



MAMCO
GENEVE

SUMMER SEQUENCE 2023
07.07 → 03.09.2023

MATHIS GASSER
EUGEN GOMRINGER
JACQUES LACAN
GHISLAINE LEUNG
LOU MASDURAUD
CHANTAL MONTELLIER
JIM SHAW
WALKING VENEZIA

PRESS
KIT

info@mamco.ch
www.mamco.ch

T + 41 22 320 61 22
F + 41 22 781 56 81

TABLE OF CONTENTS

Introduction	p. 3
Mathis Gasser	p. 4
Eugen Gomringer	p. 5
Jacques Lacan	p. 8
Ghislaine Leung	p. 6
Lou Masduraud	p. 6
Chantal Montellier	p. 9
Jim Shaw	p. 10
Walking Venezia	p. 11
Iconography	p. 12
Partners	p. 14

Previous Page

Lou Masduraud, *Anxiolytic fountain (Active substances)*, 2020

glazed ceramic, decoctions of St. John's wort, misting system, ventilation system

135 x 70 x 70 cm

coll. FMAC City of Geneva

Photo: Simone Thiebaut

INTRODUCTION

The new operating principle for our summer exhibitions is based on the concept of an annual “special edition,” borrowed from the world of magazines or biennials. The aim is to bring together diverse practices connected by nothing but the fascination they exert on us.

We thus invite you to discover, on the first floor of the museum, the projects by (or on) Mathis Gasser, Eugen Gomringer, Jacques Lacan, Ghislaine Leung, Lou Masduraud (Prix Culturel Manor 2023), Chantal Montellier, and Jim Shaw. Our summer program also features talks, performances, and off-site events, developed in collaboration with other organizations.

Le Square is again working with us to welcome you, from Thursday to Sunday, 5 to 10 pm, with a bar, culinary discoveries, and music.

It is of course no accident that this new work method coincides with our planned renovation of the MAMCO building, in association with the City of Geneva: we are preparing for the future by redefining and experimenting with the future outlines of the museum, once it will have secured the setting and means it deserves.

MATHIS GASSER

"In recent tales of science fiction, large-scale objects silently hover above cities or in earth's orbit." These are the opening lines of *Objects in the Sky*, a 2019 essay in which artist Mathis Gasser seeks to connect the recurring appearance of these objects with the financial crisis of 2007–2008. He argues that "objects in the sky" constitute fictional depictions—in art and culture—of "incomprehensible abstract capital accumulation," exploring the forms of these objects through three metaphors for the production of economic value: the womb, the bubble, and the tumor. His essay is the basis for the exhibition hosted at MAMCO this summer, which focuses specifically on these celestial objects and their place in Gasser's work.

The exhibition is also built around classification and naturalistic taxonomy. This formal principle is evident in the artist's 2017 work *Inhabitants (After Dirk Loechel)*, a large-scale painting inspired by Loechel's sci-fi spaceship size comparison chart (which was widely circulated online in 2015). The exhibition features a series of new classification-style paintings in the style of *Inhabitants*, suggesting parallels between his practice and the work of the appropriationists. Images from cinema, science fiction, TV series, Conceptual art, video games, posters, and NASA and ESA communications form the raw material for Gasser's paintings. Some he reproduces unaltered, while others he recomposes. Gasser can therefore be regarded as a "conceptual painter": like Allen Ruppersberg, he archives and reworks Pop images, serving as a naturalistic chronicler of popular culture.

For his collages, Gasser takes more liberties with his sources, suggesting alternative interpretations of his practice. By combining images from documentaries and fiction and intermingling "objects in the sky" with ships, architectural elements, and historical landscapes, he approaches the notion of space conquest from the perspective of postcolonial studies. Is space exploration a rerun of the colonial era? To what extent can the "alien" invader be understood through the lens of current neoliberal migration policy, the history of globalization, and international political institutions?

Exhibition curated by Jill Gasparina

EUGEN GOMRINGER

This exhibition gives insight into the work of Bolivian-born Swiss poet, writer and publisher Eugen Gomringer (b. 1925). Often referred to as the “father of Concrete poetry,” he was an active figure in the design and art scenes of post-war Switzerland, giving poetry a voice at the intersection of literature, art, and design that continues to resonate today. Although his work is less well-known in the French-speaking world, Gomringer is one of the most important representatives of the international movement of Concrete poetry, which since the early 1950s has been examining letters, words and language for their most essential verbal, vocal, and visual qualities.

Early encounters with the Zurich Concrete art scene—including the artists Richard Paul Lohse, Karl Gerstner, Verena Loewensberg and, most importantly, Max Bill—, deeply influenced Gomringer’s approach to poetry and ultimately led to his first Concrete poems. Together with Dieter Roth and Marcel Wyss, Gomringer was the co-editor of the artists’ magazine *Spirale*, founded in 1953. This collaboration would mark the starting point of his new form of poetry, called “constellation,” in direct reference to Stéphane Mallarmé’s 1897 poem *Un coup de dés jamais n’abolira le hasard*. In the following years, Gomringer worked as Max Bill’s secretary at the Ulm School of Design (1954–1957) and had encounters with the writer and philosopher Max Bense, as well as the Brazilian Noigandres Group. From 1960 until 1964 Gomringer edited 11 issues of the self-published series *konkrete poesie / poesia concreta*, a small format publication, each focusing on the work of a fellow Concrete poet.

The works shown in this exhibition highlight Gomringer’s practice at the crossroads of design, poetry, and advertisement. Advocating interdisciplinarity throughout his career, he actively collaborated with artists and graphic designers such as Max Bill, Karl Gerstner, Anton Stankowski and, most notably, the Zurich-based design studio E+U Hiestand. From the 1960s up to the 1990s, the poet was active as an art director and copywriter for companies throughout Switzerland and Germany such as abrasives manufacturer SIA, Fürst hats, German ceramics producer Rosenthal, and the iconic Swiss department store ABM, for which he developed public relation concepts, advertisement slogans, and strategies. Often renouncing the use of additional imagery, his explorations in Concrete poetry paved the way for copywriting and advertising language that exalted the form, sounds, and shapes of language.

The exhibition was conceived by Simon Mager, who led the research project “Words Form Language – Typography Forms Meaning” initiated and supported by ECAL/University of Art and Design (HES-SO), and by the DNP Foundation for Cultural Promotion (Graphic Culture Research Grant), Tokyo.

JACQUES LACAN

French psychiatrist and psychoanalyst Jacques Lacan (1901–1981) was a major figure in the intellectual circles of the 1950s, 1960s, and 1970s. His critical reinterpretation of Freud’s work brought the Austrian psychoanalyst’s theories back into the spotlight after a period of relative obscurity. Lacan’s famous seminars, which started in the 1950s and continued for three decades, attracted sizeable audiences—sometimes a thousand people or more. The attendees were not just students and psychoanalysts but came from all walks of life: artists, philosophers, writers, and filmmakers.

Like Freud before him, Lacan believed that art often lays the foundation for psychoanalysis. He went on to forge a close relationship with art and artists, especially the Surrealists, who harbored a fascination with Freud’s work on the unconscious.

Starting in 1953, topology became a central theme of Lacan’s work. In the 1970s, he collaborated with mathematicians including Jean-Michel Vappereau, to whom he entrusted the drawings on display in the exhibition. Lacan was particularly interested in the Borromean knot, a series of three rings interlinked in such a way that the structure breaks apart if just one of the rings is cut and removed. For Lacan, the Borromean knot was an analogy for the three orders of analytical experience: the Real, Symbolic, and Imaginary (R.S.I.). According to Michel Bousseyroux, this model allowed him to “unlock the mystery of the talking body—in other words, the real unconscious.” It is often said that when the Borromean knot holds together, the subject is not mad. But if the rings separate, the subject is unable to distinguish between the Real, Symbolic and Imaginary. Lacan later added a fourth ring: the *sinthome* (an old spelling of the French word *symptôme*, or “symptom”). That concept was inspired—in yet another reference to an artist—by the works of James Joyce. According to Lacan, the rings of Joyce’s Borromean knot are disconnected but Joyce’s writing—as the *sinthome*—nonetheless holds them together.

For Lacan, the Borromean knot “has to do with writing”: it is something to be read, to be decoded, something inherently time-bound. Visual artists have long been fascinated with this style of drawing, which combines logic, mathematics, and psychoanalysis. The pages that Lacan left behind contain strokes, lines, curves, and interlacing patterns—some reworked, others left unfinished. They capture the process of thought attempting to take shape with the help of the body: a gesture born of a desire, as Lacan himself might have put it.

Exhibition curated by Martin Widmer

|GHISLAINE|LEUNG|

For more than a decade, Ghislaine Leung (b. 1980) has explored how the value of art is determined and the ways in which artists both maintain their independence—and negotiate their dependencies. Her “scores” lay down the rules according to which her installations take shape. Through this eminently living process, she sets up a unique relationship with the museum. The scores she has produced with MAMCO include:

Violets 3

Ghislaine Leung, 2019

Score: All exhibition partners to provide a minimum of one object for display.

Mixed Sports

Ghislaine Leung, 2021

Score: Interlocking puzzle flooring tiles with proportional central square in complementary colours. No more than two colours of foam flooring tiles to be used. The tiles must fill the exhibition floor area.

Hours

Ghislaine Leung, 2022

Score: A wall painting the size of the artist’s home studio wall divided into all the hours of the week with the portion of studio hours available to the artist marked in black: Thursday 9AM-4PM, Friday 9AM-4PM.

Leung’s practice has echoes in the movements of the 1960s, in Conceptual art and in Lawrence Weiner’s Declaration of Intent (“The artist may construct the piece. The piece may be fabricated. The piece need not be built.”). It also harks back to “institutional critique,” which sought to shed light on the determinism of a context by defying the attendant rules. While acknowledging her artistic heritage, Leung is critical of its modern-day limitations: “Removing a wall to a gallery, exposing the contract of a work’s sale, exhibiting the crate used to ship a work—these all work or have worked at certain times.” These radical practices, conceived as a quest for transparency, are no longer sufficient to constitute a genuinely critical process. Institution-commissioned pieces, they frame the institution itself in a more positive light, knowingly exposing itself to the artist’s critique. Moreover, the dematerialization inherent in formal, rules-based art no longer guarantees the artist’s independence from the institution.

Leung’s scores instead seek to examine the fraught space of dependency to articulate the necessarily co-produced nature of art and its value structure. In this sense, though the artist may not construct or fabricate the piece, it is nevertheless built. The institution’s carrying of the work is more than just a recognition of its labor form, and dependencies, but also how this supports Leung’s dependencies—of her child on her, and to the jobs that supplement her income as an artist. In this way, transparency is expanded and problematized via an acknowledgment of dependency: “My desire to mask my situation is a disadvantage to the understanding of the work, and our mutual ability to understand and advocate for the work. To reflect on the constitutive means of production available to, not just me, but many artists navigating jobs and lives.” Through her complex, material practice and the web of interdependencies she explores, Leung focuses on the question of agency and seeks to set up new and different kinds of relationships.

Exhibition curated by Julien Fronsacq

LOU MASDURAUD

For the past three years, Lou Masduraud (b. 1990) has designed installations based on public objects such as fountains, lampposts, and basement windows. By building an exhibition around these features, she seeks to set up the exhibition space as a hybrid place at the intersection of the public and private spheres, as somewhere that is both indoors and outdoors.

Two years ago, Masduraud was invited to show her work at the Maison Populaire, an art, culture and community center opened by the Montreuil municipal council, in eastern Paris, in 1966 (shortly after the André Malraux Cultural Centers were opened). For the exhibition, she ran a ceramics workshop where local residents modeled representations of local institutions: the school, town hall, court, library, music academy, hospital, and police station. Around these models, she installed a series of *Plans d'évasion (Escape Plans)*: diorama-style illusions inspired by basement windows.

Prior to this, Masduraud designed an anthropomorphic sculpture connecting the public spaces and back-office areas at the Villa Vassilief in Paris. She also carried out research into Rome's Mussolini-era street fountains during her residency at the Instituto Svizzero. Her research culminated in a map of the city's fountain system, coupled with a latex plug—an adult toy—intended to block the orifices of these monuments built in the city's fascist period. More recently, she produced a series of rococo-style mouth-like fountains encrusted with rhinestone and zircon (Muzeum Susch, 2023).

In its evocation of both buildings and sculptures, and their exploration of the interplay between function and decoration, Masduraud's art forms a continuum between the social and private spheres. She is interested in spaces that defy convention—spaces where the normal rules do not apply, or where these rules are pushed to the extreme. In this sense, her practice bears many similarities with the "heterotopias" described by Michel Foucault in his analysis of systems of surveillance and control.

The Manor Cultural Prize is awarded every two years in twelve Swiss cities. For the Prix 2023, the jury was made up of Lionel Bovier (Director, MAMCO), Paul Bernard (Curator, MAMCO), Julien Fronsacq (Chief Curator, MAMCO), two representatives of the Manor Group, Chantal Prod'hom (Director of MUDAC, Lausanne) and Pierre-André Maus (Director of Maus Frères SA), as well as three external experts: Mai-Thu Perret (artist), Gina Proenza (artist and co-director of Forde Genève) and Mohamed Almusibli (artist and co-director of Cherish Genève).

Exhibition curated by Julien Fronsacq. Lou Masduraud is the winner of the 2023 Manor Cultural Prize for the Canton of Geneva.

CHANTAL MONTELLIER

Too intelligent, too beautiful, too strong, too Communist? Chantal Montellier has often been viewed with a mix of fear and fascination—a fact that has caused her art to be relegated to the background when it should justifiably be in the spotlight. This exhibition covers the most prolific period of Montellier’s career, showcasing why her comics deserve recognition as some of the most politically significant works of their time.

Between 1978 and 1994—a period that began with her first appearances in *Charlie Mensuel*, *Ah ! Nana* and *Métal Hurlant* and ended with the release of the third book in the *Une aventure de Julie Bristol* series (published by Dargaud)—Montellier produced a body of work unparalleled in its criticism of the contemporary world. This output came at a time when comics were no longer the preserve of the children’s sections of bookstores and kiosks. With the benefit of hindsight, it is easy to argue that Montellier is one of the most authentically “adult” proponents of the genre to emerge from Europe. Her critique of political economy is elevated to full-throated condemnation of the society of control as well as of consumerism, patriarchy, and state-sanctioned violence.

Montellier’s work juxtaposes the chill of reality with regressive escapism and unhealthy nostalgia. At once realistic and dystopian, her comics teem with images that only moderates would consider extreme. In her fictional world, Paris is haunted by murdered Communards, shopping malls are run as laboratories for closed-door social experiments, men are depicted as crocodiles, computer-assisted eugenics is the norm, stuffed corpses sell second-hand cars, and Big Brother is a bald old man whose face we find likable because of our cultural conditioning. While Montellier portrays the psychiatric institution with the minute attention to detail of a documentary filmmaker, she also depicts it as the flip side of a world in which the most dangerous lunatics are the ones with their hands on the levers of power and the nuclear codes. As for her state-sponsored assassins (the police inspectors), their handsome features belie a bureaucratic propensity for blunder.

Exhibition curated by Rosa Brux, Vanina Géré and Frédéric Wecker, in collaboration with the Nancy National School of Art and Design (ENSAD Nancy) and the Villa Arson, with the support of the Huberty & Breyne Gallery.

JIM SHAW

This exhibition gathers works from two early series by Jim Shaw (b. 1953), an artist active in the Los Angeles scene since the early 1980s. *My Mirage* (1986–1990), is a body of 170 interconnected works, each drawn, painted, silkscreened, photographed, written, sculpted, animated, or filmed in different styles. Structured as a multi-chaptered *Bildungsroman*, each piece of *My Mirage* reworks an image culled from an extremely broad iconographic field, ranging from Conceptual art all the way to thrift store paintings, and includes pretty much everything in between: children’s illustrated literature, comics, national news magazines and small-town local papers, psychedelic concert posters, high school yearbooks, etc. It tells part of the story of a character named “Billy,” a white middle-class American lost in the maelstrom of the 1960s and 1970s. His is a tale of unceasing failure, a futile quest for innocence and meaning. We first meet Billy as an anxious child eager to understand the world that surrounds him. As the narrative progresses, we see him struggle with the guilt-wracked spasms of adolescence, only to lose himself in a psychedelic utopia that rapidly becomes a nightmare. In the depths of his psychotic hallucinations, he follows a woman he worships into a pagan cult before finally returning to the religion of his youth, “reborn” as a fundamentalist Christian.

The other series, *Dream* (1991–2003) is comprised of two interrelated bodies of work: the *Dream Drawings* take the form of a comic book page, in which the artist illustrates his dreams and the plethora of composite objects he encounters on his path as he journeys through Slumberland; and the *Dream Objects*, which are 3D realizations of these chimeras. If these works seem to be the product of hallucinations, they are nevertheless foreign to the heritage of European Surrealism. There is no intent here to unveil the inner states of the soul or psyche. For Shaw, dreams are treated above all as a kind of amalgamation machine. Each of these works is an aggregate of heterogeneous sources, moments of personal histories and fragments of collective cultural history. Radically non-psychoanalytical, these rewrite the subject of History from the perspective of the artist—a white, middle-class and middle-aged American living in the last decade of the twentieth century, a time when the aspirations of the counterculture became naturalized. *Dream Objects* thus become props of a morality play, in the shadow of which we continue to stand.

The exhibition is organized by Lionel Bovier, with works coming from MAMCO’s collection and Geneva-based collectors

WALKING VENEZIA

In 2017, French artist Xavier Veilhan—at the suggestion of curators Christian Marclay and Lionel Bovier—invited music group ensemble baBel to take up a three-day residence at Studio Venezia, the artist’s studio in the French Pavilion at that year’s Venice Biennale. For the duration of the Biennale, the French Pavilion was transformed into a professional recording studio, complete with sophisticated acoustics and designed in the style of Kurt Schwitters’ *Merzbau*. The facility was used by scores of artists spanning genres as varied as pop, classical, and experimental music, including Brian Eno, Sébastien Tellier, Eliane Radigue, and Alva Noto.

With visitors able to roam freely through the space, the studio provided the resident musicians with a uniquely constant but ever-moving audience. Instead of watching the musicians perform, visitors got a rare opportunity to see them up close at work: an unusual situation that, like Veilhan’s art, challenged notions of reception and context.

Inside the studio, the microphones were left on permanently, capturing not just the pieces played by the artists but also their sound checks. Over the course of those three days, ensemble baBel spent many hours playing, experimenting and developing different techniques and grammars. The entire experience was recorded, as separate tracks, on the mixing console belonging to Nigel Godrich, the producer of Radiohead’s studio albums.

The group ultimately decided to make creative use of the recordings, releasing them in the form of a free smartphone app. The app was developed in collaboration with American musician and programmer Ben Singer and with funding from Pro Helvetia’s Close Distance program.

The app offers an interactive experience: the music changes as you move around, switching from one piece to another whenever you change direction. Accordingly, you can build your own soundtrack as the mood takes you, using the lay of the land as your guide. At random intervals, the app prompts you to change direction and, in doing so, discover a new piece. You are free to accept the suggestion or to ignore it and continue on your path. Some movements trigger solo tracks or cause the musical style to change abruptly. Sometimes, you might hear multiple tracks overlaid on each other. And you will find that some pieces only play during the daytime, while others only at night. Using your smartphone—in your pocket or your hand—*Walking Venezia* sets up an instinctive interplay between movement, sound and the surrounding environment.

ensemble baBel members :
Antonio Albanese, guitar
Laurent Estoppey, saxophone
Anne Gillot, bass clarinet, recorders
Luc Müller, drums
Noëlle Reymond, double bass
Ben Singer, developer

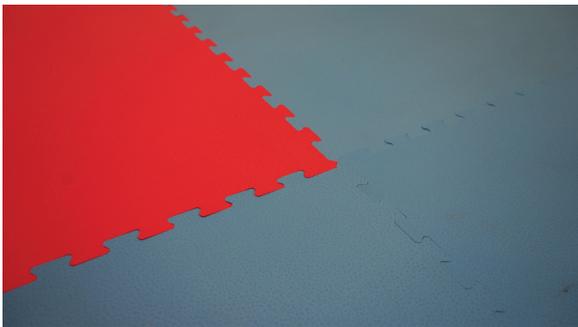
ICONOGRAPHY



Mathis Gasser (*1984)
Arrival (Hokkaido), 2018
Oil on canvas, 240 x 155 cm
Courtesy Weiss Falk and the Artist



Eugen Gomringer (*1925)
Atelier Ernst + Ursula Hiestand
Sympatische Preise (sac de l'entreprise ABM - Au Bon Marché), 1961
Screen printing on paper, 53 x 36 cm
Photo: Simon Mager
coll. Ursula Hiestand



Ghislaine Leung (*1980)
Mixed Sports, Ghislaine Leung, 2021
Exhibition view MAMCO, 2023
Court. the artist



Lou Masduraud (*1990)
Anxiolitic fountain (Active substances), 2020
glazed ceramic, decoctions of St. John's wort,
misting system, ventilation system, 135 x 70 x 70 cm
coll. FMAC City of Geneva
Photo: Simone Thiebaut

ICONOGRAPHY



Jacques Lacan (1901-1981)

7_05101 C21 peign.fantôme, nd

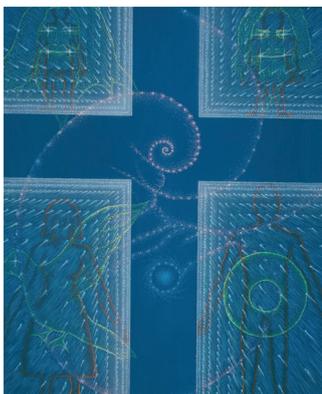
drawing, 26.60 x 21 cm

coll. Emile, Marguerite and Jean-Michel Vappereau



Chantal Montellier (*1947)

Wonder City, Les Humanoïdes associés, 1983

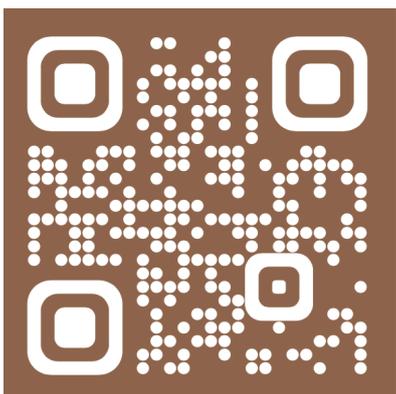


Jim Shaw (*1952)

Blue Cross, 1990

Gouache on cardboard, 43.2 x 35.6 cm

coll. MAMCO



Walking Venezia

PARTNERS 2023

MAMCO Partners

MAMCO is overseen by the FONDAMCO, which reunites MAMCO's Foundation, the State and City of Geneva.

Le MAMCO thanks all of its public and private partners and particularly JTI, Fondation Leenaards, Fondation VRM, Mirabaud & Cie SA, Fondation Philnor, Fondation Lombard Odier, Lenz & Staehelin, m3 Collection, Fondation du Groupe Pictet, Fondation Coromandel, Fondation Bru, Manor, Fondation Jan Michalski as well as Christie's and Sotheby's.



Fondation VRM



Fondation
Philnor



LENZ & STAEHELIN



FONDATION COROMANDEL

MANOR®

CHRISTIE'S

Sotheby's

Fondation
Jan Michalski



Belsol

ComputerShop



teo jakob

jrp|editions



éca |

ÉVÉNEMENTS

ÉTÉ 2023

06.07 → 03.09.2023

HORAIRES D'ÉTÉ DU MAMCO: JEUDI-DIMANCHE, 17-22H (MUSÉE FERMÉ DU LUNDI AU MERCREDI INCLUS)

HORAIRES D'ÉTÉ D'AGORA (REZ-DE-CHAUSSÉE DU BÂTIMENT): MARDI-MERCREDI, 12-18H / JEUDI-DIMANCHE, 17-22H (FERMÉ LE LUNDI)

ENTRÉE GRATUITE

JEU 06.07

17H OUVERTURE DES EXPOSITIONS

18H REMISE DU PRIX CULTUREL MANOR 2023 À LOU MASDURAUD

OUVERTURE DU BAR LE SQUARE

PRÉSENTATION DE *WALKING VENEZIA* (APPLICATION DIGITALE) ET IMPROVISATIONS PAR L'ENSEMBLE BABEL

COCKTAILS, GRILLADES ET BUFFET ESTIVAL OFFERT PAR MANOR

SAM 08.07

18H VISITE GUIDÉE DES EXPOSITIONS JIM SHAW ET CHANTAL MONTELLIER PAR BENJAMIN ET FABRICE STROUN

JEU 13.07

18H PROJECTION DU FILM *CHESLEY BONESTELL. A BRUSH WITH THE FUTURE* DE DOUGLASS M. STEWART JR, SUR UNE PROPOSITION DE MATHIS GASSER

19H CONFÉRENCE DE JILL GASPARINA SUR « LES IMAGES EMBARQUÉES »

JEU 31.08

18H DISCUSSION ET VISITE DE L'EXPOSITION *EUGEN GOMRINGER* AVEC JULIA BORN (GRAPHISTE) ET SIMON MAGER (COMMISSAIRE INVITÉ), AVEC LE SOUTIEN DE L'ECAL - ECOLE CANTONALE D'ART DE LAUSANNE (EN ANGLAIS)

19H LES AMIS DU MAMCO FÊTENT LEURS 50 ANS - BAR GRATUIT POUR LES MEMBRES

20H CONCERT *WALKING VENEZIA* PAR ENSEMBLE BABEL

VEN 01.09

18H CONFÉRENCE MICHEL BOUSSEYROUX, PSYCHANALYSTE, *LE DESSEIN DE JACQUES LACAN DESSINANT*, AVEC MARTIN WIDMER (COMMISSAIRE INVITÉ)

SAM 02.09

17H OUVERTURE DE L'EXPOSITION CONSACRÉE À LA DONATION GLICKSMAN, 4E ÉTAGE DU MUSÉE

18H VISITE DE L'EXPOSITION *LOU MASDURAUD* EN PRÉSENCE DE L'ARTISTE ET DE JULIEN FRONSACQ

DIM 03.09

18H VISITE DE L'EXPOSITION *MATHIS GASSER* EN PRÉSENCE DE L'ARTISTE ET DE JILL GASPARINA

06.07 → 03.09.2022

JEUDI AU DIMANCHE, 17-22H: GUIDES VOLANTS (FR/ENG)

CHAQUE VENDREDI À 19H30: VISITE FLASH POUR LES INSCRITS AU DÎNER DU SQUARE

UN SAMEDI SUR DEUX À 20H: VISITE FLASH GRATUITE

UN DIMANCHE SUR DEUX À 18H30: MINIS ET PETITS RENDEZ-VOUS

PROGRAMME DÉTAILLÉ DISPONIBLE SUR NOTRE AGENDA EN LIGNE: WWW.MAMCO.CH

BAR & RESTAURATION

LE SQUARE DU MAMCO VOUS ACCOMPAGNE TOUT L'ÉTÉ. LIEU DE RENCONTRE ET DE VIE AU CŒUR DU QUARTIER DES BAINS. UNE PROGRAMMATION ÉCLECTIQUE VOUS ATTEND DURANT 9 SEMAINES DANS LA COUR DU MUSÉE.

JEUDI: APÉRO AU SQUARE
DÉCOUVREZ LA SÉLECTION DE VINYLES DE NOS « DIGGERS », QUI PARTAGERONT AVEC VOUS LEURS PLUS BELLES TROUVAILLES MUSICALES AUTOUR D'UN APÉRITIF.

VENDREDI: DÎNER AU SQUARE
PROFITEZ D'UNE VISITE COMMENTÉE DE NOS EXPOSITIONS SUIVIE D'UN DÎNER CUISINÉ PAR L'UN DE NOS RESTAURANTS FAVORIS DE GENÈVE NOTAMMENT: COINCOIN, MI FOOD MI RAISIN, L'IODE BY TIFFANY HÔTEL, SUAHOY, REFETTORIO GENEVA, KONSTANTINOS KAMPERIS. DRESSÉE DANS LA COUR DU MAMCO, UNE GRANDE TABLE CONVIVIALE VOUS ACCUEILLE DANS L'AMBIANCE ESTIVALE DU SQUARE.
VISITE COMMENTÉE À 19H30 ET DÎNER À 20H (PRIX: 50 À 60 CHF, HORS BOISSONS). PLACES LIMITÉES. RÉSERVATIONS: SQUARE@MAMCO.CH

SAMEDI: LE GRAND SQUARE LIVE
CHAQUE SAMEDI, DÈS 19H, LE SQUARE PROPOSE UN CONCERT LIVE. SUIVI D'UN DJ SET DANS LE LOBBY DU MAMCO POUR Y PROLONGER LA SOIRÉE. PROGRAMMATION DÉVOILÉE CHAQUE SEMAINE SUR [@LESQUARE_MAMCO](https://www.instagram.com/LESQUARE_MAMCO).

DIMANCHE - DÉTENTE AU SQUARE
LE SQUARE RESTE OUVERT LE DIMANCHE ET VOUS PROPOSE DE PROLONGER VOTRE VISITE DU MAMCO AUTOUR D'UN VERRE DANS LA COUR DU MUSÉE.

INFORMATIONS

LE PROGRAMME DÉTAILLÉ EST DISPONIBLE SUR NOTRE AGENDA EN LIGNE: WWW.MAMCO.CH ET PAR TÉLÉPHONE 022 320 61 22

SUIVEZ-NOUS SUR LES RÉSEAUX SOCIAUX POUR NE RIEN MANQUER (@MAMCO ET @LESQUARE_MAMCO)!