objects that

Men use to give themselves a really thorough cleansing, *Bonsai* reflects the purification ritual at the heart of the tea ceremony. The sculpture is representative of Tom Sachs' art of playful distortion; the American artist once again toys with the conventions and objects of devotion, celebrating the trivial and the common up to and including the work's fabrication.

© Tom Sachs
Photo : Camille Moirenc



Gonzalo Lebrija
***Avion*, 2018**
Corten steel sheet
7 x 6 x 2,7m

Avion is a giant corten steel replica of a smaller paper model made in 2001 during a contest to launch paper planes from the top floor of a building in Guadalajara, Mexico, which had been organised by Gonzalo Lebrija. After having filmed the paper planes, and then having exhibited them unfolded in 2015 in his parisian gallery, the Mexican artist, fascinated by the poetry of flight, has created this monumental structure for the Porquerolles site. Landed in the forest and facing vineyards, *Avion* intrigues with its sense of disproportion, absurdity, melancholy and the strangeness of its presence in this landscape. We are surprised to imagine its trajectory, its path. With this steel paper plane, the Mexican artist plays with the space between power and vulnerability, both underlying themes in his work.

© Gonzalo Lebrija
Photo : Jean Picon

The garden's permanent artworks



NILS-UDO
***La Couvée*, 2018**
White Carrara marble
12 x 12,5m

Hidden in the forest, the five giant eggs made of white Carrara marble by NILS-UDO wait to be hatched by the gaze of visitors who venture into the South garden. This work follows a series of other nests recently installed in Val di Sella in Italy by the German artist, world famous for his photographs and installations in nature and urban landscape. NILS-UDO is obsessed with the form and symbolism of the nest, as the first shelter, matrix and refuge. Evoking possible cycles of birth and rebirth at the end of the journey, this sculpture imposes on the viewer its scale and rhythm – those of nature and life. In harmony with its environment, as in all of NILS-UDO's works (an artist at the forefront of the « Art in Nature » movement), *La couvée/The brood* invites - or even insists upon - a sense of calm, deceleration and quietness.

© NILS-UDO
Photo : NILS-UDO



Ugo Rondinone
***Four seasons*, 2018**
Aluminium
H. 2,40m (each)

Symbolising the four seasons and placed according to the four cardinal points, these expressive and playful heads by Ugo Rondinone recall the twelve sculptures that the Swiss artist has installed around the water basin of the Tuileries garden in Paris in 2009. In silver patinated bronze,

they represented the twelve months of the year. Evoking in the same way the inexorability of passing time and the cycle of the seasons, Rondinone's work in Porquerolles intrudes among the olive trees. These strange idols, which have as much in common with carnival masks as with primitive statues, make us smile as much as they intrigue or even worry. Placed at their centre, we experience singular, strange, and dreamlike communion.

© Ugo Rondinone
Photo : Marc Domage



Wang Keping
***LOLO*, 2018**
Bronze
4 x 2,70 x 2,55m

A bronze sculpture by Wang Keping created from a smaller work in wood, *LOLO* expresses a femininity, that is at once simple and original as sought by the artist. To create it, Wang Keping used two shapes of the letter 'L' and two shapes of the letter 'O', which gave the work its title. The representation of women has been a constant preoccupation for the Chinese artist since his move to Paris in 1983. His sculptures of soft, generous, maternal and sensual forms recall both African statuary and the work of Brancusi. A leading figure of the Chinese artistic avant-garde and early opponent of the Communist regime, friend and contemporary of Ai Weiwei, Wang Keping continues with his works on the naked female body which is still a taboo subject in China, another form of artistic protest dedicated to the representation of beauty and femininity.

© Wang Keping
Photo : Marc Domage



Alexandre Farto AKA Vhils
***Scratching the surface Porquerolles*, 2018**
Sculpted façades
2 x 6,50 x 2,20m

After travelling the world and placing revolutionary stencils across the globe, Alexandre Farto, AKA Vhils, arrived in Porquerolles. The Portuguese artist was commissioned to work on the small house of the North garden, seen in 'Pierrot le Fou', the film by Jean-Luc Godard, and began scraping and carving its facades with chisel and jackhammer to make faces appear in them. The inhabitants of Porquerolles may recognize the people who have inspired the artist. The walls watch and attract us. Inside the shed, a well plunges deep into the bowels of the island, inviting the visitor to look below the surface. *Scratching the surface* Porquerolles, or how to make visible the invisible, give a new meaning to what surrounds us.

© Vhils
Photo : Marc Domage

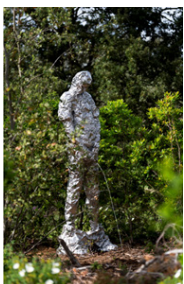
The garden's permanent artworks



Jaume Plensa
***Les trois Alchimistes*, 2018**
Bronze
4 x 1,40 x 1,30m

Like the giant Moai of Easter Island, Jaume Plensa's three Alchemists seem to watch over Porquerolles. The three child faces await the visitor at the edge of the woods, in a soft and powerful face-to-face meeting. With their eyes closed and serene expression, their presence calms the tempo. According to the artist, as beings endowed with a high level of consciousness, they are the guardians of knowledge forgotten by men. Their shape, stretching towards the sky gives them a special, almost mystical, aura. As perfect alchemists, they transform the reality of the visit into a poetic, miraculous fiction. In line with the Spanish artist's monumental works recently installed in the US or the Netherlands, the silent presence of these three heads is an invitation to contemplation, reflection and introspection.

© Jaume Plensa / Adagp, Paris, 2021
Photo : Marc Damage



Tom Friedman
***Untitled (Peeing Figure)*, 2018**
Stainless steel
2,43 x 7,6 x 6,8m

This work by the American artist Tom Friedman awaits the visitor at a turn in the pathy, hidden behind a tree. It represents, as its title indicates, a man urinating, pants down. Originally created from every-

day consumer products made of aluminium, this version was cast in steel, retaining all the original details. Unexpected in this context, the sculpture by the American artist who recently installed on Park Avenue a giant made of the same material staring up at the New York sky (*Looking Up*) surprises. Incongruous and even provocative, it questions our position as assumed voyeur. Stainless, it appears fragile. Playing with these contrasts, Tom Friedman plays with his audiences' predicted reactions and invites us to go beyond, and to be wary of, first impressions.

© Tom Friedman
Photo : Marc Damage



Olaf Breuning
***Mother Nature*, 2018**
Steel and aluminium
3,95 x 2,95 x 0,35m

This monumental sculpture was created from an existing drawing by the Swiss artist Olaf Breuning. The journey from the second to the third dimension, on this scale and in this environment, completes the work's caustic and offbeat character. Faithful to the irony that characterises his work, the artist does not hesitate to install a monstrous, devouring Mother Nature in the middle of a protected natural area. 'I am Mother Nature and I will eat you'. The message is clear, preventative, in bright red. Mother Nature warns us about herself – a nurturing mother who has been exploited for too long and who may turn against her own children. Nature always reclaims her rights. She seems to tell us, men just need to behave well.

© Olaf Breuning
Photo : Marc Damage



Ed Ruscha
***Sea Of Desire*, 2018**
Paint on metal panel
5 x 12m

Providing the title to the inaugural exhibition of the Fondation Carmignac, *Sea Of Desire* awaits visitors who venture into the woods. This work, reproduced here in monumental dimensions, offers a gateway to California, a place whose natural light is appreciated by the artist, just as other artists appreciate the light of Porquerolles. The chosen structure, a billboard typical of American roadscapes - and the surrounding forest of pine trees, contribute in this displacement. The phrase 'sea of desire', forming a landscape of its own, stands out against a neutral background of setting sun. Nested in the heart of the forest, it seems to contain the original riddle.

© Ed Ruscha
Photo : Marc Damage

Our partners

The Villa Carmignac, which is committed to respecting and protecting the fragile, preserved ecosystem on Porquerolles Island, is engaged in a series of tangible, sustainable ecological actions.

A partnership convention was signed with the Port-Cros National Park to allow for even closer collaboration and to implement a number of projects in the fields of Art and nature.

As a result, it has recently been awarded the Esprit Parc label, awarded to organisations that commit to the preservation and promotion of national parks.

Partnerships for Sustainable Development and Ecological Transition



Port-Cros National Park, an exceptional natural area created on December 14th, 1963, is a unique territory that distinguishes itself by the quality of its Mediterranean landscapes, the richness and diversity of its flora and fauna, on both land and sea, but also by its particular history.

Here, human and natural histories have been unfailingly linked since they have been forged by the strongest expression of this environment: its wild nature. This identity has been preserved thanks to the National Park, which has made it its mission for over 50 years.

Now enriched with a second heart, Porquerolles Island, and a new land and maritime perimeter that links it to the continental coast, the Port-Cros National Park hosts a number of professional and leisure activities. It is a living space, a place of meetings, exchanges, and innovation.

In 2000, the Villa and the Port-Cros National Park signed a partnership agreement which took form with the renovation of the vaulted room at the Sainte-Agathe Fort and the programming of the exhibition of a contemporary piece of art on its walls over the summer, changing every year.



The Villa Carmignac was awarded the Esprit Parc national – Port-Cros label in 2020.

A collective label carried by the 11 National Parks, Esprit Parc national supports the products and services developed and created by men and women engaged in conservation and the promotion of these exceptional areas.

Obtained according to criteria in conformity with the values of the National Parks (commitment, authenticity, respect, sharing, vitality), this label will enable the Villa Carmignac to reinforce its ties with the Port-Cros National Park and with local economic actors and visitors, as a badge of trust and belonging.

The Villa Carmignac is the first cultural establishment devoted to contemporary art to have received the Esprit Parc national label.

Our partners

Since its opening in June 2018, the Villa Carmignac has aimed to develop ties to institutions in the local “constellation”, in order to create bridges between the arts and the public.

During the first lockdown, the Villa Noailles and the Fondation Carmignac therefore created Plein Sud – the network of visual arts in the South, which includes forty contemporary art spaces, and which will publish a new guide next summer with new venues.

Preferential rates in partnership with the Abbaye du Thoronet and the Domaine du Rayol will be maintained and renewed, as will the exchanges of content between the Villa Carmignac and the Villa Noailles.

Cultural Partnerships



In view of the health crisis, the key stakeholders in the visual arts world decided to create a united network of solidarity, Plein Sud, which is determined to satisfy our demand for art and contemporary creation, from Montpellier to Monaco, by way of Sète, Avignon, Arles, Nice, Digne les Bains, Toulon and Hyères.

As France's second biggest tourist destination after Paris, the South has undeniable assets. Its art de vivre, the uncommon diversity of its natural and protected landscapes, and its heritage, together with the wealth of cultural events, make it a preferred destination for holidays. By means of this new dynamic cartography, we wanted to offer visitors more than a route: a rich and exhilarating multiplicity of meanderings between our different venues.



On the heights of Hyères, the Villa Noailles, designed by the architect Robert Mallet-Stevens, is one of the very first modern-style buildings in France. As its creators, this house is a real piece of experimenting with precursor trends especially with Gabriel Guévrékian's cubist garden. Having become an art center of national interest, the Villa Noailles hosts various exhibitions every year, as well as the International Festival of Fashion and Photography which will celebrate its 35th anniversary in 2020. Also the Design Parade, created in 2006, is organized in two parts: in Toulon for interior architecture and in Hyères for design.

In 2020, the artist Sara Favriau has created a performance work in homage to the flows that irrigate living beings. A tree planted on a hill near the Villa Noailles will become a Polynesian pirogue. This vessel will be at once simple, precarious and poetic will be board by the artist to cross the continent to the shores of Porquerolles Island during Design Parade.

This sculptural boat will then take place under the pine trees of the Villa Carmignac during the exhibition *The Imaginary Sea*.

At last, Nicolas Floc'h's *Invisible* exhibition at Fort Sainte-Agathe is in partnership with the Villa Noailles, which also shows images of seabed of the Levant Island.

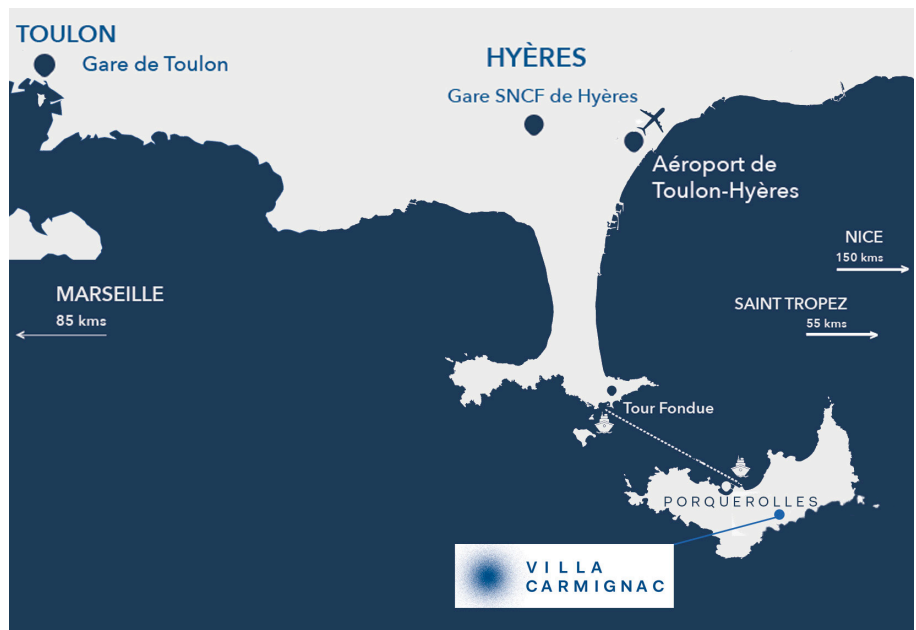
Media Partner



Prepare for your visit

Located in the Var department in the region of Provence-Alpes-Côte d'Azur, Porquerolles Island, which is 7kms long and 3 kms wide, is part of the commune of Hyères and the Port-Cros National Park. It is accessible by boat (15-minute crossing) and visitors can get around on foot or by bike. Please wear soft shoes to visit the gardens and remove them to visit the building.

The exhibitions are visited barefoot.



Hours and addresses

Open from 17th April to 17th October 2021

Conditional-on-health-requirements

April - May - June - September - October:

From **Tuesday to Sunday** (closed on Monday) from **10am to 6am** (last ticket sold at 4.30pm)

Nocturnals on Thursdays evenings on July and August

Address

Fonds de dotation Villa Carmignac
Ile de Porquerolles
La Courtade
83400 Hyères
Tél : +33 465 652 550

Access

Airport : Toulon - Hyères
SNCF Station : Hyères ou Toulon
Shuttles : TLV www.tlv-tvm.com
Hyères' Tourism Office:
www.hyeres-tourisme.com

Bicycle parking area and lockers available

Nicolas Floc'h at Fort Sainte-Agathe during the exhibition **The Imaginary Sea**

April - May - June - Sept. - Oct. :
Everyday except on Monday

July - August:

Everyday without exception
10am to 1pm / 3pm to 6pm

Reduced rate as part of the partnership with the Parc National de Port-Cros.

Ticketing

In order to allow for an intimate connection with the works, the number of visitors is **limited to 50 people every half an hour.**

Tickets allow you access to all of Villa Carmignac's spaces and gardens.

We recommend that you book your ticket on the Carmignac Foundation website fondationcarmignac.com

Full rate: 15 €

Reduced rate: 10 €

Jobseekers and recipients of social benefits, handicapped persons, artists (Maison des artistes and AGESEA), teachers.

Youth rate (12-26 years old) : 5 €

Free of charge : under 12 years old, Residents of Porquerolles (upon registration), media card, ICOM Members.

Rates that encourage kids to come into contact with contemporary art.

Guided tours

From Tuesday to Sunday, the mediation team is at your disposal to ensure that you fully enjoy your experience:

guided tours are offered both at 10:30 and 14:30 (price: 5 € on prior registration).

Nuits de pleine lune of Soundwalk Collective :

From 24 to 28 May
From 22 to 26 June
From 22 to 26 July
From 20 to 25 August
From 19 to 23 September

Ticket Office partners

Partnerships with the following institutions will enable you to benefit from preferential rates:



Finbarr O'Reilly
1^{re} ÉDITION

République démocratique
du Congo 2020



Congo in Conversation

La crise sanitaire n'a pas empêché d'entendre des réalités du 11^e arrondissement du PRC. Ce projet a été créé par des collaborateurs et réalisatrices qui documentent l'économie locale, la religion, l'absence de services de base, l'insécurité mais aussi les salons de coiffure, la stigmatisation de la menstruation et les rapports entre la colonisation et la notion de modernité en Afrique.

Les reporters contributeurs, basés en plusieurs lieux de l'immense territoire, sont les représentants d'une nouvelle génération qui aspire au changement dans un pays exploité, pillé et opprimé depuis si longtemps. Plus de la moitié sont des contributeurs, journalistes, photographes et réalisatrices qui documentent l'économie locale, la religion, l'absence de services de base, l'insécurité mais aussi les salons de coiffure, la stigmatisation de la menstruation et les rapports entre la colonisation et la notion de modernité en Afrique.

«Congo in Conversation» est une première dans l'histoire du Prix Carmignac du photojournalisme en temps réel. Ce reportage collaboratif nous donne une image aussi diverse que nuancée de la vie en RDC, exposée à sa manière mais comme nous tous à une crise sans précédent.

Retrouvez «Congo in Conversation» sur congoconversation.fondationcarmignac.com



Carmignac Photojournalism Award News



Exhibition on Tour Saint-Jacques grids, January 2021 - Photo Nicolas Brasseur



Moses Sawasawa - Goma, RDC, 13 juillet 2020 © Moses Sawasawa for the Fondation Carmignac

Carmignac Photojournalism Award

In 2009, while media and photojournalism faced an unprecedented crisis, Edouard Carmignac created the Carmignac Photojournalism Award to support photographers in the field. Directed by Emeric Glayse, it funds annually the production of an investigative photo reportage on human rights violations and geostrategic issues in the world. Selected by an international jury, the laureate receives a €50.000 grant, enabling them to carry out an in-depth research in the field, with logistical support from Fondation Carmignac. The latter presents a traveling exhibition and the publication of a monograph upon their return.

Congo in Conversation

The 11th Edition of the Carmignac Photojournalism Award is dedicated to the Democratic Republic of the Congo (DRC) and to the human, social and ecological challenges it faces today. The laureate, British-Canadian photographer Finbarr O'Reilly, started his reportage January 2020, before the outbreak of the coronavirus pandemic. Due to the swiftly worsening global health situation and the gradual closing of international borders, finding a different way of working became essential. Finbarr O'Reilly and the Award team—in close collaboration with the jury of the 11th edition—have re-framed their approach to this work in the face of the crisis.

“Congo in Conversation” is a collaborative online chronicle through close cooperation with Congolese journalists and photographers. Relaying information via a dedicated website and social networks, “Congo in Conversation” provides an uninterrupted and unprecedented stream of articles, photo reportages and videos, which visitors can consult by theme or by contributor. With “Congo in Conversation”, the Fondation Carmignac provides an outlet for Congolese voices to contribute to the global discourse, communally attest to the on-the-ground situation within this immense country, and raise public awareness.

After the success of an outdoor exhibition in Paris on the gates of the Saint-Jacques Tower, in partnership with the City of Paris, and the release of a bilingual monograph co-published by Reliefs Editions and the Fondation Carmignac, “Congo in Conversation” will continue in 2021, with one report per month broadcast online.

Learn more :

Website: <https://congoinconversation.fondationcarmignac.com/>

Instagram : @PrixCarmignac

