georgina starr /
hello. come here. i want you.

saâdane afif /
the fairytale recordings
The two solo exhibitions presented by the Frac Franche-Comté, a French Regional Contemporary Art Fund, are devoted to Georgina Starr and Saâdane Afif, two artists of the same generation. Both post-conceptual in approach, they share an interest in the musical world, vinyl records, Thomas Edison\(^1\), narratives, fairy tales, performances and the occult sciences.

The first important survey exhibition of Georgina Starr in France, charting the career of this British artist from 1992 to the present, \textit{Hello. Come here. I want you.} is also an opportunity to showcase previously unpublished works, produced by the Frac. The exhibition styles itself as a vast installation with a baroque aesthetic. It invites us to enter a composite world punctuated by videos, drawings, photos, scenic devices, her writings and poems, sounds that she has recorded, performances and more generally narratives, which appear to draw on both autobiography and the fantastic, to the extent that we will not attempt to discern the true from the false, preferring to see Georgina Starr as the narrator of a fiction orchestrated around herself.

Saâdane Afif is one of the most noted French artists of his generation. He develops a body of work that takes various forms (including performances, texts, sculptures, posters and installations). \textit{The Fairytale Recordings}, a series of eight vases one of which belongs to the Frac’s collection, is the result of a performance whereby the operatic singer and actress Katharina Schrade undertook the spoken delivery of eight texts and consigned her words within each of the vases made by the Nymphenburg Porcelain Manufactory after a design by the artist. Each vase was then sealed with a lid surmounted by a delicate figurine depicting Schrade in the pose that she takes at the beginning of each of her performances.

\(^1\) Note that Thomas Edison, the self-taught genius (whose inventions include the phonograph), devoted his later years to the occult sciences, working to develop a device that would put us in contact with the dead.
You should have never put me away
Georgina, we were brilliant together...
Georgina Starr


May 19th – September 24th 2017
> press visit in the artist’s presence:
  Friday, May 19th at 2:30pm
> opening:
  Thursday, May 18th at 6:30pm

Curator : Sylvie Zavatta,
director of the Frac

With the support of Fluxus Art Projects

This is the first important survey exhibition of Georgina Starr in France. Charting the career of the British artist from 1992 to the present, Hello. Come here. I want you. is also an opportunity to showcase previously unpublished works, produced by the Frac.

Part of a generation of artists who broke with art that sought to be resolutely self-reflective and anti-narrative, Georgina Starr is one of the Young British Artists: a group that appeared on the British art scene in the late 1980s, made up of artists who had opted to express everyday life through at times provocative works that explored both personal narratives and the artist’s role in society. She is also part of a generation who, having grown up in the 1970s with mass media, has been marked by television, films, magazines, the glamour of popular culture, its icons of fashion and pop music – all pervasive influences that constantly fuel her imagination.

Entitled Hello. Come here. I want you.², Georgina Starr’s exhibition styles itself as a vast installation with a baroque aesthetic. It invites us to enter a composite world punctuated by videos, drawings, photos, scenic devices, her writings and poems, sounds that she has recorded, performances and more generally narratives, which appear to draw on both autobiography and the fantastic, to the extent that we will not attempt to discern the true from the false, preferring to see Georgina Starr as the narrator of a fiction orchestrated around herself. In this strange universe – in some respects perhaps reminiscent of that of Pipilotti Rist (in her jubilant and ironic portrayal of femininity) or of Matthew Barney (for his “wacky” science-fiction aesthetic and his own twists) – memories of childhood or adolescence, with their share of small pleasures, as well as traumatic ordeals, both real or re-imagined, mingle with the supposedly real but ever transforming life experience of someone who has become an adult, an artist and a woman.

If we look at Georgina Starr’s website, the first page of which shows the drawing of a levitating brain that contains the chronological tree view of her different works, we notice that two works from 1992, presented in the exhibition, form the basis of her later projects. The first, Yesterday (a 2010 edition of which the Frac has acquired in the form of a vinyl LP on a turntable) consists of a recording of the artist whistling the Beatles song. For a whole day, when it was being made, it was

² Popular belief has it that Thomas Edison was the first person to use the word “Hello” on the telephone; yet it was the inventor of the telephone, Alexander Bell, who succeeded for the first time in 1876 in transmitting a human voice remotely with the message “Mr Watson, Come here - I want to see you”. Given a new twist here by the artist, these words are ironic in that at the time they foreshadowed the siren song of the communications society and the media. Yet they also seek to take on a completely different meaning here. Wrenched from the past, like voices from beyond the grave, they invite us to look beyond appearances.
georgina starr / hello. come here. i want you.

broadcast through hidden speakers with the effect that, at the end of the day, everyone who had been on the premises, would be whistling the tune, perhaps without really being aware of it, thereby creating a kind of symphony. The second, Static Steps (also to be shown in the form of an installation in the Frac) is the artist’s first video work. It brings together a series of short dances featuring tiny paper figures that Georgina Starr charged with static electricity. She documented their every move through writing, audio and drawings; she also called on a BBC presenter to provide an instructional voiceover of the various stages of these seemingly random dance steps.

Both works contain many of the characteristic features of Georgina Starr’s later work. The use of recent technologies as well as obsolete techniques, the use of her own body, the involvement of others (sometimes without their knowing), the mixing of genres and disciplines or indeed her interest in chance, the unpredictable and, as we shall see, obscurantism, are constants in her work; this is apparent in the works presented in the exhibition which together, beyond their diversity, attest to a coherent universe, that is at once fantastic, humorous and disturbing.

I am a record, already presented at Le Confort Moderne in Poitiers in 2010, opens the show. This work, composed to date of 85 vinyl LPs (single-copy pressings with record sleeves made by the artist), containing recordings of a diverse group of sounds, is a kind of personal diary that the artist seemingly started at the age of five: conversations with her parents or her sister; the rumblings of a radiator that seemed to her to hold voices from beyond the grave or from parallel universes; messages left on her answerphone by her mother or a spurned lover; tunes whistled by the artist; various accounts about an unknown individual called Erik; the simultaneous recording of the top 40 of her favourite records that her father set fire to after she left the family home; interviews with Ronaldo Wright, a cinema portrait artist, model and illustrator for gay magazines in the 1950s, as well as being a great lover of spiritualism, which was to play a decisive role in the artist revisiting her interest in esoteric sciences such as psycho-physiognomy, palmistry and all other forms of clairvoyance (reading the lines of the hand or tea leaves) ... to the extent that she devoted herself in 2008 to monthly spiritualist séances, excerpts of which are contained in 250 locked grooves of 1.8 seconds of looped sound in the vinyl record entitled I am the medium. To present this work at the Frac Franche-Comté, Georgina Starr invented a new type of sound booth for listening on demand, while the heady Beatles tune – one that we take away with us and consign to memory – is broadcast nearby: “We are a record”.

Further on in the exhibition, The Nine Collections of the 7th Museum also takes the form of an accumulation of memories, but this time – and for the first time – by reconstructing a hotel room in The Hague where the artist stayed in 1994, when she was
commissioned to make a work for the city. For two weeks, alone and depressed, in a state that had led to the creation of her second video Crying (1993), which shows the artist in tears in her studio in Amsterdam, she was bored – but brought boredom to the level of fine art. Taking her inspiration from a painting by Willem Van Haecht, Appelles painting Campaspe (c. 1630), she gathered together everything that she had produced and gleaned to form nine sub-collections within this collection: The Lahey Collection, The Seven Sorrows Collection, The Recollection Collection, The Allegory of Happiness Collection, The Costume Collection, The Junior Collection, The Storytellers Collection, The Portrait Collections and Visit to a Small Planet Collection in an incredibly tightly-packed environment styled as a museum setting, complete with audio guide and captions.

The entire exhibition consists of personal materials and memories. It is a long-haul take on her soul-searching, as well as on the perennial nature of her themes, or even her obsessions. Here she reveals her teenage fascinations and passions, her aspirations with regard to the female models shown in the media. At first enthralled by the honeyed, glamorous aesthetic inspired by musicals (Grease (1978), Artists and Models (1955) in particular), pop singers, starlets from movies from the 1920s to the 1970s (such as Theda Bara and the actresses of Jacques Rivette movies), who have formed our collective memory, we gradually find ourselves sucked into a fictional universe that proves to be strangely dark, scary or even schizophrenic, as suggested by the dialogue she has with her double or mini alter-ego – a funny kind of doll, disconcerting and a bit frightening, called

Georgina Starr, The Nine Collections of the Seventh Museum, 1994, installation, courtesy of the artist
Junior, who invariably brings to mind the twin sisters or imaginary friend of the child in *The Shining*.

However, Georgina Starr counters what might be a long neurotic lament, or even a descent into madness, with a healthy dose of refreshing wit and a different kind of folly (a redeeming quality this time). The best example of this is without a doubt the “helmet of invisibility” presented in *The Nine Collections of the 7th Museum*. It is a means of isolating oneself from this oppressive universe, though common sense would say it is the universe that should disappear. Yet psychotherapists advise to take a step back, or possibly to go and try elsewhere when the world seems hostile, do they not? Indeed, there is no other solution for escaping madness, short of being rescued by an external force endowed with extraordinary powers (straight out of a Jerry Lewis film) or attempting to go back in time in order to change the present. This is the story recounted by Georgina Starr in the installations *Visit to a Small Planet* (1995) and *Moment Memory Monument* (2017).

The first installation is made up of booths overflowing with objects and oddly surreal videos like something out of a science-fiction “B” movie. It is based on the memory of the 1960 film of the same name that the artist discovered on the television while eating canned ravioli at the age of ten. Apparently, for fifteen years Georgina Starr tried in vain to watch the film again. The story starts like this: one morning, when she arrives at her studio, it is invaded by a cloud of orange smoke. She finds a typewritten letter signed Kreton (the alien from outer space played by Jerry Lewis), who has also left her a record by Dean Martin and the invisibility helmet. She sets about building an experiment booth and rewriting from memory the script of the film that had made such an impression on her as a child, while at the same time eating ravioli. But first and foremost, she jots down a list of five main desires:

1. To read minds
2. To have the power of invisibility
3. To communicate with animals
4. To have a photographic memory
5. To star in a musical...

*Moment Memory Monument*, the second installation, is something of a scientific laboratory, the interior of which contains a monumental sphere – recalling both the brain on the home page of the artist’s website, and her work entitled *Before Le Cerveau Affamé* (2013). *Moment Memory Monument* is also a kind of re-enactment of a darkly surreal film by Alain Resnais, *Je t’aime, je t’aime* (1968), whose script was penned by Jacques Sternberg, an avid writer of science fiction. In the film, scientists try out a time machine on a man who has just survived an attempt to commit suicide. The man is therefore made to relive his real or imagined memories. In the exhibition, it is the visitor who is invited to enter the brain to listen to a tale that takes us on a journey to another world, a text written by the artist and narrated by Hermine Karaghéuz. While *Moment Memory Monument* reveals the artist’s fascination with fantasy literature and films, it also testifies to her interest in temporal
scrambling and manipulation. This installation is therefore a kind of cover version of Alain Resnais’ film, in which repetition, as its title suggests, forms the central theme and rhythm. Yet more indirectly, the artist is also alluding to Jacques Rivette (Hermine Karagheuz being one of his muses), a film director well known for his interest in experimenting with time and duration though less so for the fact that his fantasy film Céline and Julie Go Boating (1974) was inspired by a Frank Tashlin musical starring Jerry Lewis and Dean Martin (Artists and Models, 1955), once again featuring superheroes and wild dreams.

By creating her own laboratory within the exhibition and by stage-managing her own “research assistants” responsible for reactivating the whole installation (including Hermine herself) during the opening performance, Georgina Starr has created her own time machine and, as in her entire oeuvre, brings together her cultural references and emotions.

Taking a pathway into Georgina Starr’s exhibition is like venturing into a world of nightmares and fantasies, where clichés inculcated by the media about happiness, women, love and our relationships with others are turned on their heads. The artist gives a completely new slant to these stereotypes that have beguiled our youth and shaped us, all the better to dismantle their workings and reveal the havoc they have wrought. Disneyland is no paradise. It is a ploy, similar to the “Pleasure Island” that attracted Pinocchio before he was turned into a donkey. This is the meaning of the fable written by Georgina Starr with its complex synopsis gently guiding and instructing us towards other possible worlds.

Sylvie Zavatta
List of works

I am a record
2010-2017
Installation: collection of 70 vinyl records, books, listening and consulting stations, adhesif covering, 4 display cabinets presenting record covers
Variable dimensions
Courtesy of the artist

Yesterday
2010
Vinyl disc on turntable, sound system
11 x 41,5 x 32 cm
Collection Frac Franche-Comté

Crying
1993
Video color and sound on monitor
Duration: 5’
Courtesy of the artist

Mentioning
1993
Video color and sound on screen
Duration: 7”11”
Courtesy of the artist

Moment Memory Monument
2017
Installation
Variable dimensions
Courtesy of the artist and Alcantara

Static steps
1992
Installation: video color and sound on monitor, 6 drawings, adhesives on the floor and on the wall
Duration: 7’
Variable dimensions and 6 x (180 x 120 cm)
Courtesy of the artist

The Nine Collections of the 7th Museum
1994-2017
Installation: screen print on paper, interactive station with touchscreen CD Rom, audio guides, period room, re-enactment of the artist’s room during her residency in Den Haag in May 1994
Variable dimensions
Courtesy of the artist

Inside Starrwood
1997
9 photographs
9 x (40 x 50 cm)
Courtesy of the artist

The Joyful Mysteries of Junior
2012
Installation: video color and sound on monitor, suitcase
Duration: 16’
Variable dimensions
Courtesy of the artist

The Dancer
2015
Paper, mirror and spotlights
Variable dimensions
Courtesy of the artist

Georgina Starr, I am a Record, Mum Sings Hello, 2010, courtesy of the artist
Visit to a Small Planet
1995-2017
Installation: 2 videos color and sound on projection, 3 videos color and sound on monitor, 2 booths and display cabinet presenting several objects
Variable duration and dimensions
Courtesy of the artist

Elements of the Visit to a Small Planet installation:

**Being Blue**
1995
Video color and sound on projection
Duration: 20’

**How to make Yourself Invisible**
1995
Video color and sound on projection
Duration: 4’

**Cat Conversation**
1995
Video color and sound on monitor
Duration: 4’

**The Mind Reading Experiment**
1995
Video color and sound on monitor
Duration: 12’

**The Trailer**
1995
Video color and sound on monitor
Duration: 3’

**The Ravioli Experiment Booth**
1995-2017
Wood and glass booth presenting several objects
Size of the booth: 230 x 230 x 230 cm

**The Invisibility Booth**
1995-2017
Wood and glass booth, chair, sound, video projection color and sound
Size of the booth: 230 x 230 x 230 cm

**Being blue**
1995-2017
Display cabinet presenting several objects
Size of the display cabinet: 80 x 120 x 80 cm
Georgina Starr
Born 1968 in Leeds (UK).
Lives and works in London.

Georgina Starr is a British artist best known for her video, sound and performance works. Starr emerged in the early 1990s as part of the Young British Artist generation.

Her works are known for their complex and fragile emotional narratives, in which she explores female identity, history, fiction and biography to create multi-layered theatrical events and installations.

Starr often appears in the artwork, either as a performer or narrator. It has been said that she is, “the conjurer of a genre of her own making” and of a recent work one critic noted: “Everything happens as if it were experienced twice, as though recorded, listened again and rewritten, once for herself and then again for her double, the stranger inside her.”

The notion of the double, both as a twin self and parallel reality have been at the centre of all her work and she continues to explore these concepts. A work she began in 1994, *The Making of Junior*, is revisited 18 years later, where Junior, a diminutive puppet-double reappears to direct a new artwork (*The Joyful Mysteries of Junior* (2012)).


In *Visit to a Small Planet* (1995), unable to find a scene from a movie she had watched in childhood, Starr undertook to rewrite the whole script from memory, eventually remaking her own version of the movie (props, costumes and sets) with herself in the starring role.

The inherently speculative truth of memory and biography are endlessly transformed and explored through her work – propelling the self into an abyss held fast between what was, is and could be.

In 2009 she compiled many of her audio works to make *I am a Record*, over 80 vinyl records which together create an historical and biographical archive of listening and recording.

In some of her most recent large-scale works (*Le Cerveau Affamé* (2013) and *I,Cave* (2015)) Starr expands and develops her ideas about femininity and the voice to create elaborate and magical installations that focus on reworking representations of the female body through performance, film, sculpture and writing.

Georgina Starr has exhibited widely over the last 25 years in galleries and museums both in the UK and internationally, from Museum of Contemporary Art Sydney and Tate Britain in London to Kunsthalle Zurich in Switzerland and Museum of Modern Art in New York.
Saâdane Afif, The Fairytale Recordings (Poster), 2011, screen printing on paper, 140 x 100 cm, Collection Frac Franche-Comté

Courtesy: Saâdane Afif and RaebervonStenglin, Zurich Saâdane Afif
Saâdane Afif
*The Fairytale Recordings*

May 19th – September 24th 2017

> press visit:
  Friday, May 19th at 2:30pm
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Curator: Sylvie Zavatta,
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Saâdane Afif has developed a body of work that takes various forms (including performances, texts, sculptures, posters and installations). The Vanitas theme and an acute awareness of the inexorable disappearance of living beings – as well as, in his view, of the works themselves – lie at the heart of his oeuvre. It is an awareness that leads him not only to revamp works by other artists, such as Marcel Duchamp’s *Fountain*, but also to invent poetic futures for his own works, by transposing or extending them into poems, songs, concerts or records, often made in collaboration with other artists, writers and musicians in particular.

In 2004 Saâdane Afif asked Lili Reynaud-Dewar to write a song related to his artwork. Ever since, he has continued to call on other artists to produce “lyrics”, texts or songs that he incorporates into his exhibitions which also feature objects and references to the music industry and practice.

*The Fairytale Recordings* (2011), a series of eight vases, presented in its entirety for the first time in France since its creation at the RaebervonStenglin gallery in Zurich, is showcased at the Frac Franche-Comté exhibition.

The ensemble is the result of a performance whereby the operatic singer and actress, Katharina Schrade, undertook the spoken delivery of eight texts – written beforehand by Tom Morton, Lili Reynaud Dewar, Mick Peter, Ina Blom and Tacita Dean for Saâdane Afif¹ – and consigned her words within each of the vases made by the Nymphenburg Porcelain Manufactory after a design by the artist. Each vase was then sealed with a lid surmounted by a delicate figurine depicting Schrade in the pose that she takes at the beginning of each of her performances.

In both their form and function, the vases are reminiscent of Egyptian canopic jars, whose lids were often an effigy of the deceased. While these jars were intended to hold human remains, to testify to its occupant’s existence and, especially, to ensure his eternal afterlife, the vases of Saâdane Afif claim to preserve an intangible trace of his passage: his voice, his words.

Commentators of *The Fairytale Recordings* make regular mention of both Thomas Edison, the inventor of the phonograph, and Rabelais. It is true that in this work the artist explicitly refers to sound recording technology (like records, Afif’s vases ultimately seek to safeguard the memory of spoken words) but also to Rabelais, the 16th-century French author who envisioned preserving the spoken word by freezing it. And it is indeed a dream similar to that of Rabelais, from the realm of fairy tales, which is at issue here.

¹ Nr 1 Ghost, 2005 words by Tom Morton
Nr 2 Everyday, 2004 words by Lili Reynaud Dewar
Nr 3 Black Spirit, 2004 words by Lili Reynaud Dewar
Nr 4 Power Chords, 2005 words by Mick Peter
Nr 5 Vice De Forme (A duel of warriors), 2009 words by Ina Blom
Nr 6 Brume, 2003 words by Lili Reynaud Dewar
Nr 7 Black Hole, 2005 words by Tom Morton
Nr 8 L’humour Noir (Song for Saâd), 2010 words by Tacita Dean
For, ultimately, *The Fairytale Recordings* is little concerned with technology. It is more firmly rooted in symbolism and poetics. We may remember the last scene in *In the Mood for Love*, a film by Wong Kar-Wai, when Mr. Chow finally manages to express his secret. Ridding himself of it by burying it, by whispering into a hollow of a tree, he fails to annihilate it for all that. Quite the reverse – he gives the secret the potential to develop outside of himself, outside of his own time. Revisiting, as does Mr. Chow, a magical and ancestral ritual, the ceremony that governs the making of *The Fairytale Recordings* seeks symbolically to inject the objects with vital energy, to endow them with a spirit – in a nutshell, to “animate” them, in the etymological sense of the term, to make of them a work of art.

Sylvie Zavatta

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*Some of the titles of texts used by Saâdane Afif in *The Fairytale Recordings* also evoke the occult sciences.*
saâdane afif /
the fairytale recordings

L'Humour noir
(Song for Saâd)
Tacita Dean / S.A.

I've got to write a song for a skinny guy I know
Known him quite a while and this writing's for his show
He loves his patterned jumpers, has something in his nose
Super-cool like krazy kat, he swaggers as he goes
Coughin', coughin', coughin'
Coughin', coughin', coughin'

Asked to write a song for a Sancho Panza man
Who gets himself a mule as cheaply as he can
But sad old Rocinante is only one foot tall
She barely takes a step; she barely moves at all
Coughin', coughin', coughin'
Coughin', coughin', coughin'

Going to write a song for a boy who wears a skull
He draws it out in chalk - METAPHYSICAL
Projects it, stretches it and twists it out of shape
'Til it turns and bears its teeth, and gets up to escape
Coughin', coughin', coughin'
Coughin', coughin', coughin'

Thinking up a song for a bloke whose name is sad
Got it from a football player, got it from his Dad
The little lad from Blois in France decided that for him
Better go to Ménilmontant and take a pseudonym
Coughin', coughin', coughin'
Coughin', coughin', coughin'

Now it's time to end this song for a mate who won a prize
Who's got old Richard Rogers to come up with his disguise
Off he went to Ghana and thought the whole thing through
And made a mausoleum of the Centre Pompidou
Coffin, coffin, coffin
Coffin, coffin, coffin

Saâdane Afif and Tacita Dean, L’Humour noir (Song for Saâd), 2004. Courtesy: Saâdane Afif and RaebervonStenglin, Zürich
Saâdane Afif
Born 1970 in Vendôme (France).
Lives and works in Berlin (Germany).

A graduate of the Bourges School of Fine Arts, Saâdane Afif is one of the most noted French artists of his generation (Prix Marcel Duchamp in 2009).


He has participated in major international group exhibitions including All the World’s Futures in the context of the 2015 Venice Biennale, DYNAMO at the Grand Palais in Paris in 2013, Made in Germany Zwei at the Sprengel Museum, Kestnergesellschaft and Kunstverein in Hanover in 2012, or documenta 12, Cassel, in 2007 and the Lyon Biennale in 2005.
The question of Time

This programme draws on the Frac collection, with its wealth of 626 works by 316 artists; since 2006 the collection has focused on works investigating the broad question of Time, this issue being a perennial theme in art history, as well as a topical concern, rooted in the region's history. Since 2011, within this collection of works exploring the notion of Time, the Frac has sought to develop an area devoted to so-called 'sound' works; a loan of more than 80 works by the Cnap recently enhanced this initiative.

The Frac’s collection is also ‘centrifugal’: as such it spans the region and also provides numerous loans within France and abroad.

The events

In tandem with the exhibitions, a wide variety of events await the public, including artist talks, lectures, evening performances, video nights, concerts and dance.

The “Satellite”

In 2015 the “Satellite”, a truck converted into an exhibition space by architect Mathieu Herbelin, begun its travels as it sets out to reach far-flung audiences.

The Frac Franche-Comté regional contemporary art fund is one of the 23 Frac founded by the national and regional authorities in 1982 as part of a policy of decentralisation.

The Frac Franche-Comté is an exceptional place dedicated to the discovery of contemporary artistic creation. It is a place for encounters and exchanges open to the general public.

Designed by Kengo Kuma, this building on a human scale, with its fresh and bright aesthetic, has been devised to make it easier for visitors to discover the artworks as they move around. A continually updated programme of events awaits them, based on an ambitious listing of temporary exhibitions and multidisciplinary cultural offerings.
practical information/

Georgina Starr

Saâdane Afif
The Fairytale Recordings

Curator: Sylvie Zavatta, director of the Frac

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opening hours
2pm – 6pm Wednesdays-Fridays
2pm – 7pm Saturdays and Sundays

closed
May 1st, December 24th, 25th and 31st, January 1st and during the mounting of exhibitions

admission prices
full price: 4 euros
reduced admission: 2 euros
free entrance: school children, those under 18 and every Sunday
spaces are accessible to those of reduced mobility

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