

VITA NUOVA.

NEW ISSUES FOR ART IN ITALY 1960-1975

Exhibition from May 14 to October 2, 2022
MAMAC, Nice



Fabio Mauri, *Marilyn*, 1964, photographie et techniques mixtes sur papier, 100 x 69 x 10 cm © Collection privée, Milan - Courtesy the Estate of Fabio Mauri and Hauser & Wirth.

PRESS KIT

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EDITORIAL

By H  l  ne Guenin, director of MAMAC

Da Nizza con amore



H  l  ne Guenin devant l'  uvre de Marco Godinho, *Tenho em mim todos os sonhos do mundo*, 2007, environ 2645 clous, dimensions variables. Vue de l'exposition « Marco Godinho. Mondes nomades » (9 juillet – 9 octobre 2016). MAMAC, Nice    Marco Godinho – Photo : Karol  na Kodlubaj

Between sea and mountain, the roads that lead to Italy from Nice reveal the deeply familiar face of a familiar otherness that draws its proximity in both landscapes and in architecture, in the land and in attitudes. This proximity has also been embodied in recent artistic history, through friendships or complicities such as those of Yves Klein and his elder Lucio Fontana, or the companionship of the New Realists and Mimmo Rotella. It was in Milan in 1957, at the Apollinaire gallery, that Yves Klein opened his first international exhibition – keenly attended by Piero Manzoni and other artists – and it was also in Milan that, in November 1970, the New Realists of Nice and Europe "buried" the movement with a certain panache after having sealed their explosive friendship in Nice, in July of 1961.

Though collaborations or commuting between artists on both sides of the border were multiplied, knowledge of this neighbouring scene remains fragmented,

most often limited to a few big names and artists associated with Arte Povera. The contribution of Italian artists to the history of the last sixty years has, paradoxically, not been sufficiently highlighted. A few projects aimed at promoting this discovery have presented the history of the MAMAC. While the former director of the museum, Gilbert Perlein, devoted large and important monographic exhibitions to major transalpine artists – Gilberto Zorio (1992), Giovanni Anselmo (1996), Mimmo Rotella (1999), Pier Paolo Calzolari (2003) and Michelangelo Pistoletto (2007) – it is through the prism of transversal and European approaches that the Italian art scene has been presented in recent years – the Italian "*land art*" in "*Cosmogonies, au gr   des   l  ments*" (2018); the kinetic and cinematographic scenes of Milan, Turin and Rome in "*Le Diable au corps*" (2019); or the pop women of the peninsula in "*Les Amazones du Pop*" (2020-2021), among others.

Each time, the aim has been to discover unprecedented, unjustly unknown and yet essential figures whose inventive, bold and experimental forms formed an integral part of the international adventure of their times.

A great story was yet to be written on the multiple faces that emerged in the 1960s and 1970s. To consider the singularity of its archipelagic configuration, expanding around several intellectual hubs: a regionalism that contrasts with the extreme centralisation of the French scene of the time, only contradicted by the insolent adventure of Nice. To bring forth the inventiveness and plurality of artistic expression and attitudes with regard to the social, intellectual and political context of a country that had, at that time, experienced "a rich, difficult, exciting and somewhat unlucky history", according to Alberto Asor Rosa, literary critic, thinker and academic¹.

¹ Alberto Asor Rosa, "L'  ge adulte", in: *Identit   italienne. L'art en Italie depuis 1959*, (curated by: Germano Celant), cat. exp.,   ditions du Centre Pompidou, Paris, 1981, p. 25.

Forty years after the landmark exhibition "Identité italienne. L'art en Italie depuis 1959", commissioned by Germano Celant at the Centre Pompidou (1981), the MAMAC was the natural and obvious venue for this new and very necessary panorama. Faithful to the spirit of the historical re-reading offered by the Museum of Modern Art, "Vita Nuova" envisages highlighting the incredible artistic effervescence in Italy due to the cultural and anthropological context of the time. Its aim is to restore the rightful place of many female artists whose essential contribution has only recently begun to be valued; intertwining art, film, literature and popular culture.

Valérie Da Costa, an eminent specialist in Italian art and great promoter of new readings on the career of artists such as Fabio Mauri or Pino Pascali in France and Italy, leads this ambitious and yet necessary re-reading. She has brought an unprecedented wealth of knowledge to the MAMAC. Her research explores the advent of the image and consumer society. Some very contemporary concerns were already present in Italian art at the time. These were concerns regarding

nature and the practice of performance against the backdrop of a post-war Italy, still haunted by conflicts and the active shadow of fascism. Italians were agitated by the bloodshed of the "Years of Lead", the crisis of the working classes and the fascination for the American model. In this period rife with social and historical anxiety, artists seek to "simply offer a measure of life" as Jannis Kounellis confided to art critic Carla Lonzi² at the time.

"Vita Nuova", designed by Valérie Da Costa, is the expression of the artists' intense appetite for freedom and invention. It testifies to a form of gravity in the way in which they perceive the world, a gravity that Fabio Mauri expresses with great lucidity: "Expression without conscience is not art. Art must decipher reality".

² Jannis Kounellis in Carla Lonzi, *Autoportrait*, JRP / Ringier, "Lectures Maison Rouge" collection, Zurich, 2012. Original edition published in 1969 based on interviews with artists held between 1965 and 1969.

1. EXHIBITION

Vita Nuova. New issues for art in Italy 1960-1975

For the first time in France since 1981, the MAMAC of the city of Nice presents a major project dedicated to the Italian art scene between 1960 and 1975. Bringing together 130 works by 60 artists, "Vita Nuova " offers an unprecedented perspective on a major art scene.

Press release

" Vita Nuova. New issues for art in Italy 1960-1975 " aims to uncover the extraordinary vivacity of artistic creation in Italy between 1960 and 1975, whose diversity remains very little known in France – with the exception of the works of Arte Povera artists.

Between the early 1960s and mid 1970s, Italy experienced a particularly fertile and exceptional period, inextricably linked to the richness of cinema and literature of the period. Paradoxically, since the exhibition held at the Centre Pompidou National Museum of Modern Art (Paris) in 1981 – " Identité italienne. L'art en Italie depuis 1959 ", curated by Germano Celant (1940-2020) – there has been no major overview of this remarkable art scene in France. Between the early 1960s and mid 1970s, Italy experienced a particularly fertile and exceptional period, inextricably linked to the richness of cinema and literature of the period.

Paradoxically, since the exhibition held at the Centre Pompidou National Museum of Modern Art (Paris) in 1981 – " Identité italienne. L'art en Italie depuis 1959 ", curated by Germano Celant (1940-2020) – there has been no major overview of this remarkable art scene in France.

Curated by Valérie Da Costa, art historian, specialist in Italian art, " Vita Nuova. New issues for art in Italy 1960-1975 " makes up for this historical gap, offering an unprecedented take on these fifteen years of creation from 1960 – which corresponds to the first exhibitions of a new generation of artists (born between the years 1920 and 1940) active in Genoa, Florence, Milan, Rome and Turin – to 1975, a year marked by the tragic death of the writer, poet and director Pier Paolo Pasolini (1922-1975). The year 2022 marks the centenary of his birth.



Archizoom Associati, *Superonda Sofa in Villa Strozzi Gardens*, Florence, 1967, sofa, 240 x 100 x 38 cm, découpé dans un bloc de polyuréthane et recouvert de simili-cuir brillant, reproduction photographique. Courtesy Centro Studi Poltronova
© Photo : Dario Bartolini



Fabio Mauri, *Intellettuale. Il Vangelo secondo Matteo di / su Pier Paolo Pasolini*, 1975, projection 16 mm avec son du film *Il Vangelo secondo Matteo* de Pier Paolo Pasolini sur une chaise avec chemise et veste et 15 photographies noir et blanc 70 x 59 cm chacune. ©Photo : Sandro Mele – Museo MADRE, Napoli 2016 – © Collection Eredi Fabio Mauri, Rome – Courtesy The Estate of Fabio Mauri and Hauser & Wirth

This generation of artists offered up new ways of understanding and making art: they illustrated a form of *vita nuova* ("new life") – a title borrowed from Dante's eponymous book (*Vita Nova*) which, while serving as an ode to love, asserts a new way of writing – marking Italian art in this period and contributing to its international recognition.

During the 1960s and 1970s, Italy's transformation (industrialism, consumer society, political instability, etc.) resulted in new modes of representation. It is this historical and political context that forms the background of this exhibition.

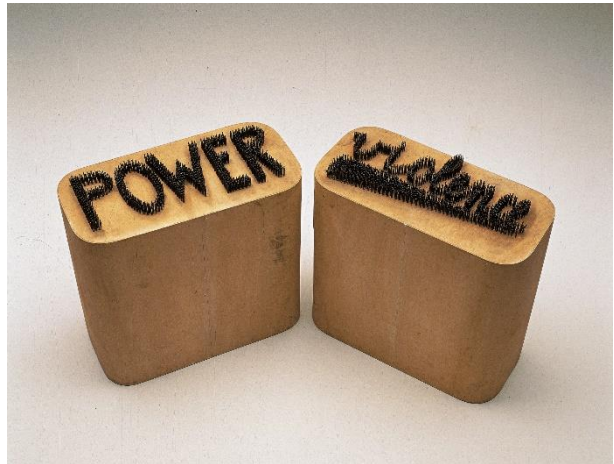
This exhibition adopts on a resolutely thematic approach and is organised around three key topics: **A society of images, Reconstructing nature** and **The body's memory**, all considered in a porous and cross-cutting nature, in order to demonstrate the circulation of artists, forms and ideas between visual, ecological and corporeal issues.

The exhibition aims to present a diverse, non-exhaustive artistic landscape, composed of a selection of artists – some of whom have been forgotten in the world of Italian art (particularly with regard to female artists) – whose work is exhibited for the first time in France and has been recently rediscovered in their own country.

Developed as a multidisciplinary exhibition, "Vita Nuova" explores the links that have been established simultaneously between visual creation, design and cinema.

The exhibition aims to present a diverse, non-exhaustive artistic landscape, composed of a selection of artists – some of whom have been forgotten in the world of Italian art (particularly with regard to female artists) – whose work is exhibited for the first time in France and has been recently rediscovered in their own country.

The exhibition presents 60 artists, including many women artists, through a selection of 130 works and archival documents from Italian and French, public and private collections.



Ugo Nespolo, *Power violence*, 1968, 60 × 65 × 32 cm / chaque, bois et acier. Courtesy Ugo Nespolo, Turin



Marinella Pirelli, *Bruciare*, 1971, film couleur sonore, 16 mm, 4' 10". Courtesy Archivio Marinella Pirelli.



Renato Mambor, *Zebra e Colosseo*, 1965, peinture à l'émail sur toile, 118 × 142 cm. Collection Dello Schiavo, Rome. © Renato Mambor

Project with a European dimension

The exhibition has been officially labelled as part of the French Presidency of the Council of the European Union's cultural calendar of events.

It embodies the city of Nice's international ambition to become European Capital of Culture in 2028.

An exhibition in three parts

A society of images

During the 1960s and 1970s, Italy's transformation (economic miracle, industrialism, consumer society, political instability, etc.) resulted in new modes of representation.

Italian cinema was in its golden age. With the Cinecittà studios, Rome was nicknamed "Hollywood on the Tiber". Cinema stars entered the world of the canvas, while artists used cinema in their works.

The image of the woman, advertising, television, cinema and the artistic heritage of Antiquity and the Renaissance, together with the contemporary city and questions of sexuality and gender, all became subjects to be explored. This effervescence would be counterbalanced at the end of the 1960s by increased political and social tensions (events in the spring of 1968, strikes in the autumn of 1969, the attack on the Piazza Fontana in December 1969, the Borghese coup d'état in 1970, etc.), eliciting a significant reaction among artists.



Gioietta Fioroni, *La Ragazza della TV*, 1964, peinture à l'émail sur toile, 113,5 x 146,5 cm. GAM – Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale, Turin.

© Fondazione Torino Musei – Photo: Studio Fotografico, Gonella 2007



Lisetta Carmi, *I Travestiti*, 1965-1970, impression digitale (2017), 40 x 30 cm, édition 3/6 + II PA. Courtesy Ciaccia Levi, Paris.

© Lisetta Carmi et Martini & Ronchetti



Lucia Marcucci, *Miss Viaggio*, 1964, technique mixte, 35 x 26 x 2cm. Collection privée, Florence

© Photo : Riccardo Porcinai (Florence, Italie) – Adagp, Paris 2022

Reconstructing nature

The theme of the "reconstruction of nature" ("ricostruzione della natura") is borrowed from Pino Pascali, who affirmed its free interpretation in his works.

In this highly industrialised world, the time had come to raise awareness about the excesses of our consumer society. Here, nature is represented as a resource and a central subject for certain artists who, seeking a form of degrowth, use it in their creations.

As such, they develop various filmed actions that interact with natural elements (wind, sun, earth, sand and water), or even interpret it via primary and artificial materials to design sculptures and installations that recreate nature in its strictest elementarity.

During these years, artists and designers shared a common interest in the forms of nature explored; this practice was all about bringing art into life.



Ettore Spalletti, Action sur la plage de Pescara avec l'œuvre *Foglie* (1970), 29 mars 1970 (avec Ettore Spalletti, Franco Summa, Patrizia Agresti, Piera Croveti). Courtesy Studio Ettore Spalletti, Moscufo © Photo Giorgio Colombo, Milan – Adagp, Paris 2022



Pino Pascali, *Cascade*, 1966, toile peinte tendue sur six structures de bois cintrées, 260 × 460 × 102 cm. Achat à la galerie Durand-Dessert en 1996. Acquisition réalisée avec le soutien du Fonds Régional d'Acquisition pour les Musées, État / Conseil régional d'Alsace. Musée d'Art moderne et contemporain de la Ville de Strasbourg. © Photo Musées de Strasbourg



Giorgio Ceretti, Pietro Derossi, Riccardo Rosso, *Pratone*, collection Gufram, 1986, conception 1971, éditeur : Gufram Industria Arredamento, Turin (Italie). Tirage : 15 / 200. Édition originale. Tapis / siège Polyuréthane expansé à froid « Guflex » en forme de gazon géant, peinture lavable « Guflac ». 100 × 140 × 140 cm. Achat à Altras en 1993. Centre national des arts plastiques © Droits réservés – Photo : Yves Chenot



Laura Grisi, *Wind Speed 40 Knots*, 1968, film noir et blanc sonore, 16mm, 4 min 45 s. Courtesy P420, Bologne et Laura Grisi Estate, Rome

The body's memory

" That which always speaks in silence is the body " (" Ciò che sempre parla in silenzio è il corpo "), wrote Alighiero Boetti. The sculpture is memory – the trace of the body – just as painting is movement.

In Italy in the early 1970s, many artists used their bodies as an element of reference, measurement, distortion and performance, rather than as a single material with which to interact – in contrast with the spectacular and exhibitionist themes of body art.

These works are born from the body or evoke its memory from a more conceptual perspective.

The body is also a political object that questions gender and history through a performative approach, whether personal or collective. For some artists, this participatory experience opens itself up to the public space, thereby rendering it a form of social art.



Luca Maria Patella, *SKMP2*, 1968, film couleur sonore 16 mm, 30' (avec Jannis Kounellis, Eliseo Mattiacci, Luca Maria Patella, Pino Pascali), Fondazione Centro Sperimentale di Cinematografia, Cineteca Nazionale, Rome. © Luca Maria Patella



Marisa Merz, *Senza Titolo (Scarpette)*, 1975, fil de cuivre, 4 x 23 x 9 cm / chaque. Collection Merz, Turin.

© Photo : Renato Ghiazza – Adagp, Paris 2022



Marisa Merz, *Living Sculpture*, 1966, feuille d'aluminium cousue, 200 (h) x 90 (l) x 80 (p) cm. GAM - Galleria Civica d'Arte Moderna e Contemporanea, Museo Sperimentale, Turin

© Fondazione Torino Musei - Photo : Studio Fotografico Gonella, 2009 – Adagp, Paris 2022

Curator



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Valérie Da Costa is a specialist in 20th and 21st century history. She is an art historian, art critic and curator. Lecturer of contemporary art history (20th - 21st centuries) (University of Strasbourg), and author of several texts and books on this subject. Among her publications: *Écrits de Lucio Fontana* (Les presses du réel, Dijon, 2013), *Pino Pascali: retour à la Méditerranée* (Les presses du réel, 2015), *Fabio Mauri: le passé en actes / The Past in Acts* (Les presses du réel, 2018), "Arte Povera hier et aujourd'hui", *Cahiers du Musée national d'art moderne* (no 143, spring 2018) (under her direction), *Ettore Spalletti: ombre d'azur, transparence* (Nouveau Musée National de Monaco-Mousse publishing, Milan, 2020), *Laura Grisi* (JRP|Editions, Geneva, 2021), *L'Espace des images. Art et culture visuelle en Italie 1960-1975* (ed. S. Chiodi, V. Da Costa) (Éditions Manuella, Paris, 2022), *Paul Thek en Italie 1962-1976*, (Les presses du réel, 2022).

Among a great many other things, she has been the curator of the following exhibitions: "Oublier la danse" (Centre Pompidou, Paris, 2014), "Le corps en jeu" (Centre Pompidou, Paris, 2015), "Germaine Richier, la magicienne" (Musée Picasso, Antibes, 2019), "Piero Gilardi: de la nature à l'art" (Galerie Michel Rein, Paris, 2020), "Turi Simeti: l'aventure monochrome(s)" (Galerie Almine Rech, Paris, 2022).

List of artists

Carla Accardi, Vincenzo Agnetti, Franco Angeli, Giovanni Anselmo, Archizoom, Michelangelo Antonioni, Gianfranco Baruchello, Tomaso Binga, Irma Blank, Alighiero Boetti, Marisa Busanel, Pier Paolo Calzolari, Lisetta Carmi, Elisabetta Catalano, Mario Ceroli, Claudio Cintoli, Gino De Dominicis, Luciano Fabro, Federico Fellini, Giosetta Fioroni, Rosa Focchi, Piero Gilardi, Giorgio Griffa, Alberto Grifi, Laura Grisi, Gruppo Strum, Paolo Icaro, Jannis Kounellis, Ketty La Rocca, Maria Lai, Sergio Lombardo, Renato Mambor, Lucia Marcucci, Titina Maselli, Fabio Mauri, Eliseo Mattiacci, Marisa Merz, Mario Merz, Franco Mazzucchelli, Ugo Nespolo, Luigi Ontani, Giulio Paolini, Claudio Parmiggiani, Pino Pascali, Luca Maria Patella, Pier Paolo Pasolini, Giuseppe Penone, Marinella Pirelli, Michelangelo Pistoletto, Carol Rama, Mimmo Rotella, Mario Schifano, Ettore Spalletti, Cesare Tacchi, Gilberto Zorio

Exhibition lenders

Centre Georges Pompidou National Museum of Modern Art, Paris; National Centre for Visual Arts (CNAP), Paris; Paris Museum of Modern Art (MAM); Strasbourg Museum of Modern and Contemporary Art; Galleria Civica d'Arte Moderna e Contemporanea, Turin; MAXXI, Museo Nazionale delle arti del XXI secolo, Rome; Fondazione Merz, Turin; Fondazione Marconi, Milan; Fondazione Baruchello, Rome; Cineteca nazionale, Rome; Cineteca di Bologna, Bologna; Galleria P420, Bologna; Galleria Tucci-Russo, Turin; Galleria L'Attico-Fabio Sargentini, Rome; Galleria Continua, San Gimignano; Galleria d'arte ARTEA, Milan; Galerie Tornabuoni, Paris; Galerie Michel Rein, Paris; Galerie Ciaccia-Levi, Paris; Galerie Mercier&Associés, Paris; Gallery ChertLüdde, Berlin; Archivio Anselmo, Turin; Archivio Ugo Nespolo, Turin; Archivio Giorgio Griffa, Turin; Archivio Lucia Marcucci, Florence; Archivio Franco Mazzucchelli, Milan; Studio Penone, Turin; Archivio Marinella Pirelli, Varese; Studio Fabio Mauri, Rome; Studio Eliseo Mattiacci, Pesaro ... and many private lenders in Italy and France.

2. AROUND THE EXIBITION

Exhibition catalogue

Vita Nuova. Nouveaux enjeux de l'art en Italie 1960-1975

Snoeck, MAMAC

under the direction of Valérie Da Costa

with texts by Valérie Da Costa, Lara Conte, Laura Iamurri, a chronology by Sara Miele and preface by Hélène Guenin.

Number of pages: 175

Number of illustrations: 73

Price: €29

Release date: May 2022

The exhibition catalogue, a reference work, traces the extraordinary vivacity of artistic creation in Italy between 1960 and 1975 through a selection of works by more than 50 artists who have offered a glimpse into Italian society throughout these 15 years.

This generation of artists envisioned new ways of creating. It illustrates a form of *vita nuova* ("new life") that characterises Italian art from this period and contributes to its international recognition.

A city-wide calendar of events

The exhibitions opens an Italian season based on an associated calendar made up of a host of events, notably in partnership with Villa Arson, the Nice Côte d'Azur Opera, the National Theatre of Nice and the Côte d'Azur University.

Exhibition highlights

>**European Night of Museums**, Saturday **14 May** from 7pm to midnight.

*Musical introduction by LegoMyEgo on the playlist "Musica SotterraneaViva" and DJ, VJ, fashion and dance "Blob Italia" performance from the GRADAR collective.

*Theatrical and musical performance with the Cie du Dire Dire

*"La classe, l'oeuvre" with the Nice Vernier secondary school: "Qui e ora... Prestazioni riattivate", revived performances of artists Eliseo Mattiacci (*Rifarsi*, 1973) and Cesare Tacchi (*Painting*, 1972).

>**Artistic Lecture** by Valérie Da Costa, curator of the exhibition, Wednesday **1 June** at 6pm. 27 Boulevard Dubouché, Nice.

>**The MAMAC celebrates Italy on the occasion of the National Day!**

June 2nd from 6pm to 10:30pm

Open air workshops and visits of the exhibitions.

Show "Prego": Theatrical and musical fantasy by the company of Dire Dire.

Movie-concert LegoMyEgo.

Italian street food.

Free.

>**The Opera Concerts**, at night on **24 June**: The Opera invites itself to the MAMAC and brings the Italian musical creation of the 1960s and 1970s to the museum.

>**Aperitif Tales** in collaboration with the National Theatre of Nice, on **2 and 3 July** on the Coulée Verte: theatrical reading from the theatre troupe.

>**FESTA – ARTY PARTY, on 9 July.**

*« TUBO CATODICO » Sound and image performance with LegoMyEgo

*Spectacle "Prego": Theatrical and musical fantasy by the company Dire Dire.

>**European Heritage Days, 17 and 18 September.**

*Spectacle "Prego": Theatrical and musical fantasy by the company Dire Dire

*Concert with LegoMyEgo

*Project review with the schools in Nice and in partnership with the CLEMI IT and Media Education Centre: "Captations sonores, quand les enfants ont la parole"

>**Screening cycle at the Nice Cinémathèque** from 19 to 25 September.

100% Vita Nuova workshops and tours

>Les Môm'Art for children. Wednesdays from 3pm to 4:30pm. From age 6 and up.

>Les Môm'Art with 4 hands. Saturdays from 10:30am to 12pm. From age 5 and up.
Experience the artistic practices associated with the exhibition while learning new techniques.
€8.50 per participant per session. Subject to a minimum of two participants.

>S'aMusée: throughout the holidays. Môm'Art courses with family from age 5 and up and Môm'Art for children from age 6 and up.

> Tours for individuals: Every Saturday at 3pm in French and 4pm in English, and from Tuesday to Saturday from 12 July to 27 August. Free for children under 13. €6.20 for tour + price of admission. Duration: 1 hour. No reservation required.

My summer at MAMAC

>Summer tales hours : July 6, 13, 20 and 27 from 4 to 4:45 pm, with Camille Chrétien from the "Ateliers Illustrés". From age 3 and up. Free for children under 13. €6.20 + price of admission for accompanying adults. Children must be accompanied. Duration: 45 minutes.

>ARTY! WORKSHOPS for S'aMusée with guest artists

Film editing course with Il était un truc; puppet and object theatre course; dance course with Cie Pieds nus (Corinne Oberdorff and Davy Sur), illustration course with Lisa Laubreaux.

>Môm'art courses

An intensive week of creative workshops on the Italian artists of the 1960s and 1970s.
For the children from age 6 and up, 12 to 15 July and 16 to 19 August from 2pm to 4pm.
With family from age 5 and up, 23 to 26 August from 2pm to 4pm.
Price: €8.50 per participant.

> Group and school tours: From Tuesday to Friday. Guided tour with or without workshops. During the school holidays, we welcome leisure centres and associations ! Free for groups in the metropolitan area, €21 for groups outside of the metropolitan area and €85 for groups of 14-30 adults. Duration: 1 to 1.5 hours.

> Tours for teachers at all levels: Take advantage of training courses and events dedicated to National Education teachers in partnership with the DAAC and project officers. Upon request. Free of charge.

> The toolkit: Get even more out of your tour with a treasure hunt, a game booklet and an educational kit. Upon request and reservation. Free of charge. Available to download from our website under Tours & Workshops / Toolbox.

>Yogi Saturdays – Wellness at the museum!

9, 16 July, 9, 16, 23 and 30 August from 10am to 11:30am.

Re-discover the collections in a different way by combining a visit with gentle physical exercise.
Price: 8.50€ per participant.

>Family tours every Wednesday during summer

With treasure hunts or experimental films, a host of fantastic ideas offering up an interactive and fun way of discovering art. For age 5 and up at 11am. €6.20 per participant + entrance ticket. Free admission ticket for children under 13.

Reservation required unless otherwise indicated mediationmamac@ville-nice.fr
Find the updated programme on the website > Tours & Workshops and Events page

Spotlight on Lucia Marcucci in the contemporary gallery

From 2 June to 28 August 2022

Opening on June 1 at 7pm



This summer, the MAMAC presents a personal exhibition "Lucia Marcucci. The secrets of language", to accompany the "Vita Nuova" exhibition.

Lucia Marcucci, a former member of the Gruppo 70, has been composing collages of words and images taken from the world of mass communication since the 1960s to denounce the tragic events of her time. These provocative and ironic "visual poems" are a constant in her work until the 2000s.

In the contemporary gallery of the MAMAC, her works from the 60s and 70s that reference political and social issues of the time, are juxtaposed by her more recent works inspired by advertising messages with images based on popular attitudes that never stray far from the most ingrained clichés.

Lucia Marcucci, *I segreti del linguaggio*, 1970, collage sur carton, 50 x 35 cm

© Courtesy Frittelli arte contemporanea, Florence

Photo : Paolo Mariani - Adagp, Paris 2022.

3. A PARTNER EXHIBITION AT VILLA ARSON

" Vita Nuova " also forms the subject of a collaboration with Villa Arson through a major partner exhibition "The Future Behind Us. Italian art since the 1990s: the contemporary facing the past», curated by Marco Scotini, o exhibition from 11 June to 28 August 2022. Villa Arson welcomes in a younger generation whose contemporary works resonate with the utopian ideas of their elders.

Specially designed for Villa Arson, the exhibition seeks to interpret the last three decades of the Italian art scene through the prism of a double hypothesis: on the one hand, the disorientation of the present and on the other, the relationship with the erasure of recent history.

"Future behind us" presents the works of 20 artists from the 1990s to the present day, among the most important of the last few generations, using media of all kinds (paintings, installations, video, sound arts and performances) to address topics such as the transformation of work, gender, urban spaces, ecology, psychiatry and pedagogy, through the double filter of the past and the present. This will be the first collective exhibition in France devoted to Italian contemporary creation.

Curator: Marco Scotini



Francesco Jodice, *La notte del drive in, Milano spara*, 2013, film HD



Adelita Husni-Bey, *Chiron*, installation, 2018, copyright ; Maris Hutchinson / EPW Studio

List of artists:

Alterazioni Video, Francesco Arena, Massimo Bartolini, Rossella Biscotti, Paolo Cirio, Marie Cool & Fabio Balducci, Claire Fontaine, Celine Condorelli, Danilo Correale, Irene Dionisio, Chiara Fumai, Stefano Graziani, Alice Guareschi, Adelita Husni-Bey, Francesco Jodice, Rà di Martino, Stefano Serretta, Stalker, Bert Theis et Luca Vitone.

Practical information

"The Future Behind Us. Italian art since the 1990s: the contemporary facing the past",
11 June - 28 August 2022| Villa Arson

20 avenue Stephen Liégeard 06105 Nice Cedex 2

The Villa Arson is open to the public during the exhibition: every day, except Tuesday, from 2pm to 6pm (from 2pm to 7pm in July and August).

The outdoor spaces (gardens and terraces) and exhibition halls are mostly accessible to people with reduced mobility.

Website: <https://villa-arson.fr/>

Press contact: Clara Coustillac-anne samson communications -clara@annesamson.com-01 40 36 84 35

4. THE MAMAC : A MUSEUM FIRMLY ANCHORED IN THE URBAN AND ARCHITECTURAL FABRIC OF THE CITY



Exhibition view « She-Bam Pow POP Wizz ! Les Amazones du POP » octobre 3, 2020 – march 28, 2021, MAMAC, Nice
Évelyne Axell, 1965, Erotomobile and Hitchhiking, 1966 © Adagp, Paris 2020 - Photo : François Fernandez

Located in the heart of the city, the MAMAC was designed by architects Yves Bayard and Henri Vidal and inaugurated in 1990. MAMAC offers a dive into the adventure of art from the 1950s to the present day.

Despite the singularity of personalities and practices, three flagship issues emerge: the act of appropriating and diverting everyday life (with the New Realists in particular), the art of movement and attitude (with Fluxus) and an analytical exploration of painting (with Support/Surface). This research has been compared to European and American artistic creation of the last sixty years. The collection, made up of some 1,400 works by over 300 artists, therefore finds its essential articulation in the relationship between New European Realism and the American expression of the art of assemblage and Pop Art, though it also deploys major works of minimalist art or Arte Povera. One floor is dedicated to temporary exhibitions, while the next two house permanent collections.



Exhibition view « Le Diable au corps. Quand l'Op Art électrise le cinéma »
may 17 – 29 september 29, 2019. MAMAC, Nice
Carlos Cruz-Diez. Labyrinthe de Transchromie B, Paris, 1969/2019 © Carlos Cruz-Diez - Adagp, Paris 2019 - Cruz-Diez Art Foundation

Two major figures of 20th century art form the core of the collections: Yves Klein, in particular thanks to the archives of Yves Klein, and Niki de Saint Phalle – which represents the artist's largest collection in France (and second in Europe) following its donation in 2001.

In recent years, the MAMAC has affirmed its commitment to an active re-reading of the history of art, marked by contemporary societal issues, the highlighting of singular figures and the production of new stories: " Gustav Metzger. Remember Nature " (February 2017)," Lars Fredrikson " (2019); " À propos de Nice. 1947 – 1977 " (summer 2017);

" Cosmogonies, au gré des éléments ", a multidisciplinary and historical collective exhibition focusing on ecological issues and the co-creation between artists and nature from Yves Klein to Thu-Van Tran (summer 2018) ; " Inventing Dance: in and around Judson, New York ", 1959-1970 (winter 2018); " Le diable au corps. Quand l'Op art électrifie le cinéma " (summer 2019) re-reading of the relationships between art and cinema in the 1960s or " She-Bam Pow POP Wizz ! Les Amazones du pop " (2020-21), which questions the canons of American and European pop from a feminine and feminist perspective.

NEW! To be discovered from spring 2022

In situ commission by Flora Moscovici on the roof terrace of the MAMAC

Curator: Martine Meunier

From spring 2022, the public will discover an in situ intervention by Flora Moscovici - a painting of the scale of the architecture of one of the MAMAC's terraces - which will dialogue with the urban landscape that unfolds at 360° on the museum's roof.

"I will start with the cold colours of the metal and the green reflections of the windows to gradually develop my palette in relation to the multiplicity of shades that can be observed in Nice. My painting will echo the patches of colour that can be seen from the terraces overlooking the city, but it will also be linked to parts not visible from these viewpoints, such as the theme of fantasy that impregnates the Mediterranean and has contributed to the evolution of the city of Nice.

I would like to draw inspiration from the myth of the Riviera and its polychromy, from the way in which the first illustrated guidebooks to the Côte d'Azur, even before it was called that, influenced its architecture. I want to touch on the dream and ideas of exoticism promoted to visitors from England and the Nordic countries during the winter months and how this played a role in 19th century constructions of the city, without forgetting the Italian, Moorish and Baroque influences that made colour take a central place in the city's aesthetic. (...)

I want to work mainly with mineral pigments, which still have a privileged place in the building industry on the Mediterranean coast."


Flora Moscovici was born in 1985.

She lives and works in Paris. A graduate of Ensa Paris-Cergy, she has had several solo exhibitions, notably at the Centre d'art de Quimper in 2015.

Her work has been presented in Aux Foyers, curated by Joël Riff, Moly-Sabata (2021); *La Couleur crue*, Musée des Beaux-Arts de Rennes - curated by Anne Langlois, Sophie Kaplan and Jean-Roch Bouiller (2021) - in 2020, she was a guest artist at Normandie Impressionniste and invited to exhibit in the square gallery of the Villa Arson in 2019 in dialogue with Linda Sanchez. Winner of L'art en chantier, she has just completed a monumental commission for the Ministry of Culture, entitled *Cité polychrome*.

5. PRATICAL INFORMATION AND CONTACTS

Deputy Director General for Culture and Heritage
Thomas Aillagon, director

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www.mamac-nice.org  mamacnice_officiel
Open every day except Mondays from 10am to 6pm

VITA NUOVA
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