EXHIBITION AND LITERARY EVENTS AT THE LOUIS NUCÉRA LIBRARY

The artist’s appetite for Veronese is mirrored in the plethora of authors who have written on the subject of his work and for whom he made the illustrations. The fruit of these collaborative projects has resulted in an exhibition as well as talks, particularly as part of the Jeuils Litéraires (Literary Thursdays) programme, starting in October 2016. Exhibition Ernest Pignon-Eme, October 1st, 2016 - January 8th, 2017

Access to these events is free and open to all, subject to availability.

Louis Nicolasrolley - 2, Yves Klein - Nice
Tuesday and Wednesday: From 10am to 7pm, Thursday and Friday: From 2pm to 7pm.
Saturday: From 10am to 6pm
Sunday: From 2pm to 6pm, October to end of May
+33 (0)4 91 13 49 90 - www.bmvr.nice.fr

AN INTERNATIONAL SEMINAR
An international and interdisciplinary SEMINAR on the relationship between street art and poetry, organized by the Nice Sophia-Antipolis University. "Poets on the Walls, Street Art & Poésie" from 22 to 24 September 2016
postersonthewalls.sciencesconf.org

LA COMPAGNIE HUMAINE
La Compagnie Humaine and its choreographer Eric Oberdorter will be developing the "Vrilhun163" project for 80 Nice students from the College Jules Romains secondary school throughout the 2016/2017 season. Inspired by E.P-E’s study of Arthur Rimbaud, they'll be working together to create free art and poetry workshops as well as a filmed dance project due to be screened in June 2017 at the MAMAC’s auditorium.

www.compagniehumaine.com

PROGRAMME OF DOCUMENTARY SCREENINGS IN THE MUSEUM'S AUDITORIUM

Saturday October 1st, 2016 from 2 pm to 3:30 pm
The Monte-Carlo Ballet with Jean-Christophe Maillot, dancer, choreographer and director (with whom E.P-E made the set designs, Romeo and Juliet, Cleopatra, Belle, The Dream, Luke and more). The Shrew at the Bolshoi Theatre in Moscow) and Bernice Coppieters, dancer, choreographer and director (with whom E.P-E realized the set designs)

Thursday and Friday: From 2pm to 7pm.
Tuesday and Wednesday: From 10am to 7pm.

GUARDIANS OF THE MAMAC

Summer season
From June to 31 August 2016
Guided tours in French and English
> Tuesday to Friday at 10:30am for groups (booking required)
> Tuesday to Friday at 3pm for individuals

From September
> every Friday at 3pm, French or English

Single ticket: € 6 (free for under 13s)
Group ticket (20-30 people): € 42

Guided tour for school groups (booking required)
Flat rate of € 25 per class for school groups - free for schools in the Nice Côte d’Azur Metropolis.

WORKSHOPS
Summer teen workshops to 8 July mornings from 10:30am to 12:30pm.
Kids workshops (ages 6 to 11) from 24 to 28 October 2016, mornings from 10:30am to 12:30pm.

Price: € 10 for a 3-hour session; € 42 for the full week

HERITAGE DAYS
17 and 18 September - free admission
> Saturday at 3pm: On-site presentation of the Ernest Pignon-Eme project by a Year 12 class at the Lycee René secondary school in Cagnes-sur-Mer
> Saturday at 5pm: Like Water performed by artist Taysir Batniji in tribute to the poet Mahmoud Darwish
> Sunday 3pm: Tour of the exhibition by the curator
> Sunday 5pm: Like Water performed by artist Taysir Batniji in tribute to the poet Mahmoud Darwish

EUROPEAN HERITAGE DAYS
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From the Albion plateau in Certaldo, from Charleville to Paris, from Naples to Soweto, from Santiago to Nice, from Santiago to Chile and Ramatlah, Ernest Pignon-Ernest has been transforming the world’s streets into pop-up works of art since 1966. This unique approach succeeds in attaining a rare balance of activism without concession or denial, and incredibly rigorous artistic expression. Some of his pieces, and particularly the gunned-down figures of the Commissar or his wandering Rimbaud, printed in thousands of copies, have become veritable icons of our modern times.

In 1995, the MAMAC put on a major exhibition of the artist’s work in the streets of Naples. Twenty-one years after this event, the institution is back with a new look at the Nice surge of the urban life story in a museum-like first-time retrospective combined with a site-specific project, “Rapports,” on display at the Saint-Pons Abbey overlooking Nice’s university centre.

Designed by the artist himself, this retrospective is based on hundreds of documents and works of art, offering visitors the opportunity to explore a work-process and innovative approach to art. The retrospective covers an exceptional life path, a creative process that galvanizes memory, myth, poetry, revolt and larger-than-life characters, while keeping visitors on their toes. These images and documents interact with the museum’s architecture and inspire a sense of urban exploration through the effects of perspective and correspondence they exude. Offering up a glimpse of the artist’s life story in a museum-like first-time retrospective, the exhibition is a tribute to the artist’s concern of keeping visitors on their toes. These images and documents interact with the museum’s architecture and inspire a sense of urban exploration through the effects of perspective and correspondence they exude.

PLACE AS A SPACE FOR ART

It began with a space, a living space I wanted to work on. I tried to understand it, to capture everything that can be seen, or can no longer be seen (history, while at the same time distilling everything that is a snapshot of Ernest Pignon-Ernest’s ethical and political and social interests alongside his artistic standards and relationship with art history and the effects of perspective and correspondence behind are sketches, rough preparatory and model drawings of the prints and on-site photographs.

THE TRACES OF MEN [room 1]

Returning human history to its rightful place on our walls. The exhibition opens with an image designed for Lyon’s prison in 2012, a nod to Eco House (Behind the Man). E P-E’s extension is the opposite of that displayed by Fontinot Pilate. It refers to the martyrs we no longer see and who are nevertheless right before our very eyes, repositioning these figures in the story of humanity. The first part of the exhibition is a tribute to the artist’s concern for the human problems of his time. Instead in 1971 to commemorate the centenary of the Paris Commune, he covered the capital’s cobblestones with recurrent statements where the forgotten dead once fell, the fathers and sons of the Revolution. A strong voice against apartheid, he displayed an image of a black family behind barbed wire in his home town, to illustrate the reality of the city of Nice’s training with Cape Town. During this period E P-E created several collaborative pieces on this subject: “enmirent” (Avignon, 1975), “avermirent” (Paris, Tours 1975), “Calabre” (1975), “Grenoble” (1976), “Expulsoires” (Paris, 1976).

SYNONYM [room 2]

In Nice, history is never ended: byres of Greek, Roman and Christian mythology co-exist. My images examine these myths, they follow the different paths that cross over and intertwine, they illustrate our origins, the origins of Woman, the death rituals that have flourished here since Virgil’s image of a black family behind barbed wire in his home town, to illustrate the reality of the city of Nice’s training with Cape Town. During this period E P-E created several collaborative pieces on this subject: “enmirent” (Avignon, 1975), “avermirent” (Paris, Tours 1975), “Calabre” (1975), “Grenoble” (1976), “Expulsoires” (Paris, 1976).

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Throughout the exhibition, students from the Local: Bachelor school are invited to create and present, with support from the museum’s communications department, an educational video on the exhibition and the artist’s work. In parallel to this, a documentary space will showcase catalogues and archive documents as well as a line-up of documentaries on the artist’s major projects.

4 The Greek painter Zeuxis thought he would win a painting competition because birds tricked him into believing they had eaten grapes he had painted. But his opponent won with his painting of a curtain - Zeuxis himself was tricked by the illusion. Of grapes he had painted. But his opponent won with his painting of a curtain - Zeuxis himself was tricked by the illusion.

2 Ecce Homo (Behind the Man) is the Latin phrase said by Pontius Pilate after Christ was flagellated and crowned with thorns, and is used broader to all of expressions of the Passion of Christ.

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E P-E’s drawings are evocative of images not created by any hand, as if they were ‘already there’, in the memory of the spaces they occupy, revealing themselves on paper fixed to the walls. Life-size bodies cast over the bodies. In Soweto in South Africa, in 2002 he was invited to carry out work on the subject of AIDS, and E P-E created a contemporary pieta inspired by a 1976 photo of a riot that has become emblematic of anti-apartheid activism, thus bringing together two tragedies: yesterday’s fight against racial segregation, and today’s struggle against pandemics.

AN ANTHOLOGY OF POETS [room 3]

I draw on the images of the poets in the same way I use mythological, religious or media images: as symbols, secular myths, pagan icons. Their portraits are cultural signs that often remind us of the extent to which they embody the aspiration, drama and tension experienced in the extent to which they bear the slights of their times. Their image is intrinsically bound with the memory and reverberation of their work, their life and sometimes their death. Typhus fever and the camp violence that killed Dinos in Bosnia; Karlov, who hung himself in the ‘black and white night’ of a Cold War prison, Mayakovsky, Artaud, Pasolini... Once we are there we cannot forget them, depicted on a wall as if their faces might reveal their destiny. At last, that’s what I attempt to do.

The exhibition leads on to a gallery of portraits, an anthology of poets. E P-E often said that he mixed more to poets than to painters, and it therefore comes as no surprise to see portraits of poets abound here, having featured heavily as a source of inspiration from the very start of his career. From “Malastave” (1972) to “Robbia” (1978), from “Paracelse” (1980/2015) to “Pablo Neruda” (1981), from “Antim Arrata” (1979) to “Dorinaos” and “Makos” (2001/2013) via Jean Genet (2006) and “Maimund Danaceh” (2006), the spotlight is placed firmly on “those who lived poetry,” to use a phrase coined by the poet André Velter, with whom E P-E has worked on a number of collaborative projects. In others words, those who may not have lived from their poetry, but whose priority was to follow Holderlin’s footsteps, to live poetically in the world. In a way, it was inevitable that an artist such as E P-E would seek to bring that art to the streets and walls of cities and towns alongside resolute poets, observers, worldsmiths, masters of reviv and alcapo, and that his work should feature an incessant series of intimate encounters with them.

TRACES AND IMPRINTS

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