

**« ARTS OF AFRICA »  
From Traditional Arts  
to Jean Pigozzi's Contemporary Collection**

**July 16th – September 4th, 2005  
Grimaldi Forum Monaco  
Espace Ravel**

**GRIMALDI FORUM MONACO**

**ARTS OF AFRICA**  
DES ARTS TRADITIONNELS A LA COLLECTION CONTEMPORAINE DE JEAN PIGOZZI

**EXPOSITION DU 16 JUILLET AU 4 SEPTEMBRE 2005 - GRIMALDI FORUM MONACO**  
OUVERT TOUTS LES JOURS DE 10H À 20H - NOCTURNE LE JEUDI JUSQU'À 22H - 10 AVENUE PRINCESSE GRACE - MONACO - TEL +377 99 99 3000 - WWW.GRIMALDI-FORUM.MC

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# ARTS OF AFRICA

**From Traditional Arts to Jean Pigozzi's Contemporary Collection**

July 16 to September 4, 2005

Grimaldi Forum Monaco - Espace Ravel

'Arts of Africa' is an invitation to the heart of the African continent and its artistic expression in the broadest sense.

For the first time, on 4,000 square metres, an exhibition will retrace 6,000 years of African Art through masterpieces from ancient times to the present, from traditional arts to contemporary art. It will also address this art's influences with great 20th-century masters, including Picasso, Derain, Léger...

This artistic and historical fresco will highlight the talent and creativity of the artists of this continent, Nigeria, Benin, Congo, Gabon, Guinea, Ivory Coast, Mali and Sudan in particular.

A single expert was not enough to cover so broad a theme. Consequently, the Grimaldi Forum Monaco chose to entrust the event to two undisputed international experts in African Art:

For 'Traditional Arts': **Ezio Bassani** of Italy, in collaboration with Artificio Skira, who, in 2004, just completed 'Africa, masterpieces from a continent', a great exhibition in Turin described by the international press as one of the broadest and most complete worldwide.

For 'Contemporary Art': Frenchman **André Magnin**, co-organizer of the great exhibition 'Magicians of the Earth' in Paris (1987-1989) and, especially, artistic director and curator of the Contemporary African Art Collection, better known as the Pigozzi Collection, the world's richest, entirely dedicated to artists of all generations, living and working in Black Africa, which includes all art forms: drawing, painting, sculpture, installations, photography.

These two co-organizers will pool their knowledge to assert, in the setting of the Grimaldi Forum Monaco, all the creative power of Art in Black Africa, in all its forms.

To stage this broad artistic vision of Africa, the Grimaldi Forum Monaco called on **Ettore Sottsass**, an artisan in the success of Italian design and on **Marco Palmieri**.

**EZIO BASSANI**  
**Curator of the *Arts of Africa* exhibition**  
**for the Traditional Arts section**

Ezio Bassani is an Italian from Varese. In 1973 he was asked to compile a catalogue of African sculpture in Italian museums, then from 1977 he taught History of African Arts at the Università Internazionale dell'Arte (UIA) in Florence.

His historical knowledge has led him to be appointed a member of the UIA's science committee, of the editorial committee of *Critica d'Arte* magazine, of the committee of international editorial advisors to the *Journal of the History of Collections* in Oxford, and of the science committee of the preparatory mission for the Museum of Mankind, Arts and Civilisations (Musée du Quai Branly) in Paris.

In addition to these activities, Ezio Bassani has acted as curator and authored catalogues for exhibitions held in France, Italy, the United States, Japan, Switzerland and Belgium. He has also organised exhibitions in Italy and international symposia, compiled catalogues on African culture and arts, written articles for the specialist press and given conferences in the United States, France, Italy and Switzerland.

His extensive knowledge and participation in a variety of projects led the Grimaldi Forum Monaco to ask him to curate the Traditional Arts section of the *Arts of Africa* exhibition.

**ANDRÉ MAGNIN**  
**Curator of Arts of Africa**  
**for the Contemporary Art section**

André Magnin, born in 1952, has been taking an active interest in Living Arts (music, contemporary dance, design, visual arts) and more especially Contemporary Art since 1977.

From 1979 he took part in and organised exhibitions, living arts events, and performance festivals with the Espace Nomade group, in his native region of Franche-Comté (France).

In 1983 he moved to Paris where he met Georges Boudaille, whose assistant he became for the last Paris Biennial in 1985, which inaugurated the Grande Halle de la Villette.

As of 1986 he began researching Art in non-Western cultures for the *Magiciens de la Terre* (Magicians of the Earth) exhibition conceived by Jean-Hubert Martin and presented in 1989 at the National Museum of Modern Art (Georges Pompidou Centre) and the Grande Halle de la Villette, Paris. As assistant curator for *Magiciens de la Terre*, André Magnin travelled all over the world from 1986 to 1989, visiting Australia, Papua New Guinea, the Far North and more especially the majority of countries in Black Africa. *Magiciens de la Terre* was the first truly international exhibition to present artists and their contemporary works from all over the world and many different cultures on an equal footing; it was a capital and historic event in the history of Art.

It was during this totally unique exhibition that Jean Pigozzi met André Magnin and together they founded the C.A.A.C. (Contemporary African Art Collection), the Pigozzi Collection, Geneva, at a time when non-Western contemporary art was not known and not apprehensible in the international art scene. André Magnin is the C.A.A.C.'s curator and artistic director.

The C.A.A.C. is dedicated to contemporary African art and focuses on artists of all generations who live and work in Black Africa. It is interested in all forms of art – drawing, painting, sculpture, installations, photography, video – and equally in "informed" and/or "self-taught" urban artists and those working far from urban centres, within local traditions that they continue and enrich.

The C.A.A.C. is a private, personal engagement making demanding, rigorous, free choices; it has established itself as an international-class collection through the quality, diversity and extent of its content. While remaining open and receptive to all new forms of artistic expression, the C.A.A.C. collects works by some forty artists who are representative of the creative diversity found in Africa. The collection is constantly being enriched by new works and the C.A.A.C. accompanies, encourages and supports each artist individually. It testifies to the diversity, vitality and extraordinary dynamism of contemporary African creativity.

Since 1990, André Magnin and the C.A.A.C. have been revealing to a very wide public the diverse and spectacular works produced by living artists in Black Africa, through the conception and realisation of exhibitions, a policy of loaning art works, and the publication of books and catalogues. In so doing they contribute to a moment in history and engage with important topical issues, society and culture.

Through its individual and collective, retrospective and monographic, exhibitions, the Jean Pigozzi collection has played an important role in helping contemporary African art emerge onto the art scene and artists like Seydou Keïta, Frédéric Bruly Bouabré, Malick Sidibé, Moke, Chéri Samba, Romuald Hazoumé, Bodys Isek Kingelez, Georges Adéagbo, J.D.'Okhai Ojeikere, Georges Lilanga and Abu Bakarr Mansaray in particular to gain international recognition.

Although André Magnin is reputed as a specialist in contemporary African art, he states his fundamental interest as being in art in general and has therefore regularly organised numerous exhibitions with Western artists, including *World Envisioned* (Alighiero e Boetti) at the Dia Center for the Arts in New York (September 1994 to July 1995) then the American Center in Paris (September 1995 to February 1996), and *Coïncidences* (15 French artists) at the Cartier Foundation for Contemporary Art in Paris (1997).

He has also published numerous monographic books and collective catalogues, such as *Seydou Keïta* (1997), *Malick Sidibé* (Scalo, 1998), *J.D.' Okhai Ojeikere, Hairstyles* (2000), *Contemporary Art of Africa* (Abrams, 1996), *Bodys Isek Kingelez* (2003), *J'aime Chéri Samba* (Actes Sud, 2004), and most recently *Africa Art Now* (Merrell, 2005).

## **JEAN PIGOZZI**

Jean Pigozzi was born in Paris in 1952 and is an Italian businessman who resides part of the year in Switzerland. His father found the French car manufacturer SIMCA, which was sold to Chrysler in 1962

1970 Jean Pigozzi received the French baccalaureate in philosophy in Paris

1974 Bachelor of Art Magna Cum Lauda from Harvard University USA.

1975 – 1980 Worked at Gaumont Film Company in Paris and at Fox Studios in L.A.

1981 to present Jean Pigozzi is a very substantial investor in Venture Capital in mainly the U.S and U.K.

Over the last 15 years, Jean Pigozzi assembled the world's largest collection of contemporary African Art (<http://caacart.com>). The collection is now exhibited at the Museum of Fine Arts in Houston until June 2005 and will travel to the Grimaldi Forum Monaco for the summer of 2005, and to the Smithsonian in Washington in the fall of 2005.

Jean Pigozzi, via his LIQUID JUNGLE LAB (<http://www.liquidjunglelab.com>) in Panama, is working on high-tech ecological research with the following partners: The Smithsonian Tropical Research Institute, Woods Hole Oceanographic Institution, The Royal Botanical Garden of Madrid and Yale School of Forestry.

**ETTORE SOTTASS**  
**Exhibition display designer**  
**Italian architect and designer,**  
**a driving force behind the Italian design boom**

Ettore Sottsass, son of the architect of the same name, was born in Innsbruck, Austria, in 1917 and moved to Italy with his family in 1929. Ten years later he graduated in architecture from the Turin Polytechnic and in 1947 opened his own architecture practice in Milan. After working with his father, he then designed some dozen projects for the reconstruction of Northern Italian towns, under the Marshall Plan; nine of these were built. In 1956 Ettore Sottsass went to the United States where he met the architect and designer George Nelson. On his return to Italy, the furniture manufacturer Poltronova called on his talents as a designer, then in 1958 he joined Olivetti, where he supervised the newly created electronics division. His work with Olivetti resulted in several major achievements including the Valentine portable typewriter and Elea 9003, the first electronic calculator; these won him the much sought-after Compasso d'Oro award. Following a series of conferences in Great Britain, he was awarded an honorary doctoral degree by the London Royal College of Arts in 1972.

Four years later Ettore Sottsass joined the Studio Alchimia, founded by Alexandro Guerriero, which defined itself as a "project for the image of the 20th century" and a "laboratory for a new iconography"; it heralded a new generation in design. In 1979 and 1980, Studio Alchimia mounted two exhibitions, *Bau.Haus Uno* and *Bau.Haus Due*, where Sottsass exhibited his table named *Le Strutture Tremano* (The Structures Tremble). In 1980, along with three other architects (Aldo Cibic, Matteo Thun and Marco Zanini), he founded Sottsass Associati, which numbers major manufacturers such as Apple, Coca-Cola and Mitsubishi among its clients. One of Sottsass Associati's young designers, Michele De Lucchi, was responsible for conceiving the image and layout of the Fiorucci shops and the practice has also designed urban furniture for the city of Turin.

Parallel to this, in 1981 the Memphis group, in which Ettore Sottsass was a prime mover, was formed in Milan. As opposed to Alchimia, Memphis was not exclusively Italian, being open to designers of all nationalities. Sottsass left Memphis in 1985 but continues his creative work designing objects for Artemide, Alessi and others while pursuing his international career as an architect. Many exhibitions have paid tribute to Ettore Sottsass, including at the Centre National d'Art et de Culture Georges-Pompidou, Paris, in 1994. His creations can be seen in the permanent collections of museums such as the New York MoMA, the Georges Pompidou Centre in Paris, the Denver Art Museum and the Israel Museum in Jerusalem.

Some display designs by Ettore Sottsass

Cartier Design Viewed by Ettore Sottsass, an exhibition produced for several venues:  
Vitra Museum in Berlin, Palazzo Reale in Milan (09/2002),  
Daigo Ji Buddhist temple in Kyoto (04/2004)  
Museum of Fine Arts in Houston (10/2004)

Travelling exhibition by Sottsass Associati starting at:  
Centro per l'Arte Contemporanea Luigi Pecci in Prato (1999)  
and continuing in Japan at:  
Niitsu Art Forum in Niigata (1999)  
Ozone Living Design Center in Tokyo (1999)  
Suntory Museum in Osaka (2000)

Exhibition at the Ladin Cultural Institute in Trento (2001)  
Ettore Sottsass – Fotografie exhibition at the Capodimonte Museum in Naples (2004)

## **A human adventure and an artistic journey**

'Arts of Africa' is an invitation to explore the millennia-old past of representational arts on the African continent, more specifically that immense part of Africa that remained uninfluenced by Islamic culture until the 9th and 10th centuries and did not come into contact with Western culture until the 15th and 16th centuries.

The exhibition focuses on the forms of artistic expression from sub-Saharan Africa, excluding the circum-Mediterranean countries of North Africa, which exchanged knowledge and experience with the peoples and European and Asian cultures from very ancient times.

Consequently, the purpose of the exhibition is to portray the development of an extraordinarily creative representational culture linked to social and religious traditions covering six millennia of the history of the peoples and nations who lived on the African continent and still live there.

This is why the first part of the exhibition, devoted to 'Traditional Arts', will be divided into three sections, plus a fourth section dedicated to relationships with the 20th-century European artistic avant-gardes.

This final section will form a transition with the second part of the exhibition dealing with contemporary African art. This art, too, bears the formal, historical and cultural values intrinsic to its tradition despite being strongly influenced by the intense and totally new relations with the West on the one hand and Islam on the other, that have arisen in the four decades following decolonization.

### **Ancient African Art**

As everyone knows, the expressions of African art go back to the dawn of humanity... The exhibition will start with very ancient works from Nubia, predating dynastic Egypt and consequently remembered as the African sources of the millennia-old art of the Pharaohs. Visitors will also be immersed in the heart of the Nok, Ikbo Ukwo, Ifé civilizations that, for 1,000 years, produced some of the most surprising and exceptional masterpieces known to this day in what is now northern Nigeria. Nearly 2,000 masterpieces were produced alone in the city of Benin, destroyed in the late 19th century.

This section will also highlight the flourishing arts in the sub-Saharan zone starting in the 11th century (Mali and Niger), with the emergence of woodcarving and the art of Djenné. There will also be ivories, produced for local use or commissioned by Europeans impressed by the talent of African sculptors, starting in the 16th century.

Wood carvings, masks, ancestor figures and figures of power will close this section.

In all, 250 works from African and European museums and private collections will be displayed.

### **20th-century avant-gardes**

In the last decade of the 19th century and especially at the start of the 20th century, many great artists among the protagonists of those revolutionary years were fascinated by the African works that reached Europe at the time as simple crafts. Those same artists very soon discovered the expressive autonomy and extraordinary artistic value of these great traditions.

This section will present some twenty works by Picasso, Derain, Nolde, Pechstein, Modigliani, Léger, Laurens.



### **African Arts Today**

With a few exceptions, their visibility is rather discreet in France, while, abroad, they regularly participate in major exhibitions...

'Arts of Africa' offers an introspective view of the current artistic production of the greatest contemporary artists living and working in Black Africa.

It will present major works in all forms of artistic expression (painting, sculpture, video, photography, installations) from the Pigozzi Collection that, since 1990, through the exhibitions it designs and organizes, through the loan of works it accepts, through the catalogues and books published, reveals living creation in this part of the world to as broad an audience as possible.

Thanks to these individual or collective exhibitions, retrospective or monographic, Jean Pigozzi's collection has largely contributed to the emergence of contemporary African art on the international scene and worldwide recognition for the likes of Seydou Keïta, Frédéric Bruly Bouabré, Malick Sidibé, Moke, Chéri Samba, Romuald Hazoumé and Bodys Isek Kingelez.

**CONTEMPORARY ARTISTS  
PRESENT AT THE GRIMALDI FORUM MONACO:**

ARTISTS

Philip APAGYA  
George BESTER  
BODO  
Frédéric Bruly BOUABRE  
Seni Awa CAMARA  
Calixte DAKPOGAN  
DEPARA  
EFIAIMBELO  
GEDEWON  
John GOBA  
Émile GUIBEHI & Nicolas DAMAS  
Romuald HAZOUME  
Samuel KANE KWEI  
Seydou KEITA  
Bodys Isek KINGELEZ  
Georges LILANGA  
Esther MAHLANGU  
Abu-Bakarr MANSARAY  
MOKE  
Rigobert NIMI  
J.D. Okhai OJEIKERE  
Richard ONYANGO  
Cheri SAMBA  
Malick SIDIBE  
Pascale-Marthine TAYOU  
François THANGO  
Barthélemy TOGUO  
Cyprien TOKOUDAGBA  
ZINSOU

COUNTRIES

Ghana  
South Africa  
Democratic Republic of Congo  
Ivory Coast  
Senegal  
Benin  
Democratic Republic of Congo  
Madagascar  
Ethiopia  
Sierra Leone  
Ivory Coast  
Benin  
Ghana  
Republic of Mali  
Democratic Republic of Congo  
Tanzania  
South Africa  
Sierra Leone  
Democratic Republic of Congo  
Democratic Republic of Congo  
Nigeria  
Kenya  
Democratic Republic of Congo  
Mali  
Cameroon  
Democratic Republic of Congo  
Cameroon  
Benin  
Benin



The Grimaldi Forum Monaco hopes to seize this opportunity to bring active support to a humanitarian organisation contributing to alleviate the suffering of populations in Africa and more so in struggling the calamity of AIDS on the whole continent. In a spirit of humanitarian exchange, the Grimaldi Forum illuminates both the cultural and artistic wealth of Africa, yet also with the intention to remember the populations in danger assisted by Médecins Sans Frontières volunteers.

Since 2000 Médecins Sans Frontières treats people affected by AIDS. Today, all sections of Médecins Sans Frontières care for more than 34 000 patients across the world with anti-viral therapies, among which 27 000 are from 17 African countries.

Therefore, part of the entrance fees (for exhibits and concerts) will be allocated to Médecins Sans Frontières. And so as to trigger personal contributions, a donation box will be placed under the glass roof in the main hall of Grimaldi Forum Monaco during the whole event, supported by information concerning de field activities of MSF e.g HIV/Aids patients.

The funds collected on the occasion of "Arts of Africa" will be shared between Médecins Sans Frontières' programmes in Kenya, Malawi and Uganda.

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## **MEDECINS SANS FRONTIERES PROVIDING CARE FOR PEOPLE LIVING WITH HIV/AIDS IN AFRICA**

More than twenty years after the AIDS pandemic broke out and twenty million deaths later, only 11% of patients in vital need of antiretroviral treatment have access to these life-saving drugs. No preventative vaccine is in sight either. Meanwhile, the disease continues to spread: in 2003, over 5 million people became infected. That is more than in 2002, but less than in 2004...

Since December 2000, Médecins Sans Frontières has been using antiretroviral drugs (ARVs) to treat AIDS patients living in countries among the worst afflicted on the planet, especially in Africa. At the time, on top of the prohibitive prices for these drugs, which made it impossible to treat patients in poor countries with ARVs, the more sceptical claimed it would be a threat to public health. According to them, treatments administered or taken erratically would increase the risk of resistant strains of the AIDS virus. Some of these sceptics questioned the capacity of African patients "who don't even know what a watch is," to take medication at a fixed time every day.

Barely five years later, MSF is providing free treatment to over 34,000 patients in nearly 30 countries across the world, 78% of whom live in Africa. For these patients, treatment means survival whilst leading an almost normal life.

This initiative has helped to show that it is possible to provide effective treatment for people living with HIV/AIDS in poor settings. For example, on MSF's programme in Chiradzulu, in Malawi, where 4,000 patients are receiving treatment, case management has been simplified and decentralized without compromising the quality of care provided. Studies have shown that adherence, that is to say treatment regularly taken by patients, is high and that the patient survival rate is satisfactory and indeed comparable to those recorded in more economically developed countries. The survival rate of a patient put on ARVs in the district of Chiradzulu is 78%. This is encouraging considering that some patients only begin treatment at an already-advanced stage of the illness.

MSF has played an important role in the lobbying and campaigning for lower prices and access to ARV drugs. Access to effective treatment at affordable prices is essential not only for MSF's own programmes but for all AIDS patients living in resource-limited countries. To lead this action, which is at the heart of MSF's conception of medical responsibility, MSF stressed the importance of the Campaign of access to essential medicine which MSF launched in 1999. As a result, the average annual price of treatment per patient, which came to approximately \$10 000 in 2000, can now be bought in some countries for just \$230.

MSF is currently treating more than 34,000 patients on its ARV programmes, a mere drop in the ocean compared to the number in need. Of the 6.5 million patients in urgent need of ARV treatment in poor countries, only 1 million receive treatment (500,000 in Africa).

Even when simplified, the proposed treatment remains expensive and difficult to implement. As with all AIDS patients, resistance to certain drugs will soon start to appear amongst our patients and we need to be able to offer an alternative treatment. This implies continuing to fight for both a reduction in the price of ARVs and the availability of generic versions, because second line treatments are very expensive and therefore inaccessible for almost all patients in the South. It is also necessary to be innovative as the patient follow-up protocols applied in countries in the North are inapplicable in countries in the South.

This challenge is immense and we ask ourselves seriously about the future of our patients who are dependent on research carried out in the North for their survival.

Funds raised at the "Arts of Africa" and "Africa Live" events will be allocated to the programmes in Kenya, Malawi, and Uganda where the French section of Médecins Sans Frontières is currently treating around 7,645 AIDS victims.

# EXHIBITION'S PARTNERS



ING Group is a global financial institution with a long history, whose origins can be traced back to the Netherlands in the mid-19th century. ING is a leading financial service provider, operating in the field of insurance, banking and asset management.

Serving more than 60 million private, corporate and institutional clients in 60 countries, ING ranks among the largest financial services companies in Europe in terms of market capitalisation. ING is quoted in Amsterdam stoxx market and in the Eurostoxx 50. it's rating is S&P AA-, Moody's Aa2.

ING's financial strength, its broad range of products and services, the wide diversity of its profit sources and a good spread of risks form the basis for ING's continuity and growth potential.

### **ING PRIVATE BANKING**

ING Private Banking serves more than 100 000 clients with a direct staff of 2 000 employees and has over EUR 56 billion assets under management (excluding loans). It provides services from the following locations :

- New York, Chicago, Netherlands, Belgium, Luxembourg, Jersey, Switzerland, Monaco, United Arab Emirates, South Africa, Singapore, Hong Kong, Philippines.

### **ING PRIVATE BANKING MONACO**

ING Group has been operating in Monaco since 1996 through a company originally named ING Société de Gestion. In 2001, this company was renamed ING Bank (Monaco) SAM. It is a 100% subsidiary of ING Bank (Switzerland) SA.

ING Bank (Monaco) SAM has followed the development of Monaco as an international financial market, and is dedicated, like its parent company to private asset management and offshore investments.

Fiscal benefits offered by the Monegasque Government with, specifically, no income tax for natural persons who are permanent residents, and no inheritance tax, are only a few of the criteria determining the choice of Monaco by investors. Political and economical stability, excellent administrative, medical and educational infrastructures are some of the many advantages of Monaco.

ING Bank (Monaco) SAM fits in this exclusive and privileged environment by offering, with a constant focus on discretion, a great variety of banking products and services to a select clientele : from very traditional products, such as checking account or portfolio management services, to some specialised services, such as "family office" type patrimonial legal counselling, "leasing" type financing for boats or certain real estate projects.

The ING Bank (Monaco) SAM clientele benefits locally from the experience and know-how of a management team fluent in several languages and offering individual solutions satisfying every client need; in addition, clients benefit from a continuous information flow, support from the network and the excellent reputation of one of the largest international financial Groups.

These are only a few of the reasons that have helped ING Bank (Monaco) SAM establish itself, in a very short time, as one of the finest financial institutions in Monaco.

## **ASCOMA JUTHEAU HUSSON**

With about 60 staff, SAMCAR JUTHEAU HUSSON has become since the 1<sup>st</sup> of January ASCOMA JUTHEAU HUSSON gathers the activities carried out by the group ASCOMA AC in Monaco's insurance.

Thanks to its extensive knowledge of Monaco's market gained over the past 50 years and its active relationships with international insurance and companies, Ascoma Jutheau Husson continues to offer its clients a comprehensive range of products and services.

Due to its size and market knowledge, Ascoma Jutheau Husson is in a position to analyse and place any kind of personal (car, health, house and home, pension, investments...) professional, commercial or business liability: from sole traders, through small and medium – sized companies to important specific liabilities, providing cover for accidents at work, legal liability, professional multi-risk liability, industrial liability, buildings, attack, earthquakes...).

A leader in construction- related liability, Ascoma Jutheau Husson also has a "VIP" department to cover top of the range vehicles, luxury houses and art objects.

Ascoma Maritime, one of the group's specialist companies, enables Ascoma Jutheau Husson to meet any requirement of the maritime world.

Ascoma Jutheau Husson has obtained awarded Iso 9001: 2000 certification for all its activities – official recognition of its expertise and proof of its professionalism and its continuous efforts to improve and to achieve client satisfaction.

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## THE CENTRE OF UNION

Africa devotees and players, do you know what the following have in common?

Cameroon, Congo, Ivory Coast, Gabon, Senegal, the Principality of Monaco, France, Italy, the Maghreb, the Indian Ocean and the Caribbean,  
Leading sports brands and City Sport,  
Leading brands distributed in hypermarkets and supermarkets and the store chains M'Bolo, Score, Cash Center, Cap Sud, Leader Price, Hayat Center, Trade Center, Sococo etc.

The answer is:

Mercure International of Monaco

This company of which I am shareholder and Chairman was set up in 1986 in Monaco, where I found the perfect conditions for running an international business.

Our sphere of economic influence includes not only Africa but likewise Europe, the Maghreb, the Caribbean, the Indian Ocean and Asia.

Although our two main fields of business are Sport and hypermarket/supermarket Product Distribution, we also cover other fields such as telephony, fast-food outlets, fashion goods and urban footwear.

Our global knowhow, our experience in our business sectors and our professionalism have earned us a reputation with major brand names who entrust the distribution of their products to us; these include Adidas, Nike, Puma, Reebok, Asics, Diesel, Umbro, Tacchini, Façonnable etc in sport and fashion, but also Procter, Bonduelle, Lesieur, Eckes Granini, Ducros, McCain and many others.

The stores we supply are at the cutting edge of modernity, such as the 600m<sup>2</sup> City Sport store opened last 12 May, which is in no way inferior to the trendiest stores in Paris or New York.

Our 1800m<sup>2</sup> offices and showroom in Monaco and our numerous logistics platforms are organised so as to fulfil as efficiently as possible the requirements of our diverse business interests, which today employ over 3500 people and produce a turnover of 450 million euros.

Constantly improved by the differences between our peoples, we are already citizens of the World. We make sure we prove it.

Adnan HOUDROUGE  
Chairman Delegate



## THE MIMRAN GROUP AND AFRICA

The MIMRAN Group's vocation is to assist and encourage Africa's agricultural and industrial development; it has been active in the continent for over 50 years.

The Group's solid economic grounding – it employs nearly 8000 people throughout Africa – enables it to place all its knowhow at the service of the African populations, the players and decision-makers in local affairs.

### **Network dynamics**

To pursue its vocation, the MIMRAN Group has invested 250 billion CFA francs, in particular for financing factories and plantations. Such investment rapidly proves to be a powerful engine for socio-economic development as it generates numerous employment opportunities, both directly and indirectly through a network of related activities, for example creating local structures.

This same desire to help Africa's populations fulfil themselves has also led the Group to set up two banking structures for assisting private companies and international investors in their development projects. The Compagnie Bancaire de l'Afrique Occidentale (C.B.A.O.) and the Compagnie de Banque Internationale de Paris (C.B.I.P.), based in Dakar and Paris respectively, are the most effective means for the Group to pass its dynamics on to the African community.

### **Partnering the *Arts of Africa* exhibition**

Because it has always worked in close contact with local economies and cultures, the MIMRAN Group establishes itself as a leader in every region of Africa where it operates. More than ever desirous to associate its own success with the African continent, the Group now enters into a commitment with the Grimaldi Forum Monaco to partner the great summer exhibition, *ARTS OF AFRICA, From Traditional Arts to the Jean Pigozzi Contemporary Collection*. This is undoubtedly the finest example of the Group's engagement in the artistic expression of an entire continent.

# **D'AMICO SOCIETA DI NAVIGAZIONE**



Since 1951, d'Amico has been an integral part of international shipping community. The d'Amico family started in shipping with 2 sailing yachts and today, owns and operates a fleet includes Handymax, Panamax and multipurpose box-shaped, open hatch vessels. The tanker fleet is one of the most modern with an average age of less than 5 years. These ships are Mrs. in the 35,000- 45,000 dwt ton range. The group's other activities include banking, telecommunications, portfolio management and real estate.

The Group's operating and administrative headquarters is in Monte-Carlo and has a staff of 50 employees from over 10 countries. The broad experience of its staff is the force behind d'Amico. Each employee's experience brings a varied approach to management and problem solving, which in turn has allowed the Group to expand its fleet and resources.

## **AROUND THE EXHIBITION**

The Grimaldi Forum Monaco is in the habit of surrounding its great summer exhibition with a musical environment directly related to the event's theme.

July 15, the day of the exhibition's inauguration, and July 16, the Grimaldi Forum Monaco will celebrate its own Fifth Anniversary with an "All-African" show presenting Dance Troupes, Fashion Shows, great African vocalists and famous musicians.

Other entertainments are also planned for this summer season, mostly intended for children, and including several workshops for African percussion and handcrafts.

## **PRACTICAL INFORMATION**

Grimaldi Forum Monaco: 10 avenue Princesse Grace, Monaco – Espace Ravel.

Opening hours: Daily from 10am to 8pm, late opening Thursdays 10am to 10pm.

Grimaldi Forum Monaco Ticket Office: Tel. +377 99 99 30 00 - Fax +377 99 99 30 01, and FNAC ticket outlets.

Website: [www.grimaldiforum.mc](http://www.grimaldiforum.mc)

Email: [ticket@grimaldiforum.mc](mailto:ticket@grimaldiforum.mc)

Admission: Full price: €10. Reduced price for groups (over 10 people): €8.

Students (under 25) with student card: €6. Children up to age 11: free.

A part of the revenues from this African event in Monaco will go to the « Médecins sans Frontières » (MSF), association committed in the fight against AIDS.

## **EXHIBITION CATALOGUES** (French and English version)

**Published by SKIRA Editore**

- Traditional Arts Catalogue  
22 x 28 cm  
412 pages  
247 illustrations
- Contemporary Art Catalogue  
22 x 28 cm  
368 pages  
336 illustrations

## **EXHIBITION COMMUNICATION:**

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