

## NATURE HUMAINE – HUMAINE NATURE

a thematic exhibition, from 11 November 2022 until 10 April 2023  
with:

Gilles Aillaud	Otobong Nkanga
Ed Atkins	Robert Rauschenberg
Valentin Carron	Pamela Rosenkranz
Vincent van Gogh	Daniel Steegmann Mangrané
Gyárfás Oláh	Gisèle Vienne
Shara Hughes	Yuyan Wang
Jochen Lempert	Luigi Zuccheri

As the signs that we need to rethink the polarity between nature and culture are multiplying, and when the harm inflicted on the planet by human beings is becoming ever more apparent, the exhibition "Human Nature – Humane Nature" invites us to explore the complex relationship between humanity and nature.

Vincent van Gogh, an enlightened, avant-garde artist working during a time of intense industrialisation, often evoked nature and the possibility of synthesis with it. His pantheistic vision can thus serve as a lens through which to consider contemporary works, to reflect on the differences and affinities today's artists have with Van Gogh's legacy.

Although the fourteen artists presented in "Human Nature – Humane Nature" seem to share the desire to foreground the urgent issues we face and to rethink our behaviours, they engage with different realms – those of dreams, of poetry, or the archetypical relationships between human beings and the plant and animal worlds. Their works, including sculptures, drawings and videos, capture apparently bucolic elements or evoke the disastrous effects of humanity's domination over the rest of the living world, reflecting forgotten ways of being in the world from our distant past or existential questioning that has all too often been dismissed.

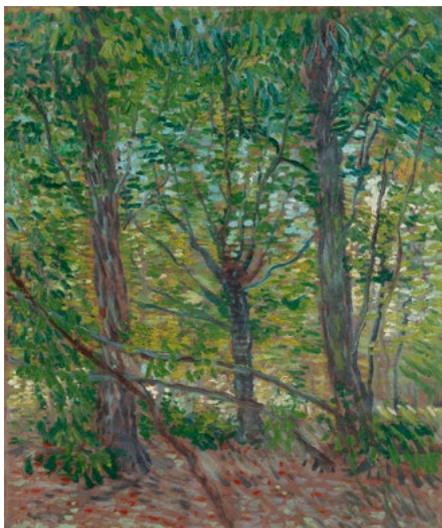
By focusing on the infiltration of the artificial and the digital into every aspect of our being, our daily lives and our bodies, certain works bring us closer to what is now both fundamental and essential.

*Exhibition Curators:*

*Bice Curiger, Julia Marchand et Margaux Bonopera*

Press Preview: Thursday 10 November at 1pm

NATURE HUMAINE – HUMAINE NATURE  
VISUELS PRESSE : LÉGENDES ET CRÉDITS EN FRANÇAIS  
PRESS IMAGES: CAPTIONS AND CREDITS IN ENGLISH



FR  
Vincent van Gogh  
*Arbres, Paris, juillet 1887*  
Huile sur toile, 46,5 x 38 cm  
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)

EN  
Vincent van Gogh  
*Trees, Paris, July 1887*  
Oil on canvas, 46.5 x 38 cm  
Van Gogh Museum, Amsterdam (Vincent van Gogh Foundation)



FR  
Gilles Aillaud  
*La Fosse, 1967*  
Huile sur toile, 200 x 250 cm (FNAC 29065)  
En dépôt au Musée des Beaux-Arts de Rennes  
Centre national des arts plastiques, Paris  
© Adagp, Paris, 2022 / Cnap  
Photo : Jean-Manuel Salingue – Musée des Beaux-Arts de Rennes

EN  
Gilles Aillaud  
*La Fosse (The Pit), 1967*  
Oil on canvas, 200 x 250 cm  
(FNAC 29065)  
On deposit at the Musée des Beaux-Arts de Rennes  
Centre national des arts plastiques, Paris  
© Adagp, Paris, 2022 / Cnap  
Photo: Jean-Manuel Salingue – Musée des Beaux-Arts de Rennes



FR  
Luigi Zuccheri  
*Sans titre, 1950-1955*  
Tempera sur bois, 40 x 45 cm  
MMXX, Milan  
Photo : DSL Studio

EN  
Luigi Zuccheri  
*Untitled, 1950-1955*  
Tempera on board, 40 x 45 cm  
MMXX, Milan  
Photo : DSL Studio

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FR

Shara Hughes

*Put On A Happy Face, 2021*

172.5 x 152.5 cm

Courtesy : l'artiste et Galerie Eva Presenhuber

© Shara Hugues

Photo: Stan Narten, JSP Art Photography

EN

Shara Hughes

*Put On A Happy Face, 2021*

172.5 x 152.5 cm

Courtesy the artist and Galerie Eva Presenhuber

© the artist

Photo: Stan Narten, JSP Art Photography



FR

Otobong Nkanga

*The Weight of Scars (Le poids des cicatrices), 2015*

Textiles (viscose, laine, mohair et coton) et impression sur dix plaques de Forex, 253 x 612 cm

Collection JMD, Hong Kong

Courtesy : Otobong Nkanga & Galerie In Situ Fabienne Leclerc

EN

Otobong Nkanga

*The Weight of Scars, 2015*

Textiles (viscose, wool, mohair and cotton) and printing on ten Forex plates, 253 x 612 cm

Collection JMD, Hong Kong

Courtesy: Otobong Nkanga & Galerie In Situ Fabienne Leclerc



FR

Valentin Carron

*Kid and Dog (Enfant et Chien), 2021*

Émail sur aluminium coulé, 120 x 149 x 57,5 cm

Collection Pictet, Genève

EN

Valentin Carron

*Kid and Dog, 2021*

Enamel on cast aluminum, 120 x 149 x 57.5 cm

Pictet Collection, Genève

# NATURE HUMAINE – HUMAINE NATURE

## ARTISTES' BIOS INCL. COMMENTS ON THE WORKS EXHIBITED

### GILLES AILLAUD

1928-2005, Paris (France)

French painter, set designer, writer, and decorator Gilles Aillaud studied philosophy before dedicating himself to painting. In the 1960s he became a major figure in the Narrative Figuration movement that originated in 1965 at Galerie Raymond Creuze in Paris under the influence of art critic Gérald Gassiot-Talabot. Aillaud's pictorial work had long been filled with political messages bordering on communism, but by the mid-1960s he came to focus on paintings of animals and landscapes.

The four paintings presented here, created between 1967 and 1980, show scenes from a zoo with complex framing and realistic textures. The use of different vanishing points results in a momentary imbalance, making us wonder how much freedom we grant ourselves when we choose to lock up animals.

Their compositions, in which the artificial environments of the cages or pit take up more space than the animals themselves, verge on abstraction, resulting in paintings that are both metaphysical and philosophical. Captivity is unmistakable, even if no cage bars are shown, leading us to call into question our relationship with the animal world and how we distance ourselves from it.

### ED ATKINS

\*1982, Oxford (United Kingdom)

Ed Atkins is best known for video works that use technologies associated with animation such as 3D and composite imaging. Characterised by precise scripts and exacting sound production, they deal with concepts of death, the body, the spirit world and loss.

*Voilà la vérité* (2022) uses a clip from the 1926 silent film *Ménilmontant* by Dimitri Kirsanoff, which starred Nadia Sibirskaja. To produce his new work, Atkins created a soundtrack for the scene consisting of realistic ambient sounds (birdsong, footsteps, crumpling paper) together with the sobs and sighs of dubbed actors. With the help of artificial intelligence, the film was also digitised, cleaned, colourised and sharpened.

The original extract that Atkins chose to revisit shows an old man silently offering part of his meal to a destitute woman sitting on a bench with a newborn in her arms. In its stark simplicity the film calls attention to our need to feed ourselves, as well as to the fragility and vulnerability resulting from this need.

The work's title is taken from the text that can be read in the newspaper wrapping the old man's food: "Voilà la vérité" (Here is the truth).

The two works by Ed Atkins presented here directly echo Van Gogh's paintings of worn-out shoes, which philosopher Martin Heidegger considered to be the very image of human labour and working the land.

In these paintings, created with watercolour and bleach, Atkins depicts a formal shoe and his own foot. The diptych, exhibited here with the works facing one another, presents a philosophical and poetic enigma: like Van Gogh's shoes, many questions are raised and many interpretations are possible, in terms of both the techniques used and the subject's realism and disarming simplicity.

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### VALENTIN CARRON

\*1977, Martigny (Switzerland)

Especially attached to Valais, the Swiss canton where he was born and still lives, Valentin Carron engages a popular, even rudimentary, aesthetic. He explores different sculptural languages, where the interplay of materials and scales bring into question what we take for granted. Thus something that we may think belongs to the realm of childhood or memory is elevated to the status of monument.

In these two sculptures, which are part of a larger series, the artist focuses on the relationship between humans and pets. He represents the link as two single figures, in opposition to one another, that somehow come together.

The production of Carron's works often involves several steps: the figures in *Kid and Dog* (2021), for example, were first made from a block of modelling clay, then digitised with a 3D scanner. Data from the scan was then used to create this cast aluminium sculpture.

Valentin Carron's work sometimes references objects, those found in everyday life and in public space, that attract him because of a certain aesthetic quality or some kind of "defect". He combines these with a profound interest in forms and uses inherited from folk and tribal traditions. This can lead to the creation of ambiguous works with multiple references, somewhere between art and design.

*The One One* (2021) is a giant head made of wood and felted wool that it is possible to sit in. The artist sees the work as a kind of refuge, highlighting the need we can sometimes feel to curl up in such a space and distance ourselves from the world. It complements the sense of solitude and silence conveyed by Carron's other two works in the exhibition, *Kid and Dog* (2021) and *Adult and Dog* (2021), both of which appeal to feelings of compassion and the need to withdraw.

### GYÁRFÁS OLÁH

\*1975, Miercurea-Ciuc (Romania)

Gyárfás Oláh is interested in folk traditions and uses old textiles to (re)create ghosts from the past or mythology. His experience in fashion design is also reflected in his work, as can be seen in *Untitled* (2015), which evokes both a threadbare garment and a human skeleton.

In the double sculpture *Szénaizmok Szalaghegyen* (Hay muscles in a mountain of ribbons, 2020), the mythological, benevolent beasts are mutable and almost unrecognisable. Natural materials, including hay, straw, hemp and wood, make them appear tame and domestic. In Oláh's work the monsters of our collective imagination become both psychopomp creatures – who accompany the souls of the dead – and pets, whose sculptural strength is at once imposing and protective. His archaic, hybrid sculptures open up a transitional space between different worlds, societies and eras.

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### SHARA HUGHES

\*1981, Atlanta (USA)

Shara Hughes considers the paintings and drawings that she creates to be imaginary internal landscapes that she populates with various signs and symbols. She is inspired by Western painting but introduces formal and chromatic disruptions to create works that are original in both their dimensions and their near-square format, as well as in their compositions, which subvert classical depictions of landscape.

Through loose, dynamic brushstrokes, she produces environments that are wilfully devoid of any kind of realism, filled with fantastical vegetation and imagined perspectives. By distorting the fundamental qualities of plants, she challenges what viewers expect to feel and see. Natural elements, for example, are given textures that remind us of plastic, and the use of fluorescent colours echoes contemporary digital imagery. Making use of a variety of tools and techniques, including oil paint, spray paint, palette knives, monotypes and drawing, Hughes creates highly artificial landscapes that arch towards the psychedelic.

### JOCHEN LEMPERT

\*1958, Moers (Germany)

Jochen Lempert began his professional life as a biologist, after graduating from university in Bonn with a thesis on dragonflies in Liberia. In the late 1980s he turned to experimental cinema with the collective Schmelzdahin (literally, "melt away"), which was active until 1990. He then decided to dedicate himself to photography. From the beginning he used a 50 mm lens and developed his own prints, mostly on matt paper, which were then exhibited unframed. His format varies in accordance with his observation of the world, and he shifts between animal, vegetable and human subjects. Lempert's photographic works are acutely attuned to living things and the coexistence of different life forms. His documentary approach is consoling, but there is also a certain melancholy and fragility to his works, expressed in the way that he chooses to install and exhibit them.

In dialogue with Vincent van Gogh's painting *Arbres* (Paris, July 1887) currently on view at the Foundation, Jochen Lempert has selected these fifteen photographs. They communicate with each other and form a group of close images, thanks to the artist's own orchestration.

### OTOBONG NKANGA

\*1974, Kano (Nigeria)

Otobong Nkanga is a visual artist and performer. Interested in land, architecture and the environment, she questions our use of natural resources. By weaving networks and linking different elements and motifs she also investigates our collective history, how it has been written and told.

The enormous tapestry *The Weight of Scars* (2015) brings together a constellation of photographs, of deserts, rocks and cliffs, against the backdrop of an imaginary map. Two semi-human figures, like dismembered or incomplete puppets, hold the strings that link the photographs – an important medium for the artist, who lost all material trace of her early childhood in a fire. Before making this work, Nkanga visited a disused mine in Namibia, a place where society's most disadvantaged classes carry out particularly difficult and dangerous work.

The installation *Arched Gorge* (2021), made up of a hand-tufted rug, ropes, wood and a flask made of Murano glass, can be perceived as a refuge for damaged souls, an invitation to rest. The rug's shape resembles a beryl stone; the artist has been fascinated with minerals since her childhood and sometimes carries them with her on her travels.

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### ROBERT RAUSCHENBERG

1925, Port Arthur (USA) – 2008, Captiva (USA)

During his studies, Robert Rauschenberg met composer John Cage and choreographer Merce Cunningham, with whom he created several happenings. His work, which reflects multiple influences – including Dada, Surrealism and the indigenous art of North America – started to attract attention in the mid-1950s. He influenced American Pop artists, particularly through his canvases that incorporated everyday objects, as well as French New Realist painters.

The collection of the Fondation Vincent van Gogh Arles known as the "Collection Yolande Clergue" in honour of the woman who created the association that gave rise to the present foundation in 1983 thanks to the philanthropist Luc Hoffmann – originated from the donation of works linked to Van Gogh by numerous artists, including Rauschenberg. His work *Untitled* (1987) is accompanied by the following text by the artist: "Vincent shows us a burst of color in each of his paintings, I've always admired him; I was also thinking about his sadness, and his solitude when I made this black sunflower with barbed wire added to the sunlit colors of the sunflowers." If the sunflower incarnates the Dutch artist and his vulnerability, today it can also echo the feeling of melancholy we may feel when faced with the ecological crisis.

### PAMELA ROSENKRANZ

\*1979, Altdorf (Switzerland)

Pamela Rosenkranz has developed a sensitive, critical practice combining sculpture, video, painting and installation. Through her work, which is informed by recent scientific research and speculative philosophy, she questions the place of human beings – and thus of viewers – within their environment, as well as their relationship to it.

The series *Firm Being* (2011–2020) is made up of plastic bottles filled with liquids in the shades of human skin. Their presentation, under glass, on plinths, emphasises and extends the myth of purity constructed by brands using slogans such as "Parce que l'eau que vous buvez est aussi importante que l'air que vous respirez" (Because the water you drink is as important as the air you breathe) or "Déclarée source de jeunesse par votre corps" (A recognised fountain of youth for your body). Recontextualised in this way, these consumer products question the commodification of the viewer: the bottles themselves resemble unidentifiable bodies. Water as a necessity of life disappears as a brand takes precedence.

These five blue light sculptures by Pamela Rosenkranz evoke Gothic windows. They were initially produced in 2018 for an exhibition of Rosenkranz's work in the cloister of the Fraumünster Church in Zurich, which opened to coincide with the winter solstice – the shortest day of the year, heralding the return of the light.

With these installations emitting an intense, artificial, almost supernatural blue light, Rosenkranz transforms the exhibition space, suggesting a symbolic link between the blue light of medieval stained glass windows and that of our computer and smartphone screens. The resulting environment, as chimerical as it is contrived, challenges our habits of visiting and perceiving.

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### DANIEL STEEGMANN MANGRANÉ

\*1977, Barcelone (Spain)

Daniel Steegmann Mangrané lives in Brazil, close to the Amazon rainforest, which is one of his main sources of inspiration and a subject of his work. He is interested in what links natural elements together, disregarding the rationalist dualism of subject and object; he questions and challenges the properties that define the different categories of living things and their hierarchies. He also examines the authoritarian aspect of opposing nature and culture.

Cut lengthwise, this beech tree branch appears to have been dissected, split in such a way as to create a disturbing symmetry, an embodiment of vulnerability. Titled *Geometric Nature/Biology* (2022), from a distance it resembles an insect found in much of Daniel Steegmann Mangrané's work, the phasmid. The artist constantly seeks a certain fragility, in an attempt to get closer to belief systems that consider the original shared condition of humans and animals to be humanity and not animality.

### VINCENT VAN GOGH

1853, Groot-Zundert (Netherlands) – 1890, Auvers-sur-Oise (France)

This painting, made in July 1887, while Vincent van Gogh was living in Paris, depicts trees whose dense trunks and foliage block the horizon. It belongs to a group of works based on the motif of undergrowth that are among his most impressionistic.

His interest in this subject is linked to the work of Claude Monet – especially his views of the banks of the Seine – with which we know Van Gogh felt an affinity from his correspondence with Australian artist John Peter Russell. He lamented that Monet used trees as mere motifs, rather than as genuine subjects to be studied, a practice the painter from Giverny would explore later. Van Gogh preferred to capture the vitality, strength and power of vegetation with a pointillist touch that verged on abstraction. Patches of blue and red in the upper and lower parts of the painting, respectively, energise and illuminate the canvas, which appears to radiate the heat of summer.

During his stay in Paris, Van Gogh sought to capture the small areas of countryside that persisted in a city disrupted by the industrial revolution and by modernity. It was this quest that brought him to the south of France in February 1888, where he would paint more undergrowth, notably in Saint-Rémy-de-Provence.

### GISÈLE VIENNE

\*1976, Charleville-Mézières (France)

Choreographer, director and visual artist, Gisèle Vienne studied music and philosophy before enrolling in puppet school. Since 2003 her work has focused on the creation of life-sized dolls representing teenage girls, which she then uses in performances, installations, photographs and films. In her work, the body is considered as a site for both questioning culturally constructed systems of perception, as well as for critiquing and possibly shifting them.

The adolescent in *I Apologize – Nico* (2003) stretches out in a contorted position and is surrounded by sweets. The draping of the girl's clothes, the way the packet of sweets has been torn open, and the positioning of a piece of paper in her left hand, are all meticulously noted and replicated when the work is installed.

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### YUYAN WANG

\*1989, Qingdao (China)

After studying painting in China and at the Beaux-Arts in Paris, Yuyan Wang graduated from Le Fresnoy in 2020. Within immersive installations she presents films created from found footage, combining clips from both personal videos and videos sourced online.

The film *One Thousand and One Attempts to Be an Ocean* (2021) was produced during the first Covid-19 lockdown: it uses a selection of the videos of repetitive events or actions that proliferated online at the time, which were oddly satisfying to watch ("oddly satisfying videos"). According to the artist this odyssey into the so-called Capitalocene era is her attempt to connect to the world. The work is also grounded in the feelings engendered by the cognitive dissonance of the ecological crisis: although we are fully aware of the warning signs, we continue to overstep boundaries without changing our behaviour.

### LUIGI ZUCCHERI

1904, Gemona del Friuli – 1974, Venice (Italy)

The painter and illustrator Luigi Zuccheri spent most of his childhood in Friuli and the Veneto, two regions that would have a lasting effect on his work. After first studying literature, he devoted himself to drawing and painting. By adopting techniques from both the Primitives and the great Italian masters, he developed a personal style that was informed by art history. He used egg tempera and prepared his own pigments from minerals he collected during his long walks.

He discovered Surrealism while staying in Paris in the 1930s, which resulted in the human figure gradually disappearing from his work, supplanted by landscapes and depictions of animals. After World War II tiny silhouettes and figures reappeared in his work but were always dwarfed in comparison to natural elements. In the 1950s he participated in the 25th Venice Biennale and had solo shows of his work at Galleria del Naviglio in Milan and Galerie Allard in Paris. He continued to expand his practice until the end of his life, notably producing bronzes such as those included here.

# LIST OF EXHIBITIONS HELD AT THE FONDATION VINCENT VAN GOGH ARLES

Since its opening in 2014, the Fondation has exhibited 70 paintings by Vincent van Gogh, thanks to partnerships with public and private collections (in particular with the Van Gogh Museum Amsterdam, the Kröller-Muller Museum in Otterlo and the E. G. Bührle Collection in Zürich). 47 drawings and one original letter by the artist have also been exhibited.

04.04 – 31.08.2014

*Van Gogh Live ! Inauguration* with Guillaume Bruère, Raphael Hefti, Thomas Hirschhorn, Gary Hume, Bethan Huws, Bertrand Lavier, Camille Henrot, Fritz Hauser, Elizabeth Peyton  
Curator: Bice Curiger

*Van Gogh – Colours of the North, Colours of the South*  
Curator: Sjraar van Heugten

20.09.2014 – 26.04.2015

Bertrand Lavier, *L'affaire tournesols*  
Curator: Bice Curiger

Yan Pei-Ming, *Night of Colours*  
Curator: Xavier Douroux

12.06 – 20.09.2015

*Van Gogh Drawings: Influences and Innovations*  
Curator: Sjraar van Heugten

Roni Horn, *Butterfly to Oblivion*  
Curator: Bice Curiger

Tabaimo, *aitaisei-josei*  
Curator: Bice Curiger

11.10.2015 – 10.01.2016

David Hockney, *The Arrival of Spring*  
Curators: Gregory Evans & Bice Curiger

Raphael Hefti, *On Core / Encore*  
Curator: Bice Curiger

13.02 – 24.04.2016

*Très traits*, with Eugène Leroy, Christopher Wool, Andreas Gursky, Silvia Bächli, Adrian Ghenie, Roy Lichtenstein, Isabelle Cornaro  
Curator: Bice Curiger

Saskia Olde Wolbers, *Yes, These Eyes Are the Windows*  
Curators: Bice Curiger & Julia Marchand

Giorgio Griffa  
Curator: Bice Curiger

14.05 – 11.09.2016

*Van Gogh in Provence: Modernizing Tradition*  
Curator: Sjraar van Heugten

Glenn Brown, *Suffer Well*  
Curator: Bice Curiger

01.10.2016 – 29.01.2017

Urs Fischer, *Mon cher...*  
Curator: Bice Curiger

04.03 – 17.09.2017

*Calm and Exaltation. Van Gogh in the Bührle Collection*  
Curators: Bice Curiger & Lukas Gloor

Alice Neel: *Painter of Modern Life*  
Curator: Jeremy Lewison

Rebecca Warren  
Curator: Bice Curiger

07.10.2017 – 02.04.2018

*La Vie simple – Simplement la vie / Songs of Alienation* with Pawel Althamer, Jonathas de Andrade, Yto Barrada, Andrea Büttner, David Claerbout, Sanya Kantarovsky, Jean-François Millet, Nicolas Party, Dan Perjovschi, Juergen Teller, Oscar Tuazon, Vincent van Gogh  
Curators: Bice Curiger & Julia Marchand

21.04 – 28.10.2018

*Hot Sun, Late Sun. Modernism Untamed* with Adolphe Monticelli, Vincent van Gogh, Pablo Picasso, Germaine Richier, Alexander Calder, Sigmar Polke, Giorgio de Chirico, Joan Mitchell, Etel Adnan, Sun Ra  
Curator: Bice Curiger

Paul Nash. *Sunflower Rises*  
Curator: Simon Grant

17.11.2018 – 10.02.2019

*The Autumn of Paradise. Jean-Luc Mylayne*  
Curator: Bice Curiger

James Ensor & Alexander Kluge: *Dark Centuries*  
Curator: Julia Marchand

02.03 – 20.10.2019

Niko Pirosmani – *Wanderer Between Worlds*  
Curator: Bice Curiger

Vincent van Gogh: *Speed & Aplomb*  
Curator: Bice Curiger

Vincent van Gogh: *The Return of the Sower*  
Curator: Lukas Gloor

16.11.2019 – 13.04.2020

*... et labora* with photographs from the Ruth + Peter Herzog Collection, works by Mika Rottenberg, Yuri Pattison, Emmanuelle Lainé, Andreas Gursky, Michael Hakimi, Thomas Struth, Liu Xiaodong, Cyprien Gaillard and Provençal ex-votos  
Curator: Bice Curiger

28.06 – 13.09.2020

*Complicity: Roberto Donetta (1865–1932)* with Natsuko Uchino, Rose Lowder, Cyprien Gaillard and Provençal ex-votos, with the florist Marie Varenne and *Square Saint-Pierre au coucher du soleil* (1887) by Vincent van Gogh  
Curators: Bice Curiger & Julia Marchand

03.10.2020 – 28.03.2021

*My Cartography: The Erling Kagge Collection*

19.06 – 31.10.2021

« Laura Owens & Vincent van Gogh »  
Curators: Bice Curiger & Mark Godfrey

27.11.2021 – 28.03.2022

*Breathing One's Breath*  
Curators: Bice Curiger, Julia Marchand et Margaux Bonopera

21.05 – 23.10.2022

*Nicole Eisenman and the Moderns. Heads, Kisses, Battles*  
Curator: Bice Curiger

# PRACTICAL INFORMATION

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« NATURE HUMAINE – HUMAINE NATURE »

EXHIBITION FROM 11 NOVEMBER 2022 TO 10 APRIL 2023

**PRESS PREVIEW ON THURSDAY 10 NOVEMBER AT 1PM**

## FONDATION VINCENT VAN GOGH ARLES

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## OPENING TIMES

Open from Tuesday to Sunday,  
from 10am to 6pm  
Last admission at 5.15pm  
Closed on Mondays, except on the 10 April

## ADMISSION

Full rate: €10  
Reduced rate: €8  
Students: €3  
Free admission: children under 18,  
disabled visitors, ICOM members,  
press card, tour guides, curators,  
journalists

## PARTNERS

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