

Associated events

No comments" visits :
discover several works of art from the exhibition through a discussion with the cultural mediator.

Artistic workshop :
discovery of the exhibition followed by a workshop "Painting on wood" for families with children 6 and older.

Writing workshop on the theme of nature for adults. More information available on the Museum's web page and via the monthly Newsletter

WEDNESDAY 3 DECEMBER 2025

A special programme of events will take place to mark International Day for Persons with Disabilities, including multisensory visits, a show by Compagnie Boutaini and a performance of **MIIM*** about the artist Alexander Calder, with Anatole Lebon from the company Les hommes de mains. Although not represented in this exhibition, Calder has a connection with Anatole Jakovsky, the latter having owned works by the artist in his collection (some of which are visible in the painting "Anatole and Minou" by Gertrude O'Brady). In particular, he lent some of these works to the Kunstmuseum in Lucerne for the exhibition Thesis, Antithesis, Synthesis in 1935.



M.I.I.M « L'homme mobile » Anatole Lebon
© Joris Frigerio

SUNDAY 8 MARCH 2026

To mark International Women's Day: guided tours highlighting the works of female artists from the exhibition and a performance by **MIIM*** about the artist Niki de Saint Phalle, with Thomas Oudin from the company L'embranchage à paillettes.

SATURDAY 28 MARCH 2026

The closing weekend of the exhibition, with several activities on offer for families, including multisensory visits, a review of the educational project and a performance by **MIIM*** about the artist Ben, with Sophie de Montgolfier and Guillaume Geoffroy from the Compagnie du Dire-Dire. Bring a picnic!

*M.I.I.M – MAMAC Innovative and Itinerant Mediations

MAMAC is reinventing itself and creating innovative and itinerant mediations – MIIM – as part of its off-site programming during its closure for renovation work. Unique performances that blend live spectacle with major artists and the main themes of the collection, MIIM are an unprecedented encounter between contemporary and live art. These itinerant performances aim to instil the spirit of the museum within the region. The artist brings a new perspective to the artists and themes found in the museum, using various means such as drama, storytelling, circus, dance, music and more. These unique creations comprise a performance followed by a discussion with the audience.

ANATOLE JAKOVSKY INTERNATIONAL MUSEUM OF NAÏVE ART

23 Avenue de Fabron 06200 NICE
Open daily except Tuesday, from 10 am to 12:30 pm and from 1:30 pm to 6 pm

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www.nice.fr/fr/culture/musees-et-galeries/musee-d-art-naif



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Newsletter : subscribe via the web page

MAMAC ON THE MOVE

Closed for renovation but the programme continues at external sites

www.mamac-nice.org



mamacnice_officiel



Niki de Saint Phalle, Cow and man reading his newspaper, 1974 - Painted polyester - Donated by the artist in 2001 - MAMAC, Nice - Inv.: 2001.13.49.1 - 2001.13.49.2 - © Niki Charitable Art Foundation / Adagp, Paris

ANATOLE JAKOVSKY INTERNATIONAL MUSEUM OF NAÏVE ART IN COLLABORATION WITH MAMAC OUTSIDE THE WALLS

PARALLEL WORLDS DIALOGUES BETWEEN COLLECTIONS

11 OCTOBER 2025 > 31 MARCH 2026

Karel Appel, Christian Boltanski, Gaston Chaissac, Serge Dorigny, Ivan Generalić, Dorothy Iannone, Lars Fredrikson, Karen, Eva Lallement, Simone Le Carré-Galimard, Greta Pęcnik, Marilena Pelosi, Zofia Rostad, Niki de Saint Phalle, Dorothee Selz and Antoni Miralda, Séraphine de Senlis and anonymous artists.



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D'ART NAÏF
ANATOLE JAKOVSKY



VILLE DE NICE

"Parallel Worlds" creates a dialogue between works from the collections of the Anatole Jakovsky International Museum of Naïve Art and the MAMAC, Museum of Modern and Contemporary Art in Nice. The exhibition reveals different artistic pathways in the 20th century, questioning classifications, and abolishing boundaries and labels. What characterises naïve art, outsider art, singular art and contemporary art? Where does folk art fit in? Is it still a theoretical, conceptual, referenced approach? A story of artistic encounters? Of emotional feelings?

However, encountering the works reveals that the porosity and influence of genres and practices feed most artistic approaches. Interactions, influences and borrowings are at the origin of all creation.

These parallel worlds come together and interact through thematic, formal or aesthetic collections. Beyond definitions, each artist creates their own universe with its galaxies, constellations and networks.

Exhibition curators

Frédérique OLIVIER-GHAURI,

Director of the Anatole Jakovsky international museum of naïve art

Rébecca FRANÇOIS,

Rébecca François, heritage conservation officer at MAMAC

Interim Director of MAMAC :

Johanne LINDSKOG,

heritage curator



—
Dorothée Selz and Antoni Miralda, Colored breads, 1971-2021
Series of colored breads made with food coloring identically to the Colored breads from the exhibition "Colorist caterers" at the Eat Art Gallery and the colored meal at the Spoerri Restaurant, Düsseldorf, June 4th, 1971
Donation from the Association of the MAMAC Friends in 2022
MAMAC, Nice
© ADAGP, Paris, 2025

CONTEMPORARY, NAÏVE, OUTSIDER, SINGULAR OR FOLK ART?

When intellectuals get involved, everything is screwed.

Jean Dubuffet, 1948, letter to Jean Paulhan

Folk art has a style. Naïve art does not. Every naïve artist obviously has their own signature, but it is not very stable.

Anatole Jakovsky, 1949

Although the adjective 'naïve' was regularly used to describe self-taught painters from working-class backgrounds considered as followers of Henri Rousseau, the phrase 'naïve art', favoured by Anatole Jakovsky [...], has become the established term since the 1960s.

Marion Alluchon, 2016

[...] never having learned to paint does not automatically predestine one to paint in a naïve or outsider style, if I may say so. So if all naïve painters are self-taught – by definition! – the opposite is far from true.

Anatole Jakovsky, 1976

Responding to the exclusive polarisation of contemporary art with an equally exclusive polarisation of so-called singular art is not without hazard.

Christian Berst, 2023

SELECTION OF WORKS BY UNCLASSIFIABLE ARTISTS

Gaston Chaissac describes himself an artist, poet and farmer, rejecting Jean Dubuffet's outsider artist classification and preferring the term 'rustic modern painting'. His works are found in

collections at both the Anatole Jakovsky International Museum of Naïve Art Museum and MAMAC, illustrating their unclassifiable nature.



—
Gaston Chaissac
1910, Avallon (France) – 1964, La Roche-sur-Yon (France)
Totem
Undated
Wood painted with oil, and metal
Gift from Renée Jakovsky in 1985
Anatole Jakovsky International Museum of Naïve Art, Nice
Inv.: N.Man.85.S5
© Adagp, Paris

—
Gaston Chaissac
1910, Avallon (France) – 1964, La Roche-sur-Yon (France)
Collage
1963
Wallpaper and ink on paper
Gift from Camille Chaissac in 1976
MAMAC collection, Nice
Inv.: 997.0.3
© Adagp, Paris

Influenced by Gaudí, Dubuffet and even Ferdinand Cheval, Niki de Saint Phalle, a self-taught Franco-American artist, created lithographs, a technique of printing in large quantities from a drawing made on stone, from the 1960s onwards.

In them she recounts her life, her dreams and her fantasies with figurative patterns and bright colours that recall the world of childhood.



—
Niki de Saint Phalle
1930, Neuilly-sur-Seine (France) – 2002, San Diego (United States)
I dreamt I was in Arizona
1978
Lithography
Donated by the artist in 2001
MAMAC collection, Nice
Inv.: 2001.13.82
© Niki Charitable Art Foundation / Adagp, Paris

Séraphine begins to paint strange flowers, fruits and trees of life in early 1900. Before the First World War, she meets Wilhem Uhde, who buys all her paintings.

Considering her as a "painter of the sacred heart," Uhde makes her a classic among naïve artists. However, given her life course and her art, Séraphine could also be categorised as an outsider artist. Admitted to a psychiatric hospital in 1932 and unable to paint, she dies, destitute and forgotten, in 1942.



—
Séraphine de Senlis
1864, Arsy (France) – 1942, Villers-sous-Érquy (France)
Basket of flowers
Undated
Oil on canvas
Purchased by the City of Nice in 2001
Anatole Jakovsky International Museum of Naïve Art, Nice
Inv.: N.Man.01.P0693
© Julien Vérant, City of Nice