

# 2024 EXHIBITION PROGRAMME

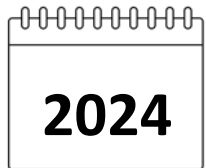
MUDEC AND MUDEC PHOTO

# 2024 EXHIBITION PROGRAMME

MUDEC AND MUDEC PHOTO

SPRING

AUTUMN



PICASSO. METAMORPHOSIS OF THE FIGURE

TATTOOS. A thousand-year story

MARTIN PARR

NIKI DE SAINT PHALLE

ART BRUT AND DUBUFFET

# PICASSO. METAMORPHOSIS OF THE FIGURE

MUDEC | 22 FEBRUARY 2024 – 30 JUNE 2024

Curated by Malén Gual and Ricardo Ostalé

The exhibition consists of a selection of Picasso's paintings, drawings and sculptures from major European museums dedicated to the artist and the artist's heirs. As part of the exhibition these works will dialogue with artefacts of African art on loan from the Mudec collection and private collections.

1906 was a crucial year for Picasso's work, as it marked the discovery of art from other cultures, such as Egyptian, Iberian and tribal art, which at that time was called 'black art'. These discoveries led the artist to rethink the way of representing the human figure, shifting away from Western canons. In the 1940s, he described the importance of this encounter and the way it changed his understanding of art:

*“Forty years ago, when I discovered black art and painted the works that were ascribed to my 'black art' period, I wanted to stand against what they used to call 'beauty' in museums. At that time, most people considered a black mask only as an ethnographic object. When I first visited the Trocadero museum with Derain, a smell of mould and neglect caught me by the throat. I was so depressed that I would have chosen to leave immediately. But I forced myself to stay, to examine these masks, all these objects that people had created with a sacred, magical purpose, to serve as intermediaries between them and the unknown, hostile forces surrounding them, attempting in that way to overcome their fears by giving them colour and form. And then I understood what painting really meant. It's not an aesthetic process; it's a form of magic that interposes itself between us and the hostile universe, a means of seizing power by imposing a form on our terrors as well as on our desires.”* (Françoise Gilot and Lake Carlton, *Vivre avec Picasso*, Paris, Calmann-Lévy, 1965, reprinted 1973, p. 248-249).



# PICASSO. METAMORPHOSIS OF THE FIGURE

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Picasso did not limit his plastic revolution to mere formal aspects, seeking an art that was not imitative but figurative, far from representative canons. After his so-called “primitivist” period, the artist gave life to Cubism together with Braque, absorbing influences from Iberian statuary, African masks and sculptures, and the geometrism of Cézanne. In this way, the lesson of tribal art took on its full meaning, confirming Cubism as a true “conceptual realism”, according to the form established by the artists.

After the First World War, he abandoned Cubism as a movement and returned to classical representation. However, for Picasso, who throughout his life had collected Iberian statues, Japanese prints, as well as African and Oceanic sculptures, the contact with Surrealist poets generated an interest in non-European cultures which allowed him to capture their magic in the creation of paintings and sculptures.

'Metamorphoses' is the name assigned by many experts to Picasso's creations from 1925 until the end of his life. This classification includes all representations of forms that are soft or tectonic, biomorphic or massive, organic and random, non-imitative and far removed from illusion and mimetic representation. Art critic and historian Carl Einstein described these works as “the expression of a tragic doubt about the apparent reality of the universe of forms”.



# PICASSO. METAMORPHOSIS OF THE FIGURE

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With this in mind, the exhibition consists of six themed sections:

1. A look at other cultures: the exhibition opens with a selection of works influenced by Ancient Egyptian art and Iberian sculptures which Picasso produced in 1906, together with Iberian ex-votos and a HEMBA sculpture. This section is enriched by photographs of works collected by Picasso and his studios crowded with sculptures and masks.
2. Around *Les Femmes d'Alger*: 26 drawings from notebook no. 7 of *Les Femmes d'Alger* together with the magnificent painting *Femme Nue*, loaned from the Museo del Novecento of Milan, are the main attractions of this section and core of the entire exhibition. Alongside the precious notebook there will be also a Suruku mask, a Kota reliquary, a Dogon sculpture and another Tellem sculpture. A multimedia presentation with images of drawings from other notebooks directly related to *Les Femmes d'Alger* will further enrich this section of the exhibition.
3. Cubism: this section will include a series of figures dating from 1908 to 1917 together with a number of still lifes, as the artist made no distinction between objects, landscapes and people. Just one tribal sculpture, the CHAMBA sculpture, will be on display, seemingly a direct link with Cubism and the Cubist works of Picasso.



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4. Permanence of tribal art in Picasso's work: this section reveals the permanence of styles inherited from the art of African peoples in Picasso's work. It opens with an IGBO sculpture, which will dialogue beautifully with the sculpture by Picasso that introduces the section. The strength and timeless expressiveness of these African works is reflected in Picasso's works of the 1920s and 30s and even in some of his sketches for Guernica and the tragic figures of the war years.
5. Metamorphosis of the figure: this section displays works by Picasso dating from 1930 to 1970. Far removed from geometric representations, they are much softer, the elements of the figures torn and reshaped, mixed and distorted, transformed into forms that are a long way from direct representations but recognisable as human elements. African works will not be included in this section as Picasso is not reflected in these because he had reached the essence, the magic he had always strived to achieve.
6. Dialogue between contemporary art and Picasso: just as Picasso assimilated forms and subjects from the art of the past and made them his own, today's artists look to the Spanish master as a source of inspiration. Having influenced many 20th century artists, his works still inspire lots of contemporary artists around the world, some of whom very prominent African artists on the contemporary art scene. The exhibition will therefore also include works by contemporary African artists who present points of contact with Picasso: a comprehensive re-reading of the master's work.



# TATTOOS. A thousand-year story

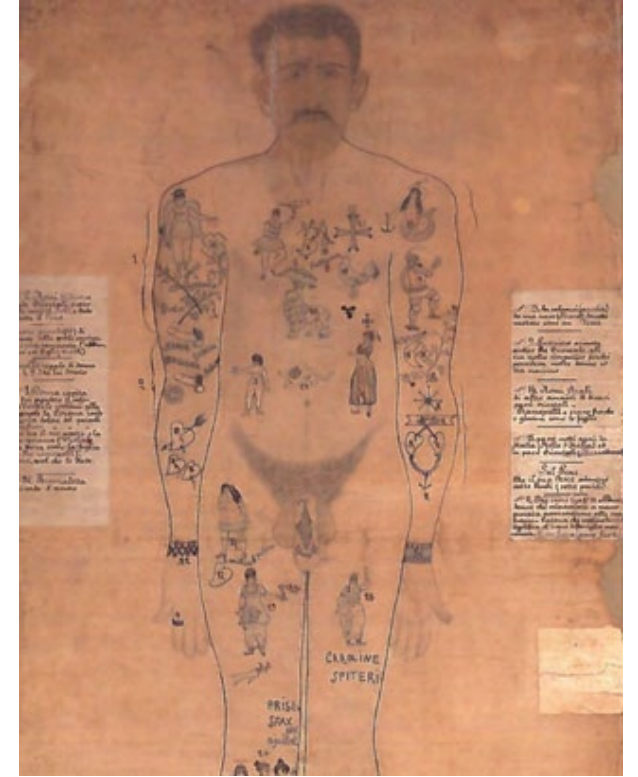
MUDEC | 28 MARCH 2024 – 28 JULY 2024

Curated by **Luisa Gnechi Ruscone**

In collaboration with **Francesca Jurate Piacenti**

Going back to its most remote origins and with an anthropological slant that looks at Italy and the Mediterranean area in general, this exhibition aims to plot the history of the tattoo, which according to many scholars constitutes the first action by which man consciously differentiated himself from the animal world.

From prehistoric times through to the modern era, the exhibition begins with evidence that dates as far back as the Palaeolithic age (the practice of tattooing is thought to be as old as the paintings produced on cave walls). Over the millennia, tattooing has gradually taken on different meanings and functions: people were tattooed to display their rank or spiritual affiliation, for religious reasons, to prevent and cure illnesses, to look more beautiful; they could be tattooed 'by force', as slaves or as a badge of dishonour.



# TATTOOS. A thousand-year story

MUDEC | 28 MARCH 2024 – 28 JULY 2024

The practice of tattooing was so widespread in Antiquity that both the Bible and the Koran prohibited it. However, despite being repeatedly prohibited by the Church, it has always been practised in Italy and throughout Europe. It was with Cesare Lombroso, Alexandre Lacassagne and other scholars of the mid-19th and early 20th century that tattoos became associated with prisoners and prejudices were formed against a practice considered “primitive” and unworthy of “civilised” man.

Through the display of original artefacts or reproductions and projections of photographs and films, the exhibition will cover more than 7000 years of human history: starting with Ötzi, the oldest tattooed human discovered so far, and touching on current geopolitical events, with the tattoos of Coptic crosses in Egypt and those of Coptic Kurdish women in Syrian refugee camps. But just as vast will be the geographical panorama, starting with the oldest artefacts found in the Mediterranean Basin.

The exhibition will examine a broad range of themes, both chronologically and geographically, such as the significance of religious tattoos among the Crusaders or of social status through the tattooing of symbols of trades among craftsmen at the end of the Middle Ages, or the function of the tattooing to ward off the danger of the abduction of Balkan girls by the Turks of the Ottoman Empire, or the therapeutic and aesthetic function of tattooing (with a focus on the North African populations).





# TATTOOS. A thousand-year story

MUDEC | 28 MARCH 2024 – 28 JULY 2024

## SECTIONS AND EXHIBITION THEMES:

- The voice of the tattoo today
- Prehistory: from Ötzi to Cerveteri
- Egypt: the female mummy of Deir El Medina
- Crusaders, Jerusalem and the Sanctuary of Loreto
- Middle Ages: guilds and trades
- Lombroso's studies
- Balkans, Ottoman Empire and the symbol of the cross in Coptic tattoos
- Algerian Muslim Berber women and Kurdish women in Syrian refugee camps
- Cook and the birth of the modern tattoo
- The first tattoo shops and the circus
- The aristocrat's tattoo



# MARTIN PARR - SHORT & SWEET

MUDEC PHOTO | 10 FEBRUARY 2024 – 30 JUNE 2024

Curated by **Martin Parr**

With the scientific collaboration of **Roberta Valtorta**

In collaboration with **Magnum Photos**

The collaboration with Magnum Photos and photojournalism and documentary photography continues with the *Short & Sweet* exhibition by Martin Parr, which presents over 60 medium and small size photos chosen by the photographer and presented together with the *Common Sense* installation and an unpublished interview by photography historian and critic Roberta Valtorta, tracing the career of one of the most famous contemporary photographers.

Through a journey into his best-known projects, the original documentary style of the British photographer becomes the touchstone for observing contemporary society and its most contradictory aspects, unfiltered and unrhetoical.

The exhibition opens 'in black and white' with *The Non-Conformists*, a series of photos taken by an unpublished, young and inspired Parr, fresh out of art school, together with his partner (and future wife) Susie Mitchell in the outskirts of Yorkshire.



# MARTIN PARR - SHORT & SWEET

MUDEC PHOTO | 10 FEBRUARY 2024 – 30 JUNE 2024

Beginning with his early black and white works, *The Non-Conformists* and *Bad Weather*, the exhibition examines the key themes of Parr's oeuvre starting with the iconic *The Last Resort*, first example of Parr's characteristic saturated colour and ruthless, lucid reportage on mass tourism and the decadence of the welfare society, a theme which is echoed in *Small World* and explodes in *Common Sense* : of this series, over 200 of the 350 A3 photographs exhibited at the 1999 exhibition of the same name are on display, exploring the plastic and tawdry reality of the Western world with a sardonic gaze.

Along with tourism, there is also the theme of dance with the "*Everybody Dance Now*" series and the more recent *Establishment* where Parr continues his major project of photographing the elites who rule the country and their curious rituals.

Another theme of interest to Parr is 'the beach'; the *Life's a Beach* series consists of photos taken on beaches all over the world, a kaleidoscope of images of the unclothed body and its public display.

The exhibition concludes with the new *Fashion* series that presents Martin Parr's foray into fashion photography in Milan. Moving away from the conventional glamour associated with the genre, fashion becomes a dynamic and accessible realm that embraces imperfections and celebrates the authenticity of its subjects.



# MARTIN PARR - SHORT & SWEET

MUDEC PHOTO | 10 FEBRUARY 2024 – 30 JUNE 2024



# NIKI DE SAINT PHALLE

MUDEC | 5 OCTOBER 2024 – 16 FEBRUARY 2025

Curated by **Lucia Pesapane**

The retrospective exhibition on Niki de Saint Phalle, held for the first time in a major public institution in Italy, celebrates the French-American artist known for her large and colourful *Nanas* and for her masterpiece created in Italy on the Sienese hills, *The Tarot Garden*, but also reveals her committed, feminist and political side through a structured rereading of her entire oeuvre.

Niki de Saint Phalle was one of the undisputed protagonists of the avant-garde art scene of the 1960s and 1970s in Europe and the United States, first joining the French Nouveaux Réalisme movement and soon defining a unique and distinctive style that fused cultures, fantasies and mythologies also very far removed from each other. Like in a polylogue, the artist's discourse expresses and touches on the myths of the Mediterranean world (Egypt, Morocco, Italy and Spain), Pop Culture and Western art, and looks at the Indian or Mesoamerican symbols that she became familiar with during her time living in San Diego: the cultural stratification which nourishes her works retraces a universal and plural history of humanity, without distinctions between East and West, centre and periphery, without any dualisms, categories or binary schemes.



# NIKI DE SAINT PHALLE

MUDEC | 5 OCTOBER 2024 – 16 FEBRUARY 2025

Through a variety of languages that took the form of painting, sculpture, experimental film, performance, public and monumental art, Niki was able to speak to all generations, conveying an inclusive, diversity-conscious, non-Eurocentric and non-hierarchical discourse, anticipating many of the issues debated in the artistic, social and cultural spheres today. Through her work, Niki de Saint Phalle was able to represent and give voice to minorities and vulnerable groups because she was convinced that only by changing power relations - giving more space to women, respecting the sick and children - could we achieve a fairer, and therefore, happier society.

These are some of the themes that will be developed during the exhibition, a chronological display which, leading from the Mudec courtyard to the windows of the Nuvola and then inside the exhibition rooms, is divided into six different chapters and focuses on the artist's experience in Italy and her creation of The Tarot Garden between Garavicchio and Capalbio (Grosseto) from 1979 and 1996, a work 20 years in the making and financed by the artist herself, who used the power of her image within the rhetoric of communication and the media to promote her art.



# NIKI DE SAINT PHALLE

MUDEC | 5 OCTOBER 2024 – 16 FEBRUARY 2025

## EXHIBITION SECTIONS:

- Introduction - The early years
- Violence in 1960s society and personal anger: gunshots and cathedrals
- Prostitutes, witches, brides, mothers, goddesses and *Nana*: Niki's feminism
- The Tarot Garden
- Social commitment
- Other cultures
- Mesoamerica



# FROM DUBUFFET TO ART BRUT

MUDEC | 16 OCTOBER 2024 – 16 FEBRUARY 2025

The exhibition is organised in collaboration with the **Collection Art Brut of Lausanne**, curated by Director **Sarah Lombardi**, with **Anic Zanzi**, Conservator of the Collection, and **Baptiste Brun** for the section on Dubuffet.

The exhibition is a wonderful opportunity to get Italy better acquainted with Art Brut, still largely unknown to the general public.

Artist and writer Jean Dubuffet invented the term 'Art Brut' in 1945, defining it as a “completely pure artistic operation, reinvented by its author, based solely on his own impulses, in all its phases”. At the same time, in parallel with his work as a painter and sculptor, he began to search for works which displayed this kind of creation, free of cultural and social conditioning. Over the course of more than 20 years, he put together a collection of works produced predominantly by self-taught outsiders (residents of psychiatric hospitals, inmates, marginalised people, loners) who create without worrying about the judgement of the public or the opinions of others. Works created using unconventional tools and materials.





# FROM DUBUFFET TO ART BRUT

MUDEC | 16 OCTOBER 2024 – 16 FEBRUARY 2025

Thanks to Dubuffet's exceptional donation to the City of Lausanne in 1971, the Collection de l'Art Brut was opened in 1976 with a collection of 5000 drawings, paintings, sculptures and textile works. Since then it has continued to grow, now comprising over 70,000 pieces.

The exhibition at Mudec consists of three sections, the first of which presents a body of works and documents that contextualise the invention of the concept of Art Brut from a historical perspective, relating it to Jean Dubuffet's work as an artist, writer and collector.

In a second space, a selection of works deriving from his explorative research attests to the breadth and quality of his studies in this field prior to the 1971 donation. A third set of works hailing from all five continents is related to the themes of the body and beliefs (both recurrent in Art Brut). Due to their subject matter and origins, they are therefore particularly in keeping with the collections of the Mudec - Museo delle Culture of Milan.



# FROM DUBUFFET TO ART BRUT

MUDEC | 16 OCTOBER 2024 – 16 FEBRUARY 2025

The section dedicated to Dubuffet presents an overview of his work as an artist together with a body of documents that enable us to understand the extent of his efforts to unearth and celebrate the protagonists of Art Brut and their “works”.

Magnificent compositions by major figures of Art Brut, such as Aloïse Corbaz and Adolf Wölfli, together with sculptures by Émile Ratier and paintings by Carlo Zinelli (the most famous Italian Art Brut artist), allow us to discover some of the 'historic' works of the Lausanne museum.

With their multiple representations of the theme of the *body*, the works of the Chinese Guo Fengyi illustrate the fluids that flow through it, while those of Giovanni Bosco reveal fragmented anatomies; Sylvain Fusco, meanwhile, studies the body from the perspective of eroticism and carnal pleasure. The theme of *beliefs*, considered from a much wider perspective than just the religious dimension, also involves personal beliefs, veritable individual mythologies. Giovanni Battista Podestà, influenced by the Catholic religion, is pervaded by a Manichean view of existence and feels a duty to denounce social corruption, while Madge Gill believes in lasting relationships with the dead and entrusts responsibility for her artistic work to *another* entity, allowing her hand be guided by what the spirits dictate.



A vertical blue banner with the white text 'GAM' and smaller text below it, hanging from the building's facade.

**GAM**  
Galleria d'Arte Moderna  
MUSEO DI SCIENZE E LETTERE

# 2024 EXHIBITION PROGRAMME

GAM - TURIN

A logo consisting of the number '24' in a large font, followed by 'ORE' in a smaller font, with 'CULTURA' underneath. The '24' is partially enclosed by a black square.

**24ORE**  
CULTURA

# BERTHE MORISOT

GAM TURIN | 17 OCTOBER 2024 - 9 MARCH 2025

Curated by **Maria Teresa Benedetti** and **Giulia Perin**

To celebrate the 150th anniversary of Impressionism and showcase female art, the exhibition aims to investigate the figure of Berthe Morisot through a selection of works that shed light on the painter's career from her early years, influenced by her artistic and personal partnership with Édouard Manet, to her complete devotion to the Impressionist movement.

Morisot's participation in seven of the eight Impressionist exhibitions from 1874 to 1886 (her only absence in 1879 due to the birth of her daughter) gives us an idea of the painter's public standing among the great exponents of Nouvelle Peinture. A fact that clearly underlines her role in the history of the movement.

Today we are able to fully appreciate the work of an artist who, despite being such a prominent figure in her own era, had not been suitably acknowledged until recently.

This exhibition, the first dedicated to Berthe Morisot in Italy, is an important opportunity to raise awareness of her work outside of France and the United States, the countries in which this great artist held her most important exhibitions.



# BERTHE MORISOT

GAM TURIN | 17 OCTOBER 2024 - 9 MARCH 2025



# 2024 EXHIBITION PROGRAMME

ALTINATE CULTURAL CENTRE - PADUA

**24**ORE  
CULTURA

# DISNEY.THE ART OF TELLING TIMELESS STORIES

ALTINATE/SAN GAETANO CULTURAL CENTRE, PADUA | 17 SEPTEMBER 2024 - 2 FEBRUARY 2025

## Curated by Walt Disney Animation Research Library

Following its success in Milan, Rome, Genoa and Groningen, the exhibition now comes to a fourth venue in the shape of the prestigious Altinate/San Gaetano Cultural Centre in Padua.

The exhibition presents the creative work and art history studies carried out by the Disney artists to transfer the great classics to film, adapting them to the spirit of the times. While their symbolic value has remained intact over the decades, the techniques have changed and now cover all forms of media. The exhibition enables children and adults to enter the studio and, alongside the creatives, get a close-up view of the artistic process and understand how an animation masterpiece is created after several years of work by an entire team coordinated by a director.

A slow, continuous and very laborious research process which builds from an initial idea into an entire film through thousands of images that are gradually animated and brought to life. The many different skills involved in creating a joint piece of art are revealed through a number of historic and more modern documentaries.

