

EXPOSITION
DU 15 SEPT. **AU 8 DÉC. 2019**

*DIGGING UP THE
PRESENT*
MELANIE SMITH

DOSSIER DE PRESSE



PARC  **SAINT LÉGER**
CENTRE D'ART CONTEMPORAIN

Le Parc Saint Léger est heureux de présenter la première exposition dans une institution française de Melanie Smith, artiste anglaise ayant vécu principalement au Mexique depuis les années 1990. Melanie Smith travaille à la manière d'une arpenteuse de territoire, voire d'une archéologue du présent. Ses projets s'ancrent toujours dans un terrain précis, généralement en Amérique latine, et prennent forme à travers une multitude de médias tels que le film, la photographie ou les objets. Son travail entretient également une relation très forte à la peinture; une pratique qui éclaire le regard que l'artiste porte sur les sujets qui l'occupent. *Digging up the Present* (Creuser le présent) rassemble des œuvres inédites et des œuvres plus anciennes qui, ensemble, interrogent le sens et la méthode d'une archéologie du présent et, par extension, la signification et le regard porté sur ces objets.

Melanie Smith conçoit son œuvre comme un grand palimpseste qui se nourrit constamment de ses expériences passées, mais aussi présentes et peut-être futures. Ainsi, une installation rejouant les formes d'un laboratoire de musée, a été spécifiquement conçue pour l'espace central du centre d'art. Cette installation présente un inventaire de fouille improbable puisqu'elle rassemble des objets inspirés des collections du musée archéologique de Bibracte, mais fabriqués et assemblés par des artisans mexicains et elle-même. Avec cette œuvre, l'artiste donne au fragment un rôle prépondérant dans son travail et interroge la réalité matérielle de ce qu'elle nous donne à voir. Ses objets sont perçus davantage comme des rebuts sans identité ou origine propre. Ils se présentent comme les témoins d'une filiation où l'objet devient le résultat d'une transmission, d'une transformation, comme le résultat d'un héritage contradictoire. Si le fragment infuse l'ensemble de la pratique de Melanie Smith, l'artifice y est tout aussi important. Celui-ci rend visible le processus, le cadre ou la mise en scène, et la manière dont ils induisent ou biaissent la perception.

Avec *Bulto* (2011), littéralement « paquet », Melanie Smith reprend la forme d'un artefact archéologique trouvé au Pérou qui représente un fardeau funéraire contenant les restes momifiés d'un corps. L'objet, réalisé par l'artiste, est visiblement une fabrication contemporaine en plastique de couleur rouge vif. Cet objet bizarre et inexplicable est en perpétuelle circulation dans toutes sortes de véhicules et de contextes. Là encore, Melanie Smith privilégie une approche fragmentaire de l'environnement qu'elle étudie en ménageant volontairement une place à l'indéterminé ou à l'inexpliqué.

Dans la même veine, Melanie Smith fait, avec le film *Maria Elena* (2018), un récit de la modernité qui met en perspective les effets de l'histoire du colonialisme impérial et économique dans le présent. Située au nord du Chili, dans le désert d'Atacama, *Maria Elena* est une ville minière, fondée par la famille Guggenheim dans les années 1920 pour l'extraction du salpêtre, un mélange de nitrates essentiellement utilisé dans les fertilisants ou dans les explosifs. Si ces images témoignent de ce passé colonial et de l'obsolescence industrielle de la modernité, l'artiste ne traite pas le sujet de manière documentaire. Au contraire, elle procède à un montage qui induit une certaine désorientation. Son récit s'organise par fragments, avec un registre d'images relativement hétéroclites. Si son film aborde la dégradation de l'environnement due à l'exploitation industrielle des ressources, Melanie Smith aborde la question par une contemplation méditative du paysage et des traces inscrites sur celui-ci, dans une forme d'abstraction que l'on retrouve dans la série de peintures qui l'accompagne. À nouveau, l'artiste nous invite moins à comprendre une thématique qu'à nous confronter à différents cadres de représentation et de perception.

Catherine Pavlovic

MY WORLD

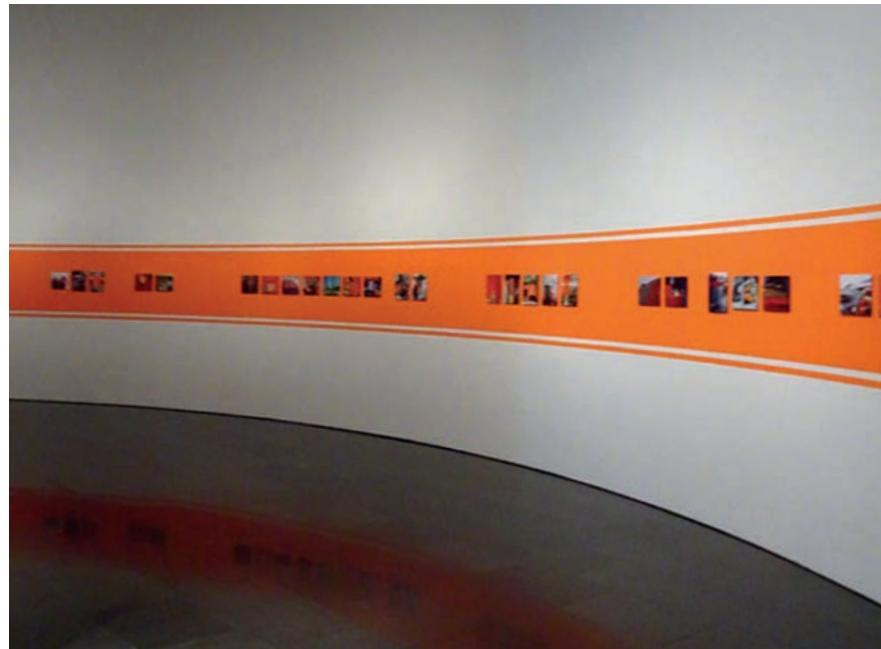
MON MONDE

1995 - 2018

Impressions jet d'encre

15 impressions, 25 x 20 cm chacune

53 impressions, 20 x 25 cm chacune



Vue de l'exposition, *Melanie Smith: Farce and Artifice*, 2018, MACBA, Barcelone
Courtesy de l'artiste

BULTO

PAQUET

2011

Co-auteur : Rafael Ortega

Vidéo couleur, son

36 min 46 sec

Cette vidéo sera présentée sur 6 moniteurs.



Image extraite de la vidéo
Courtesy de l'artiste et Galerie Peter Kilchmann, Zurich

MAPS, MUD AND MUNDO(S)

CARTES, TERRE ET MONDE(S)

2014

Vidéo noir & blanc, son
14 min 4 sec



Image extraite de la vidéo
Courtesy de l'artiste et Proyecto Paralelo, Mexico

MARÍA ELENA

2018

Vidéo couleur, son
24 min

Ce film est exposé avec une série de 15 peintures.



Image extraite de la vidéo
Courtesy de Galerie Peter Kilchmann, Zurich et Plataforma Atacama

ORANGE LUSH

ORANGE INTENSE

1995 - 2019

Objets en bois et en plastique
Dimensions variables

Cette oeuvre a été créée en 1995. Une nouvelle version sera créee pour l'exposition au Parc Saint Léger.



Photographie de la version de 1995
Courtesy de l'artiste et Galerie Peter Kilchmann, Zurich

PART 2: MORE THOUGHTS ON INSUBSTANTIAL MATTER AND AMALGAMATIONS

2ÈME PARTIE : PLUS DE POINT DE VUE SUR DES MATIÈRES ET
REGROUPEMENTS INSIGNIFIANTS

2019

Résine polyester, argile, terracotta et polystyrène
expansé
Dimensions variables

Cette pièce sera une création spécifique pour
l'exposition au Parc Saint Léger. Elle s'inscrit
dans la continuité de la pièce *Irreversible/*
Illegible/Unstable présentée à l'exposition :
Melanie Smith. Farsa y Artificio, 2019, Museo
Amparo, Mexico.



Vue de l'exposition, *Melanie Smith. Farsa y Artificio*, 2019, Museo Amparo, Mexico
Courtesy de l'artiste

Le texte suivant est la première partie de :

PRODUCING THE FLAW: A CONVERSATION WITH MELANIE SMITH - CUAUHTÉMAC MEDINA

Publié dans *Face and Artifice*, Melanie Smith, 2018

Ed. Museu D'Art Contemporani de Barcelona (MACBA)

CUAUHTÉMAC MEDINA: It seems clear that around 2010, or slightly before then, there was a logical shift in your work. For one thing, you started a series of pieces that were far denser in their allegorical content, and I'd also say more 'distant' with respect to social documentation: your research moved away from its object-driven photographic foundation, from the urban setting, and from the question of artificiality, shifting instead toward an interrogation of historical/symbolic spaces as signifiers of modernisation on multiple planes. For another thing, it seems to me, these works sought a kind of oblique gaze that resulted in pieces like *Farce and Artifice* (2006), which question a type of unplaceable taste, a political/ visual enigma.

MELANIE SMITH: What interests me isn't necessarily the sum of the parts; I think that's what you mean when you say that *Farce and Artifice* was a kind of conundrum, where the parts don't add up, like a story that doesn't have a beginning or an end... the pictorial touches the image as if 'behind the scenes'. That has always happened in my work: creating something is represented in the 'making of', like in *Six Steps to Reality* (2002). That oblique gaze appears in *Xilitla* (2010) and the idea of the mirror as a representation of how biased perception really is. After I left Spain and returned to Mexico in 2008, I decided I wanted to work on the idea of the gaze – not just in one direction or another, but slanted, through different perspectives and points of view, if you like. I think that was quite a conscious decision on my part.

CM: *Xilitla* is an essay you made in collaboration with Rafael Ortega that explores the cinematographic possibilities of this place. The video includes moments in which we see a distorting mirror pass by, as if trying to capture something that somehow turns out to be trapped inside itself. It has the advantage of placing the viewer in very direct engagement with a subject I'll try to present right away as 'the appreciation of tropical entropy', a line Robert Smithson explored in a type of inversion of the chronology of monument and ruin. Your film insists on the idea of a time that tries to flow in many directions at once: on the one hand, it's the circular time of the jungle, buildings wearing down, the mix of historical moments experienced by the buildings themselves and their moulds, Edward James's dream. But it's also the time of fantasies in this ghostly jungle. I get the sense that this experience also set forth a kind of temporality in which your work began to inhabit a very strange space neither the present nor the future nor the past in general, but rather a type of compressed time.

MS: Yes, I've thought about that. *Xilitla* is called *Xilitla: Dismantled*; it's like dismantling time. From *Xilitla* onward, my videos have something dreamlike about them. They don't have a beginning or an end, and they don't offer answers; they raise questions, but nothing is resolved. Things are inserted from other perspectives. It was unconscious at first, and I'm growing more aware of it: whenever I make a video or a film, it's like suspending time and thinking about the present, too. I think it's a space in which the past and the present – maybe the future, too; I'm not sure – are somehow superimposed. The fact of dismantling and using jump cuts in such a surprising way, the idea of suspending time and space in the present, is something that leads me to this 'other' space that I'm always searching for somehow. I think it's connected to the state of being a foreigner.

CM: I think it's very much present in the sort of 'death made eternal' that appears in your reconstruction pieces. That is, your pieces that centre on restoring a work of art that doesn't exist, as if you were painting it backwards.

MS: I call it – along with the person I work with, a restore – 'counterrestoration'. It means creating something new out of a past that runs in the opposite direction, as the 'restoration' itself does. It means making a new surface – of the copy, you could say; of something that did exist, but which creates serious gaps in the story. In having a restorer work live on one or several fragments of a wall, my goal has been to slow down cinematographic time and make it coexist with pictorial time.

CM: I'd like to think that these tactics emerge from a studied, wellunderstood observation of our strange relationship with that archaeological/ touristic/emotional space, the relationship that leads us through our experience of history – but which connects, in parallel, with a certain skepticism on your part when it comes to thinking that such a relationship could be productive.

MS: On my part? In the end, it isn't productive. I feel that what I'm saying about the act of erasing, adding in, taking out, and putting back in, is ultimately redundant, which prevents it from being a productive time. Yes, as you say, the story never ends; at the same time, it never began, either.

CM: In much of your work, it seems to me that there's an attempt to capture a very fragile state of almost arriving at the moment of the flaw...

MS: Or even producing the flaw, right?

CM: Yes, in dialogue with precarious social and cultural forms, amid an incomplete modernity, a tragicomic modernisation, or an unfulfilled sphere of desire. How do you understand that place?

MS: I think it's also a very dangerous place. The words 'precariousness', 'Mexico', 'Latin America'... they're like recurrences or occurrences that mean the work can be viewed with a certain touch of exoticism, which leads to an understanding of irrationality and precariousness as Latin traits. I'm very conscious of that. I don't understand precariousness or 'the flaw' as something negative, as an essentially failed modernity: these conditions we're forced to experience, produce, and understand can, I think, be positive circumstances, and I don't see them as defects or negative things in any sense.

CM: Your work doesn't generally indicate, much less express, that 'incompleteness' or erosion; what it does is explore the aesthetic that emerges from this particular state. It's hard to find a useful term, but it seems that you understand the 'beauty' or the 'seduction' of this context.

MS: Or, better put, the surface. The texture and surface... Yes: I think my work is to constantly deconstruct questions about the 'front side/back side' of politics, the surface, or the painting, so that I can explore what exists around the political and, let's say, physical 'framework'. Naturally, these questions contain the 'B side' of a society's construction, or of how a piece is physically made. I often show what's behind the construction of a project, a culture, or a society. And those questions, curiously, come from my training as a Minimalist, of understanding that 'B side' in industrial or synthetic production... When I came to Mexico, I realised I couldn't restrict myself to talking about that neat, whole, cleanly defined surface. And I think this has gradually spread, little by little, from the limits of industrial production toward nature. I think I'm looking for the absence of the sign on the surface, instead of looking for it in the concept. That's why I shatter any rational meaning of production, planting a bomb on it, right? All of this is normal for me; it's my world and it's normal. I think any artist, if you ask them the same question, will respond that we see all these worlds we create as perfectly normal. And that precisely is our strength and our failure. We stumble in the way that we produce, and we go forward. That's the very strength of the work.

CM: There are two or three moments where the work seems to suggest a state of over-fullness and nausea: you look saturated, fed up, your mouth full of plastic. You're fascinated with an emetic moment, when it's impossible for a person to eat her own soup.

MS: And what about the piece for La Tallera? How do you see that piece, then? The work with the remnants.

CM: But everything has to do with a saturation.

MS: Yes, that's it. I constantly create collisions in historical time, between certain formal instances... I don't see the piece for La Tallera as a performance, or a painting, or theatre, or music: it's a kind of sum of what it isn't. It's like a residue, all stuck together, somehow, where I finally feel that I'm composing in space and time. I'd been cooking up this piece for a long time, ever since *Estadio Azteca*, with all the pleasure it brings me to work in circumstances that overwhelm me, when people don't always do what you want them to do. My work always plays with the idea of accident, that something could happen at any moment when you're not working with professionals, but at the same time you're guiding the whole process. I draw from a totally different sense of history, forging this bond between the European past, Bosch, medieval times, and I bring it into a contemporary situation, to Mexico, with living bodies, producing a kind of cheap mimesis of those original paintings. And going back to your question, yes, there's something emetic, unconscious, that I don't exactly understand as I'm producing it. I hope it creates some kind of tension or... what was it you said? Fascination, when I'm unable to gather all the threads.

CM: Sometimes I look at your work and I find myself thinking about something I don't want to describe as courage, but rather as a kind of negative condition: with some pieces, you have to forget about what's absurd and shocking, to suspend your common sense. It's a state you have to...

MS: To get into... yes, it's like I'm challenging myself to something that I'm not sure can be solved. I set up the premise, I ask myself questions, but I don't set out any answers, and... yes, it means moving around like a dog. With that innate sense that the questions I'm asking myself are the right ones, and which emerge from the very beginning when I work.

CM: Could you tell us what those questions are?

MS: The pictorial framework, now situated in a geopolitical framework, in a relationship between what is 'behind' and what is 'ahead', and what is it that happens beyond the illusion of the pictorial framework... I don't know if these questions are clear to everyone, but they're clear to me, and they've been clear since *Spiral City* (2002), with the grid. They're questions about the Minimalist framework, about what happens when you shift the piece's physical framework into a different context. *Estadio Azteca* (2010), *Red Square* (2011), Bosch, the mirror in *Xilitla*. I constantly reference art history and present a peculiar condition about what I've experienced here.

CM: I think it's quite apparent that these questions aren't about painting, but about... what would you say? The framework of representation? Because Melanie Smith sometimes paints, it's true, but she isn't a painter.

MS: No, I don't think I'm a painter. I think that representation breaks with certain ideas about the context of my work and its development in the nineties: the periphery, the centre, and their understanding as two different modernities. What has happened in my work, I think, is that it broke with a sense of the gaze between 'here' and 'there'. That gaze doesn't exist for me anymore. It's a hybrid of representations: a modernity that was or is constructed in this different way. Which leads to all these complex questions about my relationship with art history.

CM : What I'm understanding here is that you feel strongly about stressing that this modernity isn't a copy of European or American modernity, but rather a very paradoxical construction, dense, difficult to capture, because the reference point was never European and Western artistic authority.

MS : What I'm getting at is that I think this flaw, as we've always perceived it, isn't in itself a flaw; it's a possibility... I hate the word 'potential' because it's repeated all the time in the language of the art world, and it's over-interpreted, but I can't come up with another word to describe it. I think in my work I always draw from the resource of the flaw as something I'd like people not to view as such; I'd like them to understand that the backstage is the stage. Or that this extra, who isn't an actor, is just a person onstage. It's a way of building everything that deconstructs: the note, the music, the performance, the painting... I work with all of these elements as 'discordant narrative'.

CM : It's like you're demanding that the viewer position herself before this difficult ensemble of things – which isn't a whole, which lacks the absoluteness of a whole – as the possibility of feeling entirely able to use it, travel through it, think about it, absorb it, register it, laugh at it, implement it. A person doesn't look at it and say, 'What a great piece!' Because what you end up saying is, 'What a strange and special moment!'

MS: But don't you think that this lack of definition is important? That if something is powerful, then to some extent it's inexplicable? Because these are the very circles we turn around that lack of definition, which produces another series of questions. When I look at a work of art I can't define, a piece I don't entirely understand, it leaves a mark on me; it leaves me with something. That's one of the problems I have with some contemporary art: it adheres too closely to predictable canons, or black-and-white political canons. That doesn't prompt me to ask any more questions; it leads me somewhere I've already been.

CM: I think another question is necessary here: what does one do with the piece? In the sense of an 'empirical benefit' established by a certain tradition.

MS: Yes, well, I don't think there's any benefit to my work. Of course, the utility of a 'lack of utility' is very valuable to me, but I don't know... I think that, on the contrary, the feeling I have when I observe people's reactions to my art is sort of the opposite: people interpret a thousand different things about what I do, and maybe the path taken by my work hasn't been exactly...

CM: Practical...

MS: Going back to *Spiral City*, it's been a kind of spiral that moves like a vortex, travelling outward from the nucleus, which in my case has been Mexico City, toward the limits of the Amazon, of Chile – in the project I did in the Atacama Desert. It collects a series of substrates along the way, but it always returns to the same essential questions. My questions have never been linear; they're always spiral-shaped.

CM: Is it possible that some of your viewers might succumb to that fascination and somehow ask themselves, 'Does this have an affect on my culture?' Forget about social utility; the question is: where does Melanie Smith's work lead culture?

MS: Let's go back to the trace. These traces that appear in my work: the luxury of being able to look inside and outside the 'here'. The work leaves certain signs behind, and they're inevitable: going into the Palacio Nacional, the Estadio Azteca, Xilitla... bringing in Diego Rivera, Henry Ford, these figures... there has to be a certain echo.

CM: Let me take a step back. I understand that you're exasperated with most contemporary art, not because you'd rather go back to a prior art, or an essential art – that doesn't even cross your mind – but because you feel it's resulting in literal work, work that's trapped by its own concepts.

MS: I struggle with the capital-P Political we can see in lots of art, and I wonder about the motives beyond that 'P'. I'd like to understand politics from a different perspective than the one assigned to it by contemporary art. I feel that politics is now in everyone's full view, and I think contemporary art often becomes a kind of pretext to tell the audience what we already know. We artists have a propagandist way of manipulating what's clear to everyone else and is already understood as politics. In my opinion, that reduces its power; I think politics is elsewhere. I feel that this is what I always come back to, to the place of 'nonmeaning,' or to losing the sign. If we can accept that everything about politics has been a failure, that nothing can be saved, and if we think of the sign as another place altogether, then maybe we'll be able to think differently. And that's why I come back to the idea of the trace, to this 'something' that's left behind, that overflows.

CM: This state of indeterminacy, this un-concreteness, this illegible aesthetics... doesn't it merely serve to justify work that's poorly executed and can nonetheless be over-interpreted? Does your technique serve to obscure?

MS: No. Because if you take the time to understand my work a little, I think there are very clear questions, a series of thoughts unfolding over the years. I don't want to cause confusion; I don't want these things to be mere fluff, you know? I just want to show that these lateral questions can be the decisive ones. [...]

MELANIE SMITH

Née en 1965 en Angleterre. Vit et travaille à Mexico.

Au travers d'un très large panel de médium - peintures, vidéos, dessins, photographies, installations et performances - sa démarche témoigne d'une attention très forte aux contextes socio-économiques dans lesquels elle travaille. Qu'elles explorent les effets d'une industrialisation démesurée, les excès d'une société consumériste, qu'elles revisitent des traditions locales ou encore qu'elles interrogent l'objet archéologique et muséal, ses œuvres ouvrent sur de captivants univers où l'artifice et la tragico-comédie ont souvent la part belle. Comme si partant de sa perception de réalités données, elle en révélait les puissances - formelles, chromatiques, imaginaires - agissantes.

Soutenue par un remarquable art du montage, du palimpseste, et une utilisation fort efficace de quelques réminiscences de l'histoire de l'art (et plus particulièrement de l'abstraction moderniste), l'apparence tour à tour déroutante, impressionnante ou troublante de son travail se transforme en une expérience singulière, irréductible à toute appréhension univoque.

Son travail a été présenté dans de nombreuses institutions, notamment aux PS1 (2002) et MOMA (2005) à New York; Hammer Museum (2004) à Los Angeles; Tate Britain (2006), Tate Liverpool (2009) et Tate Modern (2006) au Royaume-Uni; Hamburger Bahnhof (2016, 2017, 2018) à Berlin; Museo Tamayo (2004) et MUCA Campus UNAM (2006) à Mexico; The Modern (2013), Fort Worth; et SITE Santa Fe Biennial (2014), Santa Fe. En 2011 elle a représenté le Mexique à la 54^{ème} Biennale de Venise.

Expositions solo (sélection):

2019

- *Melanie Smith. Farsa y artificio*, MUAC, Mexico et Museo Amparo, Puebla, Mexique

2018

- *Fake and Farce: Backdrops for Seven Scenes*, Proyecto Paralelo, Mexico, Mexique

- *Melanie Smith: Farce and Artifice*, MACBA, Barcelone, Espagne

- Galerie Peter Kilchmann, Zurich, Suisse

2017

- Proyecto Paralelo, Mexico City, Mexique

2016

- *Abandoned Bodies and Uncertain Futures*, Sicardi Gallery, Houston, USA

Publications (sélection):

2018

- Barson, Tanya, Greeley Robin, Medina Cuauhtémoc, Melanie, Smith, *Melanie Smith: Farsa y Artificio*, MACBA, Espagne

2016

- Greeley, Robin, Nuñez, Ana, Contreras, Jorge, Tlacoctahuaya, *EN DOS LUGARES AC*, Mexico

2014

- Fordlandia, RM + Periferia Taller Gráfico, Mexico

- Arning, Bill. *Melanie Smith*. Houston, TX: Contemporary Arts Museum Houston

Presse (sélection) :

2018

- Jasper, Adam, *Art Forum*, New York, 1er novembre

- *El Mundo*, Madrid, 7 juin

2017

- Martínez, Teresa. 'Siempre extranjera', *El Norte*, novembre

- Torres Sifón, Sara. 'Atlas de ausencias. Melanie Smith en La Caja Negra', *Plataforma de Arte Contemporáneo*, septembre

- 'Melanie Smith en la Galería La Caja Negra de Madrid', *Wall Street International Magazine*, octobre

2016

- Herrick, Debra. 'Beyond 2°', *Artillery*, juin

Site internet de l'artiste :
<http://www.melaniesmith.net/>

AUTOUR DE L'EXPOSITION

SEPT.-
DÉC. 2019

LES VISITES

**dimanches 22 septembre, 20 octobre,
24 novembre et 8 décembre, 16h**

VISITES COMMENTÉES DE L'EXPOSITION

CONCERT

dimanche 22 septembre, 17h

CLOCHE SOUS PRESSION

Un instrument de musique à eau, créé par François Dufeil plasticien, sera activé par Charles Dubois, percussionniste dans le Pavillon des sources du parc thermal de Pouges-les-Eaux. Branché sur l'arrivée d'eau, le dispositif provoque une déivation du parcours initial et les molécules d'eau mémorisent les vibrations, traversant l'instrument avant de rejoindre le réseau.
Gratuit

Dans le cadre des Journées du Patrimoine 2019

LES ATELIERS

samedi 19 octobre, 10h - 17h

**ATELIER D'ÉCRITURE
AVEC PIERRE BASTIDE**

Gratuit, sur inscription

dimanche 27 octobre, 15h - 17h

**VISITE DE L'EXPOSITION SUIVIE
D'UN ATELIER ET D'UN GOÛTER**

À partir de 5 ans

Gratuit, sur inscription

ATELIERS DE PRATIQUE

Ces ateliers de pratique destinés aux adultes permettront d'approfondir des thématiques ou pratiques abordées dans l'exposition.

Gratuit, sur inscription

samedi 26 octobre, 16h - 18 h

Exploration autour de la représentation du paysage

samedi 16 novembre 16h - 18 h

Réflexion sur les enjeux de l'urbanisme

samedi 7 décembre 16h - 18 h

Recherche autour du statut des objets

STAGE DÉCOUVERTE

du lundi 21 au vendredi 25 octobre

AVEC VIOLETTE TOURNILHAC

Pendant une semaine, les participant.e.s seront invité.e.s à parcourir le parc de Pouges-les-Eaux pour l'interpréter et ainsi mieux comprendre la place de l'humain dans son milieu. Cette semaine permettra d'une initiation au dessin d'observation architectural et paysager. Une maquette évolutive du territoire sera également réalisée et exposée à la fin de la semaine avec les autres productions dans le Pavillon des Sources.

À partir de 6 ans

Gratuit, sur inscription

LECTURE

dimanche 17 novembre 15h - 17 h

EN FAMILLE

Une bénévole de l'association *Lire et faire lire* fait découvrir des livres en lien avec l'exposition.

À partir de 5 ans

Gratuit, sur inscription

Vernissage le 14 septembre à partir de 17h

Exposition du 15 septembre au 8 décembre 2019

Ouverture du mercredi au dimanche, de 14h à 18h et sur rendez-vous

Entrée libre

Image de couverture : Melanie Smith, *Maria Elena*, 2018.

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L'exposition bénéficie du soutien de :



Le Parc Saint Léger est membre de d.c.a.,
association pour le développement des centres d'art,
et de Arts en résidence – Réseau national.