Associated programme

**EVENTS**

**Meeting with débora laks**
- Saturday 19 November, 14h 30

- For the thrill of art, débora laks invites you to a meeting at the MAMAC, 19 November at 14h 30. Reservation required.

**Dinner is ready! A festive banquet**
- Under the sign of food and performance by Stéphane.
- Friday 19 December at 19h 00 by reservation.

**Lunch is ready! A festive banquet**
- Under the sign of food and performance by Stéphane.
- Friday 19 December at 19h 00 by reservation.

**World disability day**
- Creative workshop in collaboration with the Mission Handicap of the City of Nice, Friday 9 December.

**Mamásloicou**
- In collaboration with the Université Côte d'Azur.
- On the occasion of the exhibition "l'Envol" by Theodoros Stamos. From 11 November to 19 December.

**Workshops**
- Enhancements of artistic objects related to the exhibition with learning new techniques. 5.30h by participants and by session. With the participation of 2 workshops.

**The family MienArt**
- Workshops from 10h 00 to 11h 30. From 8 years old.

**Storytelling hours**
- "What if it was told about objects?" from 3 years old.
- Carolin Christoffel with "The Whistler's Idols". For the enjoyment of children under 3 or accompanied by an adult. 10h 00 to 11h 30.

**Exhibition Book**
- Foreword: Hélène Guérin.
- Introduction: Barbara Kastner.
- Essays by Laurence Bernard-Doré, Rebecca François and Déborah Laks.

**Guided Tours**
- Each Tuesday from 10h 00 to 11h 30 and from 14h 30 to 15h 30.

**THAMES&HOODS**
- With the collaboration of:
- www.mamac-nice.org
- mamamc_oficial

**PRACTICAL INFORMATION**
- Phone: 04 97 13 42 01 | mamac-nice.org
- Individual ticket 10 € Access to all museums during 2 hours
- Pass all museums Ville de Nice 15 € Access to all Ville de Nice museums during 2 hours.
- Group ticket (10 to 50 people) 8 € Access to all museums for 2 hours.
- Free admission & Nice Museums Pass. Free for minors. Participants of the Nice City of Art on presentation of an identity card and a proof of residence less than 3 months old, giving free access. Free access to all the municipal museums and cultural museums and galleries, for 3 years, see the conditions on the museum website.

**SUNSET NOOS**
- All the latest news from the museum on our Instagram page @mamacnic, office and our YouTube channel!
Restaurants, banquetes & tripes
When Daniel Spoerri labelled food products “Attention! C'est une ART!” in 1961, he paved the way for Eat Art – an art that is eaten and focuses on the socio-cultural phenomena of food. The exhibition highlights several key moments of this adventure, combining works and archives to immerse spectators. In 1963, at the Galerie J in Paris, the “Chef Daniel” created his first ephemeral restaurant. The latter was conceived as a participative and festive work where snake pictures were produced from leftovers by the artist and the guests. In 1964, at the Alan Stone Gallery in New York, every works were a psychological portrait of artists with the mention “Eaten by...”

In 1968, Spoerri opened his own restaurant in Dusseldorf which was a permanent happening. Within his Eat Art Galerie, he also produced edible artworks with the help of his artists friends.

In the same way that he is interested in neglected objects to thwart the viewer’s gaze, Daniel Spoerri puts forward a depreciated or surprising cuisine that disrupts culinary customs and taboos today. More than fifteen types of banquets have been identified. Throughout the exhibition, several dinners are organized with Daniel Spoerri and various partners.

Traps, jokes & hoaxes
A collection of historical works offers a surrealistic journey through Spoerri’s petrification plays, reversal and objects assembly. These artworks seem straight of a fairground show, as much by their spectacular aspect as by their optical effect and their propensity to overthrow the established order. Spoerri joined the New Realists in 1960 with Snake pictures. The first “Flea Markets” captured and lined market stalls vertically, revealing the poetic beauty of neglected objects. Spoerri is also an object manipulator from the 1960’s series “Word Trees” and “Disassemble the Eye” to 1980’s series “Pour’s treasure” which works as anti-fusionist stalls. These works of art invite spectators to develop their own interpretation. They stage a dynamic, the relatable game that the human being maintains with objects. These relationships between words and things, reality and illusion, space and movement, are rooted in the artist’s activities in the fields of dance, theatre and poetry in the 1950s.

Museum & mystifications
Daniel Spoerri has a special relationship with the collection. Since 1960, he has been interested in the emotional and memorial charge of objects. Spoerri does not collect as a collector; he reveals Humanity in all its precariousness and precariousness. Ephemeral, participative and collaborative museums, as well as cabinets of curiosities, magnify the prominent power of the most dainty and anecdotal objects.

The aura that surrounds creation becomes a subject itself with the presentation of artistic tools and objects up to the reconstitution of his first full-scale studio room. Modern museums and the peaceful of miracle cures are also replayed in Spoerri’s work. These projects shatter traditional scientific and museographic criteria in favour of an experience mixing the real and the fake, chance and imagination.

For a free thought
A poet, dancer, director and pubisher, Spoerri is also an object manipper; chef, teacher and museumologist. The artist questions the boundary between reality and illusion, truth and fake, he questions beliefs, overturn the established order and peddles and deshabilitates habits and customs.

A historical figure, his contribution to art has to be estimated; in his relationship with outsiders, waste and leftovers, in his practice of in situ and ephemera, art is a sentimental, collaborative and participative approach, but also in his protocols of delegation and reactivation.

By multiplying points of view, deconstructing knowledge, devianting mechanisms of perception and constructing enlarged sensory experiences, Daniel Spoerri militates for the construction of a free thought.

Biography of the artist
Born on 27 March 1930 in Romania, Daniel Spoerri is Artistic; he took refuge with his family in Switzerland after the execution of his father during a pogrom, and moved constantly throughout Europe. Today he shares his time between his garden in Tuscany, opened in the 1990s, his foundation in exhibition house near Vienna, opened in 2009, and his flat in the Austrian capital.

Daniel Spoerri is currently working with daily objects that he no longer uses, as in the series “La Chaise gèneose.”