MAMAC MEETINGS

EVENTS

> IT'S SUMMER!
Saturday 8 July From 10am to 11pm.
Treasure hunts – Storytelling for the little ones – Workshops with artists – Games, Égali'Conte storytelling with the Centre for the Rights of Women and Families – Exhibition tours – Show, storytelling walkabout, concert on the terraces with Fils de Flûte
Free and self-guided admission from 5.45pm.

> EUROPEAN HERITAGE DAY!
Saturday 16 September 10am-6pm.
Drawing visit around the works of Caroline Trucco, Family treasure hunt, Workshops with artists, Guided tours of the exhibitions, Dance performance with the Francesco Curci's Amorphous dance Company, Restitution of the school project "listening to nature again".

Sunday 17 September 10am-6pm
Drawing visit around the works of Niki de Saint-Phalle, Tales for the little ones with Camille Chrétien from the Ateliers Illustrés, Workshops with artists, Guided tours of the exhibitions, Performance by the artist Rémi Voche. Restitution of the school project "listening to nature again".

Free admission.
Information: mediationmamac@ville-nice.fr
Programme to be followed on www.mamac-nice.org


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WORKSHOPS

€8.50 per participant per session. Subject to a minimum of two participants.
Booking required: mediationmamac@ville-nice.fr
May, June and September

> Les Môm'Art for children.
Wednesdays from From 3 to 4.30pm.
Experience exhibition-related artistic practices while disco–vering traditional techniques from Vietnamese and African cultures. Creative workshops inspired by tales, myths and legends.
From age 6.


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> Les Môm'Art for families.
Saturdays From 11am to 12.30pm.
Have fun with family as you discover creative four-handed workshops.
From age 5.

>Saturdays with artists
24 June, 2 and 30 September
from 11am to 12.30pm.
Appointment for creative workshops with the collective *Les En-jeux de la marionnette.*

> Tours for individuals :
Saturdays at 3 pm in French and at 4 pm in English.
Free for children under 13. €6.20 tour + price of admission. Duration: 1 hour. No booking required.

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

> The toolbox : a games booklet and teaching file to accompany tours. *Available to download free of charge from the museum's website: Tours & Workshops / Toolbox.*

IT'S SUMMER! SUMMER PROGRAMME

€8.50 per participant per session. Subject to a minimum of two participants.
Booking required: mediationmamac@ville-nice.fr
From Saturday 8 July to Saturday 17 September

> S'aMusée during the holidays
For a programme of creative workshops developed around the exhibitions: sculptures, masks, prints or watercolours.
- 11–13 July 2023 from 2 to 4 pm.
- 8–11 August 2023 from 2 to 4 pm.
- 22–25 August from 2 to 4 pm.

From age 6.


©Kit Cyanotype

> Workshops with an artist during the holidays.
- 20 & 21 July from 2 to 4 pm with Armelle Trouxe (engraving)
- 27 & 28 July from 2 to 4 pm with Emma Tarea (cyanotype)
- 3 & 4 August from 2 to 4 pm with Laurent Tamagno (electro music)
- 17 & 18 August from 2 to 4 pm with Laurie Camous (plastic creation)

From age 7.

> Family routes !
Discover the works of the museum while having fun! Games, challenges and activities for this fun and creative journey.
Every Wednesday from 11am to noon until august 30.

> Drawing tours with family.
Saturdays 8 & 30 July and 12 & 26 August from 11am to noon.

> Guided tours of temporary exhibitions
Every day from Tuesday to Saturday at 3pm.
In French and at 4 pm in English until September 2.
Activities booking : mediationmamac@ville-nice.fr
Follow the programme on www.mamac-nice.org.



MAMAC

MAMAC
Place Yves Klein - 06364 Nice cedex 4
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Open every day except Monday from 10am to 6pm

FOLLOW US
All the latest news from the museul on our instagram page: @mamacnice_officiel et notre chaîne youtube

With the support of
amis MAMAC

Thu-Van Tran is represented by
Almine Rech, Paris
Meessen De Clercq, Bruxelles

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Ville de Nice | ST | 05/23


Au couchant, Au levant (détail), 2022 - Photogramme sur papier Fujiflex - 192 x 127 cm - Courtesy de l'artiste – © Thu-Van Tran / ADAGP Paris. Photo : Thu-Van Tran

MAMAC

THU-VAN TRAN

10th JUNE > 1st OCT. 2023

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MUSÉES DE NICE · amis MAMAC · #ILoveNICE · VILLE DE NICE

MAMAC presents the first major museum exhibition in France by the artist Thu-Van Tran. Across more than 1,000 square metres, the museum highlights her singular artistic universe, imbued with a dual Franco-Vietnamese culture.

"Memory is our medium and we live in matter", explains Thu-Van Tran. Through painting, photography, sculpture, film and installation, she explores the shared history of the two countries and its visible or invisible heritage still inscribed in language, bodies and imagination. She also evokes the sustainable transformation of landscapes and the issues raised around living things. This exhibition intertwines historical narratives and personal mythologies across three phases of a journey leading us from dawn to dusk, from the torments of the past to the power of dreams.

With this exhibition, the artist expresses her wish "to address the question of our natural and environmental ecosystem which has become unstable and mutant since the upheavals caused by the economic and political issues of our modern world. At the same time, she shifts towards more poetic considerations: the intrinsic powers of a sovereign, enchanting nature which switches from a material resource to a spiritual and mystical resource, a place of legends and possible imaginaries – necessary for the construction of one's own individual mythology".

A great artist on the French scene, Thu-Van Tran now enjoys international recognition. In particular, she presented a masterful installation at the 2017 Venice International Art Biennale; while in 2018, she was among the nominees for the Marcel Duchamp Prize, which recognises four major French artists each year. She has just completed a major *in-situ* commission at the Carnegie Museum of Art in Pittsburgh (United States), as well as at the Bourse de Commerce – Pinault Collection in Paris.

In 2018, MAMAC invited her to present her work in dialogue with the work of Yves Klein in "Cosmogonies, au gré des éléments".

Chapter 1: "At dawn, Sowing"

Brilliance, sensations, emotions. It is through this subject prism – that of a memory crossed by emotion, melancholy and enchantment – that Thu-Van Tran dedicates herself to her country of origin, Vietnam. She poetically evokes the complexity of material heritages and how they intertwine with history. The "weeping wood" or rubber tree – and in particular the "tears" of rubber it produces – lies at the heart of her practice and her experiments.

Whether in the precious form of casts of tree trunks, in the ghostly traces of its leaves, in the techniques of the harvest or in the pure materiality of latex, this rubber makes it possible to evoke a story: that of the transformation of a landscape under the growing influence of another country. Native to Brazil, the rubber seed was imported and intensively farmed in Vietnam – most notably by the Michelin company from 1925. Embodying a process of acclimatisation and infiltration, as well as metamorphosis, the artist dedicates herself to the rubber tree in its plastic, historical and economic dimensions. Here, it resonates with current issues around the exploitation and over-extraction of natural resources.

This narrative of artificial implantation, harvesting and revolt is placed in dialogue with sumptuous abstract frescoes evoking lyrical landscapes and, through allegory, the Vietnam War* and the chemical spraying carried out by the US military. Through the juxtaposition of a rainbow of colours, these monumental works generate a tumultuous beauty, infused with the troubles of history.

*The Vietnam War (1995–¬1975) followed the Indochina War (1946–1954), which saw the Viet Minh fight against France in a struggle for decolonisation – supported by the United States military from 1949. From 1955 onwards, the civil war pitted the Eastern bloc and the National Liberation Front of South Vietnam, embodying the communism of thought born from the rubber plantations and the French occupation – and supported by Communist China – against the Republic of Vietnam, supported by the United States. This was the expression of internal ideological conflicts, fuelled by the international geopolitical tensions of the Cold War.



View of the exhibition "Viva Arte Viva" at the Arsenale, 13 May - 26 November 2017, 57th Venice Biennale, Italy.
The Red Rubber, 2017, wax, rubber, rubber tree, plaster, pigment, oak wood, 40 x 40 x 270 cm each (x12). *In the Fall, In the Rise* #1, #2 et #3, 2017, photograms on Fujiflex paper, 306 x 189 cm (each).
Penetrable, 2017, rubber residue and pigment, *in-situ* installation.
© Thu-Van Tran / ADAGP Paris, 2023. Photo: Thu-Van Tran.



Blue Saigon, 2017, livid print on plastic cover, 270 x 410 cm
Courtesy of the artist and Meessen De Clercq, Brussels, Belgium. © Thu-Van Tran / ADAGP Paris, 2023. Photo: Philippe De Gobert.

Chapter 2: "At Noon, Expose yourself and Burn"

A fragmented landscape, as if overexposed to the burning sun, unfolds before us: faded images of Western gardens, a tropical forest ablaze with saturated colours, raw light … Ghostly casts of bodies emerge from a long stain of colour that has penetrated the ground, while palm trees emerge from the darkness of dense clouds. Through this collection of works, Thu-Van Tran allegorically returns to the links between France, the West and Vietnam. Transactional, asymmetric links, made up of access to natural resources and a workforce in the first half of the 20th century; cultural links, through a lasting impregnation of imaginaries; and legacies of destruction with the toxic spraying carried out by the US military between 1962 and 1971.

Thu-Van Tran addresses the great breadth of complexity and ambiguities of the past by resorting to dreaming: dreams of the West that fade under the effects of time, light and the weather, deployed in the streets of Ho Chi Minh; statues to the glory of a past empire, abandoned to be forgotten in the parks of France; works produced thanks to tears of rubber, the black gold of Vietnam, produced by the tree when cut to heal its scars … A feeling of decline arises from these landscapes and these bodies, petrified in their fall, the glare of the sun having revealed them in broad daylight.

"We are made of nuances, of mixtures, and it is therefore upon a stained and undeniably imperfect landscape that our present is written. Reflecting on the present without ignoring the past", declares Thu-Van Tran, who imbues this history with her subjectivity and forms of unsettling beauty, crossed by a deaf violence.

Chapter 3: "At Dusk, Forget, Mutate and Tell"

Thu-Van Tran invites us to cross the threshold of a heavy rubber curtain, a kind of vegetable metamorphosis and a great organic painting that leads us into a world of twilight and dreams, a world of mourning and consolation.

This room is crossed by words, myths and legends, nourished by the memory of traditional and enriched stories and amplified by the artist's imagination.

Language is a major component of Thu-Van Tran's work, affirming the transformative and emancipatory power of words and the ability of writing to create new understandings of reality. This relationship to the oral runs throughout her works, whether in the chanted narratives of her films or the accounts embodied in her chimerical sculptures. Here, it is a matter of reminiscences, enchantments, consolation and «enlightening words», according to the artist's expression, as well as a subjective link with this intimate and foreign elsewhere that Vietnam represents for her, having left with her family at the age of two.



The Sky Genie, 2023, 117 porcelains from Sèvres, variable dimensions.
Courtesy of the artist. © Thu-Van Tran / ADAGP Paris, 2023.
Photo: Gérard Jonca / Sèvres– Manufacture and Musées Nationaux

In this landscape of petrified leaves and bird wings; waves caught in their backwash; dawns, forests and eclipses caught in the tears of the rubber tree and dreamlike drifts in Hanoi, Thu-Van Tran affirms the power of the imagination and beauty, offering up infinite means of reappropriation.

Thu-Van Tran writes: "The past evoked in the exhibition will also be that of myths and legends, because we are shaped by stories in the same way as by actual history. A narrative tradition of fable will establish itself in the exhibition, where nature, animals and allegories come together to tell us about our buried, dreamt, sublimated and imagined past which creeps directly into our present".