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EXHIBITION



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À L'ÉPREUVE

GUEST CURATOR: SANDRA CATTINI

DECEMBER 18, 2009 - FEBRUARY 14, 2010

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**INSTITUT
D'ART CONTEMPORAIN**
Villeurbanne/Rhône-Alpes

VÉRONIQUE BOUDIER, ALAIN DELLA NEGRA & KAORI KINOSHITA, JEREMY DELLER, RAOUL HAUSMANN, FLORENCE LAZAR, KRIS MARTIN, JEAN-LUC MOULÈNE, NOËLLE PUJOL, JEAN-XAVIER RENAUD, DAVID RENGGLI, TAROOP & GLABEL, FRANZISKA & LOIS WEINBERGER

The title of the exhibition—borrowed from Jimmie Durham—is a word that makes an image. It is impossible to pronounce unless described literally as ‘life crossed out diagonally’ and is a condensation of several lines of the exhibition: the quest for new areas of life, thought and creation in a context

of disillusion as regards the modernist myth, permanent duality between reality and fiction in the work of artists and a frequently disenchanting claim by the individual faced with society that controls, giving the whole exhibition oscillation between poetic position and political posture. The word/image evocative of a signpost also induces the idea of a route.

Various life stories or experiences in real time are recounted, with words set against image and storytelling set against experience. The evocative power of the works is made stronger by their links with language, set at a greater or lesser distance. The question of limits is raised, with what bounds, prevents and calls for strategies for going round or beyond in order to gain freedom from established order. Out of the frame, the model can be derailed or the artificial can gain power, with the arrival of a surge—certainly one of the essential components of the exhibition—that is the emergence or the bursting in of life in spite of everything.

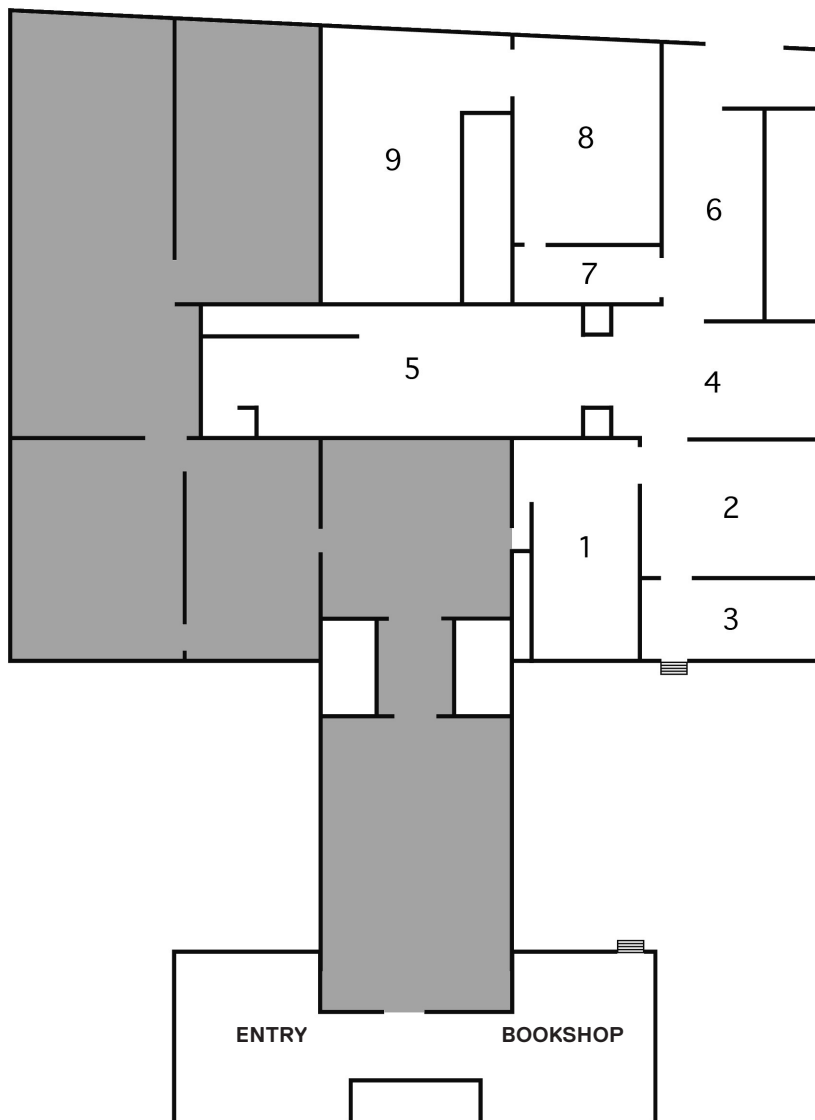
The works shown often take a pathway that leads from document to poem by feeding on the real, often in close relation with popular cultures. The real is sensed above all as a mould, taken from a form of contemporary idleness, with the difficulty of having an effect on and with reality then permitting the development of various strands of fiction.

The notion of story runs through the entire exhibition, through the figure of the chronicler, the storyteller or of an avatar and also through the presence of anecdotes or accounts of events. More than a satire of society, the artists gather something like the hubbub of the world, make a documentary record of different states of society and give us a view of the world deeply imprinted by an underground twisting motion, by the breath of resistance to the benefit of energy that is sometimes as destructive as creative.

© Jimmie Durham, LA VIE, ink on paper, 2009. Title of the artist's exhibition at Galerie Carrousel, Paris, in 2000.

Spaces exhibition

AUDITORIUM - TOILETTES



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Room 1

NOËLLE PUJOL

Born in 1972 in Saint-Girons, France. Lives and works in France, Germany and Hungary.

Noëlle Pujol makes films and installations whose source is a place, an area or a context. Close to documentary filmmaking, the artist focuses on human relations with the characters in her projects, the relationship with reality and closeness to the persons and in dialogue and the position of the camera. She accounts for this feature by the setting of her childhood, the Pyrenees: 'a landscape of mountains, with no horizon; where you see everything in close-up'.

Elles étaient une fois, monmon..., 2009, is an open-ended installation that for the exhibition has two components, two ways of telling a story—video and drawings—that Noëlle Pujol uses to match two stories. What stories? The story of her two mothers, her real mother Edmonde, from whom she was separated at birth, and her other one, Ascension, with whom she was placed when she was a month old.

The video *Histoire racontée par Jean Dougnac* [Story told by Jean Dougnac] is a long polyphonic monologue shot with a fixed angle. Using two languages, French and langue d'oc, Jean Dougnac tells the singular story of Noëlle's parents. He talks to her about her mother, Edmonde, of the mystery of her disability that he was never able to solve. He reveals the secret of her birth. The images are in his voice. Nothing is linear in his story: the description of a family tragedy hovers above, underprivileged father and mother, misery, abandoning of the child, the tribunal of social workers. But it is a background against which stand out other cinematographic and political stories of

other lives in movement explored with words.

How can you invent a mother to imagine her better? This is the challenge that Noëlle Pujol set herself, who chose drawing using a computer colour palette to make an imaginary portrait of Ascension Garcia, who became her foster-mother when she was one month old—a subject for terror and fascination. This suite of graphics are fragments of a contemporary multimedia tale, a story of love between two women stopped by the 'template of power'. It is an experimental approach, in particular setting digital technology against the world of documentary film.

Room 2

RAOUL HAUSMANN

Born in 1886 in Vienna, Austria; died in 1971 in Limoges, France.

Writer (poet and pamphleteer), publisher, photographer, artist and even fashion artist, Raoul Hausmann's art was multiform and multidisciplinary. Nicknamed 'Der Dadasophe', he was one of the co-founders, with Richard Huelsenbeck and Johannes Baader, of the Berlin Dada group that existed from 1918 to 1920. Dada proclaimed the need to get rid of all beliefs, especially in the world of art and its spirit held that the artist's work was an overall plastic approach free of any constraint, participating in the origins of modern art and then contemporary art.

Raoul Hausmann became part of the history of art above all through his photomontage work from 1918 onwards. The Dadaists were influenced by Expressionism, Cubism and Futurism and made use of all the means of expression (political, polemic and plastic) of the technique. Photomontage soon led Raoul Hausmann to reflect on sounds through phonetic poetry and then 'optophonetics'. A great traveller, he devoted himself fully to photography during his trips. He describes this practice in his autobiographical novel *Hyle* (1926-1955) as 'writing with light'. He said that the camera was 'part of his body', enabling him to photograph—sometimes as close-ups—everyday gestures and objects, together with coastal landscapes, considered today as non-sites.

Photography was also an ideal tool for Raoul Hausmann as he wished to conduct an anthropological study of forms of dwellings.

He thus took a large series of photographs of the architecture of Ibiza, where he lived from 1933 à 1936 and that he referred to as

'The forgotten island'. *Trois chaises, 1934; Procession, 1934; Ca'n Nadal de Baix, San José, 1936; Vieille cuisine, 1936, and Melon, 1935* are part of this series.

Ibizan 'fincas' (farmhouses) were built without the use of an architect and used the Mediterranean concept of laying out the rooms around a central space (la sala). Although these dwellings are part of a tradition that goes back 3000 years, they bear an astonishing resemblance to the clean lines and modular layout of modern architecture.

Hausmann's photographs show his close regard to light ('the definition by light of structural oppositions with contrasting forms or materials') and the careful attention paid to detail and texture. He often used framing to isolate objects from their environment. Breaks in scale (already found in his photomontages) give the subject another dimension and encourage a new look at everyday shapes.

JEAN-LUC MOULÈNE

Born in 1955 in Reims, France. Lives and works in Paris, France.

Jean-Luc Moulène questions photography as a medium and works on making it a 'tool for vision' in a conceptualised relationship with nature, industry and culture. Accepting what he calls the 'embarrassment' of the observer, Jean-Luc Moulène uses apparently ordinary photographs to work on polysemy and the enigmatic dimension of images. Thus, depending on the culture or body of references of the spectator, images can be perceived through various levels of meaning. The artist is particularly interested in the mode of appearance of images and gives the work the value of a subject for study. Designed in the form of documents (in the broadest sense of the term), Jean-Luc Moulène's photographs focus mainly in the notion of representation through the history of art. The ground serves the figure and

the composition of surfaces makes it possible to dramatise bodies or personify objects but using an approach that has broken with the illusionist tradition of photography.

All the photographs presented possess duality between natural and construct, a slight tipping from order towards chaos (nails worn by use: *Clous (Paris, 21 décembre 2003)*, 2005; a plastic bottle inserted between two rocks: *Régulier (Barneville, 24 janvier 2008)*, 2009). Some very pictorial works seem like atmospheric paintings (a dark cloudy sky like thick smoke: *Ciels (1) (août 1989)*, 2004 and *Ciels (2) (août 1989)*, 2004; a stretch of shingle on a beach: *Les Anneaux (Camaret, 18 novembre 2006)*, 2007. Other, smaller works are more like notes, the recording of a fragment (carriageway in perspective: *Sans titre. San-Sebastien / Donostia*, 2000).

The host of formal and semantic clues that form *N° 5 (rue Saint-Antoine, Paris, Automne 1992)*, 1993, from the Disjonctions series, give the image a narrative aspect giving birth to various interpretations.

The volume works presented (*Chrome, 1999; Météo, 2009*) also combine a constructed, standardised dimension (material, wear — for example of a hosepipe) with an unexpected arrangement, a twist of form and meaning.

Room 3

FLORENCE LAZAR

Born in 1966 in Paris, France. Lives and works in Paris.

Born into a Serbian family, Florence Lazar uses videos to cover news items closely related to the post-war situation in former Yugoslavia. The artist prolongs the observation, understanding and analysis of facts through words that are both intimate and political uttered by those who experienced the fighting and by those who still suffer the consequences. Strongly interested in the question of identity and how it is constructed and linked with observation of political events and social changes, Florence Lazar recently extended the scope of these subjects to closer territories such as the Barbès district and the Paris suburbs. The artist uses photographic or film images to show the words and faces of participants in an anti-journalistic approach that incorporates the subjectivity of individuals and confusion between scenes of private life and public spaces. Midway between plastic construction, personal accounts and the description of historical events, the art object telescopes viewpoints and meanings to be questioned all the better by the artist at work.

Conversation cité de Bergerac, 2003-2008 and *Présentation cité des Bosquets, 2008* are two of a series of four photographs taken at Clichy-Montfermeil in two housing estates in the suburbs of Paris. Women—mostly Asian—are portrayed by Florence Lazar in situations close to everyday life. Moved outside, the carpet bounds a scene that focuses the personal gestures and feminine identity of the participants. The artist accentuates a certain idea of the portrait while using

framing and composition to make formal links with the history of painting.

Made in the Cité les Bosquets estate in Clichy-Montfermeil, the film *Les Gardiens*, 2009, features two veiled women sitting on a carpet in the middle of a lawn. In ancient Persia, a carpet represented the utopia of a garden, as desert conditions did not allow real ones. Placed inside only, it symbolised an imaginary area that was kept at home. The opposite is seen here: the private sphere becomes a public sphere and the carpet becomes an area of visibility in public space. Without this being visible on the screen, the bucolic spot is soon disturbed by the sound of a building site and then also by a nearby conversation between men. Competition between the two narratives progresses from overlapping to interference and finally the supposed scene of action is moved.

Room 4

ALAIN DELLA NEGRA

Born in 1975 in Versailles, France.

& KAORI KINOSHITA

Born in 1970 in Tokyo, Japan.

The artists have lived and worked together in Paris since 2002.

The starting point of the videos made by Alain Della Negra and Kaori Kinoshita consists of devices for grasping reality using a modification of its formulation or implementation. Different accounts and moments in private life shown by the artists trace a reflection giving birth to questions related to identity and communication in contemporary societies.

In recent years, Alain Della Negra and Kaori Kinoshita started a cycle centred on role games, with particular attention devoted to virtual reality simulators (*Neighbourhood*, 2005, *Newborns*, 2007). The systematic use of the first person precludes any possibility of separating what is real from what is not; an ambiguous situation then develops in which these virtual narratives dominate as the materialisation of a fantasised reality. Beyond purely scientific research on the way in which these alternative realities are constructed, the artists' videos are devoted to 'the relation between a human being and his avatar'. This to and fro between one reality and another, whose areas necessarily overlap in the end, leads to research on the sociological behaviour of humans, for whom these constructs are found to be a necessary accessory in everyday life.

Life, 2009, shows the lives of different characters or 'residents' of *Second Life*, divided into three films that for the artists summarise the three main poles of attraction in human life: *Sex*, *Money* and *God* (spirituality). The artists use

the virtual world of *Second Life*—both the subject examined and a tool for meetings—to give a vision of Californian America. The preoccupations of many people involved are hinted at as a result of the surprising porosity between real life and virtual existence: the future fate of human beings, their possible or even desired evolution towards transgenre and/or man-machine. In a way the life of a cyborg that has a second chance to fulfil itself in life, freed of all the introspective preoccupations, psychoanalytical analysis and rationalist distance characteristic of old European societies.

Room 5

KRIS MARTIN

Born in 1972. Lives and works in Ghent, Belgium.

Kris Martin uses drawing, photography, collage and interventions as much as objects, with, in particular, various uses of ready-mades. Both tangible and indefinable, Kris Martin's work explores a morbid or absurd dimension in reflection on time, fragility and the immaterial. He often shows an absence or an impossibility using a dematerialisation process, provoking waiting and hence extremely close attention to the present moment. Thus, *Mandi XVI* (2007) requires a minute of silence for no reason, for nothing and for nobody in particular; *100 years* (2004) is a seemingly inoffensive volume that the artist nevertheless presents as a bomb that is to explode in 2104.

Here, Kris Martin also questions the role of the author, the artist's gesture and the validity of what he has to say, the latter being combined with the confidence or credulity of the spectator. In 2004-2005, he copied the whole of Dostoevsky's novel *The Idiot* (1869), replacing the name of Prince Myshkin, the main character, by his own. The artist highlights the question of doubt through this aspect of reflection on creation with a viewpoint sometimes imprinted with melancholy.

***T.Y.F.F.S.H.*, 2009**

The hot air balloon that the artist has installed in the exhibition space refers to the romantic, universal theme of the wish to be able to fly. However, this metaphor for liberty is turned into a cavern subject to weight and possibly claustrophobic. Because the balloon is kept on the ground, ballasted by the 'White Cube'. Beyond the plastic qualities of a space within a space, Kris Martin's work refers to the legendary story of the belly of the whale.

Various myths refer to people being swallowed by monsters of the seas, the most famous being Jonah in the Old Testament. This famous biblical story inspired the nineteenth-century story *Pinocchio*. This stay in the belly of a whale is generally interpreted as divine punishment and an initiatory step towards redemption.

The hot air balloon is an enigmatic environment and can also be perceived simply as a symbolic space that can be filled by the spectator's imagination.

Room 6

FRANZISCA & LOIS WEINBERGER

Lois Weinberger

Born in 1947 in Stams, Austria.

& Franziska Weinberger

Born in 1953 in Innsbruck, Austria.

The artists have lived and worked together in Vienna since

1997.

In 1970, Lois Weinberger developed a concept centred on nature that is both poetical and political. His work is based on a fresh evaluation of the relations between cultural and natural and a desire to blend the two notions. He involved his wife Franziska in the approach from 1997 onwards. Together, they make polymorphic works that bring to mind nomadism as much as the materialisation of a process. Thus what they call the 'non-intervention' of nature is central to all their pieces in the form of plants left to grow freely. They thus plant 'weeds' ('Ruderal', *Documenta X*, Kassel, 1997) that are the metaphor of opposition to established power.

Each of their works is a way of presenting 'intermediate zones' that use everyday objects in a description of the banal and ephemeral, thus revealing the processes of life. Gardens are considered in their various forms, in order to give the spectator a view of 'a perfectly provisional kingdom'.

The work of Lois and Franziska Weinberger is echoed in France in the theories of Gilles Clément, gardener, landscape specialist, botanist and writer. Gilles Clément defends the concepts of 'planetary garden', 'garden in movement' and also 'third landscape'.

Lois and Franziska Weinberger also incorporate different media (drawings, photographs, texts, sculptural installations and videos) in works that all show a critical view of the phenomena

of society and generate physical and imaginary spaces whose anarchic and fortuitous dimension is affirmed to a standardised world.

Mobile Landscape, 2003

Although they have completed a great many projects outdoors, Lois et Franziska Weinberger make works for exhibition spaces and especially 'transportable gardens' and their *Mobile Landscape* works. Metal containers are filled with earth, mainly collected in wasteland, and then sown with seeds of ruderals. The containers were initially used for the transport of cut flowers around the world and bear the printed names of small European towns where flowers are grown. Like their open-air installations, the *Mobile Landscape* works develop –by natural growth.

Gardens are then seen as a metaphor of society—a rationally organised, globalised space but in which everything changes continually, in the image of the organic emancipation of nature. The order imposed by the containers with minimal shapes is opposed to natural proliferation, especially a feature of weeds. In the present context of accelerated urbanisation and an endangered environment, a garden is also the symbolic space of an inner life to be fostered at all costs.

In addition to making installations, Lois and Franziska Weinberger produce a large amount of photographs, drawings and picture-objects. For *Sans titre, 1989-2009*, the artists unite three works: the first, *Skull, 2009*, is like a fragment of a herbarium in which the plant is a metaphysical symbol (leaf-skull). *Singing Bird, 1989*, is a close-up of a bird petrified in ice. Finally, *Green Man, 2004*, is a self-portrait of the artist Lois Weinberger, with his face painted green. The triptych evokes in a different way the themes dear to the artists: links between nature and culture, concern about conserving living

material, even by rendering it motionless, and relations between humans and nature (environmental or human). *Sans titre, 2009*, a mirror covered with fossilised fungi, replies to the self-portrait of the artist by the modified reflection of each visitor's face. *Feldarbeit, 2003*, is an imaginary map on a tarpaulin simulating a topographical survey and a town plan, thus combining natural space and built space.

Room 7

JEREMY DELLER

**Born in 1966 in London, United Kingdom.
Lives and works in London.**

Jeremy Deller's work is anchored in popular culture, which he considers to be a witness of social history on the move. His multiform actions—strongly influenced by rock ideology—combining music, the showing of socio-cultural codes and the appropriation of genres have a political and societal dimension.

This interest in social history in Jeremy Deller's work is recurrent. The re-enactment entitled *The Battle of Orgreave*, 2001, is a significant illustration.

Seventeen years day for day after this industrial dispute (18 June 1984) in north-east England, the artist orchestrated the re-enactment of a confrontation between miners and the police, with the director Mike Figgis entrusted with the task of making a documentary. Free of the issues and risks of the time, this battle serves as a testimony and rekindles the collective memory of an event that is still hushed up today.

In Jeremy Deller's work, memory acts as a spectre of the past in the present, a way of learning the contemporary while remaining connected to history, which determined the contours of society as it appears to us today. Here, his work is incorporated in a field of cultural signs like a mediation, a passage connecting periods and contexts in which a kind of immaterial link seems to become established.

In 1997, Jeremy Deller started his project *Acid Brass*, whose name is drawn from acid house, a genre of electronic music that appeared in Chicago in the mid-1980s, and brass bands. The idea was thus to have pieces of acid house played by the Williams Fairey Brass Band from the Manchester suburbs.

Jeremy Deller combined two forms of popular music and succeeded in making the symbols live together. Brass bands, closely linked with the working classes, brought into contact with house music, coinciding with the first clandestine rave parties that were characteristic of an irreverent younger generation. *Acid Brass* thus features part of English social history of the end of the twentieth century, like a link between two generations that Margaret Thatcher's government wished to muzzle.

Here, a recording of ten acid house pieces (*Acid Brass*, 1997) performed by the Williams Fairey Brass Band is played and associated with a wall painting (*History of the World*, 1997) by the artist: a very dense and dynamic diagram linking the two socio-musical phenomena by names (of towns, groups, styles and concepts).

Room 8

JEAN-XAVIER RENAUD

Born in 1977 in Woippy, France. Lives and works in Hauteville-Lompnès, France.

Jean-Xavier Renaud's pictorial and graphic work features a broad range of modes of expression and formats: drawings with pen, watercolour and crayon, oil paintings on canvas or paper, etc. The artist is particularly interested in watercolour—the traditional technique for landscapes and seascapes—for the colour shading and fluidity of composition that it affords, appropriate for showing an atmosphere and introducing softness as a counterpoint to the ferocity of the subjects depicted.

Passionate about James Ensor's art, his sense of caricature and his 'surrealistic' handling of characters and popular traditions, Jean-Xavier Renaud builds a saturated universe with all excesses and all the most stupid or obscene exaggerations. The artist describes himself as 'an aerial for the reception of human stupidity', spitting out in cleansing mode 'the digestion of the world in which we live'. Thus nothing escapes the sharp gaze of Jean-Xavier Renaud who observes everyday life, the world of work, the family, politics, the media, etc. and roots out conformism, little dictatorships and hypocrisy.

Some fifty drawings (*Sans titre*) are displayed on the wall, hung in a manner that the artist wishes to be 'organic', with construction developing with slides of meaning and associations of ideas, mirroring his profuse output. Insolent or hilarious scenes, sometimes very close to bad taste, are accumulated, making a portrait of the human being in all his splendour. More recent works (oil on canvas or watercolour on paper) function as series, such as *Winners* and

Nativités. Pure landscapes, especially of the Hauteville region where the artist lives, appear like a breath of fresh air, even if they tell the same story, but like a mould.

DAVID RENGLI

Born in 1974 in Zurich, Switzerland. Lives and works in Zurich.

David Renggli uses everyday objects removed from their original context to make sculptural, pictorial or environmental compositions that bring to mind the world of surrealism or that of fairy tales. While reappropriating certain modernist questionings, most of the artist's works are like signs or clues that encourage the spectator to mentally reconstitute the vaster ensemble in which they are set, encouraging him to leave the space-time environment of immediate perception and indulge in narrative speculations.

Using unusual objects and unexpected combinations in a delicate balance, David Renggli's works tend to destabilise references and confuse attempts at interpretation. Using de-contextualisation and the denaturing of objects, David Renggli achieves the metamorphosis of material and gives it another history.

Führung Nr. 2, 2009, has four steps from an old staircase held by a metal structure and accompanied by a sheet of Plexiglas. With a disconcerting narration (a staircase that goes nowhere, like a theatrical set indicating a scene, the sculpture is made even more theatrical by direct illumination with a floodlight.

The title of the work ('Guided Visit' in English) accentuates the allegory of the dead-end, unless the mirror can be crossed to reach a different space-time. The setting of this 'impossible' path in the exhibition space can thus be read as a boxing in of the missing commentary, however developed it may be, in the face of

the impenetrability of the work.

Far from being changed, what is banal is shown in its permanence and the conformism of its representations.

TAROOP & GLABEL

An artists' collective formed in 1993. The artists live and work in Paris, France and Laffaux, France.

Working under an assumed name about which we know practically nothing, and that stimulates fantasies and interpretations of all kinds, these artists call into question the notion of author and refuse the personification of utterances, wishing to maintain their collective aspect. Their surprisingly polymorphic output (rough drawings, photos with captions from the regional press, editions of objects and painted works on paper, collages, etc.) should not hide the precise destination of the work of Taroop & Glabel—corrosive criticism of society obsessed by show, indoctrination with an anaesthetic effect and the domination of the individual by the diktats of sport, entertainment and religion.

By examining a series of attitudes and events that they isolate to highlight better, Taroop & Glabel divert items and use other methods of contemporary communication strategies in a voluntarily disrespectful and iconoclastic analysis of what today's world produces.

The series entitled *Les belles images de T&G, 2009* consists 18 enlargements of photographs and their captions from regional daily newspapers and the mode of presentation could at first sight lead it to be taken for conceptual art. Closer examination reveals a compilation of scenes of life or facts with a paucity of information. This banality calls up captions that themselves contain images and anecdotes and that stack the photos (festivities, new items, married life, neighbourhood events..).

Room 9

VÉRONIQUE BOUDIER

Born 1961 in Nantua, France. Lives and works in Brussels, Belgium and Paris, France.

For a little more than twenty years, Véronique Boudier has maintained the course of work that is always surprising as regards the economy of the means used and consistent direct effectiveness with great poetic and existential scope. Starting with minimal corporal performance, described as ‘Gentille prouesse’ [‘Cute prowess’] and consisting of using images or sculpture to materialise actions requiring little skill and that anyone can do (like letting a cake burn or touching your nose with your tongue), she has reached the point of transforming the expression of a form of creative impotence in the face of the disintegration of life into a surprising generic capacity to produce works, images, sculptures and installations giving a hypnotic moment of deeply ‘human’ sharing.

Nuit d'un jour, 2008, has the form of an action film with suspense, bursts of action and adrenalin in a period that seems to be the present. A room set alight that gradually takes on the appearance of an outside set as it burns. The whole combines the beauty of the light (first the fire and then dawn) and the idea of violence and destruction. The living area, gradually destroyed, allows a natural landscape to appear. This is the hinge point—when the scenery changes. There is no longer any question of locating or defining reality. Veronique Boudier gives us a demonstration that devastation always generates something else to see.

PRACTICAL INFORMATIONS



À L'ÉPREUVE

Guest curator : Sandra Cattini

Véronique Boudier, Alain Della Negra & Kaori Kinoshita, Jeremy Deller, Raoul Hausmann, Florence Lazar, Kris Martin, Jean-Luc Moulène, Noëlle Pujol, Jean-Xavier Renaud, David Renggli, Taroop & Glabel, Franziska & Lois Weinberger

Exhibition from december 18th, 2009 to february 14th, 2010

OPENING TIMES

Wednesday to Sunday – 1pm to 7 pm

GUIDED TOURS

Free on Saturday and Sunday at 3pm

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HOW TO GET THERE

Bus C3 to Institut d'art contemporain

Bus 99 to arrêt Ferrandière

Metro line A to République

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