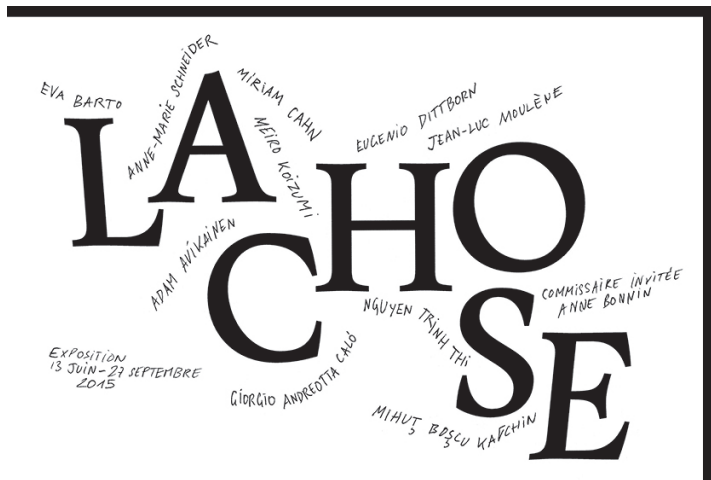




VISITOR'S GUIDE



LA CHOSE / THE THING

13.06.15 - 27.09.15

Guest Curator :
Anne Bonnin

Adam Avikainen, Eva Barto, Mihut Boscu
Kafchin, Miriam Cahn, Giorgio Andreotta
Calo, Eugenio Dittborn, Meiro Koizumi,
Jean-Luc Moulène, Anne-Marie Schneider,
Nguyen Trinh Thi

Episode two of a cycle begun at the Fondation d'Entreprise Ricard in June 2014 with the *humainnonhumain* exhibition, *La Chose* takes this reflection on a nonhuman human reality a stage further by addressing its inhuman, superhuman or post-human aspects. Starting out from the everyday usage of these terms, the show probes whatever goes beyond, exceeds or denies the human: which in turn can appear inexplicable, obscure, weird, wonderful, fearsome, and one of whose names would be *La Chose* (the Thing).

La chose, not *Les choses*. The singular definite article indicates an indefinite reality: it extracts the thing from a rich semantic field populated with countless concrete and abstract objects: *les choses* (things). *Chose* comes from *cosa*, which comes from *causa*: the *Chose* would be its own cause and exist by itself. *La Chose* advances towards us humans, beckons to us, and slips away in an endless backwash movement, resisting any capture by the senses or concepts. So it is an enigma.

Most often perceived as a mysterious threat from outside, the Thing, a conventional theme of Science-Fiction literature and movies, refers to the emblematic film *The Thing* directed by John Carpenter, a past master of a genre blending science-fiction, the fantastic and horror. Thus a number of his films involve inhuman and superhuman, generally extraterrestrial forces, who threaten humanity, for example, as shapeshifting earthlings to duplicate and destroy it. In the manner of these allegories, the *La Chose* exhibition, could be recounting the last days of humanity as it vanishes, endlessly disappearing, completing, fine-tuning its fantasized and dreaded end. But – let's be terrestrially realistic – these nonhuman forces are actually all too human: they turn the body into a battlefield, society into a theatre of cruelty, and the brain into a post-human alchemy workshop.

Humans are structurally and intrinsically in a relation with the Thing, without knowing what it is. A Freudian and Lacanian psychoanalytical concept, *Das Ding* thus names an unnamed or unnamable, something that exists with no specific signifier: a lost object that was never lost and is being looked for*. Might it not be the necessary and elusive third term of a triangular relationship: reality, the subject, and the Thing? An enigmatic presence located in a beyond, but where? Everywhere and nowhere. It would then designate an empty place that occupies no space in reality, an empty body, a ghost, moving about beyond the pleasure and reality principles, sometimes imposing its law, obscurely. The Thing is in fact an operation, that of the inevitable relationship of the human with the nonhuman reality, with the outside world, with a presence that precedes it. Moreover, each preserves within him the traces of this presence, confusedly, in hypnagogic sensations or images: distant, infra-linguistic memories of a contact, of a primordial encounter with another, always there, either too much or not enough. Infinitely variable, the manifestations of the Thing are not necessarily tragic – far from it – even if it is in the intense, paroxysmal, ecstatic or violent moments that one feels it and becomes aware of it.

* "We might just as well characterize their object as a lost object. But although it is essentially a question of finding it again, the object indeed has never been lost." Jacques Lacan, *Le séminaire. Livre VII, L'éthique de la psychanalyse: 1959-1960*, Paris, Éd. du Seuil, 1991. P. 72 [The Seminar of Jacques Lacan, Book VII. The Ethics of psychoanalysis, translated by D. Porter, New York, W.W. Norton and Company, 1992, p. 58].

Similarly, we more readily recall the appallingly brutal acts dotted throughout the history of humanity and societies: signs of action of the Thing within humanity, they would have us believe in the existence of a Supreme Evil Being whose reasons would remain forever hidden.

There is a form of violence active in the show, like a latent force, a beast lurking in the jungle of our consciousness or of our external reality. Miriam Cahn and Anne-Marie Schneider testify to the effects of the Thing on bodies and minds: "Your body is an abattoir, your body is a battlefield, your body is the field of a confrontation" (Miriam Cahn). As for the scattered, truncated, incised or dirty objects, making up Eva Barto's installations, are they not the remains of brutal scenes or clues to underground activities?

Mixing together documents and images of various types, Eugenio Dittborn exhumes traces of an imprinted memory both ancient and recent, and tinged with violence. His Airmail Paintings, painted silkscreen prints on fabric, materialize a layered, random, mysterious temporality: a certain experience of the Thing, their postal circulation also vying with its diffuse mode of existence. Meiro Koizumi for his part explores memory of wartime, in connection with the history of Japan, focusing on the individual and collective psychology of the combatant. Nguyen Trinh Thi also builds up a form of anonymous memorial: collected from the Internet, the images in Landscape Series designate places, empty scenes of a traumatic event suggesting some active missing thing.

Without having created the earth, or the sun, or the universe, the Thing awakens our consciousness to the cosmos. Thus, Adam Avikainen's vast panoramas in indigo blue and khaki orange paper, tinted using traditional Japanese techniques, are a part of a cosmogony in which nature and culture join forces. Mihut Boscu Kafchin shows the explosive effects of the Thing in a brain that invents incredible and yet conceivable things, astronomical and astrological systems, all kinds of objects both ordinary and extraordinary, which we treat as slaves although they are beyond the understanding of most of us, their users.

More naturally, the Thing is manifested in contemporary fossils; humans, animals, vegetables and minerals are hybridized into mannerist or baroque sculptures. Are this skull, this shell, this medusa, paleontological deposits, artefacts, relics or yet trophies? Skull by Jean-Luc Moulène, Medusa and Shell by Giorgio Calo Andreotta appear indifferent to us humans' passing time. These witnesses to a petrifying force challenge us, sometimes provoking "mute fury, petrified anger, blocked suddenly at the instant of its excess" (Gaston Bachelard). Stones have something to teach us and bring us back to things: "The mountains are mute masters that make silent followers" (Goethe).

Anne Bonnin, April 2015

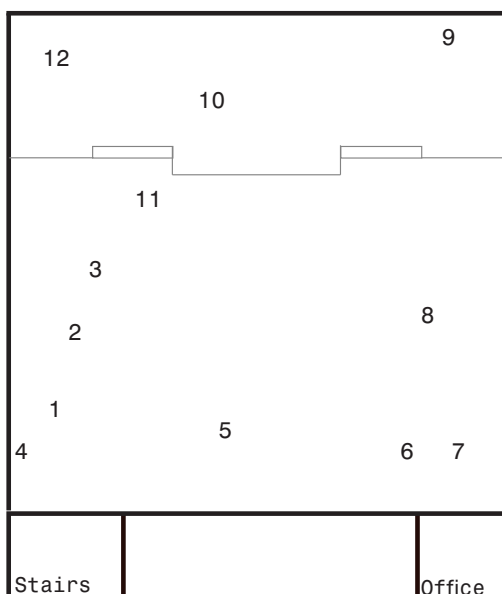
ANNE BONNIN

Anne Bonnin is an art critic and exhibition curator. In 2009, she curated the collective exhibitions *Pragmatismus & Romantismus* at the Fondation d'Entreprise Ricard (Paris) and *Sauvagerie domestique* at the Galerie Edouard Manet, Gennevilliers.

She was director and curator of the Ateliers de Rennes – contemporary art biennial in 2012. In 2014, she curated the *humainnonhumain* exhibition at the Fondation d'Entreprise Ricard (Paris). In 2014, she was a resident at the Villa Kujoyama in Kyoto in Japan with the writer Thomas Clerc. She has also taught at the Ecole Supérieure d'Art de Clermont Métropole (ESACM), at the Haute Ecole des Arts du Rhin, Strasbourg (HEAR) and at the Ecole Supérieure des Métiers Artistiques, Montpellier (ESMA). Anne Bonnin contributes to various journals: Zérodeux, art press, Mouvement.

FLOOR PLAN

Ground Floor



Captions:

1 to 4. Adam Avikainen

1-Fast Mimic (hovermoth hanging onto Charolais tail), 2015, indigo, kaki, kozo washi.

2-Fast Mimic (honeybee huffing black magic marker), 2015, indigo, kaki, kozo washi.

3-Fast Mimic (hummingbird in Proxi), 2015, indigo, kaki, kozo washi.

4-Parasitic Golem, 2015, bee, fly, feather on porcelain.

5 to 9. Mihut Boscu Kafchin

5-Fake Stargate, 2014, metal.

6-Mechanic hard to touch, 2014, colored epoxy.

7-Tarot for friends, 2014, gypsum colored with spray can.

8-Hungry for time and luck, 2014, metal zodiac, welding mask, ready made timer, polyester.

9-Clandestine dissembling workshop, 2014, mix media.

10 and 11. Giorgio Andreotta Calo

10-Medusa, Wood, 2014.

11-Shell, 2015, bronze.

12. Nguyen Trinh Thi

Landscape Series #1, 2013, vidéo installation, 5 min.

13. Anne-Marie Schneider

drawings and paintings (details below).

14. Miriam Cahn

drawings and paintings (details below).

15. Meiro Koizumi

Defect in vision, 2011, video installation, 12 min.

16. Eugenio Dittborn

Coudre provisoirement à Longs Points, 2011-2014, tincture, photosilkscreen, cotton tissue and stitching on 6 sections of cotton duck.

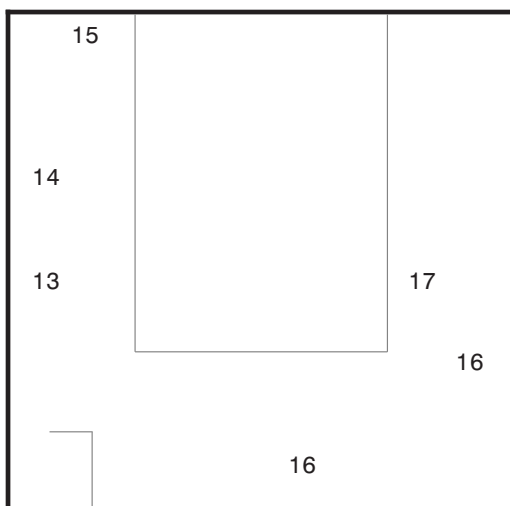
17. Jean-Luc Moulène

Skull, 2014, polished concrete.

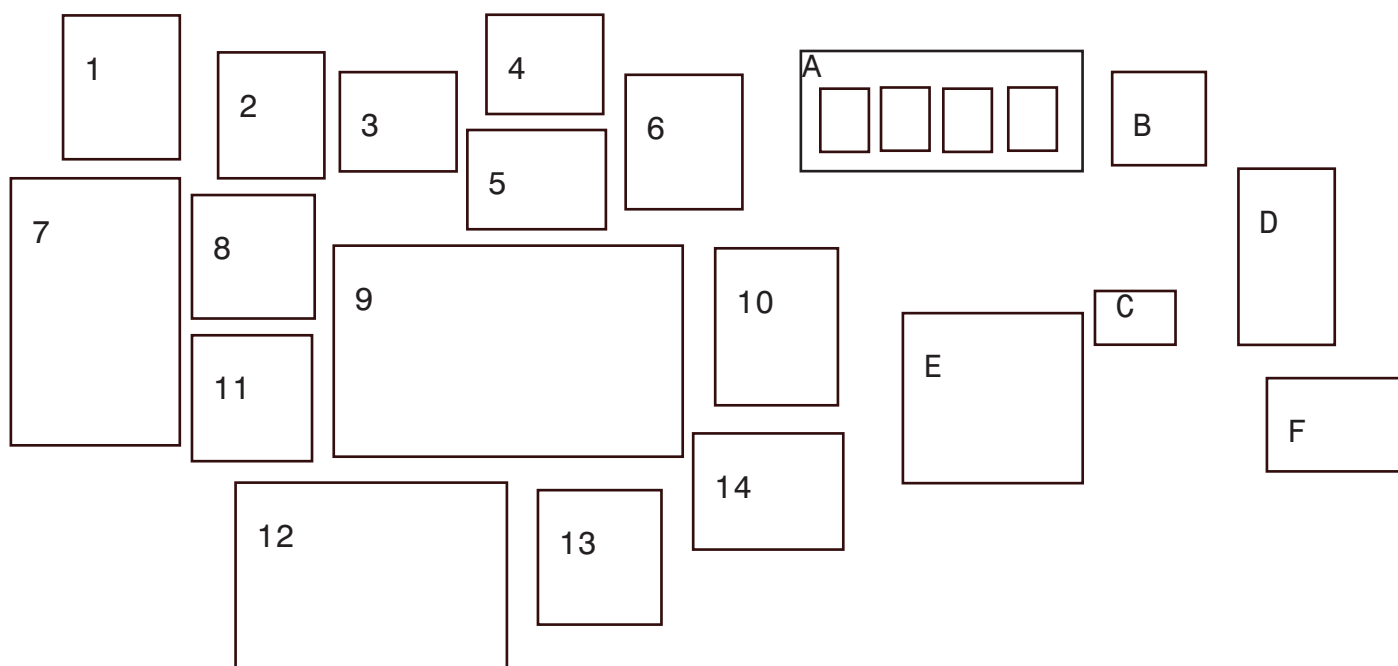
18. Eva Barto

objects, see titles below, details on request.

Upper level



WORKS OF ANNE-MARIE SCHNEIDER AND MIRIAM CAHN - DETAILS



Anne-Marie Schneider:

1. *Untitled (the father)*, 2010, oil and watercolor on watercolor paper towel.
2. *Untitled*, 2000, graphite on paper.
3. *Untitled*, 2000, ink on paper.
4. *Untitled (linked arms)*, 1995, charcoal on paper.
5. *Adidas brand*, 2002, ink, gouache and colored pencil on paper.
6. *Untitled*, 2001, ink on paper.
7. *Untitled (Slaves)*, 2006, acrylic on paper.
8. *Untitled*, 2003, ink and watercolor on paper.
9. *Untitled (Reality World - paint range)*, 2006, chalk, gouache and acrylic on paper.
10. *SUntitled*, 1995, charcoal on paper.
11. *Untitled (mixed)*, 1995, charcoal on paper.
12. *Untitled*, 2007, watercolor and graphite on paper.
13. *Untitled*, 1993, charcoal on paper.
14. *Untitled (duvet and strings)*, 2002, ink and gouache on paper.

Miriam Cahn:

- A. *ATMEN*, 2013, scan.
- B. *o.t.*, 2013, oil on canvas.
- C. *Einzelköpfe et lehbruckzitat*, 2014, digital slideshow.
- D. *Unklar*, 1994, pigment and chalk on paper.
- E. *Beschuss*, 2008, charcoal and pastel on paper.
- F. *Liegen*, 1995, chalk on paper.

WORKS OF EVA BARTO - DETAILS

Outside:

Signs, 2015, signs of burglary, wall inscriptions.

Office:

Trafic, 2014, reduced and refined key placed on the key ring of the art center.

Right to be forgotten, 2014, modified edition of Flash Art Magazine, adjustment A4, cropped images, deleted names, addition of defaults, digital print, 114 pages.

Ground Floor:

Initials, 2015, attendance sheet, A4 sheet, tape.
Mercantile, 2015, plexiglas, box, partially deleted coins.
Les épuisés, 2015, knives, metal.
Counterfeit, 2014, foam earplug, plaster earplug.
Losers, 2014, fabric printed with dirt.

Stairs:

F for fake, 2015, element of a lock.

First Floor:

J.L., 2015, initials, engraved on plastic.
For desillusioners, 2014, two coins partially erased.
Heads and tail, 2015, 1 altered euro: 2/3 heads and 1/3 tail. Coin on the ground, meant to disappear.
Patience, 2015, half packet of cigarettes.
Faux, 2015, fake banknote residue, tape.
Threat, 2015, backpack, oil, painting, embroidery.

DESCRIPTIONS OF WORKS

Adam Avikainen

Leading a nomadic, transcontinental life, American artist Adam Avikainen has been living and working in Japan for six years. His work has been exhibited in Amsterdam, Berlin, Auckland and Rome. The works produced for the exhibition were created in Kamiyama, on Shikoku Island, where he spends part of the year. They are made of Japanese paper dyed according to traditional processes that are themselves also Japanese. The paper is soaked in two different inks: one is earth-coloured and made from persimmons, the other is a blue indigo extract. The dyes' respective tonalities exhibit a variety of nuances.

From these bichromes, Avikainen has formed three sculptures that are lightweight, but imposing in terms of their size and material: though immobile, they seem to be moving; though abstract, they seem to be alive and not alive, animal, vegetable, human. And they are certainly of a temporality that goes beyond the human. The sky and the earth unite or separate in them. The two dyes mix like binding paper, establishing between them something like the natural dynamic that links earth and sky. Remember that blue and brown were traditional colours in Japan, commonly used in day-to-day life, particularly in the countryside, not just for clothing but also for bags and for tasks of every kind. Although these sculptures in elementary colours evoke a life regulated by the seasons, they resemble superhuman creatures like Golem and Godzilla, the latter embodying a threat that looms over us: a natural, human, nuclear, climatic threat, which in Fukushima has found a new face, as concrete as it is tragic.

Adam Avikainen was born in 1978 in Minnesota. He lives and works between Japan and Europe.

Eva Barto

Scattered throughout the exhibition space or its surroundings, Eva Barto's works add up like so many clues of a mystery to be solved. The artist infiltrates reality, taking samples of objects (a rucksack, coins) that she copies or transforms, always in a low-definition spirit: these objects are dirtied, worn down, cut, filed down, torn up. Linked to ordinary uses, they are deprived of their intrinsic quality: a ground-down coin has lost its usual value; the same goes for the rucksack with cut straps and the knife cut in two. Yet these characteristic signs (dirtiness, wear, cuts, stains) seem like traces of clandestine activities and betray an intention that remains hidden. Dispersed as they are, these elements create a threatening atmosphere that contaminates the exhibition. The coins abandoned in their urn, the used earplugs, the checklist, the filed-down key all assert their paradoxical, mysterious existence. Playing with decoy and subterfuge effects, Eva Barto assumes the blatant imposture of her works: an imposture that sometimes turns into a threat, like the bag abandoned in the space, placed there incidentally or intentionally. If the usual value of the objects is jeopardised, their economic value vacillates as well. The art centre's own economics are evoked by the presence of a plexiglas urn, inviting visitors to make an impossible donation.

Eva Barto was born in 1987 in Nantes. She lives and works in Paris.

Mihut Boscu Kafchin

Mihut Boscu Kafchin's metal gate invites visitors on a mirror-crossing, summoning the possibility of a magic, transgressive ritual at the heart of the exhibition: to see further, it appears to be necessary to go through this passage. The zodiacal animal snaking along the span could be a projection of a fantasy of the artist, who is glad to join the lineage of demiurgic, visionary artists. Fascinated by hard and occult sciences, as well as by art history, Kafchin produces a composite iconography mixing classical and popular culture, old and contemporary motifs.

His sculptural and pictorial art is polished and rough, precise and neglected. The glazes, textures and colour of his paintings manifest fanatical research in the spirit of Leonardo and Dürer, although they also seem like amalgamations of forms and materials: an eclectic explosion of antique, alchemical, gothic-metal, psychedelic symbols and codes; a hodgepodge of heterogeneous materials (polystyrene, resin, oil). An ironic worshipper of dark forces, the artist defies the clarity of the Enlightenment. His works evoke a world where the organic and the mechanical, the human and the robot merge. His allegories are accumulations of weird puzzles, reflecting the excess of a visual explosion as well as the technological addiction that arises in response to it. Are they endowed with an initiatory power? Do they translate an extreme subjectivity? One can find in them the punk melancholy of a hard rocker, the fantasies of a science fiction enthusiast or even a psyche swept away by a cultural maelstrom: the brain identifies with the outside world that floods it.

Mihut Boscu Kafchin was born in 1986 in Galati, Romania. He lives and works in Cluj-Napoca, Romania.

Miriam Cahn

All of the drawings and painting presented in the exhibition are typical of the art of Miriam Cahn, who mainly uses charcoal, pastel and oil. The Einzelköpfe slideshow, which is a new format for her, presents actions she performed in her studio: we see a moulded face, which the artist's hand distorts, kneads and roughs up with punches. When Miriam Cahn started out in the 1970s, she was marked by performance and body art, which were then flourishing, as were feminism and activism. For her, the body is a medium in the literal and artistic senses of the term, and also a force field. Her way of working is enlightening in this respect: during sessions lasting one and a half hours, she draws and paints aimlessly and frenetically, eluding any premeditation that might hinder a production conceived as a pure present.

Thus produced under tension, her works convey an urgency, they evoke an extreme situation like war, which is a recurring theme for this artist permanently at war against violence and fascism. They reflect a vitality that is tinged with cruelty because her practice draws from the depths of human experience. Nevertheless, Cahn's art conveys a dark humour correlated with the tragic: it gets to the "nervous system". The magnificent, horizontal, polychromatic head in which life and death are indistinguishable is thought-provoking. Human or nonhuman faces, a flower, a river, are strange agents: evidence of violence, of the presence of things, and of a world that is watching us.

Miriam Cahn was born in Basel in 1949. She lives and works in Basel and Bergell.

Giorgio Andreotta Calò

Giorgio Andreotta Calò is a sculptor, and also creates performances. His works are marked by the landscapes, structures and cities he prowls, as in the case of Venice, where he lives and works. The sculptures Medusa and Coquille (Shell) are based on Venetian sites.

Medusa is a fragment of one of those oak posts that mark out the navigation channels in the lagoon: it is the part above the surface, the top of these posts that wear out quickly and are regularly renewed. The sculpture is naturally a product of the waters, fashioned by their corrosive action. Medusa refers just as much to the sea animal as to the mythological Gorgon that kills anyone who looks at it. These poles so characteristic of the Venetian maritime landscape show the effects of a time that encompasses and exceeds the human. Like a contemporary fossil, this sculpture carries the traces of a bygone age.

Coquille consists of a bronze cast made out of a mould of tropical origin. Found in the lagoon, this new, exogenous species appeared in the trail of the enormous tourist ships that are transforming the Venetian landscape and changing its ecosystem. Frozen in bronze, this shell measures the ecological, economic and human upheavals of which it is a sign, at once discreet and monumental. With its alien appearance, the sculpture reveals an underground threat, like a big eye gaping at the disasters ahead.

Giorgio Andreotta Calò was born in 1979 in Venice. He lives and works between Venice and Amsterdam.

Eugenio Dittborn

Eugenio Dittborn creates Airmail Paintings, silkscreen prints of images on painted fabric, which he has been distributing in the same way since 1983: the work is folded, placed in specially designed envelopes, and sent to its recipient by post. The envelopes are exhibited, being part of the work. This system delivers the art from certain material constraints, making it possible – particularly under Pinochet's dictatorship – to circumvent political or artistic prohibitions. This postal distribution is just as effective as ever in today's world, where the administrative machinery at museums has grown considerably more onerous. This modus operandi is part of the "message", the fold constituting a decisive element of Dittborn's art: "my politics are rooted in the folds of the works".

These works combine several processes (silkscreen printing, fabric assembly, sewing, folding, embroidery, painting), giving concrete form to the operations of a memory in labour. Another characteristic of his Airmail Paintings: their varied, fragmentary iconography, which mixes popular and classical culture, old and contemporary sources, and employs humorous drawings, ancient etchings, topical images and educational illustrations. Thus Dittborn explores a vast political and cultural printed memory, from the Spanish conquest to today, bringing out an anthropological memory.

Humour is an important component of his art, as shown by the presented work entitled Coudre... (Sewing...), which consists of two parts: one evokes the French airmail company founded at the beginning of the 20th century and the comical adventure of an aviator who ran aground in Chile; the other presents a comical meta-critique of representation. His iconoclastic humour targets history's and humanity's tendency to fetishise traces and make a hero of the past.

Dittborn's airmail art is strikingly topical. If he anticipated a globalised and hyper-connected world decades ago, he is getting ahead of it today, offering a space and temporality to painting that is different from their dematerialised, anonymous counterparts on the Web: his free-flying paintings bear the traces of their material life, of their circulation, the names of their maker and their recipients. These traces constitute a unique critical pictoriality that activates a memory that is current, alive: responsible.

Eugenio Dittborn was born in 1943 in Chile. He lives and works in Santiago.

Meiro Koizumi

Meiro Koizumi explores Japan's contemporary history, particularly that of war, working on warrior figures like the samurai or the kamikaze. The artist endeavours to bring out the traumas and unspoken things that war produces. Basing his work on personal accounts, he probes an imagination of war, deconstructs individual and collective narratives, revealing the contradictions of Japanese identity. He awakens the spectres of a still-painful history that haunts Japan. His art takes inspiration from theatre, especially making use of re-enactment (the fact of re-performing, reproducing gestures, acts and words), in order to present lived events, taking a certain distance. His method is reminiscent of Bertolt Brecht's distancing effect (which makes theatrical processes visible, enabling viewers to be aware of what they are watching on stage).

The video installation Defect in Vision shows a couple eating their last meal, just before the husband leaves to launch a kamikaze attack against the Americans during the Second World War. Koizumi had the scene performed by two blind people, creating a strange rupture between the gestures, words and evoked events: "I asked real blind people to play the role of 'blind' characters. The husband is a kamikaze pilot, literally blinded by his ideology, while his wife, who he is about to abandon, manifests a blinding optimism." The actors' blindness enabled Koizumi to present a parable on an intellectual and political blindness that can lead a nation to its own ruin. The trauma of war and the atomic bomb finds an echo in the contemporary destruction of Fukushima, which occurred while the artist was shooting this film.

The installation, composed of two back-to-back screens, complicates the organisation of the initial story through a play of repetitions that rerun to the point of madness, revealing the tragedy of an extreme situation. On the back screen, the same scene is played in a loop, but the husband has disappeared and is no longer anything but a disembodied voice, like a ghost that never stops reappearing in the present.

Meiro Koizumi was born in 1976 in Gunma, Japan. He lives and works in Tokyo.

Jean-Luc Moulène

The work *Skull*, presented in the exhibition, is part of a series of sculptures made by creating concrete casts of Halloween masks that the artist bought in the United States. Faced with this skull placed on the floor on a folded blanket, one imagines a paleontological trophy, a funerary relic, but several details refute any scientific hypothesis. At first glance, *Skull* seems to be the direct imprint of a human skull, but its nonhuman size is more that of a monstrous creature. *Skull* results from the casting of a mask, that is to say the casting of an image or representation: it is literally a three-dimensional image. In an enigmatic form, *Skull* betrays its grotesque, unusual origins. Moulène's works often include strange signs – a detail, a disparity, an excess – that grab your attention: "disjunctions" (the title of a series of photographs by the artist). Thus the three rows of teeth, like the size of the skull, are "bizarre". They are clues revealing that every reality is produced, never entirely natural or raw, that it is shaped by images and therefore haunted by reification. Moulène's photographic and three-dimensional art shows that images constitute an omnipresent operation in the human relationship with reality, able to assume many different forms, of which photography is the model, the material and conceptual prototype. Realities and images meet in the eye of the viewfinder and the viewer.

Jean-Luc Moulène was born in 1955 in Reims. He lives and works in Paris.

Anne-Marie Schneider

For over thirty years, Anne-Marie Schneider has been drawing every day, either in pencil or gouache. Her creations on paper, made of thick lines or light pencil – like her often very colourful animated films – reflect the private experience of an individual and her body, both of them struggling against reality, society and themselves. The existential meaning of her practices is quite obvious; it seems that for her, drawing is an activity that is just as compulsive as it is cathartic. Directly correlated with a psychological experience, her drawings manifest perceptions and fantasies both familiar and violent, in which viewers recognise themselves. Themes and motifs are repeated obsessively, creating a visual syntax, a style: house-bodies, wheels, chained bodies, totemic or ritual faces.

The set of drawings chosen by the curator is like a mental constellation, as suggested by their dotted arrangement, inspired by the artist's hangings. Schneider documents her day-to-day events and psychological states, pieces of a fragmented narrative, which repeats itself and flees, emanating from a scattered subject. The body is omnipresent, usually constrained: fettered, knotted, frozen, attacked, but also dismembered or monstrous. Its vitality seems to be denied. The quick, light craftsmanship of the Schneider's works, like their innocent or childlike appearance, does not conceal a cruelty translating a fundamental feeling of instability. They in fact have a tragicomic dimension. Thus we see pantomimes and silly situations: a figure with its arms raised seems both pained and comic. Anne-Marie Schneider maps the symptoms of a body that is private and social, seismic and a seismograph, undergoing constant change.

Anne-Marie Schneider was born in 1962 in Chauny. She lives and works in Paris.

Nguyen Trinh Thi

« I am interested in the idea of landscapes as quiet witnesses to history. During my online search for such photos, I came upon hundreds of images in which anonymous persons were portrayed in landscapes – and always in the same position, pointing to indicate a past event, the location of something gone, something lost or missing. We are left knowing nothing about the people, their specific thoughts or feelings, only with their repetitious sameness – always indicating, pointing to 'evidence' of something – never good. Together these anonymous witnesses, portrayed in compelling uniformity by innumerable Vietnamese press photographers, seem to be indicating a direction, a way forward out of the past, a fictional journey. »

Nguyen Trinh Thi was born in 1973 in Hanoi. She lives and works in Hanoi.

EXHIBITION-RELATED EVENTS

“BIG IDEAS, SMALL HANDS” WORKSHOP > FOR CHILDREN FROM 6 TO 11 YEARS OLD

Wednesday 24 June: 2 - 5 pm

Wednesday 2 September: 2 - 5 pm

FAMILY WORKSHOP > CHILDREN AND PARENTS

Saturday 22 August: 3 - 5 pm

PRACTICAL DETAILS

Opening: Friday 12 June - 6 PM.
Exhibition open 13 June - 27 September.
Wednesday-Saturday: 2-6pm.
Sunday: 11am-6pm.
Free entrance.
Guided Tour every Sunday at 4pm.

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LOCATION AND ACCESS

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FROM PARIS (by train 90 mins):
TGV Est, get off at Metz or Nancy
FROM METZ (by car, 30 mins):
D955, formerly route de Strasbourg
FROM NANCY (by car, 30 mins):
N74 towards Château-Salins
then D955 towards Metz

ACKNOWLEDGEMENTS

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PARTNERS

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