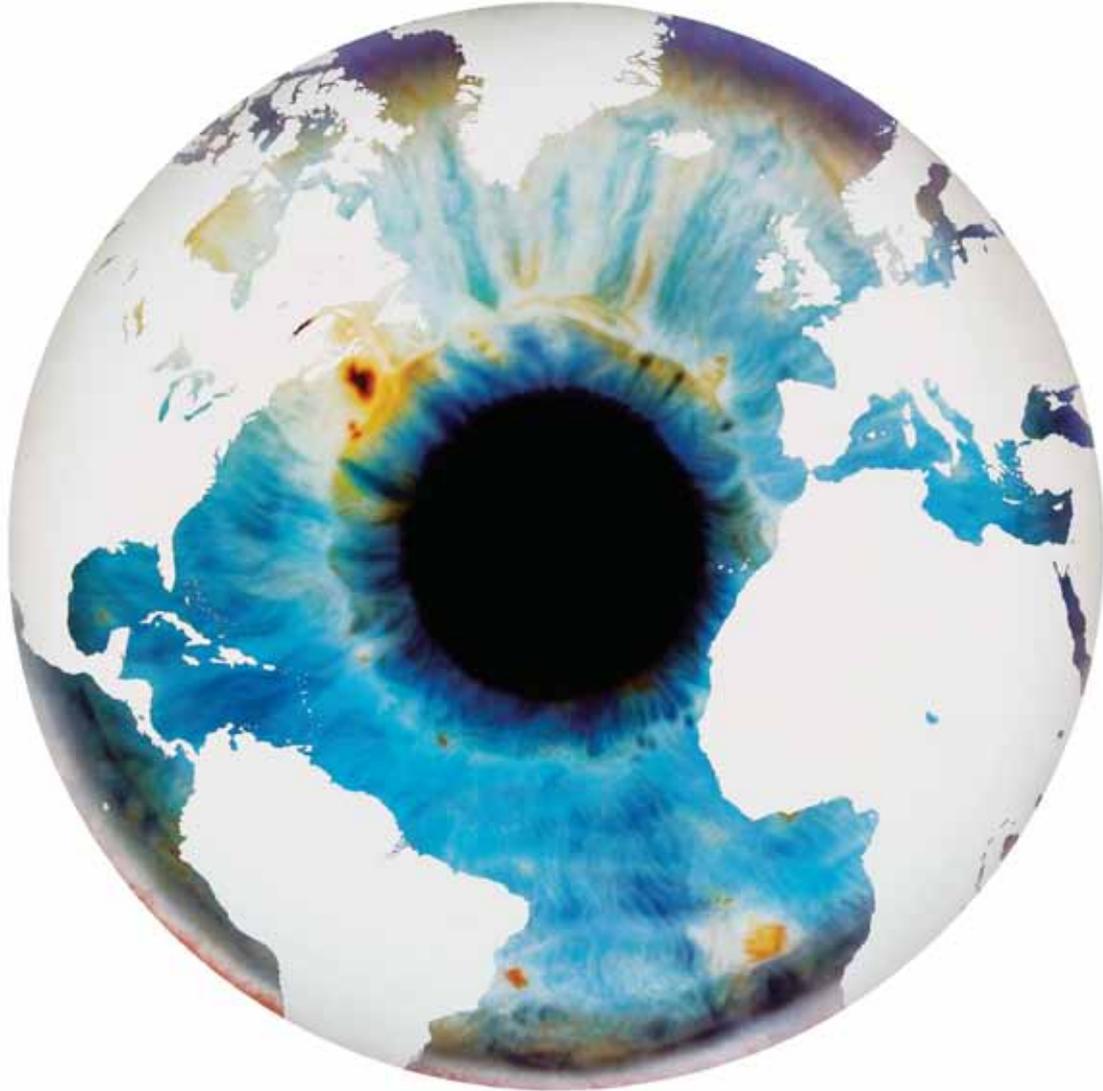


MARC QUINN THE LITTORAL ZONE



OCEANOGRAPHIC MUSEUM OF MONACO
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MARC QUINN THE LITTORAL ZONE

SUMMARY

Foreword by H.S.H. Prince Albert II

The Exhibition

Press release P 04

The Ocean, source of life: a talk between Marc Quinn and Robert Calagno P 06

Exhibition path P 10

List of exhibited artworks P 15

Biography of Robert Calagno P 21

Biography of Marc Quinn P 22

Available images for the press, terms and conditions of use P 23

The Oceanographic Institute, P 29
Albert Ist Foundation, Prince of Monaco,
Oceanographic Museum of Monaco

Friends of the Oceanographic Museum of Monaco Association: Missions and challenges P 31

Practical Information P 34

FOREWORD BY **H.S.H. PRINCE ALBERT II**

When he founded the Oceanographic Museum, my great-great grandfather Prince Albert 1st, vowed that its purpose would be to raise the awareness of its visitors and draw their attention to the challenges of the protection of the world's oceans, through its collections and aquariums, as well as through art, the symbol of modernity and of openness to the world.

To comply with its Founder's vision of joining art and science, the Oceanographic Museum has opened its doors to contemporary artists. I am delighted that it welcomes today the exhibition designed by Marc Quinn for the temple of the sea.

The title alone, *The Littoral Zone*, is an invitation to tour every room of the Oceanographic Museum as a space where the frontiers between land and sea, life and death, museum and modernity, come together like waves on a shore.

Showcasing exceptional creations by Marc Quinn, presented amidst the remarkable collection of marine specimens and fauna, *The Littoral Zone* is the conversation between past and present, a dialog between art and science. The overlapping disciplines are mutually enhancing and shed a new light on the works of the artist, the collections of the museum and the aquarium, leading us to view differently what we believe to be so familiar.

The calling of the Oceanographic Museum is thus fulfilled, inviting visitors to discover, to learn, to marvel, to dream. By associating the treasures of its collections with contemporary artwork, the Museum disrupts entrenched habits, remains all the while rooted in the vision of its Founder, Prince Albert 1st, the vision of a living, breathing Museum, resolutely turned to the future.

PRESS RELEASE

From May 12 to October 15, 2012, the Oceanographic Museum of Monaco dedicates a major exhibition to the British artist Marc Quinn. Over 66 paintings, sculptures, and art installations are displayed throughout the halls of the Temple of the Sea, its front courtyard, on the panorama terrace, and at the heart of the Principality of Monaco.

On June 22th, the artwork **Burning Desire**, a flaming red hybrid orchid of more than four metres wingspan, was unveiled on the emblematic Place du Casino.

Called THE LITTORAL ZONE, the exhibition is an invitation to discover each room of the Oceanographic Museum as an area where the borders between land and sea, life and death, museum and modernity disappear in the same wave motion on the shore.

Marc Quinn and the Oceanographic Museum: an alchemy, a shared universe.

For this exhibition, Marc Quinn wanted to work closely with the staff members of the Oceanographic Museum and immerse himself in its space, this masterpiece of monumental and decorative art, in its atmosphere, in the diversity of its collections and the vision of its Founder, the Prince Albert Ist, wishing « to gather together in a common eclat the two driving forces of civilization: Art and Science» for the good of the oceans, source of life for future generations.

Life itself will be at the heart of this exhibition, a true alchemy between the world of the artist and the world of the oceans presented at the Oceanographic Museum. More than an encounter, it is about a shared universe.

An exhibition created by the artist like a dialogue renewed and unseen between Art and Science, without borders.

The exceptional creations of Marc Quinn are brought together and displayed among the remarkable collection of marine specimens and underwater fauna. This exhibition will establish a renewed dialogue between Art and Science. Displayed in parallel, both disciplines will reinforce each other mutually. Their juxtaposition will expose the artist's body of work, the collections of the Museum and the Aquarium under a different perspective, allowing us to see differently what we think we know.

The Oceanographic Museum of Monaco is primarily a crossroad for mediation between scientific, political, socio-economic actors and the general public, in favour of the oceans. It is an information sharing tool for knowledge, a place of exchange and culture, which confronts experiences concerning the protection of the oceans, the common heritage of mankind. Since 2010, a new impetus has been given by asking renowned international artists to enrich the Museum's mission through the originality of their perspective.

Built on the side of the mythical Rock of Monaco, the Museum has been watching over the oceans for over a century. It was designed as a palace solely dedicated to the sea, displaying the results of the oceanographic campaigns carried out by its founder, the Prince Albert Ist of Monaco - great grandfather of the Sovereign Prince Albert II of Monaco - to better disseminate knowledge of the sea, to awe the public and to raise awareness about its fragility.

An international reference point for all lovers of the marine world, it has a large collection of marine specimens and houses a well-known aquarium, bringing together more than 4,000 species of fish and invertebrates. Its "Shark Lagoon", a giant 400,000 litres tank, uncovers the extraordinary diversity of the coral reef.

THE OCEAN, SOURCE OF LIFE

A TALK BETWEEN MARC QUINN AND ROBERT CALCAGNO

Executive Officer of the Oceanographic Institute, Albert Ist Foundation, Prince of Monaco:

Marc Quinn, you seem to enjoy the dialogue with other works and other contexts like, first of all, the architecture of the Museum: a dialogue with its forms as well as with its mission, which is a very strong issue in your exhibition. Is that correct?

Marc Quinn, the artiste: Yes, what I like about the Museum is that it is not just a Museum as a repository for objects from the past, it has engagement with research and engagement with ideas of life and the origins of life and how life evolved, and the oceans. You even have living specimens, fish, coral farms...All these different things which make it a completely special place, including this beautiful building from the 19th century. Those ideas of the origin of life and our relation to other species are really central to my own work as well.

RC: It makes me remember a sentence by Prince Albert Ist, saying that "researching, exploring and observing the sea gives him some explanation and a serene understanding about the destiny; the equilibrium, the balance of the universe puts on the organism with the eternal, the endless cycle of life and death". It's exactly what you mean, it reflects your understanding of the Museum and your works, and perhaps more specifically Evolution works that you put in the best position in the exhibition.

MQ: The exhibition shows works about the origin of life, the shell which is in the entrance hall, the Evolution works which are straight ahead of us when you walk in, and then upstairs in the room with the skeletons of the animals you have the works which are more about the end of the body as well. You have the whole life cycle in the exhibition, which is reflected in the Museum as well I think. But the other thing that is interesting about the sea is that when you look under the sea, in a way that it's a bit like when you look at the stars: you're looking back in time. You discover the origins of life as well, all the possible ways in which life can begin in different places. We are the combination of that evolution. At the moment, obviously evolution continues and who knows what will happen in the future. But I think that engagement with a process, an ongoing process keeps the Museum very alive

RC: When I visited your workshop, I noticed your ongoing artworks but also some historical artworks coming from Asia and from Hinduism. Time for Hinduism and Asia is not linear as in Western civilizations but it is always a kind of cycle. It's going forward and backwards, and death is not the end, it's a beginning again. In a way the Museum at the beginning of the 20th century and at the end of

> **THE OCEAN, SOURCE OF LIFE**

A TALK BETWEEN MARC QUINN AND ROBERT CALCAGNO

the 19th century shows the same pattern: you can find history, heritage, collections, but at the same time, you are right, you can find living fish. In a few weeks we are going to welcome living tortoises on the terrace of the Museum. We use to say that our Museum is 100 years young, because of this endless cycle.

MQ: As an artist, if you want to keep on creating, you must have a part of yourself that stays young. It is Brancusi who said that a part of each of us must stay a child, to still have a wonder at the world, still to try and look at things with new eyes. And I think that, as you say, that's in a way what the Museum is doing as well.

RC: The Museum is welcoming about 670 000 visitors per year, mostly families with young children; what is great with your exhibition is the fact that not only art specialists and people who have knowledge about art will be enthusiastic, but even the children will be touched and will get strong feelings and emotions. You send them a message about art as well as environmental preservation.

MQ: What I love is to do an exhibition where you get a very wide audience : that's why doing sculptures in public places is great. And in a way this Museum is the nearest thing you can get to a public place because of the huge cross-section of people who come. A massive amount of children and people who are not interested in art is a great audience because if hopefully you touch them, they will begin a journey into art which they never thought they would do.

RC: Actually this is the reason why, Prince Albert 1st wanted "to put together in a single burst the two driving forces of the civilization: Art and Science". By inviting great artists, we are providing new feelings, new emotions to a very wide range of public and people.

MQ: The point you just made that the Museum is about a mixture of art and science is very important because I think nowadays, especially with the revolution in biological sciences, the areas in which art and science exist, are converging more and more. Although of course they do very different things, for science is looking for answers when art is asking questions. In the exhibition for instance, you have the works with the DNA I did using, as you know, the real DNA which, in the lab, they are using to sequence the genome. I made these portraits, which appear to be abstracts, but in fact they are the most realistic portraits of someone you could make because they have the instructions to remake

> **THE OCEAN, SOURCE OF LIFE**

A TALK BETWEEN MARC QUINN AND ROBERT CALCAGNO

the person. I think that for art now, an engagement with science is incredibly important although of course we are not doing the same thing with the informational processes.

RC: The Museum, as your works do, are coping with the complexity of the world, which is an endless cycle of questions and answers.

MQ: Hopefully, both art and what the Museum is doing is about, in a sense, finding wonder and fascination and amaze from celebrating the world, and all his diversity. There are so many amazing things to see in the world that we'll never discover the end of it.

RC: When we discussed, I told you the story about the different expeditions, scientific explorations of Prince Albert II, the great great grandson of Prince Albert Ist, creator of the Museum, who went to the North Pole and the South Pole. He brought back to the Museum a cube of ice from the North Pole. Then you imagined to integrate this piece of ice in your work, in your way to show the frozen block. I was very impressed by the title you chose: In the Amazon the women of a tribe which hunts monkeys for food breastfeed the resultant monkey orphans. Could you explain why you chose that title?

MQ: It kind of explains in a way our own sort of strange relation with nature : at once we protect it and on the other side we pillage it for our own uses. Human nature has both these sides within it, preservation and destruction. I was very excited to make this piece, which I only thought of making after looking around the Museum with you. That is the best kind of show when the place you are doing the show in brings on some new work. So you have this piece of North Pole ice which is kept frozen in a refrigerator. You are preserving the ice and talking about the preservation of the ice cap, but also the machine that's preserving is in fact causing the destruction of this very ice caps. This shows the paradox of human relation with nature, as well as the story of the monkey hunting tribe, which I saw on a Discovery Channel program with my children.

RC: This Amazon tribe killed the monkeys because its people need to do this to live. At the same time they keep the young monkeys, even breastfeeding them. The Museum accepts this paradox between protection of the environment and development of humankind. But we think that if men are becoming more mature, more intelligent, they will be able to accept, to understand nature and to live with it.

> **THE OCEAN, SOURCE OF LIFE**

A TALK BETWEEN MARC QUINN AND ROBERT CALCAGNO



MQ: We have to accept that people are not perfect, and that the human relationship to nature will always have elements of contradiction. One of the aims of this exhibition is to make people feel their position, make them more aware of what they are doing.

Monaco, March, 15th 2012

THE LITTORAL ZONE

MARC QUINN AT THE OCEANOGRAPHIC MUSEUM OF MONACO DIALOGUE BETWEEN ART AND SCIENCE, LAND AND SEA

"The littoral zone is where life on earth begins and ends; it is the location of origins, where chaos solidifies into form, where travel starts and concludes, a point of departure and a place of arrival; it is a space of fusion and of separation, where we try – and often fail – to distinguish nature from culture. And as a direct consequence, this is a space where creativity is at its most extreme and profound".

Jerry Brottom, Professor of Renaissance Studies at Queen Mary, University of London

EXHIBITION PATH: MAIN STEPS

The presentation, in the halls of the Oceanographic Museum of Monaco, of Marc Quinn's artworks alongside thousands of specimens of Natural History collected by Prince Albert 1st creates a new dialogue between art and science. A fruitful dialogue in connection with architecture as well as with the missions of this institution: the exhibition is perfectly in line with the evolution of ocean life and addresses the themes of the origin of life, of death, our relationship with animals, and more broadly our place in the world.

The path of the exhibition aims to renew the way we look at the world through emotion, astonishment, wonder, but also to raise questions. Beyond the formal beauty of Marc Quinn's artworks, this immersion of the most contemporary art in the Oceanographic Museum of Monaco creates an awareness of the relations that our culture has with nature: reports made of contradictory forces, crossed of ambiguities which are not without our best intentions to preserve the planet. Marc Quinn's works are quite striking, challenging all of us and calling for debate.



The exhibition starts outside the museum with two monumental sculptures. The first is placed in front of the ticket desks of the museum: **Planet** (2008), a baby in weightlessness of 4 metres high, more than 9 metres long and 6 tons of white painted bronze. A planet drifting in the space and provoking wonder. The second placed in the axis of the museum entrance: **Wilder Shores of Desire** (2011), an orchid, in white painted bronze of 2.25 metres high.

GROUND FLOOR

The coastal zone means the moving space where borders are erased between nature and culture as well, The Littoral Zone is an event where the creations of Marc Quinn and the exhibition location meet and band together in perfect cohesion. For the artist, the Oceanographic Museum represents, by the scheduling of its collections from the aquarium until the first floor, a vertical path from nature to culture. The ground floor regroups **works on the theme of the origin of life.**

HALL PRINCESSE ALICE



Passing the entrance door decorated with a jellyfish arch, symbol of the passing towards the discovery of the marine world, the public is welcomed in the lobby by a recent work (2012) entitled **The Origin of the World**: this shell made of bronze of three metres high sits in the center of a mosaic representing the Princess Alice, second oceanographic vessel of Prince Albert 1st of Monaco. This shell from the period of the emergence of life on earth is an artifact produced without the intervention of the human hand. It results from a scanning process supervised by the artist who, paradoxically, renders the whole "primitive" truth.

THE HALL OF HONOUR

Located in the entrance axis of the Museum, the hall of Honor hosts an installation created in 2005, made of a series of nine sculptures in pink marble and a block of rough stone: **Evolution**. These sculptures whose color evokes the flesh represent the growth of an embryo and a human fetus during gestation. Each embryo, each fetus seems to emerge under our eyes from the rough stone, an allusion to the Slaves of Michelangelo sculpted in 1520 for the tomb of Julius II. **Evolution** is a meditation on the magic of human development and celebrates the emergence of life from the matter.

The work of Marc Quinn is placed in line with the jellyfish chandelier-decorating the ceiling of this room, chandelier made from drawings of Ernst Haeckel, biologist, philosopher and German free-thinker. The theme of the origin of life is consistent with the marine animal especially since the jellyfish, thanks to its stem cells, is capable, in response of danger or shortage, to go back in time and return to the state of polyp.

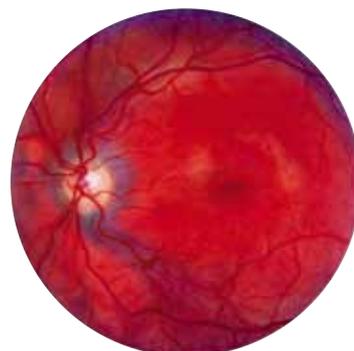


In the same room, the painting **The Littoral Zone** (2009) represents a face to face situation between men and their origins, in the person of a child standing in front of a marine iguana on a beach in the

Galapagos islands (birthplace of the Darwin theory). A family portrait, somehow, since we all come from the sea.

Where the Worlds meet the Mind (2012) is a painting of the retina by Marc Quinn, which symbolizes the meeting between the light and the brain chemistry, at the time of the emergence of images.

Separation of Body and Soul (2011) marks the first step of the process, when the retina still does not receive the colors.



1ST FLOOR-IN THE STAIRS AND ON THE LANDING

The stairs leading to the 1st floor open on a landing decorated with a mosaic representing the fauna of the sea beds, symbol of the researches conducted by Prince Albert Ist aboard its four successive research vessels. Looking up, we can see the molding of a giant squid and the one of a giant Pacific octopus with a wingspan of 9 metres.



The Supa Littoral Zone (2012): placed on the mosaic, this shell has on its surface the drawing of a spiral similar to the track line of the first navigators around the globe.

Stealth Kate (2010)

The artist has represented Kate Moss as an icon of modern times, assimilating the model to a goddess out of her shell.



On the wall, **The Zone (Where Space Meets Time)** and **The Zone (Where Time Meets Space)** (2012), two paintings of children in an aquatic environment.



Four paintings from the series **Labyrinth paintings** (2011-2012), also presented in the room Albert Ist: painted in the shape of a thumb, white or brightly colored, the labyrinths form a mapping abstract of each of us and raise the question of the modern man identity: A mystery that all the scientific tools will never exhaust.

IN THE CENTRAL HALL



Self (1991) : This self-portrait is an ice sculpture, representing the artist's head and made of 4.5 liters of his own blood (taken over a period of 5 months). Marc Quinn makes a new version of this work every 5 years - it's now the 5th - each of them representing the evolution of his own physical transformations. This work, preserved in a refrigerator, echoes the fragility of existence.

In the Amazon the women of a tribe which hunts monkeys for food to breast feed the resultant monkey orphans (2012):

This work was created for the exhibition from a block of ice brought by Prince Albert II during one of its expeditions. Indeed, as an echo to the Arctic campaigns of Prince Albert Ist, the Prince wished to measure by himself the effects of climate change and pollution on the glacial expanses. Therefore, in July 2005 and April 2006, he decided to go where his great-grandfather had conducted the same measures. Prince Albert Ist was not able at that time to reach the North Pole. Prince Albert II went there, to measure of the global environmental situation.

Marc Quinn has placed the block of ice in a refrigerator and has entitled it *In the Amazon the women of a tribe which hunts monkeys for food to breast feed the resultant monkey orphans*. The title refers to a documentary seen on television by the artist and showing a tribe whose members, after killing monkeys to survive, raise and feed the young orphans. The work reflects the ambivalence of human actions. Paradoxically, conserving the work in a refrigerator, contributes to the climatic deterioration that causes melting of glaciers.



On the wall hangs a recent series of ten paintings of irises: ***The Eye of History*** (2012) is a metaphor of the man gaze on the planet, its subjectivity, and a meditation on the relationship between nature and culture. These iris-shaped globes also symbolize the wonder of man looking at the world and the energy it uses to discover it.

THE HALL OF THE WHALE

Located in the west wing of the building, the hall of the Whale presents a set of skeletons of marine mammals including the massive skeleton - 20 metres long – of a whale agrounded in 1896 on the Mediterranean Ligurian coast. Below the mammal and all around the room, are presented specimens of Natural History and fish fossils. On the mezzanine, 400 works of artists

from all backgrounds. Among these collections, are presented works of Marc Quinn dedicated to the theme of death (including **Matter into Light** (2011), **Waiting for Godot** (2006), **Another Angel** (2011), **Life Breathes the Breath** (2012)) but also to the fraternity of living. Whether natural or artificial, between the skeletons is created a dialogue between nature and culture, between past and present, between animal and human.

THE ALBERT 1ST HALL

The east wing of the museum is a collection of archived documents, photographs, specimens and other scientific instruments selected among the collections coming from the researches conducted by the Prince. From the confrontation with the works of Marc Quinn emerges a questioning about the ambiguity of human actions through the antagonists themes of **the planet destruction and protection**.



Upshot-Knothole Grable (2012): this sculpture in marble, made through a digital process, represents a nuclear explosion and opposes the positive forces that symbolize **Vortex of desire**.

Labyrinth series of paintings (2011-2012): white or brightly colored, these paintings in the shape of a thumb raise the question of the modern man identity.



TERRACE OF THE MUSEUM

Both sculptures are placed on the roof of the museum:

The Engine of Evolution (2010): the flowers are the main thread of this exhibition, images of desire, symbols of the propagation of life.

The Shadows of the Clouds (2012): this work consists of five sculptures made from enlargements of popcorn kernels. Two images are in opposition: the big bang that led to the formation of the universe and the gesture that refers to the banality of ordinary life.



CASINO

Burning Desire (2011) is a monumental flower in painted red bronze, with a wingspan of more than four metres. The sculpture was unveiled on June 22, 2012, in one of the most emblematic locations of the Principality.

LIST OF EXHIBITED ARTWORKS

A Moment of Clarity, 2010

Orbital-sanded and flap-wheeled lacquered bronze

180H x 65W x 54D cms

Courtesy Marc Quinn

ID, 2012

Concrete

225H x 75W x 125D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

Zombie Boy (Rick)

Cu Pb Nn Fe Mg Si, 2011

Orbital-sanded and flap-wheeled lacquered bronze

178H x 56W x 35D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

Life Breathes the Breath (In), 2012

Orbital-sanded and flap-wheeled lacquered bronze

73H x 69W x 53D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

Life Breathes the Breath (Out), 2012

Orbital-sanded and flap-wheeled lacquered bronze

165.5H x 55W x 56D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

Upshot-Knothole Grable, 2012

Digitally Routed Bianco P Marble

180H x 150W x 150D cms

Weight: 2.5 tons approx

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

Wilder Shores of Desire, 2011

Painted bronze

225H x 242W x 156D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

The Vortex of Desire, 2011

Painted Bronze

100H x 147W x 79.5D cms

Courtesy White Cube, London

The Supa Littoral Zone, 2012

Bronze

250H x 191W x 150D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

The Origin of the World (Cassis madagascariensis) Longitudes, 2011

Bronze

95H x 83W x 90D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

The Origin of the World (Cassis madagascariensis) Indian Ocean, 310, 2012

Bronze

310H x 270W x 236D cms

Courtesy Galerie Thaddaeus Ropac, Paris & Salzburg

> LIST OF EXHIBITED ARTWORKS

Evolution, 2005

Nine pink marble sculptures and a block
rough stone

Variable

Courtesy Pinchuk Art Centre, Kiev

The Shadows of the Clouds, 2012

Bronze installation

75H x 500W x 500D cms

Courtesy Marc Quinn

Part of Zen Garden - 3m Popcorn 2, 2012

Patinated bronze

Courtesy Marc Quinn

**Part of Zen Garden. Big Bang Pop
(A StaBorn), 2006**

Painted bronze

113H x 60W x 50D cms

Courtesy Marc Quinn

**Part of Zen Garden. Big Bang Pop
(Spiral Matter), 2006**

Patinated Bronze

117H x 97W x 82D cms

Courtesy Marc Quinn

**Part of Zen Garden. Big Bang Pop
(WhitDwarf), 2006**

Painted bronze

110H x 83W x 61D cms

Courtesy Marc Quinn

**Part of Zen Garden. Popcorn (3m) 1,
2012**

Patinated bronze

Courtesy Marc Quinn

Burning Desire, 2011

Painted bronze

393H x 436W x 216D cms

Private collection

Planet, 2008

Painted bronze and steel

398H x 926W x 353D cms

Collection privée

The Engine of Evolution, 2010

Painted bronze

300H x 493W x 226D cms

Courtesy Sem-Art, Monaco

Stealth Kate, 2010

Painted bronze

88H x 65W x 50D cms

Courtesy White Cube, London

**Portrait of Marc Cazotte 1757-1801,
2006**

Lacquered bronze

89.5H x 46W x 31.8D cms

Courtesy Marc Quinn

Waiting for Godot, 2006

Patinated bronze

77H x 37W x 76.5D cms

Courtesy Marc Quinn

The Future of the Planet, 2009

Chromed bronze and gold leaf

97H x 68W x 48D cms

Courtesy Marc Quinn

> LIST OF EXHIBITED ARTWORKS

The Blooming Afterlife, 2009

Chromed bronze with gold leaf
97H x 67W x 51D cms
Courtesy Marc Quinn

Matter into light: Energy is neither created or destroyed in the Universe, 2011

Heat treated colbolt-plated bronze, concrete, stainless steel, cement board, ceramic and bioethanol liquid
181.5H x 151W x 151D cms
Courtesy White Cube, London

Matter into light: The discovery of Fire, 2011

Heat treated colbolt-plated bronze, concrete, stainless steel, cement board, ceramic and bioethanol liquid
44H x 156W x 74D cms
Courtesy White Cube, London

Another Angel, 2011

Patinated bronze
43 x 18 x 19 cm
Courtesy Marc Quinn

Cloned D.N.A. Self Portrait (5th perspective), 2001

Stainless steel, polycarbonate agar jelly, bacteria colonies, cloned human D.N.A.
26.2H x 20.5W x 2.7D cms
Courtesy Marc Quinn

In the Amazon the women of a tribe which hunts monkeys for food to breast feed the resultant monkey orphans, 2012

Ice, stainless steel, perspex and refrigeration equipment
208H x 63W x 63D cms
Courtesy Marc Quinn

Self, 2011

Blood (artist's), stainless steel, perspex and refrigeration equipment
208H x 63W x 63D cms
Courtesy Marc Quinn

Coral Nervous Breakdown, 1997

Stainless steel, concrete, polyurathane and sponges
188H x 50.8W x 50.8D cms
Courtesy Marc Quinn

Mustard Nervous Breakdown, 1998

Stainless steel, concrete, polyurathane and sponges
193H x 122W x 122D cms
Collection Prada

The Eye of History (Bering Strait)

Reversal Monochrome, 2012

Oil on canvas
280 cms
Courtesy White Cube, London

The Eye of History (Atlantic Perspective) Ice - Age 1, 2012

200 cms
Courtesy White Cube, London

> LIST OF EXHIBITED ARTWORKS

Where the Worlds meet the Mind, 2012

Oil on Canvas

200 cms

Courtesy Marc Quinn

The Eye of History

(Atlantic Perspective) Raw Earth, 2012

Oil on canvas

200H x 200W cms

Courtesy Galerie Thaddaeus Ropac,
Paris & Salzburg

The Eye of History (Atlantic Perspective)

Monochrome, 2012

Oil on canvas

290 cms

Courtesy Marc Quinn

The Eye of History (Atlantic Perspective)

Inverted Reversal, 2012

Oil on canvas

280 cms

Courtesy Galerie Thaddaeus Ropac,
Paris & Salzburg

The Eye of History (Bering Strait)

Reversal, 2012

Oil on canvas

280 cms

Courtesy Galerie Thaddaeus Ropac,
Paris & Salzburg

**The Eye of History (Indian Ocean
Perspective) Blue, 2012**

Oil on canvas

210 cms

Courtesy Marc Quinn

The Eye of History (Polar Perspective)

Blue, 2012

Oil on canvas

210 cms

Courtesy White Cube, London

The Eye of History (Polar Perspective)

Red, 2012

Oil on canvas

200 cms

Courtesy Marc Quinn

The Eye of History

(American Perspective), 2012

Oil on canvas

200 cms

Courtesy Galerie Thaddaeus Ropac,
Paris & Salzburg

The Littoral Zone, 2009

Oil on canvas

169.5H x 246W x 3D cms

Courtesy Marc Quinn

The Invention of Art, 2009

Oil on canvas

110H x 165W cms

Courtesy Marc Quinn

The Zone

(Where Space Meets Time), 2012

Oil on canvas

290H x 437.8W cms

Courtesy Marc Quinn

> LIST OF EXHIBITED ARTWORKS

The Zone

(Where Time Meets Space), 2012

Oil on canvas

290H x 437.8W cms

Courtesy Marc Quinn

The World of Abstraction, 2012

Oil on canvas

169H x 275W cms

Courtesy Marc Quinn

Bayon Sunbow, 2009

Oil on canvas

169.5H x 255W cms

Courtesy White Cube, London

Flooding in Bora Bora, 2009

Oil on canvas

280.4H x 409.5W x 3D cms

Courtesy Marc Quinn

The Slopes of Eyjafjallajökull, 2010

279.5H x 416.5W cms

Courtesy Marc Quinn

**Under the Volcano (Oka Plateau,
Russia), 2012**

Oil on canvas

278.5H x 504.5W cms

Courtesy Marc Quinn

Chromatic Labyrinth MQ 360

(Loig near Salzburg), 2011 - 2012

Oil, acrylic & silicone extrusion on canvas

360H x 220W cms

Courtesy Galerie Thaddaeus Ropac,

Paris & Salzburg

Labyrinth Painting MQ 2X (360)

Monochrome, 2011

Oil, acrylic & silicone extrusion on canvas

360H x 215W cms

Courtesy White Cube, London

Chromatic Labyrinth painting MQ180

(Koholmen, Sweden), 2011

Oil, acrylic & silicone extrusion on canvas

180H x 107W cms

Courtesy White Cube, London

Chromatic Labyrinth Painting CS360

(Hampton Court Palace), 2012

Oil, acrylic & silicone extrusion on canvas

360 cms

Courtesy Marc Quinn

Chromatic Labyrinth MQ 180 Cologne

Cathedral, 2012

Oil, acrylic & silicone extrusion on canvas

180H x 107W cms

Courtesy Galerie Thaddaeus Ropac,

Paris & Salzburg

Chromatic Labyrinth CS 180 Ely

Cathedral, 2012

Oil and silicone on canvas

180H x 107W cms

Courtesy Galerie Thaddaeus Ropac,

Paris & Salzburg

> LIST OF EXHIBITED ARTWORKS

**Labyrinth Painting MQ 180
(Graitschen,Thuringia), 2011**

Acrylic and silicone on canvas
180H x 107W cms
Courtesy Galerie Thaddaeus Ropac,
Paris & Salzburg

**Separation of Body and Soul
(River), 2012**

Oil on canvas
172H x 130W cms
Courtesy White Cube, London

**Separation of Body and Soul
(SOYB), 2011**

Oil on canvas
169H x 272.5W cms
Courtesy Marc Quinn

**Separation of Body and Soul
(YWRGB), 2011**

Oil on canvas
Courtesy Marc Quinn

**Labyrinth Painting XX 180
Monochrome, 2011**

Acrylic & silicone extrusion on canvas
Courtesy Marc Quinn

**Labyrinth Painting CS 2X (360)
Monochrome, 2011**

Acrylic & silicone extrusion on canvas
Courtesy White Cube, London

**Labyrinth Painting CS 180
(Dalby North Yorkshire) , 2011**

Acrylic & silicone extrusion on canvas
Courtesy Marc Quinn

BIOGRAPHY OF **ROBERT CALCAGNO**

Chief Executive Officer of the Oceanographic Institute, Albert Ist Foundation, Prince of Monaco.

Native to Monaco, Robert Calcagno continued his studies in France and the United States: Polytechnique, Ponts et Chaussées, and Columbia University. He was managing director of the large international engineering group Egis then Chief Executive Officer of the Nice-Cote d'Azur urban county.

Former Minister, Government Advisor of Monaco in charge of Public Works, Environment and Urban Development.

Since 2009, he is the Chief Executive Officer of the Oceanographic Institute, Albert Ist Foundation, Prince of Monaco, and manages the Oceanographic Museum of Monaco and the "Maison des océans" of Paris.

Robert Calcagno is a member of the Board of Directors of the Foundation Prince Albert II of Monaco; Chairman of Monaco Inter Expo S.A.M.; as well as a Director of the National Park of the Mercantour in the Alps Mountains.

BIOGRAPHY OF **MARC QUINN**

Marc Quinn's wide-ranging oeuvre displays a preoccupation with the mutability of the body and the dualisms that define human life: spiritual and physical, surface and depth, cerebral and sexual. Using an uncompromising array of materials, from ice and blood to glass, marble or lead, Quinn develops these paradoxes into experimental, conceptual works that are mostly figurative in form.

Quinn's sculpture, paintings and drawings often deal with the distanced relationship we have with our bodies, highlighting how the conflict between the 'natural' and 'cultural' has a grip on the contemporary psyche. In 1999, Quinn began a series of marble sculptures of amputees as a way of re-reading the aspirations of Greek and Roman statuary and their depictions of an idealized whole. One such work depicted Alison Lapper, a woman who was born without arms, when she was heavily pregnant. Quinn subsequently enlarged this work to make it a major piece of public art for the fourth plinth of Trafalgar Square. Other key themes in his work include genetic modification and hybridism. *Garden* (2000), for instance, is a walk-through installation of impossibly beautiful flowers that will never decay, or his 'Eternal Spring' sculptures, featuring flowers preserved in perfect bloom by being plunged into sub-zero silicone. Quinn has also explored the potential artistic uses of DNA, making a portrait of a sitter by extracting strands of DNA and placing it in a test-tube. *DNA Garden* (2001), contains the DNA of over 75 plant species as well as 2 humans: a re-enactment of the Garden of Eden on a cellular level. Quinn's diverse and poetic work meditates on our attempts to understand or overcome the transience of human life through scientific knowledge and artistic expression.

Marc Quinn has exhibited in many important group and solo exhibitions internationally including *Sonsbeek '93*, Arnhem (1993), *Give and Take*, Victoria and Albert Museum, London (2001), *Statements 7*, 50th Venice Biennale (2003) and *Gwangju Biennale* (2004). Solo exhibitions include Tate Gallery, London (1995), *Kunstverein Hannover* (1999), *Fondazione Prada*, Milan (2000), *Tate Liverpool* (2002), *Irish Museum of Modern Art*, Dublin (2004), *Groninger Museum*, Groningen (2006) and *MACRO*, Rome (2006), *DHC/ART Fondation pour l'art contemporain*, Montréal (2007) and *Fondation Beyeler*, Basel (2009).

IMAGES AVAILABLE FOR THE PRESS, TERMS AND CONDITIONS OF USE

These images are available for the press as part of an exclusive press article about the exhibition of Marc Quinn, **The littoral Zone**, presented from May, 12th to October, 15th 2012, at the Oceanographic Museum of Monaco. Notices and legends are mandatory.



1 **Flooding in Bora Bora**

Oil on canvas
280.4 x 409.5 x 3 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



2 **Planet**

2008
Painted bronze and steel
398 x 926 x 353 cms
Private Collection

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



3 **Evolution**

2005
Series of nine pink marble sculptures
and a block of rough stone
Variable dimensions
Courtesy Pinchuk Art Centre, Kiev

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



4 **Evolution**

2005
Series of nine pink marble sculptures
and a block of rough stone
Variable dimensions
Courtesy Pinchuk Art Centre, Kiev

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



5 **Evolution**

2005
Series of nine pink marble sculptures
and a block of rough stone
Variable dimensions
Courtesy Pinchuk Art Centre, Kiev

Photo © T. Ameller – Oceanographic Museum
of Monaco 2012



6 **Evolution**

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Series of nine pink marble sculptures
and a block of rough stone
Variable dimensions
Courtesy Pinchuk Art Centre, Kiev

Photo © T. Ameller – Oceanographic Museum
of Monaco 2012



7 **Evolution**

2005
Series of nine pink marble sculptures
and a block of rough stone
Variable dimensions
Courtesy Pinchuk Art Centre, Kiev

Photo © T. Ameller – Oceanographic Museum
of Monaco 2012



8 **Planet**

2008
Painted bronze and steel
398 x 926 x 353 cms
Private Collection

Photo © T. Ameller – Oceanographic Museum
of Monaco 2012



9 **Upshot-Knothole Grable**
2012
Digitally-routed Bianco P Marble
180 x 150 x 150 cms
Courtesy Galerie Thaddaeus Ropac

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



10 **Self**
2011
Blood (artist's), stainless steel, perspex
and refrigeration equipment
208 x 63 x 63 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



11 **Marc Quinn among
the works exhibited
at the Oceanographic
Museum of Monaco**

Photo © T. Ameller –
Oceanographic Museum
of Monaco 2012



12 **The Shadows of the Clouds**
2012
Patinated Bronze
240 x 158 x 110 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



13 In the foreground
The Engine of Evolution
2010
Painted Bronze
300 x 493 x 226 cms
Courtesy Sem-Art

In the background
The Shadow of the Clouds
2012
Patinated Bronze
240 x 158 x 110 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



14 **Chromatic Labyrinth Painting CS360 (Hampton Court Palace)**
2012
Oil, acrylic and silicone on canvas
360 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



15 **Stealth Kate**
2010
Painted Bronze
88 x 65 x 50 cms
Courtesy White Cube

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



16 In the foreground
Another Angel
2011
Patinated Bronze
43 x 18 x 19 cms
Courtesy Marc Quinn

In the background
The Future of the Planet
2009
Chromed bronze and gold leaf
97 x 68 x 48 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



17 **The Blooming Afterlife**
2009
Chromed bronze and gold leaf
97 x 67 x 51 cms
Courtesy Marc Quinn

Photo © T. Ameller – Oceanographic Museum of Monaco 2012



18 **Burning Desire**
2011
Painted bronze
393 x 436 x 216
Courtesy Private Collection

Photo © M. Dagnino – Oceanographic Museum of Monaco 2012



19 **Burning Desire**
2011
Painted bronze
393 x 436 x 216
Courtesy Private Collection

Photo © M. Dagnino – Oceanographic Museum of Monaco 2012



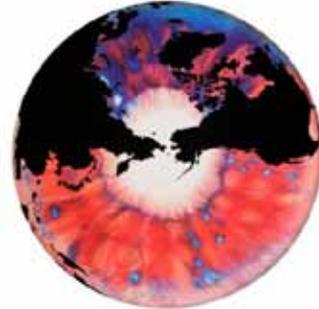
20 **Burning Desire**
2011
Painted bronze
393 x 436 x 216
Courtesy Private Collection

Photo © M. Dagnino – Oceanographic Museum of Monaco 2012



21 **The Origin of the World
(Cassis Madagascariensis) Indian Ocean, 310**
2012
Bronze
310 x 270 x 236 cms
Courtesy Galerie Thaddaeus Ropac

Photo © Marc Quinn/Todd-White Art Photography



22 **The Eye of History (Bering Strait) Reversal**
2012
Oil on canvas
Ø 280 cms
Courtesy Galerie Thaddaeus Ropac

Photo © Marc Quinn/Todd-White Art Photography



23 **The Slopes of Eyjafjallajökull**
2010
Oil on canvas
280 x 409.5 cms
Courtesy Marc Quinn

Photo © Marc Quinn/Todd-White Art Photography



24 **Chromatic Labyrinth Painting MQ 360
(Loig near Salzburg)**
2011-12
Oil, acrylic and silicone extrusion on canvas
360 x 220 cms
Courtesy Galerie Thaddaeus Ropac

Photo © Marc Quinn/Todd-White Art Photography

THE OCEANOGRAPHIC INSTITUTE, ALBERT Ist FOUNDATION, PRINCE OF MONACO OCEANOGRAPHIC MUSEUM OF MONACO

Scholar and explorer, the Prince Albert Ist of Monaco has dedicated his life and his strengths to the Principality of Monaco and to scientific investigations. Fascinated by anthropology and human paleontology, it's the oceanography that finally caught his interest. He built the Oceanographic Institute to promote the development of oceanography and make available the results of scientific surveys.

The Institute of Oceanography is a private foundation, state-approved, established in 1906 by Prince Albert Ist. It oversees two institutions: the Oceanographic Institute of Paris and the Oceanographic Museum of Monaco.

The Oceanographic Institute, Albert Ist Foundation, Prince of Monaco aims to introduce to a wide public the ocean and the oceanographic science.

As a result, the institute has developed its activity as a museum, its aquariums, its publications, its libraries, its educational cycles, its teachings and lectures in order to raise public awareness. These activities are divided between the institutions of Paris and Monaco.

THE OCEANOGRAPHIC MUSEUM

Built on the side of the mythical Rock of Monaco, the Oceanographic Museum rises from sea level to over 85 metres. Its architecture evokes the marine world. The vast majority of the collections

of the Oceanographic Museum of Monaco find its origins in the research cruises of Prince Albert Ist of Monaco. Over the century, they have constantly been complemented and enriched through various donations and acquisitions.



The collection of Natural History is composed of thousands of pieces collected during scientific campaigns. Among the collection, several specimens have allowed us to describe new species for the first time, about which researchers even refer today in their works.

Besides the specimens of Natural History, these collections are of a great diversity. Collection instruments and measures, objects relating to the exploration on land and underwater, naturalistic paintings and drawings, ethnographic objects, artifacts, models, photographs, and films, all are related to the sea, each with its own characteristics and specificities. The variety is incredible, invaluable, but the most surprising is their complementarity.

Despite their differences on the scientific, aesthetic, historical, ethnographic, cultural or educational plans, the same theme can be illustrated with objects fundamentally different. And it is precisely this interdependence that makes all its value.

THE ALIVE MUSEUM'S COLLECTION

The Aquarium is one of the oldest in the world. Since 1903, fish and invertebrates are held in the Mediterranean basin in reinforced concrete. In 1931, tropical fishes are presented for the first time in Europe.

Mobilizing a know-how recognized throughout the world in terms of reconstruction and presentation of marine ecosystems and natural living, the team in charge of the aquariums is continually improving the educational and spectacular aspects of the pools. The objective: to educate the visitors to the diversity and fragility of marine ecosystems and to encourage responsible behaviors. With a total of 6,000 specimens, grouped in 90 pools, the collection has now 400 species of fish, 200 species of invertebrates and one hundred coral species reared in the coral farm of the Aquarium.

THE "TURTLE ISLAND"

Since April 25, visitors discover this new space completed on the panoramic terrace of the Museum.

Designed on 600m², it comprises three areas: an area dedicated to the discovery and protection of turtles, tortoises and sea turtles ; a playground related to the theme of the sea and a relaxation lounge space. The "Turtles Island" aims to raise awareness to the cause of endangered and protected turtles, and the preservation of biodiversity.

FRIENDS OF THE OCEANOGRAPHIC MUSEUM OF MONACO ASSOCIATION: MISSIONS AND CHALLENGES

Officially announced on the Journal Officiel de Monaco on June 10th 2011, the Friends of the Oceanographic Museum of Monaco Association carries the mission to gather the members who wish to:

- contribute to the development and reputation of the Oceanographic Museum of Monaco, a major part of the Oceanographic Institute, Albert Ist Foundation, Prince of Monaco, which plays an important role in the identity and prestige of Monaco on the international stage,
- support the various actions carried out by the Oceanographic Museum, on the national and international stage, which leads to a better understanding of the oceans and its protections and ensure that the Museum respects the legacy and wishes of its founder, the Prince Albert Ist, later followed by H.S.H. the Prince Albert II of Monaco, Honorary President of the Oceanographic Institute.

The Association is situated within the walls of Oceanographic Museum of Monaco.

Famous for its 670,000 visitors per year, its international reputation and its commitment to the protection of the oceans, the Oceanographic Museum of Monaco has always been one of the main attractions of the Principality.

The Association will from now on support the development of patronage, create partnership and broaden the impact of the Museum and the Oceanographic Institute, Albert Ist Foundation, Prince of Monaco.

Patronage, the fundamental aspect of the Association, is not only a financial issue. It is above all a partnership, a sharing of relations, an exchange which is mutually nurturing and reinforcing. The Museum benefits from the competence of each member of the Association to increase its influence and charm.

From the very beginning of its existence, the Association is completely oriented to an international composition: its Board of Directors represents more than 10 different nationalities. This combination is a treasure, which allows the Association to attract support and beneficence from all over the world. It is also a great opportunity to communicate among different cultures. The cultural, scientific and artistic exchanges allow a better understanding and a greater respect for each other.

100 years' missions of the Museum, one young Association: the result is exciting and encouraging. The Friends of the Oceanographic Museum of Monaco Association is ready to share its passion and contribute to the beautiful alliance between Art and Science.

**BOARD OF DIRECTORS
ELECTED BY THE GENERAL
ASSEMBLY ON
JUNE 21ST 2011**

.....
President

Mrs. Safia Al-Rashid
Belgian nationality.
Collector, owner of SEM-ART gallery. Board Member.

.....
Vice President

Mr. Pieter Bogaardt
Dutch nationality.
Collector, entrepreneur. Board Member.

.....
Vice President

Mr. Lotfi Maktouf
Tunisian nationality.
Entrepreneur. Board Member.

.....
Treasurer

Miss Vanessa Tubino
Monegasque nationality.
Expert accountant, auditor. Board Member.

.....
Secretary

Mr. José-Luis de Mendiguren
French nationality.
Development Director of the
Oceanographic Institute,
Albert Ist Foundation, Prince of Monaco.
Board Member.

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Entrepreneur. Board Member.

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Mr. Werner Peyer

Swiss nationality.
Collector, bank administrator. Board Member.

.....
Mr. Alain Brombal

Monegasque nationality.
Dentist. Board Member.

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Mr. Robert Calcagno

Monegasque nationality.
C.E.O. of the Oceanographic Institute,
Albert Ist Foundation, Prince of Monaco. Board Member.

.....
Mrs. Christina Noghès-Menio

Monegasque nationality.
President of "Friends of Monaco National
Museum" Association.

.....
Mr. Hervé Irien

French nationality.
Secretary of the Art collection Commission of
H.S.H. the Sovereign Prince.

.....
Mrs. Silvia Marzocco

Italian nationality.
Art lover.

.....
Mr. Vladimir Semenikhin

Russian nationality.
Collector.

.....
Mr. William Easun

British nationality.
Entrepreneur.

BECOME FRIENDS OF THE MUSEUM FROM THE DISCOVERY MEMBER LEVEL

- Benefit from unlimited admission to the whole Museum with priority access for you, a friend and two children.
 - Enjoy numerous discounts on the Oceanographic Institute publications and the merchandise in the Museum Shop,
 - Receive invitations to exhibitions, events and conferences,
- Other advantages are offered with more involvement:

FIDELITY MEMBER

The extra advantages

- Benefit from a VIP access to exhibition openings and guided-tours of the Museum and its exhibitions,
- Receive 10 additional entrances for your friends to benefit from priority access to the Museum,
- Enjoy an Honorary Plaque specially designed for the "Centenary of the Oceanographic Museum."

PASSION MEMBER

The exclusive advantages

- Receive 20 additional entrances for your friends to benefit from priority access to the Museum, its exhibition openings and conferences,
- Receive an annual invitation to a private dinner with the Direction of the Museum to present the activities and projects,
- Receive "Premiere" exhibition catalogues and Institute publications sent to your home,
- Enjoy a silver Honorary Plaque specially designed for the Oceanographic Institute,
- Benefit from a private "premiere" visit to Museum exhibitions,
- Exclusive access to the Museum's "behind the scenes",
- Edition of your name (individual or corporate) on different communication material of the Association,
- Share your passion through public relation operations during events, exhibitions and conferences,

LIFETIME BENEFACTOR MEMBER

You benefit from a complete personalized and privileged relationship with the Museum.
"For you, what money cannot buy".

ASSOCIATION DES AMIS DU MUSÉE OCÉANOGRAPHIQUE DE MONACO

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OCEANOGRAPHIC MUSEUM OF MONACO

Address: Avenue Saint-Martin - MC 98000 Monaco

Phone: +377 93 15 36 00

Website: www.oceano.org

Days and times of opening:

The museum is opened everyday (except the day of the Grand Prix of Formula 1 of Monaco)

From 9:30am to 7:00pm in April, May, June

From 9:30am to 7:30pm in July, August

From 9:30am to 7:00pm in September

From 10:00am to 6:00pm in October, November, December

Entry fee to the Oceanographic Museum of Monaco:

Access to the museum: permanent exhibitions, temporary exhibitions and aquariums

Adults: 14 €

Kids from 4 to 12 years old: 7 €

Young adults/Students (13-18 years old): 10 €

Disabled (adults and kids): 7 €

Kids of less than 4 years old: free

Tariffs for groups (minimum 20 persons) and tickets (by mail order selling) available upon request.

Opportunities for guided tours, lunches, birthdays, privatization, etc.

For reservation, please contact us: resa@oceano.mc (+377 93 15 36 40)