



Musée Réattu, Arles
16 mai - 31 octobre 2013

nuage de laine

Musée Réattu, Arles *Nuage* Exhibition
16 May - 31 October 2013

Press kit – April 2013

MUSEE REATTU ARLES

PRESS KIT
April 2013

Musée Réattu, Arles

Nuage Exhibition

16 May - 31 October 2013

Preview Wednesday 15 May at 6pm

In the presence of the Minister for Culture and Communication, the Mayor of Arles,
and numerous artists

Entry by invitation card only

Exhibition co-produced by the the City of Arles and Marseille-Provence 2013

This exhibition has been recognised for its national interest by the Ministère
de la Culture et de la Communication / Direction générale des patrimoines /
Service des musées de France



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On the cover: exhibition image - detail, PIERO MANZONI, *Achrome*, 1961
Collection Heart-Herning Museum of Contemporary Art, Denmark - Fondation Manzoni. Photo D.R. © ADAGP, Paris 2013
Graphic design : Digital Deluxe

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The exhibition

Offering the visitor a different approach to modern and contemporary art, the exhibition draws on the natural world for its subject matter. It is concerned with the anthropological structures of the imagination, as seen through a theme of universal resonance, blending nature and culture, art and natural sciences.

The cloud

Subtle or grandiose, the cloud is a manifestation of the cycle of life. An inexhaustible natural spectacle, forever renewing itself and always differently, it is an eternal object of fascination. It brings together all the attributes of wonder: its intangibility, its metamorphosis and its very weightlessness. The mere sight of invites the imagination to take flight, letting us defy gravity.

A natural phenomenon made up of paradoxes, a combination of opposites and extremes (mass, transparency, opacity, vapour, shape-shifting, profusion), the cloud features in all cultures as the extraordinary made manifest. It is eternally linked with the infinite: it is the metaphysical object par excellence.

But in art, poetry, philosophy or nimbology, in reality as in dreams, the cloud is the also most human of heavenly bodies. An extraordinary contradiction in terms, it is both physical and immaterial - a fact echoed so well in the French language, with verbs such as nimer and cumuler, or even obnubiler. The cloud is a messenger between sky and earth.

The origins of the project

While the initial idea came from CORREGIO's cotton wool clouds in Parma Cathedral, the concept of the exhibition has been guided by a passage from the journal of JEAN ARP, *Jours effeuillés*:
*"Anyone who wants to bring down a cloud with arrows will use up his arrows in vain. Many sculptors resemble these strange hunters. Here's what should be done: charm the cloud with a violin tune played on a drum or a drum tune played on a violin. It isn't long before the cloud comes down, to bask in happiness on the ground, and at last, filled with kindness, it petrifies. That is how, in a flash, the sculptor achieves the most beautiful of sculptures."*¹.

It is far removed, then, from considerations of landscape and representation, but very close to the body; it is the intimate link between the umbilical to the cloud, around which the whole exhibition develops.

The exhibition will be accompanied by a catalogue of some 250 pages, co-published with Actes Sud and which will appear at the beginning of July, to reflect the installations in situ. One of its major texts is written by HUBERT DAMISCH, author of *The Theory of Cloud*.^{*} It also includes texts by MICHÈLE MOUTASHAR, LAURENT COLSON of Luohan Gallery (Paris) and the artist RIWAN TROMEUR.

^{*}HUBERT DAMISCH, *Théorie du nuage. Pour une histoire de la peinture*, Paris, Seuil, 1972

1. JEAN ARP, *Jours effeuillés, poèmes, essais, souvenirs, 1920-1965*, Paris, Gallimard, 1966

The exhibition's composition

The visit

The exhibition brings together more than **57 artists** and **120 works**, some of which have been specially produced for the exhibition, including paintings, sound art, photographs, costumes, videos and more - all in response to a field of multiple resonances, ranging across genres and geography...

The thread that runs through the whole exhibition appears at the entrance to the visit: an ancient "**meditation stone**" that once belonged to a cultivated Chinese man manifests the omnipresence of the Cloud as bringer of vital energy throughout Far Eastern culture, seen further on in an extraordinary cloud-shaped pillow from the Song dynasty (13th century).

The whole corpus of the exhibition has been crafted, along the lines of a tuning fork, to the backdrop of a constellation of three fragments from nature: **a rock, a tree root from the 18th century and a meteorite**. Three insignia objects which, accentuated by the collections they come from, distill the infinite relationship of man's relationship with cloud.

The first movement, led by **dream and levitation**, is heralded by the ANDY WARHOL's famous installation, *Silver Clouds* - in a *tête-à-tête* with the bend of the mighty Rhone. From here, it runs from the works of ARP, in which almost everything is cloud, through the ink drawings of SPILLIAERT, continuing to lead from MERET OPPENHEIM to the photo-montages of BRASSAÏ and DORA MAAR, the diptychs of JEAN-BAPTISTE HUYNH and more.

Engaging in an **intimate dialogue** with an increasingly physical cloud, the next stage of the visit invites the visitor to explore a laboratory in which PIERO MANZONI, MAN RAY, RAOUL UBAC, MARCEL BROODTHAERS, SUSANNA HESSELBERG and others make highly original use of cotton wool - with peanuts, lead, microgrooves, coat hangers, beetles, blackboards, outdoor taps and telephones all cheerfully participating in a confection of cloud-object that is **as playful as it is metaphysical**.

The extraordinary inner labyrinth of the former Grand Priory of Malta benefits from an architecture composed of courtyards, loggias, galleries and a chapel, a sequence of spaces that are by turns intimate and open to the world outside. This makes for a **colourful approach** that is in symbiosis with its theme.

Works by CORNELIA PARKER, ROBERT THERRIEN, JAVIER PÉREZ, ANSELM KIEFER, IÑIGO MANGLANO-OVALLE OF MICHAEL SAILSTORFER, - diminutive in some cases, seemingly limitless in others - represent the cloud in all its senses. It is a pictorial object, a critical tool, a breeding ground, a pocket of energy, a breath of spirit, a gather of candy floss, a looming crisis, a bubble machine, a visual poem, an agitator from the world of sci-fi and all of these at once.

A universal theme, touching on mathematics, natural science, music, computing, cinema and literature, it will enable the museum to work in depth with a large number of organisations and reach out to a very wide audience through an exciting programme of cultural activities.



FRANÇOISE COUTANT, *Promenoir à nuage*, 2003
Courtesy Dix9 gallery, Paris. Photo D.R.

List of artists and works being shown

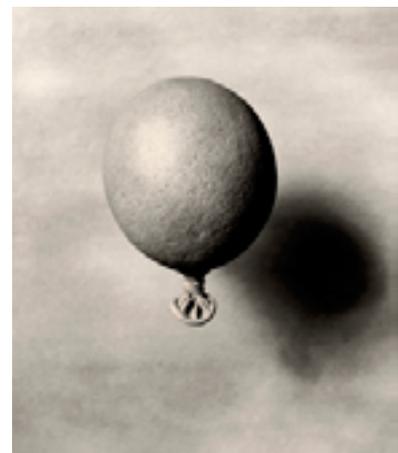
In blue, works specially created for the exhibition

- MARINA ABRAMOVIC** (born 1946) : *Cloud with its Shadow*, 1971-2013 – installation
- JORDI ALCARAZ** (born 1963) : *Histoire de la peinture*, 2008 – relief / *Nuage du musée*, 2012 – glass jar, machine with smoke
- JOCELYNE ALLOUCHERIE** (born 1947) : *Terre de sang*, 2010-2011 – 7 photos
- DIETER APPELT** (né en 1935) : *Der Fleck auf dem Spiegel, den der Atemhauch schafft*, 1979 – 28 photos / *Black Cloud*, 2011-2012 – photos
- JEAN ARP** (1886-1966) : *Concrétion humaine*, 1934 – plâtre / *Entre feuille et oiseau*, 1958-1959 – plaster / *Ombre de nuage*, 1958 – polished bronze / *Tranches de nuage*, 1963 – painted wood
- PATRICK BAILLY-MAÎTRE-GRAND** (born 1945) : *Les Matins des mondes*, série, 2002 – 6 photos
- RENÉ BERTHOLO** (1935-2005) : *Nuvem com superficie variavel III*, 1967 – mobile relief
- CÉLESTE BOURSIER-MOUGENOT** (born 1961) : *veille*, 2013 – sound installation
- BRASSAÏ** (1899-1984) : *Ciel postiche I* and *Ciel postiche II*, 1932-1933 – 2 photos
- MARCEL BROODTHAERS** (1924-1976) : *Machine à poèmes, 16.11.65-17.08.68* – installation / *Coup de fil à Pierre Restany*, 1966-1967 – installation
- POL BURY** (1922-2005) : *La clé des songes*, 1946 – oil on canvas
- JEAN-BAPTISTE CARON** (born 1983) : *Le petit attracteur*, 2012 – installation
- CHARLOTTE CHARBONNEL** (born 1980) : *ADN, aperçu de nuage*, 2005-2013 – installation, short-lived experiment
- FRANÇOISE COUTANT** (1958-2010) : *Promenoir à nuage – Petite colère – Les larmes du ciel* – 3 sculptures, 2003
- RICHARD DEACON** (born 1949) : *Infinity #33*, 2008 – sculpture
- LEANDRO ERLICH** (born 1973) : *Avion*, 2011 – video installation
- BRIGITTE GARCIA** (1960-2002) : *Aragon*, 2002 – installation
- LUCA GILLI** (born 1965) : *Blank* (suite), 2011 – photo
- LAURENT GRASSO** (né en 1972) : *Projection*, 2003-2005 – video installation / *Studies into the past*, 2012 – oil on wood
- MICHAEL HAKIMI** (born 1968) : *Skyline*, 2006 – spray paint
- JEAN-LUC HATTEMER** (born 1960) : *Paysage*, 2010 – sculpture

CHARLOTTE CHARBONNEL, *ADN, aperçu de nuage*, 2005-2013
Collection of the artist. Photo : F. Halna © C. Charbonnel



- SUSANNA HESSELBERG (born 1967) : *Sans titre*, 1999 – photo
- PIERRE-ALAIN HUBERT (born 1944) : *Nocturne en noir et or – bright show / Pour rejoindre la céleste demeure, prendre une cuillère de nuage, matin, midi et soir*, 2013 – installation
- JEAN-BAPTISTE HUYNH (born 1966) : *Intime Infini* (série), 1997 – 4 photographic diptychs
- NATHALIE JOIRIS (born 1964) : *Agua Fria*, série *Pensées utopiques*, 2011 – video
- ANSELM KIEFER (born 1945) : *Salz der Erde*, 2012 – lead book, paint
- DORA MAAR (1907-1997) : *Sans titre (Les yeux dans les nuages)*, circa 1936 – photomontage
- CHEMA MADDOZ (born 1958) : *Sans titre*, 1999 and *Sans titre*, 2000 – 2 photos
- IÑIGO MANGLANO-OVALLE (born 1961) : *Cuerpos celestes (DNA Portrait of Kerry James Marshall)*, et *Cuerpos celestes (DNA Portrait of Lisa Lee)* 2003 – 2 prints on watercolour paper / *Hurricane (Ouragan)*, 2010 – sculpture
- MAN RAY (1890-1976) : *Pêchage, S.D.* – box / *Obstruction*, 1920-1980 – installation / *A l'heure de l'observatoire, les amoureux*, 1934 – photographic collage
- PIERO MANZONI (1933-1963) : two *Achromes*, 1961-1962 / *Fiato d'artista*, 1960 – relief
- CORINNE MERCADIER (born 1955) : *Une fois et pas plus #31*, 2000-2002 – photo / *Black Screen Drawing, BDS 5*, 2008-2010 – drawing
- MERET OPPENHEIM (1913-1985) : *Nuage sur pont*, 1977 – sculpture
- MARTIN D'ORGEVAL (born 1973) : *Sans titre (The soul)*, 2009 – photo
- ROBERT & SHANA PARKEHARRISSON (born 1968, born 1964) : *Cloud Cleaner*, 1999 / *Cloud Catcher*, 2000 – 2 photos / *Tethered Sky*, 2005 – photoengraving
- CORNELIA PARKER (born 1956) : *Negative of sound*, 1996 – relief / *Avoided Object*, 1999 – 3 photographs / *Einstein's Abstracts*, 1999 – 4 photos
- JAVIER PÉREZ (born 1968) : *Levitas*, 1998 – installation / *Cúmulo I*, 2001 – ink on paper
- JEAN-BLAISE PICHERAL (born 1946) : *Les Génies* (série), 2012-2013 – sculptures
- JAUME PLENSA (born 1955) : *Matter-Spirit*, 2005 – 2 gongs de bronze / *Nuage IV*, 2012 – installation
- PRÉSENCE PANCHOUNETTE (from 1968 to 1990) : *Nuage sans ciel et Ciel sans nuage*, 1889 (1998-2009) – acrylic on canvas
- MARKUS RAETZ (born 1941) : *Nichtrauch* (Non-fumée), 1990-1992 – sculpture
- CHRISTIAN ROTHACHER (1944-2007) : *Wolke schlägt Wurzeln* (Nuage prenant racines), 1975 / *Wolkenkeil* (Nuage-cale), 1980-1983 – 2 sculptures



CHEMA MADDOZ, *Sans titre*, 2000
Courtesy Esther Woerdehoff Gallery, Paris © ADAGP, Paris 2013

- GEORGES ROUSSE (born 1947) : *Milan 1986 (Le nuage rouge)* – photo
MICHAEL SAILSTORFER (born 1979) : *Cumulus, 2013* – installation
JACQUELINE SALMON (born 1943) : *Carte des vents, 2013* – installation
JIM SHAW (born 1952) : *Sans titre, 1978* – retouched photo
LÉON SPILLIAERT (1881-1946) : *Nuage déferlant sur une plage, circa 1900/ Le Nuage, 1902* – 2 drawings
ROBERT THERRIEN (born 1947) : *Sans titre (Silver Cloud), 1993* – sculpture
SHOMEI TOMATSU (1930-2012) : *Prostitute, Nagoya, 1958-2003* – photo
YVES TRÉMORIN (born 1959) : *Electronogramme #7 (Coléoptère), 2009* – electronogramme
RIWAN TROMEUR (born 1946) : *Le Grand Nuage de Magellan / Le Nuage est un gâteau du ciel / La Caresse du nuage au flanc du mont Wei* – 3 sculptures, 2001
RAOUL UBAC (1910-1985) : *Mannequin de Maurice Henry, 1938* – photo
ARNAUD VASSEUX (born 1969) : *Forme lente, 2013* – installation / *Sans titre (encre flottante), 2011* - oil painting on recycled paper
WANG YA-HUI (born 1973) : *Visitor, 2007* – video
ANDY WARHOL (1928-1987) : *Silver Clouds, 1966-2013* – installation
EDWARD WESTON (1886-1958) : *Dunes, Oceano, 1936* – photo
YOHJI YAMAMOTO (born 1943) : *Chapeau-nuage, 1998 / Chapeau à traîne surdimensionnée, 2006-2007 / Coiffe de mariée, 1999* – 3 hats

List of objects being showns

Magazine *Le Minotaure* n.6 (Winter 1934-35)

Well-read Stone: limestone from Guangdong, China. Base: wood from Hongmu

Cloud-shaped Pillow, ceramic, China, Tang Dynasty

Meteorite

Cloud-shaped Tree Root, China, XVIIth century

Nephoscope Fineman, 1925-1950

Pierre de méditation, S.D.
limestone from Guangdong, China. Base: wood from Hongmu
Coll. Musée Départemental des Arts Asiatiques, Nice



A few questions for...*Jacqueline Salmon*

By Juliette Lageyre

For the *Nuage* exhibition at the Musée Réattu, you produced a work as part of your series, *Cartes des Vents*, in symbiosis with the setting and its special magnetism. What kind of complicity has gone into the relationship between your work and the museum's home, the former Grand Priory of Malta? I'd say the complicity is with the bend of the river at this precise spot, and with the series *La raison de l'ombre et des nuages*¹ which I produced for the Musée Réattu and which you talk about elsewhere.

Ten years before you had the idea for *Le temps qu'il fait/Le temps qu'il est*², you have already shown a provocatively-titled work, *La raison de l'ombre et des nuages*, at the Musée Réattu. You set the cloudy sky at a parallel with the cryptoporticos of the city of Arles, somewhere between a subterranean world and an expanse of heavens. With *Cartes des vents*³, you've firmly turned to the heights, towards the atmospheric currents which are made perceptible thanks to clouds. The cloud is a moving vector with multiple connotations, so what's your interpretation? Does your current work on this theme, seen in *Cartes des vents*, have a different meaning from works in *La raison de l'ombre et des nuages*?

Yes, actually, it's a case of choosing a patch of sky, like a moving space above the city, and referring back to that original patch of sky which soothsayers would have studied to choose the site of the town.

This time, there's no reference to the city; we're transported into a sky of paint, a sky which doesn't exist but which reveals currents, the luminous strata that look down on the world.

Then again, the cloud's various symbolic connotations seen in your work for the exhibition *Le temps qu'il fait/Le temps qu'il est* seem to push against scientific and social givens, at the same time as being attached to them. Your approach involves testing the "classic" references in the popular imagination regarding celestial phenomena such as clouds. Did you set out with the intention of drawing out the pure graphic meaning of these atmospheric phenomena?

It's about trying out ways of representing the currents, which came about as directly from the project *Géo/calligraphies* which I worked on in Quebec in 2007-2008. You could link that tentative with the work entitled *40 variations des fronts froids et chauds sur l'Europe*, which is broken down into multiple large format pages and forms the weather in writing. It matters to me that these "representations" can be decoded scientifically even if my interpretation is a personal one. The codes are respected, or rather alluded to, and a meteorologist could learn something about the weather on those days.

In your *Cartes des vents*, you've combined drawing and photography for the first time. Does this approach signify a desire to go beyond photography, to get out of the frame, literally and figuratively?

I hadn't thought of it like that, it's just interesting not to be hemmed in by rules when you have an idea for a project: anything that translates it properly is good. But it's true that it's easier today for this type of work to be accepted than it was in the 1980s. In fact, as I became a photographer quite late on, in the 1980s, I was constrained by strict, I'd say monastic rules, which I found interesting for a while. I no longer want to deny myself.

.../...

1. *La raison de l'ombre et des nuages* : series of 19 photographs commissioned in Arles, in 1997 and 1998, and held at the Musée Réattu.

2. *Le temps qu'il fait/Le temps qu'il est* : a group of works created by Jacqueline Salmon as artist-in-residence at the Maison des Arts d'Évreux in 2009-2010.

3. *Cartes des Vents* : series of photographs of cloudy skies on which are traced swarms of lines pointing in different directions and portraying the currents; belongs to the ensemble, *Le temps qu'il fait/Le temps qu'il est*.

A photograph expresses a particular point of view since, in your words, the artist is "the filter of the world and its realities"⁴. Your work seems to develop a core language, a particular translation of the elements that surround us, as seen in the series *Écritures*⁵. In devising what seems like a transcription of natural data, are you questioning the fundamental human construct of language?

That's a very interesting question. As it happens, I am learning Japanese and my studies are closely linked to the interest I suddenly found in weather maps. Kanji are images, transcriptions of the real world - like the temple is the forest, and hiragana are forms that are strangely close to pressure curves.
[The three modes of Japanese writing are kanji, hiragana and katakana]

You concentrate on photography, but you've also gained a knowledge of a number of fields such as the history of photography, architecture, anthropology and even the art of cooking⁶, studying them as a scientist would. How has this knowledge enriched your work as an artist?

As it happened, in my studies I treated scenography, architecture and history as indispensable, as with the visual arts. Photography came much later and it's become a way of life, a licence to dive into this world or that one. In the same way as writing lets us write novels, poems or history treatises, photography has empowered me to introduce myself to others with a sole denominator, while it has actually been a springboard for my curiosity, for discoveries, without which it would just seem like a dissipated mind.

Interviewed by email, 11 April 2013

4. Interview with Jacqueline Salmon by Gilles Ribero, INHA, Michel Poivert seminar, *Le temps qu'il fait/Le temps qu'il est, l'appareil photographique comme moyen de penser le monde* (LeMonde.fr blog), 11 May 2010

5. *Écritures* : series of characters traced in charcoal, produced for *Le temps qu'il fait/ Le temps qu'il est*.

6. The Musée Réattu has recently acquired two photographs from the series *La racine des légumes*, initiated with R. Hammerstiel in 1998 : *Chou-fleur* and *Radis du Japon*.

JACQUELINE SALMON, *Carte des vents*, 2013
Made for the exhibition © J. Salmon



A few questions for...Jean-Blaise Picheral

By Juliette Lageyre

You've created several works in the series *Les Génies*¹ at the Musée Réattu for the Nuage exhibition. This series evokes friends and loved ones (whose print-portraits you produced earlier), reproducing their fingerprints with blown-up details, singular shapes and variable colours. What is special about *Génies* and what led you to decide to show them at the Musée Réattu?

First of all, what we should say about *Les Génies*, is that they are little devils, trolls, which are revealed when I begin to work with a fingerprint, often the friends' prints. The first time it just happened, there it was, a little devil in the fingerprint of someone that meant a lot to me, and that was the start of the *Génies* series. The prints had already been blown-up by a scale of around twenty: fifty, and now at the Musée Réattu, we've reached a hundred. I wanted to get them up straight away, not in painting, but in murals. The first *Génies* were produced using paint as the medium often with the same colours as I used in the print-portraits.

There is a range of particular colours, quite a lot of them.

For *Nuage*, what's interesting to see is that *Les Génies* come from the fingerprint, which is the ancestor of DNA, so no one print is like another; that's what's so important. The prints are never the same, DNA is never the same, and in the *Nuage* exhibition, that's something that's really apparent in other works. On top of that, the shapes of *Génies* are a little like flying spirits, almost taking the form of clouds; that's what struck the curator when she saw those works. I wanted to make them in crude steel rather than using paint, because I've used steel a lot, and I still do, even recently for some series.

So there's this whole notion of the series, the whole notion of rawness behind the work.

I chose the *Génies* according to the way I perceived their forms and not to give them any other meaning.

People don't see the same figures in the same object. They never see the same figure, which is quite strange, and that interests me a lot in relation to other work I've done. It's hugely important that the work remains "open" (in the sense Umberto Eco meant) - that it doesn't have some precise meaning that I've defined beforehand, but that people can give it their own meaning, see what they want.

Your exhibition x 10, held in 2012 in the *World's smallest gallery (OR NEARLY)*, also presented everyday objects (clothes pegs, dominos, camembert boxes...) magnified by ten, alongside the series of print-portraits. In using the techniques of magnifying, scaling-up, did you intend to show the things that are invisible to the eye, the objects we no longer see due to their familiarity, the subjective and abstract perceptions that arise out of human relationships?

To start with, the objects magnified by ten is a private joke in my work. It's something I've been doing for at least 15 years, but I do one every 1 or 2 years. My rule is to scale up ten times and in the original materials, which isn't always easy. It's really work on the side; I enjoy myself but at the same time the break is important. For the viewer, it's very strange to see a really ordinary object - and I try to make sure they are as ordinary as possible - magnified that way. The cambert box isn't just any old camembert box, it's Le Rustique camembert.

I'm not advertising, it's just that everyone knows Le Rustique; for the fold-up ruler, it's the same; everyone knows wooden fold-up rulers; dominos, same thing. There's also an enormous mouse mat - I've even made the mouse elsewhere! There, really, I'm having fun, but I do like showing them from time to time.

Recently, I've made a Chinese puzzle; there are new pieces, so I'm showing them.

Ultimately, would you say the enlargement technique, used in these two works, is a constant, bringing them together?

I don't think so, even though there are quite a few other pieces; I'm thinking of *La pesanteur du vide*, a series of metallic pieces, which was also enlarged from a small drawing of a piece of fishing line. I can also think of *Éclats de nœuds* which was also enlarged a great deal, around one hundred times. Behind the enlargement, even in *Les Génies*, there is always the idea of starting from something concrete and ending up with something pretty much abstract. For *Les Génies*, that's slightly less true because there are these slightly animal figures that emerge, but if you only show *Les Génies*, you have no way of knowing that they are sections of fingerprints.

For other works, it gets more problematic to un-realise the origin.

.../...

1. Series of enlarged fingerprint details, variable sizes and colours, 5mm sheet steel, 2012-2013

You're actually an architect/city planner by discipline. In your career as an artist, you've produced outside and, later on, interior installations, which seem to tend towards elevating their environment, revealing it with restraint and grace. What, in your view, creates the special osmosis between *Les Génies* and the courtyard of the Musée Réattu ?

The curator offered me an outside wall, which I like very much. It's quite a neutral wall, it's plaster, and I have the feeling of creating an outside installation with those *Génies*. In a way, I think that it's in the same spirit as my outside installations which set out to reveal a place and show people how to look differently at this place.

It's not the installation itself that matters to me, it's what has been created around it. On that point, I'm very much inspired by the work of an American artist and friend of mine, Richard Nonas, who has written a lot on the subject and whose work is, an extremely pure and radical way, the type of installation where the sculpture isn't the sculpture itself, but the place created by the sculpture.

Les Génies are produced on thin black plaques of sheet steel, a material that is uncluttered and simple, which you're particularly fond of. Besides that, you feel close to the suprematist artist, Malevitch.

Does your fondness for working with this material and your striving for the "maximum effect with the minimum of means"² come from an affinity with his concepts?

I love Malevitch, for me, he's a great figure, but I'm not aware of being influenced. I made a homage to Malevitch not long ago, with a big red square on a water background. It's true that that installation has something of the suprematist about it, but my other installations are not as clearly connected to his work. Just now, I've got an installation that I'm preparing this summer for la Pointe du Raz, it's a cross of red balls, suspended at the level of the heath, which symbolises localisation, latitude and longitude. The work is called *48° 02' 13,93" N / 4° 43' 10,34" O*. And it's both abstract and GPS at the same time, the reference to all those things, and it's totally minimal, there are just these 17 red balls hung to form a cross. But I don't know if you can say there's a link with suprematism.

What are your other influences?

Richard Nonas has contributed a lot, I've worked with him a lot and still do as an art dealer [*J-B. Picheral is also the director of the Atelier Archipel gallery in Arles*]. But there are also people like Ryman - very much influenced by minimalists, that's for sure, but not all minimalists. For example, Carl Andre I find cold. It's a personal point of view, but I find he lacks an anthropological dimension to his work, that I find very clearly in the work of Richard Nonas, however. There some people in minimal art who resonate and others who don't resonate, but it's true that it's a kind of art that matters to me. Richard Serra is an artist I've been really interested in for a long time.

You worked in the north of France for a long period, and in 2008 you opened a gallery/studio in Arles with Laura Jonneskindt, a young photography artist, where you show your coups de cœur.

Were the artistic dynamic and atmosphere of the city - and its river - factors in your decision?

I came to Arles because of its magnetism, that's for sure. I had a large studio when I lived in Dunkerque - it was 180 m², and I lived at the back. So I immediately invited my artist friends to show their work. When I moved here, I thought I would do the same. The problem is that I'm actually doing more, and I've had less time, because obviously working as an art dealer takes up a lot of my time. Now things have eased off a bit, I'm doing putting on fewer exhibitions of other artists and I have more time for my own work. Arles has a special magnetism, no question, but 5 years ago, when we opened, there wasn't much contemporary art; that's quite recent... Before that, there were four or five places, but we were quite isolated.

Interviewed at l'Atelier Archipel in Arles on Saturday 6 April 2013

JEAN-BLAISE PICHÉRAL, *Les Génies*, série, 2013
Œuvre produite pour l'exposition © J-B. Pichéral



2. Presentation on the site www.entre-lacs.eu, 2012, for the work Carré Rouge

A few questions for... Arnaud Vasseux

By Juliette Lageyre

Within the framework of the Nuage exhibition at the Musée Réattu, you've produced an in situ work, *Forme lente*, a "formation" - to use your own term - and which is part of your *Cassables* series, begun in 2004. These ephemeral works are unusual in that they're created out of materials that have been diverted from their original use. They are often construction materials, which go through different states and can even be melted down. You therefore have an experimental concept of in situ work which leaves a lot of room for the unexpected. To what extent has the Musée Réattu's experiment-led approach helped you connect with the space through one of your sculptures?

The Musée Réattu's approach coincides with my own approach. It was the curator's choice to put the accent on experimentation, and that choice tallies with my work today. My output is very strong in its assertion of the experimental dimension. Experimentation isn't about favouring certain ways of working; to me, it seems inherent to all work, but to differing degrees. For my part, I explore this experimental dimension in quite an intense way. I don't use the term "in situ" much, it has almost become a category or a genre. I tend to distance myself from that in several aspects. Firstly, what is produced in one place could very well be produced in another place. On the other hand, what is produced does emerge in that context, and at that moment, which is to say that it might not always come about before then or in the studio. It's not necessarily conceived according to a plan or a mock-up; things often happen according to the circumstances in which you assemble the piece. There is an important aspect of performance, a responsiveness to the place, which arises more when I'm actually working, and which also has an element of improvisation about it. It's not a conventional approach with plans, models and then fabrication within the space - and most of the time it takes account of the architectural space.

That architectural space interests me but it's not the only thing. I'm also interested in other aspects of space that I can't enclose in one or two definitions. Geography or dance helps me conceive that notion differently. I may observe the space in which I've been asked to intervene as being linked to history, in terms of its various uses which have changed over time. For example, a place may interest me in the way it has interacted with the outside, with the below-ground, with the ground. That area of contact and, more generally, any area of contact between the sculpture and the place can be the focus of my attention. It's about looking in different directions, and not just towards architecture, buildings or their current use. Again, I think I could come back to an arrangement - and in fact, it was the case recently - and pick it up again in a different place.

Your approach also involves audiences in the experience, allowing them to come to terms differently with the space, the setting, the forms. You've also said that "*every intervention offers visitors the conditions of an experience*"¹. How would you characterise that experience?

That's the whole question that people are asking now, with sculpture and particularly sculpture in public places. It ought to challenge that way of thinking about the relationship the public has with experience. I don't hold at all with the attitude of wanting to understand and anticipate every possible experience the public may have when it encounters sculpture, so don't know how the public is going to grasp it.

But I do particularly anticipate in terms of different distances. I'm as much interested in the view from far off, the discovery, as I am in the detail - I mean the view from up close, which doesn't allow you to see the whole proposition. It's really an area that I spend quite a bit of time on and, to an extent, I do anticipate the experience of the onlooker when I work on that aspect. But I still stress, I really don't want to manage or steer the visitor's experience; that doesn't interest me. Nevertheless, it seems to me that sculptures, *Les Cassables* in particular, have a different way of claiming the visitor's attention; through their fragility, in a way; by the extreme precariousness of sculpture. If you're not careful, if you move too close, too fast, you could destroy the sculpture, and change the exhibition.

.../...

1. Press release , *Spunti*, Arnaud Vasseux, 2010

What is your relationship with the concept of l'œuvre ouverte² ?

L'œuvre ouverte take us back a long way... Umberto Eco... I think it's a work that is still relevant. Yes, an open work is a work that doesn't offer one single point of view and one meaning, or one sense. *L'œuvre ouverte* involves a polysemy and also an experience of the work that does not correspond with the intentions of either art commissioners or artists, without in any way adulterating the work.

The concept of this work interests me a great deal since it's also a practice, I become one of the onlookers, and I have quite an emotional relationship with works. They aren't just objects to be studied or learned about; sometimes they are also experiences that leave me speechless, that live on - like memories of intense encounters - after discovering certain works. I'm really interested in works where the meaning takes shape quite slowly, perhaps some time later, and not just ones which have an immediately visible connection, which have a direct assertion or a hard-hitting message, and then fade away once the message has been received. I'm interested in more wayward works, whose meaning isn't obvious straight off.

In an interview with Frédéric Valabrègue entitled *La bulle et la coquille - digression à propos de quelques sculptures d'Arnaud Vasseux* (2006), he maintains that you are engaged in "an endless dialogue between fullness and emptiness." What is your view on that statement? Is that why you have placed your sculpture in the Musée Réattu here in the loggia, partly inside, partly outside, looking down on the chapel?

Frédéric Valabrègue was right to highlight that: the play of fullness and emptiness is unending. But what does that mean? Because you could say that of lots of other objects which have come down through the history of art and especially the history of sculpture. No doubt what is different is that I develop a sculpture which has a relationship with the place, so we're no longer talking about an object whose relationship with fullness and emptiness is circumscribed by the limits of the object; instead, that fullness and emptiness are spread out within the space where things are being shown. As it happens, for *Les Cassables* and for the one I'm getting ready at the Musée Réattu, I make the items - and actually I don't just make them, they also also make themselves, since I tend to let the material take shape. The emptiness there is also the whole reception area.

The room is like a crossroads, it opens on to 3 other spaces. There's also the outside, the openings, the obvious architectural elements and especially that strong light coming in, playing, interacting with aspects of the *Cassable's* surface. There won't be a mould, but rather a soul, a structure which will take the plaster. Inside and outside, the surfaces will be rugged, so the way they catch the light will be very important.

In the same interview, F. Valabrègue speaks of you as a "blower of plaster, as one blows a bubble of glass out of the end of a pipe." His comparison highlights your capacity for exploiting raw materials in a non-conventional manner, going completely against the normal, practical requirements of use. In 2011, during your stay at the CIRVA, you began working with glass⁴. How did you approach this new material?

I'm rather wary of that beautiful and luxurious material, glass. I wasn't particularly attracted to glass, but, once I looked into its history, I began to perceive it differently, and from the outset I was attracted to aspects of the material which aren't - or aren't obviously - glass, which aren't necessarily recognisable [as glass]. My work took several directions; some pieces don't hide the glass but raise propositions that are quite unusual compared to what other artists do with it. In particular, I designed the smallest piece which has ever been produced at the CIRVA. So not really consumer-type use with big pieces of very beautiful glass that turns out to be spectacular from every point of view. Another direction consisted of fusing glass, so at minimal temperature, before it vitrifies. It's a glass technique that is less well-known and poses a number of problems, both for me and for the CIRVA. My approach is therefore no different and it fits in with my approach towards other materials.

.../...

2. *L'œuvre ouverte* [The Open Work], Umberto Eco, 1962

3. In press kit for the exhibition *Arnaud Vasseux* (8-25 September 2011) at the Galerie Particulière (Paris)

4. In 2012, the museum acquired *Creux*, a life-size sculpture in glass, moulded in the hollow of the artist's hand and produced in 2011 during a residency at the Centre International de Recherche sur le Verre et les Arts plastiques (CIRVA) in Marseille.

The exploration of the material, the movements and techniques was done at the CIRVA, an encounter with a material that was unfamiliar to me, but really has a lot of connotations. Plaster also has lots of connotations but they're negative, whereas glass has always been noble. To come back to what Frédéric Valabrègue said, there really is an exploration of the limits of the material in that gesture of blowing. But I've shifted the issues. There's a lot of glass-blowing, a lot of bubbles and a lot of spheres being blown at the CIRVA - something I realised very early in my long residency, since I've now been there a little over two years. I tried using the technique of blowing but shifting things; the blown bubble became an intermediate stage within a process which once again includes plaster.

The pressure as the plaster sets causes the bubbles to burst.

Only the trace of the burst bubbles is left on the surface. It's virtually light-sensitive.

The cloud is intangible yet at the same time familiar, and has given rise to all sorts of representations which now form the theme of the exhibition at the Musée Réattu. How has this theme inspired you?

In my project, I'm taking it more as a physical phenomenon - even if I can't help noticing my own, purely optical experience of clouds. I see clouds, I see them out of my window or when I'm on the train, that's when I can look at them with more attention than when I'm walking in town, for example. Here, it's more metaphorical; the *Cassable* which I want to produce will be more of a "formation", less a form in the sense of something that's been decided, drawn, planned, but more of a formation, a succession of movements with no plan or model.

It will be decided on the spot, in relation to the space, the light from outside. It's an assembly of plaster drops, so there are analogies, but it won't be a cloud, it won't look like a cloud. So not a representation of a cloud, but a physical phenomenon, a formation which could be related to the cloud phenomenon, but of a completely different consistency.

Apart from the evocative title of *Forme lente*, how would you interpret the connections between the works in your *Cassables* series and the cloud phenomenon?

Form and movement are inseparable, there isn't a frozen image of the cloud, it's something that is in perpetual, continuous movement. And that interests me a lot in connection with *Les Cassables* because I know they take the form they take as they're being made, and independently of my movements. It also happens when the lights are turned off, when there's no one in the exhibition; the material continues to move imperceptibly, cracks form, olds gradually become more distinct. It reminds me of a common experience: you look at the sky and you see a cloud, you go back to what you were doing; a moment later, you look up and it's moved.

That simple experience takes me back to what I've noticed while making these ephemeral sculptures.

Interviewed in Marseille on Saturday 13 April 2013

ARNAUD VASSEUX, *Sans titre (chambre à Ligny)*,
from *Les Cassables*, 2009
© A.Vasseux



Images available to the media

The following images can be downloaded directly from the press area (go to the "iconographie" section) at our website: www.museereattu.arles.fr/presse.html Please contact us for access codes.

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Museum Contact – Anne-Sophie Doucet : as.doucet@ville-arles.fr – +33 (0)4 90 49 47 77

Sculptures and objects



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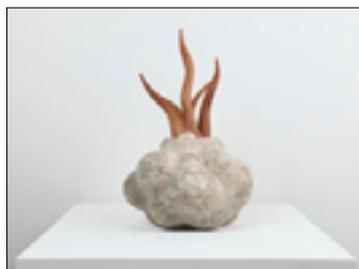
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1. JEAN ARP, *Entre feuille et oiseau*, 1958-1959 Coll. Musée National d'Art Moderne, Centre Georges Pompidou, Paris. Photo D.R. © ADAGP, Paris 2013
Plaster – 80 x 39 x 26 cm
2. FRANÇOISE COUTANT, *Promenoir à nuages*, 2003. Courtesy Galerie Dix9, Paris. Photo D.R.
Metal, resin, paper – 210 x 80 x 60 cm
3. PIERO MANZONI, *Achrome*, 1961. Coll. Heart-Herning Museum of Contemporary Art, Danemark - Fondation Manzoni. Photo D.R. © ADAGP, Paris 2013
Wool and fabric – 55 x 46 x 2,5 cm
4. MERET OPPENHEIM, *Nuage et pont*, 1977. Coll. particulière. Photo Kunstmuseum, Bern, Suisse © Prolitteris 2013 © ADAGP, Paris 2013
Polyelastomere, oil – 48 x 23 x 13 cm
5. JAVIER PÉREZ, *Levitas*, 1998. Coll. CIRVA, Marseille. Photo D.R. © J. Pérez
12 glass spheres – each between 50 and 60 cm diameter
6. JAUME PLENSA, *Nuage IV*, 2012. Artist's Coll. Photo : Gasull © ADAGP, Paris 2013
Acier – 180 x 122 x 196 cm
7. CHRISTIAN ROTHACHER, *Wolke schlägt Wurzeln* (Nuage portant racines), 1975. Coll. Aargauer Kunsthau, Aarau, Suisse. Photo © Alexandra Roth
Alabaster, woodb – 34,5 x 21 x 14 cm
8. *Stone of a cultured man*, Guangdong Province, China, S.D. Coll. Musée Départemental des Arts Asiatiques, Nice. Photo. D.R.
Ying limestone, plinth in Hongmu wood – 71 x 75 x 23 cm

Drawings and photographs



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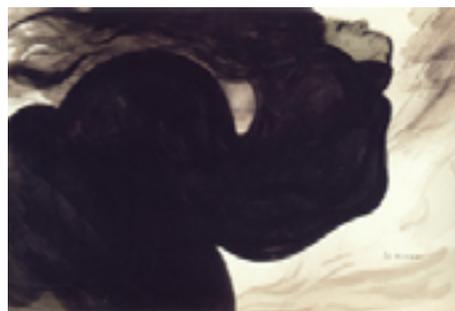
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9. PATRICK BAILLY-MAÎTRE-GRAND, *Les matins des mondes*, 2002. Coll. de l'artiste. © P. Bailly-Maître-Grand
Silver chlorobromide print with partial tinting – 30 x 30 cm
10. SUSANNA HESSELBERG, *Sans titre*, 1999. Courtesy School Gallery / Olivier Castaing. © S. Hesselberg © ADAGP, Paris 2013
Photograph – 50 x 44 cm
11. MAN RAY, *A l'heure de l'observatoire les amoureux*, 1934.
Coll. Musée National d'Art Moderne, Centre Georges Pompidou, Paris © Man Ray Trust / ADAGP, Paris 2013
Collage of 2 silver gelatin prints – 17,1 x 21,8 cm
12. CHEMA MADDOZ, *Sans titre*, 2000. Courtesy of the artist and Galerie Esther Woerdehoff, Paris. © ADAGP, Paris 2013
Photograph – 60 x 50 cm
13. ROBERT & SHANA PARKEHARRISON, *Tethered Sky*, 2005. De la série *Architect's Brother*.
Courtesy of the artists and Jack Shainmann Gallery, New-York © ParkeHarrison
éd. 3/13 MAA– 81 x 66 cm
14. LEON SPILLIAERT, *Le Nuage*, 1902. Coll. Caroline et Maurice Verbaet (Berchem) © ADAGP, Paris 2013
Wash, india ink – 24,7 x 36,2 cm
15. SHOMEI TOMATSU, *Prostitute, Nagoya*, 1958-2003. Coll. Fotomuseum Winterthur (Suisse) . Tous droits réservés
Silver gelatin print – 35,4 x ,2 cm

Evolving installation

In situ images are available
at www.museereattu.arles.fr/presse.html

16. CHARLOTTE CHARBONNEL, *ADN, aperçu de nuage*, 2005-2013
Artist's coll. Photo : F. Halna © C. Charbonnel
Glass, distilled water, alcohol, milk - variable dimensions



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The Musée Réattu

The Grand Priory of the Order of Malta

Museum of art and contemporary art gallery for the City of Arles

A magnetic spot at the meeting point of the Rhone and the Cardo of the ancient city ...

Built in the late 15th century in a magical tête-à-tête with the Rhone, the Grand Priory of the Order of Malta owes its destiny to Jacques Réattu (1760-1833), an Arles-born painter and winner of the Grand Prix de Rome, who made it his home, his studio and his laboratory of dreams.

Becoming a museum in 1868, the building preserves his entire work and his personal collection, including a remarkable portrait by Simon Vouet. Opening its doors to photography in the 1960s (more than 4000 works today), it has been enriched by unique donations (Picasso, with 57 drawings and two paintings, Alechinsky...) and is highly sensitive towards sculpture (Germaine Richier, Toni Grand...). In 2008, it created a listening chamber dedicated to sound art. A veritable convergence point, a museum that actively commissions artists in a meeting of disciplines, the Réattu museum regularly stages thematic exhibitions and installations to provide visitors with a different insight into art.

An orientated site

Standing on the bend of the mighty Rhone, at the exact point on the map where the direction of the current meets the Cardo of the antique city, the late 15th century Grand Priory of the Order of Malta is a highly magnetic spot. It is obvious that the site was chosen precisely to coincide with the point where the river Rhone bends sharply before heading straight for the sea. It has a unique outlook, which enhances the impression created by its orientation. Emphatically at an angle, it faces the current, which explains why visitors have such a strong impression of being on a ship at anchor when they enter.

The fact that it is north-facing only sharpens the sense of a landscape whose elements - the intense light of the sky, the tumult of the current, the force of the wind - have constantly inspired all those who have thought, lived, eaten, walked here...

A double identity

It was spiritual and combative under the Order of Malta, as the Grand Priory of the most important of the regions - the Tongue of Provence - right up to the French Revolution. It was artistic and visionary under Jacques Réattu, who bought it in 1796 as a place to live and work. The identity of the site has grown and changed according to the ambitions and dreams of its successive owners: soldier-monks and an artist.

In a strange historic parallel, this palace beside the Rhone was, for knights and artist alike, both a refuge, a kind of fortress in which they could retreat, and an instrument of the ideal. By setting up his large studio parallel with the waterline, Jacques Réattu emphatically dedicated it to art. But there is one moment in this story that vibrates as special: when the painter, inspired by his passion for the place, dreamed of setting up a residence for artists, so they, too, could share in the light and grandeur of the landscape. Here, in other words, was "l'Atelier du Midi", the very idea that would haunt Van Gogh 60 years on.

It is this vision that the museum inherited, along with Jacques Réattu's entire work.



The Rhône and museum
Photo : F. Deladerrière, 2011

Press release

**Supporting the museums of France :
Exhibitions which have been awarded the "national interest" label**

AURÉLIE FILIPPETTI, Minister for Culture and Communication announces the list of 20 events to receive the label "Exposition d'intérêt national" for 2013.

Every year, the "Exposition d'intérêt national" label is awarded to French museums which put on remarkable exhibitions; remarkable both in their scientific strengths and for the innovative nature of the cultural programme that accompanies them.

These "exhibitions of national interest" play a role in the policy of wider public communication pursued by the Ministry of Culture and Communication. They also contribute to its regional action policy, by seeking with the aid of the state, an appropriate level of funding for the local authorities responsible for the project. Projects selected by the Service des Musées' heritage department may receive grants of up to 50 000 euros.

Exhibitions selected for 2013 are as follows:

Interférences/Interferenzen, architecture, Allemagne-France, 1800-200
Strasbourg – Musée d'art moderne et contemporain, 29 mars- 21 juillet 2013

Mémoires vives, une histoire de l'art aborigène
Bordeaux – Musée d'Aquitaine, 26 octobre 2013 – 30 mars 2014

Georges-Antoine Rochegrosse (1859-1938)
Moulins – Musée Anne de Beaujeu, 29 juin 2013 – 5 janvier 2014

François-André Vincent (1746-1816) – Un artiste entre Fragonard et David
Tours – Musée des Beaux-Arts, 19 octobre 2013 – 19 janvier 2014

Sur la route des Indes : un ingénieur français sur la route du Tamilnadu
Châlons-en-Champagne – Musée des beaux-arts et d'archéologie, 21 septembre 2013 – 15 février 2014

Courbet et Cézanne
Ornans – Musée Courbet, 29 juin – 14 octobre 2013

Tourbillonnante Joséphine Baker
Boulogne-Billancourt - musée des années 30, 21 novembre 2013 – 23 mars 2014

Une odyssée gauloise. Parures de femmes à l'origine des premiers échanges entre la Grèce et la Gaule
Lattes – musée de Lattara, 27 avril 2013 – 12 janvier 2014

Le goût de Diderot
Montpellier – Musée Fabre, 5 octobre 2013 – 12 janvier 2014

Aubusson, tapisseries des Lumières. Splendeurs de la manufacture royale, fournisseur de l'Europe au XVIII^e Siècle
Aubusson – Cité de la Tapisserie, 15 juin – 31 octobre 2013

Ours - mythes et réalités
Toulouse – Muséum d'histoire naturelle de Toulouse, 11 octobre 2013 – 30 juin 2014

Une renaissance, l'art entre Flandre et Champagne
Saint-Omer – Musée de l'hôtel Sandelin, 5 avril – 1^{er} juillet 2013

Picasso, Léger, Masson : l'histoire d'une galerie
Villeneuve d'Ascq – LaM, 28 septembre 2013 – 12 janvier 2014

Clemenceau et les artistes modernes : Manet, Monet, Rodin
Les Lucs sur Boulogne – Historial de la Vendée, 8 décembre 2013 – 2 mars 2014

Chaissac-Dubuffet – Entre plume et pinceau
Les Sables d'Olonne – musée de l'abbaye Sainte-Croix, 13 octobre 2013 – 26 janvier 2014

Joseph Cornell et les surréalistes à New York – Dali, Duchamp, Ernst, Man Ray
Lyon – Musée des beaux-arts, 18 octobre 2013 – 10 février 2014

Antinoë, à la vie à la mode : vision d'élégance dans les solitudes

Lyon – musée des tissus, 1^{er} octobre 2013 – 28 février 2014

Dans le cadre de Normandie impressionniste :

Un été au bord de l'eau ; loisir et impressionnisme

Caen – Musée des beaux-arts, 27 avril – 29 septembre 2013

Eblouissants reflets – 100 chefs d'œuvre impressionnistes

Rouen – Musée des beaux-arts, 29 avril – 30 septembre 2013

Vernon et les bords de Seine au temps des impressionnistes

Vernon – Musée Poulain, 7 avril – 22 septembre 2013

Pissaro dans les ports : Rouen, Dieppe, le Havre

Le Havre – Musée d'art moderne André Malraux, 27 avril - 29 septembre 2013

Dans le cadre de Nancy Renaissance 2013

Un nouveau monde : naissance de la Lorraine moderne

Nancy – Musée Lorrain, 4 mai – 4 août 2013

L'automne de la Renaissance : d'Arcimboldo à Caravage

Nancy – Musée des beaux-arts, 4 mai – 4 août 2013

Dans le cadre de Marseille-Provence 2013 - Capitale européenne de la culture

Le grand atelier du Midi, de Van Gogh à Bonnard

Marseille – Palais Longchamps, 13 juin – 13 octobre 2013

Nuage

Arles – Musée Réattu, 16 mai – 31 octobre 2013

Le grand atelier du Midi, de Cézanne à Matisse

Aix-en-Provence – musée Granet, 13 juin – 13 octobre 2013

Paris le 12 février 2013

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L'exposition *Nuage* est accompagnée à ce jour au titre du mécénat, par ordre alphabétique : par Delta Recyclage (Arles), le groupe EDF en PACA, la Société des Eaux de Marseille, la Société des Eaux d'Arles.

L'exposition bénéficie également du soutien d'EGE (Danemark), de la Société Ricard, et de la SIAREP (Arles).

Le musée est soutenu par *Avec le Rhône en vis-à-vis*, l'association des amis et entreprises partenaires du musée Réattu.



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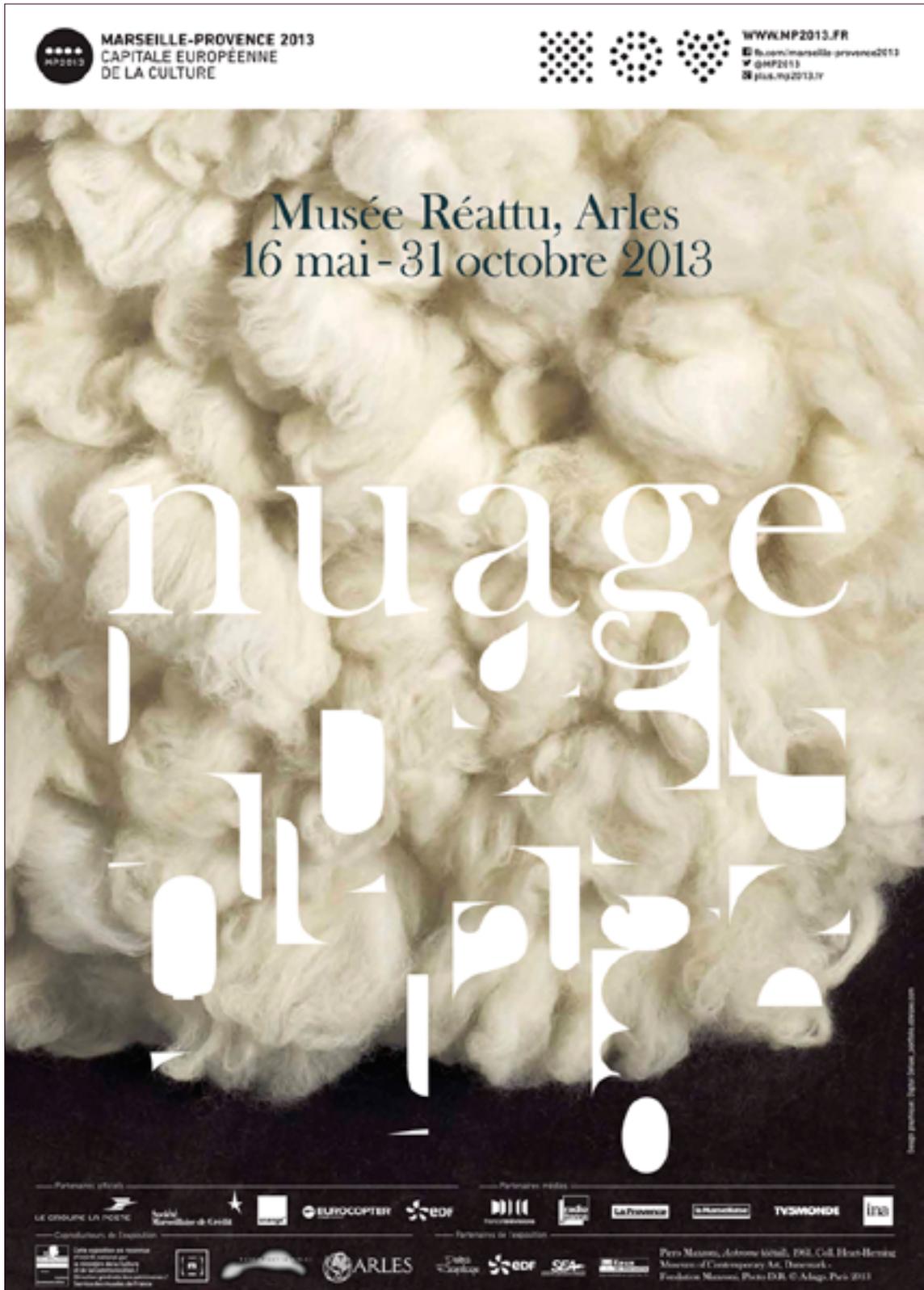
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Poster of the exhibition

Graphic design : Digital Deluxe



Practical information

Dimension and dates

The exhibition will occupy the whole of the Musée Réattu, an area of more than 1000 m². Part of the official programme for Marseille 2013, European Capital of Culture, it will open to the public from 16 May.

Nuage Exhibition : 16 May - 31 October 2013

Inauguration on Wednesday 15 May 2013 at 6 pm on presentation of invitation

Curator team

MICHÈLE MOUTASHAR

Curator in chief for heritage, director of the Musée Réattu
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Scenography

Architect-scenographer : CLAUDINE BERTOMEU

Exterior scenography : ELIZABETH GUYON, assisted by MARION RIERA, MICHEL TROUILLET, ERIC GASIGLIA and EMMANUEL BÉNECH

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Hours and admission prices

Open Tuesday to Sunday : 11 am - 7 pm

Closed Monday. Last ticket sale at 6.15 pm

Admission prices : Full 8€ / Reduced 6€ / Arles residents 3€

Guided visits - in french only

Guided visit (1h30) every day at 11.30 am and 2.30 pm - 3€ plus entry ticket

Highlights visit (15 mins.) - on presentation of entry ticket

May, June, September, October : Saturdays and Sundays at 5 pm

July, August : every day at 5 pm

