

07 september - 15 october 2017

Exhibition
VISUALS ARTS

URBS SACRA

Pawel Althamer (PL)
Anna Baumgart (PL)
Enrico Floriddia (IT)
Eric Giraudet de Boudemange (FR)
Laura Gozlan (FR)
Nikita Kadan (UKR)
Zhanna Kadyrova (UKR)
Marwan Moujaes (LB)
Artur Zmijewski (PL)

CURATORS

Malgorzata Grygielewicz and Ann Stouvenel

PARTNERSHIP

Exhibition realized with the support of

- The Polish Institute of Paris
- Galleria Continua, San Gimignano / Beijing / Les Moulins / Habana.

M  **d'Œ**
Lieu pour l'imagination artistique
et citoyenne

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REPORT



Zhanna Kadyrova, *Experiments* (detail), 2014, photo print nitric acid,
Courtesy GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins /
Habana, Ph. Christian Vorhofer

« URBS SACRA »

At the beginning, there is a question : why some cities should perish ? The synergy of the cities and the life interrogates us. The city that we consider as the form of the universal course - objectifies our thoughts.

Let's forget the walls of our cities, their established place and what is dormant in their usage. It seems necessary to move outward, to go out, in the garden. The idea of the garden's border must not be thought as a separation line, but as a mobile horizon, a changing perspective, the limit that is not the stopping point. On the contrary, from there, something begins to be.

The meaning of the «city» is that it serves to «neutralize» and «naturalize» the product of its activity, its operations and its techniques. The city is constructed and destroyed as it is essentially pre-existing.

Along this exhibition, we will attempt to address this question on both a destruction and creation's spirit. By studying the principles of the development and the rupture, we will be approached closely some connected notions like politics, nature, memory and the forgetfulness.

**07 SEPTEMBER –
15 OCTOBER 2017**

CURATORS

Malgorzata Grygielewicz and
Ann Stouvenel

PRIVATE VIEWING

Thursday 7th September at 6:30 p.m

OPENING

Free admission •
From Thursday to Sunday, 2:00
pm-07:00 pm

PARTNERSHIP

Exhibition realized with the support
of:

- the Polish Institute of Paris
- Galleria Continua, San Gimignano /
Beijing / Les Moulins / Habana.

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The urgency of the contemporary aesthetics in front of the the city which is damaged and perished in urban social spaces, politics and economics will be taken into account.

A famous quotation : « *Cartago delenda est* »¹ demonstrated the end of the city and the Punic civilization. After years of splendor and prosperity, demolished and wipe off the map, it leaves its ruins fade in time. Its territory is quickly called «sacer», meaning sacred and cursed in Latin. We will try to reconcile the homo sacer² statuts of Giorgio Agamben with the idea of «urbs sacra», a city sacrificed and cursed at the same time. We will wonder when the city, the traditionnal place of politics, loses its reason for being? If it doesn't exist, What is left of it? The reality of «urbs sacer» marks the total rupture between political and biological lief.

Its «naked life», similar to the concept of zoé (biological life in Greek) subjects «urbs sacer» to a state of exception. Even if its biological life or rather its process of continuous destruction, it's not longer has any political importance. The tragedy will begin when, after the destruction of the city, there will be no more consciousness to inherit, questioner, meditate and remember.

The complex relation of contemporary life and city creates a new type of connection with nature. The artworks exhibited recount the experiences of artists from different horizons and we propose an eye on our history. This investigation, accompanied the artists from Poland, Ukraine, France, Italy and Lebanon. We will visit the differents cities and garden, remmembering the Majdan garden in Kiev, the Site of Palmyra in Syria and emblems of annihilation of today.

¹ *Cartago delenda est* literally Carthage is to be destroyed, latin quotation, traditionally attributed to Cato the Elder.

² *Homo sacer*, the Latin expression for «sacred man» is a statute of the Roman law: it's a person who is excluded, who can be killed by anyone but can't be the object of a human sacrifice during a religious ceremony. This person doesn't have civil rights anymore. Cf: Italian philosopher Giorgio Agamben and his book *Homo Sacer: the sovereign power and the naked life*, Le Seuil, Paris, 1998.

PAWEL ALTHAMER



Path, 2007
Sculpture Projects Münster 07

Artworks in progress

Documentation of a workshop realized with students of the Fine Arts of Kiev

Biography of Pawel Althamer

Pawel Althamer, polish artist, was born in 1967 in Warsam. Student of Grzegorz Kowalski, Pawel Althamer appears on the beginning of the 90's like as a strong personality in polish art.

First, part of his work in related to events of his own life, of his entourage or of his social environnement.

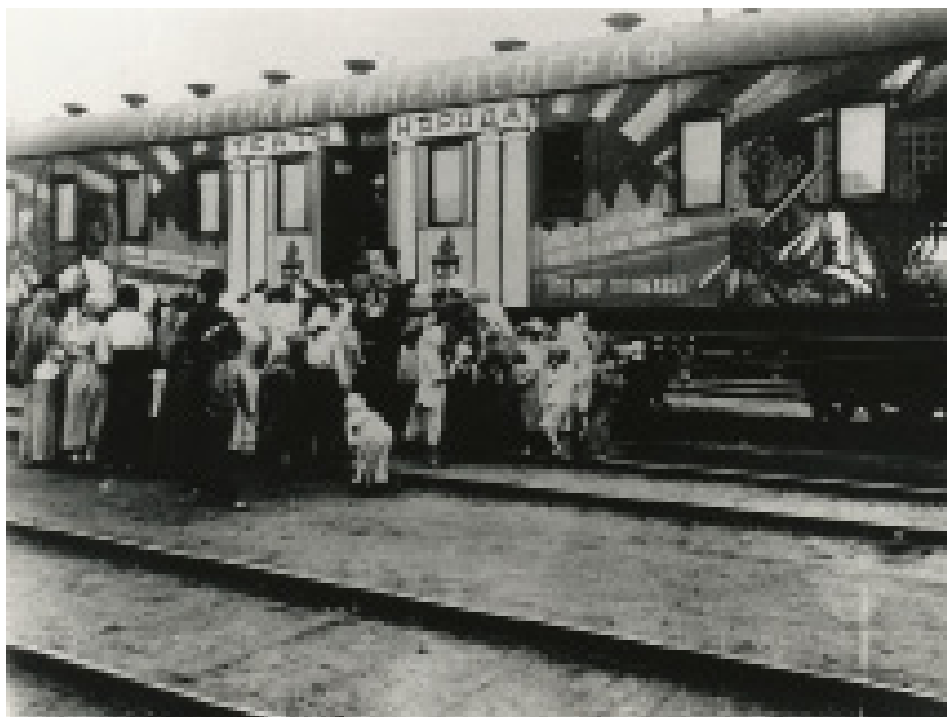
Althamer express his reflexion through the performance and the sculpture.

Pawel is the embodiement of a truly mysticisme, he tries to join body and soul, person and community.

He has been the subject of solo exhibitions at Zacheta National Gallery of Art in Warsaw, the Centre Pompidou, the Fondazione Nicola Trussardi in Milan, and the Vienna Secession, among others. His work has been featured in major international group shows, including the 2013 Venice Biennale, the 2010 Gwangju Biennial, the 2005 Istanbul Biennial and Documenta of Kassel in 1997.

Extract of the biography on the website: PinchukArtCenter

ANNA BAUMGART



Zdobywcy słońca (The Sun Conquerors)

2012

Film

53 minutes

Published with a book of Andrzej Turowski *Parowóz dziejów (The Locomotive of History)*, Instytut Wydawniczy Książka i Prasa, Warsaw

THE SUN CONQUERORS

The artistic inquiry of Anna Baumgart and Andrzej Turowski (art historian), reconstructs the history of artworks by Russian avant-garde artists.

We follow the train of Russian propaganda which is helping the communist movement to spread the revolutionary ideas, left Saint Petersburg to cross Poland without ever reaching Berlin. Finally, the wagons carrying the works of the constructivists and supremacists, with Malevich at the head, exploded in the middle of the road to Koluszki, near Lodz. This event showed the beginning of a modern myth of European artistic heritage. The first museum of modern art in Europe (Sztuki Museum) was created in Lodz in the 1930's. It is also here that 50 years after Joseph Beuys brought a box full of posters of a revolution ahead. In the 1920's, these popular trains helped the German Communist Party to spread the revolutionary ideas in the West, which symbolized modernity and change the image of the public space. The agitation trains as the paintings which crossed the land, while contributing to political persuasion. In these wagons was also organized conferences, exhibitions and meetings.

Biography of Anna Baumgart

Anna Baumgart was born in 1966 in Wrocław, Poland. In 1994, she graduated from Sculpture at the Academy of Fine Arts in Gdańsk. In the same year, she had her first solo exhibitions in 1994, receiving in 1995 the Award of the City of Gdańsk for the Most Interesting Debut.

Through video, photography, sculpture or performance, she has been studying the schemes of women's behaviours as well as perceiving the women's role in the western society.

A well-known artist, she exhibits in Poland and abroad : The Brooklyn Museum of Art, New York ; Kunst-Werke Institute for Contemporary Art, Berlin ; Seam Museum, Israel ; Zacheta National Gallery of Art, Poland.

She was presented at many international art and documentary film festivals such as Videobrasil, Sao Paulo, Videonale Bonn and The New Horizons, in Germany. In 2011, she was awarded first prize at LOOP festival, Barcelona.

ENRICO FLORIDDIA



Façade, 2017
Floor marble, variables dimensions,
Berlin, Iraq,
2016 Vidéo hd. 10'22

FACADE

The «Archeological horizon» project began in 2014 in Berlin, at the old Iraqi embassy in the GDR, where the artist found documents: *faw*, die geschichte der befreiung (*faw*, the history of liberation). Marble, absent from the architectural tradition in Mesopotamia mainly composed of bricks, has been desired by Saddam Husayn for his palaces. Saddam used to see himself as the new Nebuchadnezzar II and wanted to rebuild Babylon for the third time. On the top of an artificial hill, he built a fully marble covered palace. The most famous is located in Baghdad and is called al-Faw Palace. *Faw* is a peninsula closed to the Iran boarder, its recapture is consider like a Iran-Iraq war's turn. For Saddam Qādisiyyah, this victory, is the battle which that enabled the Arabs to defeat the Persians in 636 BC. AD

Façade is a proofreading proposal of the relations between Iraq and the West following the history of interventions in Mesopotamian archaeological sites and its cultural strategy implications. Enrico Floriddia would consider the project over if he'd manage to represent the opera *Nabucco* in the ruins of Babylon.

Biography of Enrico Floriddia

Enrico Floriddia was born in 1984 in Sicily. In Italy, he studied architecture, modern literature and art history at the Università degli Studi di Catania.

In 2012, he graduated in Photography at the Ecole Nationale Supérieure Louis-Lumière in Paris. Between 2012 and 2016, he is technician of educational assistance in Photography at the Ecole Européenne Supérieure de l'Image (EESI) in Poitiers.

In 2014, Enrico Floriddia participates in the project of the nomadic library *Zines* of the zone,

In 2014, Enrico Floriddia participates in the project of the nomadic library *Zines* of the zone, give to the independent works related to photography, through the European continent.

He declares himself as an artist, a researcher, a photographer, a scholar, a publisher and an archaeologist. But over and above all this, it feels like a permanent unknown.

ERIC GIRAUDET DE BOUDEMANGE



100 Erosions, 2012
Film,
6 minutes

100 EROSIONS

«A stone thrown against the bitumen, a stone thrown into a landscape of bricks, like a paleolithic reflex in an industrial zone. This process of manual erosion is a sport without competition, a solitary protest without claim. The gesture is absolutely vain, but the more it repeats itself, resistant, obstinate, in the exhaustion of meaning, the more it becomes poetic. It is often by indirect modes that Eric Giraudet de Boudemange films the landscape, which the unveiling takes place only in the space-time drawn by the interaction of man with his environment.»

Text by Julie Portier

Eric Giraudet de Boudemange

Eric Giraudet de Boudemange was born in 1983 in Boulogne Billancourt, he lives in Paris and Amsterdam.

The projects of Eric Giraudet de Boudemange come into being around a fieldwork, an ethnographic experience that brings him later to the workshop .

In recent years, the artist has focused his research on traditional games and hidden practices in France, Belgium and the Netherlands using them as tools to create new personal and poetic narratives.

He recently launched medieval darts with old miners in the Nord-Pas de Calais, chased the deer to horn and shouting, pole-vaulted above the canals and sought the eggs of the lapwing in the Netherlands . His account take various forms, from sculpture to performance and video. He is often concerns about history, politics, pop and popular culture, landscape, biology and sex with a touch of English humor.

LAURA GOZLAN



Through the Silver Globe, 2015,
Video Installation, video loop 11'
glasses, wax, minerals, aluminum
plate, mirror, variable dimensions
Views of solo show Indeterminate
Chemistry, In Extenso, Clermont-Ferrand,
2015

THROUGH THE SILVER GLOBE

«[...] The video was designed by the artist in combining excerpts from different sources: soviet science fiction films, Italian gialli, scientific and animal documentaries ... A film is recurring in the succession of sequences : On the Silver Globe, directed by Polish director Andrzej Żuławski, made in 1976-1977 and came out only in 1988. There are humans who have colonized an unknown planet and live in an environment that is both primitive and futuristic. Avoiding falling into a narrative logic that would contradict the fragmentary nature of the installation, Laura Gozlan has composed the images according to the soundtrack, previously created, reversing the usual process by which the image precedes and dominates the sound. Music imposes its abstract rhythm; hypnotic, it keeps us in suspense while we seek in vain to reconstitute mentally a linearity.[...]»

Text by Annabel Rioux

Biography of Laura Gozlan

Born in 1979, she studied scenography at TAIK (Helsinki) and at the Ecole Nationale Supérieure des Arts Décoratifs in Paris. Then, she is graduated from the Fresnoy, National Studio of Contemporary Arts, in 2007. From 2008 to 2010, she produced two films in residences at Casa de Velazquez, Madrid and Hangar, Barcelona.

From 2007 to 2011, her films are showed at the Grand Palais, at Jeu de Paume, during the Nuit Blanche 2009 in Paris, at the Cinémathèque Française and at festivals: Premiers Plan d'Angers, Regensburger Kurzfilmwoche, Interfilm Berlin and Loop Barcelona.

From 2012 to 2015, her artworks are exhibited in La Parnacée, CCC Montpellier, Micro-onde - Vélizy-Villacoublay CAC, In Extenso Gallery in Clermont-Ferrand, and the Atelier Rouart in Paris.

She lives and works in Paris.

NIKITA KADAN



Limits of responsibility, 2014
Installation
Views of show de Campagne
Première, Berlin, 2014

LIMITS OF REONSABILITY

Limits of Responsibility is a group of work focused on the growing of vegetables in the middle of the tumultuous events in Ukraine in 2014 and exploring the conditions of visual representation.

The focus is on «Maidan Gardens», where the artist uses the aspect of nature renewal to reflect the political and social climate of his country.

A serie of photographs of the artist is showed on the wall, showing how the demonstrators lived in Independence Square in Kiev until they have been chased in summer 2014.

Among the remains of monuments, rubbles and improvised tents camps, which is located in a small garden of cabbage, onions and lettuce planted by the protesters on the battlefield. This product contributes to the subsistence of militants, and their ground's roots.

An installation, is consisted of billboards, adjoined by a patch square where are planted lettuce and herbs. It was built according to a soviet manual of 1979 on displaying agricultural achievements.

The displays are intentionally left blank, detached from any visual propaganda to ideological content. The work represents the limits of our involvement that we assume as observers and participants.

Biography of Nikita Kadan

Nikita Kadan was born in 1982, in Kiev, Poland.

In 2007, he is graduated from National Academy of Fine Art (Kyiv) in 2007 where he studied on the department of monumental painting with the professor Mykola Storozhenko. Nikita Kadan is as well a member of a artists group: R.E.P. (Revolutionary experimental space) and co-founder of HUDRADA (Artistic committee) curatorial and activist group.

His work often brings interdisciplinary collaborations with architects, human rights activists and sociologists.

The ukrainian artist exhibits throughout Europe: Kunsthaus Zurich; Museum of Contemporary Art of Antwerp (Belgium), Museum of Contemporary Art at Castello di Rivoli in Turin (Italy), Royal Palace of Milan (Italy), Ujazdowski Castle Warszawa Center for Contemporary Art (Poland). He participated at the 14th Istanbul Biennale and at the 56th Venice Biennale for the Ukrainian Pavilion.

At the moment, Ukraine is undergoing a period of political upheaval. Faced with this context, the artist assumes a strong position against Soviet influence in his work. Alongside, he conducts researchs on the urban transition of Ukraine: this change go fast and jeopardizes the historical roots of the country.

ZHANNA KADYROVA



*Experiments (detail), 2014,
C-print, different types of acids
Courtesy GALLERIA CONTINUA,
San Gimignano / Beijing / Les
Moulins / Habana
Ph. Christian Vorhofer*

EXPERIMENTS SERIES

In this series of photographs, Zhanna Kadyrova shows us a panoramic views of the city of Kiev, which is treated with acid. The visual effect seems to be like white waves of smoke from bombardment, during the Ukrainian-Russian border war.

One of the most important aspects in the work of Zhanna Kadyrova is the experimentation of shapes, materials, mediums and meanings.

Experiences is intrinsically linked to the political context in Ukraine. The artist draws the attention of the viewer but does not try to give a clear opinion, the viewer can make his own interpretation. For Zhanna Kadyrova, there is no political being involved or not, these political changes are only part of her life: it can't be exclusive, they are lived and shared.

Zhanna Kadyrova

Zhanna Kadyrova was born in 1981 in Brovary in the Kiev region of Ukraine, where she lives and works. She is graduated of Taras Shevchenko State Art School and has won numerous contemporary art awards such as the Kazimir Malevich Artist Award, the Sergey Kuryokhin Prize for Modern Art, the Grand Prix of the Sculpture Project of Kiev as well as the special price Pinchuk Art Center. His works have been widely exhibited throughout the world, most recently at the 55th Venice Biennale, the Moscow Biennale and the Palais de Tokyo in Paris. Socially and politically committed, she is also a member of the collective R.E.P (Revolutionary Experimental Space). Zhanna Kadyrova is considered one of the most influential personalities in the contemporary art process of Russia and Ukraine.

Extract from the biography available on the site Pinchuk-ArtCenter

MARWAN MOUJAES



Breathe, 2016,
Installation
fan, military tracts
dimensions variables

BREATHE

The fan's blow fixes to the wall a military tract thrown by the air force's aviation. It is a reproduction of a tract found in Beyrouth during the war that opposed Liban and Israel from the 12th of July to the 14th of August, 2006. Here, the blow becomes the way of exhibiting the word and the condition of its durability.

Breath is part of an assemble of pieces that put in tension language's fragilities in tensed political contexts. Dissociating words from their initial fonctions, and immobilizing the word between the sky and the ground, Breath suspends the threat and, with it, the desecration of the city. The message is lifted from the ground instead of falling down. The dialectic of the one communicating to kill with the one who blows and suffers. Who only has the air to defend oneself.

Biographie de Marwan Moujaes

Born in 1989 in Beirut, Lebanon, he lives and works in Valenciennes (Nord-Pas-de-Calais, France). Marwan Moujaes is graduated of ESAD - Higher School of Art and Design in Valenciennes.

By revisiting the history of conflicts in the Middle East, Marwan Moujaes parasites the world of art with images of a crisis's period. He searches for ways of representing the unrepresentable and returns to the tragic as an alternative to figures of entertainment.

By inventing places of tension on the surface of reality, Marwan Moujaes interrogates about violence, sacrifice, mourning and guilt.

In 2016, he participated to the 61st show in Montrouge and exhibited an artwork of meaning: «40 days of mourning», shows solar eruptions for 40 days, mourning's time of children killed in Syria.

ARTUR ZMIJEWSKI



*Ogród botaniczny / Zoo, (Botanic Garden, ZOO), 1997,
Video format DVD,
Master S- VHS, 4m20*

BOTANIC GARDEN / ZOO

The artist addressed recordings of animals in a zoo and disabled children. Showing their isolation from the rest of society by, this time, bringing them to the fore. Zmijewski interrogates the body limits, the handicap and the intimate relationship.

Our voyeuristic eye points the tolerance capacity out. This film dating back 1997 starts a long series of artworks, where the problem of disability emerges in Artur Zmijewski's work. After so many years, this work resonates doubly. In France where the abortion is legal, the number of Down's syndrome children is constantly decreasing, while in Poland, which aims to totally prohibit abortion, the opposite effect occurs.

Biography of Artur Zmijewski

Born in 1966 in Warsaw, Poland. First, Artur Zmijewski studied sculpture at the Academy of Fine Arts in Warsaw in the early 1990's. He gives up this medium after his studies for the benefit of photography and especially video, more able for showing the complexity of the world.

The video would enable him to put in place realistic situations, displacements and exchanges operated, in a fairly raw documentary perspective, even if they are carried out within the framework of image. His work refers to individuals and social trauma. These works reflect an obsession with the body, this preoccupation seems to be common to many Polish artists of the 90's, such as Katarzyna Kozyra or Pawel Althamer, who passed through the studio of Grzegorz Kowalski, who familiarized them with the theory of « Open » theorized by the architect Oskar Hansen in 1959, aimed at encouraging communication and collaboration with other participants, other skills or social bodies. Radical and uncompromising, the works of Artur Zmijewski disturb as much as they fascinate in their way of surpassing legal, moral and ethical conventions.

In 2005, at the 51st Venice Biennale, he represented the Polish Pavilion and participated at the Documenta 14 in Kassel and Athens, 2017.

LIST OF ARTWORKS

PAWEL ALTHAMER

- *Artworks in progress*

ANNA BAUMGART

- *The Sun conquerors, 2014, film*

ENRICO FLORIDDIA

- *Façade, 2017, installation*

ERIC GIRAUDET DE BOUDEMARGE

- *100 Erosion, 2012, film, 6 minutes.*

LAURA GOZLAN

- *Through the Silver Globe, 2015, Installation video, 11 minutes*

NIKITA KADAN

- *Limits of responsibility, 2014, installation*

ZHANNA KADYROVA

- *Experiments series, 2014, photographs*

MARWAN MOUAJES

- *Breathe, 2016, installation*

ARTUR ZMIJEWSKI

- *Ogród botaniczny / Zoo, (Botanic Garden, ZOO), 1997, film, 4m20*

REVOLUTIONNARY EXPERIMENTAL SPACE



Member's group R.E.P:

Nikita Kadan
Zhanna Kadyrova
Volodymyr Kuznetsov
Ksenia Hnylytska
Lada Nakonechna
Lesia Khomenko..

Web site:
<http://bit.ly/2tQwP9m>

R.E.P

The R.E.P. group was established at the end of 2004 during the "Orange Revolution" in Ukraine. The group initially comprised 20 artists. Since 2006 the R.E.P. group's members are Ksenia Hnylytska, Nikita Kadan, Volodymyr Kuznetsov, Zhanna Kadyrova, Lada Nakonechna, Lesia Khomenko.

Their work began with a series of actions united by the name "Intervention," which appeared as a reaction to the politicized public space of "post-orange" Ukraine.

In its artistic practice, R.E.P. addresses a number of issues that are symptomatic of the current state of Ukrainian society and puts them in a global perspective.

Themes concerned:

- labor migration,
- the state of post-Soviet cultural institutions,
- mythical images of prosperity,
- Soviet heritage,
- the simulation of westernization,
- popular demand for a certain type of art,
- the individual responsibility of the artist.

Collective exhibitions

2013 The Future Generation Art Prize à Venice 2013 (55ème Biennale de Venise), Future Generation Art Prize

2012 The Exhibition of 21 shortlisted artists for the Future Generation Art Prize 2012 au PinchukArtCentre, Future Generation Art Prize, Kiev.

2009 Prague Biennale

RELATED EVENTS

SEPTEMBER

T 7

*Opening / 6:30 pm

S 30

*Theatre « Violences conjuguées », Cie Alaska

Late-night opening until 8:30pm

The journey of a man, who confronted his reactions to violence in his daily life, investigates his childhood. These blows of which he has no memories, this father who is not anymore. But the stories of his loved ones are holes, and sometimes even contradictory. The quest for truth becomes a quest for reconciliation.

OCTOBER

W 11

*Theatre « Fragments #5» - Mains d'Œuvres & La Loge

Founded and co-organized by La Loge and Mains d'Œuvres, the FRAGMENT (S) festival creates a dynamic movement of audiences and artistic projects, from theater to dance, through the visual and sound arts. Twelve companies will reveal a step of work in places committed for young creation and who wanted to mobilize their strengths and networks.

F 13

*Meeting : Bernard Stiegler

Congress on the work of the show To Burn or Not? Bernard Stiegler, is a French philosopher who focuses his thinking on the issues of the current changes - social, political, economic and psychological - driven by technological development and especially digital technologies.

*Theatre « Fragments #5» - Mains d'Œuvres & La Loge

The fifth edition, FRAGMENT (S) comes back from 6 to 21 October 2017 and becomes national! In fact, the «fragments» will be shown at the Young National Theater, Mains d'Œuvres, CENTQUATRE-PARIS, La Loge, Carreau du Temple, Grand Parquet (under the aegis of the Theatre Paris-Villette) AND , for the first time, at the Theatre SORANO, in Toulouse!

MAINS D'ŒUVRES



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Mains d'Œuvres is a place of creation and broadcasting, research and experimentation, intended to host artists from all disciplines. Founded in 1998 by Christophe Pasquet (Usines Éphémères), Fazette Bordage (Confort Moderne) and Valérie Peugeot, the association has emerged from the desire to convey the capacity to imagine and feel.

Located in the former social and sports center of the Valéo factories, in a building of 4,000 m², Mains d'Œuvres is an independent project which wanted to induce other possibilities in the accompaniment of artistic practices while being constantly searching for sensitive crosses Linking art and society. Mains d'Œuvres supports contemporary art through a program of residencies of emerging artists and a program of exhibitions and events. Artists are at the heart of projects, Mains d'Œuvres boots a dynamic between the workshop and exhibition space, but also among disciplines and territories.

Three exhibitions per year, including one personal exhibition for a resident artist, that allow visitors to discover works produced in the place put in perspective with works by well-known artists. Exhibitions are also spaces for activated thoughts by speech during events (conferences, visits, meetings) or daily during the reception of visitors.

Mains d'Œuvres is an association from the law 1901, recognized of general interest, directed by Juliette Bompont. Mains d'Œuvres is supported by the city, the General Council of Seine-Saint-Denis, the Regional Council of Ile-de-France, the DRAC Ile-de-France / Ministry of Culture and Communication, Paris City Council, Seine-Saint-Denis Youth and Sports Department, BNP Paribas Foundation, Fondation France-Active, NEF.

INFORMATION

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TIMES OPENING

The exhibition is open from Thursday to Sunday, 2pm - 7pm.

Access to exhibitions is free.

VISIT THE EXHIBITIONS

Take an appointment for free visit, organized for groups (associations, school, leisure centers, etc.)

• Contact

heloise@mainsdoeuvres.org

FREE ACCESS

Mains d'Œuvres

1, rue Charles Garnier

93400 Saint-Ouen / T. 01 40 11 25 25

www.mainsdoeuvres.org

Station Garibaldi (line 13)

or Porte de Clignancourt (line 4)

Bus 85 stop Paul Bert

THANKS

For the precious support:

GALLERIA CONTINUA, San Gimignano / Beijing / Les Moulins / Habana

Galerie Campagne Première, Berlin

Filip Rutkowski FGS FUNDACJA GALERII FOKSAL,

Monika Szewczyk - Arsenal Gallery, Bialystok (Pologne),

Team of Izolyatsia - Kiev (Ukraine),

Team of BPS22 Musée d'Art de la Province du Hainaut - Charleroi (Belgique),

Mathylda Taszycka - Institut Polonais à Paris,

Rahma Khazam

Monika Murawska

Lucie Gottlieb, Héloïse de Crozet, Fanny Borrot, Marta

Deskur, Alexandre Périgot.



The exhibition is supported by the County Council of Seine-Saint-Denis.



Ce projet est cofinancé par le Fonds social européen dans le cadre du programme opérationnel national « Initiative pour l'Emploi des Jeunes »

Pour « l'Initiative pour l'Emploi des Jeunes »

Assembly exhibition: Beatriz Kayzel, Vincent Tronel et Julien Poussardin

This press pack is designed by Kiösk Studio.