



Sacro, 2012
acrylic on printed canvas
165 x 118 cm
© Lucia Marcucci / ADAGP, Paris 2022
courtesy Frittelli arte contemporanea, Florence

Workshops and tours

WORKSHOPS

> Les Môm'Art for children.

Wednesdays from 3pm to 4:30pm. From age 6 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.

> **Group and school tours:** From Tuesday to Friday. Guided tour with or without workshops. During the school holidays, we welcome leisure centers 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.

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. From age 5.

> 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.



MAMAC, Contemporary Gallery
Exhibition on display until 28 August, 2022
Open every day except Monday from 10 am to 6 pm

Place Yves Klein – 06364 Nice cedex 4
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EXHIBITION

> "Vita Nuova. New Stakes

in Italian Art 1960-1975", MAMAC 2nd floor

MAMAC's summer offer is deployed through a multidisciplinary exhibition "Vita Nuova. New Stakes in Italian Art 1960-1975" which echoes "Lucia Marcucci. Les secrets du langage"

Exhibition presented until October 2, 2022

> A partner exhibition at the Villa Arson

"Vita Nuova" is also the subject of a collaboration with the Villa Arson through "Le Futur derrière nous. Italian art since the 1990s: the contemporary facing the past", curated by Marco Scotini, to be discovered from 11 June to 28 August 2022.



Lucia Marcucci, I segreti del linguaggio, 1970. Collage on cardboard - 50 x 35 cm © Lucia Marcucci / ADAGP, Paris 2022 - Courtesy Frittelli arte contemporanea, Florence, Italia - Photo: Paolo Mariani



LUCIA MARCUCCI
THE SECRETS OF LANGUAGE

JUNE 2 - AUGUST 28, 2022

1, place Klein – Nice
www.mamac-nice.org
@mamacnice_officiel





L'offesa, 1964
poster made with wooden print
100 x 70 cm
© Lucia Marcucci / ADAGP, Paris 2022
courtesy Frittelli arte contemporanea, Florence

“The provocative intentions of my works are like my ecstatic dreams: the desire to uncommunicate, the desire to establish an unbroken thread with others, and at the same time, precisely, to provoke astonishment, perhaps even outrage or scandal.”¹

For her first solo exhibition in France, “Lucia Marcucci. The secrets of language”, MAMAC’s contemporary gallery, plays on the confrontation between works from the 1960s and 1970s, references to social-political issues of the time, and the Italian artist’s latest works from the 2000s, criticisms of advertising and dominant culture. The abundance of words, messages and floating images invites the visitor to immerse in the poetic universe of the artist.

Born in Florence in 1933, Lucia Marcucci is one of the main protagonists of visual poetry in Italy and one of the major figures of the *Gruppo 70*. After aborted studies at the Academy of Fine Arts, she moved to Livorno in 1955 and began working at the *Grattacielo*, an avant-garde theatre, where she officiated

as assistant to the director and creator of masks, posters and scenery. In 1963, she began to develop an interest in visual poetry and created literary collages that combined dramatic language with popular jargon.

One of her first collages, entitled *L’indiscrezione* è forte [Indiscretion is strong] (1963), is composed of paper sheets folded together and saturated with printed sentences from nineteenth-century opera librettos, poetry excerpts, literary and political essays, but mostly advertisements and newspaper clippings. Then she created the manifestos *L’offesa* [The offence] (1964) and *Un proverbio cinese* [A Chinese proverb] (1964), both produced with wooden prints. During this period Marcucci invited members of the Florentine Gruppo 70 - founded that same year by Eugenio Miccini, Lamberto Pignot and Antonio Bueno on the “Arte e Comunicazione” [Art and Communication] conference at Florence’s Forte Belvedere - to produce *Poesie e no* [Poems and No] (1963), one of the group’s most frequently performed pieces. Their aim was to revalue language in a period of frenetic mass media development. The word thus became an object, with its own autonomy amid new communication systems. The relationship between ‘image’ and ‘word’ becomes their favourite experimentation playground and collage their medium of expression. The group separated at the end of 1968,

but Lucia Marcucci, together with other visual poets, founded the International Group of Visual Poetry, whose magazines *Lotta Poetica* and *De Tafelronde* would become emblematic.

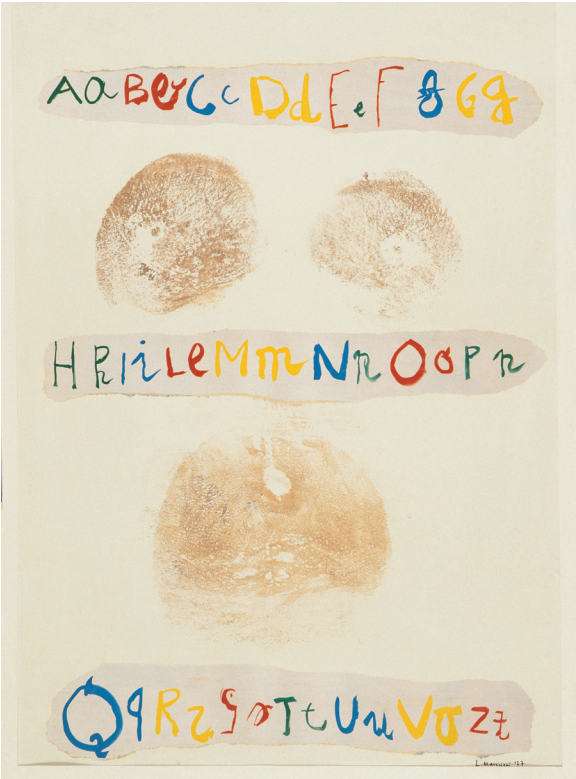
Constructed from magazine clippings and advertisements with messages often drawn from the vocabulary of comic book speech bubbles, Lucia Marcucci’s works reinterpret, with provocation and irony, political and social issues of her time, emphasising women condition in modern society and the commodification of their image. In the photographic work *La ragazza squillo* [the call-girl] (1965), the artist poses with a road sign in her arms indicating the physical presence of a public telephone and breaks the notion whereby the woman is merely an object of desire, available after a single ‘ring’, and thus devoid of identity and personality. Likewise, in *Come ama, come lavora* [How she loves, how she works] (1972), she points out the stereotype that a woman should be as effective in public life as she is in her domestic duties.

È guerra d’eroi, 1965 - collage on cardboard - 50 x 64 cm
© Lucia Marcucci / ADAGP, Paris 2022 - courtesy Frittelli arte contemporanea, Florence
Photo : Claudia Cataldi



In the early 1970s, the artist, like other visual poets, experiments with emulsified canvas (a photographic transfer technique), borrowing images from the history of art in many cases. The use of black and white and the resulting flatness of the surface allow her to make incisive the juxtaposition or sometimes the underlining of the text and the image. In *Ecologia* [Ecology] (1973), Marcucci distorts a painting by Daniel Fröschl representing Adam and Eve by adding the word that gives the title and replacing the forbidden fruit with a drawn grenade, thus providing her point of view on international confrontation’s impact on environmental preservation.

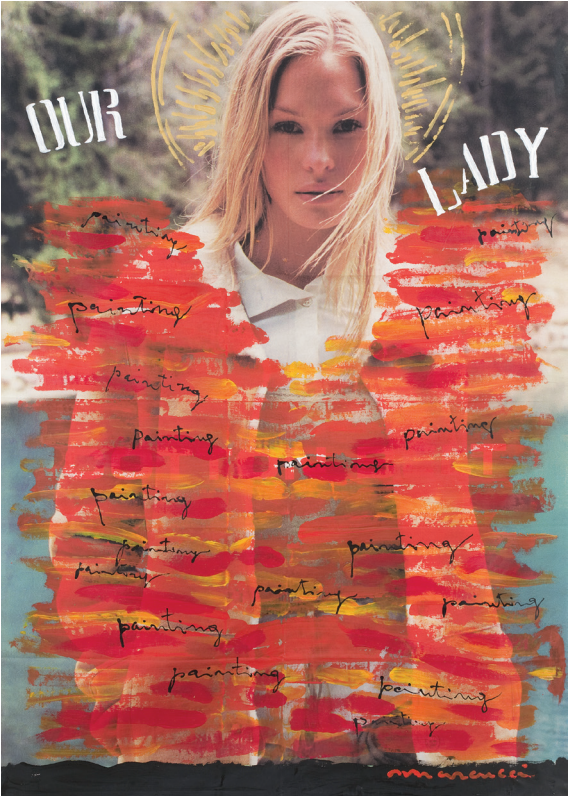
From 1976 onwards, the works show traces of her physical presence through handwriting. Slogans and images are more autobiographical or anthropomorphic. *Aa, Bb, Cc* (1977), from the series “Impronte” [Prints], was presented at the exhibition “Materializzazioni del linguaggio” [Materializations of language] during the 1978 Venice Biennale. In this print, the alphabet sampler is intertwined with the artist’s breast and belly prints, making an explicit reference to images of prehistoric Venuses and Great Mother iconography.



The most recent works (2000 - 2010), offer hybrid research approaching poetry, music, performance, mass communication and recall above all the extraordinary power of the image. In the “Città Larga” series, the works are made by manipulating a type of street advertising that was widespread and ubiquitous at the beginning of the millennium: fabric banners hanging from streetlights in urban areas. These advertisements often convey images conceived according to a popular logic that never stray far from the most ingrained clichés. The artist then uses them to change their meaning or to accentuate the absurdity of the relationship between image and text. As in the work *Sacro* [Sacred] (2012), in which a promotional advertisement for wine sales is mockingly transformed into an apology for mobile phones, or in *Our Lady* (2009), in which she distorts an overly perfect fashion advertisement into a biblical image that amplifies the cliché of the perfect woman sold by the media and refers to fashion industry dictates.

The incitement to consumption by mass media, with their invasive and alienating forms, will thus have allowed Lucia Marcucci to create a new form of critical language through visual poetry. In short, as she says so well: “The work of visual poetry therefore does not arise from literature or painting but as an autonomous work of man’s conflict with the mass media.”

Olivier Bergesi,
Exhibition curator



Our lady, 2009
acrylic on printed canvas
160 x 118 cm
© Lucia Marcucci / ADAGP, Paris 2022
courtesy Frittelli arte contemporanea, Florence
Photo : Claudia Cataldi

Lucia Marcucci’s work was highlighted at the MAMAC in the group exhibitions “She-Bam Pow Pop Wizz ! Les Amazones du POP”, 2020-21 - curated by Hélène Guenin and Géraldine Gourbe ; and “Vita Nuova. Nouveaux enjeux de l’art en Italie 1960-1975”, summer 2022 - curator Valérie Da Costa.

1. L. Marcucci, *Memorie e incanti. Extratinerario autobiografico*, Campanotto Editore, Pasion di Prato 2005, p. 54.