FOR THE TEENAGERS

The tour where YOU are the hero!

Manual Mode. A tour where you would be the hero is an interactive narrative. The choices you make will surely have an impact on the direction your story is taking. In most cases, you will be offered two choices. Assess your options then click on the choice you prefer in order to be directed to the corresponding page and continue writing the story.

Let's go! To start, click on Introduction. (Click on Ctrl and then on the text written in blue to continue reading).
Introduction.

You’re getting ready to sleep. You put your pajamas on and jump into bed, holding your phone. Surfing on the Internet, you encounter the Instagram account mamacnice_officiel. You’ve never been to this museum before and you look quickly at the pictures. It triggers your curiosity, but come on, you’re too far away from Nice to possibly visit it. You still spend some time scrolling down the feed. Then, you turn off your phone and fall deeply asleep.

Go to page 1.
Page 1. You’re suddenly startled by a strange sound. You’re in your pajamas, in the middle of nowhere! Nowhere, really? In fact, you don’t really know where you are, you cannot see anything around you. No landmarks. Impossible to know the place you’re in. You ask aloud: "Is there someone here?". No answers. Not a single sound around you but the echo. The silence is crushing you, worrying you even. It looks like you’re all alone. But where? You listen to your breathing, you rub your eyes, trying to recognize some kind of shape in the darkness. Nothing comes out of it.

What do you do?

Choice A: You go on in the dark, touching the walls to guide you. You end up finding a lightswitch and you turn it on. Go to page 2.

Choice B: You get on the ground and start crawling. You feel something at the end of your fingertips. Quick! You take the object into your hands. Go to page 3.
Page 2. It seems like the switch does not work. You turned it on several times but no light came in. As if the power was off. How will you find the exit if you don't know where your feet are stepping? You're starting to panic and ask when this nightmare will end. Suddenly, you hear a sound, a very loud one. As if something was hitting a metal sheet. Grindings come from everywhere and they do not stop. They are even getting louder!

You turn your head toward the origin of the sound.

Choice A: Gathering your strengths, you walk toward the sound, following the walls with your hands. Go to page 4.

Choice B: Let's be courageous and try to escape! Without thinking and wondering what could lie in front of you, you start running in the dark, going further away from the sound. But you miss a step and fall heavily on the ground. Go to page 5.
Page 3. What you found is actually a flashlight. You manage to find the switch and light comes in. Few! You feel a bit less worried. But still, this flashlight is not ideal! You can barely see anything! You turn it towards a white wall with what seems to be a pinkish mass on it. Some distance away, there is a gigantic shape, a red or burgundy shape, you don’t quite know. Directing the light towards it does not achieve anything but make you almost entirely blind.

What will you do?

Choice A: You get closer to the pink shape, holding the flashlight. Go to page page 6.
Choice B: You put the light down to avoid being blinded. You light up your steps instead and draw closer to the reddish giant. Go to page 7.
Page 4. The sound is getting louder and louder. It looks like a machine can not
stop working. You start moving forward and your feet hit something on the floor. You’re
leaning forward to pick it up. A flashlight! You immediately turn it on and spread the
light all around you.

Then, you focus the lightray on one precise object.

Choice A: Oh! That is where the sound comes from! But what is this weird machine? It
spins, it makes sounds but does not produce anything! Go to page 8.

Choice B: From far way you perceive some big black and white eyes, fixing you
strangely. Considering their size, it surely isn’t a real person. No worries then, you
advance toward them. Go to page 9.

You ran into a kind of little rope separating you from something leaning on the wall. Just below this rope, a flashlight! You pick it up immediately and advance toward a bib red and pink picture. Got to page 6.
Page 6. You light up the big surface and look at it more closely. It’s a painting! You approach the flashlight from the artwork and you discover some glasses, a rockish haircut, an ear, a whole portrait in fact!

James ROSENQUIST, born in 1933 in Grand Forks, North Dakota, lives and works in Arıpeka, Florida. First an advertiser, James Rosenquist maintains in his plastic language a media-like iconography, notably aggressive primary colors; simple, monumental, and easily recognizable shapes. He borrows from billboards the oversized character of his work. Big Bo 1966 is a tribute to a jazz star, Bob Diddley, a musician very much appreciated by Pop Art artists. This duotone portrait, with simplified facial features, expresses two major axes supported by Pop artists: there is nothing else to see than what lies on the surface and nothing differentiates, in the final work, the artist from the machine.

Big Bo
1966
Oil on canvas

A sound is rising around you, poundings and wheels grinding. However, you’re not afraid anymore and sprint toward the sound!

Choice A: You start to identify a machine far away. Let’s go to page 10!

Choice B: You get closer but suddenly, you feel as if someone was watching you. Turning your head, you see a woman peering at you. You advance toward her. Let’s go to page 11!
Page 7. This gigantic shape is far higher than you. There is a metallic skeleton and you believe you see a wheel and a dashboard. It's a car! But in what state! It's all battered, the mirrors are gone as well as the headlights and the glass windows. Even the wheels are missing!

Choice A: A sound, again. Always a metallic one. Could it be that there is another car somewhere? Go to page 10.

Choice B: You turn around. It seems you can distinguish a pair of eyes from far away. You quickly walk toward a big red wall! Go to page 11.

CÉSAR

CÉSAR, born César Baldaccini in 1921 in Marseille, died in Paris in 1998. Around 1947 just after the war, he built his first sculptures, not from marble nor bronze (too expensive materials), but from scrap metal. From 1955 to 1965, César created his first Compressions using a car pieces press: radiators, motors, brass tubes etc... before attacking the cars themselves. From 1960 to 1989, César “compressed” 23 cars and became the first sculptor to use a machine-tool, an industrial press, as an artistic means. Dauphine, 1959-1970, is an artwork in three dimensions, a veritable flat compression of a real car.

Dauphine
1959-1970
Three dimensions artwork
Page 8. You get closer and start observing the mechanism. With the lighthouse,
you follow the straps that allow the machine to work. A plastic can seems entirely burnt
and distorted. And here! It looks like a scythe! And there! Again a piece of motor! Go to
page 10.
Page 9. Her eyes seem to follow everyone of your steps. But who is this woman? Right beside her, there seems to be a tree. It looks like a real one with all these leaves! You now go to page 11.
JEAN TINGUELY

Jean TINGUELY, born in 1925 in Fribourg, died in 1991 in Berne (Switzerland). Not long after his arrival in Paris in 1953, he created his first meta-mechanic sculptures, blending kinetic art and assemblage art. In the making of his first machines, Tinguely united movement, image, and sound. Throughout the 60's, he built machines ever more impressive and disconcerting. These machines are composites, made from diverse objects and materials, as in Relief bleu, 1978.

Relief bleu
1978
Setup with movement, Steel, wood, paint, motor et diverse materials

Choice A: Rising your head, it looks like a light is shining in the room next door. A blue light! Go to page 12.

Choice B: You were about to continue your travel toward the blue light but a black and white figure stops you. Go to page 11.
Page 11. Observing intensely, you also discover what seems to be dead leaves. But there is more! There is a branch, a fruit, an entire tree in fact!

This time there cannot be any doubt, you’re in a museum. The one you saw on the Internet earlier that evening. It cannot be anything else but the MAMAC. You’re alone in the collections! How lucky!

Choice A: Suddenly, you remember the sound that intrigued you earlier. You circle around the wall and go to page 10.

Choice B: You're turning away and light up a hallway with your flashlight. Ugh! A black and white look, again! But with this one you don't feel observed. It seems like the look is contemplating a blue sphere. Oh, it's a world map!
Direction page 12.

NIKI DE SAINT PHALLE

Niki DE SAINT PHALLE, born in Paris in October 1930, spent her entire youth in New York. She died in May 2002 in San Diego, California. Niki de Saint Phalle gained most of her popularity with her Nanas. A great traveler and a very curious person, Niki de Saint Phalle spent most of her time reading and exploring museums, allowing her to gather a repertoire of shapes and images borrowed from an imagined nature. Settled in Paris starting from 1950, she created her first assemblages and paintings from 1952 to 1956, featuring very diverse elements. La mariée sous l'arbre, 1963-1964, is an assemblage of objects (plastic flowers, toys) and colorful materials (wool, fabric, paper, grid). Compared to the Nanas, La mariée sous l'arbre seems fragile, lacking shapes and colors. Niki de Saint Phalle opposes a feeble and unhappy woman, forced to marry by social conventions, to a tree representing the imaginary, the childhood, and embodying the nostalgia of a lost freedom.

La mariée sous l'arbre
1963-1964
Diverse objects, fabric on a construction of iron wire
Page 12. You cross a small hallway and reach the middle of a big room. On the floor, there is a vast blue surface! Is it the sea? It is not likely! A velvet carpet? You could almost roll yourself into it. But from the experience you gathered, you know it's better to take a closer look. You're tempted to rub your finger through it but by observing the materials, you understand it is very fragile, and precious also!

YVES KLEIN

Yves Klein is a plastic artist born on April 28th, 1928 in Nice. He died on June 6th, 1962 in Paris. His parents, Fred Klein and Marie Raymond were also artists. To create his monochromes, Yves Klein used pigments of his blue “IKB” (International Klein Blue). This pigment creation has both natural and chemical origins since Klein worked with a scientist to produce it. IKB is the basis of Klein's color creation. By using the print and the pigment, the artist refers to prehistoric painting techniques but also to the importance of the human body within nature.

Monochrome bleu (IKB 3)
1960
Pur pigment and synthetic resin on wood maroufluge canvas

Wait a minute! You already crossed 3 rooms. At the MAMAC, it means you toured a whole floor. You still have so much to discover but fortunately, you have the whole night! You continue on crossing long hallways. Your hands brush against the stair rail. Here, you reached another floor! Go to page 13.
Page 13. Again a hallway, then a large room. A gigantic black cube occupies the whole space. You get closer. Suddenly, an arrow brushes against your shoulder. Could it be a real one? Oh! Another one! You follow their trajectory, the arrows crash against the floor, leaving behind them a black trail. Fortunately, it’s only paint! But who shot them? You see a black and white shadow on the walls. It looks like a goat, or maybe a Sagittarian! It yells and then freezes, almost at the center of a big white wall, surrounded by words.

It looks at you, discreetly.

Choice A: You’re also observing it. It does not move anymore. As you get closer, you try putting your hand on its bow, but it avoids you. Lucky! It does not want you to damage it’s own nature. Come on! You should never touch an art piece! Quick, run to page 14.

Choice B: Okay, it maybe stopped shooting but it may always start again! Frightened, you step back and stumble onto something. Your hands grab a wood rail and you drop the flashlight. Feeling the ground, you pick it up, but your fingers also run into something that looks like a carpet. Go to page 15.
Page 14. So this is what was so intriguing!

JEAN DUPUY

Jean Dupuy was born in Moulin in 1925. Some of his artworks are "anagramme-paintings", directly drawn on the walls of the exhibition space. One of his paintings represents an astrological sign: the Sagittarian. The anagramme "Le sagittaire / l'air agité" is based upon a system of arrows, like an playful and childlike equation. The astrological allegory takes the shape of a centaur armed with a bow. The Sagittarian, an emblematic figure of Dupuy's work, is used as a humoristic self portrait. By producing drawings of anagrams, Dupuy represents his portrait and his body through games of words and writings.

Le Sagittaire
2007
Oil on canva

Choice A: Phew, after all these emotions, you recover your breath and continue on the right. You lay your hands on a weird railing, you can feel shapes under your fingertips. It looks like letters. You keep on going and discover a large painting filled with trembling colored lines. Go see page 16.

Choice B: You rotate and tries to appreciate the size of the room. Your eyes stop again on thr big black cube. Go see page 15.
So that's what this black box was! Well, it's not a box! It's more than that. It looks like a room filled with frames, small objects, and pictures. Ok the bed is missing but still... almost everything is there!

BEN

Benjamin VAUTIER, nicknamed Ben, born in 1935 in Naples, arrived in Nice in 1949. Since 1958, Ben's paintings are writings where he shares his ideas, maxims, reflections. He also signs them, developing a cult of "Ben dit (says) and signe (signs) Tout sur Tout (everything)". In 1958 he opened a library (32 rue Tondutti de l'Escarène in Nice), a kind of "catch all" shop which became a meeting place for numerous artists and a true object of Ben's production. On the walls of the artwork of the Cambra (who looks like the shop) he hung a series of 12 paintings featuring quotes about art, often written white on black. For instance, he quotes Marcel Broodtahers, Francis Picabia, John Cage, or Erik Satie.

Example with Série, Ensemble de citations (Mur de la Cambra), 1999.

Flashlight in hand, you continue your adventure in the same direction. That way, you're convinced you will not miss anything.

Choice A: You pass in front of the intriguing colored lines. Go to page 16.

Choice B: You cross a hallway, then a second one, then you stop in front of colored dots. There are everywhere! Blue, orange, red! It almost blinds you. Direction page 17.
MORRIS LOUIS

Morris LOUIS is an American painter born in Baltimore, Maryland in November 1912. He died in Washington DC in September 1962. Morris Louis directly soaked canvas with color and made it flow, simply guiding it. Given the tightness of his studio, some canvas could not fully be deployed, were rolled, and colored little by little. We can still observe these folds on the actual canvas, that the color exacerbates.

Alpha Lambda
1961
Acrylic on canvas

Then you continue your journey and go to page 17.
Colors, absolutely everywhere. Is this a hallucination? You raise your head and see geometric shapes floating in the air. Turning left, you detect circles hanging off wires, like bottle caps. Turning right, the flashlight hits transparent glasses, projecting colorful rays all around you.

Are the shapes moving? You feel like each tiny piece could float somewhere else on its own. They almost resemble kids toys.

ALBERT CHUBAC

Albert CHUBAC, born in 1925 in Geneva, died in 1998 in Tourrette-Levens. In his creation, colors and shapes come to life through diverse materials: wood, cardboard, and plexiglas (later on). Preferring wood for his sculptures, Chubac used cardboard and wires for his three dimensional collages, always preserving the dominance of pure colors. He also developed modifiable sculptures borrowing childish colors he found on day in a color shop in Nice.

Untitled
2004
Painted Wood

From far away, you grasp the sight of chairs. Tired, you sit down and look in front of you: a window, then another one. A whole bay window in fact. You did not see it before. Behind it, you discern the moon. Standing up, you lay your hand on the glass and look down. Wow, you're so far away from the ground! What's this shape you perceive at your feet? It looks like the Loch Ness monster! Well, it's too far away to check. You continue on your exploration.

Choice A: You startle! A large grey mass occupies almost a whole part of a wall. Go to page 18.

A car. But it's not really in good shape. It looks burnt, dynamited even!

**ARMAN**

Arman was an artist from Nice. Born in 1928, he died in 2005 in New-York. He was one of the iconic artists of the Nouveau Réalisme movement. In 1963, Charles Paul Wilp, a German photographer bothered by his divorce procedure, asked Arman to dynamit his personal car. It signed Arman's first Colère automobile (Car Anger). During the MAMAC’s Arman exhibition «Passage à l’acte» of 2001, the artist repeated the gesture by creating an explosion of a Triumph Spitfire, giving birth to this artwork called La Tulipe (The Tulip). Arman's Colères (Angers) illustrate life's accidents but also a kind of creation through destruction. Burnt and destroyed, the car reveals a renewed beauty, close from a still life.

La tulipe  
2001  
Dynamited and burnt Spitfire

You keep going and reach a dead-end. Turning around, you meet a stair covered with colors. Go to page 19.
You go up the stairs quicker and quicker. It seems that something precious lies on top of them. Here! You reached the last stair. You breathe deeply.

Will you go to the left or to the right?
Choice B: You choose right. Go to page 21.
Page 20. Pushing a door, you feel a cold wind on your face. You’re on the museum’s terrasse. Can't go higher right? Leaning against the guardrail, you realize you don't need the flashlight anymore, the moon shines so bright that you can see almost everything. So you turn the flashlight off and put it in your pajama pocket. Oh! There are stairs under your feet. You come forward. The stairs are going down, then up again. In front of you, there are big steel frames, and lines crossing them. Does it remind you of something? Go back to page 17 if you have doubts then come back here (page 20) and continue your exploration.

Choice A: You see palm trees close to you. Palm trees? On a terrasse? You advance towards them. Go to page 22.

Choice B: Raising you head, you look around you. It seems that you recognize something far away! Could it be the famous Hill of the Castle of Nice? Let’s go to page 21.
You find a new stair. In front of you, there is a wall covered with metallic tubes. Tens and tens of them. What use could they have? There are definitely here for a reason, don’t you think?

**Le Mur de Feu (the wall of fire)** is one of Klein emblematic artwork, situated on the MAMAC terrasse. Klein made his first *Peinture de feu* in 1957 in the garden of the Colette Allendy gallery in Paris, the evening of his exhibition «*Propositions monochromes*». Yves Klein lit up sixteen Bengal fires fixed on a blue monochrome.

He continued on with his search of fire as a plastic element some years later for a monographic exhibition at the Krefeld Museum in Germany in 1961. He used a structure of fifty double bunsen burners and a fountain of fire. Then, he registered on paper the traces of the different burns.

*Le Mur de Feu* was brought to the MAMAC in 1990 for the opening. It’s a posthumous piece made following the directions of the artist. The fire light up is effectuated during night events and allows the spectator to see small fired daisies, colored in gold or blue.

Then you see what looks like a mirador. You managed to get to the top of it. What a view! The Promenade des Anglais, the Negresco, the sea, and the moon’s reflection on the water! What a nice dream! In your pajamas, alone in a museum, with your flashlight as your sole friend. You discovered so many things! You take your time to contemplate
the view. Suddenly, you hear a "riiiiiing". You wake up in your room, far away from this adventure.

However, you feel like you could have discovered so much more! With your flashlight, you did not manage to see the artworks in all their beauty and majesty. Why not continue on touring?

Go on the website www.mamac-nice.org rubrique Collection en ligne.

Write in the research space the names of the artists you encountered during your night adventure in order to discover their artworks in bigger sizes. Go to page 23 to note down the name of each artist and artwork that you may have seen during the tour.
Palm trees are surrounding you! It’s weird no? To meet palm trees at the top of a building! On the floor, you see shining objects. They look like rocks. Well, no! More like pieces of glass, tinted in blue. You continue and go to Page 21.
Page 23. Here is the list of artists and artworks you encountered. If you don’t recognize some of them, do not hesitate to start the tour again on page 1 (but modify your choices this time!) See you soon at the MAMAC!

Page 4. Niki de Saint Phalle

Page 6. James Rosenquist
Big Bo 1966
Oil on canvas 233.7 x 168.8 cm S.D.R. Public transaction at Sotheby’s in 1989 © Adagp, Paris

Page 7. César
Dauphine 1959-1970 3D artwork Flat compression of a red car on self wearing base, compressed sheet metal Immatriculation 317 CE 91 410 x 190 x 60 cm

Page 10. Jean Tinguely
Relief bleu Attributed title: Hommage à Schmela 1978 Setup with movement, Steel, wood, paint, motor and diverse materials 280 x 430 x 185 cm Bought at Galerie Daniel Templon with the help of FRAM in 1989 © Adagp, Paris

Page 11. Niki de Saint Phalle

Page 12. Yves Klein
Monochrome bleu (IKB 3) 1960 Pur pigment and synthetic resin on wood marouflé or canvas 199 x 153 x 2.5 cm © Oeuvre : Succession Yves Klein / ADAGP Paris, 2019

Page 14. Jean Dupuy
Le Sacriste 2007 Oil of canvas 200 x 200 cm Gift from the artist © Adagp, Paris

Page 15. Ben
Série, Ensemble de citations (Mur de la Cambre) 1999 Ensemble of 12 paintings: - Moi aussi je me suis demandé si je ne pouvais pas vendre quelque chose et réussir dans la vie. Marcel Broodthaers, 42 x 185 cm / - Si tu suis le chemin qui est le chemin ce n’est pas le chemin. Proverbe chinois, 42 x 85 cm / - Less is more. Mies van der Rohe, 58 x 35 cm / - Où apparait l’art la vie disparait. Francis Picabia, 58 x 35 cm / - Nous ne voulons plus travailler au spectacle de la fin du monde mais à la monde du spectacle. Guy Debord, 58 x 85 cm / - L’art est le culte de l’erreur. Francis Picabia, 35 x 172 cm / - Something is always happening. John Cage, 64 x 80 cm / - Il n’y a pas de solution car il n’y a pas de problème. Marcel Duchamp, 64 x 77 cm / - La situation est désespérée tout est maintenant possible. John Cage, 35 x 56 cm / - Demolish serious culture. Henry Flynt, 35 x 43 cm / - J’emmerde l’art. Erik Satie, 35 x 43 cm / - Les abrutis ne voient le beau que dans les belles choses. Arthur Craven, 57 x 173 cm Peinture acrylique sur contreplaqué et néon Gift form the artist in 1999 © Adagp, Paris

Page 16. Morris Louis
Alpha Lambda 1961 Acrylic on canvas 260.4 x 457.2 cm Public buying at Sotheby’s (New-York) en 1987 © Adagp, Paris

Page 17. Albert Chubac
Sans titre Painted wood 98 x 45 x 7 cm Gift from the artist in 2004 © Adagp, Paris

Page 18. Arman
La tulipe 2001 Dynamitized and burnt Spitfire 180 / 380 * 108 cm Succession Arman In deposit at the Mamac

Page 21. Yves Klein