

The Shadow, the Reflection, the Echo

Laurence Aëgerter
& Marion Baruch,
Barbara
and Michael Leisgen,
Natacha Lesueur,
Béatrice Lussol,
Liz Magor,
Robert Malaval,
Ernest Pignon-Ernest,
Dorothee Selz
and Antoni Miralda

15 November 2024
7 April 2025

Palais Lascaaris,
in collaboration
with MAMAC

The MAMAC collections are coming to the apartments of the Palais Lascaaris with drawings, photographs, videos and sculptures and, as an added highlight, an invitation to artist Laurence Aëgerter for a specific commission.

Laurence Aëgerter's interest in decorative arts, crafts and heritage spaces made this invitation to this baroque building, constructed by an Italian aristocratic family at the beginning of the 17th century, listed as a Historic Monument and now an art museum, an obvious choice. Several dreamlike, delicate works were specially designed by the artist for this project, in collaboration with craftsmen using exceptional know-how.

Her production, further enhanced by a selection of works by ten artists from the MAMAC collection, subtly interacts within this Baroque Palace. They all coexist with the architectural heritage and recall the domestic world, decor, craftsmanship and the Baroque.

Amidst this ostentatious architecture with its rococo furniture, opulent decor, chubby cherubs, colourful painted ceilings and animated skies, a world of trompe-l'oeil, reflections, miraculous escapes and inaccessible dreams is revealed.

From the patio to the first floor of the Palais, the lounge to the state bedroom, the chapel to the musical instrument room, eleven artists, thirty works of art and five specific productions are being installed in this sumptuous venue, opening up a field that's as fictional as it is confidential.

Exhibition curator

Rébecca François,
conservation officer at MAMAC,
and Elsa Puharre,
director of Palais Lascaaris

MAMAC director

Hélène Guenin

The invitation of artist Laurence Aëgerter received the support of the Association of Friends of MAMAC, Mondriaan Fund and the Embassy of the Netherlands.

For the production of her works, Laurence Aëgerter received support from MAMAC, the Mondriaan Fund, The Contemporary Glass Centre, Biot, and the Bildhalle Gallery, Zurich.

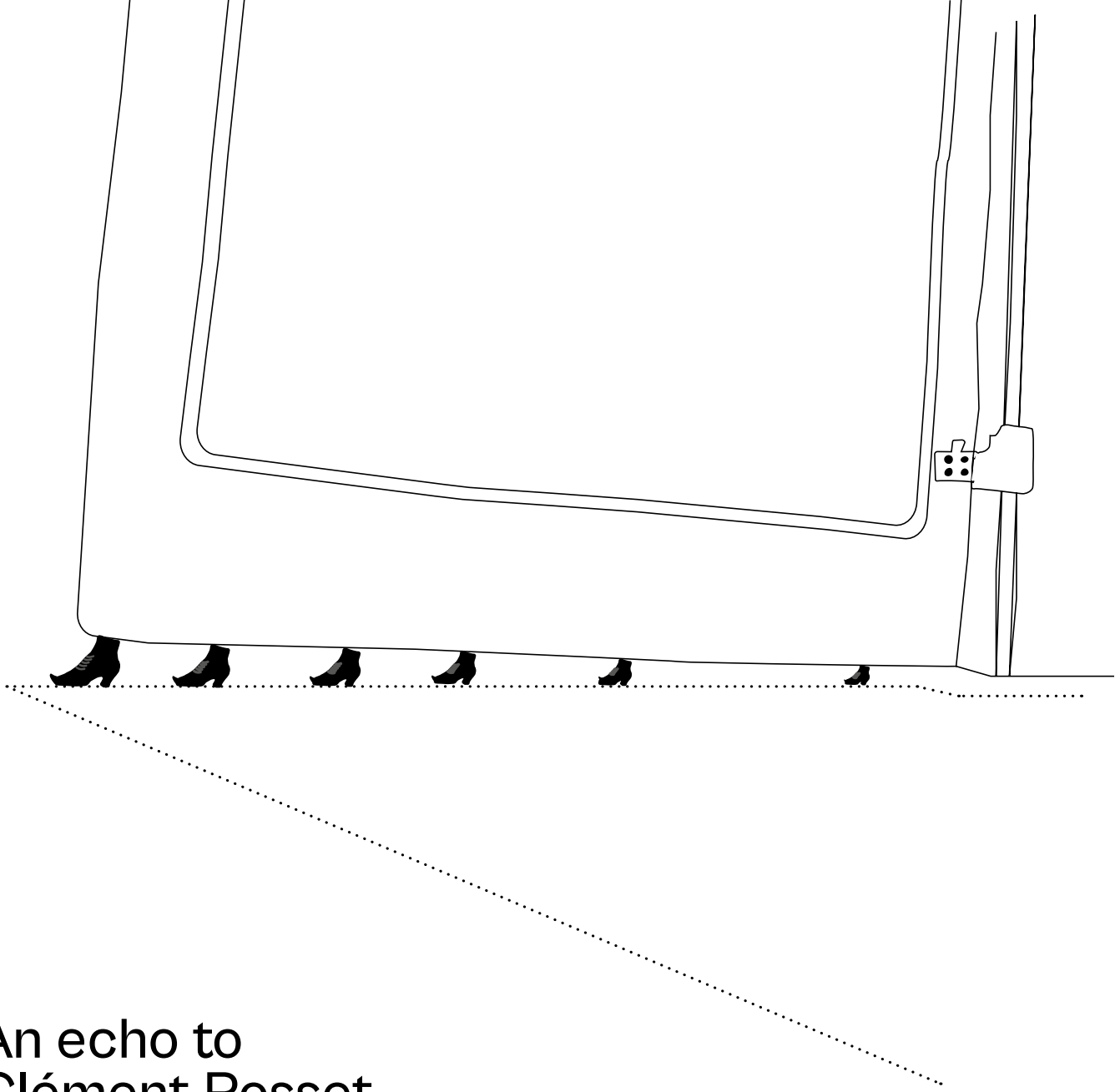
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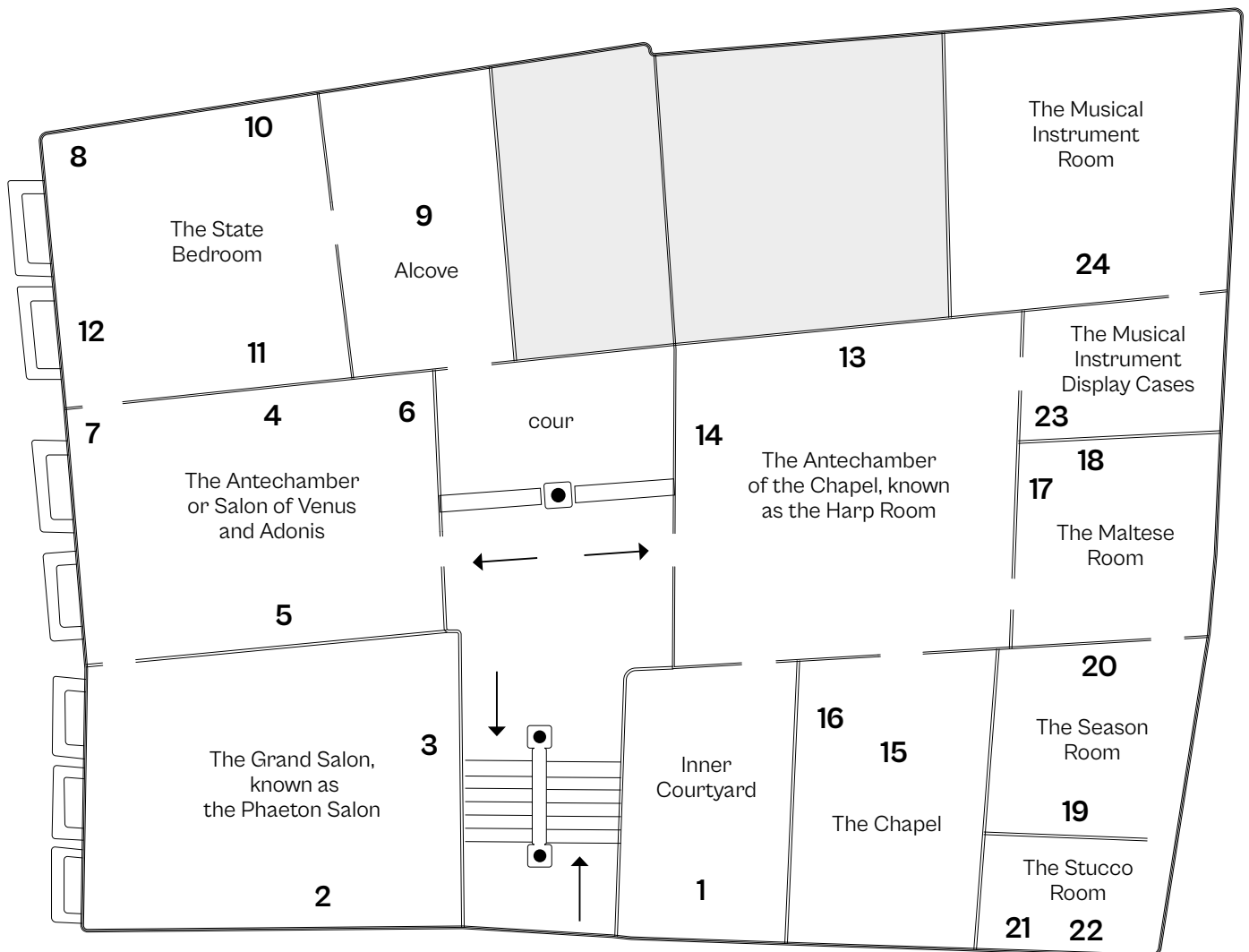
 Royaume des Pays-Bas



An echo to Clément Rosset

The exhibition calls to mind the real world and its double, echoing the writings of Clément Rosset (*Le réel et son double*, Gallimard, 1976). An Associate Professor, Clément Rosset (1939-2018) taught in Nice from 1967 to 1998. He worked on our ways of living with reality, accommodating it, protecting ourselves from it, through strategies of illusion, of blindness. The thought of this French philosopher runs through all of Laurence Aëgerter's work. The title of the exhibition "The shadow, the reflection, the echo" is borrowed from one of his works *Impressions fugitives: L'ombre, le reflet, l'écho* (Éditions de Minuit, Paris, 2004).

The contemporary works that intrude into this baroque building steeped in history refer to this theme (trompe-l'oeil, mirror, reflection, splendour, opulence, etc.). Illusion and escape from reality resonate strongly in this ceremonial apartment built to showcase the wealth and power of the Lascaris.



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Inner Courtyard

1

Laurence AËGERTER

1972, Marseille

The Harvest of Years

Larch and various materials

Produced as part of the exhibition with the support of the Mondriaan Fund
Courtesy of the artist

In the inner courtyard, a wooden ladder turns into a tree, runs towards the upper floors, attempts to soar through the sky. The ladder-tree traces lines of life, possible escapes, hidden passages, dreams within reach. Its metamorphosis blossoms into a constellation of objects like so many votive offerings. This wishing tree symbolises our anchoring in reality and our attempts to escape. The mythical tree thus constitutes a *memento vitae*: remember that you live, which addresses the motto of the Lascaris: *Nec me fulgura* [even lightning cannot reach me].

The Grand Salon, known as Phaeton Salon

2

Laurence AËGERTER

1972, Marseille

The Four Parts of the World, 2020

Jacquard tapestry, threads made from recycled plastic bottles

Made at TextielLab, Tilburg, Netherlands
Source: Tapestry *The Four Parts of the World*: America, Europe, Asia and Africa made by the weaver's workshop of Alexander Baert, in Amsterdam, based on the design by Lodewijk van Schoor (1698-1752), Petit Palais in Paris.

Courtesy of the artist

The ceiling of the salon painted in the 17th century by the Genoese school represents *The Fall of Phaeton struck down by Jupiter*, after borrowing his father's sun chariot and setting the earth ablaze. Faced with this presumptuous audacity and reckless defiance, the artist presented the tapestry *The Four Parts of the World*. Appropriating and deconstructing an 18th-century allegory representing the four continents from a Western point of view, this monumental work, woven with threads made from recycled plastic bottles, symbolises the current state of the globalised world, dehumanised by power games, subjected to the inexorable rise in water levels.

3

Laurence AËGERTER

1972, Marseille

PHT#86

from the series "Photographic Treatment", 2016

Screen printed photograph

Netherlands Healthcare Innovation Award
Courtesy of the artist

This work is taken from a series of photographic diptychs created with scientists as a therapeutic tool to improve the well-being of patients with senile dementia. The process of visual associations is a powerful strategy to stimulate brain activity, slow down degeneration and promote social bonds. Here, the juxtaposition of a gorgeous ring in its box and a peacock can evoke a form of greed and ostentation that takes on its full dimension in this room dedicated to the myth of Phaeton.

The Antechamber or Salon of Venus and Adonis

4

Béatrice LUSSOL

1970, Toulouse

Untitled, 1999

Watercolour, felt-tip pen, ballpoint pen on paper

Donation from the Association of Friends of MAMAC in 2001
MAMAC, Nice

From the early 1990s, Béatrice Lussol took on a so-called minor technique, watercolour, to create a jubilant, feminist work. The soft, transparent, fluid pink silhouettes intermingle. The gaze follows the line, lingers on the details and bulges, like a caress that exalts the imagination. The domestic scene mixes with the fantasies of the flesh. Have you spotted that woman who serves as a seat for the first one.

5

Natacha LESUEUR

1971, Cannes

Untitled, 1999

from the series "Optical tests"

Ilfochrome acrylic, laminated on PVC
MAMAC, Nice

Since the early 1990s, the artist has been creating photographic portraits with dissonant staging. The female body appears as a surface for projection, illusion, as an object ready to be consumed.

In this interior scene, signs of optical tests are drawn on the back of a slumped body (that of the artist). The redness is caused by a medicinal preparation, applied with a stencil, based on mustard flour that causes blood to flow through irritation. The physical intervention contrasts with the coldness of the shot: the edge of the ektachrome left visible evokes photographs of police reports at a crime scene; the face remains hidden; the intrusion of the optical test reinforces this disturbing distancing.

6

Barbara et Michael LEISGEN

1940, Gengenbach – 2017, Aix-la-Chapelle
1944, Spital am Pyhrn

Still Life Nature morte, 1970 - 1971

Black and white video with sound, 10'49"

Donated by Michael Leisgen in 2022

MAMAC, Nice

Since the 1970s, the Leisgens have positioned themselves as a counterpoint to objective and conceptual photography. Interested in mimesis, they do not attempt to reproduce the appearance of reality, but to express a dynamic relationship with a living reality. This video explores the idea and perception of nature. Accompanied by birdsong, the video first reveals a landscape. Very quickly, the spectacle of nature turns out to be nothing more than an illusion; what is perceived as a video recording of a landscape turns out to be a representation framed in a living room.

7

Laurence AËGERTER

1972, Marseille

Avanti, 2024

Bronze

Produced as part of the exhibition with

the support of the Mondriaan Fund

Courtesy of the artist

Avanti is a sculpture made up of a succession of small bronze boots that get smaller and smaller. Surreptitiously, slipped under the Turin-style partition door of the room, it indicates an escape. The symbol of the shoe, the change of scale, the evocation of animated movement and personification of the door refer to the world of tales and take us to the state bedroom.

The State Bedroom

In the state bedroom, Laurence Aëgarter creates a dreamlike world opening up so many zones to pass into an imaginary world made up of reflections and symbolic objects leading to another place. A glass ladder rooted in the floor leads up to the

canopy. On either side, a tapestry and photograph amplify the question of reality and its perception. They disturb the gaze with mirror effects, instilling the notion of duplicity and multiplicity.

8

Robert MALAVAL

1937, Nice – 1980, Paris

Shoe, 1962

from the series "White Food"

Mixed technique

Purchased from the Éric Touchaleaume

gallery with the help of FRAM in 1991

MAMAC, Nice

This pretty shoe seems to have been attacked by an indefinite invasive substance, which the artist calls "White Food". This body, similar to a proliferating fungus, seems to grow at the expense of the shoe, unless it's the shoe that secretes this whitish matter. Mixing deadly invasion and germinating power, Robert Malaval's "Aliment Blanc" (Unaltered Food) translates the neuroses of society.

9

Laurence AËGERTER

1972, Marseille

Ovid's Dream, 2024

Blown, cane-sculpted glass

Artistic commission as part of

the exhibition produced by MAMAC

and supported by the Mondriaan Fund

and the Bildhalle Gallery, Zurich

Work produced at the International

Contemporary Glass Centre (CVC) in Biot

Courtesy of the artist

A translucent, opalescent glass ladder stands in front of the four-poster ceremonial bed. As its feet turn into roots and anchor themselves to the floor, it leads straight to the canopy, creating a passage to another place. The ladder's metamorphosis into a tree dialogues with the ceiling painted in the 17th century by the Genoese school representing Apollo and Daphne transformed into a laurel tree. The title of the work, *Le Songe d'Ovide* (*Ovid's Dream*), refers to the book of *Metamorphoses* by Latin poet Ovid. At night, the glass ladder emits a surreal bluish light. This phosphorescence guides us to a world of stars and dreams.

Laurence Aëgarter worked with the Contemporary Glass Centre (CVC) in Biot, which followed her sketches and instructions to create this monumental work.

The molten glass was worked with a cane, a long stainless steel tube into which the glassmaker blows to inject air. The glass was also hot-sculpted using different techniques: by hand with wet newspaper, with stainless steel tools and with wood print work.

Glass blowing requires a melting furnace maintained at 1200°C, a reheating furnace for shaping, and an annealing furnace which is used to gradually bring the pieces produced back to room temperature and so avoid any thermal shock.

The parts are then cold-assembled.

10

Laurence AËGERTER

1972, Marseille

Sunsets on the Seine at Lavacourt, 2020

Jacquard tapestry, mixed yarns including Mohair and Lurex

Made at TextielLab, Tilburg, Netherlands

Courtesy of the artist

This tapestry is inspired by a painting by French impressionist painter Claude Monet in 1880, *Sunset on the Seine at Lavacourt*, kept at the Petit Palais, Paris. Here, the reflection of the sun on the water is repeated five times in the sky, like a ricochet in a utopian landscape. Time becomes multiple, parallel worlds are juxtaposed.

11

Laurence AËGERTER

1972, Marseille

10818-2106281625 (Ruisdael, View of Ootmarsum), 2021

from the series "Catalytic Compositions"
Ultrachrome print

Source: Alte Pinakothek, Munich

Courtesy of the artist

The photograph from the series "Ruisdael" reproduces a painting by the famous 17th-century Dutch painter known for both his landscapes and his great cloudy skies. Laurence Aëgarter positions a mirror on the horizon line to create a reflected, double space that destabilises perception and generates a fault in reality.

12

Laurence AËGERTER

1972, Marseille

Nec Me Fulgura, 2024

Pair of upholstered armchairs

Upholstery: TextielLab, Tilburg

Upholsterer: Les Argonautes, Marseille

Produced as part of the exhibition with the support of the Mondriaan Fund

Courtesy of the artist

A pair of Louis XV-style armchairs also occupy the room. They are upholstered with scenes of devastation. On one, we can see lightning striking a tree in the middle of the countryside; on the other, an image of deforestation. The summoning of natural and human destructive forces is a clear response to the Lascaris motto, *Nec Me Fulgura* (even lightning cannot reach me), which gives its title to this work. Laurence Aëgerter thus reverses the Lascaris motto to reflect the fragile balance of life.

The Antechamber of the Chapel, known as the Harp Room

13

Laurence AËGERTER

1972, Marseille

The Mourners, 2020-2024

Harps and tears of glass

Courtesy of the artist

The Palais Lascaris houses a prestigious collection of European classical musical instruments, which represents the second largest collection in France (after that of the Musée de la Musique in Paris) and one of the most important in Europe. The harp is one of the oldest stringed instruments. Sacred, it is the intercessor between gods and humans. Laurence Aëgerter adorns the strings of two harps with tears of glass, creating a melancholic score. This pair of instruments, which seem to be in conversation, weep, console each other and open a dialogue between two worlds.

14

Laurence AËGERTER

1972, Marseille

Better here than over there, 2020

Hand-engraved mirror

Courtesy of the artist

This mirror, hand-engraved by the artist, is inspired by an 18th-century Dutch mirror. Several cafés opposite prisons bear this name. Engraved on a mirror, this phrase brings into play the question of reality and its double, in homage to the philosopher Clément Rosset. At the Palais Lascaris, the object is presented facing a sumptuous mirror that accentuates this dive into illusion. Which "here", which "over there" are we talking about?

The Chapel

15

Dorothee SELZ,
Antoni MIRALDA

1946, Paris

1942, Terrassa

Untitled, ca. 1967-1969

Pink sugar heart

Gift from the artist Marcel Alocco in 2014

MAMAC, Nice

At the end of the 1960s, Dorothee Selz married Catalan artist Antoni Miralda, with whom she worked until 1972 before developing a personal career. Their work was part of the Eat Art movement (an art that is consumed and questions eating habits), with the aim of sharing and exchange. They created "edible ephemeral sculptures". This small object, through its shape (heart-shaped) and material (sugar), evokes the intimate, the gustatory, the festive.

16

Laurence AËGERTER

1972, Marseille

from the series "Louvre plage" (The Virgin of the Annunciation), 2020

Inkjet prints on Fine Art paper

Courtesy of the artist

Louvre Plage is part of a series of twenty-five photographs reinterpreting illustrations from the book *Les Merveilles du Louvre* (Hachette, Paris, 1958) on which the artist places eroded pebbles and shells gleaned from Plage des Phocéens in Marseille, where she spent her childhood before photographing them. A play is created between the image of a masterpiece from the greatest museum in the world and small objects she had found, recalling summer and days by the sea. These new treasures evoke the impermanence, transience and fragility of all things, even the greatest wonders of the world.

The Maltese Room

17

Barbara et Michael LEISGEN

1940, Gengenbach – 2017, Aix-la-Chapelle

1944, Spital am Pyhrn

Éteint, 1974

Black and white gelatin silver photograph

on baryta paper mounted on Dibond

Gift by Michael Leisgen in 2022

MAMAC, Nice

In the early 1970s, the duo developed series of black and white photographs depicting Barbara Leisgen's body in a natural environment with which she seems to merge. In this image, she seems to climb a volcano in one stride. Empathy with the natural elements is built with generosity and particular attention to the upheavals of the landscape. This gesture echoes the founding myths of different civilisations, as well as a popular practice of souvenir photos.

18

Barbara et Michael LEISGEN

1940, Gengenbach – 2017, Aix-la-Chapelle

1944, Spital am Pyhrn

The Never Ending Water, 1974 - 1975

Black and white video with sound, 11'56"

Donated by Michael Leisgen in 2022

MAMAC, Nice

Barbara Leisgen appears from behind. Her silhouette is reflected in the water. At

first barely recognisable amidst the waves, she appears more and more clearly as the surface of the water flattens out. The artist moves according to the movement of the water. The reflection of the character in the water alludes to the myth of Narcissus. This work focuses on the experimentation of surfaces, mirror effects and the exploration of transparency. It expresses the unity between nature, the human body and the camera.

The Seasons Room

19

Natacha LESUEUR

1971, Cannes

Untitled, 1998

from the series "Aspics"

Glossy chromogenic or ilfochrome print
MAMAC, Nice

This series fully reveals the ambivalence between attraction and repulsion that characterises the artist's photographs. As in all her photographs, the simulacrum is not created by the computer tool but by an artisanal surface covering. The character's head is covered with a vegetable jelly. The human figure literally turns into food, ready to be consumed. In a time of genetic manipulation and standardised bodies under the label of beauty, this mutant being questions the perception of the body in the society of the 1990s and today.

20

Laurence AËGERTER

1972, Marseille

R.F. 1937-1-0803041149 (Fontainebleau School), 2008

Silver print

Source: Anonymous, Fontainebleau school, Gabrielle d'Estrées and one of her sisters, 1575/1600, Louvre Museum
Purchased from the artist in 2010
MAMAC, Nice

This work summons past and present by bringing together a masterpiece and the intimate sphere of contemplation offered

today by museums. The anonymous spectator, projected into the pictorial space by the frontal shot, rises to the rank of a work of art. Hiding part of the painting, she parasitises it, proposing a new interpretation of it. Her attitude, hairstyle and clothing resonate with what is at stake in the diverted painting. Formal, colourful relationships are created. The artist questions the limits between objective reproduction of an iconic work and subjective vision.

The Stucco Room, known as the Caryatids Room

21

Marion BARUCH

1929, Timisoara (Roumanie)

Ron Ron, 1972 / 2020

Polyurethane foam covered with synthetic fur

Print: Ultramobile, GUFRA production

Courtesy of the Anne-Sarah Bénichou Gallery

Donation by the Association of Friends of MAMAC in 2021 following the exhibition "She-Bam Pow POP Wizz! The Amazons of POP", 2020-2021

MAMAC, Nice

After attending several art schools, Marion Baruch offered a socially engaged feminist work, marked by experimental design and industrial production. Ron Ron synthesises these different aspects of the artist's creation: this ball of fur mixes her interest in design, her sculptural research and a certain idea of everyday life. The work, like a cat, inhabits the space with its silent presence. Political and erotic, this sculpture-object astonishes, bringing into play our relationship with the body.

22

Liz MAGOR

1948, Winnipeg (Canada)

Cupped, 2017

Polymerised gypsum, cigarette

Edition 2+1 - artist's proof

Donated in 2019 Donation from Marcelle Alix, gallery, Paris and the artist
MAMAC, Nice

Liz Magor offers an empathetic look at the abandoned fragments of reality. Here, work gloves evoke touch, protection. They preciously receive, as if as an offering, a cigarette and its ash, in a gesture of ceremonial collection. On closer inspection, the glove is not made of fabric; it is a sculpture in polymerised gypsum. Through this process, the artist transforms reality, brings out the desire nested within ordinary, neglected objects, and draws them towards the extraordinary.

The Musical Instrument Display Cases

23

Laurence AËGERTER

1972, Marseille

Confetti, 2019

58,038 pieces of double-sided printed confetti

Courtesy of the artist

Confetti is a joyful memento mori made up of the 58,038 photographs stored in the artist's mobile phone over the last ten years. Each one is reduced to the size of a piece of confetti, making them virtually illegible. The artist reshapes her personal history. The memories thus reactivated obtain a new sense of freedom. This symbolic, playful archive is here placed among "Vespas", musical instruments made of cougourdon (calabash) for the Nice Carnival until the 1960s.

Find out more about Laurence Aëgerter

Works

Aëgerter's work includes photographs, tapestries, specific installations, collaborative projects and artist books, rooted in the artist's fascination with visual illusions, doubling, appearance and disappearance, and transitions from one state of reality to another.

The artist always works within a collaborative dynamic, appropriating archives or techniques, to make contemporary societal issues resonate differently and question the world in which we live. The presentation in Nice of the work of this international artist is an extraordinary opportunity to promote contemporary creation and decorative arts, as well as the richness of the bridges the artist has woven over the years.

Biography

Born in Marseille, Laurence Aëgerter is an international artist who studied at the University of Aix-en-Provence and the Gerrit Rietveld Academy in Amsterdam, where she has lived and worked for thirty years now. This project highlights the France-Netherlands relations that are clearly present in her work, both in terms of the subjects covered, the references drawn upon and the artistic professions used.

She has taken part in several international exhibitions. She notably enjoyed a solo exhibition at the Musée du Petit Palais in Paris (2020-2021), the Rencontres de la Photographie in Arles (2019), and the Hermitage Museum in Amsterdam (2013). Winner in 2023 of the national photographic commission from the Ministry of Culture and CNAP, the Centre for National Monuments awarded her a photographic *carte blanche* in 2023.

The artist has created numerous *in situ* installations, such as at the Musée du Petit Palais in Paris (2020), the Museum of the Mind in Haarlem (2023) and the Soesterberg military base in the Netherlands (2011). Her work features in the collections of France (MAMAC, Nice / Musée des Beaux-arts de Nancy / BnF, Paris / Manufacture et Musée nationaux de la céramique, Sèvres / CNAP / Château Borély, Marseille), the Netherlands (Nederlands Fotomuseum Rotterdam / Dutch Ministry of Foreign Affairs / Amsterdam Museum / Museum van Loon, Amsterdam / Museum Voorlinden, Wassenaar / Museum of the Mind, Haarlem / Fries Museum, Leeuwarden), and the United States (MoMa, New York / the New York Public Library, New York / Paul Getty Research Center Institute, Los Angeles / Spencer Museum of Art, Kansas).

Actes Sud published a monograph of her work *Ici mieux qu'en face* in 2021.

@laurenceaegerter #laurenceaegerter

The link with MAMAC

Over the years, MAMAC has formed several collaborations with Laurence Aëgerter. In 2010, the artist exhibited a series of photographic portraits of spectators seen from behind, contemplating the masterpieces of the Louvre Museum. On this occasion, *R.F. 1937-1-0803041149 (Ecole de Fontainebleau)* was acquired by MAMAC. This work has been presented several times in the MAMAC collections until the present day. In 2022, Laurence Aëgerter featured in the collective exhibition "becoming flower" with a set of photographs from the series "Healing Plants for Hurt Landscapes". With this project "MAMAC Près de chez vous", the museum strengthens this shared history by supporting the artist in a specific commission and production work for the context of the Palais Lascaris.

The Palais Lascaris

The Palais Lascaris is a vital, unique example of the civil Baroque architecture of Nice in the 17th century. It is the only residence of the Nice nobility to be seen today in the way it once was. It is a Baroque residence and reception venue intended to reflect the power and honour of its owner. Indeed, it helps perpetuate the fame of the Lascaris-Vintimille family, which Charles Emmanuel III, 14th Duke of the House of Savoy, considered the "principalissima" of the families of the Nice nobility in the 17th century. It was one of the most illustrious families of the nobility in the Nice region. The palace was built from 1648 for Jean-Baptiste de Lascaris (1600-1650), nephew of Jean-Paul de Lascaris, 57th Grand Master of the Order of Malta, a sovereign Catholic organisation with a humanitarian vocation created in the 11th century by the Mediterraneans. This order, which was formerly religious and military, is today secular, humanitarian and focused essentially on poverty. During the Renaissance, it developed medical knowledge that was envied and world-renowned. The Lascaris family would reap prestige and political generosity from it. In 1942, the city of Nice acquired and subsequently transformed it into a museum dedicated to the art and music of the 17th and 18th centuries. Inside, the decoration is sumptuous, whether in the various period salons or in its imposing staircase decorated with frescoes and tapestries of rare beauty. Visitors to this gem are surprised to discover impressive paintings, tapestries, sculptures and antique furniture inside. But what is most impressive is certainly its incredible collection of more than 500 antique musical instruments, the majority of which were bequeathed by notable Nice resident Antoine Gautier. It is the second largest in France, after that of the Musée de la Musique in Paris, as well as being one of the most remarkable in Europe. Palais Lascaris has been awarded the label "Museum of France". It has also been classified as a Historic Monument since 1946

@palaislascarisnice #palaislascarisnice

MAMAC

As part of the Promenade du Paillon season 2 project, MAMAC closed its doors in 2024 for a 4-year renovation project.

MAMAC près de chez vous

As part of the Promenade du Paillon season 2 project, MAMAC closed its doors in 2024 for a 4-year renovation project...

« The overwhelming power of colour »

Counterpoint dedicated to Yves Klein in the hangings of the Matisse Museum, Nice 16 October 2024 – Spring 2025

MAMAC nomade

The museum continues its inclusive policy and actions towards all audiences: schools, the associative sector, prisons and hospitals. The team provides educational continuity with schools through off-site workshops, Artistic and Cultural Education projects, events, travelling educational kits, sound and digital creations for the museum of the future...

« Niki de Saint Phalle : Vive l'Amour »

Scenography designed in collaboration with Pavillon Bosio, Art & Scénographie, Higher School of Plastic Arts of the City of Monaco, and in particular, the Post-Diplomas in "Decor" Ahmad Reshad and Noé Rosticher.

Collège de l'eau vive, Saint-Dalmas-de-Tende, 7 February-25 March 2025 – Collège Alphonse Daudet, Nice, 31 March-27 June 2025

MAMAC en voyage

The museum's collection also reaches right around the world, a unique opportunity to make it better known and establish collaborations with international museums.

MAMAC online

Follow MAMAC's activities on social media, YouTube and the website. Find new content such as

« Tell me about a work »

« Words of the artists »

and the "MAMAC behind the scenes" sections to discover the museum and its collection in a different way!

Associated programming

This special exhibition combining artistic creation and cultural heritage offers a unique perspective on baroque architecture, decorative arts, music, philosophy and contemporary art. With a desire for openness, accessibility and a cross-section of audiences, a rich and varied associated programme has been put in place.

– The exhibition is associated with the [OVNI Objectif Vidéo Nice festival](https://www.ovni-festival.fr/accueil/edition-2024/), 15 November – 1 December 2024.

Edition 10, "Le Grand Jeu", City Route and Hotel Route

<https://www.ovni-festival.fr/accueil/edition-2024/>

@ovnifestival #ovnifestival

– Several collaborations with the [National Conservatory with Regional Reach \(CNRR\)](#) of Nice have been set up around music and dramatic art..

– A partnership with the [University of Nice Côte d'Azur](#) is planned, based around

the philosopher Clément Rosset, including proposals for critical readings within the exhibition.

– The artistic crafts (ceramics, glass, tapestry, wood) and collaborative work of Laurence Aëgerter are showcased through unique tour-meetings.

–The multidisciplinary festival "[Mars aux Musées](#)" allows students to put forward innovative mediations and events around the exhibition and so become cultural stakeholders through events open to all.

– As part of the [Poets' Spring](#) (9-25 March 2025), appreciative poetry and

electronic music workshops with artists Tristan Blumel and Laurent Tamagno are being organised.

– An artistic and cultural education project "change of scale" is being organised with a presentation of creations during the [Arts Festival for schools](#) in June 2025.

Tours

– School visits (from nursery to high school) and tourist visits are organised throughout the exhibition.

– Tours followed by electric harp concerts with musician Aliénor De Georges as part of the Evening Visitors, 4 April 2025.

– As part of International Day of Persons with Disabilities, on 5, 6 and 7 December 2024, the "l'œuvre émoi" awareness trail offers a new approach to the work through the body, emotions, sensations, imagination and sensitive intelligence.

Exhibition open until 7 April 2025. Every day except Tuesdays from 10.00am to 6.00pm

Palais Lascaris

15 rue Droite - Nice

Open every day from 10.00am

to 6.00pm, except Tuesdays

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Illustrations : © Laurence Aëgerter

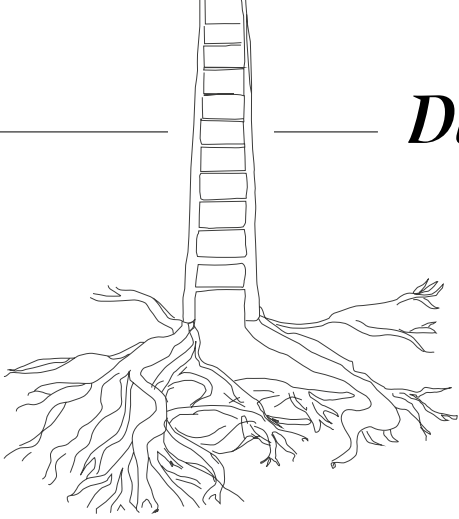
Graphism : Julie Hiet



Chaîne Youtube



Pour explorer l'exposition en plusieurs langues, flashez le QR code et accédez aux livrets en anglais et en italien, disponibles dans l'espace dédié au Palais Lascaris !



Dive into the reality of the exhibition

Feel free to use the booklet you have in your hands to find the answers!

1

Circle in the list below the materials and techniques used by contemporary artists:

- glass – marble – ceramic – wood
- sugar – fresco – tapestry – marquetry
- photography – video – drawing
- bronze – stained glass



2



Circle the items you can see represented in the exhibition:

- umbrella – glove – glasses – boots
- hat – heart – cane – cigarette – crown
- mirror – book – ring



3

Which object is found twice in the palace in two different contexts and two different materials?

4



What techniques are used?

5

In which spaces are they displayed?



8



How many times is the reflection of the sun on the water shown?

6

Imagine your own tree ladder of your choice. What does it lead to?



9



Like *R.F. 1937-1-0803041149 (École de Fontainebleau)* by Laurence Aëgerter (21), take a picture of yourself in front of a work from the exhibition to give your own interpretation.



10

Artist Liz Magor (23) transforms reality. Is it a real glove? A real cigarette? If not, what material did she use?

7

Laurence Aëgerter s'est inspirée d'un peintre célèbre pour réaliser la tapisserie *Soleils couchants sur la Seine à Lavacourt*. De qui s'agit-il ?

11



Were the works in the exhibition made at the same time? Name two dates that are very far apart in time.